

# Architectural Decoration in the Colony of *Ulpia Ratiaria*

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During the exploration of Archar-Kaleto site (where Lower Danube *Colonia Ulpia Traiana Ratiaria* was located in NW Bulgaria), mainly in the 70s and 80s of the last century, several buildings, also parts of the western fortification system and other complexes of the territorial plan of the *Ratiaria* military centre and roman colony, have been unearthed (Динчев 2002, 16-24, with bibliography and history of the excavations). Despite the fact that so far basically the Late Roman period has been explored, in the Regional Museum of History in Vidin (RMH Vidin) and in the village of Archar an impressive display of architectural details was organized. They were dated to the second phase of the existence of *Ratiaria* – the period of Trajan's colony along the Lower Danube, early 2<sup>nd</sup> – last quarter of 3<sup>rd</sup> c. AD. There is little or no field data about most of these architectural elements, they are not classified, nor identified in terms of typology, and no architectural analysis has been carried out. This study of the architectural decoration of *Ulpia Ratiaria* is the first attempt to put in circulation the details – components of architectural complexes – collected so far.

Several goals can be achieved on the basis of classification, chronological references and stylistic analysis of the monuments: to outline what architectural styles were used in *Ratiaria*; what buildings there were in the Roman colony along the Lower Danube; in what way they were constructed, how they developed and how they were decorated; what was their level of representativeness; how this rap-

idly set up, new architectural environment was incorporated in the whole organism along the Lower Danube Limes.

The study encompasses 35 architectural details from *Ratiaria* and the vicinity<sup>1</sup>. They have various structural characteristics. Some of the details were taken from monumental public buildings, others from private houses, still others from cult or burial monuments. This is why one can see both architectural details canonically proportioned and decorated, and interior details of reduced forms. Examples of three antique orders have survived – Doric, Ionic and Corinthian.

Most problematic is the existence of architectural details in the **Doric Order**. As things are, only a base with highly stylized forms could be identified as an element in the Doric (or Tuscan) order (**cat. # 1**)<sup>2</sup>. This is only logical, bearing in mind that the most numerous examples of bases in the Doric and Tuscan orders were localized exactly along the Danube Limes zone: *Carnuntum*, *Brigetio*, *Aquincum*, *Intercisa*, etc. (Ertel 1991, 116-119, Taf. 5-6, 32-33; Kiss 1987, Kat. # I, IV-V, IX, XV, XX), *Oescus*, *Novae* (at the sites and in *lapidaria*), *Troesmis*, *Noviodunum* (Baumann 1983, 173, 184, pl. XLVI/4-6). The detail under **cat. # 1** is a base consisting of a *plinth*, *torus*<sup>3</sup> and a *listel*. It is difficult to assign it to any individual order, but in *Novae* and *Ulpia Oescus* exactly this type of stylized bases were placed most often under columns with Doric or Tuscan capitals: the street in front of the Temple

<sup>1</sup> Out of which 2 details from *Bononia* (Vidin) and the present day village of Yassen, which is situated very close to *castellum of Florentiana*.

<sup>2</sup> As is well known, there are no base details in the classic Doric order. However, during the Roman period there were instances when bases were already placed under the column. These are both Ionic bases and bases typical for the Tuscan order (Vitruvius, III, V, 1-3; IV, VII, 3, see: Vitruvius 2009, 81, 99-100, 111-112, pl. 9, 13, 17), consisting of a plinth, torus and an elongated listel.

<sup>3</sup> The torus is highly stylized, implemented in abrupt conic shapes, unlike the typical "torus" element having smooth convex lines, popular with the Ionic and Tuscan bases.

of Fortuna in *Oescus*; the building “*extra muros*” in front of the western gate of *Novae*, etc. The material it was made of is also worthy of notice – sandstone. This is the source material most architectural details from the Lower Danube Limes zone were made of; these were produced during the early stage of the Roman colonization: 1<sup>st</sup> – early 2<sup>nd</sup> c. AD (Dimitrov 2012, 127-128, 151-152).

The **Ionic order** is best represented in the Roman colony of *Ulpia Ratiaria*. Over 65% of the details, included in the catalogue (23 out of 35) certainly belonged to the Ionic order or were most probably used in its time (it is not unlikely some of the bases and columns to have been part of the Corinthian order).

Some of the base details and the vertical supports (pillars, pilasters and free-standing columns) were from big monumental public buildings, developed in consistence with a particular order, while others were part of interior decoration in the residential buildings in the colony. The base details (particularly the examples from the village of Archar and from the Danube Park, **cat. # 2 and 3**) are typical representatives of the order. They have smoothly developed *tori* and are perfectly shaped. The details were made in line with the canonical compartments and proportions of the Ionic base. It can be definitely stated, not only in terms of their implementation and specific decoration features, but also with regard to their parameters, that these elements belonged to monumental public complexes.

The architectural decoration of *Ratiaria* also contains very interesting order units, which are reduced or incorporated in one another. As parts of the residential buildings in the colony, they are smaller in size. Two fluted columns (**cat. # 6, 8**) represent an instance in point, one of which was a spiral-fluted column (*tordierte Säule* – Ger.), which is exceptionally rare to come across in Roman Thrace<sup>4</sup>. The only analogy (for the time being) is a spiral-fluted column from *Ulpia Oescus* (Иванов 2005, 161, обр. 116 a, кат. # 57). Quite impressive is also the smoothly co-ordinated residential building detail (**cat. # 5**), where an Ionic base, of impeccable proportions and craftsmanship, was directly connected to the smooth column above it. A monolithic order element was created. A residential architec-

ture principle, which is well represented in *Moesia Inferior*, predominantly in monolithic entablature parts: *Ulpia Oescus*, *Abritus* (Димитров 2007, кат. # 366, 344, 352).

The other columns from *Ratiaria* (**cat. # 4, 7, 9-12**) are typical for the Moesian and Thracian provinces. They are smooth, ornament-free, but always with a profiled *apophysis* perfectly proportioned against the total height of the shaft. In most monuments, the *apophysis* is divided into two bands of different profiles: an upper convex one, connecting the column to the capital, and a lower vertical one, gently curved, and acting as a link to the body of the column.

So far most numerous of all the architectural details in *Ratiaria* are the **Ionic capitals** (**cat. # 13-19**).

With regard to their **construction**, all of them are designed for free-standing columns, and considering their proportions, they come from large buildings, public or private. They can be used in reconstruction as parts of: porticoes along the streets or around squares, as is the case in *Nicopolis ad Istrum*, for instance (Иванов, Иванов 1994, 66-67, 145-146, обр. 49, 60); façades of public complexes; entrances and *porticoes* of private houses, etc. Some were even brought from the vicinity of the colony, e.g. **cat. # 14**, which was unearthed in *Bononia* (modern Vidin) and **cat. # 16**, which is almost certainly an element from a cult complex from the area of *Florentiana* (nowadays Florentin village).

With regard to their **decoration**, the Ionic capitals from *Ulpia Ratiaria* were made according to models from Asia Minor. The carving style can also be referred to the style of the Eastern stone masons. (**cat. # 13-15, 18**).

With regard to the **decoration of the façades**, capitals of **cat. # 13, 15 and 16** belong to the type E 2 of Asia Minor: i.e. “capitals with façades with three-part (three *ovulae*), horizontal *cymatium*”, and subtype 2 is an ornament-free variation. The items from *Ratiaria* are distinguished by their elongated pointed *ovulae* of the *cyma*, narrow and even *canalis* and above all by the fact that there is no space for lancets or arrows in the *cyma*. This element was dropped or is hardly visible. Similar architectural decoration models were produced as early as the Antonine pe-

<sup>4</sup> Under the term of “Roman Thrace” the author means the geographical region of Thrace during the time of the Roman Empire, but not any of the provinces on the Balkans. Indeed, Roman Thrace (a term introduced long ago in the studies of the Balkans, but unfamiliar and incomprehensible for quite a few other scholars from Europe and all over the world) covered the territory of present-day Bulgaria, northern Dobroudzha (nowadays part of Romania), Eastern Serbia, as well as parts of northern Greece and European Turkey. In terms of Roman provinces, these were: *Moesia Superior* and *Moesia Inferior*, *Thracia* and small parts of *Macedonia*.

riod (2<sup>nd</sup> c. AD) in Asia Minor. However, closer to the samples from the Lower Danube are the models from the Severan period and the entire 3<sup>rd</sup> c. AD, because the reduction of lancets and arrows in the *cyma* started exactly with them. The models copied by our samples come from Denizli, *Hierapolis*, Side (dated to the Antonine period or generally to 2<sup>nd</sup> – 3<sup>rd</sup> c. AD) and primarily from *Ephesus* (models from 3<sup>rd</sup> c. AD) and *Laodicea ad Lycum* (Severan) – see: Bingöl 1980, 37-38, # 87, 149, 291; 112, 114, 116-117, 169; Taf. 17-19<sup>5</sup>.

