An Archaic Marble Block with an Artemis Relief Found in the Vicinity of Notion[1]

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Keywords: Archaic Sculpture, Artemis, Notion/Claros, Doric Temple, Triglyph-Metope

A marble architectural block was discovered in 2011 next to Ales River that passes through the perimeter of the ancient city of Notion localized in Ahmetbeyli Township in Izmir province. The block was a specimen of triglyph-metope from a marble archaic temple built in Doric order. The present study proposes the thesis that, although the block was found at a close distance to Notion, it most probably belonged to a temple in Claros Sacred Site. This temple should be the Archaic Artemis Temple, of which only the foundations survive today. The figure that coul d be observed at the front of the block on the metope section as a low relief is the Goddess Artemis. The figure depicting an archer-hunter was dated back to 535-530 BC. If the theory proposed in the present study is accurate, the finding is significant as an evidence of the existence of the marble Artemis Temple built in Doric order during the Archaic Period and as the most visual ruin found remaining from the temple.

Anahtar Kelimeler: Arkaik Heykeltraşlık, Artemis, Notion/Klaros, Dorik Tapınak, T riglif- Metop

2011 yılında, İzmir'in Ahmetbeyli İlçesi'nde lokalize edilmiş Notion Kenti'nin yanından geçen Ales Irmağı'nın dibinde mermerden mimari bir blok ortaya çıkmıştır. Blok, dorik düzende inşa edilmiş mermerden Arkaik bir tapınağa ait triglif-methop örneğidir. Bloğun Notion'a çok yakın biz mesafede bulunmasına karşın, aslında çok büyük bir olasılıkla Klaros Kutsal Alanı'ndaki bir tapınağa ait olduğu tezi ortaya konulmuştur. Bu tapınak, günümüze sadece temelleri ulaşabilmiş Arkaik Artemis Tapınağı olmalıdır. Bloğun methop kısmında, alçak kabartma şeklinde cepheden betimlenmiş figür, Tanrıça Artemis'tir. Okçu/Avcı tipinde betimlenmiş figür, stilistik inceleme ile MÖ 535/530 yıllarına tarihlenmiştir. Teorimiz doğru ise bu blok, Arkaik Dönem'de dorik düzende inşa edilmiş mermer Artemis Tapınağı'nın varlığı ve onun şu ana kadar bulunmuş en görsel kalıntısı olması açısından önemlidir.

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Various information relating to the find of the block is taken from the official communication by Izmir Archeological Museum dated 12.08.2011, no: 2339 and Archeologist Ahmet Talaman. I would like to extend my gratitude to Izmir Archeological Museum Directorate for letting me study the artifact. Furthermore, I want to thank my art historian wife, Seray Akın-Ürkmez and my historian friend Ercüment Yıldırım for various benefits.



Fig. 1a. *The block exhibited with inventory number 027.101 in Izmir Archeological Museum (Ö. Ürkmez)*



Fig. 1b. *The view of the block from above and clamp holes (Ö. Ürkmez)*

An anaglyphic marble block was identified at Ales riverbed that reaches the sea passing through the western slopes of the Notion Ancient City located at Ahmetbeyli Township in Izmir province as a result of a notice received by the gendarmerie. This block monitored on-site by Izmir Archaeology Museum archaeologists disappeared after a while. The block, then considered as stolen reappeared after a certain period of time. Identified by the museum for the second time where it was buried in depth at the same location. The anaglyphic block was then brought to the museum on August 10, 2011 and put on display at the museum garden with the inventory number 027.101 (Fig.1a). Above mentioned anaglyphic block is a triglyph-metope specimen in Doric structure with the metope section in the middle and twin triglyphs on its right side. There are large fractures on the triglyph block, especially on the triglyph section on the sides. Two lead holes located on top of the block are connection/clamp points with the upper structure (Fig.1b). Square metope limited by twin triglyphs on both sides is also the relief areas of the block. The figure was placed symmetrically in the metope and it is observed as a bas-relief at the



Fig. 1c. *Front view of the Artemis figure in metope section (Ö. Ürkmez)*



Fig. 1d. *Right profile view of the Artemis figure in metope section (Ö. Ürkmez)*



Fig. 1e. *Left profile view of the Artemis figure in metope section (Ö. Ürkmez)*



Fig. 1f. *Front view of facial details of the Artemis figure (Ö. Ürkmez)*



Fig. 1g. *Bow and quiver hanging on the back of the Artemis figure (Ö. Ürkmez)*

front. Metope area and the relief figure located in this area were better protected when compared to the triglyph section on the edges. When fractures on the sides are considered, the width of the triglyph-metope section should be at least approximately 130cm. The preserved measures of the block are height 59cm, width 122cm and thickness 34cm. Additionally, Full length of the figure is 45cm, head width of the figure is 21cm and head depth of the figure is 6cm.

