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# Towards a Study of the Architectural Decoration of Public Buildings in Parion During the Early Roman Empire

Erken Roma İmparatorluğu Döneminde Parion'daki  
Kamu Binalarının Mimari Süslemelerini İncelemeye  
Yönelik Bir Çalışma

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## TOWARDS A STUDY OF THE ARCHITECTURAL DECORATION OF PUBLIC BUILDINGS IN PARION DURING THE EARLY ROMAN EMPIRE

### ABSTRACT

Parion was one of the principal centers of the Roman province of Asia, and the remains of several public buildings adorned with intricate architectural decorations have been uncovered and partially explored. Among these structures are a theater, an odeon, and thermae, all dating to the Roman Empire. In addition to these edifices, other public buildings in the central part of Roman-era Parion remain undiscovered, raising important questions about the organization of public space and the architectural character of the city's core during the Early Empire. One of the most promising areas for further exploration is the "Agora" sector, bordered to the south by the odeon and to the north by the theater and thermae. This article offers an architectural and historical analysis of the Corinthian order details found in this sector. The architectural elements discussed were uncovered during archaeological excavations conducted between 2015 and 2022 (Figs. 1-6). Although the available materials are insufficient to definitively identify the specific structures to which these decorative elements belonged, their forms, ornamentation, dimensions, and modules exhibit notable similarities to the architectural details of the southern façade of Hadrian's Gate in Ephesus. This resemblance suggests a commonality in their architectural compositions and, by extension, the types of structures they adorned. Consequently, it is plausible to infer that these architectural elements were part of a portico associated with a building complex in the Agora. The design of this complex (or at least part of it) likely reflects Hadrian's extensive building program in the Roman province of Asia.

**Keywords:** Parion, Agora, Architectural Decoration, Public Buildings, Early Roman Empire.



## ERKEN ROMA İMPARATORLUĞU DÖNEMİNDE PARİON'DAKİ KAMU BİNALARININ MİMARİ SÜSLEMELERİNİ İNCELEMENE YÖNELİK BİR ÇALIŞMA

### ÖZ

Parion, Roma'nın Asya eyaletinin başlıca merkezlerinden biri olup, titizlikle yapılmış mimari süslemelerle bezenmiş çok sayıda kamu binasının kalıntıları ortaya çıkarılmış ve kısmen keşfedilmiştir. Bu yapılar arasında hepsi Roma İmpa-

ratorluğu dönemine tarihlenen bir tiyatro, odeon ve hamam bulunmaktadır. Bu yapılara ek olarak, Roma dönemi Parion'unun merkezi kesimindeki diğer kamu binaları henüz keşfedilmemiş olup, Erken İmparatorluk döneminde kamusal alanın organizasyonu ve şehrin çekirdeğinin mimari karakteri ile ilgili önemli soruları gündeme getirmektedir. Araştırılması gereken en umut verici alanlardan biri, güneyde odeon, kuzeyde ise tiyatro ve thermae ile sınırlanan "Agora" sektörüdür. Bu makale, bu sektörde bulunan Korint düzeni öğelerinin mimari ve tarihsel bir analizini sunmaktadır. Ele alınan mimari unsurlar 2015-2022 yılları arasında yürütülen arkeolojik kazılar sırasında ortaya çıkarılmıştır (Res. 1-6). Mevcut malzemeler bu süsleme unsurlarının ait olduğu yapıları kesin olarak belirlemek için yetersiz olsa da, formları, süslemeleri, boyutları ve modülleri Efes'teki Hadrianus Kapısı'nın güney cephesinin mimari detaylarıyla dikkate değer benzerlikler sergilemektedir. Bu benzerlik, mimari kompozisyonlarında ve buna bağlı olarak süsledikleri yapı türlerinde bir benzerliğe işaret etmektedir. Sonuç olarak, bu mimari unsurların Agora'daki bir yapı kompleksiyle ilişkili bir parti-konun parçası olduğu sonucuna varmak akla yatkındır. Bu kompleksin (ya da en azından bir kısmının) tasarımı muhtemelen Hadrianus'un Roma'nın Asya eyaletindeki kapsamlı inşaa programını yansıtmaktadır.

