

2. BUILDING DESCRIPTION

2.1 Auditorium (Plan 1)

2.1.1 THE RETAINING WALL

The Bouleuterion as it stands today is defined by a monumental retaining wall describing in plan a stilted semicircle about 47 m in diameter that is reinforced along the curved portion by radial buttresses and by massive piers at the south corners. The exterior surface of the entire eastern half is hidden by unexcavated debris but on the west side the wall is exposed to its full preserved height of about 10 m (pl. 16, 1). A large buttress (buttress 1), 1.40 m wide at its base and 0.80–0.90 m deep, marks the beginning of the curved portion which is built of large blocks laid up without mortar⁵³ in courses varying in height from 0.55 m to 0.80 m. Joints can be vertical or oblique slanting in either direction. Course heights are mainly constant changing only once within a block between buttresses 2 and 3 that is cut down on its south side. In the straight stretch of wall between buttress 1 and the southwest corner pier, this kind of irregular coursing becomes more frequent and the stones smaller in order to work the coursing around the voussoirs of a doorway arch. The backs of the wall blocks were unshaped as they were to be covered by the packing for the *cavea*. In some places this packing has fallen away to reveal the rough quarry work. The letter K, 0.12–0.14 m high, is cut into the inner faces of a number of stones on the east side along with a single Λ and A. This retaining wall averages 1.10 m in thickness.

Both the massive lateral buttress 1 and the somewhat smaller radial buttresses 2–13, 1.10 m wide and 0.30 m deep at the base, are bonded with the wall they supported. They consist largely of single blocks equal in height to the coursing behind them. Buttress blocks penetrate the wall at every second or third course, while those in between abut it. Clamps were neither used to secure buttress blocks to the wall nor to fasten the wall blocks to one another. Stability depended largely on the forces of gravity and friction, a feature of design which ultimately allowed it to collapse. A rebuilding is clear, in any case, from a reused block whose cuttings show that it had originally belonged to the upper *diazoma*. Vertical joints in the undisturbed portions of wall at the top of the *cavea* tend to be radial extending back at least 0.65 m (outside)⁵⁴ from the face. The wall surface is rough from erosion and the two central buttresses seem to have been shifted from their original positions in the rebuilding.

In marked contrast is a finer masonry represented by several contiguous courses located near the base of the wall between buttresses 2 and 3 (pl. 16, 2). These display a uniform rustication with rounded horizontal bolsters angled in at the sides, and margins neatly drafted with a toothed chisel. One block, cut with an interior corner, is shared by the wall and buttress 3. Neither the treatment of the individual blocks nor this type of bonding is seen elsewhere in the exposed portion of the building, and would seem to raise the possibility that the curved wall of the Bouleuterion was constructed directly on the standing remains of an earlier theater or theater-like building with the same exterior dimensions. It is more likely, however, that a sophisticated and expensive mode of construction was abandoned early on in the project in favor of a faster and cheaper one. The lower courses of this wall would have been hidden by the east portico of the Rhodian Peristyle.

2.1.2 THE REAR WALL AND PILASTERS

In the course of construction, the great stones of the curved retaining wall were brought to a uniform height and worked smooth, and a footing, 0.23 m high and 0.80 m thick, was built on top along the outer edge to support the auditorium's rear wall (pls. 17; 18, 1). It consisted of two rows of blocks, of which the outer one, of gray marble, is visible only in a few places and its method of construction is unclear. The inner ring, made of

⁵³ The mortar in the area between the vaulted doorway in the southwest corner and buttress 1 (see plan 1) seems to be modern or from an ancient repair.

⁵⁴ 0.13 m (inside).

white marble, projects 0.25 m from the wall. It was constructed in curved segments finely finished on the top and front and joined by clamps. Builders were guided in laying it out by a circular arc scratched intermittently in the bedding surface (pl. 18, 2). Dowel holes provided with pour channels secured a thick revetment of dado slabs of which none survive (pls. 17; 19, 1). A series of gray marble blocks belonging to the wall proper is preserved in a single course in the northeastern quadrant. These are 0.55 m thick and of a tall format. Their upper surfaces do not display cuttings for dowels or clamps. Course heights changed frequently within individual blocks and this lent some measure of stability, especially in places where wall blocks were keyed into the backs of buttresses (pl. 18, 1). A setting line (between buttresses 11 and 13) and several pry holes show preparation for a second course. A single “K” identical in form to those in the back of the retaining wall is cut into the upper surface of a block between buttresses 11 and 12.