The figure sculpted as a bas-relief at the front is depicted as a portrait from the head to the chest (Fig.1c-e). The hair of the figure was portrayed as parallel thick wires from front to back. The hair is in the form of two braids on both sides starting at the ear level. These two braids were portrayed to fell down over the shoulders to the breasts. The strands in braids were portrayed as short and thick lines. The bulky and oval shaped face has a wide forehead. Cheekbones are quite distinct. Eyebrows are depicted plastically. The figure has



Fig. 1h. *Block in Ales river as found (Izmir Museum archives)*

big and bulky almond-eyes. However, the details of the eye structure are not visible due to fractures. The fracture, however, could not hide the wide nose. The mouth is small and curved up on the edges. The condition bestowed an archaic smile to the figure. Upper lip is quite thin, whereas the lower lip is full and poised towards the bottom. Chin has a narrow structure (Fig.1f). The body part of the figure was not preserved quite as good as the head was. After a short and thick neck, the collar of the chiton, which the figure wears, was presented in a plastic fashion. The breasts of the figure are round but indistinct. This was due to the fact that the breasts were portrayed as very low reliefs. However, manual inspection reflects that the right breast relief was lower, or even non-existent when compared to the left. Other features of the lower part are the right arm end of the chiton was depicted plastically and the horizontal, plastic, but hardly distinguishable plaits of the dress below the left breast. Another detail concerning the identity of the figure is the bow and quiver that rise from the back of right shoulder diagonally. Especially the quiver was portrayed in a plastically stylized form. The quiver used to keep the arrows is quite thin and the lid on the quiver was portrayed as closed (Fig.1g).

Original location of this anaglyphic block and the identity of the figure on it is a debated issue. The reason for this debate is the fact that the block was not found in situ. The most significant detail about the identity of the figure is the arrow and quiver depicted diagonally on its back. The most prominent archer figures in Greek Art were God Apollo, Goddess Artemis and Amazons. Although portrayals of Apollo as an archer are common, these figures are usually naked or with a cape. Cape only covers the neck section of the body and flows to the back over one shoulder. In other words, upper chest sections of



Fig. 2. *Findspot of the block in Ales river (Izmir Museum archives)*

these Apollo figures are completely naked. Dress plaits that covered the right breast of 027.101 figure and continued below the left breast, plasticity of the chiton it wears, albeit hardly visible, shows that it was a portrayal of a female not a male figure. Thus, at first glance, it could be perceived as a portrayal of Artemis or an Amazon.

Style and Dating

It would be more appropriate to examine the figure stylistically and to date it before discussing the architectural structure the block belonged to and the identity of the relief figure. Regarding this, comparatives should be done with architectural sculpture examples first. The earliest Doric temples in the Hellenic world are Hera Olympia, Thermon, Korkyra, Delphi and Cyrene temples that were dated to the late 7th century BC and around 600 BC (Richter 1967: 15-16, Fig.8-9). But none of them contained the metope figures that can be compared to Izmir 027.101 Figure. The only temples where this comparison could be made are in Sicily. In Selinus, there are several Doric structures built in the 6th century BC. Although there are several relief metopes on these structures[1], most of these reliefs were depicted as profiles, thus making their comparison with Izmir 027.101 figure problematic. At Selinus C, one of these temples, the only example with frontal description and could be compared is the mythological composition where Athena, Perseus and Gorgon

[1] Sicilian Selinus temples in the Doric order contain the earliest architectural sculptures of the Archaic Period depicted in metopes. See. Murray 1890: 99-103.