*The decoration of the pulvini* (cushions) is probably the most important, since in Roman times it was the leading element in determining the dating, the stone-masonry techniques and artistic influences. The most common decoration in the Ionic capitals from *Ulpia Ratiaria* was the “horizontally developed smooth leaves”, in **cat. # 13-16**. O. Bingöl classified some of them as **reed leaves** (*Schilfblätter* (Ger.)). The detail under **cat. # 13** certainly falls within this type. This is a detail of type VIII – “Ionic capitals with *pulvini*, covered with reed leaves” (Bingöl 1980, 84-86). On the other hand, the capital localized in Vidin (*Bononia*) under **cat. # 14**, belongs to type XV: “Ionic capitals with *pulvini* covered with smooth leaves interwoven at the bottom” (Bingöl 1980, 111-113). O. Bingöl identifies the decoration as floral, but he is not as certain as in type VIII, labelling it in this case provisionally and referentially “reed-like”. The Ionic capital kept at Baba Vida fortress (**cat. # 15**) belongs to a type that does not figure in Bingöl’s typology. In my opinion, the decoration of its *pulvinus* belongs to the type of “lotus leaves and blossoms” (see **pl. 2/6**), a model that was at that time quite popular in Roman Thrace: the examples are from *Novae*, *Nicopolis ad Istrum* and *Abritis*, i.e. all from the Lower Danube Limes zone (Димитров 2007, 127-129, кат. # 103, 106, 125, 130). Very important for this analysis is the capital from the village of Yassen (**cat. # 16**). It is possible that the capital, besides being from the unexplored region of Florentiana, contains also a dedication to Jupiter Dolichenus (*IOMD* was written on the *abacus*). The decoration of its *pulvinus* is of the interesting type X: “capitals with *pulvini* covered with leaves in the form of overlapping scale-ornament motifs” (*Schuppenartige Blätter* (Ger.)), Bingöl 1980, 89-90). This ornament from Asia Minor, quite popular in Roman Thrace, is rather schematic and simplified here, unlike its ornate variations in *Novae* and

*Nicopolis ad Istrum*. The **ivy leaves** ornamentation (*Efeublätter* (Ger.)), rather rare for the limes region, can be seen in the *pulvini* of the Ionic capitals from *Ratiaria* (**cat. # 17-18**), XVIII type (Bingöl 1980, 118). Most probably this motif started on its way to the Lower Danube lands from *Heraclea Pontica*, where there are exquisite examples of the model, dated to the Severan period, while our monuments copy it with an absolute precision (Bingöl 1980, # 142, Taf. 41). It seems that the “mould” is a direct copy – large ivy leaves lined one after another horizontally in the direction of the sides of the *pulvini* (**cat. # 17**). The other “ivy capital” (**# 18**) is by far more extravagant. Apart from the ivy leaves, it contains also scrolls, the elements are grouped in a number of clusters lined both horizontally and vertically along the *pulvinus*; a pattern dating much earlier: to the Antonine period (2<sup>nd</sup> c.).

The prototypes, the synchronic analogies, as well as the models directly copied in *Ratiaria* in the group of the Ionic capitals, all of these are in the Roman provinces in Asia Minor. The prototypes date to the Hadrianic period as a rule (especially in *Perge* and *Ephesus*); however, our monuments are not so early. The closest matches (particularly considering not only the decoration pattern, but the style of work as well) date to the Severan period and 3<sup>rd</sup> c. AD. The analogies with the *interwoven reed leaves at the bottom* are in the museum in Ankara, in *Ephesus* and *Heraclea Pontica*, a fact we dwell upon also when examining the artistic execution of the façades (Bingöl 1980, # 20, 117, 141; Taf. 36-38). On the other hand the *smooth red leaves* have their analogies in Burdur, Side and predominantly in *Hierapolis* and *Laodicea ad Lycum*.

Similar replicas of the Asia Minor originals with reed leaves interwoven at the bottom or, alternatively, leaves in the form of overlapping scale-ornament motifs can be encountered everywhere in the regions around *Ratiaria*. Dozens of Ionic capitals with decoration from these *pulvinus* models were unearthed in *Moesia Inferior*, *Thracia* and *Macedonia*, as well as in the southern areas of *Moesia Superior* itself, where *Ratiaria* belonged. There are examples from: *Novae*, *Nicopolis ad Istrum* (and its territory), *Abritis*, *Marcianopolis* (and its territory, the regions of Shumen and Dobrich for instance), *Histria*, *Odessos* and *Messambria* in *Moesia Inferior*; *Serdica*, *Philippopolis* and *Augusta Traiana*; *Felix Romuliana* (Gamzigrad), *Scupi*, *Heraclea Lyncestis* (from the

<sup>5</sup> The capital from the village of Yassen (# 16) has only two *ovulae* in the *cyma*, with almost spherical shells and has no lancets or arrows. The Severan models in *Laodicea ad Lycum* can be seen as its perfect prototypes (Bingöl 1980, 37-38, # 170, 180, Taf. 18).

theater), a temple in the village of Marvintsi (181 AD), certain rural areas and Ohrid from *Moesia Superior* and *Macedonia* (*Lychnidos*, the theater) (Димитров 2007, кат. # 102, 104, 111, 120, 122, 131-134, 141, 143, 147; Mărgineanu-Cârstoiu 2002-2003, pl. 2-4, 6-8; Петрова 1996, 24-26, тип I-IV; Srejić 1993, 219, # 64; Лилчиќ 2001, 173-175, 208-209, 237-238, 278, 304-305, 371-373). The difference from the Ionic capitals in Hellas is apparent. The reed leaves model is to be seen in some of them, but both the band and the very craftsmanship of the leaves differ from the samples from Asia Minor (Shoe Meritt 1996, 172, # 24, figs. 4, 34, pl. 49).

The third and last criteria, according to which Ionic capitals from the Roman period are classified, is the model of **the band in the pulvinus**. *Ratiaria* exhibits a great diversity of this decorating element. The bands survived in four monuments, and all of them belong to different types (cat. # 13-16). The following bands can be seen: in cat. # 13 – type P “laurel twigs” (Bingöl 1980, 71-72), with absolutely precise prototypes in Hadrian’s examples from the main street in *Perge*; in cat. # 14 – type O or P “reed” or “laurel” twigs (Bingöl 1980, 70-72); in cat. # 15 – pseudo band (Bingöl 1980, 56), very often used in *Ephesus*, *Pergamon* and the western part of Asia Minor; and in cat. # 16 (the village of Yassen) – type R 2 “flat band” without ornamentation (Bingöl 1980, 73).

The entablature of the Ionic buildings in *Ulpia Ratiaria* also has impressive representatives. A splendid frieze-architrave is a very important element (cat. # 20), absolutely similar in terms of chronology, style, production method, but above all in terms of decorative model, to the monuments from the Temple of Fortuna in *Oescus* (Иванов 2005). This is a pilaster facing element from a big monumental complex that was in *Ratiaria*, similar to the one in Trajan’s colony near the village of Gigen. The decoration of the frieze-architrave belongs to the “garland” type, where the garlands are placed on bull heads. It was produced under the same influences that were found in *Oescus* at the end of 2<sup>nd</sup> c. AD. These are again models from Asia Minor, where the ornamentation starts with an Ionic *cyma*, then there is a frieze with bull heads and garlands, and lavish abundant imagery in the lunettes, where the separation from the architrave is marked by a lesbian *cyma* (arch-like (*Bügelkymation typus* – Ger.), of the C type, according to the classification of J. Ganzert (Ganzert 1983, 190-202) and in the end there is a three-part architrave with protruding *fascia* and *astragals*. There is no doubt about the execution of this element – it

comes from Asia Minor, or is an exact copy of the Asian decorative patterns and stone carving techniques applied by local stone-masters.

Several cornices have to be added to the Ionic order details in the colony of *Ulpia Ratiaria* (cat. # 21-24). Three of them are exterior elements, quite large in size (# 21, 23-24). They stand out with *simas*, inevitably covered with seven-leaf straight and reversed *palmettos*, tied with a smooth band in the bottom. There the motifs of the alternating *palmettos* are linked with “floating” spiralling bands. These are the typical *sima* ornaments from the Ionic cornice during the Antonine and Severan periods as a whole, so the dating of these elements to the second half of 2<sup>nd</sup> – the first half of 3<sup>rd</sup> c. AD arouses no doubts whatsoever. On the other hand, the *geisons* of the Ionic cornices from *Ratiaria* exhibit a slight simplification. There are areas with *cymas* and *astragals*, but in most cases the *geison* is not ornamented, or is altogether of smaller parameters, and the *cymas* simply separate it from the *dentils* above it. This last element of the Ionic cornice seems to have always been executed with a good deal of precision.