**Anahtar Kelimeler:** Parion, Agora, Mimari Süsleme, Kamu Binaları, Erken Roma İmparatorluğu.



## INTRODUCTION

Parion is located on the Anatolian side, where the Dardanelles widen at the entrance to the Sea of Marmara. The proximity to the straits and natural harbours endowed the ancient city with significant geopolitical importance. Its location in northwestern Mysia, at the crossroads of trade routes between the Propontis and the Hellespont, along with its proximity to Prokonessos and ancient centres such as Lampsacus, Kyzikos, Perinthos, and Byzantium, ensured Parion's prosperity throughout antiquity<sup>1</sup>. The city was one of the major centres of the Roman province of Asia. According to Vedat Keleş, based on the analysis of numismatic materials, it received the status of a Roman colony during the reign of Julius Caesar<sup>2</sup>.

To date, the ruins of several public buildings with ornate architectural decoration have been discovered and partially explored in Parion. These structures, which include a theatre, odeon, and thermae, date back to the Roman Empire. According to Mustafa Sayar, based on the analysis of epigraphic sources, the beginning

<sup>1</sup> Keleş 2014, 333.

<sup>2</sup> Keleş 2009, 909911.

of the construction of the theatre dates back to the time of the reign of Emperor Vespasianus (69-79<sup>3</sup>), and during the reign of Emperor Commodus (180-192), according to the Latin inscription on the blocks of the architrave of the proscenium, the structure was decorated and probably partially rebuilt for gladiatorial fights<sup>4</sup>. The Odeon's construction date is determined by the editors based on an analysis of archaeological contexts corresponding to the time of construction and functioning of the structure, as well as sculptural and architectural details between 135 and 150 AD<sup>5</sup>. The construction of the public thermae is determined within the second half of the 2<sup>nd</sup> century, based on finds of fragments of sculpture, architectural details and ceramic finds obtained during the excavation<sup>6</sup>. Thus, the construction activities associated with the organization of public spaces in the central part of the city date from the late Antonine dynasty to the reign of Emperor Commodus. The commencement of the theatre's construction dates back to the reign of Vespasian. This is primarily evidenced by an honorary inscription on a column discovered during the excavation of the site<sup>7</sup>. Additionally, the publishers noted that the reconstruction of the theatre's hypocaustum utilized spolia — columns from earlier Roman structures, possibly linked to the theatre's initial construction phase<sup>8</sup>.

It is quite evident that the public centre of Roman-era Parion included, in addition to the buildings mentioned above, other structures that remain undiscovered to this day. In this way, questions regarding the organization of public space and the appearance of public buildings in the central part of the city during the Early Empire remain highly relevant. One of the most promising areas in this regard is the section bordered to the south by the Odeon and to the north by the Theatre and thermae (Fig. 1, IV).

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<sup>3</sup> Hereinafter, all dates are given in AD unless otherwise noted.

<sup>4</sup> Sayar 2016, 204, fig. 4; Sayar 2018, 181-182.

<sup>5</sup> Kasapoğlu - Başaran 2021, 260-262.

<sup>6</sup> Başaran 2016, 119; Yılmaz - Sulan 2019, 3031.

<sup>7</sup> Sayar 2015, 163-166; Sayar 2018, 181-182.

<sup>8</sup> Başaran - Yıldızlı 2018, 3031.



**Fig. 1.** Photo of the public centre of Parion in Roman times: I: Odeon; II: “Agora” sector, highlighting the locations of architectural details: 1--column base; 2--capitals; 3--architrave frieze; 4--cornice; III: theatre; IV-V: thermae.

Regular archaeological surveys of the sector “Agora ve Ticari Yapılar”<sup>9</sup> began in 2011<sup>10</sup>. From 2021, research will be carried out here with a group of researchers from the Center for Classical and Oriental Archaeology, HSE University, as part of an international research project for the integrated study of the site. The definition of the boundaries, the architectural appearance, and the plan of the monumental

<sup>9</sup> For convenience, this sector will be conventionally referred to as “Agora” in the remainder of this publication, even though the Agora of Parion has not yet been found.

<sup>10</sup> Ergürer – Ayaz 2012, 353355.

agora building from the Roman period are among the main objectives of the research. The architectural decorations discussed in this article were found as a result of the archaeological excavations of the area from 2015 to 2022<sup>11</sup>.