Fig. 3a. *Ales valley and shoreline during Archaic Period (adapted from Doğan 2010: Map 7 and Şahin 2012: Map 1)*

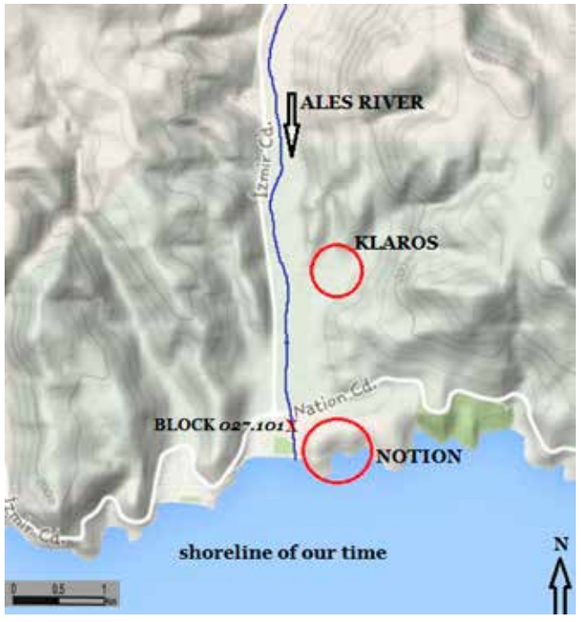


Fig. 3b. *Ales valley and shoreline today and findspot of the block 027.10 (adapted from Google Maps)*

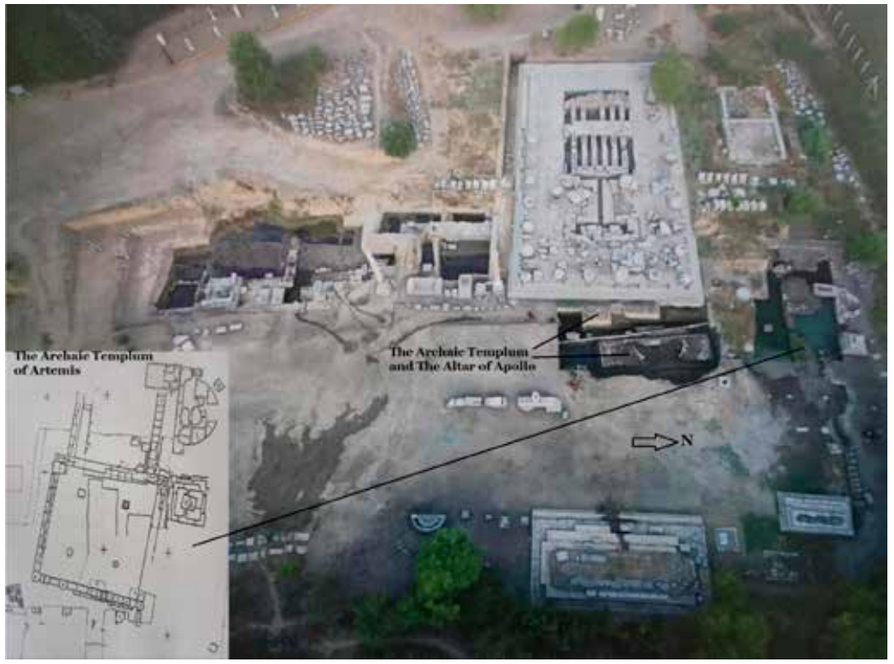


Fig. 4. *Aerial view of Claros and the location of Archaic Artemis Temple in Sacred Site (J. Rougetet)*

were described (Murray 1890: Fig.16; Richter 1967: 64-65; Gerchiai et al. 2004: 24-25; Marconi 2007: 142-149, Fig.71). When Athena in Selinus C, which are dated to around 540/530 BC, and İzmir 027.101 are compared, the facial features and hair styles of the two figurative are quite different from each other. However, the facts that Archaic smile on Athena's face almost disappears when compared to Izmir 027.101 Figure, and Selinus C metope figures have a higher relief demonstrate that İzmir 027.101 Figure was carved a little earlier. The original location of the two archaic metopes that were transferred to the city walls at a later date was the Temple Y in Selinus, which was dated to around 570/560 BC. The frontal portrayal of the figures depicted on one of these two metopes2 enables them to be compared with the figure of İzmir 027.101. The figure depicted on the said metope is a front portrayal of a horse carriage/quadriga. Although there are a few different opinions on the identity of the figures, it is generally accepted that they are Demeter and Persephone/Kore (Richter 1967: 64; Holloway 1971: 81, Fig.24; Gerchiai et al 2004: 260.). It could be observed that Selinus Y metope figures are lower reliefs when compared to İzmir 027.101 Figure. However, the obvious Archaic smile on the faces of Selinus figures is another early feature. Especially Demeter and İzmir 027.101 figures show a similar

