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Monuments on Gemiler Ada and Karacaören Ada

Among the numerous ruins found on Gemiler Ada and Karacaören Ada, perhaps the most important are those of basilicas. There are four on Gemiler Ada, and one on Karacaören Ada, and we have so far located six on the mainland.

The basilicas on Gemiler Ada have been numbered from I to IV and from west to east. The numbers do not reflect the size or importance of the structures.

During our 1991, 1992 and 1993 expeditions, we surveyed and conducted studies of the four basilica complexes on Gemiler Ada, the one complex on Karacaören Ada, including a nearby frescoed tomb, and three basilicas on the mainland.

1.

Church I on Gemiler Ada

This basilica is located on a narrow strip of level ground near the most accessible port in the western part of the island (figs. 4, 15). Its southern section is right on the shore, and its southwestern corner has sunk considerably. While there is evidence that the naos was once entirely paved with mosaic, such decoration remains only in an area of the northern aisle, the rest of the floor now being bedrock.

The basilica, including an atrium, measures 15 meters by 40 meters. There are traces of three aisles, but not of stylobates. On the southern side of the basilica is a baptistery with an apse, and there are several annexes behind the main basilica apse. The eastern section of the basilica is in fairly good condition, although little more than the northern wall remains of the rest of the structure. Waves have long washed over the naos floor, the southern part of which has crumbled into the sea as a result of earthquakes and tidal waves.

The atrium is on the western side of the basilica. It has a one-meter-deep cistern, the southern part of which is cut out of the bedrock, while the northern part is made of brick and ashlar (fig. 16). To the northwest of the cistern, the remains of two walls meet to form a T, the perpendicular length of which is not aligned with the basilica's northern wall. Since nothing remains of the western and southern walls, it cannot be determined whether the basilica included a narthex.

Most of what remains of the northern wall of the basilica reaches a height of between 20 and 60 centimeters, although the eastern portion,

still in good condition, stands to a height of over five meters, which is probably its original height (fig. 17). The ground outside the northern wall is 60 centimeters higher than the basilica floor.

Mosaic still partly covers the northern aisle floor, its black, dark red, white, and gray tesserae, each measuring between 1.3 and 1.7 square centimeters, forming a series of fylfots (fig. 18). And, half buried in the center of the aisle is a 189-centimeter length of marble column into which a cross is carved (fig. 19).

The floor around the eastern part of the basilica's northern wall is covered with a great deal of debris. The wall is made of rough ashlar and ceramic, and its composition suggests that its upper section was built later than the lower section, while a window was at some point blocked off.

There is a cistern on the right of the main apse, at the eastern end of the southern aisle. Over 3.2 meters deep, it has a square opening in the center. The floor of the nave is much higher than that of the aisles, as can be seen from what remains of the floor around the cistern. Several vertical channels, cut into the northern wall of the baptistery, would have accommodated downpipes to convey the water that was fed from the cistern to the baptismal font.

The main apse is filled with some three meters of debris. The inside wall is made of ashlar, while the outside wall, adjacent to a vaulted tunnel, is made of rubble and mortar. Although one would expect the apse to have a triple-arched window, no evidence of such a structure remains. And, opposite the diakonikon, there is only rubble where one would expect a prothesis. This area is now, in fact, a public thoroughfare traversed by those heading for Church II.

The diakonikon is about one meter high (fig. 20). Its wall is made of rubble, with twisting lines incised into the mortar. The wall was later plastered and frescoed in red, though the design is not clear. The apse

ceiling has a few rectangular holes to allow in natural light, and irregular vaulting.

The collapsed eastern wall of the basilica appears to have been shared by an adjoining annex, the floor of which is 1.5 meters higher than that of the apse. The basilica's southern wall, which separates it from the baptistery, houses a niche 50 centimeters wide by 87 centimeters high, the inside of which is plastered but not decorated. The niche is adjacent to the baptistery's apse wall, and there is an arched window on the left of the niche through which can be seen the rear of the baptistery. It is not clear whether the space behind the apse was a room. The diakonikon is 2.8 meters high and a thick layer of plaster at the entrance suggests it may once have been blocked off.

The tunnel runs from the diakonikon to the area behind the apse (fig. 21). The arch of its entrance is 2.1 meters high and 1.7 meters wide. The irregularly vaulted ceiling, which has three rectangular holes to allow in natural light, is 30 centimeters higher than the entrance arch. The tunnel wall is made of rubble and mortar, the latter incised with twisting lines, while areas of the surface retain some plaster which appears, from the remaining traces, to have been frescoed with dark red twisting lines. The top of the tunnel, flat on the outside, served as a pathway. The tunnel's structural link with the prothesis has collapsed.

The two-story annex behind the diakonikon has a floor 1.5 meters higher than that of the diakonikon. Its remaining wall is made of rubble, brick, and mortar, and it is plastered with mortar (fig. 22) which may, originally, have been frescoed. The southern wall has completely collapsed.

Behind the tunnel is a second annex (fig. 23), which is also a two-story structure and has almost the same elevation as the former annex. It has three windows that, today, command a view of Karacaören Ada and, in its western wall, three more windows which, V-shaped, are wider

on their inner than on their outer side. Through these windows it would have been possible to observe the religious rites conducted in the basilica, which suggests that this annex was used as a preparatory antechamber by the clergy. The function of the pillar on the eastern wall has not been determined, but the entrance to the annex appears to have been in its northern wall.

The northern wall of the baptistery has been cut out of the bedrock. The upper part of the approximately two-meter-high remaining portion of wall is made of rubble, brick, and mortar, and has been plastered over with mortar. Traces of green, red, and dark blue fresco remain at the eastern end of the wall. Of the two channels carved in to the wall, one is connected to the basilica cistern through a hole in the wall.

The baptistery apse, built directly on the bedrock, is made of ashlar, each stone measuring between 20 and 45 centimeters in height, and between 30 and 65 centimeters in width. The inner surface of each stone has been cut to make it concave, to form the curved apse wall (fig. 24). Gaps in the ashlar have been filled in with stone or brick. There is a cornice 3.8 meters above floor level, and the northern portion of the semidome remains intact, measuring 1.7 meters in width by 1.16 meters in height. The ashlars are joined with mortar on which are painted red lines, between 1.7 and three centimeters wide, that outline each stone. In places, the ashlar is covered by a layer of plaster still inset with a few tesserae of white marble, red ceramic, and black glass. The apse window is 1.7 meters wide and was probably double-arched. The apse wall is 80 centimeters thick, and still has traces of red fresco on its lower section. A marble slab, bearing a Roman inscription, lies among the apse debris.

Only the bedrock base, to a height of between 80 and 90 centimeters, remains of the baptistery's southern wall, in the eastern section of which is a drain connected to another drain outside the building. Some of the floor mosaic remains intact near the southern wall and the font.

In the center of the baptistery is a font, covering an area of about three square meters and built in the shape of a Greek cross. Its arms are about 75 centimeters long and between 70 and 83 centimeters wide (fig. 25). The inner surface of the font is lined with a two-centimeter-thick layer of marble, and there is evidence of at least one step in each of the northern and southern arms. As in the Karacaören Ada basilica, there are traces of iron nails in the stone blocks around the font, indicating that they were once revetted. Excess water was drained from the font through an opening in the southern face of its western arm into a subterranean channel connected to the sea.

The white and black marble and red ceramic tesserae of the mosaic east of the font each measure between 1.3 and 1.7 square centimeters and form a geometric pattern (fig. 26). Traces of mortar on the surface of the tesserae suggest that the floor underwent redecoration at a later time.

One notable feature of Church I is that worshipers could pass behind the apse. What is not known, however, is whether this was a feature common to the design of Churches II, III, and IV. It is almost certain that the architect of Church II had intended similar access to the area behind the apse, and that the builders were only prevented from creating such a structure by the impenetrable nature of the bedrock they encountered. In the case of Church IV, neither the shape of the roof nor the route along which worshipers moved inside the basilica is clear, while in Church III, there is nothing left of the northern or southern ends of the chapel behind the apse to indicate the purpose for which that area may have been used. Thus, not only is Church I thought to date back to the sixth century but, since the area behind the apse is of the simplest design compared with that of the other basilicas on the island, it is also thought to predate Churches II, III, and IV.

Also notable about Church I is the fact that the ashlar construction

of the baptistery apse is similar to that of the Karacaören Ada basilica, although the baptismal fonts have yet to be cross dated.

(Tomoyuki Masuda)

2.

Church II on Gemiler Ada

Architecture

This three-aisled basilica, measuring about 21 meters by 14 meters, is built on a rocky area that, at the basilica's southwestern corner, forms a steep slope to the sea and, at its southeastern corner, rises steeply to the summit. The northern and eastern walls, as well as the eastern part of the southern wall, are in good condition, although little but the base remains of both the western wall and the western part of the southern wall (figs. 5, 27).

To the west of the narthex are the ruins of an earlier building, the floor and surrounding walls of which were probably left as a retaining structure to reinforce the basilica's western wall. While it is not clear if there were also entrances in the western and southern walls of the narthex, the northern entrance appears, for topographical reasons, to have been the main approach. There were probably two doorways connecting the narthex and nave, but only the southern one has been identified.

The naos is so full of debris that only part of the northern stylobate, carved out of the bedrock, can be seen. At the eastern end of this stylobate is a T-shaped underground space, over one meter deep, to which access is gained through an opening in the floor (fig. 28). Now full of debris, it may originally have been built to house a relic.¹

The northern wall of the basilica, made of rubble, mortar, and broken brick, is in good condition and, remaining almost to its original

height, is plastered on its inner surface. Running the length of the wall, some 2.5 meters above floor level, is a horizontal join marking a break in the structure. This appears to be the result of the slow pace of construction, rather than of a change in design, while the few areas in which broken brick has been used seem to be where later repairs were carried out. The wall itself must have supported a wooden roof, since it has no beam holes. There is a window at the eastern end of the wall.

Outside the northern wall is a vaulted passageway, with a bench carved into the rock wall (fig. 29). The road along which the vaulted passageway has been built connects the northwestern port with Church III and Church IV, and is one of the main thoroughfares on the island.

Roughly midway along the passageway is the main entrance to the basilica which, for reasons of topography, had to be located here rather than in the western wall. A dedicatory fresco is painted on the wall around the entrance and two holes, presumably for beams, indicate that the fresco was originally protected by a small, gabled roof. The vaulting would have been constructed to protect the main entrance with its fresco, while the building on the northern side of the basilica would have served to support the vaulting.

