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The Macedonian Tomb Façade Formation and its Significant Role and Critical Stage for the Development of Hellenistic and Late Classical Façade Morphology

Naif Haddad

Abstract

The last thirty-five years, in fact, witnessed significant changes in almost all areas of the study of Hellenistic Macedonian art and architecture, especially in funerary architecture. New discoveries made in Macedonia, mainly in Vergina and Pella have radically changed the composition of the evidence and induced a revision of the current image(s) of ancient Macedonia and its relation to the architecture of the Hellenistic world and of Ptolemaic Alexandria. Through the Macedonian tombs, we find for the first time the use of a specific Greek architectural element in a new image and brand but slightly adjusted to harmonize better with the Greek architectural practices. From the beginning, the Macedonian tomb's façade formation is conceived as an independent screen set in front of the building achieving a theatrical/scenographic effect, rather than organic and logical elements of the structure as a whole. From an architectural historical point of view, this morphological façade scene might be described as a tour de force in real and authentic proto-Hellenistic baroque, with the appearance of the Macedonian pedimented and entablatured doorways, before the earliest plainly baroque structural forms such as segmental pediments as broken and curved entablatures appeared in Alexandria in the second century BCE. There are many reasons to believe that the pedimented and entablatured doorway model was not an import from outside Macedonian Greece, but a symbolic powerful model applied on a doorway as a symbolic and metaphoric vision of the everyday life and life after death. Based on the Macedonian tomb façades formation investigation and critical assessment, this paper attempts to clarify how they played a significant role and a critical stage especially for the appearance of new doorways types. The depiction and definition of this role will be confirmed by examination of how the evaluation of their façade formation contributed in opening new alternative images, brand and perspective for more innovative architectural formations approaches and treatments in Hellenistic, Roman to the late classical antiquity.

Introduction and Scope

Until recently, unfortunately, the Hellenistic world including art and architecture is sometimes passed over in favor of the Roman Empire or Classical Greece. This is due to some writers and thinkers who labeled it as decadent and decline,[1] and therefore not as worthy of attention. The Hellenistic world, in fact, is a perfect case study for understanding how the artistic and architectural culture affects even international relations.

In this study, it is convenient to consider Hellenistic art and architecture, work under Phillip II and his son Alexander the Great, the student of Aristotle, or at least 336 BCE, the death of Phillip II, as beginning of the consolidation of the Hellenistic Macedonian supremacy.[2] In fact, these two great mid-fourth-century Macedonian's kings were both responsible for the chain of actions and events that led to the formation and creation of the new scene not only of political, social, cultural,[3] but also of new creative school in art and architecture of the Hellenistic world. Actually, painted and sculpted figural motifs and their frequent relegation to subsidiary status have, until now, left our knowledge of Hellenistic architecture, sculpture and painting incomplete; the wall painting of the age of Alexander and beyond is coming to life especially thanks to ongoing and new discoveries of the Macedonian tomb painting. "Consequently, the standard conceptions of Greek painting, based on Roman sources, both written and pictorial, must be set aside in favor of an assessment of original works. A whole history of ancient painting is in the making."[4]

Early Hellenistic Macedonia represents a key field of investigation for our knowledge of ancient Greek architecture, painting and construction techniques. Macedonia, up till now, provides the earliest example of the Hellenistic tendency for political dominance to be accompanied by a wave of cultural, especially artistic, expansion[5] that clearly reflected in art and architecture of the grand

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[1]See Dinsmoor, 1950, 265-66.

[2]According to (Burn, 2004, 13) it would perhaps be more legitimate to start it either with Alexander's succession to the throne of Macedon in 336 BCE or even earlier, with his father's transformation of Macedon from a relatively isolated northern kingdom into the dominant state of Greece. Surely events in and controlled by fourth-century Macedon must be seen to form a prelude to the Hellenistic age itself: though separate from it, they contain many of the seeds that germinate in the centuries that follow.

[3]Burn, 2004, pp. 13, 17.

[4]Miller, 1999, 75, 107, 144. For example the five frescoes decorating the side walls of the dining hall of the Villa of P. Fannius Synistor in Boscoreale which have long been recognized as Roman copies of Macedonian paintings that thought to reflect a dynastic painting in the palace of Demetrios Poliorketes or his son, Antigonos Gonatas, in Pella. Recently Palagia argued that contrary to the commonly held view," these panels do not form a unified theme but that each figure derives from a different tomb painting in ancient Macedonia from the time of Kassandros. Parallels are offered by the painted Macedonian tombs of Lefkadia, Vergina and Agios Athanasios. The combination of disparate pictorial motifs is comparable to similar eclectic tendencies in the sculpture of the first century BCE (Palagia, 2014, 220, 207).

[5]Of significance for the adopted approach of this research is (Burn, 2004, 27-8) about Macedonia; Macedon is the first area in which many of the themes and motifs that come eventually characterize the art of the development Hellenistic period may be detected - among them personal opulence and

Macedonian tombs as will of the first perfect square peristyle grand palace, the monumental palace of Phillip II in Vergina (350-340 BCE), the old Macedonian capital Aigai (Aegae), in Greek architecture.

Several reasons why it makes sense to start this research with defining the architectural significance of the Macedonian tombs. As known, ancient funerary art and architecture created memorable images.[6] The "Macedonian" tombs architecture constitute a significant category of funerary monuments whose use spread primarily in Macedonia during the late classical and Hellenistic period, between the beginning of the middle of the fourth until the middle of 2nd century BCE, destined for the burials of the wealthiest members of society. Their architecture represents a typical category of underground barreled vaulted chambered structures with characteristic architectural features that often included suggestive façades,[7] placed singly or in small clusters, generally near to known centres of population and often set alongside ancient roads.

A circular mound nearly almost covers these tombs, while a built a passageway, "*dromos*", leads to some of them. Their principal structural feature is the semi-cylindrical masonry barrel vaulted roof.[8] A spacious burial main chamber, square or rectangular proceeded by a much smaller vestibule/ antechamber, recalls the ground plan of these tombs.[9]

They present a vast contrast with the comparatively preserved burials tombs known from most parts of the earlier classical Greek world. The Macedonian architects manipulated the conceptual structure of the older cist tombs, and as a result, created a distinct tomb brand.[10] One of the most outstanding aspects of their architecture is the manner in which they often seem to mimic elite domestic or even civic, architecture.[11]

They are, in fact, the only complete and intact existing construction of all ancient Greek architecture, and thus are of vast contribution to the history of classical Greek and Hellenistic art and architecture (Figures 1, 2 and 7).

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its display linked to the deliberate development of the royal style selective building of styles, and the admission of eastern influences into local tradition.

[6]Mansel, 1956, 105.

[7]Morris, Marvin, 2016, 2.

[8]Tomlinson, 1977, 473; Andronicos, 1987, 12; Haddad, 2015, 144.

[9]Exception of this role is the Kasta Macedonian tomb of Amphipolis, and Pydna tomb east of Vergina, date back to the end of the fourth century BCE and the early part of the third century BCE. In the newly discovered unique four chambered Macedonian tomb at Amphipolis (span chamber approximately 4.5 m), the thickness of barrel vault and the lateral walls are approximately 0.62-0.65 cm. According to Peristeri, the head of Amphipolis tomb excavations, she dated the tomb to the late period of the 4th Century BCE, which is the period after the death of Alexander the Great (323 BCE) See Haddad, 2015, p. 147. The Pydna tomb boasts an eleven meter barrel-vaulted dromos (0.4m wider than the tomb façade) and three barrel vaulted chambers, as opposed to the traditional one or two chambers. Architecturally, the façade of the dromos is plain, and the lintel and doorjambs are constructed of *poros* blocks. This method was also applied to seal the entrance to the dromos. Although the entrance to the dromos is proper and would have been visible to the public during funerary rituals, the façade to the entrance of the second chamber bears all the architectural decoration (D'Angelo, 2010, 162).

[10]Haddad, 2015, 146.

[11]Stewart, 2014, 251.

Remarkable enough is the great variety of their façade formation. In other respects, each of these monuments has its own special features.[12]

The early grand tombs of the second fourth and early third century BCE are remarkable in their architectural formation and richness of their furnishing. In the second half and later fourth and third centuries BCE, they became increasingly common for wealthier burials both in Macedonia itself and in other areas of Macedonian influence.[13]

Figure 1. a) *Axonometric of the Macedonian Tomb D at Pella* b) *Plan (Haddad, 1999, p.165)*
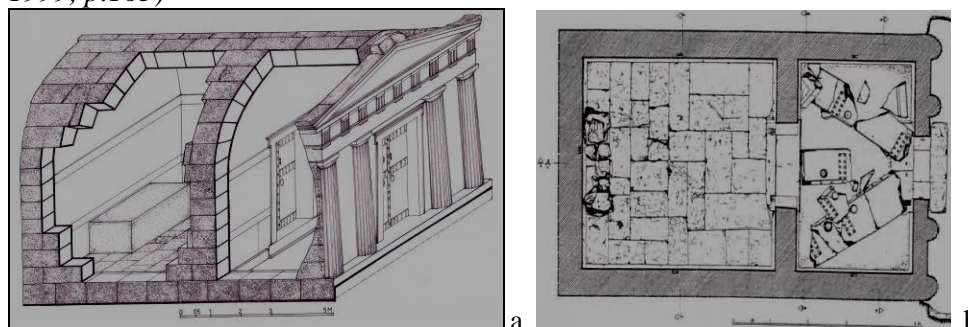
One of the main characteristics of these tombs of the later fourth and the third centuries is that their façades are fashioned to resemble the appearance of a small Doric, Ionic building or mixture of both. In other façades formation, we can detect imitations from temples to civic façade structures like the villa-palatial architecture as shall be discussed. They provide us with priceless material and evidence for the development of form, construction, even for the architectural stucco decoration and painting,[14] as an essential feature of both the façades and the interiors of those tombs.