The **Corinthian order** of the Roman colony of *Ulpia Ratiaria* contains three big capitals from semi-column pillars, which were part of a monumental lavishly ornamented complex, most probably for cult purposes (cat. # 25-27). Nowadays these Corinthian capitals are kept in the village of Archar. They exhibit all the major features of the stone-masonry techniques applied by masters in Asia Minor (in *Nicomedia*, *Ephesus*, *Pergamon*, *Aphrodisias*, etc.) – acanthus leaves separated, almost completely, from the base of the *calathos*; spreading and carving all of the elements from the leaves; drill-work and taking away large areas of the stone surface between the leaves and even behind them; the decorative elements are characterized by an overall fretwork and lightness, and they are three-dimensional; the fretwork bits of the leaves are connected with thin stone “sticks” – for example, at the points of the leaves and sometimes with the *helices*, *volutes* and their stems and curves.

The models, according to which these three capitals were made, were known in all antique towns in modern Turkey, especially from the time of Hadrian onwards, and the most precise prototypes are the Corinthian capitals from the *Asclepieion* in *Pergamon* (Heilmeyer 1970, 78-105, 164-172, Taf. 24-28, 32-33, 36-39; Ward-Perkins 1980, pl. XIII, XVII b, d; Rohmann 1998, 79-81, 133, # 28-33, Taf. 45-47 (1-3)). In Ostia and Rome it was exactly the

capitals made after this model that were designated by Klaus Freyberger as “Eastern” make, produced by travelling stone-masons groups, working under projects or specially commissioned orders in various parts of the Roman Empire, especially since the time of Hadrian up until the Severans, or early 3<sup>rd</sup> c. AD (Freyberger 1990, 125-129, # 300-312, Taf. 44-46). In the Danube limes zone the capitals from the village of Archar are by far not the only artefacts featuring these “Eastern” characteristics. Similar artefacts were localized in *Ulpia Oescus, Novae* (Димитров 2007, кат. # 151-175, 190-193), *Sirmium* (Sremska Mitrovitsa) (Maver et al. 2009, 121-129, fig. 4-9) and *Felix Romuliana* (present-day Gamzigrad) (Srejić 1993, 213, # 57).

Apart from the stone-carving techniques, we shall dwell on the individual components of these three capitals. These are also entire architectural-decoration models of the stone-carving workshops in Asia Minor: fan-like spread acanthus leaves with heavily indented surface and tips; peopled ornamentation in the abacus (face of Gorgon Medusa), instead of the blossoms (so-called: *fleuron*) in the abacus; an ornate and lavishly carved acanthus cup; a single-stalk *caulis* with only one central rib (i.e. it is definitely different from the fluted variations produced in Rome and Hellas); a node on the *caulis*, however, executed with several smooth leaves.

Nonetheless, the most important elements, which reveal all about these capitals, both in terms of modelling and production techniques, are their *volute*s and *helices*. The *volute*s (**plate 4/4**) are open with a broad curve, without any “eye” in the centre<sup>6</sup>, while the *helices*, as a component of the capitals, seem to have “gone completely mad”. In some artefacts they are standard *helices* (with curling *volute*s), while in others they are executed as a double spiral, and seem to imitate the scrolls motifs, i.e. similarly to the so called “*floral helices*” from Asia Minor type that were so popular in many cities in Roman Thrace<sup>7</sup> (Ward-Perkins 1980, # 7, pl. XVIa; Mărgineanu-Cârstoiu 1988, 37-38, 51, Abb. 3, 4, 9, 10; Димитров 2007, кат. # 246-248; Toma 2009, 117-118, 123-128). The third capital (**cat. # 27**) from the group even contains absolutely completed “*floral helices*”, whose twisted interwoven stalks

transform into diverse floral motifs at the tips.

The three Corinthian capitals from the village of Archar were undeniably produced by masters from Asia Minor, most likely Aphrodisians, considering the analogies, with respect to the production mode and models, found with the Corinthian order in Villa Armira. Their appearance in the early 2<sup>nd</sup> century AD, when the newly-founded colonies along the Lower Danube (*Ratiaria* and *Oescus*) were in process of construction and the most imposing architectural complexes were developed in their city centres, stands to logic and is easy to explain.

Besides these three gorgeous capitals, there are two more details in the Corinthian order, kept today at the depository of Vidin-RMH – **cat. # 28 and 29**. These are Corinthian capitals characteristic for the entire Roman Thrace having an incomplete set of elements in the scheme, of the so-called “four-leaf” type. Though there are no doubts that one of them is a local product (**cat. # 29**), the decoration and the execution of the other one exhibits the typical features of the workshops in Asia Minor. These are “*floral helices*”, which in turn stand out with their fine chiselling (**cat. # 28**; see **pl. 4/5**).

The Corinthian cornices and *pediments*, the parts completing the entablature, are the last to examine in the analysis of the architectural details from *Ratiaria*. Nowadays, in the Danube Park in Vidin one can see a whole left-end bloc from the *pediment* (**cat. # 30**) and a whole Corinthian cornice (**cat. # 31**). These are the most opulently decorated architectural details from *Ratiaria*. Apart from the typical compartmentalization of the Corinthian cornices into a *simā*, *geison* (consisting of consoles and cassettes) and *dentils*, these monuments were generously decorated with Ionic and Lesbian *cymas*, *astragals*, diverse ornamentation in the cassettes and in the consoles. For example, the *geison* consoles were ornamented not only with the most common motif – acanthus leaves – but also with floral scrolls and ivy leaves. The cassettes of the *geison* contain the typical rosettes, Ionic *cyma*, profiled strips, but there is also a whole musical instrument – a *syrinx* or a Pan flute (**pl. 5/1**). Even more bountiful imagery can be seen in other two Corinthian cornices (**cat. # 32 and 33**). Bull heads appear there

<sup>6</sup> In the present-day Bulgarian lands there are such *volute*s from Villa Armira, near Ivailovgrad, where a touring group of Aphrodisian masters made the decoration (Mladenova 1979, 91-94; Mladenova 1981, 38-48). Similar examples are well known from *Oescus, Marcianopolis, Odessos* (Димитров 2007, кат. # 173, 246, 247) and *Tomis* (Toma 2009, 124-125). Original artefacts can be seen in Pergamon, too (Ward-Perkins 1980, pl. XIII a, XVIII a; Rohmann 1998, N 31).

<sup>7</sup> Most of them are from the so-called “palmetto type” *helices*, or the clear *palmetto* motives, taking the place of the normal *helices* (see the researches cited above). But some of the examples, like the capital from *Messambria*, are with acanthus scrolls at the ends of the *helices* motives instead of the normal execution.

in the cassettes of the *geison*, a pattern typical for the Roman cities in Thrace and Moesia. Judging by the craftsmanship of the *palmetto* decoration in the *simas* of the Corinthian cornices, the Lesbian *cyma* and above all the Ionic *cyma*, the monuments are dated after the mid 2<sup>nd</sup> c. AD. They probably exemplify a trend to sumptuousness and splendour in the development of the architectural decoration of the urban environment of *Ratiaria* during the late Antonine and early Severan periods. A future detailed study of the structure of the Corinthian cornices from *Ratiaria* is promising also in terms the potential examination, classification and tracing of the development of the individual elements – *geison*, *sima*, *dentils* and their ornamentation, in line with the latest research on these architectonic elements (see: Mattern 2001, with all the types of *sima*, *geison*, *dentils* and ornamental motives of the cornices from the roman period).

The following can be summarized in **conclusion**:

1. Most of the architectural details from *Ratiaria* are in the Ionic order. This is slightly surprising in view of the obvious close similarities with *Oescus*, where the Corinthian order is prevalent;

2. Some of the details are from public buildings (as e.g. in *Nicopolis ad Istrum*), nonetheless the Ionic order was certainly preferred also in private houses and villas in the vicinity of the colony;

3. The Corinthian capitals from the village of Archar are from a monumental public complex having leading functions in the civil life of the settlement (temple, basilica, arch or something else (?). They were commissioned as early as the beginning of the colony, the principate of Hadrian (117-138), and were produced by masters from Asia Minor;

4. The later Corinthian details (capitals, cornices, *pediment*) were unquestionably produced at local workshops, using models from Asia Minor as prototypes. They demonstrate the level of development reached by the local provincial art during the late Antonine period;

5. It can be stated, on the basis of the analysis of the already unearthed and preserved architectural artefacts, that there were grand architectural complexes in *Ulpia Ratiaria* – the data collected so far points to at least two such. One of them dates to the time of Hadrian, and the other one to the second half of 2<sup>nd</sup> c. AD, the late Antonine period. The remains of these complexes (most probably temples) are: the Corinthian capitals from the village of Archar (Hadrian's period); the *pediment* and the cornice from the Danube Park (late Antonine

– early Severan period). I believe that these were in all likelihood temples, according to the exact analogies and synchronic development trends in the monumental cult architecture in the neighbouring Roman colony of *Ulpia Oescus*. Concurrences: historical events; trends in the development of the two colonies along the Danube; the decorative patterns, the structure and proportion of the details; the influences, affecting the architectural environment at the beginning of its construction, coming from the stone carving schools in Asia Minor;

6. After analyzing some of the Ionic and Corinthian details, I believe that the presence and work of stone-masters from Asia Minor in *Ulpia Ratiaria* is beyond doubt, from the time of Hadrian and onwards;

7. For the time being, perhaps due to insufficient research, there are no direct architectural and decorative data about the early period of *Ratiaria* – the phase of the first military camp: 1<sup>st</sup> AD until the Dacian Wars. No Doric or Tuscan orders, so typical for the other military centres along the Lower Danube Limes, executed predominantly from soft sandstone (*Novae*, *Dimum*, *Trimammium*, *Sexaginta Prista*), a reliable distinctive feature of an Italic tradition and “import”, camp, military architecture, have been identified to this point yet. Certainly, here again similarly to *Oescus*, there is the problem with the localization of the early military camp, the issue whether the later colony sprang out of the military camp, what was the intensity of the construction work during the colonial period, which, as can be expected, affects, destroys and sometimes buries the remains of the earlier camp architectural environment below rather deep cultural layers.