[2] On the other metope, the scene of Europa's kidnapping by the bull was depicted. See Richter 1967: Fig. 78; Holloway 1971: Fig. 23.

pattern of hair braids falling from the shoulders, but the fact that İzmir 027.101 Figure hair braids are in higher motion and more natural suggests that it was definitely carved in a later date when compared to the Demeter. Comparisons on the reliefs depicted in frontal views on limited number of Selinus metopes indicate that Izmir 027.101 metope and figure should generally belong to the middle of the 6th century BC or immediately afterwards. However, the fact that the similar frontal architectural reliefs depicted in the 6th century BC are very limited make it necessary to compare İzmir 027.101 Figure to free standing sculptures in order to better understand it.

Since the figure is a portrayal of a female, it should initially be compared to korai in Greek art. The relief figure that would be called Izmir 027.101 Figure for the purposes of the current study shows similarities and differences with the kore classification by Richter. It could be observed that Korai, which belong to Euthydikos group (Richter 1968: 98, nos. 180-206.) dated by Richter to 500-480 BC, were more developed in facial plastic details. In addition, the archaic smile observed in Izmir 027.101 Figure disappeared in that group. These general differences indicate that Izmir 027.101 Figure should belong to an earlier period. Although the Berlin 1851 kore from Kyzikos (Richter 1968: 93, no. 165, fig. 528-530.), dated to 500 BC or immediately before, which belongs to V.5 group is similar to Izmir 027.101 Figure based on the thin strands, the latter demonstrates rather more archaic features with its massive hair. It could be argued that, with their more advanced plastic features, both Euthydikos group and the Berlin 1851 Kore were sculpted at least 15–20 years after Izmir 027.101 Figure. In other words, plastic features of these two groups demonstrate that Izmir 027.101 Figure was sculpted around 520 BC the latest.

Izmir 027.101 is similar to British Museum 1391 Kore in Lyons-Ephesus group (Richter 1968: 55, nos. 82-103) on the way its hair was combed to the back. However, Izmir 027.101 is plastically more natural. Furthermore, facial features are more plastic and its facial expression is more natural when compared to other members of the group in general. Korai that belong to this group were dated to 555-535 BC by Richter. Izmir 027.101 belongs to either immediately after this period or is contemporary with the latest specimens of the group. In other words, when compared to Lyons-Ephesus group, Izmir 027.101 could be placed in 540-530 BC time interval. Izmir 027.101 Figure is rather similar to early examples of Richter's V.2 group (Richter 1968: 66, nos. 660, 669, 671, 678, 679, 681). Early examples of the group dated to 535-530 BC are quite similar to Izmir 027.101 Figure with their open and large almond-eyes, linear and free hair and their archaic smile rates on the face. Furthermore, they are similar with the plasticity of the face and especially the significance of cheekbones. However, it could still be argued that these korai are a step further when compared to Izmir 027.101 Figure. Thus, it could be proposed that Izmir 027.101 Figure should be at least dated to 535 BC. As a result, Izmir 027.101 Figure should be placed between the latest specimens of Lyons-Ephesus group and the earliest examples of the V.2 group. Therefore, the most appropriate average date for the figure would be 535 BC when compared to the korai. However, to determine a more precise



Fig. 5. *Reanimation of 027.101 triglyph-metope and the Artemis figure on it in the superstructure of the virtual Archaic Artemis Temple in Doric order (S. Akın - Ö. Ürkmez)*

dating, it could be compared to Kouros groups by Richter.