In 2016, two fragments of a shaft with a smooth facade were discovered in the western part of the excavation site during the investigation of rooms from the Byzantine period (Cat. 1; Fig<sup>12</sup>. 1: II, 1; 2: ab; 6: 1–2)<sup>13</sup>. The surface of both fragments is carefully smoothed but has small depressions due to the quality of the material. There are pinholes in the upper and lower surfaces. Both fragments could plausibly belong to a single monolithic shaft. Supporting this hypothesis is the ratio of the diameters of the upper and lower parts, where the upper diameter (435) is smaller than the lower diameter (527) by approximately 1/6. This ratio aligns with the standard tapering of the trunk of a column in the Corinthian order. The total height of such a column, reconstructed based on its module (MO 263), should be no less than 5260. This height corresponds to a ratio of 1:10 with its lower diameter.

The fragments in question belonged to the shafts of smooth columns of the Corinthian order, a common type in Roman architecture. They have numerous analogies among structures found in ancient monuments of the Eastern provinces of the Roman Empire. Therefore, in this context, the conformity of the shafts' form is less important than their metric characteristics and how these shafts relate to the architectural composition of the buildings to which they belonged. When searching for a building to which such a column could belong, one should first consider the public buildings of Parion that have already been discovered. Parts of similar column shafts supported the pulpit of the Hypeskenion Theatre. The rebuilding of the proscenium and hyposcenium dates to the second half of the second and beginning of the third centuries, which gives a *terminus post quem* for these elements, which were used in this structure as *spolia*, when the theatre was rebuilt into an arena for gladiatorial fights<sup>14</sup>. Analogies to the fragments from Parion, with similar design, metric characteristics and proportions, are given by the shafts of the facade design of the Skene Theatre in Sagalassos, the construction of which falls between 180 and 200 AD.<sup>15</sup> A close parallel to the shape of the fragments of the shaft under consideration are the shafts of the columns of the first and second tiers of the wall of the skene of the theatre of Nysa on the Maeander, the construction of

<sup>11</sup> The author expresses gratitude to the director of Parion excavations Prof. Dr. Vedat Keleş for kindly providing an opportunity to study and publish the materials presented in the article.

<sup>12</sup> Hereafter, all drawings are taken from the models made by the Remote Sensing and Spatial Data Analysis Laboratory (RSSDA Laboratory), directed by Yuri Svoyski and Ekaterina Romanenko. The following persons participated in collecting and processing of the data: Maria Bodrova, Idil Malgil, Anton Zaytsev and Ekaterina Romanenko. I'm very grateful to Yuri Svoyski and Ekaterina Romanenko for their kind permission to use the models in this publication.

<sup>13</sup> Keleş et al. 2018, 192. According to Parion's coordinate grid, the squares are 6705/6710–5755.

<sup>14</sup> Başaran – Yıldızlı 2018, 2931, figs. 1316.

<sup>15</sup> Vandeput 1992, 105.

which dates back to the first half of the 2<sup>nd</sup> century<sup>16</sup>. At the same time, the columns of the second tier have the same ratio of the lower diameter to the trunk height as the Parion specimen. As Musa Kadioğlu has pointed out, the columns of the Celsus Library at Hadrian's Gate in Ephesus, also dating from the first half of the 2<sup>nd</sup> century, have the same ratio<sup>17</sup>. When searching for the type of structure to which the column shaft fragments from Parion might have belonged, it is crucial to consider their proportional relationships within the building. In this case, attention should be drawn to the architectural composition of the Hadrian's Gate in Ephesus. The diameters of the lower parts of the engaged columns (530) and columns (512, 536) of the southern facade of this gate<sup>18</sup>, with an allowable margin of error, are fully comparable to the diameter (527) of the column from Parion. With the same ratio of diameter to height (1:10) recorded for these columns, the difference in their heights does not exceed 2 cm, suggesting identical values for the modules of the architectural compositions.