Meanwhile, most of these tombs often housed multiple family burials and were accessible for generations, it is, therefore, easy to imagine that at least their façades remained on view for some hundreds of years. The Macedonian Tomb D at Pella, for example, erected at the beginning of the third century BCE, must have remained open from the first century BCE the third century CE[15] (Figure 1). However, the royal tombs of the Great Tumulus at Vergina (Aigai) are the

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[12]Winter, 2006, 274.

[13]Actually, these tombs confirm the tendency in the wealthy ruling classes of Macedonia for monumental burial structures. The differing type of ownership is reflected in the varying façades and plans of the tombs that may explain the differences noted in the ornamentation, decoration and furniture of their chambers at the large and small tombs. They were usually constructed of local porous limestone, and the walls were coated with stucco, which in several cases bore painted decoration inside the chambers as well in their façades. The entrance is usually a marble door carved as an imitation of the original one of wood as had been discovered in many Macedonian tombs. In addition, the painting was often an important feature of both the facades and the interiors of these tombs.

[14]Haddad, 1995, 266; Haddad, 1999, 70-71.

[15]This while, it carries Greek and Latin graffiti from the Roman period on its interior walls (Chrysostomou, 2003, 143).

exception to the rule.[16] What is exciting about their decorative façades is what Stella Miller and later on Haddad[17] have described as "illusionist"; that the architectural façade elements are not architecture at all, that is, they are not real structural. Rather, they are decorative; they present the illusion of real architecture, but are rather strictly ornamental, painted plaster or stucco applied to the front wall of a small stone building.[18] From the beginning thus, their façade formation is conceived as an independent screen set in front of the building achieving a theatrical/scenographic effect, rather than organic and logical elements of the structure as a whole.

Basically, the tendency of producing "pictorial effect" or "picturesque impression" and illusionism opens a new vision of forming the meaning and conception of Hellenistic architecture[19] in which the aesthetical and stylistic aspects played the key factor. The hub of this phenomenon in the meaning of Hellenistic approach, actually, starts from the grand Hellenistic Macedonia as can be seen in the Macedonian tomb design where one can detect that, art and architecture were used to demonstrate the power of the ruler.

Based on a critical assessment, investigation, and interpretation of the artistic production style of the Macedonian façade tomb formation, the main aims of this study is to offer useful insights, quarries, clarifications and answers of:

- Why we should, from an architectural historical point of view, consider their morphological façade scene might be described as a tour de force in real and authentic proto-Hellenistic baroque.
- When we find for the first time the use of a specific Greek architectural element in a new image and brand but slightly adjusted to harmonize better with the Greek architectural practices.
- How the Macedonian tomb façades formation played a significant role and a critical stage for the appearance of new doorway types.
- Why we should believe that the pedimented and entablatured doorway model was not an import from outside Macedonian Greece, but a symbolic powerful model applied on a doorway as symbolic or metaphoric visions of the everyday life and life after death.
- How these doorways were used for and viewed by the Hellenistic Oikoumene people, and how their elements, later on, functioned in much the same manner as symbolic and public art and sculpture.

Before trying, however, to provide answers to these quarries, it is of importance to define and demonstrate the architectural and structural significance of the Macedonian tombs. The depiction and definition will be confirmed by

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[16]They were covered with a mound of earth for protection after half of them had been plundered, probably by the Gaulish mercenaries of Pyrrhos, in the 2nd quarter of the 3rd Century B.C. (Andronicos 1987, 62).
[17]Haddad, 1999, p. 161-2.
[18]This is comprehensive study of Macedonian tombs, a work whose analysis remains unsurpassed (Miller, 1993). Andronicos (1987, 2) describes the stucco as "lime plaster".
[19]Haddad, 1999, 161.

examination of how the evaluation of their façade formation contributed in opening new alternative images, brand and perspective for more innovative architectural formations approaches and treatments in Hellenistic, Roman to the late classical antiquity.

The Macedonian Tombs Architectural and Structural Significance: An Overview

A huge number, over than 100 of these tombs, most of which are along the periphery of the central Macedonian plain at sites like Vergina, Pella, Lefkadia, Dion, Ag. Athanasios, Thessaloniki, and Amphipolis, are well preserved including their barrel vaults roofs. They outline a perfect expression of proportion, size, scale providing us with priceless material and evidence, not only for the development of form and construction, but also for the means of processing complex features such as plaster, colour, wood and marble constructions. The architectural significance of the Macedonian tombs can be briefly summarized by the following main aspects.

1. The beginning of an understanding of the structural mechanics by the spread application of the semi-cylindrical masonry barrel-vaulted roofed chambers under tumuli. A recent study confirms that already the earliest Macedonian tomb of "Eurydice" (around 340 BCE) (Figure 2a), exhibits such a high structural integrity and strength, demonstrating the ability of early Hellenistic architects to construct extremely safe barrel vaulting structures.[20]

2. The different creative and original architectural images for treatments and solutions presented to the problem of the connection of the functional semi-cylinder vault with the symbolic basic façade. Thus, the tomb façades themselves had no formal connection with the vaulted chambers behind them. Actually, the spread application of the barrel vaulted as a smart functional construction in combinations with the treatments of the problem created by the connection of the vault[21] with the basic symbolic façade tomb, led to unexpected and newly façade stylistic formation image and brand. As a result of these architectural treatments the façades were conceived as an independent screen set in the front of the building rather than the classic Greek organic and logical elements of the structure as a whole.[22]

3. The non-functional use of engaged orders, mainly for decorative purposes, which was significantly implemented at their façade, and especially in the earliest tombs, was actually the beginning of the separation and

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[20] See Haddad, 2015, 143, the paper argue that, "the tomb architect was familiar with the main theoretical laws of structural force mechanics of the barrel vault, which were commonly accredited to the Romans, and that later on revived until the 18th Century".

[21]Tomlinson, 177, 474; Miller 1982: 154–155; Haddad. 2015, 144-5.

[22] Haddad, 2013, p. 106-7.

disconnection from the grand classical tradition and the prototypes which signaled form becoming independent from function. The result was the creation of a new expression/direction and architectural spirit, which was fully adopted by early Hellenistic architecture and especially reflected in the Macedonian tombs architecture. This is evident from the great variety of engaged order image appeared and developed in their façade formation; with two or four engaged semi-columns and two pilasters at the ends of the façade, with the combination of engaged semi-columns and pilasters prevailing.

4. The "purely artistic" phenomenon of the non-functional use of the engaged orders, false doorways and windows which consists an integrated part of the early Hellenistic façade architecture. This actually led to a purely stylistic formed façade with new architectural stucco decoration. By this new stylistic approach, the relation between form and function started to be revised, thus added a new dimension, different from the aesthetic components of the classic Greek structural approach. This discourse between form and function, in fact, was one of the main factors for opening a new prospect for the architects in the early Hellenistic architecture in order to continue developing the use of the typical classic orders.

By this tendency, in which form becoming independent from function and reflected clearly in the grand Hellenistic Macedonia, was the only way for the architects to continue developing the use of the classical orders. As a result of this vision, the main image of Hellenistic Macedonian architecture and the following period were making a quite sharp break with the previous Greek typical architectural practices.

Therefore, by the separation and disconnection between form and function of the structural elements as surface decoration, the morphological façade treatments becoming independent from the function,[23] meanwhile the emotional and scenographic effect, the movement and exaggerated effect start to cover up the screen of the Hellenistic façade world. Thus, it contributed to the formation of an "Early Hellenistic Macedonian baroque style" in architecture[24]. In conclusion, the key role of the only façade functional element, the central doorway assist in the creation of new architectural treatments which resulted in the development of the

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[23]In some cases and in order to articulate some of the early Macedonian tombs (Macedonian tombs I, VII in Vergina) the architect was forced to extend the width of the wall façade out of the span of the vaulted chamber structure. These examples in addition to the treatment of the interior single storey combined with the two floor façade at the Great Lefkadia tomb are a strong sign of this tendency between form and function.

[24]Though, the overall conception of this Macedonian approach, in terms of the general architectural principles, to pay less than strict attention to the classical standard forms and canons was carried further. This fact is definitely unusual since it shows how flexible the use of these architectural elements (columns, pediments, friezes,) had become, which was reflected in the design of the spaces. This flexibility belongs to and is the expression of the new Macedonian architectural approach.

façade tomb wall, thus, new images and brand of doorways developed in their tomb façade formation.

In order to accomplish this task, a façade interpretation and evolution study should be carried out. The following section, thus, attempts to investigate how their façades formation evolution played a significant role and a critical stage for the development of new doorway types.

The depiction and definition of this role will be confirmed by examination of how their façade's formation evaluation contributed in opening new alternative images and perspective for more innovative architectural formations approaches and treatments.

Critical Investigation of the Creative Style Evolution of the Macedonian Façade Tomb Formation

In Classic Greek architecture, the tectonic nature involves the use of a post- and -lintel system of straight stone beams, in which each element is with a specific structural purpose.[25] Meanwhile, early Hellenistic architecture was forced to continue developing the use of the classical orders; much of this effort essentially, as mentioned, was "illusionist", since it was more concerned with the surface appearance than the structural and construction integrity.[26] This was reflected through emphasizing more the aesthetic and stylistic aspects rather than the classical typical functional structural approach.