A stylistic comparison with Kouroi should be based on facial and hair details. An observation of Richter's Ptoon 20 group (Richter 1960: 126, nos.155-189) would demonstrate that the strands are portrayed in a thin and wavy manner plastically. Hair of Izmir 027.101 Figure is attempted to be portrayed in thin plastic lines. But these lines are primitive in the fashion that they are shorter and thicker and flat. Furthermore, eyelids of Ptoon 20 specimens are portrayed as half-closed are commonly ideal. However, in Izmir 027.101 Figure, eyes are large, far from that ideal closure rate, demonstrating another primitivism. This stylistic comparison shows that Izmir 027.101 Figure should have been sculpted before the Ptoon 20 examples sculpted between 520-480 BC. An observation of Richter's Anavysos-Ptoon 12 group samples (Richter 1960: 113, nos. 135-154) would show that the hair of these specimens have more massive forms. When the hair was aimed to be depicted in strands, they are sculpted as very thick plastic reliefs or scraped lines. In addition, eye apertures demonstrate similar ratios. However, the plasticity of eye contours in Izmir 027.101 Figure is more advanced. Furthermore, archaic smile in the face is more significant in Anavysos-Ptoon 12 group. As a result of this general assessment, it could be stated that Izmir 027.101 Figure was stylistically more advanced than Anavysos-Ptoon 12 group dated to 540-520 BC. Limited stylistic comparison with Kouroi showed that Izmir 027.101 Figure could be placed between Ptoon 20 and Anavysos-Ptoon 12 group specimens. However, it could still be argued that Izmir 027.101 Figure is closer to Anavysos-Ptoon 12 group. Thus, the most appropriate date would be 525 BC, however the stylistic comparison to the Korai is more valid for use. As a result of the stylistic comparisons with both Korai and Kouroi, the most appropriate date for Izmir 027.101 Figure would be environ 535-530 BC.

In addition to the stylistic comparisons conducted with sculptures, Izmir 027.101 Figure could also be compared to fashion trends in Greek painting art found on vases. In fact, the only subject of comparison here is the hair styles of female figures on the vases. The most important fashion feature of Izmir 027.101 Figure was the thin, double-braided hair let free on the front. The first examples of wearing braided hair hanging down on the

front of the body, painted in black figure technique, were dated back to Exekias (545-530 BC) period (Boardman 1997a: fig. 105.1). In Princeton painter period (latest 525 BC) however, although the hair hang fully on the shoulders, these were depicted as massive single braids (Boardman 1997a: fig. 140). Figures of Andokides, who painted in red figure technique, demonstrate that long, thin double-braided hair fashion, which is observed in Izmir 027.101 Figure, commenced to be used latest between 530-520 BC (Boardman 1997b: fig. 3.1,3). Thus, the dating for Izmir 027.101 Figure proposed based on the style critic conducted with other sculptures as environs 535-530 BC is also consistent with the period's hair fashion based on style and history.

The Identity of the Figure

The discussion on the identity of the figure should be started by mentioning that it is an archer female figure. As mentioned above, this fact points to two identities. These are Amazon and Artemis figures. Archer Amazon figures in Archaic Period were usually painted as red figures on vases. Ephronios, who is assumed to start his career circa 520 BC, portrayed them in Scythian dressing style as could be seen in volute crater (Boardman 1997b: fig. 29), while in Painter Douris' kantharos, who started painted circa 500 BC, they were depicted in Greek style (Boardman 1997b: fig. 298). The most common feature of these archer Amazons was that they always wore their quivers on left hip level and to the side. The quivers in two archer Amazon sculptures copied from Romans, originals of which were thought to be sculpted by Pheidas between 440-430 BC and found at Hadrianus Villa near Tivoli (Richter 1959: fig. 159) and in Vatican (Boardman 2002: fig. 192), were placed next to the left hip similar to the red figures. Furthermore, all these quiver portrayals are in thick elliptic form.

Archer Artemis types depicted in Archaic Period are different than Amazon figures. On bellied amphora of Psiax, who is thought to have started his career circa 520 BC, the quiver of archer/hunter Artemis is located on his back vertically (Boardman 1997b: fig. 14.1). On oinochoe by Dutuit Painter, who painted in Late Archaic Period, there is a similar Artemis figure with a quiver on the back (Boardman 1997b: fig. 212). On the bell crater of Pan Painter, who worked circa 480, Artemis was introduced in a revenge scene from Actaeon mythos (Boardman 1997b: fig. 335.2). Especially, the oval, thin quiver with a triangular lid form and its ornaments that is worn on the back of Artemis in that scene is quite similar to those in the Izmir 027.101 Figure and different from the Amazon quivers. In a different version of the same mythos on a 460 BC Attic calyx crater, this time Artemis was portrayed with her brother Apollo and pulls her arrow from a similar quiver at her back to mount it on her bow (Boardman 2001: fig. 125). On a psykter by Pan Painter, hunter Artemis was portrayed from the front and the type and wearing style of the quiver at her back could be better compared to the one in Izmir 027.101 Figure (Boardman 1997b: fig. 338.1). In fact, the only difference between these two is the different shoulders