Considering the above mentioned fact, a conclusion can be drawn that the existing 35 architectural details provide a wealth of information both about the development of the architectural orders in the Roman colony of *Ulpia Ratiaria* and the architectural complexes, which might be expected to be localized and, certainly, about their relevant chronology. These complexes are bound to be unearthed during future excavations and research of the Roman colony and military camps.

#### CATALOG OF THE ARCHITECTURAL DETAILS FROM RATIARIA AND ITS ENVIRONS:

##### DORIC (OR TUSCAN) ORDER

# 1. Base. Smooth, undecorated, divided to: *plinth*, two stylized upper parts – cylindrical and conical. Intended for free-standing column. *Status*: strongly

deconstructed surfaces. *Material*: sandstone. *Today in*: “District Administration building – Vidin”. *Inv. #*: ВДМ А I 251. *Dimensions*: h. 19; d (c) 30; p. 40x40; d.h. (*plinth*, cylindrical, conical parts: 8, 6, 5). *Origin*: Archar – “Kaletó” (*Ratiaria*), 28.01.1999. *Chronology*: Late Antiquity: 4<sup>th</sup> – 6<sup>th</sup> c. AD. *Fig.*: **pl. 1/1**.

### IONIC ORDER (SOME BASES AND COLUMNS COULD HAVE BEEN USED ALSO IN CORINTHIAN ORDER)

# 2. Base, Ionic order, Attic version (Attic-Ionic base). *Plinth*, two *tori*, two *listels* and *trochilus* (*scotia*). Intended for half column pillar, attached to the wall construction. *Status*: perfectly preserved. *Material*: limestone. *Today in*: Archar village, in front of the Police Office. *Inv. #*: ДМ А/17. *Dimensions*: h. 62-63; back side (down) 156; r (1/2 c) 45; w. of the pillar part 30 (down), 24 (above); *all other dimensions could be measured from the graphic reconstruction*. *Origin*: Archar (*Ratiaria*), 21.08.2011. *Chronology*: Hadrianic period – to the middle of the 2<sup>nd</sup> c. AD. *Fig.*: **pl. 1/2-3; pl. 6/1-2**.

# 3. Base, Ionic order. *Plinth*, *torus*, *listel*, *trochilus*, finished with second *listel* on the top. Intended for pillar, attached to the wall construction or used like a pedestal (again engaged to the wall). *Status*: perfectly preserved, back side undecorated, rough, engaged to the wall, but not built in it. *Material*: limestone. *Today in*: Danube park of Vidin, *lapidarium*. *Inv. #*: none. *Dimensions*: l. (down) 103, (above) 76; w. (down) 90, (above) 63; h. 37; d.h.: *plinth*, *torus*, *trochilus*, *listel*: 10, 8.5, 8.5, 10. *Origin*: Archar (*Ratiaria*). *Chronology*: Roman imperial period: 1<sup>st</sup>-3<sup>rd</sup> c. AD. *Fig.*: **pl. 1/4**.

# 4. Column (smooth). *Apophyge* in the upper part (double sectioned in profile). Freestanding column. *Status*: large fragment. *Material*: limestone. *Today in*: Danube park of Vidin, *lapidarium*. *Inv. #*: ВДМ I A 241. *Dimensions*: h. (today) 82; d (c) upper surface 34. *Origin*: Archar village (*Ratiaria*). *Chronology*: Roman imperial period: 1<sup>st</sup>- 3<sup>rd</sup> c. AD. *Fig.*: **pl. 1/5**.

# 5. Column (smooth, undecorated, connected with attic-ionic base). Base divided in: *plinth*, *tori*, *listels*, *trochilus*. Column with well moulded profile of the lower part. Free-standing detail. *Status*: whole detail, well preserved. *Material*: limestone. *Today in*: Hotel “Bononia”, Vidin. *Inv. #*: ВДМ А I 245. *Dimensions*: h. 73; d (c) down 37, upper surface 28; d.h. *plinth*, *torus*, *listel*, *trochilus*, *listel*, *torus*, column: 7.5, 3.5, 1.5, 3.5, 1.5, 2.5, 52. *Origin*: Archar – “Kaletó” (*Ratiaria*), 05.03.1997. *Chronology*: Roman imperial period: 1<sup>st</sup>- 3<sup>rd</sup> c. AD. *Fig.*: **pl. 1/6; pl. 6/4**.

# 6. Column (fluted). *Apophyge* in the upper part, double sectioned and well moulded, 16 flutings with round-shaped endings in the upper parts. *Status*: huge fragment from the upper part of the whole column body. *Material*: limestone. *Today in*: Hotel “Bononia”, Vidin. *Inv. #*: ВДМ А I 244. *Dimensions*: h. (today) 74; d (c) upper part 28; d.h. *apophyge* 4 (2.5 and 1.5); width of the flutings 3. *Origin*: see previous detail. *Chronology*: Roman imperial period: 1<sup>st</sup>-3<sup>rd</sup> c. AD. *Fig.*: **pl. 1/7; pl. 6/3**.

# 7. Column (smooth). Undecorated, free-standing. *Status*: huge fragment from the central part of the column’s body. *Material*: limestone. *Today in*: Hotel “Bononia”, Vidin. *Inv. #*: ВДМ А I 246. *Dimensions*: h. (today) 61-63; d (c) central part 33. *Origin*: Archar – “Kaletó”, 30.01.1998. *Chronology*: Roman imperial period: 1<sup>st</sup>-3<sup>rd</sup> c. AD. *Fig.*: without images here.

# 8. Column (spiral flutings – *tordierte Säule* (Ger.)). Probably part of table (?) or other interior detail. With *apophyge* and perfectly carved spiral flutings. *Status*: huge fragment from the upper part of the detail. *Material*: limestone. *Today in*: RMH-Vidin, exhibition building (“Konaka”). *Inv. #*: none. *Dimensions*: h. (today) 47; d (c) upper part 15; *apophyge* 3.5. *Origin*: from case with captured materials (by police action), probably from *Ratiaria*. *Chronology*: Roman imperial period: 1<sup>st</sup>-3<sup>rd</sup> c. AD. *Fig.*: without images here.

# 9. Column (smooth). Undecorated, free-standing, well carved profile in the lower part. *Status*: huge fragment from the lower part of the column body. *Material*: limestone. *Today in*: Baba Vida fortress, Vidin. *Inv. #*: none. *Dimensions*: h. (today) 40. *Origin*: unknown, probably Archar. *Chronology*: Roman imperial period: 1<sup>st</sup>-3<sup>rd</sup> c. AD. *Fig.*: without images here.

# 10. Column (smooth). Undecorated, free-standing, moulded upper and lower parts (both from one section). *Status*: whole detail, perfectly preserved. *Material*: limestone. *Today in*: Baba Vida fortress, Vidin. *Inv. #*: none. *Dimensions*: h. 160 40?; d (c) above 25, down 33. *Origin*: like #9. *Chronology*: Late Antiquity: 4<sup>th</sup> – 6<sup>th</sup> c. AD. *Fig.*: without images here.

# 11. Column (smooth). Undecorated, free-standing, contains inscription in Latin, today visible three rows with letters in lower part. *Status*: whole detail, but it is a segment of the column’s body. *Material*: Limestone. *Today in*: “District Administration building – Vidin”. *Inv. #*: none. *Dimensions*: h. 76; d (c) 30. *Origin*: unknown, probably Archar. *Chronology*: Roman imperial period: 1<sup>st</sup>-3<sup>rd</sup> c. AD. *Fig.*: without images here.

# 12. Column (smooth). Undecorated, free-standing. *Status*: huge fragment. *Material*: sandstone. *Today in*: “District Administration building – Vidin”. *Inv. #*: none. *Dimensions*: h. (today) 47; d (c) 26. *Origin*: unknown, probably Archar. *Chronology*: Roman imperial period: 1<sup>st</sup>-3<sup>rd</sup> c. AD. *Fig.*: without images here.

