

Svetla PETROVA

## UNIQUE ROMAN CORINTHIAN CAPITAL FROM THE 'QUARRIES OF TRAJAN' NEAR PARTHICOPOLIS

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**Abstract:** *This unique capital is in the open-air exhibition of the small museum of the village of Strumyani, Sandanski region. It comes from the quarries at Ilindenci, called by us 'the quarries of Trajan at Parthicopolis'. The capital is made of middle-grained extremely white marble, extracted from the deposit 'Galchovo gnezdo' locality of Guingera, located near the earliest quarry/deposit Ermilovec. Its rectangular form, intended to crown a pillar, not a column, as well as its decoration, are unique for the region of Middle Strymon and generally for the eastern part of the Roman province of Macedonia. The acanthus leaves, the volutes and helices as elements of the composition of the Corinthian capital are added by differentiated leaves, scrolls and rosettes, typical for the architectonic decoration of friezes. By its composition and decoration, the capital belongs to the group of the so-called 'Corinthianizing' capitals, not met so far in the region of Parthicopolis and Middle Strymon. Its type, form, composition and decoration place it in the period from the end of the first to the second century, with motives of decoration at the emperors Trajan and Hadrian. The closest parallels for the capital are dated in the period between the 30s and the middle of the second century, which points to the time of sculpturing of this unique capital. Its composition and work we attribute to the masters from the eastern Roman provinces, which were taught to the stone-cutters in the Pergamonian and the Ephesian workshops.*

**Key words:** 'Corinthianizing' pillar capital, marble, Roman quarries

The Roman architecture, inheriting the compositional and decorative principles of the Hellenic and Hellenistic decoration, demonstrates the usage of column, pilaster and anta capitals. The first ones are crowning free-standing capitals. The pilaster capitals are parts of the interior of the Roman house, the halls in the imperial palaces and the public buildings, such as thermen, balnaea etc. These capitals most frequently are part of the wall revetment known as „*incrustatio marmorea*“. The third form, the anta capitals, are crowing the half-pillars in the colonnade of temples, the door frames and the main city gates and also are applied in the triumphal imperial arcs. The anta forms are rarely discovered and therefore considered

as a comparatively rarely used form of the capital.<sup>1</sup> They are found in the architectural decoration of the Roman provinces Lower Moesia and Thrace in the civic basilica of Ulpia Oescus;<sup>2</sup> in Odessus and Marcianopolis on the Black Sea littoral; also, in Augusta Traiana and Philippopolis.<sup>3</sup>

In the mentioned two provinces no capitals are witnessed intended for crowing pillars, seen from all four sides.<sup>4</sup> From Upper Moesia the only known to us and published capital comes from Scupi. This is a capital for rectangular pillar, decorated at the corners with four vertically placed acanthus leaves; by an Ionian *kyma* at the base of the capital, placed among the acanthus leaves, while in the free space between them there is fluting with tongues not coming out. The abacus is complexly profiled but not decorated. According the researchers, the pilaster is a part of the colonnade of the supposed forum.<sup>5</sup>

Analogically the capitals of free-standing pillars with rectangular or square form could rather be identified with the anta capitals, whose fourth or both third and fourth side are plain, intended for installing to the wall; or to the pilaster capitals with decoration to be observed only from one side. The form and decoration of such capitals is essentially different from the canonical Roman Corinthian capital, described by Vitruvius. That's the reason such capitals to be determined in the studies as 'Corinthianizing' ones.<sup>6</sup> These capitals, although with different form, follow the main elements constituting the Corinthian capital. There is an acanthus leaf in their corner, sometimes among the acanthus leaves at the base of the capital an Ionian *kyma* of *ovuli* with differently opened shells, in dependence of the width of the capital the *ovuli* of the *kyma* could be one or more.

It is considered that the appearance of such kind of capitals is a result of the influence of the wall painting and the decorative sculpture, which helped the development of this architectural form, developed mainly in the period of the Late Republic and the Early Empire.<sup>7</sup> In the decoration of the 'Corinthianizing' capitals the-

<sup>1</sup> In the ancient Parthicopolis only one anta capital has been found so far, reused in the naos of the Episcopal basilica (basilica No 4). See S. Petrova, *The Roman Architectonic* 2017, 165 fig. 30.