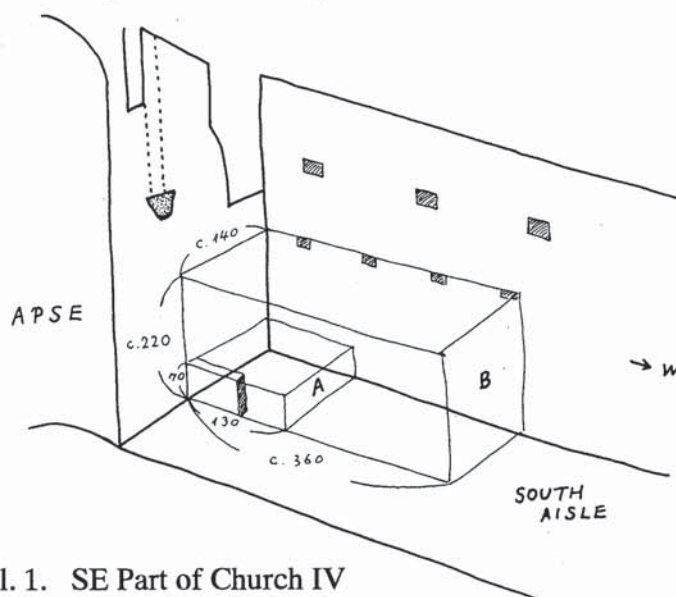
The eastern wall is so well preserved that there are still clear traces indicating the shape of the gabled roof (fig. 30). The southern part of this wall has been carved out of the bedrock to a height of three meters. Above the semidome over the wall is a cross-shaped window, a feature found in another building on the island as well as repeatedly in the monastery church at Karabel,² in Lycia. In what is left of the synthronon there are three steps, but indications are that there were originally four. On either side of the synthronon are two short, vaulted tunnels (fig. 31), replicas of the passage that would usually traverse the synthronon. The only existing example of such a structure in Lycia is Saint Nikolaos at Myra (Demre)³ in Lycia (fig. 32). Other, similar structural examples are

the basilicas of Saint Eirene⁴ and Saint Euphemia⁵ in Istanbul, and the basilica of Saint John⁶ in Ephesos.

The prothesis (fig. 33) differs in design from what might be expected, presumably because the basilica was small and the topography made it impossible to tunnel all the way round behind the apse. The area carved out of the bedrock ends in a small, triangular altar (fig. 34) that was once covered with either a thin layer of board or stone. The area, which served as both crypt and ambulatory,⁷ has a plain ceiling with some openings to allow in natural light and a small niche⁸ on the northern wall near the entrance.

In Church I, a semicircular, vaulted passage behind the main apse served as the ambulatory, whereas in Church II, where the bedrock in the southeastern section would not allow a similar passage to be dug, a cul-de-sac served as the prothesis-ambulatory and housed the altar. Had the passage been dug all the way round behind the apse, however, we are not sure where the altar might have been located.

The apse has three arched windows, and one can see in some of the holes in the wall, measuring about five square centimeters, the



III. 1. SE Part of Church IV

remains of iron clamps that had originally held the now-vanished marble revetment in place.

The southern part of the eastern wall is carved out of the bedrock, as is the eastern part of the southern wall. As Illustration 1 shows, construction in this part is complicated, there being a space at the southeastern corner of the basilica (A), too narrow to permit human access, which is included in a larger structure (B) that serves as the diakonikon. It was possible to walk above the room, from where access could be gained to the southeastern annex outside the aisle. Holes in the southern wall indicate that beams supported the roof, while the wall above these holes was a later addition, when the second-floor annexes were added.

There is an annex on the southeastern corner of the basilica, at second-floor level, built directly onto the bedrock with a cistern at the eastern end (fig. 35). At third-floor level, there is a southern annex. It is not clear what function any of these annexes served. The southeastern annex had three approaches: from the second floor of the southern aisle, from the second floor of the southwestern annex, and from outside on the eastern side, where the land slopes up to the summit of the mountain. By contrast, the third-floor annex has a narrow entrance on the western side and probably had no wall to close it off to the east. It has a bench cut into the rock along the southern wall.

Only a trace remains of the foundations of the western part of the southern wall. Outside, at this end of the wall, is a two-story, southwestern annex, the location of the connecting doorway to which is not clear. Access from this annex to the southeastern annex was, however, possible on the second floor.

Outside the basilica, along the road beyond the apse is a small, frescoed altar (fig. 36) which would probably have been used by those Byzantines too busy to worship in the basilica.

Decoration

Some of the ashlar on the semidome of the apse is still covered by a thick layer of plaster, which retains the marks made by one-centimeter-square tesserae that were at one time affixed to it.

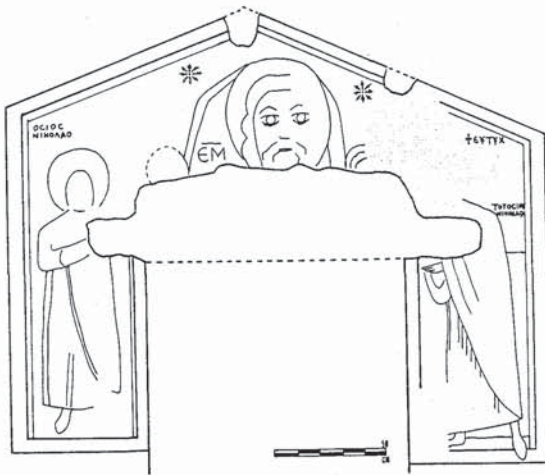
Traces of dark and light green, light blue, yellow ochre, and dark red on the basilica's inside walls, especially the northern wall, attest to its one-time fresco adornment. Along the eastern end of the northern wall there remains a horizontal, dark red line some 240 centimeters from the foot of the wall. The same mode of decoration was employed in the basilica on Karacaören Ada and in Church II, and it was below this line that saints were depicted.

On the wall to the right of the apse window is painted a standing archangel, enclosed within a dark-red frame against a background that is green up to waist level, and light blue above (plate V d). The angel, whose face has been damaged beyond recognition, holds in the right hand a staff, and in the left hand a scroll, the text of which is illegible. Standing on a rounded cushion, the angel is dressed in yellow and wears a red mantle. A white pattern is painted on its light-blue wings which are outlined in dark red. In the upper part of the framed section is an inscription which is no longer legible. Despite the deterioration of the painting, it is clearly the work of an excellent artist who, by having subtly defied the laws of symmetry, was able to prevent the composition from appearing rigid.

Traces of light blue, navy, olive green and dark red fresco can be seen on the eastern wall of the second floor, southeastern annex.

But the most important of the painted decorations of Church II is the dedication fresco around the northern entrance of the basilica (Ill. 2, plates VI a, b, c, fig. 37). While the fresco is not in a good state of preservation, the subject matter can be readily identified. Though the lintel is missing over the entranceway, a bust of Christ with a dark beard is featured in the mandorla,⁹ with a legend that reads: EM(MANOYHA)

(fig. 38). On either side of Christ are small angels who seem to be holding the mandorla. The word Emmanuel and two stars above suggest a connection with the iconography of the Holy Land.¹⁰ On the left, as one faces the entrance, is painted a nimbed, young saint, beardless and facing front. Wearing a white chiton and light red chlamys, his right hand rests on his chest. Despite the poor state of preservation, not only is the saint well-proportioned in comparison with painted figures found in Thessaloniki, but the painter's brush strokes enhance the figure's naturalism (plate VI b, fig. 39).



III. 2.
Dedication Fresco

The inscription accompanying the painting of the saint reads: ΟΣΙΟΣ ΝΙΚΟΛΑΟΣ[C].¹¹ Though we know little about this martyr, a church was dedicated to him and Saint Priscus in Constantinople during the reign of Justinian.¹²

On the right, as one faces the entrance, is the figure of another man, probably dressed in bishop's attire, who seems to be making a donation (plate IV c). According to the long, mostly illegible inscription, the man dedicated the church to Osios Nikolaos (figs. 40, 41). The donor's left foot rests on the lower line of the frame. The background is light green up to the chest of the two standing figures, and navy above that. Four lines frame the composition: a wide, dark red line on the rim,

followed by a thin white line, a medium navy blue line, and another thin, white line on the inner side. While stylistically the overall impression is hard, the bold lines of the donor's attire are worth noting. Based on the composition, the background, and the inscription reading Emmanuel to denote a middle-aged Christ, the fresco can be ascribed to the sixth or early seventh century. The information Procopius has left us regarding repair work carried out by Emperor Justinian on the church of Osios Nikolaos confirms the existence, in those days, of a cult in Constantinople associated with the saint, while the architecture is certainly of that period.

According to the nine-line inscription, only the first and last of which can be seen, Church II was dedicated to Osios Nikolaos, by one named Eutych—. I suggest the person in question may have been Bishop Eutychianos, who is known for having made several offerings of silver to the monastery of Sion.¹³ The stamps on the silver items date them between 550 and 565. Thus, on the basis of my hypothesis, Church II can be dated around the middle of the sixth century. Further, the fact that Saint Nikolaos of Sion, the archimandrites of the Sion monastery, twice traveled to the Holy Land would explain the Palestinian iconography of the fresco.

Conclusion

Church II was probably dedicated to Osios Nikolaos in the sixth century. The underground space in the northeastern corner of the naos and the altar of the prothesis-ambulatory should be used to house relics of Osios Nikolaos.

According to late-medieval *Portulans*, Gemiler Ada was called Saint Nikolaos Island, and had a church dedicated to Saint Nikolaos (of Myra) on the mountaintop.¹⁴ C. Foss and R. S. Carter connected this description with Church II,¹⁵ but the *Portulan* should be read as "at the top of the mountain,"¹⁶ and the distinction between Osios Nikolaos and Agios

Nikolaos of Myra had to be apparent for the Byzantines. Accordingly, the church of Agios Nikolaos, from whom the island's name was taken, must be identified with our Church III, and not with Church II. Now, we have at least two churches for saints called Nikolaos on the island. Moreover, if the hypothesis concerning Bishop Eutychianos is correct, another Nikolaos, Saint Nikolaos of Sion,¹⁷ will appear on the stage. We can, therefore, call Gemiler Ada "the island of Agioi Nikolaoi." But why this small island and not elsewhere? The place of Church II in Byzantine history is not small.

Notes

1. C. Mango, "Constantine's Mausoleum and the Translation of Relics," *Byzantinische Zeitschrift* 83(1990), especially p. 56.
2. For the monastery basilica at Karabel (near Demre) see Harrison, 1963, pp. 131-135, 150; id., "Nouvelles découvertes romaines tardives et paléobyzantines en Lycie," *Comptes rendus de l'Académie des Inscriptions et Belles-Lettres*, 1979, Janvier-Mars, pp. 225 ff.
3. Peschlow, 1975, pp. 330-332.
4. Id., *Die Irene Kirche in Istanbul*, Tübingen 1977, p. 94.
5. R. Naumann and H. Belting, *Die Euphemia-Kirche am Hippodrom zu Istanbul*, Berlin 1966, pp. 47-49, 93-94.
6. *Forschungen in Ephesos IV/3, Die Johanneskirche*, Vienna 1951, pp. 170-173, 196-199.
7. On the function of this area, see notes 8. and 19.
8. A glass ampulla was found in a small niche in the crypt of the basilica at Tomis (Constantza in Rumania). A. Rădulescu and V. Lungu, "Le christianisme en Scythie Mineure à la lumière des dernières découvertes archéologiques," *Actes du XI^e congrès international d'archéologie chrétienne*, vol. 3, Vatican 1989, pp. 2573 ff., figs. 5-7. For example, Mazilike kilise in Cilicia, which has a small niche in the same location in the prothesis: R. W. Edwards, "Two New Byzantine Churches in Cilicia," *Anatolian Studies* 32(1982), fig. 2 (plan), pp. 27 ff.