# 13. Ionic capital. According to the façade: Asia Minor’ type E 2: “Ionic capitals with *echinus*, covered with tripartite, horizontal *cymatium* (with three eggs in egg-and-dart ornament)”. The subtype 2 is also called: “with undecorated *abacus*” (Bingöl 1980, 37-38). According to the *pulvinus* decoration: type “reeds leaves”. *Balteus* motive: vertical, prob. “laurel branch”; without endings of the *balteus*. *Status*: whole detail, perfectly preserved. *Material*: limestone. *Today in*: Hotel “Bononia”, Vidin. *Inv. #*: БДМ А I 247. *Dimensions*: l. 54; w. (*pulvinus*) 35, (*echinus*) 52; h. (full) 22, (without *volute*s) 15; d (c) 34-36; d (*volute*s) 18; *abacus* 40x40x4; ionic *cymatium* 7.5. *Origin*: Archar – “Kaletó”, 30.01.1998. *Chronology*: late Antonine – early Severan period, second half of the 2<sup>nd</sup> – beginning of the 3<sup>rd</sup> c. AD. *Fig.*: pl. 2/1-2.

# 14. Ionic capital. According to the façade: see # 13. According to the *pulvinus* decoration: type “smooth leaves, connected in the lower ends (reeds-shaped)”. *Balteus* motive: like # 13 (vertical), prob. “ivy leaves”. *Status*: whole detail, severely eroded, large parts of the body seriously damaged by reusing and by erosion. *Material*: limestone. *Today in*: “District Administration building – Vidin”. *Inv. #*: БДМ А I 906. *Dimensions*: l. 67; w. (*pulvinus*) 38; h. (full) 26, (without *volute*s) 17; d (c) 34; d (*volute*s) 22; *abacus* – broken. *Origin*: Bononia (Vidin), found by the building of a house near to “Cross-shaped Barracks”, 26.09.1962. *Chronology*: late Antonine – early Severan period, second half of the 2<sup>nd</sup> – beginning of the 3<sup>rd</sup> c. AD. *Fig.*: pl. 2/3-4.

# 15. Ionic capital. According to the façade: see # 13. According to the *pulvinus* decoration: type “lotus leaves and blossoms”. *Pseudobalteus*. *Status*: whole detail, perfectly preserved, some breakings of the *volute*s. *Material*: limestone. *Today in*: Baba Vida fortress, Vidin. *Inv. #*: none. *Dimensions*: l. 54; w. (*pulvinus*) 35; h. (full) 20, (without *volute*s) 14; d (c) 35; d (*volute*s) 17; *abacus* 40x40x3; ionic *cymatium* 6. *Origin*: probably Archar – “Kaletó” (very similar like dimensions to # 13). *Chronology*: Severan period, end of the 2<sup>nd</sup> – first third of the 3<sup>rd</sup> c. AD. *Fig.*: pl. 2/5-6.

# 16. Ionic capital. According to the façade: simplified model with reducing of the forms – just two

eggs of the *cymatium* are carved and the *volute*s are made shorter. According to the *pulvinus* decoration: type “flaky ornament”, strongly stylized ornaments. *Balteus*: smooth, undecorated, vertical bar. On the *abacus* plate written: *I O M D*. *Status*: whole detail, perfectly preserved. *Material*: limestone. *Today in*: “District Administration building – Vidin”. *Inv. #*: БДМ А I 184. *Dimensions*: l. 23.5; w. (*pulvinus*) 21; h. (full) 16, (without *volute*s) 14.5; d. (c) 22; d (*volute*s) 9.5; *abacus* 27.5x27.5x4.5; Ionic *cymatium* 4. *Origin*: Yasen village, Vidin district, very close to the *castellum* of *Florentiana* (today Florentin village), 18.11.1986. *Chronology*: 3<sup>rd</sup> c. AD (probably Severan, but also maybe a little later). *Fig.*: pl. 2/7-8.

# 17. Ionic capital. According to the façade: see # 13. According to the *pulvinus* decoration: type “ivy leaves”. *Balteus*: not preserved today. *Status*: huge fragment, today preserved: one façade, *volute* and almost half of a *pulvinus*. *Material*: limestone. *Today in*: RMH-Vidin, depot in “Cross-shaped Barracks”. *Inv. #*: БДМ А 777. *Dimensions*: h. (full) 18, (without *volute*s) 11; d (*volute*s) 17. *Origin*: Archar village, Turkish quarter – “Kaletó” 04.03.1962. *Chronology*: Severan period, end of the 2<sup>nd</sup> – first third of the 3<sup>rd</sup> c. AD. *Fig.*: pl. 3/1.

# 18. Ionic capital. According to the façade: see # 13 (*volute*s here are four times turned around the eye). According to the *pulvinus* decoration: type “ivy leaves and branches”. *Balteus*: not preserved today. *Status*: huge fragment, today preserved: ¼ of the whole capital – half façade and half *pulvinus*. *Material*: limestone, yellowish. *Today in*: RMH-Vidin, fond in “Cross-shaped barrack”. *Inv. #*: БДМ А 475. *Dimensions*: w. (1/2 *pulvinus*) 17 (total – about 35); h. (full) 17, (without *volute*s) 11; d (*volute*s) 14. *Origin*: Archar – “Kaletó”. *Fig.*: pl. 3/2.

# 19. Ionic capital. According to the façade: “confused” scheme – the *cymatium* (just two eggs) is with the darts turned back (not downwards – upwards), flutings over the *soffit*, lack of *half-palmette* motives and *canalis*, just the *volute*s are canonically made. According to the *pulvinus* decoration: type “flaky ornament”. Strongly stylized ornaments. *Balteus*: type: “acanthus branches with S-shaped motives”; with undecorated endings. *Status*: whole detail, everywhere with destructions and breakings. *Material*: sandstone. *Today in*: RMH-Vidin, depot in “Cross-shaped Barracks”. *Inv. #*: none. *Dimensions*: w. (*pulvinus*) 40; h. (full) 25; d (c) 35; d (*volute*s) 16. *Origin*: unknown, probably Archar – “Kaletó”. *Chronology*: probably Late Roman period: 3<sup>rd</sup>-4<sup>th</sup> c. AD (?). AD. *Fig.*: without images here.



# 20. Frieze-architrave (used by Ionic or Corinthian order). According to frieze decoration: type “Friezes with garland decoration”; subtype “garlands, combined with bull heads”. According to the architrave decoration: “architraves divided in three *fasciae*”. The whole block decorated with Ionic and Lesbian *cyma* and *astragal* (bead-and-reel ornament). According to the construction: frieze-architrave – wall facing pilaster detail. *Status*: huge fragment of the left end of the block, the right end is broken. *Material*: limestone (probably: marbled limestone). Today in: Baba Vida fortress, Vidin. *Inv. #*: 458. *Dimensions*: l. (today) 44; w. (above) 13, (in the middle) 15, (down) 12; h. (full) 60; d.h.: ionic *cyma* 5, *astragal* 2, flat line 2, frieze 14, flat line 2.5, Lesbian *cyma* 6.5, *astragal* 2, *fasciae* 9, 6, 5. *Origin*: from Archar village (unknown complex). *Chronology*: late Antonine: second half of the 2<sup>nd</sup> c. AD (perfect analogue with Fortuna temple in *Oescus* (191 AD). *Fig.*: pl. 3/3; pl. 6/5.

# 21. Ionic cornice. Richly decorated. Divided to: *sima*, simplified *geison* and *dentils*. *Sima* – covered with huge seven-leaved *palmettos*, bound in the lower ends. *Geison* – totally simplified, covered with lesbian *cyma*. *Dentils* – made by huge, roughly carved ornaments. *Status*: whole detail, some breakings in the both ends. *Material*: limestone (probably: marbled limestone (?)). *Today in*: Danube Park in Vidin, *lapidarium*. *Inv. #*: ВДМ А I 239. *Dimensions*: l. 103; w. 37; h. 40; d.h.: *sima* 23, Lesbian *cyma* 8, *astragal* 3.5, *dentils* 4. *Origin*: Archar – “Kaletó” (unknown object). *Chronology*: late Antonine: second half of the 2<sup>nd</sup> c. AD. *Fig.*: pl. 3/4.

# 22. Ionic cornice. Pilaster, wall facing cornice in entablature. With reduced elements. Divided to: Ionic *cyma* (type: “eggs combined with lancets”) and fine *dentils* under it. *Status*: little fragment from the pilaster wall facing constructions; interior detail from the private house. *Material*: marble. *Today in*: RMH-Vidin, depot in “Cross-shaped Barracks”. *Inv. #*: none. *Dimensions*: l. (today) 17,5; w. 8; h. 6; d.h.: ionic *cyma* 4.5, *dentils* 1.5. *Chronology*: 2<sup>nd</sup>-3<sup>rd</sup> c. AD. *Origin*: probably from Archar village. *Fig.*: pl. 3/5.