that the quivers are hanging from. Sculpture specimens of archer Artemis could be observed among Late Classical and Early Hellenistic Period Roman copies (Smith 1995: fig. 87). Perhaps the most famous of these is the example in Louvre Museum (cat no. Louvre Ma 589). The quiver on the back of right shoulder has the same diagonal form similar to Izmir 027.101 Figure. The difference between these two is the addition of the bow hanging on the shoulder in the portrayal in Izmir 027.101 Figure. As a result, these iconographical comparisons demonstrate that archer female figures portrayed in paintings and sculptures with oval and thinly formed quivers hanging on the back of their shoulders are Goddess Hunter Artemis. Thus, it would be appropriate to state that Izmir 027.101 Archer Figure was one of the earliest portrayals of Hunter Artemis.

Where was the original location of the block?

Another problem about the subject matter block, which should belong to a Doric temple, is to determine to which structure it belonged to. The source of the problem is finding the block far away from the original location, in a riverbed. In the first stance, due to the proximity of the findspot, the only candidate could be seen as Notion. However, this could be misleading and, in our opinion, Claros Sacred Site is a better candidate despite its distance. When we arrived at the location for investigations in May 2013, we have observed that Ales River passed through a path close to western slopes of Notion Acropolis, parallel to it and reached the sea 3. The location where the block was found is the riverbed under the northwest slope of the acropolis and 10 m south of the current Ahmetbeyli-Selçuk highway bridge (Fig.1h,2). Furthermore, geological research showed that Aegean Sea formed a bay reaching Claros during the first millennium BC, in other words, the riverbed where the block was found was under the sea in antique period. Later on, alluvial deposits formed by Ales filled the sea until South of Notion, creating a valley in the area (Doğan 2010: 343-366, Map 7; Şahin 2012: 248-250, Map 1).

C. Schuchhardt originally located and published on Notion (Schuchhardt 1886: 398-434). Initial excavations were started by Th. Macridy in 1904 (Macridy 1905: 155-73). Later on, excavations by R. Demangel and A. Laumonier lasted until 1921 and on that final year a temple dedicated to Athena were discovered thanks to a scripture found (Demangel, Laumonier 1923: 253-386; 1925: 322-46). The temple was built in Corinthian order and it is a templum in antis with two columns at the entrance. Today, only the foundations of the temple with three crepidoma were preserved and the dimensions of the temple are 7.50 x 16 m. The temple is surrounded by a stoa in Doric order. Total area of this sacred site temenos dedicated to Athena Polias is 17.10 x 38.15m (Atalay 1986: 69-93). Since insufficient excavations conducted so far in Notion yielded no data on the

[3] For Colophon's Ales or Halesos River, see Hornblower 2015: 333.

Archaic Period ruins of this temple, even though we could assume the existence of an early Doric temple based on the stoa, it would be difficult to claim that Izmir 027.101 Figure belonged to that early temple. It would be comprehensible for Athena Temple to be located at the western tip of the acropolis and on top of the slope. Then the altitude of the temple would be 50.03m and its distance to the slope would be only 15m. In other words, an architectural element that is estranged from the sacred site is bound to roll down the slope and end up at the bottom of the Ales riverbed. However, even if that was the case, the block should have been found at least 50m further down the south. Furthermore, the Doric block with Artemis relief is completely incompatible both architecturally and iconographically with Notion Athena Temple, of which even the early period is not determined yet. Claros Sacred Site, located 1.5km north of both Notion and the findspot of the block, is the sole candidate both architecturally and iconographically for the original location of the block. At the same time, it needs to be indicated that Ales runs through the western side of Claros towards Notion in the south and further to the Aegean Sea (Fig.3a-b).

Notion is called Colophon Nova (New Colophon) for being the harbor of Colophon (Holleaux 1906: 349-358). People of Notion are dubbed as "Colophons of the Seaside" according to an inscription found in Magnesia (Kern 1900: 78-79). Also Polybios calls them "Colophons living in Notion" (Polybius, Histories 21.48.4). The most significant religious center for both Colophon and Notion was Apollo Claros Sacred Site[4]. The origin of this prophecy center is believed to go as far as the Mycenaean Period. In addition, it is know that Mother Goddess Kybele Cult existed in the region before the Apollo Cult. Demirli Mağara (Ferrous Cave) located at the northeast of the sacred site and overlooking the valley is accepted as the earliest cult area for the Goddess (Şahin 1998: 19-22).