For the early function of the prothesis, see Th. F. Matthews, *The Early Churches of Constantinople. Architecture and Liturgy*. The Pennsylvania State University 1971, pp. 105-107, 155-162; R. Krautheimer, *Early Christian and Byzantine Architecture*, Pelican History of Art 1981, pp. 312 ff.; G. Babic, *Les chapelles annexes des églises byzantines*, Paris 1969, pp. 58 ff.; G. Descoedres, *Die Pastophorien in syro-byzantinischen Osten*, Wiesbaden 1983, passim.

9. Foss, 1983, p. 244. The images are incorrectly described as representing the Virgin and Child.

10. A seventh-century icon in the Sinai depicts Christ in a mandorla, which, inscribed with the legend Emmanuel, is held by two small angels and on which stars are painted. Except for the color of Christ's hair and beard, the same colors are used in both icon and fresco. See Weitzmann, 1976, pp. 41 ff., cat. B. 16.

For a discussion of elements—the inscription Emmanuel, stars, and a mandorla held by angels—found in ampullae from the Holy Land, see Grabar, 1958. For a sixth-century piece of textile from Egypt that features the combination of Christ in the mandorla, stars and angels, see Weitzmann, 1979, no. 477. Reference is made to a sixth-century onyx gem with the bust of a middle-aged Christ and the legend Emmanuel in R. Noll's "Eine unbekannte Grassgemme mit den Apostelfürsten," *Atti del VI Congresso Int. di Archeologia Cristiana, Ravenna, 1962*, Vatican 1965, pp. 545 ff.; and Weitzmann, 1979, no. 525.

11. Carter, 1985, reads the inscription incorrectly as "Agios Nikolaos."

12. Procopius, *De Aedif.*, I, 3-9; H. Delehay, *Les origines du culte des martyrs*, Bruxelles 1933, p. 240; Janin, 1969, p. 408; *Θρησκευτική καὶ ηθική ἐγκυκλοπαίδεια*, col. 515.

13. On the Sion treasure see *Handbook of the Byzantine Collection*, Dumbarton Oaks 1967, pp. 18-20; N. Firatli, "Un trésor du VI^e siècle à Kumluca en Lycie," *Akten des VII Internationaler Kongresses für christlichen Archäologie*, Trier, Vatican 1969, pp. 523-525; Kitzinger, 1974, pp. 3-17; S. Boyd, "The Sion Treasure: Status Report," *Fifth Annual Byzantine Studies Conference. Abstracts of Papers*, Dumbarton Oaks 1979, pp. 6-8; E. Cruikshank Dodd, "The Sion Treasure: Problems of Dating and Provenance," *Sixth Annual Byzantine Studies Conference. Abstracts of Papers*, Oberlin, Ohio 1980, pp. 3-4; Boyd, 1988, pp. 191-202; articles by Boyd, Ševčenko, Cruikshank Dodd, Hellenkemper, Frazer, and Newman-Lie, in Boyd-Mango-Vikan, 1992, pp. 5-88. E. C. Dodd's new publication is eagerly awaited.

14. Delatte, 1947, pp. 252-253; Robert, 1966, p. 21, no. 3. Two Italian *Portulans* also refer to Gemiler Adasi, namely, Marino Sanudo no. 26 (early fourteenth century), and Rizo no. 252 (1490). See Kretschmer, 1909, pp. 202, 220; Tomaschek, 1891, pp. 43-45.

15. Foss, 1983, p. 225; Carter, 1985, p. 20.
16. Τὸ περδικονήσι (Gemiler Adasi) όπου εἶναι ἡ ἐκκλησία ὁ Ἅγιος Νικόλαος ἀπάνω εἰς τὴν κορφὴ τοῦ βουνίου. See *supra*, note 14.
17. On Saint Nikolaos Sionites see Anrich, 1917, pp. 208-260; Ševčenko, 1984.

(Tomoyuki Masuda)

3.

Church III on Gemiler Ada

Architecture

There is an extensive complex on the eastern slope, near the apex of the island (fig. 6).¹ It comprises a large, three-aisled basilica, a small chapel, an ambulatory, and the upper terminal of a long corridor that extends to Church IV.

The Basilica

The main body of the basilica, excluding the apse and narthex, measures 22.9 meters by 13.4 meters (fig. 42). In order for it to be that size, it was necessary for the narthex and western part of the naos to be carved out of the rock.²

The apse, which is 6.5 meters wide, has been almost completely destroyed, except for its one-meter-thick foundation. While traces remain of the wall on the left of the apse, nothing remains of that on its right, and the floor is covered with a thick layer of debris.

By contrast, the basilica's southern wall is quite well preserved (fig. 43). It extends eastward past where it would have met the eastern wall at right angles, at which point it has a vertical gap, suggesting that the protrusion may have been a later extension. Two doorways in the southern wall allow movement between the basilica and a terrace to its south. The western parts of both the northern and southern walls, as well as of the entire western wall, were built directly onto the bedrock.

The western wall has three doorways, the central one connecting the narthex and nave, and the other two the narthex and aisles. The central door has a thick lintel of white marble (fig. 44), and there was a triple-arched window above the doorway, though nothing remains of the upper part of this wall.

Despite the bedrock, a four- to five-meter-wide narthex with vertical walls and only a partial overhang was painstakingly carved out of the rock (fig. 45). The narthex has a 70-centimeter-wide bench, cut into the rock along the entire length of its western wall, and a cistern near the southeast corner. The narthex may have been open to the elements, since the walls bear no evidence of having held the beams needed to support a roof.

All that remains of the northern wall of the basilica is its rock foundation, so it is not clear whether it had any doorways. Access to the narthex is gained via a path that, running between the basilica's northern wall and a huge rock, leads to a vaulted entrance in the northeastern corner of the narthex.

In the naos, two stylobates are partially visible despite the debris. Cut from the bedrock, they would have been surmounted by columns, two of the bases of which remain at the western end of the southern stylobate.

A wall was added to the outside wall of the apse and, together with a wall built parallel to it, forms a short passageway that was vaulted. The wall of this passageway has five niches and three windows (figs. 46, 47). A semi-dome remains over the central niche and there are arches atop three of the other niches. The smallest, southern niche and all the windows are rectangular. This part of the basilica has been so badly damaged that it is hard to imagine the original layout, but the apse appears to have been surrounded by rooms through which worshipers could walk, as in Church IV.³

The Chapel

Nearby and to the east of the above-mentioned passageway is a small chapel of simple basilican plan (fig. 48). The northern wall remains to a height of some three meters and the apse wall to that of one meter, while the western and southern walls are badly damaged.

There is evidence that the chapel was remodelled at least twice, the original structure having been larger than the present one. The remodelling involved the adding of inner walls—with pointed-arch openings and pilaster-like buttresses—to the northern and southern walls, probably for reinforcement. It seems that the former apse was demolished and replaced by the present one after this work had been completed.

Such structural characteristics as pointed-arch openings, an apse wall that is semicircular on the inside and polygonal on the outside, as well as the extensive use of brick in the masonry not only make the chapel different from other religious structures on Gemiler Ada and Karacaören Ada, but suggest that it most likely dates from a later period than both Church II and Church III.⁴

The Corridor

On the northwest corner of the chapel is a domed, square structure, perhaps best described as a terminal since it marks the end of a 2.5-meter-wide, 160-meter-long corridor (fig. 49). This corridor, originally vaulted along its entire length, runs east from the terminal down the hill to Church IV.

To the north of the terminal, the corridor extends for about five meters before turning west and joining a stairway leading to the northern side of the basilica, while on its southern side, the terminal has a wide entrance. The western wall of the entranceway has been so extensively damaged as to permit one to no more than surmise that a remaining structural indentation may once have been a niche.

Precincts

As mentioned earlier, there is a terrace on the southern side of the basilica. To ensure the structural soundness of the terrace, a retaining wall was built around it, along the cliff face (fig. 50). A bench, similar to that in the narthex, was cut into the bedrock at the western end of the terrace, from where steps lead up the hillside near the western end of the basilica.

The ground outside the northern wall of the basilica has been leveled to make a terrace. There is a retaining wall on its northwestern perimeter, while a stone bench is attached to a section of an enormous rock that projects into the terrace. To the north of this terrace and the corridor, an even larger area was leveled into a terrace and entirely surrounded by a retaining wall. The size of the terraces, as well as the existence of the corridor, steps and vaulted passageway behind the apse, indicate that large numbers of people visited the complex in its heyday.

In the northwest corner and to the northeast of the northern terrace are two domed, square buildings. The former structure has a wide opening in its northern and eastern walls, while the latter (fig. 51) has a narrow opening in its western wall. Both structures are roughly built of rubble and mortar, and their purpose is not known.

Decoration

The Basilica

Although no figurative images remain, traces on the western section of the northern and southern walls, as well as on the western wall, of dark red, green, yellow ochre and light blue indicate that the walls inside the main body of the basilica were extensively frescoed. Vertical, dark red lines appear to have decorated all the corners where walls meet.

The passageway behind the apse was also frescoed. From the traces of dark red, purple, green and light blue that remain on the semidome of the central niche, it seems that several figures were originally depicted standing on green ground against a light blue background.

In the middle of the nave floor, a patch of mosaic was uncovered with a geometric pattern (plate III a, fig. 52), and it may be assumed that mosaic once covered the entire nave and the aisles—all now filled with debris. Fragments of mosaic have also been found on the ground outside the main body of the basilica, near its northeastern corner.

A number of marble fragments, including oblong plaques with a cross atop a globe carved in relief (fig. 53), and small, fluted pillars have been found scattered throughout the basilica. These may be fragments of an ambo or templon, but any such determination can only be made following excavation around the apse.⁵

The Chapel

As previously mentioned, the northern wall of the chapel was lined with an inner wall, and it is through the pointed-arch openings in the latter that the frescoes on the original wall can be seen. At the base of the wall, in a strip some 1.7 meters wide, several figures have been painted facing front. Above them is a row of medallions, each depicting a bust (plate XI c), above which is a frieze depicting figures. Damage is such that only the legs of one figure, standing in three-quarter profile, can be distinguished. The frieze most probably depicted a narrative scene.

Many fragments of frescoed mortar have been found on the ground near what little remains of the southern wall, suggesting that it was decorated in a similar fashion to the northern wall.

Conclusion

Church III seems to have been not only the most important basilica on the island, but a the focal point for pilgrims. From the design of the corridor, passageways, steps and terraces, it is clear that the basilica attracted great numbers of pilgrims, to whom it catered while ensuring that congregations in the nave were not inconvenienced.