# 23. Ionic *cyma* (probably part of the ionic cornice). Type: “eggs-and-darts”. Here, the darts are with heart-shaped form. *Status*: little fragment. *Material*: limestone. *Today in*: RMH-Vidin, depot in “Cross-shaped Barracks”. *Inv. #*: none. *Dimensions*: h. (Ionic *cyma*) 10-12 (enough for the order construction like architraves or cornices). *Origin*: Archar – “Kaletó”. *Chronology*: 2<sup>nd</sup>-3<sup>rd</sup> c. AD. *Fig.*: without images here.

# 24. Piece of *sima* in Ionic (or Corinthian) cornice. Today preserved just part of *palmette* decoration over the *sima* surface. *Palmettos* are from the type: “seven-leaved, bound in the lower end”. Little fragment, material – limestone, stored in RMH-Vidin, depot “Cross-shaped Barracks”. Without *Inv. #* and only the height can be measured today: 23 cm. (without doubt from the huge order element – cornice). *Chronology*: end of the 2<sup>nd</sup> c. AD (late Antonine).

#### CORINTHIAN ORDER

# 25. Corinthian capital. Reduced general scheme – with all canonical elements, but with just one row of acanthus leaves. Half column pillar detail (see cat. # 2). *Scheme*: perfectly carved acanthus leaves, *caulis*, acanthus cups, *helices*, *volute*s and *abacus* motives (*fleuron*, figural images and etc.). *Helices* – start like standard elements (like inner *volute* motives), but finish with double spiral endings; they imitate *helices* from the “floral types”. *Status*: whole detail, well preserved, *volute*s and *abacus* plate are broken. *Material*: limestone, yellowish-white, spongy, very porous. *Today in*: Archar village, in front of the Police Office. *Inv. #*: ДМ А/16. *Dimensions*: h. 78; d (1/2 c) 61-62; h. (acanthus leaves) 43. *Origin*: *Ulpia Ratiaria*, 21.08.2011. *Chronology*: Hadrianic, 120s / 130s AD. *Figs.*: pl. 3/6-7.

# 26. Corinthian capital. Same scheme, pattern and features like # 25, very interesting *abacus* ornament – face of Medusa. This motive includes the capital into the group of so-called “Figural capitals from the Roman era”. This is the only Corinthian capital from Archar with well preserved *volute*s. They are open-worked, made without executing of the eye in the center of the motive. *Caulis* element is covered by the flat, undecorated leaves. *Status*: whole detail, well preserved, acanthus cups and *abacus* are broken today, just one *volute* curve are presented. *Material*: same as # 25. *Today in*: as # 25. *Inv. #*: ДМ А/15. *Dimensions*: h. 84; d (1/2 c) 66; h. (acanthus leaves) 51; h. (abacus plate) 8.5; d (*volute*s) 13. *Origin*: see # 25. *Chronology*: as # 25. *Figs.*: pl. 3/8; pl. 4/1-4.

# 27. Corinthian capital. Same scheme, pattern and features like # 25, but in this example are very well preserved the profiles and cusps of the *abacus* plate, also like the *helices* – here from two different types: standard curves and “floral type”. *Status*: whole detail, well preserved, acanthus cups, stems and curves of the *volute*s are broken today, but the cusps of the *abacus* are well visible and preserved. *Material*: same as # 25. *Today in*: as # 25. *Inv. #*: ДМ

A/14. *Dimensions*: h. 80; d (1/2 c) 64; h. (acanthus leaves) 42-43; h. (abacus plate) 8.5-9. *Origin*: as # 25. *Chronology*: see # 25. *Figs.*: without images here.

# 28. Corinthian capital. Reduced scheme, type: “four-leaved Corinthian capital”. “Floral *helices*” and huge *abacus* blossom (floral motives). On the *helices* – traces from drill. *Status*: little fragment, almost all of the elements are broken, today visible: *abacus* plate, pieces of *volutes*, *helices*, *abacus* motive, and upper parts of two acanthus leaves. *Material*: marble, white color, grained. *Today in*: RMH-Vidin, depot in “Cross-shaped Barracks”. *Inv. #*: none. *Dimensions*: h. (*abacus* plate) 3; *helices* 8. *Origin*: Archar village. *Chronology*: late Antonine, second half of the 2<sup>nd</sup> c. AD. *Figs.*: **pl. 4/5**.

# 29. Corinthian capital. Reduced scheme, type: “four-leaved Corinthian capital”. *Volutes* – strongly projected in relief, acanthus leaves – placed under the *volutes*, *abacus* blossom – huge, floral motives. *Status*: whole detail, well preserved. *Material*: limestone, so-called “*Müschelkalkstein*” (Ger.). *Today in*: RMH-Vidin, depot in “Cross-shaped Barracks”. *Inv. #*: none. *Dimensions*: h. 32; d (c) 28; h. (acanthus leaves) 18; h. (*abacus*) 5; h. (*abacus* motive) 15; d (*volutes*) 7.5. *Origin*: Archar village (unknown complex). *Chronology*: late Antonine, second half of the 2<sup>nd</sup> c. AD (probably also: early Severan). *Figs.*: **pl. 4/6**.

# 30. *Pediment* (monolithic detail; Corinthian style). Divided to: cornice parts (the triangular frame of the *gable* is made by Corinthian cornices); inner part of the detail (*tympanum*); *soffit* and the bed of *acroterium*. Cornice (Corinthian) divided to: *sima* – ornamented with *palmettos*; *Lesbian cyma* – first row (type: *Scheren-kymation typus* (Ger.) – according to Ganzert 1983); *geison* – richly decorated, divided to *consoles* (*modillions* from the so-called block type), decorated with acanthus or ivy leaves (the corner console is rotated in 45° to the lines of the cornices), and *cassettes*, with different ornamentations – musical instrument (*syrinx* (Pan flute)), rosettes and frames, decorated with ionic *cyma* (*eggs-and-darts* type), *astragal* and undecorated and well moulded lines; second row of *lesbian cyma* (type: *Bügel-kymation typus* (Ger.) – according to Ganzert 1983); *astragal* and *dentils*. *Status*: whole detail, perfectly preserved, some light breakings over the edges and effacement of some ornaments over the surface. *Material*: marbleized limestone. *Today in*: Danube Park in Vidin, *lapidarium*. *Inv. #*: none. *Dimensions*: l. 166; w. 110; h. (with the bed of *acroterium*) 93; bed of *acroterium* 44x44x23; d.h.: *sima* 19, *Lesbian cyma* 5.5, *geison* 14 (Ionic *cyma* 3.5; *astragal* 1.5;

undecorated vertical line 9), *lesbian cyma* (second row) 5.5, *astragal* 3, *dentils* 5; elements of the *geison* in plan: *cassettes* 20x15, *consoles* 14x14. *Origin*: Archar village (unknown complex). *Chronology*: late Antonine, second half of the 2<sup>nd</sup> c. AD. *Figs.*: **pl. 5/1-3; pl. 6/6-7**.

# 31. Corinthian cornice. Divided to: *sima*, *geison* and *dentils*. *Sima* – moulded in the profile of *cyma recta*, undecorated. *Geison* – *consoles* and *cassettes*. *Consoles* are from the modillion type (spiral-shaped ornamentation is well presented). *Cassettes* are framed by wide moulded lines and Ionic *cyma* from the *eggs-and-darts* type. Between *geison* and *dentils* there is also Ionic *cyma* from the *eggs-and-darts* type. The *dentils* are huge, roughly made, and the spaces between the elements are narrow. *Status*: whole detail, large breakings over the *sima* part, effacement of some ornaments over the surface. *Material*: limestone. *Today in*: Danube Park in Vidin, *lapidarium*. *Inv. #*: none. *Dimensions*: l. 140; w. 138; h. 55; d.h.: *sima* 20, *geison* 14 (*corona* 5, Ionic *cyma* 3.5, undecorated vertical parts in *cassettes* 10); Ionic *cyma* 8; *dentils* 8; elements of the *geison* in plan: *cassettes* 20x20, *consoles* 18x18. *Origin*: Archar village (unknown complex). *Chronology*: Antonine period, 2<sup>nd</sup> c. AD. *Figs.*: **pl. 5/4; pl. 6/8**.

# 32. Corinthian cornice. Divided to: *sima*, *geison* and *dentils*. *Sima* – decorated with seven-leaved *palmettos*. *Geison* – *consoles* (block-type *modillions*) and *cassettes*, divided with undecorated but well moulded lines in the footings of the *consoles*. Only one *cassette* preserved – with the decoration of a single bull’ head. *Consoles* are covered with acanthus leaves. Ionic *cyma* between *geison* and *dentils* (*eggs-and-darts* type). *Status*: whole detail, perfectly preserved, some light breakings over the *sima* and the *soffit*. *Material*: limestone. *Today in*: RMH-Vidin, main exhibition building (“Konaka”), *lapidarium*. *Inv. #*: 869. *Dimensions*: l. 76; w. 90; h. 40; d.h.: *sima* 18, *geison* 10; Ionic *cyma* 7; *dentils* 5.5; elements of the *geison* in plan: *cassettes* 20x20, *consoles* 18x18. *Origin*: Archar village, Turkish quarter, March 1953. *Chronology*: Antonine period, 2<sup>nd</sup> c. AD. *Figs.*: **pl. 5/5**.