<sup>2</sup> Т. Иванов, 2005, сл. 266, 33, 41; З. Димитров, 2007, кат. №№ 163, 164. Two more capitals from the same civic basilica in Oescus are determined incorrectly by the Z. Dimitrov as pillar ones, while in fact they are anta ones because of the presence of three-side decoration instead of the necessary four-side one, i. e. they are intended for three-sided pillars-antas (See. З. Димитров, 2007, 167, кат. № № 161 и 162).

<sup>3</sup> С. Петрова, *Аниџови* 1996, 45-52, сл. 1-7; З. Димитров, 2007, кат. №№ 225, 226.

<sup>4</sup> It is possible that there are similar pieces in the museum funds, not published so far.

<sup>5</sup> В. Лилчик, 2001, 173, 13-4; Д. Коракевиќ, 2002, 151, сл. 105.

<sup>6</sup> The term is proposed by K. Ronchevsky, see К. Рончевский, 1935, 3. Later it is accepted by other researchers, for instance by P. Pensabene, 1973, 217-218, 227. The latter names the anta capitals with the term "capitelli 'a sofa'", (Ibid, 212).

<sup>7</sup> К. Рончевский, 1935, 13 ff.

re dominate the elements, putting them nearer to the Corinthian architectural style. On the plain facade surface of the capitals are sculpted acanthus leaves, volutes, helices, Ionian *kyma* with one *ovula*; or the *kyma* is placed alongside the whole length and width at the base of the capital; as well as other decorative elements, connecting its decorative scheme with the one of the Roman Corinthian capitals. The present capital belongs namely to the group of the 'Corinthianizing' capitals.

The piece from Strumyani has a rectangular base with a cut pyramidal form up (Pl. I, II, III). This base reveals that it was placed over a rectangular free-standing pillar. It has decoration on all four sides, determining it as a part of the group of the 'Corinthianizing' capitals. Although too eroded, the capital illustrates a rich decoration of acanthus leaves; from richly branched palmette leaves which are coming out of a richly branched fleurons (a flower-shaped ornament). The form of the represented acanthus leaves is determined as typical for Asia Minor begun from the Flavians and then continued in the time of Hadrian. In this form the main interest is to trace the play of light and shadows, where the nerves are shown extremely plastically. The forming of the central nerves and its depth begins from the very base of the leaf, ending in the middle palm or at the top of the leaf. The Trajaneum in Pergamon is the monument demonstrating most clearly the predominance of this form of the acanthus in the architectonic decoration of Asia Minor, transferred at the end of the first century to the West. This acanthus form dominates in the architectural decoration from the beginning of the second century up to the fourth one, established by a big and specialized Ephesian atelier.<sup>8</sup>

The capital is made of sparkling white marble with middle-grained structure. Now it is in the open-air exposition of the village of Strumyani, Blagoevgrad district (Pl. I, 1-6; Pl. II, 1-5). Much later the capital has been reworked; the body of the block being prepared for a secondary use as a trough of a fountain (Pl. I, 4). This can be seen from the hollow drilled at the bottom of the trough and from the groove, made in the middle of one of the short sides of the capital.<sup>9</sup>

By its style the capital possesses mixed forms: on the one hand of the column Corinthian capital, i.e. acanthus leaves, volutes, helices, double differentiated abacus with abacus flower; and on the other hand from the decorative motives of the friezes, namely a very rich decoration of floral motives between them (Pl. I, II). These motives are particularly popular in the Late Republican time, in the period of Au-

<sup>8</sup> J. Rohmann, 1998, 119; P. Pensabene, 2007, 244-248; from an inscription in the theatre it is known that the architectonic decoration of the theatre is made of Docimium marble (see P. Pensabene, 2007, 236).