This tendency of producing "pictorial effect" and illusionism can be identified, chronologically, by two particular trends/ phases reflected clearly in development of the Macedonian tomb façade formation. Generally, the first early phase (340-300 BCE) is characterized by the use of structural elements as surface decoration. The second phase (3rd to 2nd Century BCE) characterized by the use of new forms of pediments and entablatures as surface decoration in association with the tomb central doorway.

However, it is of importance to make clear that the traditional classical styles never completely disappeared, but alongside them were experiments and treatments in more novel approaches. Besides, there appear to be problems with of maintaining a three-dimensional shape of the building which the Hellenistic Macedonian architects had to solve by accomplishing some simplification and use foreshortening perspective. Though, most notably in the façades formation, and especially in sculpture with the development of an elaborate, highly wrought and emotional style described as "Hellenistic baroque."[27]

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[25]Actually, the classical orders were dependent upon a clear and logical relationship between the constituent parts of the building, with an equal value given to each part. Though, structure dictated the appearance to the extent that every major structural element played an essential part in the whole system of the classical orders (Lyttleton, 1974, 69).

[26]In this context it is appropriate to recall that the Macedonian king Archelaus hired the painter Zeuxis to decorate his palace and in the end it was said that men came to visit only in order to see the paintings, not Archelaus himself (Christensen, 2006, 98). Though, paintings were part of the public realm, associated with monumental architecture, and were meant to be viewed.

[27]Burn, 2004, 19.

First Early Phase (340-300 BC): The Use of Structural Elements as Surface Decoration

The use of "non-tectonic" structural elements as surface decoration – which originated in Greece by the 5th century BCE–[28] begin to delineate a school in early Hellenistic Macedonia. Theatricality[29] was also a tendency that characterized the Hellenistic Macedonian architecture of the fourth century BCE. This phase mainly involves the use of false doorways and windows, engaged columns, and pilasters connected by the façade screen-walls.

False doorways and windows: As can be detected from the main façade of the monumental palace of Phillip II in Vergina (350-340 BCE), according to recent excavation and research conducted by Kottaridi,[30] false stone windows had been decorated the second floor façade, analogous to the seven false windows at the second floor of the Macedonian "Great tomb" of the Judgment at Lefkadia,[31] dated to the late fourth century BCE (Figure 2b).

Actually, many tomb façade presents a theatrical setting in a temple or villa-palatial frame demonstrating the continuity of the elaborate fourth- century architectural decoration that was a principal catalyst for the Macedonian tomb design. Recent investigations of the Macedonian royal palace at Pella has shown that its propylon had a two-storey façade, with Doric columns on the ground floor supporting a row of windows decorated with Ionic semi-columns on the upper storey, much like the façade of the "Great Tomb" at Lefkadia[32] (Figure 2b).These at Lefkadia are actually an imitation of the false windows of the second floor in both of the early Hellenistic palace at Vergina and Pella. Indeed, the Judgment at Lefkadia tomb, with the seven false windows at the second floor and vaulted roofs,[33] is also an example of tomb façade with a colossal mixed engaged order (Figure 2b).

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[28]Lyttleton 1974: 38; McKenzie, 1990: 88; Dinsmoor, 1950, 281.

[29]Theatre in all ages has always served to provide a reflection of life, but in the Hellenistic period one gets the impression that life was sometimes seen as a reflection of the theatre (Pollit, 1986, 78). On the other hand, according to Pollitt the stylistic properties of Hellenistic sculpture which have led to its being compared to, for example, Italian sculpture in the time of Bernini are a theatrical manner of representation which emphasizes emotional intensity and a dramatic crisis and the formal devices by which this theatrical excitement is achieved restless, undulating surfaces; agonized facial expression; extreme contrasts of texture created by deep carving of the sculptural surface with resultant areas of highlighting and dark shadow; and the use of open forms which deny boundaries and tectonic balance, Pollitt, 1986, 111-115.

[30]Kottaridi, 2011.

[31]The façade is almost 8.5 m high and almost 8.5 me wide. It is divided into two Attic storey's, of which the upper storey is adorned with six fluted Ionic semi columns with the intercolumniations featuring a total of seven false windows carved in relief. While the lower storey is decorated in the Doric order and the intercolumniations and divided into upper and lower panels with four figures painted on the walls. Meanwhile the architrave above is surmounted by twelve triglyphs and eleven metopes (Petsas, 1961, 47).

[32]The "Great Tomb" at Lefkadia, excavated by Photios Petsas, illustrated, among several places, in Petsas 1966; Miller 1982, 152, in which the lower storey include human figures framed by the engaged columns order, thus , creating a dialogue between bodies and semi-columns.

[33]Petsas, 1961, 47.

Figure 2. a) *The Back Interior Wall with the False Façade of the Main Chamber of the Macedonian Tomb of Eurydice (340 BCE), in Vergina (Andronicos, 1993. p.101, Figure 57)* b) *Reconstruction by Ch. Lefakis of the Two Floors Façade of the Macedonian "Great Tomb" at Lefkadia (Petsas, 1966, Plate 1)*

On the other hand, the interior back wall architectural formation of the main chamber at the earliest wealth Eurydice tomb located south of the Great Tumulus in Vergina (around 340 BCE) is an obvious example of this tendency of using structural elements as surface decoration (Figure 2a). It is decorated with *tetrastyle* false façade**,** of three bays divided by four engaged Ionic "semi-columns" attached to projecting pilasters connected by screen-wall; the central intercolumniation is decorated by a central false Doric doorway, while the others two are decorated by two false Doric windows executed in the same style.

By contrast with almost all of the Macedonian tombs, with engaged order façade formation, the façade of Eurydice tomb is not architecturally developed, except the necessary functional marble doorway.[34] Nevertheless, the façade formation using false door and windows at the Eurydice tomb, and the two floors complex façade of the Lefkadia "Great Tomb" (Figure 2b), are some of the many examples of this pictorial and theatrical elaboration design approach,[35] showing that the false windows were in parallel use in both of the Macedonian tombs and freestanding early Hellenistic architectural contexts (the palaces of Vergina and Pella).

The impact actually of Hellenistic Macedonian palatial architecture and decoration on the design even of private houses and their socio-economic culture at Pompeii of the second century BCE is also now understandable. More analytically, Christensen (2006), based on the floor mosaics, has recently defined the impact of Hellenistic palatial architecture and decor on Pompeian domestic architecture and social culture, while the desire to imitate this palatial lifestyle was made clear in the House of the Faun and its contemporaries at Pompeii, by exploring the relationship between this Pompeian house and the palaces and elite residences of Macedonia, Pergamon, Alexandria, and Delos. According also to Palagia (2014, 220), "The Boscoreale frescoes seem to mark the final stage of

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[34]Haddad, 2015, 148.
[35]Haddad 1999: 163-165; Haddad, 1995: 33, 42, 273.

Roman pictorial works inspired by Macedonian paintings, probably because Roman taste later changed direction under Augustus". This is also a frequent motif in the sarcophagi of the Roman period.[36]

Engaged semi-columns and pilasters: In fact, engaged semi-columns and pilasters connected by screen-walls became more common in the fourth and third centuries BCE.[37] This might be attested as the first step in the development of the classical baroque architecture, in which structural members are treated as surface decoration, thus involved the development of its façade nature[38].

This can be detected starting also from the architectural concept of the earliest Macedonian tomb of Eurydice (Figure 2a).[39] As mentioned, it has such shaping on the back interior wall of the chamber, in contrary to the typical tomb façade which lacks a decorated alternate formation, except the necessary functional "doorway opening". However, at the elaborately painted back interior *tetrastyle* false façade of the main chamber wall, the number of the shaft flutes is enough remarkable.

There are only 6 flutes attached to projecting pilasters of two engaged Ionic columns in the corners. Though, they are more to quarter than semi-columns (Figure 3), while the other two between the central false doorways are just semi-columns with 10 flutes. This quarter architectural feature probably developed in Macedonia in the Early Hellenistic period.

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[36]Edmund, 2011, 394. See also note 4.

[37]However, we can note that the Peloponnesian architecture showed a clear preference to the semi-column, contrary to Attic which preferred the pilaster (Lyttleton, 1974, 38; winter, 2006, 91, Miller, 1970, 18-20; Haddad, 1999, 2013).

[38]According to McKenzie, 1996, p.116, "The first stage in the development of baroque architecture is the attachment of pilasters or columns to a wall; the wall is treated as a façade".

[39]As attested in the oldest Macedonian tomb of Eurydice, perhaps the crucial expression of such pictorial effect in the perfect colored architectural decoration among tombs recovered, where the interior of the rear wall of the tomb is done up as if it were the exterior façade of an engaged order Ionic building. Indeed, the magnificent interior decoration of the Tomb strongly suggests a fully developed and sophisticated style, as the interior rear wall of the burial chamber will consist a model to the latter part of the fourth century (or later) than to 340 BCE. The tomb has been looted in antiquity, and Andronikos suggest that the tomb robbers actually thought that the doorway which formed part of the façade led to another chamber. Instead, the entrance had been concealed by a stone encasement that covered the entire tomb. The intruders attempted to pry it open, to discover that they had succeeded only in chipping away plaster decoration covering the rear porous stone wall of the tomb.

Figure 3. a) *The Flutes Attached to Projecting Pilasters of Two Engaged Ionic Columns in the Corners at the Macedonian Tomb of Eurydice. After https://bit.ly/2S5DKoF*

Furthermore, the earliest examples of double half-columns on piers seem to be those in the early Hellenistic palace at Vergina (Figure 4). Double half-columns on piers were used at the main entrance of the Vergina palace. However, Mackenzie (1990) assumes that only by the third century BCE the use had begun of quarter columns engaged to pilasters, and coupled quarter columns. Perhaps the foremost problem in Mackenzie till now studies is that she is ignoring or does not actually recognize the significance of the grand Hellenistic Macedonian architecture and its major role in the development of Hellenistic and Ptolemaic architecture.