The capital of the Corinthian order was found in 2019 at the level of the turf layer in the western part of the excavated area<sup>19</sup>. In terms of typology and style, it belongs to the common 1<sup>st</sup> and 2<sup>nd</sup> centuries type of triple-row capitals with a round calathus (Cat. 2; Fig. 1: II, 2; 3: af; 6: 4). The underside of the capital, most of which has not survived, was adorned with slender, fan-shaped acanthus leaves. The leaves featured deeply incised central lobes and prominent central ribs flanked by intricately pierced veins (Fig. 3: a-d). The long acanthus shoots in the third-row curve in an arc, forming a frame for the central part of the compositions of the facades. Three of these facades are decorated with a spiral of intertwined stems ending in curled tendrils, and the fourth, presumably the rear, has a single leaf with a wavy edge (Fig. 3: b). The abacus decorated with ornamental traces, which are visible on the specimen in question (Fig. 3: c), is also a characteristic element of the decoration of capitals of this type. Although the capital is highly fragmented, the only surviving dimension is the upper diameter of the calathos at the edge of the crown (550), which correlates with the lower diameter of the base of the column shaft's fragment (Cat. 1, b), at the edge of the base fillet (527). This error, which is acceptable in terms of preservation, allows us to consider the possibility that both elements belong to the same structure. Further confirmation is provided by the matching radii of the calathos circles (428) and the upper part of the column shaft (Cat. 1, a) along the lower edge of the astragalus (229), with an allowable margin of error corresponding to 5/6M (219).

This type of capital became widespread in Roman architecture during the 1<sup>st</sup> and 2<sup>nd</sup> centuries. One of the earliest examples can be found in the Temple of Cas-

<sup>16</sup> Kadioğlu 2002, 6466, 126, taf. 24, ab; 53, bd.

<sup>17</sup> Kadioğlu 2002, 127, fn. 332.

<sup>18</sup> Thür 1989, 3637, pl. 912.

<sup>19</sup> Keleş et al. 2023a, 9, fig.18. Squares are 6705/6710-5750.

tor and Pollux, one of the oldest temples in the Forum Romanum. The decorative elements of these capitals provide a foundation for studying the architectural features of the early Imperial period. Most scholars who have studied the capitals of this temple believe, based on convincing analogies and stylistic analysis, that they belong to the reign of Augustus.<sup>20</sup> Another example of an early variant of this form is found at the capitals of Octagon in Ephesus, attributed by Georg Plattner to the late reign of Augustus<sup>21</sup>. The development of the form and decoration of capitals of this type in the first half of the II century is demonstrated by the capitals of such temples as, for example, the temples of Hadrian, the Temple of Antoninus and Faustina, Hadrianeum in Rome or the so-called Temple of Hadrian in Ephesus<sup>22</sup>. A similarly shaped capital from the theatre at Nysa on the Maeander was published by Musa Kadioğlu, who attributed it to the decoration of skenefrons and dated it to the first half of the 2<sup>nd</sup> century on the basis of analogies from Ephesus and Labranda<sup>23</sup>. Another analogy of this type is found within the capitals of the Trajaneum in Pergamon, completed during Hadrian's time<sup>24</sup>. Another similar form is also attested in the capitals of the eastern portico of the Agora of Iasos, dated between 136 and 138 AD, according to the inscription on the architrave<sup>25</sup>. During the excavation of the ancient theatre of Parion, three capitals were found, two of which were dated by Cevat Başaran to the second half of the 2<sup>nd</sup> century BC on the basis of stylistic analysis and analogies<sup>26</sup>. Apparently, they represent the evolution of this type of capital within the 2<sup>nd</sup> century.

Two fragments of a massive entablature (Cat. 3; Fig. 1: 3; 4: a–b, 6: 3, 5) were found in the western part of the sector “Agora” in 2014/2015. They were used as spolia in the construction of a Byzantine-era room discovered here. One fragment was used as a masonry block for the eastern wall, and the other as a threshold stone for the staircase leading to the room<sup>27</sup>. The entablature is an architrave carved in a single block with fluted doric cyma frieze, decorated with a high ornamental relief in the form of a belt of elongated leaves with outwardly curved U-shaped ends. It is well known that the Doric cyma frieze, which appeared in the late Classical period, is widely used in Roman Imperial architecture<sup>28</sup>. One of the earliest examples of the Doric cyma fluted frieze in Asia Minor is found on the Northeast Heroon at Sagalassos. Lutgarde Vanderput, through an analysis of the architectural decoration, dates its construction to the reign of Augustus.<sup>29</sup> The development

<sup>20</sup> Strong – Ward-Perkins 1962, 12–18.

<sup>21</sup> Plattner 2009, 102, abb. 2.