As mentioned elsewhere, in the days when the basilicas on Gemiler Ada were flourishing, the island was known as Saint Nikolaos Island, and documents show that Church III was dedicated to this patron saint of sailors and travelers. Since this most popular saint of the region certainly attracted major pilgrimages, the basilica can perhaps be considered the best example found so far of how basilica architecture was adapted to meet the requirements of pilgrimages.⁶

Notes

1. For the basilica see Foss, 1983, p. 213 ff.; Carter, 1985, p. 19; J. Elsner, *Sites antiques du sud-ouest de l'Anatolie*, Bordum Yachting, ed., 1986, p. 53. The basilica of Saint Nikolaos, "ἡ ἐκκλησία ὁ Ἅγιος Νικόλαος ἀπάνω εἰς τὴν κορφή τοῦ βουνίου" as described in a Greek *Portulan*, must be Church III, despite what Foss says. See also A. Delatte, 1947, p. 252 ff.; Robert, 1966, p. 21. Also see notes 14. and 16. for Church II.
2. It is thought that the design of the structures on the island was adapted to the rocky topography and dearth of flat land, rather than that rocky sites were deliberately chosen to allow masons to serve religious ends with their skills. For a discussion of basilica architecture at Lycian sites with a similar topography see the description of a basilica at Alacahisar in Harrison, 1963, p. 136.
3. In terms of the rooms or passageway behind the apse, Churches III and IV share similarities with several basilicas in the Holy Land as well as on the Mediterranean and Aegean coasts of Asia Minor. Such structures come to mind as the Northern Basilica at Rehovot, in the Negev; Basilica IV in Kanytela/Kanlidivan in Cilicia; and St. Demetrios in Thessaloniki. On the subject see Y. Tsafir, "On the Pre-planning of Ancient Churches and Synagogues. A Test Case: The Northern Church at Rehovot in the Negev," in G. C. Bottini et al., eds., *Christian Archaeology in the Holy Land: New Discoveries*, Jerusalem 1990, pp. 535 ff.; G. H. Forsyth, "An Early Byzantine Church at Kanli Divane in Cilicia," in *Essays in Honor of E. Panofsky*, 1962, pp. 127 ff.

R. Krautheimer thinks the enclosed space behind the apse is characteristic of Cilicia, but he presents no hypothesis on its function in *Early Christian and Byzantine Architecture*, London, 1965, p. 115. Foss, 1983, p. 223, puts forward the unlikely

supposition that the passageway in Church III served as a fortification. A reexamination of the area behind the apse in these basilicas is recommended.

4. There is an interesting parallel with the Justinian basilica at Emporio, on Chios, that is thought to have been destroyed by Arabs in the seventh century and where there is a small chapel that was used by the surviving Byzantine community in the late Middle Ages. For a discussion of the subject, see M. Ballance et al., *Excavations in Chios 1952-55; Byzantine Emporio*, Athens 1989, pp. 30 ff.

5. The style of relief is very different from that found in other basilicas in Lycia. See Harrison, "A Note on Architectural Sculpture in Central Lycia," *Anatolian Studies* 22(1972), pp. 187 ff. These fragments were recently published by Sodini, 1992, p. 560, pl. 315 b.

6. On the architecture related to pilgrimages to the Holy Land, see R. Ousterhout, "Loca Sancta and the Architectural Response to Pilgrimage," in *The Blessings of Pilgrimage*, University of Illinois 1990, pp. 108 ff.; H. Hellenkemper, F. Hild, *Neue Forschungen in Kilikien*, Vienna 1986, pp. 80 ff., figs. 107-115, pp. 73 ff., figs. 88, 95; A. Ovadia, *Corpus of the Byzantine Churches in the Holy Land*, Bonn 1970, nos. 46 b, 178 a.

(Kazuo Asano)

4.

Church IV on Gemiler Ada

Architecture

This is the least well preserved of all the basilicas on both islands (figs. 7, 54). Besides the eastern part of the northern wall and the western part of the southern wall, which survive almost to their original height, only the foundations remain intact. The basilica is completely covered in debris, including capitals, columns, ambon and templon, suggesting that it may have been destroyed intentionally. One of the unbroken capitals (fig. 55) measures 59 centimeters by 81 centimeters at the top, 54 centimeters by 60 centimeters at the bottom, and has a 42-centimeter diameter. The basilica is a three-aisled structure, though no stylobate has yet been identified.

A cistern, that once had marble columns atop the pillars that now remain at each corner, is in the center of the atrium, the layout of which is obscure (fig. 56). The L-shaped pillars stand to a height of only some 80 centimeters, and are faced with ashlar. The vaulted corridor that runs to Church III connects with the basilica at the northwest corner of the atrium (fig. 57), where an underground terra cotta pipe would have conveyed the water from the corridor roof to the cistern. Some of the atrium mosaic is exposed just north of the cistern (plate III b).

The naos, measuring about 26 meters by 16 meters, is surrounded by annexes and, judging from the pieces of tesserae in the debris, was covered with mosaic. There is an entrance to the southern aisle in the western wall, but the location of the narthex is not clear: it is unlikely to

have been within the confines of the western wall, while there was certainly no room for it between the western wall and the atrium cistern. Although there are some marble column bases in the bema, one cannot be certain that this is where they originally stood, since only the foundations remain of the main apse (fig. 58), and it has not yet been determined whether there was a side apse built onto the northern aisle. There is a small diakonikon at the eastern end, outside the southern aisle, but this may have been a later addition.

The southern wall, which has a dark red line dividing it horizontally, is entirely covered with frescoes, which do not date from the first phase of the basilica's construction. Evidence remains that, in the initial phase, there were three frescoed windows, but that they were later blocked off, plastered and frescoed. The blind arcade in the south chapel seems to date from a later period of construction (fig 59).

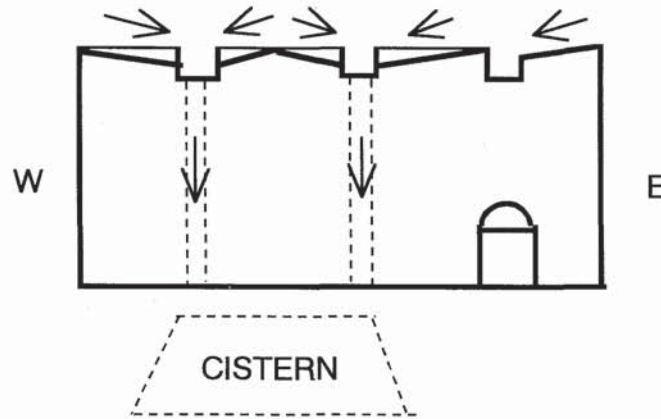
North of the naos is a small annex, measuring approximately three square meters. In its eastern wall is an entranceway, covered by a wooden roof (fig. 60), in front of which is a cistern that, once covered over, is now open to the elements. The roof is so designed that water would collect for channeling into the cistern. The space has several niches built close to the floor that were probably used to worship (proskynesis) moveable objects since they are undecorated.¹ It leads to the area behind the apse which continues on southward to the chapel (fig. 61). It appears that the annex once had a wooden roof, since a pillar in its southeastern corner was used to support beams. Because there was no apse blocking the eastern end of the southern aisle, worshipers had access to the area behind the main apse. The area was closed off near the chapel wall. Since similar architectural elements are found in Churches I, II and III, it may be assumed that the special liturgy of the day required that worshipers pass around behind the apse.²

The basilica's walls are made of rough ashlar and mortar, while the outer wall of the area behind the apse is made of rubble, mortar, and

brick. It is open to conjecture whether the use of different building materials here reflects different phases of construction.

The south chapel, where there are traces of an apse, is the same length as the naos and is divided into eastern and western sectors. The southern wall remains to a height of about one meter at the eastern end, and to almost its original height at the western end.

The chapel was supplied with water via downpipes on its northern wall (Ill. 1) which redirected rain water from the naos roof into a cistern. This means that the chapel would have had a cistern positioned similarly to that of the basilica on Karacaören Ada.



Ill. 1. Water Supply System of Church IV

When the blind arcade was added to the chapel, the windows were probably blocked off. While five consoles can today be identified around the blind arcade, there would originally have been nine or more. Since the blind arcades in Church IV and in the basilica on Karacaören Ada have no columns and are, thus, structurally unnecessary, we can expect a common source. So it is that on the outer, western side of the chapel, where the debris has subsided somewhat, one would expect a baptismal font, just as it is similarly located in the Karacaören Adasi basilica. Moreover, to the south of the chapel is a flat terrace with no sign of any buildings having been there, a feature shared with other Lycian basilicas

such as Church III and the monastery church at Karabel.

There is a small, well-preserved structure, measuring 3.6 meters by six meters, to the northeast of the basilica (fig. 62). A narrow alley runs between it and the basilica annex to its south to the cemetery in the eastern part of the island. The entrance is on the northern side. The western half has a wooden roof, below which are a window and a niche in the western wall, and a niche in the southern wall while, above the roof, there is a window in the western and the southern wall. The eastern part of the structure comprises a covered cistern, between 2.3 and 2.4 meters high, which has been damaged and has a hole in the western side. Two crosses are painted in dark red on the mortar of the western wall of the cistern. It appears that there were originally three, not two, crosses with rounded serifs. The top of the cistern is flat outside and vaulted inside, and still has the original, round mouth, with a diameter of 55 centimeters, at the center for drawing water. On the eastern wall, above the cistern, is another small niche and a window, and on the eastern wall there is a window. The structure may have been used to distribute holy water to the faithful since its presence, as that of the annexes around the apse, suggests that Church IV was visited by pilgrims. Northwest of the basilica is a flat terrace, on which remain the ruins of some unidentified walls.

Decoration

Mosaic once covered the basilica and atrium floors. Little is left of the wall decorations, with only traces of a dark red horizontal line on a light blue background remaining on the southern wall, and part of a cross in dark red on the lunette on the north side of the northern wall's eastern doorway.

This cross, with hooked serifs (type B), is not the same as the crosses on the lunettes at the Karacaören Ada basilica, which have rounded serifs (type A) (Ill. 2) . The crosses decorating the square structure on

the other side of the alley to the north of Church IV belong to type A, while those on the fragments of marble capital at Church IV belong to type B. Crosses with rounded serifs have also been found in the tomb frescoes on Gemiler Ada (Ill. 11 of "Greek Inscriptions")³ and the frescoed inscription in the center of the vaulted corridor (Ill. 4 of "Greek Inscriptions") linking Churches III and IV. Thus it would appear that, while there were local differences,⁴ the general shape of the cross, probably adopted from the Holy Land, has some connection with the origin of the island city.