C. Schuchhardt, who initiated the first systematic research in the area, identified the locations of Colophon and Notion, however he placed the center of prophecy at Demirli Mağara located in the east of the Sacred Site (Schuchhardt 1886: 398-434). Th. Macridy started the second systematic studies in the area after Schuchhardt in 1904 and found several scriptures around Notion about the Sacred Area (Macridy 1905: 161-73). In 1907, he found columns that he thought belonged to Apollo Temple (Macridy 1912: 36-67). However, in 1913, as a result of the excavations he conducted with Ch. Picard, he realized that these were the columns of the Propylon (Macridy, Picart 1915: 33-52). Excavations ceased with the onset of the World War I in 1914 and commenced by L. Robert in 1950. The second period excavations that lasted until 1961, Apollo and Artemis temples and kouros and kore sculptures were unearthed (Robert 1959: 35-36; 1960: 58-59). Third period excavations in the Sacred Site were conducted by J. de La Genière between 1988 and 1997. In this period, Archaic Period altars dedicated to Artemis and Apollo and more kouros

[4] For earliest information on Claros of Colophon Land see Pausanias, Description of Greece. 7.3.1-4; 9.33.1-2.

and kore pieces were found (La Genière 1989a: 31-35; 1989b: 293-306; 1990: 95-110; 1992: 195-208; 1996: 303-309; 1998: 217-53; Dewailly et al. 2004: 5-59). Fourth period excavations at Claros were started in 2001 by N. Şahin and during the 2003 season, the sacred road and another kouros was excavated in the area between Propylon and Artemis Temple (Şahin et al. 2005: 291-305; Ürkmez 2010: 27-41). Excavations at Claros Sacred Site are still conducted by N. Şahin.

Although several sculptures and figurines from the Archaic Period were found in Claros, architectural structures were not completely unearthed, because these structures are below the late structures of the Hellenistic Period used for the same purpose, and springs of underground waters covering even the late period structures. However, using water pumps and extreme efforts, architectures such as Archaic Apollo and Artemis temples, altars of these temples and sacred road were accessed completely or partially albeit for a short period of time (Fig.4). Among these archaic structures, the most significant for the purposes of the study is the Artemis Temple, due to Izmir 027.101 block. The little temple that lays parallel to Apollo Temple just on the northern side is accepted as Artemis Klaria Temple from the 2th century AD. L. Robert claims that the temple and the altar were dedicated to Artemis based on the Artemis sculpture found on the steps of the temple's altar (Robert 1960: 58-59). Furthermore, an older temple was uncovered during the excavations between 1988 and 1990 in at the north of Artemis Temple (La Genière 1989b: 293-306). In addition, it was considered without doubt that Hellenistic Artemis altar sits on top of the Archaic Artemis alter below (Şahin 1998: 46-47).

During 1997 season, Archaic Artemis altar and two in situ Archaic pedestals were unearthed. On one, 20 cm high preserved lower part of a marble kore was still in situ. Stratigraphic assessment determined that these pedestals were sitting on 6th century BC deposit. Furthermore, stylistic evaluations identified that the KL. S322 Kore with preserved lower part and sitting on cylindrical pedestal dated back to 560 BC (Dewailly et al. 2004: 7-25). The most significant kore for Artemis Temple and altar was the one found by L. Robert in 1959. On the marble kore dated stylistically to circa 560 BC and thought to be located originally in Artemis altar, the following inscription was carved: "Timonax, son of Theodoros offered me to Goddess Artemis." Especially this kore identifies the temple and its altar as dedicated to Artemis as stated by Robert (Robert 1960: 58-59; Dewailly et al. 2004: 25-33). The drilling conducted during the Turkish excavation period identified that the structure had two phases in the Archaic Period. The excavations unearthed a partially preserved stone layer at the final and 11th level of excavation and timber beam and bond beam pieces were found in addition to several bronze nails on this base. These findings made archaeologists think that there was a timber structure with stone foundation in the location. Also several small bronze artifacts offered to the Goddess since 7th century BC were mentioned (Şahin et al. 2003: 81-90). Studies conducted in 2003 were focused on the analysis of the plans and relationships of Archaic and Early Hellenistic temples. Thus, it was determined that the Hellenistic Temple was a structure with two spaces, where the