Engaged order with tetrastyle façade and central doorway with inclined jambs feature like temple doors, became the prime characteristic of the Macedonian tombs facades. This is exposed by the facade of the tomb of the engaged Doric semi-columns *in antis* of Philip II façade (Figure 5a)[40] and the neighboring tomb of the "Prince" (last quarter of the 4th Century B.C.) in the Great Tumulus[41] at Vergina Royal necropolis.

These two decorated façades in Doric style also show an innovative movement approach, in which an extended and elaborate frieze crowned only by a cornice (Attica) replacing the triangular pediment of the typical temple image. Meanwhile, the style shows Attic influence, but the conception displays the probable Macedonian patronage. The façade formation as a whole suggests that an integration of an Attic style and rural Macedonian taste characterized by the landscape of estate.

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[40]It was in the theatre at Aigai, during an elaborate ceremony marking the marriage of his daughter Cleopatra to the king of Epirus, that Philip II was assassinated in 336BC (Burn, 2004, 34).

[41]The royal tombs lay deep beneath a great mound *of* earth, probably erected in about 270BC by Antigonos Gonatas to prevent further damage after the cemetery had been ravaged by Gallic mercenaries in 274-273 BC (Pollitt, 1986).

Figure 4. a) *The Double Half-columns on Piers Tetrastyle of the Antechamber of Vergina Palace (Kottaridi, 2009, p. 48) b) The Double Half-columns on Piers from the Propylon of Vergina Palace (Kottaridi, 2009, p.174)*
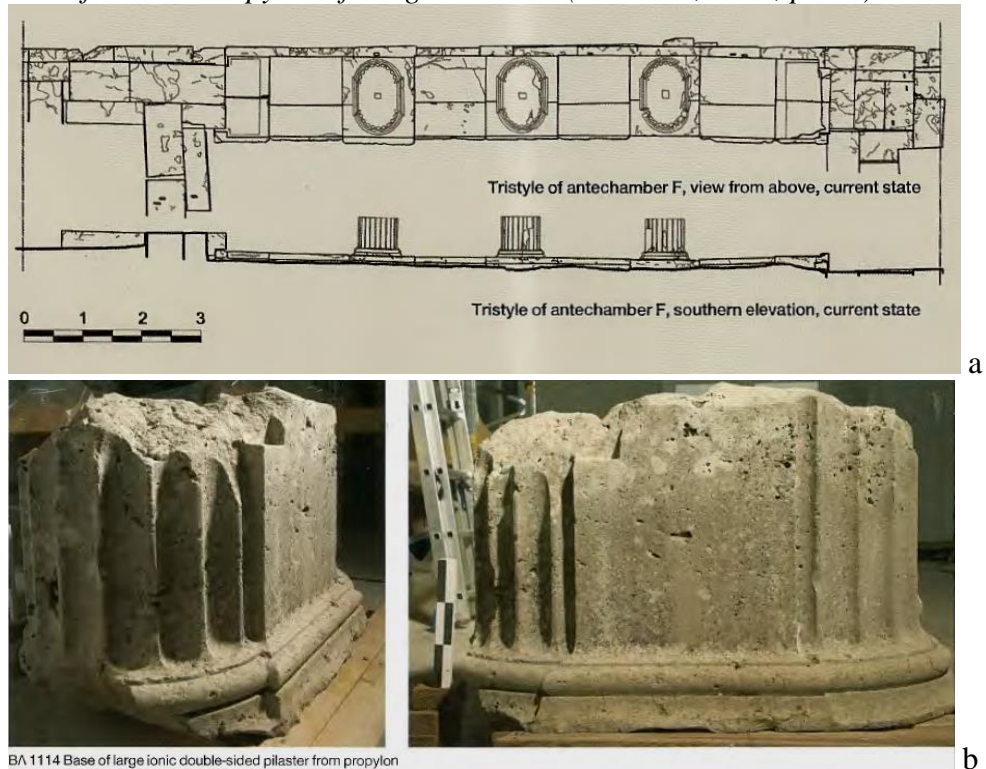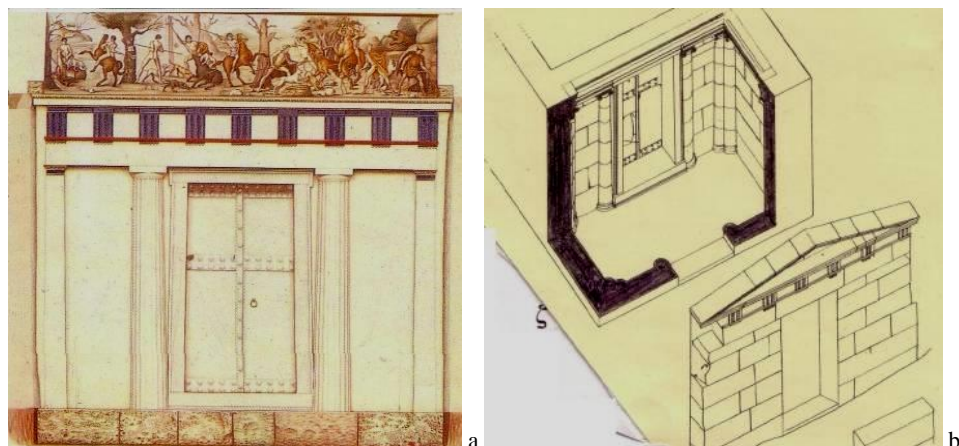

Figure 5. a) *The Macedonian Tomb Façade of Philip II at Vergina showing the Famous Painting of the Hunt on the Frieze (Andronicos, 1993. p.101, Figure 57).* b) *Façade of the Macedonian Tomb I of Soteriadis in Dion (After Haddad, 1999, p. 166, Plan 3)*

The grand post and beam system formed within the central intercolumniation of the early Macedonian tomb façade could be a transposition or an allusion to the portico that accommodates the rituals ceremonies outside the temple. This tendency to project in two dimensions at the wall of the entrance as an imitation of

the *Stoa*/portico, with the frontal view on these monumental façade, underwent important developments during the Macedonian tomb architectural history. Nonetheless, this illusionist architecture was established in Macedonia and not Alexandria as some of the researchers argued.[42]

In conclusion, the cases of the early Macedonian façade formations gave simply a very superficial illusion of classical Greek architecture. In some cases, the illusion was carried to a logical conclusion by painting on the architectural features rather than building them in three dimensions; The engaged Doric semi-columns *in antis* in Philip II façade (Figure 5) and the Ionic semi- columns at the second floor, within the false stone windows, in both of the early Hellenistic Macedonian villa-palatial architecture at Vergina, and at the facade of the "Great tomb" at Lefkadia (essentially imitate a façade of Hellenistic palace), are also some of the many examples of this elaboration of this pictorial/ theatrical design approach of early Macedonian façade formation.

Now, the interaction of different architectural elements/ layers and orders at the same facade begin to be applied powerfully and impressively as the new style of illusionistic architecture that arose in the early second half of the fourth century in Macedonia and will spread and developed rapidly. This development is eternally concerned with the central doorway, as it is the only functional feature of the façade tomb as shall be discussed below.

Second Phase (3rd to 2nd Century BCE): Inventing of "New Symbolic Image" by Utilization New Forms of Pediments and Entablature Associated with the Doorway

A key characteristic feature of all these tombs, including the grand early ones with the enormous decorative use of the engaged orders, is that the space between the two semi-columns in the central part of the façade within the functional doorway is larger than side parts (see Figure 1, 5). Nevertheless, the transitional façade of the "Soteriades Tomb I" at Dion, south of Pydna (Figure 5b), provides an example of what the image becomes a characteristic of early third century BCE Macedonian tomb façades; a decrease related to its sides, so as to be adopted and portend the imposing central and reduction in façade architectural ornamentation and enhancement. Thus the façade is plain coated with white stucco, without any engaged order, but featured by seven triglyphs and eight metopes crowned with a plain pediment with no architrave below.[43]

A complete visual icon including more than one architectural system of representation already had begun to take shape during the third century BCE. Thus, in the later examples of the third and second centuries BCE, the Macedonian tomb architecture gradually decreased in its elaboration and pretension, as a consequence of diminishing Macedonian power and wealth.[44] However, in this phase, we can observe an increasing role of the central doorway. Thus, the new

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[42]Such as Arnold, 1999, 149-150, 284-285; McKenzie; Tholbecq, 2007, 124.

[43]Meanwhile the interior of the antechamber was elaborately decorated with the engaged Ionic order as an illusion of peristyle.

[44]D'Angelo, 2010. 61-2.

architectural treatments of the façade tomb wall are focusing exactly on the same opening doorway, the only required functional element of the façade.

The significant outcome of this evolution of the early Macedonian tombs, in which the functional central doorway is imposed to the whole structure, can be seen by the gradual gathering of the side façade architectural elements and lowering of some upper architectural elements towards the central doorway.[45] This action supported the initial approach of gathering the main façade architectural elements towards the façade functional doorway.

It is of importance to note that by contrast with all of the Macedonian tombs having engaged order façade formation, the tomb façade containing a pedimented or entablatured doorway is plain and not architecturally developed, except the necessary functional doorway. As the doorway becomes the only functional element of the façade, thus, it will become the symbol of the whole tomb structure. In this phase, the Macedonian vocabulary starts to favor the doubling of orders as also mixing of different architectural elements, thus establishing undoubtedly baroque features.[46] As Burn states "Taking advantages of this tendency there start to develop an interest in and an ability to both architecture and sculpture, to create feeling not just of awe and admiration but also of surprise, drama and excitement."[47]

This actually caused the creation of a variety of new forms of pedimented and entablatured doorways, as it is evident in numerous stone-built and rock-cut Macedonian tombs. This tendency of multiplication of architectural orders appears in Macedonia clearly, by the end of the third and beginning of 2nd century BCE.