<sup>22</sup> Stamper 2005, 212218, figs. 160, 162; Quatember 2010, 379382, fig. 1. On the design peculiarities of the form of capitals see: Wilson Jones 1991, 95100, fig. 4, iii; 5.

<sup>23</sup> Kadioğlu 2001, 156158, abb. 1, Nr. 5.

<sup>24</sup> Rohmann 1998, 11–21, taf. 1–3, A1–A5.

<sup>25</sup> Bianchi et al. 2018, 321, 326, fig. 1011.

<sup>26</sup> Başaran – Yıldızlı 2018, 6970, fig. 31–32.

<sup>27</sup> Ergürer et al. 2016, 31–32, res. II. Squares 6705/6710–5755.

<sup>28</sup> Kanellopoulos – Zavvou 2014, 368369, fn. 23.

<sup>29</sup> Waelkens – Torun 2000, 554, figs. 25; Vanderput 2000, 577583.



of this form of frieze in the second half of the 2<sup>nd</sup> century is demonstrated by a monolithic block of architrave-frieze belonging to the entablature of the portico of the facade of the stage of the Sagalassos theatre, whose construction dates back to the end of the reign of Antoninus Pius and the beginning of the reign of Commodus (180–200 AD)<sup>30</sup>. The frieze of the type under consideration from Macellum in Sagalassos also belongs to the period of the reign of the same emperor<sup>31</sup>. The entablature of the southern facade of Hadrian's Gate in Ephesus, also a monolithic block with an architrave-frieze, is the closest to the Parion specimen. The gate was part of a complex of buildings erected between 113/4 and 127/8 in connection with the emperor's visit to the city<sup>32</sup>. In this case, attention should be paid not only to the similarity in form and decoration but also to the close metric characteristics. The height of the architrave (375) and frieze (205), as well as the depth of the projection moulding (116) of the Ephesian entablature, correspond to the height of the architrave (338) and frieze (210) and the depth of the projection moulding (105) of the entablature from Parion.

Three fragments of a cornice (Cat. 4; Fig. 1: 4; 4: a–c; 6: 1) were found during the excavation of a complex of buildings from the Byzantine period in the western part of the sector "Agora" in 2014-2016<sup>33</sup>. They were at the same level as a fragment of the lower part of the column shaft, below the base of the walls of the rectangular room. All the fragments belonged to a massive cornice with dentils, the style of which can be considered standard in Roman architecture of the 1–3<sup>rd</sup> centuries. Such form, typologically correlated with the Ionic order, was also widely used in the composition of public buildings of the Corinthian order of the period of the early Roman Empire. Examples include the cornices of the Northeast Heroon at Sagalassos<sup>34</sup>, the southern facade of Hadrian's Gate at Ephesus<sup>35</sup>, the portico of the Agora at Gytheio<sup>36</sup>, and the pediments of the stage facade of the theatre at Sagalassos<sup>37</sup>. A complete analogy of the element under consideration is the cornice of the lower level of the southern facade of Hadrian's Gate at Ephesus. Not only its form, all elements of which were made without additional decoration, but also its height (300–340)<sup>38</sup> is identical to the height of the cornice from Parion (338). Such a parallel suggests that the Ephesus and Parion cornices were executed in a similar manner and belong to the same chronological period.

<sup>30</sup> Vanderput 1992, 114-116, pl. XXVII, b.

<sup>31</sup> Vanderput 1997, 106, 214-215, pl. 48.1.

<sup>32</sup> Thür 1989, 39, 7073, 101102, 133136, taf. 1819, pl. 15.

<sup>33</sup> Ergürer et al. 2016, 31-32, res. 11; Keleş et al. 2018, 192. Squares are 6705/6710–5755.

<sup>34</sup> The reign of Augustus (Waelkens – Torun 2000, 554, figs. 2 5).

<sup>35</sup> Dated to 113/4–127/8 (Thür 1989, 4849, taf. 3944(H16)).

<sup>36</sup> Dated to 2<sup>nd</sup> cent. AD (Kanellopoulos – Zavvou 2014, 370371).

<sup>37</sup> Dated to 180/200 (Vanderput 1992, 114116, pl. XXIX, c).

<sup>38</sup> Thür 1989, 4849.