A



B

Ill. 2. Types of Cross

Conclusion

Excavation of the site will be necessary in order to date Church IV and better determine its structure. In the meantime, it can be said that the architecture of both Church III and IV suggests the sites were visited by pilgrims and that, in terms of fundamental plan, they are remarkably similar to the Karacaören Ada basilica—with its blind arcade in the chapel and the cross decorations on the lunettes—although Church IV is a little more crudely constructed. It is, thus, tentatively suggested that the complex was built in the sixth century.⁵

Notes

1. On the early cult of images, see the fundamental study of E.Kitzinger, "The Cult of Images in the Age Before Iconoclasm," *DOP* 8(1954), pp.85-150.
2. For further study see A. Melograni, "Le pitture de VI e VIII secolo nella basilica inferiore di S. Crisogono in Trastevere," *Rivista dell'Istituto Nazionale d'Archeologia e Storia dell'Arte*, 3th ser., 13(1990), pp. 139-178; J.-P. Sodini, "Les cryptes d'autel paleochrétiennes: essai de classification," *Travaux et Mémoires* 8(1981), pp. 437-358; M. Magni, "Cryptes du haut Moyen Age en Italie: problèmes de typologie du IXe jusqu'au début du XIe siècle," *Cahiers Archéologiques* 28(1979), pp. 41-85; M. Mazzotti, "Cripte Ravennati," *Felix Ravenna*, 3rd. ser., 23(1957), pp. 28-63; G. Bovini, L'antica abside e la cripta di S. Appolinare Nuovo in Ravenna," *ibid.*, 54(1950), pp. 14-30; P. Verzone, "Ravenna-Cripta di S. Appolinare in Classe," *L'architettura religiosa dell'alto medioevo nell'Italia settentrionale*, Milan 1942, pp. 123-127.
3. The same funeral iconography is found on a sarcophagus at Tegea, where the processional crosses with a tang have the letters A and Ω carved into them. For a discussion A. Orlandos, "Παλαιοχριστιανικά καὶ βυζαντινά μνημεία Τεγέας- Νύκλιου," *Ἀρχαίον τῶν βυζαντινῶν μνημείων τῆς Ἑλλάδος*, 12(1973), pp. 83 ff., figs. 42-43. On a frescoed tomb in Philippoi that represents the cross with A and Ω, see G. Gounaris, "L'archéologie chrétienne en Grèce de 1974 à 1985," *Actes du XIe congrès international d'archéologie chrétienne*, vol. 3, Vatican 1989, p. 2707, fig. 16.
4. The origin of this cross will certainly be found in Jerusalem. The Eastern Church observed a tradition of having a large cross in front of the altar, and such worship of the cross must have been practiced on Gemiler Ada. See M. Mundell Mango, *Silver from Early Byzantium*, the Walters Art Gallery 1986, pp. 194 ff. This type of cross is depicted on ampullae mentioned in the following: Grabar, 1958; Monza, nos. 4, 12, 13; Bobbio, no. 8.
5. Foss, 1983, p. 224, suggests the sixth century on the basis of the style of the marble fragments.

(Tomoyuki Masuda)

5.

Basilica on Karacaören Ada

Architecture

Occupying the eastern end of the high plateau in the center of the small island of Karacaören is an extensive complex. It comprises the main body of a basilica, as well as a chapel, baptistery, and annexes (plate II b, fig. 9), in addition to several buildings of undetermined function and many tombs.

The Basilica

This structure measures 19.1 meters by 13.2 meters, excluding the apse and narthex (fig. 63). The northern, eastern and southern walls are in fairly good condition. The main apse, about 5.5 meters wide, has a triple-arched window, the northern mullion of which is missing (fig. 64). A synthronon is partly visible under the rubble on the floor of this apse, which is flanked by two side apses, each about 2.4 meters wide and windowless. The three-aisled basilica has two stylobates.

The western wall, which has three doorways, is in bad condition (fig. 65). The narthex is 2.9 meters wide, and there is reason to believe that the façade of the church may have taken the form of a arcade, rather than a wall. Several square column bases have been found, attached to foundations of almost uniform width.

On the western approach to the basilica is an atrium (fig. 66), the foundations of the surrounding walls of which are partly visible, and at the center of which is a large cistern.

The Chapel

A chapel (figs. 67, 68), measuring about 15.7 meters by 5.3 meters, adjoins the southern aisle of the basilica, to which it is connected by three doors. The eastern wall of the chapel has an apse and two niches, while a short wall with a doorway joins the wall to the right of the apse at right angles. The upper part of this wall and the right-hand niche in the chapel's eastern wall have been destroyed, making it hard to reconstruct the area. There is a cistern near the western end of the chapel, which may have been partitioned off from the rest of the chapel by a wall. The northern wall of the chapel is decorated with a pillarless blind arcade which, although constructed after the main structure had been completed, is of uncertain date and function.

The Baptistry

A room adjoining the chapel on the west, the baptistry (fig. 69) is only accessible through a doorway linking it to the narthex. It contains a cruciform baptismal font sunk into a podium raised a little above floor level (fig. 70). There are holes, about 10 centimeters in diameter, at the foot of the eastern and western baptistry walls that probably served to allow water to be supplied by and drained from the cistern and the font, respectively.

Annexes

There are three annexes, attached to the southern walls of the chapel and baptistry, but their function remains undetermined. The annex adjoining the baptistry is only accessible from outside the building. Meanwhile, on the northern side of the basilica, there are at least two more annexes, but severe damage to the northwestern part of the structure has prevented the exact number from being ascertained.

Behind the basilica apse are the foundations of a wall, the northern end of which joins the eastern wall of the northeastern annex, while the

southern end joins the eastern wall of the chapel. There seems to have been no doorway access to this space and, since the upper part of the wall has been destroyed, the purpose of this area is yet to be ascertained.

Other Buildings

The atrium is surrounded by several buildings. To the north, is a large, rectangular structure (fig. 71), measuring 24 meters by between 12 and 14 meters. It is divided into three chambers, each of which is subdivided. The western half of two southern chambers must have been two-story structures, since beam holes have been found in the walls. These two chambers have cisterns.

The function of this building has not yet been determined. Though it has been proposed that it may have been a monastic facility, no evidence has been found suggesting the existence of a monastery on the island.²

Precincts

Of the several possible approaches to the basilica, those from the southeast and east were surveyed in the 1991 and 1992 expeditions.

The eastern approach is a path cut out of the rock, starting from the northeastern corner of the plateau and leading to the eastern side of the basilica. There are several steps near the upper end of the path and several inscriptions carved into the rock wall along the way which probably refer to the donor of the road (fig. 72).

The southeastern approach is similar, only narrower and steeper. In the shape of the letter Z, the path includes steps that are cut into the rock, as are devotional inscriptions with a cross (fig. 73).

A southwestern approach, via two stairways, leads to the southern side of the atrium (fig. 74). This path passes two buildings with overlooking windows. Several lines of inscription on a rock near the lower steps are thought to refer to the construction of the path.

Decoration

The basilica walls seem to have been extensively frescoed. Traces remain on the southern wall, where a dark red, horizontal line, about 2.2 meters above floor level, divides the wall into upper and lower sections. In the lower section, at least five figures can be distinguished. They are standing, facing front, against a light blue background. The upper section is divided by light blue vertical lines into several parts, each about 75 centimeters wide. The decoration, in dark red, light blue, dark blue, purple, green, yellow ochre, and white, would have depicted narrative scenes, but nothing of these remains.

The chapel was similarly frescoed, and the nimbed, bearded saint painted on the wall to the right of the apse is the only painted figure remaining in the entire basilica complex.

The lunettes over the basilica doorways were each decorated with an incised cross (fig. 75) painted in dark red, and the stones of the doorway arches were outlined with dark red lines. The lunettes were later covered with plaster containing potsherds, and it was on this surface that frescoes were painted. Such a procedure would suggest that the basilica was originally decorated quite simply, and that the extensive frescoes belong to a later period.

Conclusion

Unlike Gemiler Ada, which would have been densely populated and had a busy port, Karacaören Ada seems to have played an exclusively religious role, visited by pilgrims and monks, and a resting place for the dead. There is no doubt that the island maintained close ties with Gemiler Ada and even mainland Greek colonies. In support of the latter link is a chimney on the island's northern shore that, it is thought, would have been used to send signals to the mainland.

The size of the complex as well as a study of the masonry suggest that the structures on Karacaören Ada were not simultaneously built.

While the chapel and baptistery were not part of the original structure, it is not known how much later they were added. Thus, also, it is not known when the initial, simpler decorations were replaced with the extensive, rich frescoes. Only further excavation of the site will allow dating of the structures and their decorations, which will, in turn, shed light on the development and role of the island.

Notes

1. Foss, 1983, pp. 221 ff. The baptismal font and the architecture of the basilica complex are discussed by M. Nakajima in the present volume.
2. Foss, 1983, pp. 221 ff., reports only the existence of this large building, without mentioning its function or date.

(Kazuo Asano)

6.

Painted Tomb on Karacaören Ada

Among the many tombs on Karacaören Ada, only a few to the east and south of the basilica, along the fringe of the plateau (fig. 9), were investigated in the 1991 and 1992 expeditions. From the standpoint of art history, the most important tomb in the region is one with a frescoed interior that is located northeast of the basilica.

Architecture

The tomb, measuring 4.6 meters by 4.3 meters (fig. 76), has a niche in each of the four outer walls. The inside burial chamber, measuring 2.6 meters by 1.4 meters, has a rectangular pit dug into the bedrock and a vaulted ceiling, the apex of the vault being 2.5 meters above floor level. An irregular opening in the western wall was probably made by plunderers, while the groove cut into the threshold indicates that the tomb's original opening was 70 centimeters wide.

The tomb is built on a huge rock, into which have been cut steps leading to the opening. Behind the tomb is a terrace that overlooks the eastern approach to the complex and has the foundations of several small buildings. Just to the south of this tomb is another vaulted tomb.

Decoration

Seven distinct areas can be identified on the interior surface of the tomb's walls, namely, the upper and lower sections of the eastern and western walls, the northern and southern walls, and the vault. Each of the areas

is outlined with five-centimeter-wide dark red and white lines, and frescoed (plate V).

In the upper section of the eastern wall, painted against a background of light blue, there remains only the bust of a man wearing a white tunic and purple pallium (plate VI a) who was probably Christ. His right hand is raised, as if in the act of blessing, in his left hand he holds a codex, but the head and most of the nimbus are missing. The fact that nothing remains of the lower section of the painting suggests that it may have been intentionally obliterated.

The painting on the southern wall shows several men and women being led by an angel (plate VII a) who, holding an open scroll, is looking back. The next figure, an elderly, bearded man, is holding out his hands to Christ. The next two figures are women, but little remains of the upper part of their bodies. The fourth figure is a man, wearing a multicolored chramys, whilst the last in the procession is a woman, wearing a purple maphorion and a dark blue garment with white embroidery. The woman has her left hand on the shoulder of a small man, wearing a purple garment (plate VII b) that covers his extended hands. The figures are standing on an olive-green ground, while the background in the lower section is dark green and in the upper section light blue. It seems that an inscription was written on the dark red line, but all that remains are three white letters, ΑΓΓ, above the angel.

Two of what must have originally been three angels are still visible on the northern wall (plate VIII a). The remains are only fragmentary, and the angel on the left is the only extant example of a face in the entire complex. The physiognomy provides a clue to the stylistic study of the frescoes (plate VIII b).