The marble footing projected at unequal intervals of 4.05 m to 5.40 m forming a series of profiled bases for pilasters that fronted the curved rear wall (pl. 17). Each base was carved in the front of a single block that extended through to the outer surface of the curved wall and was cut in on both sides for bonding with adjacent blocks of the footing. This detail can still be seen only in one place (pls. 20, 1–2) as these molded blocks were removed in their entirety as part of a systematic spoliation of the whole series of pilasters they supported. The location of the individual bases is, however, amply clear from setting lines, pry holes and from pairs of dowel holes and their pour channels in the surviving northern and eastern portion where the bed surface is preserved (pl. 19, 2). The bases were 0.62 m wide and 0.30 m deep, projecting to a distance just short of a second inscribed circle (0.30 m inside the first) which may have marked the point at which the stones of the retaining wall were to be cut back. Their profile is known from a single example (pilaster 10) which preserves faint but legible traces of a *torus* molding above a fillet and *scotia* (pls. 20, 1–2). A second *torus* and a plinth can be restored at the bottom. A pair of partially preserved dowel holes at the top originally secured the pilaster shaft. Two overlapping sets of cuttings at the west end of the series (pl. 17) suggest an error and a slight change in positioning during the course of construction. This surface falls away immediately to the west, but we can assume that the placing of the pilasters followed a pattern symmetrical with those in the eastern half of the building. A block with the characteristic cuttings is reused between pilasters 4 and 5 at a lower level indicating that the retaining wall collapsed at one point and had to be rebuilt.

The series of pilasters seems to have terminated in front of the large lateral buttresses, judging from the remains on the east side (plan 1; pl. 17). Here the curved setting line for the footing is recessed 0.18 m and there is a dowel hole 0.35 m in front of it. 1 m to the north is a second dowel hole. Dowels for pilaster bases were spaced only 0.33 m apart and their pour channels extended diagonally out to the side, whereas the channels for these dowels run perpendicular to the wall face.⁵⁵ They probably secured some other feature such as a short projecting tongue wall serving as a terminal element for the pilasters. They may also have been connected in some way with the roof. In front of the pilasters 7–12 (plan 1), there are some stylobate blocks at the back of the *cavea*, which are not exactly aligned with the pilasters. They are re-used and may have been set up during restoration works.⁵⁶

At some late stage in the building's history, the wall blocks between the two central buttresses were removed and a shallow apse 2.30 m wide and 1.00 m deep was built in their place (pls. 17; 21, 1). It contains a packing of small stones in mortar and seems to have supported the curved rows of a *synthronon*. Buttress 7, or perhaps only its unbonded upper portions, may have been shifted slightly to the east in the process.

2.1.3 THE CAVEA (PLAN 2)

It has been generally assumed that while the lateral *cunei* of the *auditorium* rested on vaults, the central portion was built directly upon the natural slope of Panayırdağ. The view from Bülbüldağ to the south (pl. 1) suggests, however, that the earth behind the retaining wall may be largely scree that has accumulated since the abandonment of the building, and that the original ground level behind the building was much lower. Floor levels of excavated houses to the north and northeast of the Rhodian Peristyle, near the back of the Bouleuterion, show that the ground level higher up the slope differed from that of the Basilica Stoa by approx. 10 m and that the

⁵⁵ In the northernmost hole, the pour channel is missing.

⁵⁶ See also chap. 3.2.

back of the circular retaining wall was exposed and visible from a point 1 m below the top of the *cavea*. Vaultings of an adjacent building reach up to the level of the upper rows of seats.

A stepped packing of mortared rubble was put down between the *analemmata* and this foundation determined the geometry of the *cavea* – its plan and slope, the number of rows of seats and their dimensions, as well as the location of *diazoma* and stairways. Its construction can be studied best in the lower *cavea* which also preserves much of its marble seating (plan 2). The upper portions consist largely of ancient packing restored in concrete during modern restoration (pls. 21, 2; 22, 1).

The front surfaces of the stepped mortared rubble were revetted with risers consisting of curved marble slabs 0.22 m high, 0.11–0.16 m thick, and of varying lengths, fastened together with small metal clamps. The seat slabs (pl. 22, 2), 0.15 m thick (some thinner), rested on top and had an overhanging lip, 0.07–0.08 m wide, carved in their front side. The width of the seat blocks varied greatly. The joints between them tended to be radial but could vary by a few degrees in either direction. The risers rested in shallow beds chiseled in the backs of the seat slabs where they were held in place by dowels, but they were not fastened to the slabs above them.

Six radial stairways, including two which skirted the *analemmata* (pls. 22, 1; 23, 1), divided the lower *cavea* into five *cunei*. Preparation for their construction began with the formation of the concrete core when gaps were left for them in the seating. Down the center of each ran a series of low concrete platforms, two per row, on which were laid the slightly overlapping marble treads. Upright slabs, flush with the tops of the seats, and carved at their front ends with lion's paws, were inserted into the remaining spaces on both sides as terminals for the rows within the *cunei*. A single completely preserved lion's leg – or the lower limb of some member of the *Felidae* family – can be seen in the first row at the north end of *cuneus* E (pl. 23, 2). The phalanges of the paw itself are rendered in a knotty, oblong way, while the upper part projects from the slab in a curved, almost cushion-like form. Unfortunately, these forms are not distinctive enough to draw further conclusions on the dating of the seats.⁵⁷

The preserved seating (plan 2), representing almost one half of the original capacity of the lower *cavea*, displays no *topos* inscriptions either in the upper surfaces or on the lip moldings. The letters MO or OΣ are cut into the fifth step between *cuneus* A and B (plan 2). Two similar inscriptions suggest that the block is not reused here, and that the letters were intended to be read as MO. An A, cut in the ninth step of the stairway between *cuneus* B and C, was meant to be read from above, while a N carved on step 9 between *cuneus* D and E can be read in either direction. These letters were probably intended to indicate seating arrangement, and suggest that the seats of the lower *cavea* were largely accessed by the *vomitoria* rather than from below. The remaining stairways may also have had similar indicators which disappeared with the upper steps.