The architectural analysis of the order details from the sector “Agora” would be incomplete without addressing the obvious questions of whether they belonged to different buildings or could have been elements of a single structure. Despite all the elements discussed above originating from excavations of a single site, it is currently impossible to convincingly associate them with any specific building discovered in the area. All these fragments were found in a displaced state. Some were reused in Byzantine-era structures, while others were found below the floor level of these buildings, on a surface presumably associated with the functional level of Roman-era structures uncovered at the site<sup>39</sup>.

Moreover, the sizes and proportions of these architectural details correspond to the modular proportions of the Corinthian order, which has analogies within a single building among public structures from the first half of the 2<sup>nd</sup> century. Therefore, it is reasonable to assume that all the examined details could have constituted the architectural composition of one building. Another indication supporting this possibility is that all these architectural details were found in close proximity to each other, within the same sector.

The ancient theatre is the only building discovered in Parion that can be tentatively correlated with the dating of the architectural details under consideration. It has been suggested that the initial phase of its construction dates to the period following the death of Vespasian<sup>40</sup>. Unfortunately, no architectural information from the theatre’s first construction phase was found, and its architectural appearance remains unknown. Of all the architectural and construction elements belonging to the decoration of the scaenae facade, only the pedestals of the scaena frons were found in situ<sup>41</sup>. The cornices of the skene facade of the theatre, unlike the cornice from the sector “Agora”, were richly decorated with ornamentation, and their dimensions differed significantly from the cornice discussed in this article. Along with other elaborately decorated architectural details of the skene facade discovered during the theatre’s archaeological excavations, researchers have attributed them to the second half of the 2<sup>nd</sup> century<sup>42</sup>. During the excavations of other public buildings in Parion, no blocks of architrave-frieze decorated with Doric cyma in relief, similar to the one found at the sector “Agora”, were discovered. This evidence suggests that the architectural details discussed in this article were most likely not related to the construction of the Theater, Odeon, or thermae. Instead, they likely belonged to another public building constructed in the central part of the city in the first half of the 2<sup>nd</sup> century AD.

<sup>39</sup> Keleş et al. 2023b, 377378, res. 1011.

<sup>40</sup> Sayar 2018, 181-182; Başaran – Yıldızlı 2018, 78.

<sup>41</sup> Ergürer – Güleç Özer 2018, 38, figs. 3 134.

<sup>42</sup> Başaran – Yıldızlı 2018, 6569, figs, 2129.

Despite the lack of sufficient materials to definitively determine the type of structure to which these architectural decoration elements belonged, it is essential to note the similarity in their forms, decoration, sizes, and modules to the architectural details of the southern facade of Hadrian's Gate in Ephesus. This similarity suggests a correspondence in their architectural compositions and, consequently, the types of these structures. Therefore, it can be inferred that the architectural details discussed in this article likely belonged to a portico gate associated with a complex of buildings located in the Agora area. The architectural design of this complex (or at least a portion of it) was likely part of Hadrian's extensive construction program implemented in the Roman province of Asia. We hope that further research in the "Agora" sector will yield additional materials to aid reconstructing the layout and architectural appearance of the central part of the city's buildings during the early Roman period.

### Catalogue<sup>43</sup>

1. Column Shafts (Fig. 2: ab). Marble. The preserved height of the upper part (a) is 637<sup>44</sup>, and the lower part (b) is 1583. The restored height of the shaft is not less than 4440. The diameter of the upper part is 435, and the lower part is 527, with an outcrop of 30 in both the upper and lower parts.

The upper and lower profiles have numerous chippings; the facade shows extensive chipping and traces of weathering. The upper and lower parts of the shaft with smooth facades and thinning. The crowning profile is decorated with an astragal, height 52; the lower part is decorated with a shelf, height 86. In the middle of the upper and lower part of the column, there are rectangular recesses at an angle to the column's central axis with the dimensions of 88 x 44 (upper) and 45 x 45 (lower).

2. Capital (Fig. 3: a-f). Marble. Preserved height-461, restored height - not less than 549, the upper diameter of the calathos (on the edge of the crown)-550, restored length of the abacus - not less than 1052. The lower and upper parts are chipped, and the edges of the abacus and the lower row of leaves are chipped. There are numerous chips and traces of weathering on all facades.