eastern space should be the pronaos and the western one should be naos. It was determined that Early Hellenistic Temple, which is 8.45 x 5m, was built on the Archaic Temple axis and using the latter's foundations (Şahin et al. 2005: 291-305). During 2006 season, early phases of Archaic Artemis Temple were searched outside the temple, not inside. Excavations unearthed an 8m long marble wall, extending on an east-west axis and a related floor built with shivers of the same type of the marble as the wall. It was told that findings dating back to 6th century BC were found on this floor, and the function of this floor is yet undetermined (Şahin et al. 2008: 427-448).

Result and the Theory

In fact, two phases could be considered for the temple based on the insufficient architectural data on the Archaic Period of the temple, korai found on the altar, and – if it belonged to the temple as we considered – Izmir 027.101 block. The first of these two main phases is a tinder structure with stone foundation. The beam and bond beam pieces that survived until today were in fact protected thanks to the underground water, which is an obstacle for excavations at present. Although the excavations were not able to identify the building date of the first temple clearly, findings mentioned in excavation reports point to the existence of a tinder building at least in the 7th century BC. The second main phase of the archaic temple should be built completely with marble as could be observed in Izmir 027.101 block. Especially excavations conducted in 2006 partially support a marble temple in that location. Archaic Artemis Altar and Korai related to the altar show that there was possibly a tinder temple and a rectangular marble altar across in circa 560 BC. The marble temple either started to be built in that date or later was either completed or about to be completed in circa 535-530 BC, as observed in Izmir 027.101 Block. Because the triglyph-metope block is a superstructure element.

There are no decisive architectural findings on the architectural order of both Archaic Apollo and Archaic Artemis temples. This deprivation is even valid for the Hellenistic Period of Artemis Temple as well. Apollo Temple located just next to Artemis Temple could provide some information on the marble Archaic Artemis Temple. Drills conducted in adyton section of Hellenistic Apollo Temple in 1990 and 1991 unearthed marble blocks most probably from the 6th century BC (Şahin 1998: 37). Excavations were conducted to unearth Archaic Apollo Altar in 2002 and 2003 at the front section of Hellenistic Temple, where the same type of marble blocks were encountered (Şahin et al. 2004: 73-86; 2005: 291-304). A marble Apollo Temple, dating back to mid-6th century BC is consistent with a marble Archaic Artemis Temple. Perhaps, marble Artemis Temple was started to be built after the marble Apollo Temple was completed in mid-6th Century and was completed circa 535-530 BC. Hellenistic Apollo temple is in Doric order. Therefore, it is possible that Archaic Apollo Temple could be in Doric order as well. This line of thought could lead us to the possibility of a Doric order marble Archaic Artemis Temple. Thus, Izmir 027.101 triglyph-metope block with archer Artemis relief should be the first and only superstructure element found so far (Fig.5). However, it is possible that the block could belong to Archaic Apollo Temple as well. The Artemis relief and accepted existence of the Archaic Artemis Temple weaken this possibility.

The most significant problem was the fact that the block was not discovered in situ. It is not possible to answer the questions such as what happened to the block in the sacred site during 2500 years and when did it left the sacred site initially. However, the findspot at the bottom of Ales River that passes near Claros and Notion towards Aegean Sea leaves us with one option. Accordingly, the excavation findings starting from the initial excavations of L. Robert in 1950 attracted the people interested in artifacts as well as smugglers to the area. In fact, during the period of 2000-2006, when I worked in the region, I heard stories from the older workers at the excavation that several sculptures and findings including marble lions were transported with small crafts via the river from Claros to ships moored offshore Notion after 1960. Although these stories could be exaggerated, it is undeniable that there could be truth in them. I would like to absolve L. Robert and his team from any part in these stories. Most possibly between 1961 and 1988, when there were no official excavations, the block could be unearthed in an illegal excavation. Again possibly, it was loaded into a small craft in Claros to be taken to a ship in the same period, however as a result of an accident near Notion, found its way to the bottom of the river and after 40-50 years the reduction in river water capacity unearthed the block again.

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