In fact, the step towards these of façades doorway types has arisen from two distinct but convergent paths. This definite the development of the Macedonian tomb façades focuses on two main treatment in the following chronological sequence; The first half of the third century BCE treatments in which a horizontal confrontation of gathering the architectural features of the two- sides of the façade (engaged orders) towards the doorway openings; The doorway façade formation started by the tendency of a gathering of semi-columns and pilasters towards it. By the second half to the end of the third century BCE, the architectural treatments dealt with an upright/ vertical confrontation that causes a gradual lowering of the upper architectural elements towards the doorway, and thus resulted by a wide application of the triangular pedimented doorway, architraved and entablatured doorways. Nevertheless, not all Macedonian façade tombs feature these doorway types over the entire structure, nor there are till now such doorway types found in the inner tomb space of the antechambers.

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[45]Haddad, 1995, 33, 42, 273; 1999, 163; and 2013.

[46]However, as Lyttleton, 1974, had emphasized that "the use of miniature orders in antiquity to decorate doors and windows may also be considered a-tectonic because, it involves breaking the rules of classical architecture". The "baroque" also is characterized by "the use of structural elements as surface decoration and the use of new forms of entablature and pediments" (McKenzie, 1990, 87-88). Mackenzie in the section explaining baroque forms of pediments and entablatures she state without any farther analysis or explanation in stucco that , "On the Doric temple the use of a post and lintel system of straight beams resulted in a triangular pediment".

[47]Burn, 2004, p. 84.

Results of the Architectural Evolution of the Macedonian Façade Tomb Formation

Many results can be derived from this course, regarding the form and proportion, and the aesthetic analysis method of the middle Hellenistic Macedonian façade formation. This aesthetic geometrical formula was the key to understanding as better as possible the architectural new image and brand of the Hellenistic façade formation. Though, in terms of the formation of an image or architectural iconography, the Macedonian pedimented doorway was not arisen from depictions in perspective from temples,[48] but from the same early grand Macedonian façade evolution in the form of the gable/pediment which associate the grand stature with religious and celestial contexts.

Thus, the creation of the first application of the triangular pedimented doorway in Greek and Hellenistic architecture as an artistic final stage of this evolution, dated by the end of the 3rd and beginning of the 2nd Century BCE. Exemplars of the triangular pedimented type were found at the Macedonian tomb II of Kastri in Amphipolis, the Macedonian tomb IV at Dion, the Macedonian tomb III of "Bella Tumulus" at Palatitsia (Figure 7c) and the Macedonian tomb of Lyson and Kalliklis in Lefkadia (Figure 7b.)[49]

In other words, the concept of the typical image of Greek temple façade was abandoned in order to impose a guided vision, thanks to the new role doorway definition and understanding of the unitary visual axis created by refined morphological liberties that break away from the standard classical rigidity.

The tendency of gathering architectural elements towards the central and functional tomb doorway with upright/ vertical confrontation can be also testified while in certain examples the lintel has been replaced by architraves or entablatures (for example the Macedonian tomb II of Neon Kerdyllion in Amphipolis, and Macedonian tomb of Haliakmon dam in Veroia) (Figure 7a). In these cases also the central doorway symbolized the whole structure as in the case of the triangular pedimental doorway.

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[48]Stoyanova (2007) assumed that the design of pedimented doorway renders a Greek temple façade in miniature. She comments that doorframe features a pediment are such as in the Thracian Kazanlak Valley Shushmanets tomb and the tomb near Smyadovo. She righty observed that "such an element is not attested in Archaic or classical (Ionic) doorframes" (Stoyanova, D. 2007, p.171). However, she observed that "A group of Doric frame has good parallels in Macedonian tomb Architecture" (Stoyanova, 2007, 535-538, pl. IVa-b. Figures 1, 6, 8, p. 170).

[49]Haddad 1995, 33, 42, 273; 1999: 163, 276; Haddad 2013, 107.

Figure 6. *Schematic Real Representation Illustrates the Evolution Process/Steps of the Gradual Lowering of the Upper Tombs Architectural Elements towards the Doorway in order to Create New Doorway Types. This Macedonian Tomb Hellenistic Trend was for Searching Symbolic Artistic Subtraction and Interaction of the Classical Prototypes in which the Central Doorway Symbolized the Whole Structure (the Start of the Vertical Arrows Show the Grand Tombs while the Arrows End Show the Final Tomb Evolution Result of Pedimented and Entablatured Doorways)*
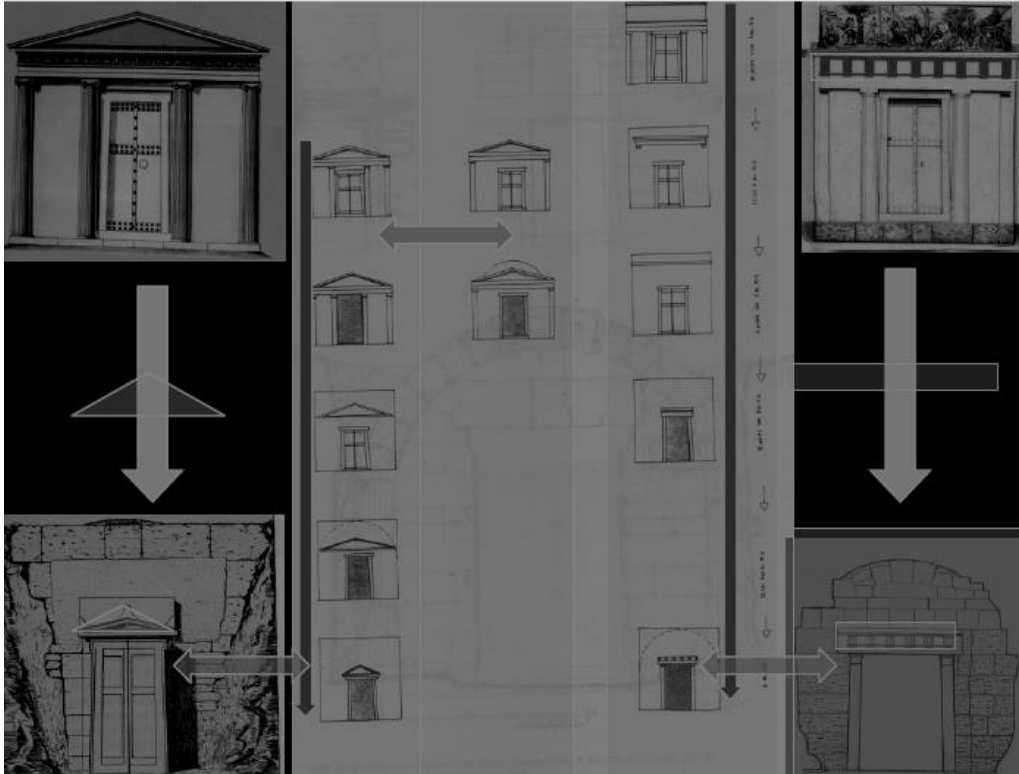

Figure 7. a) *Façade of the Macedonian Tomb of Haliakmon Dam in Veroia (Petsas, 1975, Plate 61)* b) *Façade of the Macedonian Tomb of Lyson and Kalliklis with a Pedimented Doorway at Lefkadia (Miller, 1993, Figure 6)* c) *The Doorway Façade of the Macedonian Tomb III of "Bella Tumulus" at Palatitsia (Haddad, 1995)*
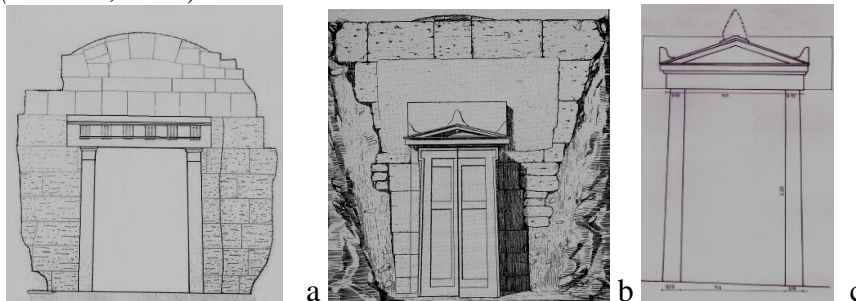
On the other hand, the connection between the rock-cut and the stone-built tombs in Macedonia has long been discussed. It is of significance to emphasize

that the interaction between the rock-cut and the freestanding built monuments of the Macedonian tombs are quite evident. However, the existence of such burials also played a vital role;[50] it is excellently expressed with the creation and wide application of the pedimented doorways and entablatured (late third-early second century BCE) in the rock-cut tombs of Macedonia, which become a basic and artistic simplified type of the expensively freestanding built monumental early Macedonian tombs.

The façades formation of those tombs becomes the reference for the later rock-cut ones in Macedonia and in other areas of the Macedonian influence. Once the Macedonian pedimented doorway has appeared as an exterior feature, it immediately opens new horizons to the rock-cut tombs in Macedonia and Ptolemaic Alexandria.[51] It would, thus, seem that in Macedonian architecture the exploration of new architectural formulas culminating in the pedimented doorway was carried out in a short period of time dating back mainly to the second century BCE, motivated by the development characteristic of the Macedonian architecture and oriental trends which enriched their structural and metaphoric/ symbolic designs.