The busts of two men are depicted in the upper section of the western wall (plate VI b). They are juxtaposed, side by side, but most of the right-hand figure and the head of the one on the left are missing. The figure on the left is wearing the outfit of a bishop, namely, a

sticharion, phelonion, and omophorion, and holding something in his left hand, but the item is no longer visible. The fresco may depict two saints. The lower section of the western wall was been destroyed, probably by vandals in a bid to enlarge the tomb opening. Red flowers and unusual dark blue leaves are painted to the left of the door.

The ceiling of the tomb has been decorated to imitate a star-filled sky. A medallion featuring a cross is painted in the center, with four angels flying towards it from the four corners (plate IX a, b, c). The apex of the vault has been damaged, so it is not clear whether the angels are pointing to the medallion or holding it up. Each angel holds a staff in the left hand.

The style of the frescoes suggests that they were executed in the late sixth or early seventh century. The tomb was probably decorated at the same time as the second, extensive fresco decoration of the basilica complex was undertaken.

Notes

1. For a stylistic analysis of the frescoes see Asano's "Stylistic Considerations of the Fresco Paintings in a Tomb on Karacaören Adasi in Lycia, Turkey," (in Japanese) *The Bulletin of Aichi University of Education* 41(1992), pp. 155 ff.

(Kazuo Asano)

7.

The Baptistry and the Chronology of Construction of the Karacaören Ada Basilica Complex

The Baptistry

The Baptistry is built on to the southern end of the narthex (figs. 9, 69). In the southern half is a circular podium, 25-centimeters high and made of irregularly shaped stone, rubble and mortar. Into this is sunk a cruciform font of ashlar (fig. 70).

Steps, about 25 centimeters wide and 25 centimeters high, are built into the eastern and western arms of the font. From the structure revealed when two of the steps in the eastern arm and one in the western arm were cleaned, it is surmised that there were originally three steps in each of the two arms, and that the font was approximately one meter deep. The northern arm appears to have had just one high step.

The entire font seems to have been revetted with stone. On the inside surface, there remain a few pieces of facing some 0.3 centimeters thick, while holes at the top of its outer surface still contain particles of oxidized iron, indicating that the facing here was attached with clamps. On the ground to the northwest of the font is a plinth of black stone (Ill. 1, A), measuring about 47 centimeters by 41 centimeters. Judging from the roughly 20 centimeters of mortar and rubble affixed to its underside, as well as a 45-square-centimeter patch of mortar bedding on the northwestern corner of the podium (Ill. 1, B), it could be inferred that the plinth was originally attached to the podium, and even, thus, that there may have been a ciborium over the font. The plinth and the several fragments of porous black stone that have so far been found in the

baptistery are not, however, sufficient to allow the reconstruction of any structure.

The cleaning of a patch of ground to the northwest of the podium has revealed a 25-centimeter-wide border of mortar, in which there remains the impression of what must have been a row of paving slabs, about 12 centimeters wide. The border was, in turn, encircled by mosaic pavement, parts of which are intact. While the border partly covers a terracotta slab (Ill. 1, C), a roughly 15-centimeter-square slab of white stone beside the western arm of the font (Ill. 1, D), as well as part of the mosaic pavement (Ill. 1, E), only excavation of the site will reveal whether it dates from the same or a later period.

The tesserae of the mosaic are about 9 millimeters square, and made of either blue-gray, pink or white stone, or of terra cotta. While some patches remain in which they are laid in a simple, geometric design of intersecting octagons, mosaic fragments and individual tesserae have also been found scattered on the ground, mostly in the northwestern part of the baptistery and in the font. This appears to indicate that the tesserae were used in two distinct combinations: those of terracotta together with those of stone; and those of glass with those of marble. The terracotta and stone tesserae are each around nine square millimeters in size, the same as those in the aforementioned pavement mosaic. The glass and marble tesserae are about five square millimeters in size and come in a variety of often similar shades, including yellow, yellowish green, bluish green, light green and red, while there are also some transparent glass tesserae of pale amber and green on which remain traces of a metallic finish. Because the glass and marble tesserae were found scattered on the mosaic pavement of terra cotta and stone, they can only have been part of either a later pavement, a ciborium over the font, or another part of the baptistery.

On the eastern wall of the baptistery, running at an angle from the top left hand corner to a point around half way down the wall, is a

gutter of terra cotta slabs that ends at a hole in the southern wall, through which water would have flowed into the annex to the south of the baptistery.

Both the eastern and western walls of the baptistery have a hole near floor level. The hole in the eastern wall, about 15 centimeters above the top of the font, appears to have been the inlet for water which would have been channeled to the font from the cistern in the western end of the adjoining chamber—the present-day chapel. The hole in the western wall, near floor level, holds the remnants of a terra cotta pipe, indicating the hole would have been used to drain away water that had been used in the baptistery.

Although the font has not been completely cleaned out, it would be safe to assume that, like other baptismal fonts, it has outlets at the bottom. Moreover, since there is quite a bit of space between the font and the baptistery's western wall, it is possible that a basin for ablutions, the baptizing of infants, or for some other purpose was installed here, as is the case in other baptisteries,¹ and that this basin was drained through the hole in the western wall.

It should be added that any fragments found in the room have not been identified with such an instrument, nor that the floor around this area has been excavated so far. Only one noticeable fact is that, at the lower part of the western wall, just above the hole, a dark-red horizontal band (fresco) was painted, which seems to indicate that such a basin, even if it had once been set on the western wall, had been removed when the inner wall of the baptistery was frescoed. The problem of the wall decoration of this basilica complex, including in the baptistery, is taken up later.

The baptistery had a gable roof, which is indicated by three beam holes in the upper part of the northern wall.

The baptistery has two windows, one each in its southern and western walls, as well as two arched doorways, one leading to the

narthex and the other to the chapel, though the latter was later closed off with irregularly shaped stones, rubble and mortar.

The Chapel

With regard to the present-day chapel, I should like to elaborate on what has been said by Asano in the present volume concerning the water supply and drainage system, as well as the blind arcade.

As mentioned above, a rectangular cistern is sunk into the ground in the northwestern part of the chapel, with an opening in the floor through which water was drawn for use in the baptistery font. What is still not clear, however, is how the water reached the cistern. An explanation may lie in the row of projecting stone slabs that form two gutters that run along the top of the outer side of the chapel's southern wall. They probably served to direct water from the roof of the chapel, on through a small rectangular opening in the chapel wall and down a terracotta downpipe, the vertical mortar traces of which remain. Although we have no proof of underfloor drainage yet, it is likely that water from this downpipe was discharged into the cistern through another pipe under the floor. One question in this explanation is why the cistern was dug so far from the downpipe. This impression is emphasized if it is compared with another cistern situated under the northern outside of the basilica. The latter is set just under a downpipe on the outer face of the basilica's wall. We shall return to this point later.

Considering the blind arcade on the northern wall of the chapel, it may be worth pointing out that 11 of the arches of this arcade are of such dimensions that they are superimposed on the voussoirs of the two western doorways leading into the basilica, while the second arch from the eastern end, with a chord some 60 centimeters longer than that of the other arches, forms a double arc with the arch of the third easternmost connecting doorway. One reason for this may be that when

the blind arcade was added, the easternmost doorway had a special role in the liturgy, such as in the ceremonial itinerary from the baptistery to the chancel of the basilica. The matter is, of course, open to conjecture.

Chronology of Construction

The basilica complex shows evidence of multiple phases of construction which, as our expeditions in 1991 and 1992 made clear, cannot be identified until the site is excavated and the structural phases are analyzed.

The interior of the complex reveals at least two phases of painted decoration. The earlier layer, visible on the tympanum and the joints of the voussoirs above the doorways in the main body of the basilica, baptistery, and chapel, is made of fine mortar incised with double lines between which dark red paint was applied. Each tympanum is decorated with an incised cross with rounded serifs.

The presence of this kind of decoration has not been confirmed on either side of the three arched doorways in the basilica's southern wall. On the northern side, blind arcades have been superimposed over the doorways, and, on the southern side, only a later layer of painted fresco is visible. Presumably the entire interior of the basilica was once adorned with this later layer of fresco. Now, parts of it remain only on the doorjambs of two doorways in the basilica's northern wall, on the southern wall of the basilica, on a baptistery wall, on the southern wall of the narthex, on the apse, and on the southern wall of the triumphal arch of the chapel.

The recessed tympana over the doorways in the southern wall of the basilica and the doorway in the northern wall of the baptistery were filled in with a mixture of sherds and mortar, to make them flush with the surrounding walls, and then decorated with frescoes. This layer of sherds and mortar hides the earlier cross-shaped incisions, one of which has become partly exposed above the baptistery doorway (fig. 75).

With regard to the second decoration, there is another fact that should not be ignored. In the eastern wall of the chapel (including the apse), a type of mortar different from that of any other part of the basilica complex is used. The principal mortar used in this complex is of lime and sand and contains crushed brick and limestone as inert admixtures, while the mortar used in the eastern wall of the chapel contains pumice stone fragments. In the chapel, mortar of this kind is used in at least two other sections, namely, in the eastern end of the blind arcade, where the arcade joins the eastern wall and the only square arch has been found, and in a wall built 4.8 meters away from the eastern wall that probably served as a screen. All that was left of this so-called screen in 1992 was some stones that had tumbled, the foundations, and traces of where it had once joined the chapel's northern and southern walls. These facts seem to suggest that the eastern part of the chapel was first converted into its present form at this phase of construction. In this case, we have so far had no image of this section before the conversion. The second phase of the painted decoration mentioned above, including that of the eastern wall of the chapel, is in or after (presumably contemporaneous with, I think) this conversion.

Investigation of the wall structure tells us some more particularly about the first phase of the basilica complex.

The whole structure of the complex had a 70-centimeter-thick double wall of irregularly shaped limestone, filled in with rubble and mortar. Only in pivotal sections of the structure, such as the apses, corners of the building, doorjambs and narthex, were more regularly cut, angular blocks of stone used. In addition, porous black stone was used for the voussoirs of doorways, windows and the blind arcade. These are the principal materials and methods used in the construction of the walls of the complex.

One problem is what happened to the northern wall of the baptistery. The section revealed that the southwestern corner of the

basilica was constructed first, and half of the northern wall of the baptistery was attached to this corner. Thus, it is observed that the later, attached wall is thinner than the former basilica wall. On the other hand, the southern wall of the chapel and the eastern wall of the baptistery were put up together. This suggests that the chapel and baptistery were built after the main body of the basilica, and would account for the location of a cistern inside the chapel. Originally, before the chapel and baptistery were built on, the southern wall of the basilica would certainly have had a gutter and downpipe to channel rainwater into the cistern. Once the chapel and the blind arcade were added, the drainage system would have had to be relocated to the new outside wall, the southern wall of the chapel. This would explain the great distance between the cistern and the downpipe to which the rainwater is directed. A similar situation seems to have occurred in Church IV, on Gemiler Ada.