<sup>9</sup> In the practice this is an isolated case. We have several such examples in the valley of Middle Strymon, but for urns, reused for the same purpose: the urn from Pirin (today Kresna), the one from Kautsi and the round urn from Melnik (see S. Petrova, 2016, 101-122 figs. 1, 14, 13).

gustus, at the end of the Flavian dynasty and especially on the capitals from the period of the emperors Trajan and Hadrian.<sup>10</sup>

For sculpting in the marble of similar floral ornamentation it is necessary a plain surface. The curved as catenary surface of the capitals in the Roman Corinthian order, intended for round columns, do not allow the general observation of the floral motives, as well as its distribution over the surface of the column capitals. This possibility is given only by the anta and pilaster capitals, similarly to the case of Strumyani, where the decoration is placed not only on one side (as with the pilaster capitals) or on two or three (as with the anta ones), but on all four sides.<sup>11</sup> The decoration is on a plain surface with elements of the Corinthian capital included. The capital from Strumyani has dimensions at the abacus 0.98x0.68 m, at the base 0.90x0.58 m; the height of the capital is 0.44m, the dense width of the frame of the trough is 0.075m. The dimensions of the hollowed out part of the trough are 0.39x0.715m, deep 0.32m.<sup>12</sup> At each of the four corners there is an acanthus leaf, with five palms, with three cut-outs in the lower palms and 4 ones in the middle ones (Pl. I 1-6). The veins of the palms are deeply incised and plastically modelled. The acanthus leaf begins from the base of the capital and the cut-outs of the central palm support from below the corner volutes (Pl. I 5, 6). There is carved an Ionian *kyma* among the acanthus leaves at the base of the capital and on its four sides. The *ovuli* are sculpted in slightly opened shells, dividing by equal in its width stick.

The representation field at the short sides is differentiated in the space over the Ionian *kyma* and the mouth of the *calathus* (Pl. I 3, 4). The volutes and helices with round form and without edges are placed in it. They are coming out from the centre of the horizontally placed three-leaf fleuron. The volute and helices in their mutual base

<sup>10</sup> К. Рончевский, 1935, 3 ff.; P. Pensabene, 1973; С. Петрова, *Римско-йонийски*, 1996, 36-49; С. Петрова, *Анџови* 1996, 45-52; P. H. von Blanckenhagen, 1940. It is considered that the emperor Trajan continues the Flavian architectural-decorative tradition. On his turn, Hadrian as a continuator of the activity and politics of Trajan connects the architectonic decoration with the tradition of the Hellenistic decorative motives.

<sup>11</sup> Such an anta capital is found in the so-called sanctuary of the Nymphs and Aphrodite at the village of Kasnakovo, Haskovo district, in fact, a rich villa and mausoleum, with a sanctuary. The composition and the decoration are similar; the tendrils being replaced by a laurel wreath and the cordon is one-directed to the left. This capital reveals a scheme and work, connecting it with the school of Aphrodisia and respectively with Aphrodisian masters from the time of the early Severan dynasty. The marble and the work point to an import of ready architectonic masterpiece in the decoration of the sanctuary. Now the capital is exposed in the Regional Historical Museum of Haskovo (<http://bnr.bg/radiobulgaria/post/100522367/rekorden-broi-arheologicheski-prouchvania-prez-2014-godina>; <http://www.haskovo.net/news/394271/Zapochvat-novi-razkopki-kray-Izvora-na-nimfite-v-Kasnakovo>). (For the archeological research of the sanctuary see: В. Кацарова; В. Кацарова и К. Петкова, *Археологически проучвания на обект „Светилище на Нимфите и Афродита“ при с. Каснаково, Община Димитровград. – АОР for the years 2014-2016*)

<sup>12</sup> The capital is too battered during the secondary use, probably in order to achieve the rectangular form of the trough for a fountain.

are divided by a slightly inclined to the outside line (**Pl. I 3, 4; Pl. II 4, 5**). The helices on the short sides end with coiled snail-like and their ends being decorated by one leaf and one coiling scroll. The achieved in this way decorative scheme on the short side of the capital reminds a lot of the scheme on the pilaster capitals with ‘double S’.