This is evident at lease from the adoption of the formal pedimented code; the examples of pedimented doorways appeared in the Macedonian tombs generate later on a wide application of the segmented pedimented doorway in Hellenistic Alexandrian architecture. Once the Macedonian pedimented and entablatured doorways were established as an exterior feature they were widely diffused and also repeatedly imitated; they were adopted with enthusiasm by the Ptolemais and revived during the course of middle and the late Hellenistic architecture. At the end of the Hellenistic, they became the principal architectural form used by the Nabataean, the Roman Empire in the neoclassical architecture of Augustus.

These Hellenistic Macedonian dated examples suggest when were these two doorway types entered the ancient classical world. It appears that these two types were the outcome of a lengthy logical process of evolution of the Macedonian tomb façade, which began with the grand rich façade wall decoration to meet the new, posed particular conceptions and needs of the visual particularity of Hellenistic culture. This while they constitute a resource in the artistic repertoire associated with the trend for searching symbolic, metaphoric, artistic subtraction and interaction of the classical functional architectural prototypes, as also cosmic, since parallel utilization is also evident in civic building, as can be detected from the entablatured decoration doorways, similar to that used in some Macedonian tombs.

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[50]They depended on both local geological conditions and economic factors; It was cheaper to cut out a façade in the face of the cliff than to build a free-standing structure of equal dimensions (Fedak 2006, 86f).

[51]This purely Macedonian architectural feature of the pedimented doorway was to be assimilated into the underground sculptured tomb architecture of Ptolemaic Alexandria as a ready Macedonian Hellenistic architectural feature, as also seen by the wall painting of the tomb of Shatby in chamber "e" of underground A, which is dated, on the basis of Greek lettering on the top surface, at the beginning of the second century BCE - a date which corresponds to the development of the pedimented doorway of Macedonian tombs.

Thus, with these two new doorway types, the old classical façade form adapts itself to new needs, namely: greater monumental character and hierarchical structuring of spaces, the visual reinforcement of the building's axis, hierarchy of the façade which features the central opening resembling the whole old façade structure emphasizing the character or personality found within it. Nevertheless, pedimented window heads were perhaps also introduced in the first (or even the second) century BCE.[52]

To conclude, the history of the parallel appearance of these two doorways types is closely bound up with the evolution of Macedonian Hellenistic architecture, and more specifically to the façades of the Macedonian tombs, and cannot even have been derived from the classical theory funerary *stelai*. These two doorway types stem from the high stylistic morphological Hellenistic found in Macedonia. Thus, we can argued that it was the choice of Hellenistic patrons, in both Macedonia and Alexandria in the East, in seeking an appropriate form of commemoration for themselves and their families, which lay behind and motivated both the importation of these two types (pedimented and entablatured) doorways from the grand Macedonia and the creation of similar forms at Alexandria and elsewhere. In fact, their decision about what was appropriate was determined by their interests in architecture as a symbolic form.

Discussion: From Macedonian to Alexandrian, Nabataean and Roman: Architectural Design Façade Morphology Assessment

As discussed, through testifying the architectural and decorative treatments found in the architecture of the Macedonian tombs, there is a common feature of Hellenistic villa- palatial architecture and tombs. In addition, they open a new vision to continue developing the main structural elements of the classical Greek architecture, using them in a new decorative, stylistic, metaphoric and theatrical approach, originally established at least by the third quarter of the fourth century BCE. Besides such analogy to among others things like the villa-palatial architecture can be the support of those Macedonian tombs façade formations were a transposition of such buildings on the facade's surface. Though, these tomb façades had imitated realistic buildings and were an illusion of the real building.

However, comparing the Alexandrian architecture including the frescoes with the early Macedonian tombs, it is conspicuous that many of the latter are founded in Macedonia. Actually, the architecture of the Macedonian tombs represents the best Hellenistic model to understand the cultural interaction of Hellenistic stylistic morphology reflected at the tomb façade formation, which at the very least must be placed, in the much larger context of Hellenistic traditions.

In the Macedonian tombs, thus, we can discover the first preserved uses of a specific Greek architectural element in a new image and brand but slightly adjusted to harmonize better with the Greek architectural practices. The mentioned two symbolic pictorial architectural doorways images to be a personification of Macedonia, actually, open completely new concept to the façade development of

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[52]Fyfe, 1936, p. 100.

the Hellenistic and Roman world. In fact, by the appearance of Macedonian pedimented and entablatured doorways, by the end of the third century and beginning of the second century BC, their application was in a hub. This raises essential questions about the nature and the time of the architectural connections and influences between the Macedonian, the Ptolemaic and especially the Nabataean, which has not received the amount of attention it deserves.

Taking into consideration that the illusionist loom was firstly developed in Macedonia and not by the Alexandrian illusionist architecture as some researchers assumed,[53] we should re-examine many hypotheses assumed to the Hellenistic Baroque[54] architectural elements. Basically, the use of quarter columns engaged to pilasters (in antae) and coupled quarter columns occurred in the architecture of the early Macedonian tombs before they were applied at the underground tomb architecture of Ptolemaic Alexandria. Ionic quarter-columns engaged in antae were used at the wall façade of the Macedonian tombs of the earliest Macedonian tomb of Eurydice at Vergina (Figure 2a), and at Langada tomb (end of the fourth cent. BCE (Figure 8a). This particular architectural arrangement is potentially a baroque feature since it increases the importance of the bay at the expense of others as it upsets the classic principle by which all the parts of a building is equal.

Fedak (1990) emphasizes that "the half-columns at Vergina were attached to projecting pilasters, while at Lefkadia each of the four engaged columns stands free for three-quarters of its diameter" (Figure 2b.)[55] Actually, the Ionic semi-columns attached to projecting pilasters are very familiar not only in the Macedonian tomb façade formation (Vergina tombs I and VI, Agios Athanasios II, Lefkadia VI, Langada), but also in the early Macedonian civic villa-palatial architecture (palace of Vergina and Pella propylon, House of Dionysos in Pella.)[56]

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[53]McKenzie, 1990; Tholbecq, 2007; Arnold, 1999. In fact this tendency to project in two dimensions on the wall of the entrance portico, with the frontal view of these monumental tombs built in front of the complexes, underwent important developments during the Macedonian tomb architecture, and certainly before the Alexandrian Ptolemaic period. Though, this illusionist architecture was created and established in Macedonian and not the Alexandrian as many of the researchers believe (Arnold, 1999, 149-150, 284-285; McKenzie; Tholbecq, 2007, 124).

[54]The "Baroque" is characterized by "*the use of structural elements as surface decoration and the use of new forms of entablature and pediments*" (McKenzie, 1990, 87-88).This tendency of multiplication of architectural orders appears in Macedonia clearly, at least, by the end of the third and beginning of 2d c. BCE. However, as Lyttleton had emphasized that "*the use of miniature orders in antiquity to decorate doors and windows may also be considered a-tectonic because, it involves breaking the rules of classical architecture*" Lyttleton, 1974, 13. However, as Lyttleton (1974, 39) concludes, "*the increased use of both engaged columns and pilasters was central to the development of the baroque style, because it marked the end of the tectonic classical style in which columns were used only for structural purposes, thus uniting structure and appearance, and initiated the growth of a façade architecture in which compositions of engaged columns and pilasters might be built up without any connection between structure and appearance*". Lyttleton, (1974, 11), in characterizing the change from classic to baroque concludes that in both styles unity is the chief aim, but in the one case unity is achieved by harmony of free parts, and in the other by a union of the parts in single theme, or by the subordination to one.

[55]Fedak, 1990, 163. See also Winter, 2006, 90.

[56]Several known houses of the Macedonian Elite Houses in the city center of Pella, dated securely to the last quarter of the fourth century BCE, by their architectural elements and the style of their floor mosaics, imitate Macedonian places. Specifically, the two peristyle houses, House of Dionysus and the House of the Rape of Helen located imitate the form of the palace, albeit on a smaller scale, and

However, this peculiar shape was found only in one earlier example in the Doric treasury of Cyrene at Delphi dated also to the second half of the fourth century BCE.[57] Ionic coupled quarter-columns, appear in the four corners of the anti-chamber of the Macedonian tomb I in Dion (end of the fourth cent. BCE) (Figure 5b). This kind of formation is familiar from other monuments related to Macedonia. It seems that in this instance at least we have a genuine Macedonian architectural invention.[58]

In Ptolemaic Alexandria, these are either coupled, with two-quarter columns filling the corner, as in peristyle Tomb 1 at Moustapha Pasha, or they are engaged to a pilaster, as in Tomb 3 at Moustapha Pasha. They also occur in some of the underground tombs of Cyrene in Libya in Great tomb S 201, by means of Ionic quarter-columns engaged in antae and in the tomb N171 by Doric quarter-columns engaged in antae, both dated to the third century BCE.[59] Furthermore, they occur in the public architecture of the third and second centuries BCE (the north market at Miltos and at Magnesia). While, coupled half-columns forming a support with a heart shaped section occur on the later palazzo delle Colonne, Ptolemais.[60]

In fact, the engaged Ionic semi- columns at the second floor, within the false/blind stone windows, in both of the early Hellenistic Macedonian palace at Vergina, and at the facade of the Macedonian "Great tomb" at Lefkadia (essentially imitate a façade of Hellenistic palace) (Figure 2b), are some of the numerous examples of this "Baroque pictorial approach" and of the early Macedonian façade formation, in which combination of different orders, started to appear strongly. Moreover, the multiplication of members is certainly a Baroque principle as Lyttleton[61] has been clarified.