As to the narthex, matters are a little more complicated. The walls of the narthex almost collapsed, and its space was choked with debris. What had been observed during the course of the 1991-92 expedition is the following. First, the northern wall of the narthex is abutted on the earlier basilica. Second, the northwestern outer corner of the baptistery facing north bears twisting lines incised on the joints of stones, attesting that, at first, this section was not covered by a wall or a pillar of an arcade, which remains partly. It is only after the pillar or wall was attached on the corner at right angles, the inside of the narthex was frescoed. Besides, in this section at issue, a large corbel-like stone was projected toward the north almost at the same level of the springings of the arch above the narthex-baptistery doorway, suggesting an arcade constructed at the same time with the baptistery. This hypothesis seems to be corroborated by the fact that the western edge of the northern wall of the narthex is on the same alignment as the western wall of the baptistery, the latter is slightly oblique in plan against the basilica. From

these things, it is inferred that the narthex with an arcade was built with the baptistery and the chamber-chapel and that, at a considerable time later, it was partly remodeled. It is after the remodelling that its interior was frescoed. This inference of the remodeling of the narthex also fits the fact that additional masonry was piled on the top of the western half of the earlier gable-shaped wall between the baptistery and the narthex to make it flush with the top of the basilica wall, probably for new roofing. But it is not clear whether this remodeling is before or contemporary with the fresco decoration and the part conversion of the chamber-chapel.

The provisional conclusion is following (Ill. 2).

In the first phase of construction, first the basilica, then the narthex with an arcade, the baptistery and the original chamber of the present chapel were constructed. Nothing is known about the at least six outer annexes, except that their time of construction was different and that they were attachments to the original complex. Likewise yet to be determined is the function which these annexes served.² It is in this phase that the tympana and the joints of voussoirs above doorways were decorated with incised lines and crosses painted in red.

The second phase of construction saw the eastern part of the chamber converted into the present chapel. During or before this phase, the narthex was remodeled, while during this phase the interior of the complex, except for the outermost annexes, was frescoed.

Some time following the second phase, a short wall was built at right angles to the southern side of the apse in the chapel—hiding the painted plaster where it abutted the apse—as was a wall behind the apse, outside the eastern wall of the basilica.

Numerous sculptures have been found scattered around the basilica, including fragments of chancel screens,³ ambos and Ionic impost capitals. These have roughly finished, simple Ionic form and the trapezoidal impost with simple cross in relief on a smooth surface, similar

to the capitals of the basilica of St. Eirene, and those found in many other minor sixth-century churches in Constantinople,⁴ as well as in the basilica at Göl, near Bodorum.⁵ The ambo fragments are like those found on the Greek mainland and islands that date from the sixth century.⁶ Thus, were it shown that the sculptures found in the basilica belonged to the structure from the beginning, the first phase of construction could be ascribed to the sixth or early seventh century. If, however, it is shown that they were brought to the site at a later date, they would be of no use in dating the first phase of construction.

One probable reference for red marking above doorways is in Exodus 12: 3-14. For the cruciform font of the baptistery, we may have referred to Romans 6: 3-5, and quite a number of similar examples have been found in the Aegean region.⁷ But regarding the structural arrangement of the baptistery with cruciform font and with access from one area, here the narthex, to another area, here the chamber—these three structures were in, presumably, simultaneous construction as mentioned above—it also could come from Exodus 32: 26-29. Some earlier examples of such an arrangement, namely a room with a cruciform font which has access from one area to another have been found in several basilicas in Cyprus, dating from between the late-fourth and the sixth century,⁸ Alahan Manastiri in Cilicia,⁹ etc. In addition, we might have to refer to *Itinerarium Aetherae*,¹⁰ the representation of the veneration of the Holy Cross in the Holy Land.

From this point of view, the decoration program of this basilica complex seems to have been radically changed in phase two, where it may be said to be rather visual. Considering the structural arrangement, although the baptistery itself was still in use with the font having no trace of recovering in this phase, the conversion of the chapel seems to have broken off the arrangement for the itinerary from the baptistery to the sanctuary in the basilica. We have no proof to decide the date of

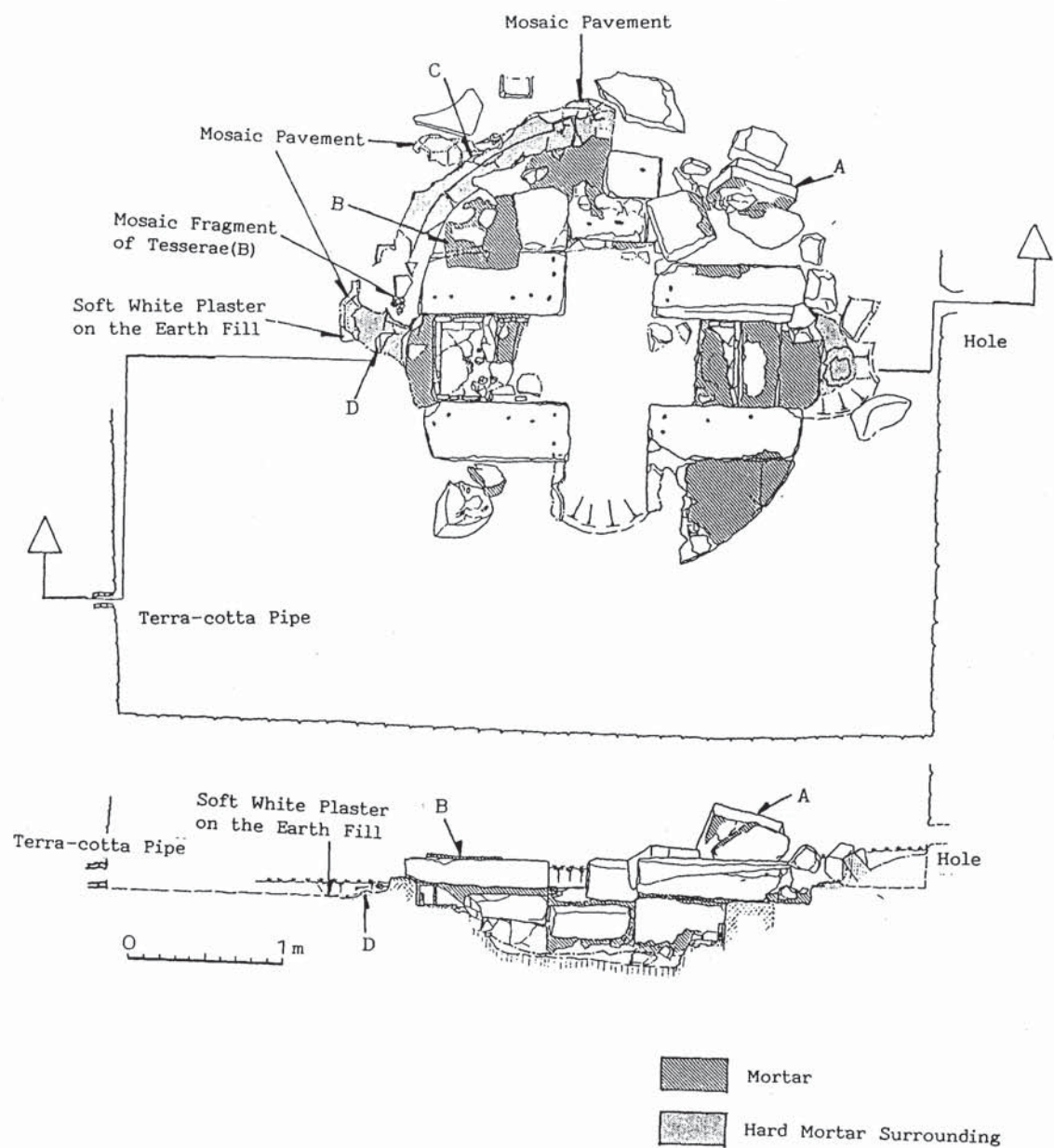
blocking the baptistery-chapel doorway. The upper limit of this phase may be defined if the earth ware attached on tympana can be dated.

Notes

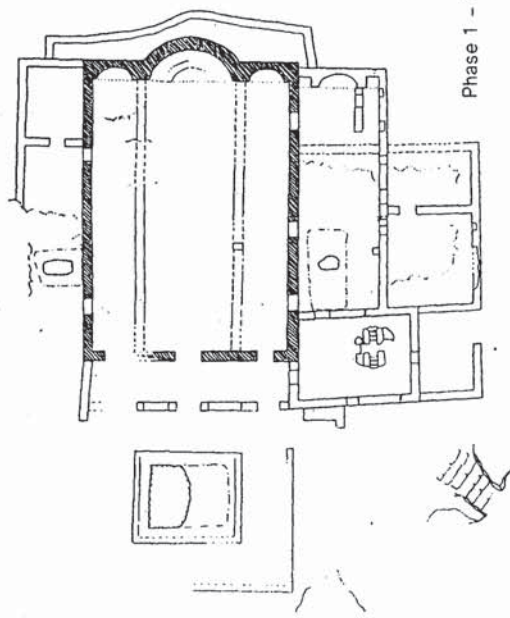
1. For examples (a) from Skhira, Tunisia, see Mohamed Fendri, *Basilique chrétienne de La Skhira*, Publications de l'Université de Tunis, Faculté des Lettres, 1re série: archéologie et histoire, vol. VIII, Tunis-Paris 1961 (reviewed by N. Duval, "Deux Basiliques chrétiennes de Tunisie Méridionale," *Cahiers archéologiques* 13(1962), pp. 269-278); (b) from Kelibia, Tunisia, see Chr. Curtois, L. and C. Poinssot, "Sur un baptistère découvert dans la région de Kélibia," *Karthago* 6(1955), pp. 98-123 (quoted in A. Khatchatrian, *Les baptistères paléochrétiennes: Plans, notices et bibliographie*, Paris 1962); (c) from Iunca, Tunisia, see G.-I. Feuille, "Le Baptistère de Iunca (Macomades Minores)," *Cahiers archéologiques* 3(1958), pp. 75-81; (d) from Khirbat al-Karak, Palestine, see P. Delougaz, R. Haines, C. H. Kraeling, "A Byzantine Church at Khirbat al-Karak," *The University of Chicago Oriental Institute Publications* 85(1960), pp. 17-18 (quoted in G. Babic, *Les Chapelles annexes des Églises byzantines*, Paris 1969, p. 74).
2. The northeastern annex, illuminated by light entering through two slits in its eastern wall, may have been a prothesis, while the middle one of the three southern annexes, with its two ambries, may have been a diaconicon.
3. No trace of slabs was found on the stylobates.
4. See F. K. Yegül, "Early Byzantine Capitals from Sardis: A Study on the Ionic Imposts Type," *Dumbarton Oaks Papers* 58(1974), pp. 265-274.
5. C. Foss, "Strobilos and Related Sites," *Anatolian Studies* 38(1988), pp. 147-174, pl. XIX (c).
6. See P. H. F. Jakobs, *Die Frühchristlichen Ambone Griechenlands*, Bonn 1987, especially the case of the church of Pantanassa, the Basilica of Iarissos on Rhodes, or the Basilica of Termen on Cos.
7. On the early Christian baptistery in Greece, see I. E. Bolonakis, *Τὰ παλαιοχριστιανικά βαπτιστήρια τῆς Ἑλλάδος*, Athens 1976.
8. A. H. S. Megaw, "Byzantine Architecture and Decoration in Cyprus: Metropolitan or Provincial?," *DOP* 24(1974), pp. 57-88.