# 33. Corinthian cornice. Part of a *cassette* in *geison* – ornamentation with bull’ head. *Sima* – decorated with *palmettos*. *Status*: little fragment, today preserved: bull’s head in the *cassette*, little piece of the *sima*. *Material*: limestone. *Today in*: Baba Vida fortress, Vidin. *Inv. #*: none. *Dimensions*: l. (today) 35; h. (*sima*) 20. *Origin*: Archar village, parameters and decoration very similar to # 32. *Chronology*: like #32. *Figs.*: **pl. 5/6**.



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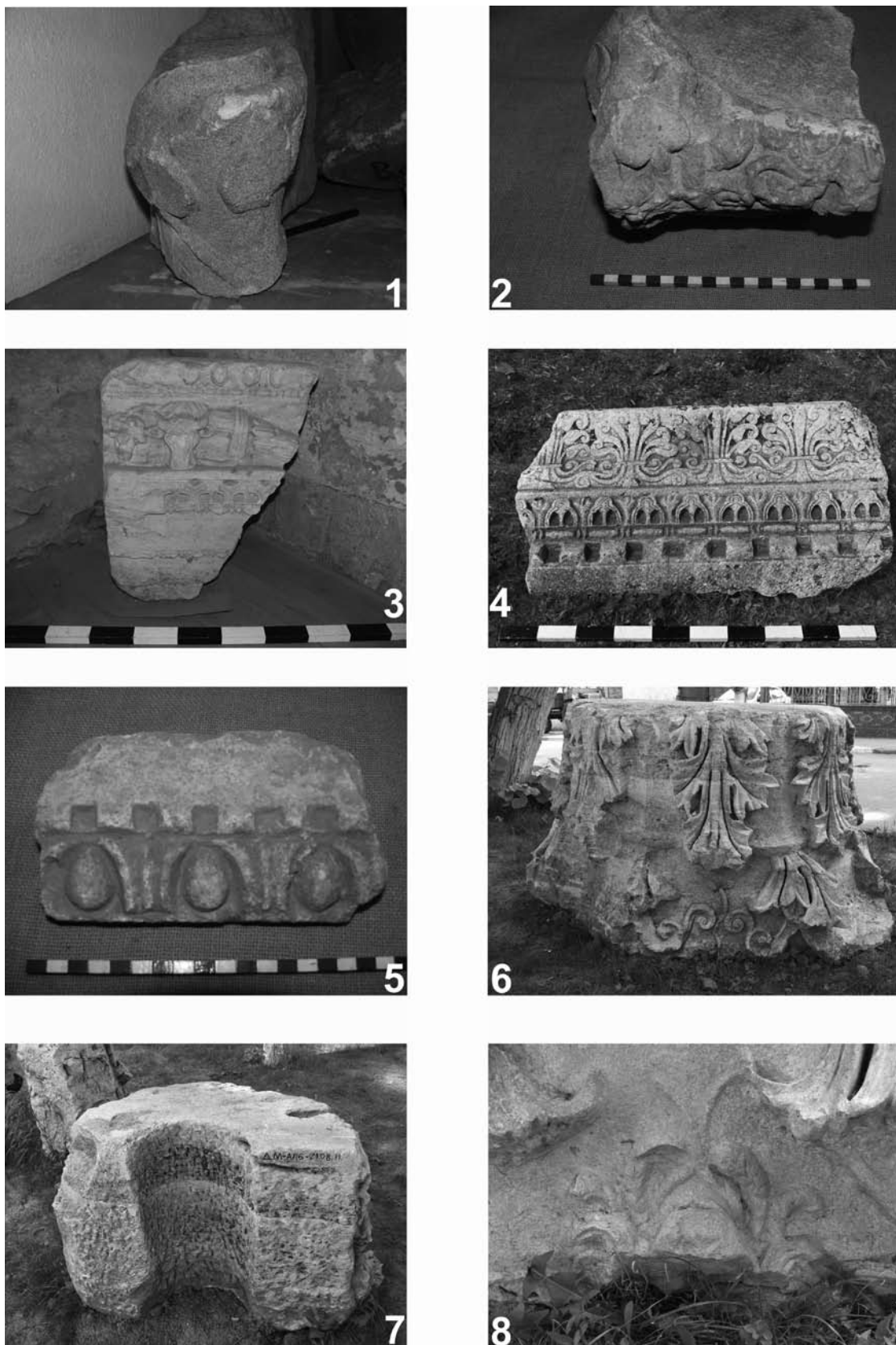


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**Plate 1.** 1. Base, Doric (or Tuscan) order, cat. #1; 2. Base, Ionic order, cat. # 2 – general view; 3. Base, Ionic, cat. # 2 – side view to the pillar part of the detail; 4. Base, Ionic, cat. # 3; 5. Column, cat. # 4; 6. Column with Ionic base (monolithic detail), cat. # 5; 7. Column (fluted decoration), cat. # 6



**Plate 2.** 1. Ionic capital – façade, cat. # 13; 2. Ionic capital – decoration of the *pulvinus* (reeds leaves), cat. # 13; 3. Ionic capital – façade, cat. # 14; 4. Ionic capital – decoration of the *pulvinus* (smooth leaves, probably reeds), cat. # 14; 5. Ionic capital – façade, cat. # 15; 6. Ionic capital – decoration of the *pulvinus* (lotus leaves and blossoms), cat. # 15; 7. Ionic capital – façade, cat. # 16; 8. Ionic capital – decoration of the *pulvinus* (flaky ornament), cat. # 16



**Plate 3.** 1. Ionic capital – decoration of the *pulvinus* (ivy leaves), cat. # 17; 2. Ionic capital – decoration of the *pulvinus* (ivy leaves), cat. # 18; 3. Frieze-architrave block, decorated with garlands and bull heads, cat. # 20; 4. Ionic cornice, cat. # 21; 5. Ionic cornice (reduced elements), pilaster wall facing detail, cat. # 22; 6. Corinthian capital – general view, cat. # 25; 7. Corinthian capital – back side, cat. # 25; 8. Corinthian capital – figural ornamentation of the *abacus* plate: Medusa's head, cat. # 26.





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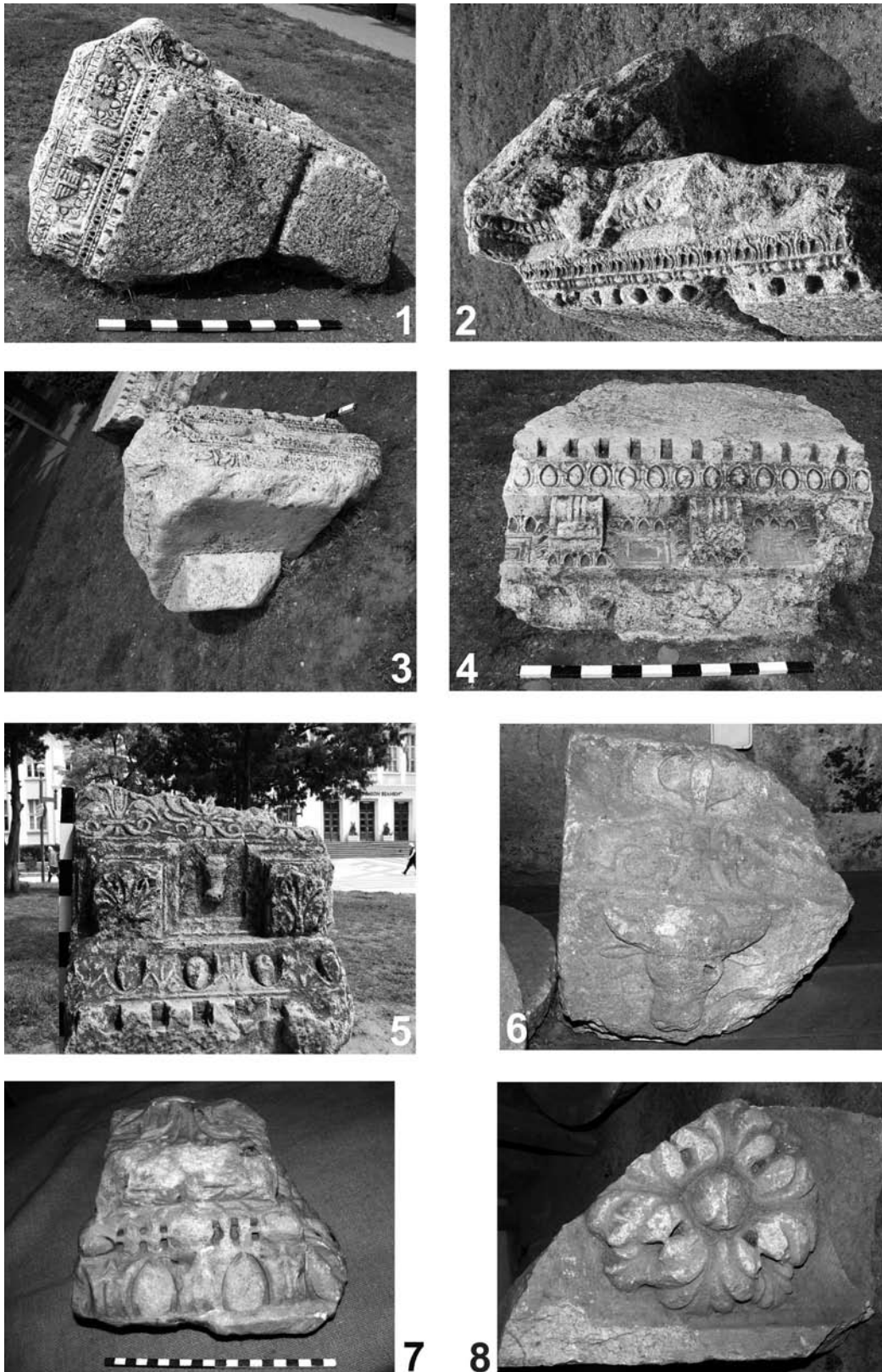