Only by the beginning of the second century BCE, the architectural tendency of Ptolemaic Hellenistic funerary architecture became more pronounced. We can also find signs for Egyptian Greek interaction that concern the present investigation.[62] However, one would have to think of the influence of the Hellenistic Macedonian works and of the combination of the Ptolemaic pedimented segmental doorways with the Macedonian triangular pedimented one, and the façade of the "Anogeia" rock-cut tomb architecture at Nabataean Petra in Jordan (Figure 9). In the 2nd Century BCE, actually, the two Macedonian doorway types were widely diffused and modelled on buildings as also repeatedly imitated and adopted and developed with enthusiasm by the Ptolemais and the regions under their influence. These Ptolemaic architectural elements exemplify a

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were lavishly decorated with painted walls and decorative pebble mosaics (Christensen, 2006, p. 77).

[57]Stucchi, 1975, 61-62,

[58]Miller, 1970, 188-9, Miller, 1973, 203, 207 However, there are other detailed architectural elements that can be studied and evaluated in the architecture of the Macedonian tombs (capitals, bases, architraves, frieze, and cornice). Miller had assumed that, the origin of the architraves with dentil formation was from the Macedonian provincial architecture, as a result of the simplification of the architraves with three fasciae, which due to its lack of architectural tradition have not conservative and strict canons.

[59]Stucchi, 83-85, 189-191.

[60]Lyttleton 1974, 53.

[61]Lyttleton 1974, 43.

[62]Török, László, Chapter Three, 50.

successful merging of two separate traditions, an aged Egyptian native tradition and a younger one, motivated and forced by the rapid spread of Greco-Macedonian ideas through the legacy of Alexander the Great.

More analytically, the Macedonian doorway façade formation was assimilated into the underground tomb architecture of Ptolemaic Alexandria, with parallel application in wall painting as at some of the tomb of Shatby necropolis. This appears at the tomb of Shatby wall painting at chamber "e" of underground "A" (Figure 9b), by means of illustration of triangular Macedonian pedimented doorway, as also in several Hellenistic Alexandrian *loculus* slabs painted with imitation doors of this style. Adriani suggested that they existed even in the villa-palatial architecture of Alexandria.[63]

Figure 8. a) *The Façade of the Macedonian Tomb at Langada (End of the 4th Century B.C.) (Macridy, 1911, Figure 1).* b) *View of the Elaborate Painted Decoration on the Back Wall of the Center Hall of the "Sidonian" Tomb at Maresha. An Inscription above one Chamber Identifies the Tomb's Deceased as Members of a Sidonian Colony. Photo by Richard T. Nowitz, Near Eastern Archaeology 65:2 (2002), 24*
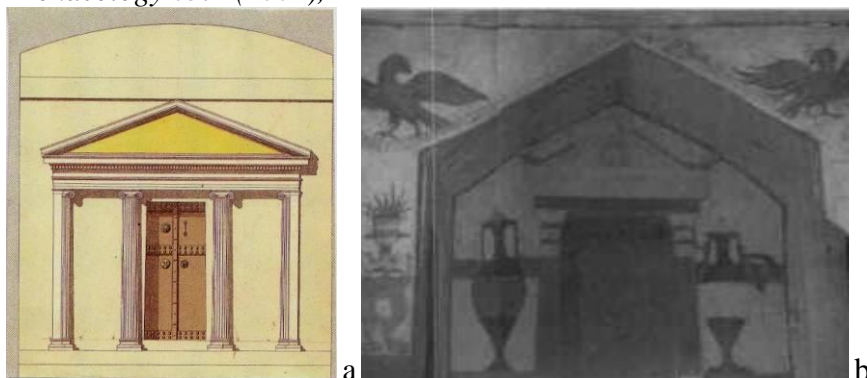
Nevertheless, now, this representational pedimented doorway at Alexandria is not only tended to be more isolated within the religious and funerary as this pattern was preserved mainly in Macedonian tombs. One can mention here the spectacular parallels of the Alexandrian one found from the second century BCE necropolis Alexandria's hinterland.[64] Actually, the majority of pedimented doorways built in

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[63]Adriani, 1933-35,174, Adriani, 1972. In general, the Alexandrian doorways were decorated with pilaster and their own entablature as for example at Tomb 1 at Moustapha Pasha and the *loculus* door from Wardian (McKenzie, 1990, 98).

[64]Adriani, 1940-1950, 140-159; Empereur, 1998, 230. On the other hand, this shift from the Macedonian patterns to this more flexible façade conception of the Ptolemaic Alexandrian reflects also an Egyptian influence. In fact, Alexandrian architectural style adopts the Hellenistic visual conception with purely pharaonic features. Ultimately Alexandrian architectural style is an interaction of two different architectural traditions and scenes in which Egyptian and Greek themes create a new dialogue and were juxtaposed in a duality or "twofold style" at the same façade, as in the case of "Moustapha Pasha" tomb 1 (3rd B.C) at Alexandria, that consciously attempted to respect the uniqueness, integrity, and artistic heritage of each architectural tradition.

Macedonia and eastern Hellenistic centres from the early second century BCE to the fourth century CE evoke not private houses, but public buildings and tombs.[65]

Similarly, the earliest segmental pediment doorway, surviving from the architecture of Hellenistic Alexandria is from the second century BCE, immediately after the appearance of the Macedonian triangular pedimented doorway. Examples are found at Hypogeum 5 at Anfoushy (Figure 9a) and Tomb 8 at Ras El Tine dated from the end of the Ptolemaic or beginning of the Roman period, as also in Trier Tomb 1 at Gabbari, and at the catacombs of Kom El Shogafa with triangular pedimented openings dated from the late first or early 2nd Century CE.[66]

Thus, these doorway types spread during the course of middle and the late Hellenistic architecture and by the end of the Hellenistic period became a principal architectural forms used, with Doric friezes, corner acroteria, medusa's head on the doorway pediment tympanum, by the Nabataeans in Petra and the Roman empire in the neoclassical architecture of Augustus.

What is true, however, for the monumental architecture of the Macedonian tombs, also appears in less impressive later examples of the rock-cut tombs of other parts of the Hellenistic world as testified by triangular pedimented doorways in numerous rock-cut facades. After that, the doorway treatments and its characterization played a major role in the development of the Mediterranean façade formation and were industrialized plainly on the stylistic and aesthetic aspects of Eastern Hellenistic architecture. Indeed, one can cite multiple examples starting from Ptolemaic Alexandria, to the Roman Pompeii and Nabataean Petra (Figure 9).

Similarly, the Alexandrian tombs, the Nabataean tombs in Petra were created under an influence of Ptolemaic Alexandrian architecture. In these cases, the symbolic façade is communicated above all by the columnar screen façade structure filled by pedimented and entablatured doorways. Later on, it was imitated and diffused once again in the Renaissance and Post-renaissance world, in which alternating triangular and segmental pedimented doorways and windows became a standard treatment for openings.

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[65]Mene'ndez Pidal, 1970. 89-112. At Sa'daba the Atilii tomb facade shows a five arched and pedimented niches framed by pilasters carved with trailing plants, garlands hanging between them.
[66]McKenzie, 1990, 88-89.

Figure 9. a) *Segmental Pediment of Chamber 1 (j) of Anfoushy Underground 2 Tomb at Alexandria (McKenzie, 1990, Plate 191c)* b) *Chamber "e "Painted Loculus Pedimental Doorway of Shatby Underground "A" Tomb (Second Century B.C.) at Alexandria (McKenzie, 1990, Plate 197a)* c) *Rock-cut Tombs with Pedimented Doorways from Nabataean Petra*
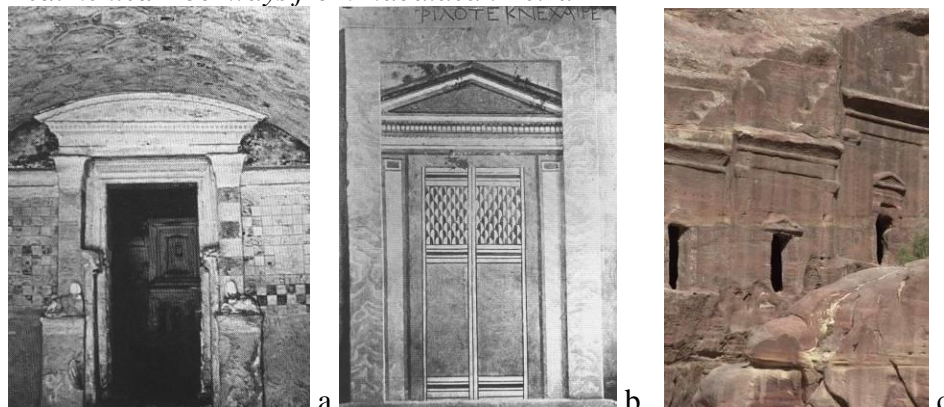
On the other hand, the Macedonian and Alexandrian pedimented segmental doorways offer a telling image which produces a unique architectural model of the cultural interaction for eastern Hellenistic as attested in the Nabataean and Judea façade formation. The pervasiveness of these virtues also may underlie similar images of the painted pedimented doorway that show up on tomb walls from Hellenistic Marisa located in southern Judea, which was an important trading centre from at least the 3rd Century BCE.[67] Of value, for the earliest (200/199 BCE)[68] known application, of the entablatured pedimented doorway in the Nabataean area is the so called "Sidonian Tomb," Tomb I (Figure 8b,)[69] which imitates a freestanding building in the eastern underground necropolis of Maresha.[70]

On the eastern side facing the entrance is a triangular-headed recess leading to further tomb's chambers. According to Jacobson (2007), Chamber D of Tomb I

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[67]The city was under Ptolemaic control from as early as 259 BCE, as tax collection records show, but soon became part of the Antiochus III's Seleucid Empire in 200 BCE when Antiochus III defeated the armies of Ptolemy V at the battle of Paneion. Jacobson (2007), 16-18.