On the long side of the capital the volutes and the helices repeat the motive on the short side (**Pl. I 1, 2**). The volutes and the helices here limit a larger representative field, decorated with plant ornaments, coming out of the scroll of helices, by “growing” down towards the base of the capital (**Pl. I, 1; Pl. II 1**). A plastically sculpted five-leaf palmette with double divided leaves is rising, this time up from a horizontally placed three-leaf fleuron, which is situated in the centre of the long side of the capital, immediately over the Ionian *kyma* “growing up” as double segmented. The middle palmette leaf with plain ends is raised up, serving as a stem of the abacus flower (**Pl. II 2**). Similar is also the leaf form of both palmettes, pointed downward from both sides of the central palmette. They are rising from the catenary of the helices; and from the funnel-like calyx, like the horn of abundance and a leaf, reminding the oak one, with three cut-outs, the middle one of them touching the lower rim of the mouth of the *calathus* (**Pl. II 2, 3**). Over this clearly modelled mouth, there is a two-parted abacus. Its lower part is decorated with double incised tendril, represented mirror-like on both sides of the abacus flower. Above it, in the second part of the abacus, a rope-like ornament, also represented in a mirror-like way, respectively with cut-outs to the right and to the left from the right side (**Pl. I 1, 2; Pl. II 2, 3, 4**). The abacus flower is a four-leaf rosette compounded by big leaves with rounded ends, separated in their base by drill. The very stamen of the fleuron is separated from the leaves by a deeply incised circle. In some details the work of the drill can be observed (**Pl. I 1, 2**).

Being the only known so far capital with unique form and decoration from the valley of Middle Strymon, it puts several questions, namely what is the connection among the form and the decorative motives and where it’s prototype should be looked for; also what kind of connection there is between the Trajan quarries of Parthicopolis and the Asia Minor schools and ateliers in the Roman period.

As it was already underlined, the capital belongs to the group of the ‘Corinthianizing’ pieces, i.e. the elements of the Corinthian capital are mixed with other decorative elements and motives, not common for this order. Its floral ones are known, although in another variants, from Rome already from the time of Augustus. These floral motives, rosettes, scrolls etc. became particularly popular in the time of Domitian. They have been represented on capitals with almost square form and flat vertical surface, antas and pilasters, where the dominating scheme is typical for the ‘Corinthianizing’ capitals.<sup>15</sup> It is known with the Corinthian capitals in the type of

<sup>15</sup> The form itself of the capitals, the anta one, is comparatively rare, differently to the pilaster one.

the four-leaf ones, in which the space among the volutes is decorated with different plant motives, predominantly palmettes, leaves and stems, climbing up to the abacus flower. In the time of the Roman Empire more spread are the forms decorated with plastically modelled volutes, helices, with acanthus leaves at the corners and Ionian *kyma* from one *ovula* at the base of the capital. It is found for the first time on capitals, intended for free standing pilasters.

The most numerous parallels for the decoration of the ‘Corinthianizing’ capitals can be found in the pilaster Corinthian ones. The composition with acanthus leaf at the end, volutes and helices with plant decoration is very frequently met in the architectural decoration of public buildings, temples, baths, etc., and in private houses in Asia Minor. It is established that here have been created most of the decorative schemes, applied in the architectonic decoration everywhere in the Roman Empire.<sup>14</sup> It is known from the Asclepeion in Pergamon<sup>15</sup>; the abacus flower has an identical parallel in an architrave also from Pergamon.<sup>16</sup> According to the researchers the latter building is erected by Hadrian circa 120-130. Its stylistic analysis, as well as the building of a similar one in Ephesus reveals the total influence of the Pergamon building-decorative school, determined as such for the first time by Heilmeyer.<sup>17</sup> Another analogy for the decoration of the capital from Strumyani can be seen in the decoration on the short side of a capital from the theatre at Aisanoi, also dated in the time of Hadrian.<sup>18</sup> A very close composition has a capital from the National museum in Athens with unknown place of provenance, from the 2<sup>nd</sup> – 3<sup>rd</sup> century.<sup>19</sup> It has Ionian *kyma*, but with arrows, also with acanthus leaves at the corners, intended too for a free-standing pillar, but containing the image of an eagle in the middle of the long sides. Except Pergamom and Greece, this floral scheme of the capital has parallels in the architectonic decoration of the frieze-architraves in Didyma, on the so-called “Tabernakelbauers” of Hadrian;<sup>20</sup> in the decoration in Ephesus with established motives from the time of Domitian and Trajan.<sup>21</sup> A very close parallel for the abacus is the anta capital discovered in 1930 in Alaşehir, the ancient

<sup>14</sup> See the literature in К. Рончевский, 1935; P. Pensabene, 1986, 323; M<sup>a</sup> A. G. Behemerid, 1982, 25-45.