5

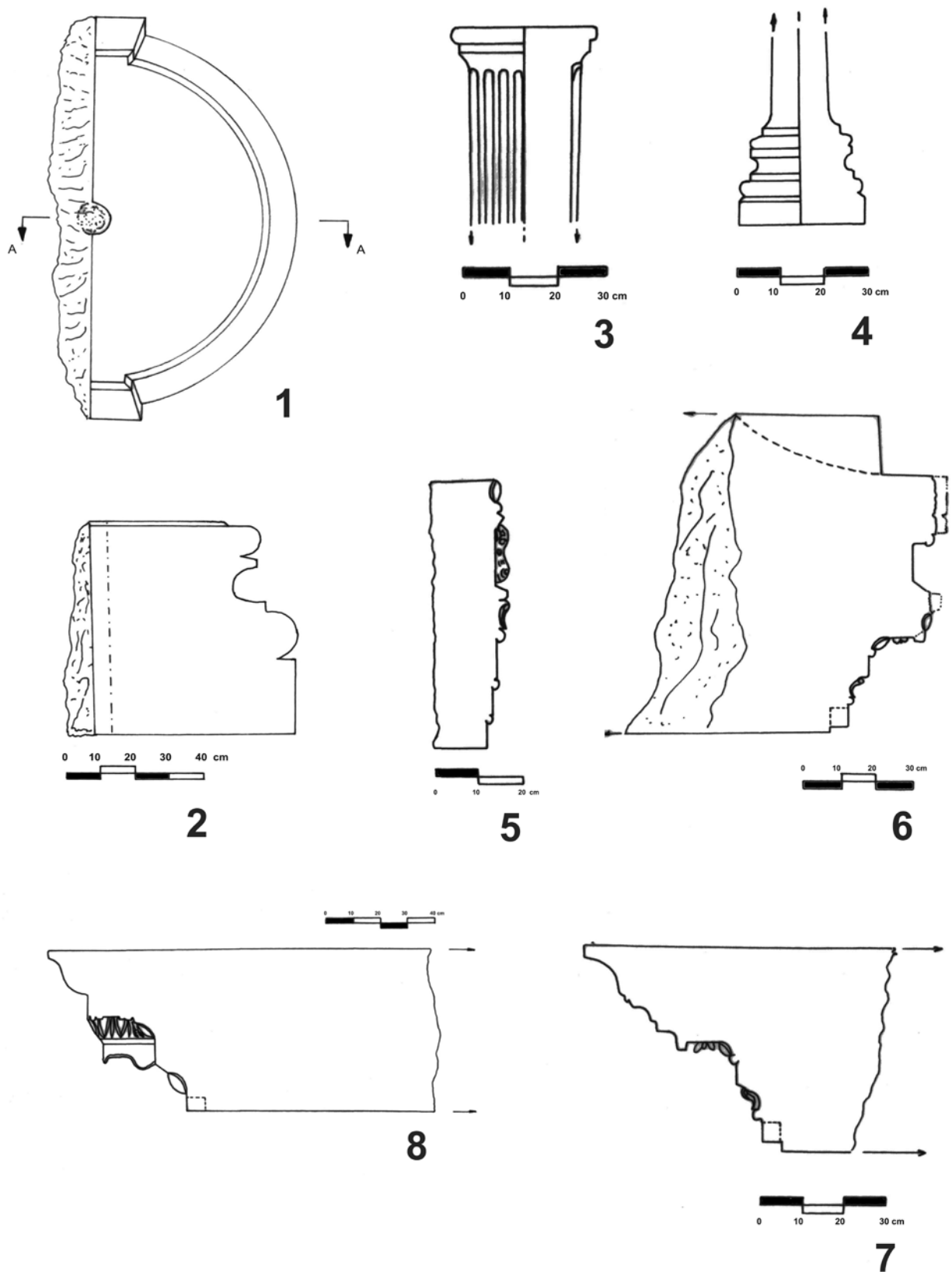


6

**Plate 4.** 1. Corinthian capital – detail of the acanthus leaf, cat. # 26; 2. Corinthian capital – detail of the *caulis* and carving technique, cat. # 26; 3. Corinthian capital – detail of the acanthus cups, cusps of the abacus plate and *volute*s, cat. # 26; 4. Corinthian capital – detail of the *volute*-element, cat. # 26; 5. Corinthian capital – four-leaved type with floral *helices*, cat. # 28; 6. Corinthian capital – four-leaved type, cat. # 29



**Plate 5.** 1. Pediment (monolithic detail) from Corinthian order – view of the *soffit* and *geison* part of the cornices, cat. # 30; 2. Pediment (monolithic detail) from Corinthian order – general view of the façade, cat. # 30; 3. Pediment (monolithic detail) from Corinthian order – upper surface with the “bed” of *acroterium*, cat. # 30; 4. Corinthian cornice – the type, made by the so-called *modillions* (*consoles*) and cassettes between them, cat. # 31; 5. Corinthian cornice – ionic *cyma*, *palmetto* decoration, acanthus leaves over the lower surfaces of the consoles and with bull’ heads in the cassette, cat. # 32; 6. Corinthian cornice – bull’s head in the cassette, cat. # 33; 7. Corinthian cornice – fragment with well-preserved console, cat. # 34; 8. Corinthian cornice – fragment with a rosette, cat. # 35



**Plate 6.** 1. Graphic reconstruction of the Ionic base from Archar – plan, cat. # 2; 2. Graphic reconstruction of the Ionic base from Archar – vertical cross-section, cat. # 2; 3. Fluted column – vertical cross-section and side view, cat. # 6; 4. Monolithic detail, column with an Ionic base – vertical cross-section and side view, cat. # 5; 5. Frieze-architrave block with garlands and bull's heads – vertical cross-section, cat. # 20; 6. Pediment, Corinthian order – vertical cross-section through the bed of *acroterium*, cat. # 30; 7. Pediment, Corinthian order – vertical cross-section through the cornices, cat. # 30; 8. Corinthian cornice with *modillions* – vertical cross-section, cat. # 31



# 34. Corinthian cornice. Part of the *geison* – single console. Today preserved: acanthus leave, Ionic *cyma* and *astragal*. *Status*: little fragment, single console. *Material*: limestone. *Today in*: RMH-Vidin, depot in “Cross-shaped Barracks”. *Inv. #*: 472. *Dimensions*: general measurements of the console 15x15; acanthus 15; Ionic *cyma* 5.5; *astragal* 3. *Origin*: Archar village, unknown complex. *Chronology*: Antonine period, 2<sup>nd</sup> c. AD. *Figs.*: pl. 5/7.

# 35. Corinthian cornice (possible also: part of a cassette roof slab (?)). Huge rosette in the flat and undecorated cassette. In the upper part of the detail are visible little pieces of Lesbian *cyma* (probably placed between *geison* part and *sima*). *Status*:

little fragment from the cassette in *geison* of the Corinthian cornice (or in the cassette roof slab). *Material*: limestone. *Today in*: RMH-Vidin, depot in “Cross-shaped Barracks”. *Inv. #*: none. *Dimensions*: rosette 20 (without doubt from a huge, monumental complex in Corinthian order). *Origin*: Archar village, unknown complex. *Chronology*: Antonine period, 2<sup>nd</sup> c. AD (probably Trajanic-Hadrianic period, according to analogues in *Oescus*). *Figs.*: pl. 5/8.

**Abbreviations:** l. – length; w. – width; h. – height; d (c) – diameter of the column; r (1/2 c) – radius of the half column or d (1/2 c) – diameter of the half column; r – radius; d.h. – division in height of the decorative element in the architectural details; p. – plinth. All dimensions are in centimeters.

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