Three-row diagonal capitals with round calathos, with a crown of straight profile. The lower part consists of two rows of acanthus leaves in five sections. The upper row had eight leaves with a recoverable length of at least 170; the leaves of the lower row are not preserved. The acanthus leaves of the third row form the compositions of the front facades. The centre of three of them (b-d) is a decorative

<sup>43</sup> Descriptions of architectural details are arranged in the following order: name, date, material, form, dimensions, state of preservation.

<sup>44</sup> Hereinafter all dimensions are given in millimeters.

element consisting of twisted trunks ending in inwardly curved volutes. The centre of three of them (b-d) is a decorative element consisting of twisted trunks ending in inwardly curved volutes. The centre of the fourth (a), the back of the façade, is a decorative leaf between inwardly curved leaves. Above this composition, there is a relief projection on the abacus and the crown of the calathos. The abacus was decorated with a fleuron, traces of which are preserved (c). On the upper plane of the capitals, at a distance of 151 from the rear facade, there are three hollows (Fig. 2, f, 1-3) with dimensions: (1) 36 x 54 x 23, (2) 77 x 20 x 38 and (3) 99 x 67 x 23. Another hollow (Fig. 2, f, 4) with dimensions 56 x 12 x 14 is located at a distance 224 from hollow 2.

3. Entablature. Architrave-frieze (Fig. 4; ab). Marble, in two fragments 1778 (a) and 1354 (b) long. Preserved heights are 550 (a) and 571 (b). The restored height on the facade is 656. The surface has numerous chippings, scratches and weathering, the edges are chipped; (a) the lower part of the architrave is sawn off and rubbed due to use as a threshold stone, chipped on the sides. (b). The upper part of the frieze is chipped.

The entablature consists of an architrave-frieze carved from a single monolithic block. The architrave, measuring 338 in height, is composed of three fasciae separated by torus fillets. The crowning profile features a Lesbian cyma, accented below by two belts: the lower belt is designed as a quarter shaft, and the upper as a torus. The frieze, with a height of 211, showcases a Doric cyma and consists of reliefs in the form of leaves, divided by grooves. These leaves are elongated, concave inwardly, with rounded ends that curve and incline outwardly. The height and depth of the frieze's crowning profile are 105. This crowning profile takes the form of a shelf accented by a cavetto fillet.

4. Cornice in three fragments (Fig. 5: ac). Marble. Preserved maximum length and width: 1230 x 900 (a), 900 x 500 (b), 1400 x 1000 (c). Height—338; depth of corona—150. Total depth of profile — 331. Twelve (a), six (b), and eight (c) dentils, measuring 58 x 68. On the facade portions, traces of polishing are noticeable; on the lower surface of the block, traces of tooling by toothed chisel. The surface exhibits numerous chips, scratches, and weathering marks, with all edges of the fragments worn.

The cornice with dentils. The transition to the outrigger is designed as an ovolo fillet. The depth of the dentil's projection is 146; the overall depth of the profiled projection is 270. Transitions from the slab to the denticle and from the denticle to the crowning section are embellished with ovolo fillets. The crowning section's profile is designed in the Doric cyma, ma, 88 in width.

**Conflict of Interest**

Within the scope of the study, there is no personal or financial conflict of interest between the authors.

**Ethics**

Regarding the Ethics Committee authorisation; the authors and reviewers of this study have declared that there is no need for Ethics Committee authorisation.



Fig. 2. a-b: Column Shafts.