<sup>15</sup> W. Koenig, W. Radt, 1970, Taf. 116-2.

<sup>16</sup> Ibid, Taf. 113-5.

<sup>17</sup> Ibid, 345; W. D. Heilmeyer, 1970, 88 ff, 92 ff.

<sup>18</sup> E. von Mercklin, 1962, 259, No 622, Abb.1196 (622).

<sup>19</sup> Ibid, 233, Abb.1082-1085 (569).

<sup>20</sup> K. Tuchelt, 1971, Taf. 29. For the architectonic decoration of Didyma it is established that four types of marble have been used: two of them provided by the Milesian and Heracleian quarries situated about 26 км northeastern of Didyma, near to the lake Bafa (*Latmus* in antiquity); for the period of the 2<sup>nd</sup> century most frequently have been used architectural details imported from the quarries of Thasos, while the ones from the Proconnesian quarries are to be met during all the Roman period. For details see B. E. Borg and G. Borg, 2003, 271-278.

<sup>21</sup> A. Bammer, 1978/80, 89-90, Abb. 23-25.

Philadelphia now in the museum of Izmir.<sup>22</sup> The abacus of the latter anta capital is already compared with the analogical pilaster capitals from Ephesus.<sup>23</sup> The spiral-like coiled scrolls of the abacus have parallels also in the composite capitals of the Asclepeion in Pergamon, determined as a work of the Pergamian-Ephesian school, dated in the time of Hadrian.<sup>24</sup> Similar decorative motives can be found also in the Roman Ionian capitals descending from Thrace – Philippopolis and Nicopolis ad Istrum, also in a capital from the National Archaeological museum in Sofia, without provenance, all dated from the time of Trajan - Hadrian to the middle of the 2<sup>nd</sup> century and considered to be made by masters from the Pergamian-Ephesian school.<sup>25</sup>

The same abacus, differentiated and decorated in a similar way, but with double abacus flower, is found also on a pilaster capital from Smyrna, now on the Agora, dated in the Late Antonine or Severian time, very close by its work to the similar capitals from Proconnesos, although a Bythinian product (?).<sup>26</sup> One can see the same composition on a capital in the Mausoleum of Hadrian.<sup>27</sup> The place of the rope-like ornament on the abacus is similar to that on the pilaster capitals from villa Armira in Thrace. According to the archaeologist they are made by Aphrodisian masters in the first half of the 2<sup>nd</sup> century. Nevertheless, with the majority of the capitals there, the inclination of the cut-out of the ornament is not towards the abacus flower, as in the capital from Strumyani, but to the corners of the abacus.<sup>28</sup>

The elements from the floral motives are part of the architectural decoration on numerous frieze-architraves, friezes at the door frames of the entrances of buildings and even are used in the round sculpture. With the imperial statues, they are part of the imperial cuirasses.<sup>29</sup> Similar forms of floral motives can be found on the frieze-architraves of the “Tabernakelbau” in Didyma and on the facades of rectangular decorative blocks,<sup>30</sup> also in the temple on the street of the theatre in Pergamon,<sup>31</sup> dated in the period from Hadrian up to the middle of the second century.

The cited numerous parallels for the elements of the capital from Middle Strymon point out that it should be dated not later than the second quarter of the 2<sup>nd</sup> century (between the 30-s and the middle of the 2<sup>nd</sup> century), more precisely in the

<sup>22</sup> V. Idil, 1981/82, 172-175, Abb. 7a.

<sup>23</sup> W. D. Heilmeyer, 1970, 100 ff., Taf. 33,2.

<sup>24</sup> Ibid, 68-69.

<sup>25</sup> С. Петрова, *Римско-ионийски*, 1996, кат. №№ 1, 19, 38, 58, 59,

<sup>26</sup> J. B. Ward-Perkins, 1980, 48, 54, Pl. XVII d, No12.