[68]Oren and Rappaport have suggested that the family of Sesmaios began to use Tomb I by the 2nd half of the 3rd century BCE, because the great grandsons of Sesmaios were buried there in year B, which they believe referred to the second year of Ptolemy V's reign (= 203/2 BCE) and year E, his 5th regnal year (= 200/199 BCE) (Oren and Rappaport 1984, 149). It is possible that Tomb II also dates from around this time.

[69]The layout of Tomb II is similar in its essentials to that of Tomb I. The *loculi* of Tomb II all have the same gabled form as in Tomb I, and most of them are of similar dimensions. Likewise, low benches ran around the front of the *loculi.* the animal frieze and the other paintings in Tombs I and II at Marisa constitute a unique document of provincial art and culture from Ptolemaic times. They also graphically illustrate the extent to which Hellenisation had taken a hold on a community close to Jerusalem some decades before the outbreak of the Maccabean rebellion, which spearheaded a Jewish reaction against Hellenic customs and

[70]The main Chamber D of this tomb is with remarkable series of wall paintings decorated chamber. It has rows of *loculi* cut into its long walls.

may be seen as a simulacrum of a royal Ptolemaic banqueting hall.[71] The entrance to the three sarcophagus chambers of the rear burial chambers of Tomb I, which occupies the middle of the recess, resembles a shrine, or *aedicula.* It is capped with a Doric entablature, comprising an architrave, *metopes* and *triglyphs* frieze and cornice crowned with a triangular pediment. This pedimented entrance doorway is ornamented with a palmette and tendril motif. This particular type, with its chambers of triangular' pedimented *loculi,* appears to derive from the Ptolemaic Alexandria,[72] given the cultural and political influence Marisa would have felt under the domination of Ptolemaic control. Fine examples in the vicinity of Alexandria include Hypogea A and B at Shatby[73] and several Hypogea at Hadra.[74]

Interestingly is the Roman pedimented type of Macedonian origin which shows similarities to theatres,[75] simulating a scaenae frons and sometimes the pulpitum below. It recalls aedicular[76] architecture of libraries, fountains, and baths. In northern Italy, aedicular tombs were replaced by open-air sarcophagi with simulated tiled roofs, corner acroteria, and images of the dead under arches in columnar frames.[77] However, few, if any, aedicular sarcophagi from the Roman imperial period have the literal equivalence to real architecture.[78] This may indicate that the origin of the aedicular architecture was derived or more accurately 'emulate'[79] from the Macedonian pedimented doorway model. The "emulation" term may be helpful in understanding the creation of late Hellenistic and Roman aedicular architecture from the Macedonian pedimented doorway inspiration.

In conclusion, these pedimented and entablatured functional doorways as the earliest known Macedonian contribution to the morphological Hellenistic architecture had a key application and exploration of the development, within their larger Pan-Mediterranean context of the baroque style of Ptolemaic Alexandrian, Pompeian second style, Nabataean architecture and later on in Renaissance.[80]

Culturally its success rivals that of the Italian Renaissance, which in fact was a rebirth of the Hellenistic world in which art and architecture played a significant

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[71]Fawzi Zayadine has noted the palatial character of these rooms and suggests that this complex "richly decorated with colonnades and painted architectural stucco, was part of a palatial residence" (Zayadine 1987, 139). The two pilasters also of a simplified Doric type, which flank this entrance, were painted red and were embellished with a necking band, inscribed with a rosette, in typical Alexandrian fashion (McKenzie 1990, 94-95).

[72]Venit 2002, 26-34; 192

[73]Adriani 1968, 124-26, nos. 79 and 80; Venit 2002, 26-34; 192.

[74]Venit, 2002, 25-26; 193.

[75]The practice was plainest in theatres, where the columnar structure of scene buildings created a framework within which the audience could view the doorway pedimented symbolic images dominating the stage and structure and interpret the relationships between them (See Edmund, 2011, p. 391).

[76]"Aedicular tombs were widespread for Italian funerary architecture of the late Republic and early Empire" (Edmund, 2011, 39).

[77]Gabelmann, 1977, 201f.

[78]Edmund, 2011, p. 389

[79]Scholars, actually, now prefer to use 'emulation' to denote a process of adopting, adapting and creation (Vassileva, 2010, 55).

[80]The architectural remains at Nabataean Petra and Pompeii would have been unknown to Renaissance architects since their discovery; systematic excavations and their study were not undertaken until the 18th century.

role. The processes and products of this interaction have proofed that the ancient architectural interactions have indeed shaped Western architecture.[81] Thus, emphasizing the cross-cultural artistic pollination that occurred throughout the vast expanse of the Hellenistic world. But, as for later periods, their extravagant and distinctive architectural application is instructive as the cultural Mediterranean accepted internationally form by the application of alternating triangular and segmental pediments.

Summary and Concluding Remarks

Actually, the Greco-Macedonian Hellenistic architectural façade conception can serve as a model for understanding the architectural aspects of ancient cultural interactions. The Hellenistic Greco-Macedonian architects, however, developed certain new aesthetic and artistic roles and methods of the classical structural elements in morphological models, represented in detail by the design layout reflected on their tomb façades, and creating works of art and achievements of architecture that set new standards of excellence in a shifting and uncertain of Oikoumene-building and conquest. Hellenistic Macedonian perception of producing illusion and pictorial effect, in facts, opens new visions for the development of the aesthetic and stylistic architectural product. From an architectural historic point of view, the morphological façade "picturesque" scene might be described as a tour de force in real and authentic proto-Hellenistic baroque.

The great achievements of the mid-fourth- to early second-century BCE reflected at the architecture of the Macedonian tombs and consequently the rock-cut tombs, should not be seen as a new and totally unexpected phenomenon, but rather as a must development of pre-existing architectural traditions, but with new methodological artistic and symbolic skills (pictorial, theatrical and metamorphic effect).

The character of this Greco-Macedonian pedimented/entablatured doorway model, as works to order, rather than for stock, suggests that this innovative model of Macedonian Hellenistic architecture that they present was conceived not only by the architects but by their patrons. Thus, we can conclude that the use of these doorways was a metaphor central both to how experience is perceived as well as to how meanings are created in the Hellenistic societal level. These doorways, as a distinguished monumental feature, played an important role in the conceptual approach of the monumentality trend of the middle and late Hellenistic periods.

Architectural façade decorations from the Macedonian sphere are not unique in Ptolemaic Egypt. The Macedonian affiliations can be found clearly in Ptolemaic architecture. It is worth mentioning that under the Ptolemy; even native Egyptians were trained for the first time in a specifically Macedonian manner. What is new in the architecture of the Ptolemaic age is the merging of the skills of both nations, Egyptian and Greek, achieved in a sequence of likenesses that combine, in

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[81]Stoyanoff, 1997, 3.

Egyptian materials and construction techniques, Hellenistic concepts and appearance.

The architecture of the Macedonian tombs and the later Ptolemaic Alexandria provide a record for the original evolution of the Hellenistic architectural façade formation. In connection with this "Macedonian tendency" its renovation from Ptolemaic to Nabataean and to Roman, and later on to renaissance, were based on the common Hellenistic rich treatments based on the decorative and anticlassical tendency legacy, and the combination of post-and-lintel, the triangular and later on segmented openings systems with a new intelligence and creative sense.

Though, we can argue that the first systematic development and employment of Baroque architecture appears firstly in the Macedonian architecture and reflected at the early Macedonian tombs, and not in Ptolemaic Alexandria, as had been argued mainly by Arnold, Lyttleton, McKenzie[82], and Tholbecq. Even it is not as Lauter[83] interpretation that the stimulation for breaking away from the rigid post-and-lintel system was provided by local Egyptian influence. Thus, he assumed that the curved shape formed by the bending of canes would result in a segmental pediment rather than a triangular one. This is because it has been repeated by these researchers over the years, often with little or no change but usually without acknowledgment—or perhaps even recognition—of their original source.

As a result, the pedimented and entablatured doorway can be considered as one of the most brilliant transformations and systematization of different Hellenistic architectural industry solutions with versatile architectural implications and emulation. These doorway treatments no doubt held potent symbolic meaning for the deceased and their bereaved kin. The façade morphology based on these doorways scenes capture one of the most dramatic moments in Hellenistic architecture. Such architecture was no mere setting or background, but an important element of the 'visual world' of Hellenistic funerary space, which is reflected in the close relationship from the grand engaged order and false openings screen iconic façade tomb.

This suggests that these doorway models give us reason to rethink about the notion that Hellenistic Macedonian architects were creatively dynamic in their use repertoire of the classical architectural elements, while they were designing the emotional effect they hoped their façade composition would achieve. In general terms, by the Hellenistic pedimented and entablatured doorway application to the design façade formation, a greater interest began to be seen as the composition of the doorway parts constituting the crown, although its origin can be seen as an attempt at a unified configuration of the old grand façade parts harmoniously.

After the appearance of these Macedonian "Baroque" doorways, the plainly Baroque structural forms such as segmental pediments as broken and curved entablatures appeared in Alexandria in the second century BCE. It seems that

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[82]McKenzie, 1990, p. 87-92; McKenzie, 1996, 116-18 states that "The development that appears to have occurred in Alexandria is the introduction of the baroque forms of pediments and entablatures. These include the half-pediment, segmental pediment (Figure 20), and curved entablature".
[83]Lauter, 1971, 172.

composition of the pedimented doorway allows the post-and-lintel system of Greek tradition to be combined with the Alexandrian Ptolemaic Hellenistic arcuated system. This is simplifying matters somewhat since a variety of versions exist within Hellenism which combines both architectural systems.

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