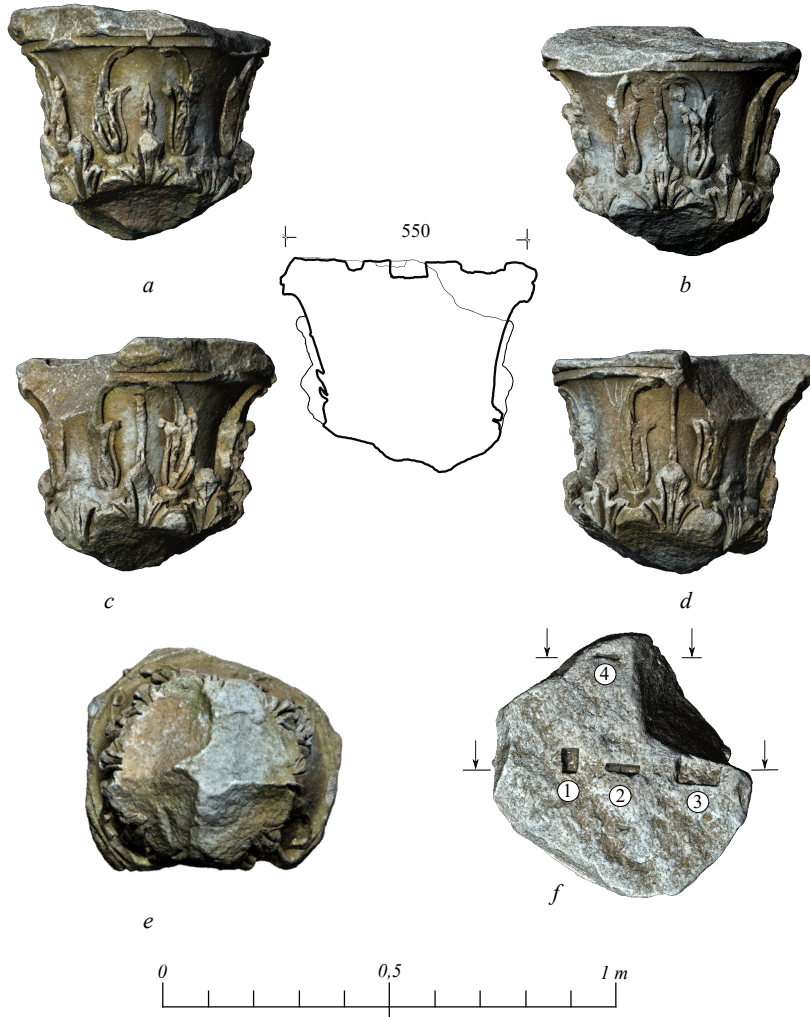


Fig. 3. a-f: Capital.

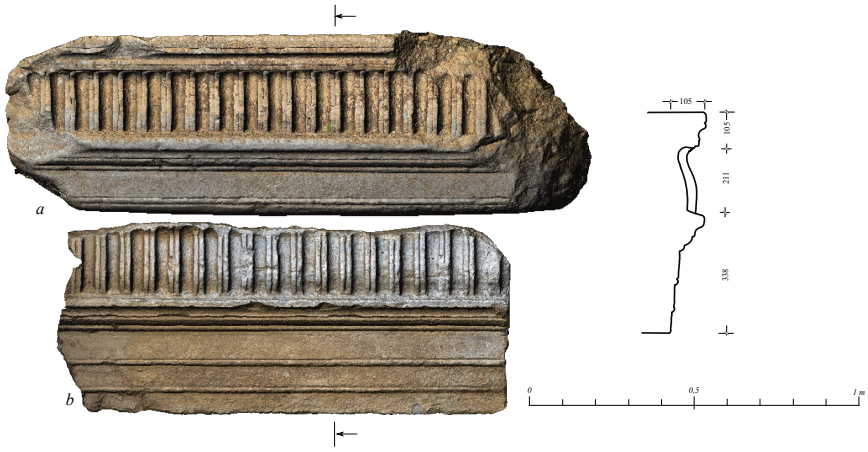


Fig. 4. a-b: Architrave-Frieze.

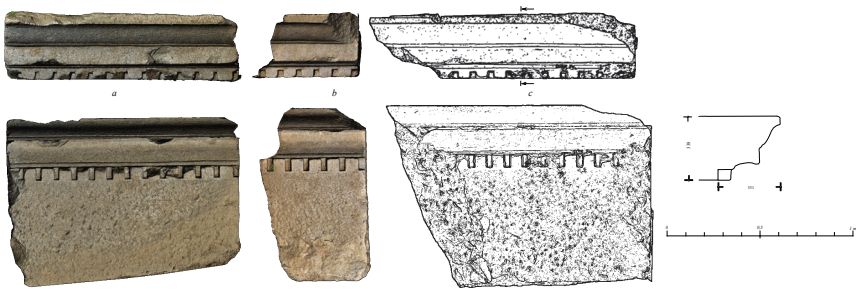


Fig. 5. a-c: Cornice.





**Fig. 6.** Architectural details: 1–2: fragments of the Column shafts; 3, 5: architrave–frieze; 4: capital.

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