<sup>27</sup> D. E. Strong, 1953, 144, fig. 6;

<sup>28</sup> Only one from the capitals reveals a similarity of the rope-like ornament with that on the capital from Strumyani. See Я. Младенова, 1991, fig. 112, 113, 115 (№№ 336, 337, 339).

<sup>29</sup> L. Nicotra, 2015, 121-127, Figs. 4.33-4.37.

<sup>30</sup> S. Pülz, 1989, Taf. 27-5 and 28-7; Taf. 12-1, 2, 3.

<sup>31</sup> Ibid, Taf. 34-6.

time of late Hadrian and the early Antoninus Pius, when the decoration is strongly influenced by the building activity of Hadrian in Athens, in the province of Phrygia in Asia Minor, also influenced by the quarries on Thasos and Proconnesos, both being the main suppliers with architectonic-decorative decoration in Perge in the time of the late Hadrian and Antoninus Pius.<sup>32</sup>

The capital from Strumyani is made in the workshops of the so-called “Trajan quarries” to Parthicopolis, located north of the city<sup>33</sup>. The structure of the piece and the geo-chemical analysis show that the marble descends from the cited already deposits “Galchovo gnezdo” locality of Guingera, located very near to the oldest deposit Ermilovec of these quarries.<sup>34</sup> The motives of decoration can relate to the eastern schools and workshops, more precisely with that of the Pergamian - Ephesian school. That’s the reason to accept that probably masters from this school have settled temporally in these quarries in Middle Strymon valley in order to develop and manage them, as well for the purpose of teaching the local masters in the new fashionable trends, inherited from the architectonic decoration of the time of Trajan and his predecessors – the Flavians, Nero and Augustus himself.<sup>35</sup> Probably the time spent by these itinerant masters in the local quarries, was not long, having in mind that this is the only capital of the kind there. Probably they have prepared the capital as a model for their local pupils.<sup>36</sup> Nevertheless, the fact that to the present moment in Parthicopolis itself and in the valley of Middle Strymon there are found no more capitals neither of the ‘Corinthianizing’ type nor of the pilaster or anta<sup>37</sup> type shows that these types have not been accepted on the local soil, because here the masters adhered to the tradition of the Hellenistic architecture, using predominantly the capitals for round columns. This is the real reason why the capital from Strumyani is unique so far, made by a local workshop following the Asia Minor form and decorative model, but probably not used in reality by its primary function.

<sup>32</sup> See S. Petrova, 2018, 115-153.

<sup>33</sup> S. Petrova, *Quarries and Workshops* 2017, 152-169.

<sup>34</sup> I would like to express my gratitude to the Assoc. Professor Dr. Ivailo Koprev from the University for Mining and Geology “St. Ivan Rilsky” in Sofia, who has made the analysis of the provenance of the marble.

<sup>35</sup> D. Palombi considers that Augustus, Nero and the dynasty of the Flavians have put the beginning of the symbiosis between the Hellenistic and the Roman architectural-decorative practice; they have created the referent models for the next dynasties. According to the same author Trajan has followed the practice of Vespasian and Titus and has continued their decorative tradition. Later it has been developed further by Hadrian, whose architects and stone cutters have bravely mixed the Hellenic/Hellenistic decorative models with the ones established up to the end of the 1<sup>st</sup> century new Roman decorative models. See D. Palombi, 2012, 35-43.

<sup>36</sup> For the usage of models in the ancient sculpture and especially in the Roman period see M. Колева, 2017.

<sup>37</sup> See note 1.

Светла ПЕТРОВА

## УНИКАТЕН РИМСКО-КОРИНТСКИ КАПИТЕЛ ОД „ТРАЈАНОВИТЕ МАЈДАНИ“ НА ПАРТИКОПОЛИС

### *Резиме*

Оваа статија е посветена на уникатен по форма и украс капител, во моментот чуван во збирката на село Струмјани. Откриен е во реонот на село Илинденци. Доаѓа од ателје, кое постоело веројатно за време на античките мајдани, наречени од нас „Трајановите мајдани на Партикополис“.