9. The information comes from the preliminary reports on the site by Michael Gough in *Anatolian Studies* 12-14(1962-1964) and 17-18(1967-1968). These reports were collected and published as *Alahan: An Early Christian Monastery in Southern Turkey Based on the Work of Michael Gough*, Mary Gough, ed., Toronto 1985.
10. See *Itinerarium Aetheriae* 37.

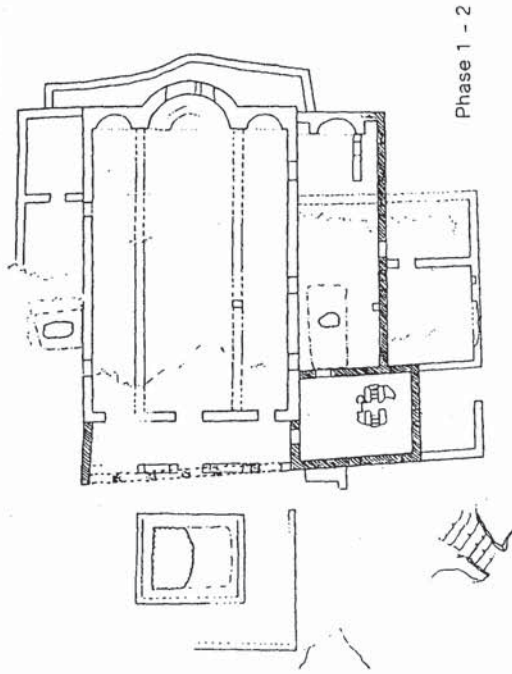
(Michiko Nakajima)



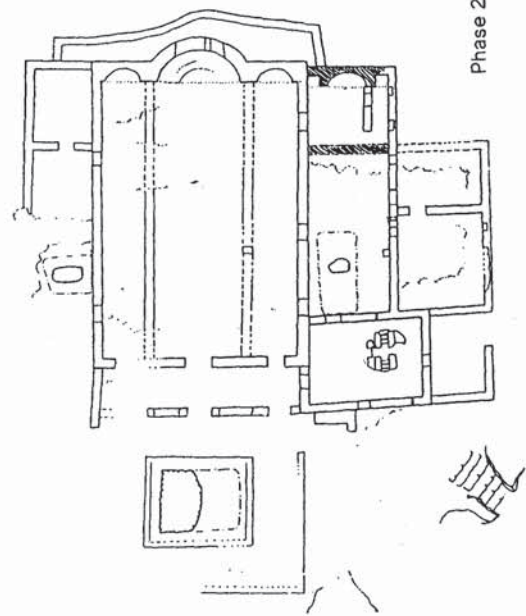
III. 1. Plan and Section of Sourthern Part of Baptistry, Karacaören Basilica



Phase 1 - 1



Phase 1 - 2



Phase 2

III. 2. Building Phases of Karacaören Basilica

8.

Ölüdeniz Beach Basilica

Architecture

The basilica is located near the shore, by the modern resort village of Ölüdeniz (fig. 10). In order to develop the area, a road was built just south of the basilica, which may have been damaged during land clearing. The area around the basilica is dotted with tall pine trees and covered with almost impenetrable undergrowth.

The largest basilica in the Gemiler Ada-Ölüdeniz bay area, it measures 18.8 meters by about 33 meters, although the location of the western wall has not been determined. The main apse is 6.9 meters wide but, because of the debris, the synthronon has not been identified. The main apse is flanked by two side apses, each about two meters wide. The eastern wall remains to a height of some two meters, while there is almost nothing left of the northern wall besides the foundations, from which it appears to have been some 50 meters long and extended beyond the façade of the basilica. The southern wall still stands to a height of around one meter.

In the center of the basilica is a sunken area that may have been the atrium cistern (fig. 77). Four fragments of massive stone pillars have been found in the western part of the basilica, three near where it is supposed the façade may have stood, and one in the western part of the atrium.

Outside the basilica, a vaulted chamber is attached north of the main apse, and there is a cistern beside the southern wall. Since there is not as much debris in and around the basilica as would be expected

from the condition of the structure, one can only speculate that stones may have been systematically removed for reuse.

Decoration

Fragments of frescoes remain in two places in the basilica: in the southern side apse, and on the southern wall.

The fresco in the southern side apse (plate X a) has mostly flaked off, but it is possible to reconstruct the original composition. The figure, possibly Christ or a patron saint, is clothed in dark blue and, standing in the center, holds in his left hand a rectangular green object that may be a codex. The figure is flanked by two angels, standing at either side of the apse wall. A small figure, standing by the right foot of the central figure, holds out his hands over which are draped his light blue apparel. It must depict a donor. There may have been a large medallion above the head of the central figure.

This fresco is closely related to that in the painted tomb on Karacaören Ada, particularly in terms of style and the pose of the figure thought to be a donor (plate VII b).

The fresco fragment on the southern wall (plates XI a, b) depicts the face of a man and part of a building. The face is about 10 centimeters long and, although the subject matter of the scene is not clear, it appears to be a section of a narrative scene.

Conclusion

The basilica appears to have been built as the center of an early Byzantine community. The medieval town probably spread far along the coast, overlapping with the modern village of Ölüdeniz, the rapid spread of which certainly caused the remains of the town to be destroyed. During the 1992 expedition, an apse wall and part of a stylobate from the basilica were found in the village.

The existence here of a basilica suggests that the medieval town must have been quite large. Although its western part is submerged in the lagoon, the foundations of many of its small houses are visible.

Topographical studies carried out in the nineteenth and twentieth centuries lead to Ölüdeniz having been identified as the ancient port of Symbolon or Symbola.² The name Symbolon is referred to only once in the *Vita* of Saint Nikolaos of Sion.³ However, the discovery of the two basilicas in Ölüdeniz supports the former identification.

Notes

1. The apse, some five meters wide, remains to a height of about one meter. It has escaped destruction since it serves as the boundary between a camping site to the west, and a hotel swimming pool to the east. A section of stylobate was found in the camping site, but the rest of the basilica has been demolished. There is a vaulted structure, possibly a tomb, near the apse. The ruins of the apse were not accessible in 1993 since buildings were under construction in the area.
2. T. A. B. Spratt and E. Frobess, *Travels in Lycia, Milyas and the Cibyratis*, London 1847, vol. 1, pp. 23 ff.; H. Kiepert, *Erläuterungen zu der dem Werke Reisen in Lykien und Karien von O. Benndorf und G. Niemann Beigefügten Specialkarte*, Wien 1884, pp. 24-25; Robert, 1966, p. 21.
3. Ševčenko, 1984, p. 91.

(Kazuo Asano)

9.

Iskender Basilica on Ölüdeniz Lagoon

Architecture

The basilica measures 22 meters by 13 meters (figs. 11, 78) and has a single apse. Outside the basilica are small chapels on the southeastern corner and along the southern wall. To the east of the church is a north-south-flowing stream. The bank of the stream near the basilica is reinforced by a retaining wall (fig. 79).

There is a cistern in the western part of the basilica (fig. 80) that was certainly built at the same time as the basilica but, judging from the technique used to apply the mortar, was later completely renovated. The technique employed is similar to that used in modern Greek houses in Kaya (fig. 81).

The basilica is located on a gentle slope on the northern shore of the lagoon, about one kilometer west of the Ölüdeniz Beach basilica and on the road which connects Ölüdeniz to Kaya. The foundations of various houses are visible under water in the lagoon near the basilica.

Decoration

Three fragments of marble capital decorated with reliefs (fig. 82) were found in the basilica nave.

(Kazuo Asano)

10.

Mustafa Basilica near Beştaş Cove

The cove over the ridge north of Kaya village is locally known as Beştaş Bay. In 1993, our expedition found a basilica near the small cove west of this bay and called it Mustafa Basilica (fig. 12), after our ship's captain who had given us the information which allowed us to locate the site. Amongst pine trees and with a stream to its north, the basilica is reminiscent of Iskender Basilica, near Ölüdeniz Lagoon.

The ground plan of the basilica, a three-aisled structure that includes several annexes, is quite distorted. The walls of the apse, northeastern annex and southern part of the basilica are in comparatively good condition, though little more than the foundations remain in other areas.

The apse wall is made of ashlar and remains to a height of 2.5 meters (fig. 83). Although the arches of the triple-arched window have been destroyed, traces of fresco remain under the window and on the right-hand side of the apse. Under the window are traces of a fresco which depicts both a series of medallions and, below, a red and pink marble pattern (fig. 84). On the wall to the right of the windows is the three-quarter profile figure of a man standing, about 30 centimeters above floor level. Painted dark red, he is almost life-size but the head is missing. Since his garment is quite different from that worn by the hierarchs as depicted in the art of the Middle Byzantine period, the figure is probably that of a donor or an archangel.

A circular area, recessed into the center of the apse floor and with stone around the perimeter, was probably a small crypt. It would have held a relic and been surmounted by an altar. An arcade console has been found on the eastern wall, between the nave and the southern aisle, but the remains of a stylobate have only been found in the southwestern part of the basilica.

The southern wall of the apse remains to a height of about two meters. It is made of rubble and plastered with mortar on which twisting lines have been incised. To the south of the apse is a square annex, which seems to be part of the original structure judging from the condition of its eastern wall.

To the northeast of the apse is another square annex (fig. 85), but the great quantity of rubble has made it impossible to detect whether any passages link it to the apse. Only one doorway each in its western and southern walls have been identified. The original shape of the arch of the eastern wall remain, as do two consoles each on the northeastern and southeastern corners of the annex. Originally, the roof of the annex was domed, with pendentives between the arches. Now, only traces of dark red, yellow ochre, green and light blue fresco remain on the walls. The eastern wall of the annex extends northwest, along the stream, creating a triangular structure adjoining the annex. With no doorway, this structure seems to have been for storing water. It had two inlets for water in its eastern wall, while a hole in its southern wall would have allowed water to be supplied to the annex. This tends to suggest that the annex may have been a baptistery, though there is no trace of a baptismal font on the floor.

Because of the great amount of debris and undergrowth, only some foundation stones remain of the northern wall. And, since there is no trace of the western wall, the existence of the narthex cannot be confirmed.

On the western side of the basilica is an atrium, with a cistern in the middle. The southern part of the atrium wall remains to a height of over two meters, but none of the north-south vaulting that once covered the cistern remains in place.

On the steep slope between the northern wall of the basilica and the stream are the remains of a rectangular building. With its badly distorted ground plan and very poor state of preservation, reconstruction would be difficult. However, beam holes in the southern wall indicate that it was a two-story structure, while traces in its northern and eastern areas indicate that there were arches and that the first floor was a kind of passageway that functioned as a porch (fig. 86). Its layout does not differ significantly from that used for several secular buildings on Gemiler Ada.

(Tomoyuki Masuda)