Капителот е изработен од ситнозрнест мермер со исклучително бела боја, во близина на хронолошки најстарите наоѓалишта “Ермиловец” и “Галчово гнездо-Гингера”. Има уникатна за регионот правоаголна форма, чија цел е да крунисува столб, а не колона. Уникатен за реонот на средна Струма и за Источниот дел на римската провинција Македонија е и неговиот украс.

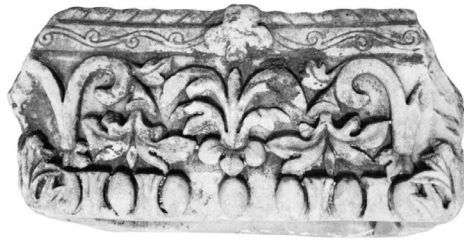
По композиција и украс, капителот припаѓа на групата на т.н. “коринтизирани” капители, досега непознати во реонот на Партикополис и на Средна Струма.

Тие капители, чија појава се воочува уште за времето на Август во Малоазиските провинции и Рим, продолжуваат да се користат во украси на анти, бочни страни на влезови, триумфални императорски арки и друго, претежно како антовикапители, видливи од две или од три страни. Како капители на столб се среќаваат исклучително ретко. Типот, формата, композицијата и украсот ги датираат хронолошки во времето од крајот на I и во II век, претежно со мотивите на украсите за време на императорите Трајан и Хадријан. Капителот има најблиски аналогии, датирани во периодот помеѓу триесеттите години и средината на II век, времето кога, според нас, е изработен и овој уникатен капител (доцниот Адријан - Антонин Пиј). Композицијата и изработката ја поврзуваме со мајстори од источните римски провинции, кои го учеле камено-резбарскиот занает во Пергамските и Ефеските ателјеа.

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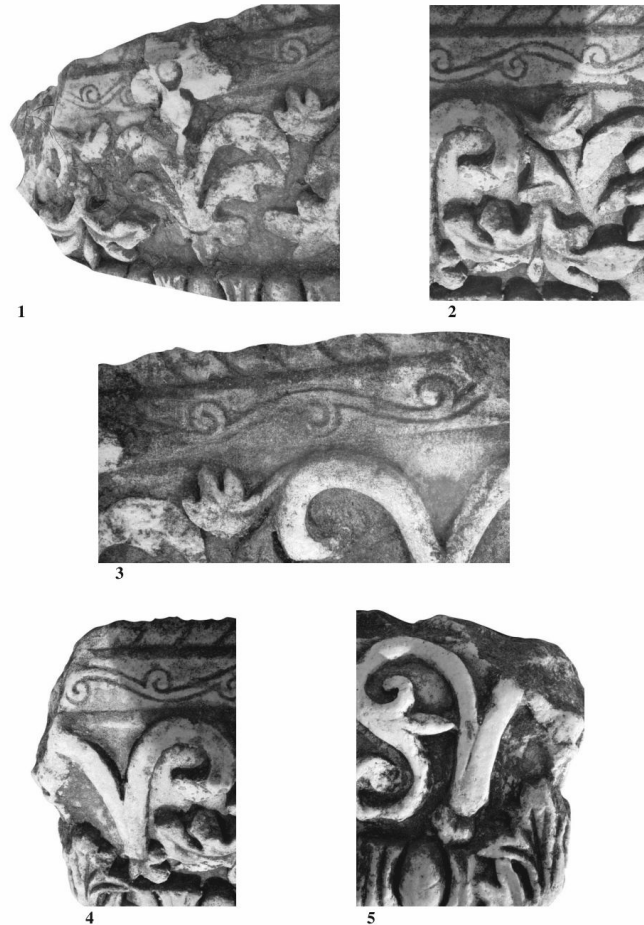


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6

**Pl.I.** The capital of Strumyani. 1 - 2. Decoration on both long sides; 3 - 4. Decoration on the two short sides; 5. Modeling the angular acanthus leaves; 6. Detail.



**Pl. II.** The capital of Strumyani. Details: 1. Fleuron, central part with palmettes and Ionian kyma; 2. Palmette; 3. Cordon and tendrils; 4. Volute; 5. Helices.



**Pl. III.** The four sides of the capital, a drawing.