A seating slab in row 7, *cuneus* D, is inscribed with a circle 0.60 m in diameter in which are cut three small dowel holes (with pour channels). It does not seem likely that this marked the position of a base or altar which would have projected 0.17 m beyond the seat but the slab may represent a secondary usage (pl. 23, 3). The marble cladding in the corresponding row of *cuneus* B which might have indicated a symmetrical arrangement, is gone.

The lower portions of the original *ima cavea* have been lost to later renovation, and the upper margin to erosion and spoliation. Two rows of seats were removed and a third converted into a lower *diazoma* at a later time to produce a sunken orchestra. This conversion will be described in some detail below⁵⁸. In a number of Bouleuteria and large theaters in Roman Asia Minor,⁵⁹ the top row of seating in the lower *cavea* consisted of continuous high-backed benches normally terminating in arm rests at the stairways, but there is no evidence for them here (plan 2). The configuration of the packing indicates that the seat slabs of the top row blended into the paving of the *diazoma*. We have, then, for the original *ima cavea* a total of 16 rows of normal seating extending from the orchestra to the *diazoma* for a vertical distance of 5.90 m. Seats are on the average 0.37 m high and 0.65 m deep. Stairways are ca. 0.68 m wide.

⁵⁷ There is no detailed analysis of feline legs in theaters. Nonetheless, the study by Moss 1989, esp. 102–192 on chronology shows the limitations of dating a similar group of objects. Especially see 142–158 on dating.

⁵⁸ See below chap. 3.5.

⁵⁹ Cf. the Bouleuterion in Aphrodisias, BIER 2008, 145–168, and the theater in Ephesos.

The *diazoma*, originally ca. 1.90 m wide, is paved with slabs of various shapes and sizes laid in an irregular pattern on a bed of pink mortar (pls. 24, 1–2). Twenty five contiguous slabs survive towards the center of the plan, one cut from a fluted column, and a drawing by Wilberg (pl. 7, 1) shows four more in front of the east *vomitorium* which have since disappeared. The surviving slabs were laid up against a series of roughly shaped stones leveled at the top to support the footing for the curved podium of the *summa cavea*. Directly to the north of the east *vomitorium*, this foundation projects as much as 0.13 m, and has a shallow ledge cut in it to receive the edges of the paving stones.

The footing itself is 0.21 m high and extends 0.21 m beyond the concrete packing of the podium. It is similar in technique to the one supporting the rear wall and had the same function. On it rested curving dado blocks, 0.92–0.94 m high, that were held in place by dowels. They revetted the podium face and helped support the horizontal slabs of a walkway. The dowel holes differ from those of the upper *diazoma* in that they were smaller and most of them were not provided with pour channels. The dado blocks have not survived but a Wilberg drawing (pl. 7, 1) records one flanking the upper part of staircase U7.

Very little of the *summa cavea* survived the depredations of stone hunters who began denuding the monument of its building materials already in Byzantine times, and the original packing surfaces have been completely rebuilt in concrete during modern restoration work. The concrete packing, which still holds bits of the original fabric, shows that the stairways of the lower *cavea* continued to the top of the auditorium, and that the broad *cunei* were subdivided by additional stairways in the usual manner (plan 1; pls. 2; 12, 1). W. Wilberg's well-known reconstruction plan leaves the lateral *cunei* blank omitting two stairways on each side (pl. 5, 1), although they must have existed before the vaults supporting these portions of the building collapsed. R. Heberdey's photographs (pls. 5, 2; 12, 1), taken directly after cleaning, show the packing's eroded surface, and a field drawing by Wilberg (pl. 7, 2) confirms ten rows of seats to which an eleventh row should be added to bring the seating to the level on which the wall pilasters rested.

The central stairway (plan 1; pl. 25, 1) could be reached from the *diazoma* by a steep flight of nine small steps (including the footing) that penetrated the podium and led directly to the level of the second row of seats. To the east and west are fragmentary slabs belonging to the broad walkway beneath the first row of seats. The one on the west side overhangs the podium wall. Its lip molding is not preserved, but must have resembled those cut in the seats. The foot of stairway U7 preserves only two steps which rest on the prepared packing (pls. 24, 1–2). The presence of two dowel holes in the footing directly below shows that this point of access was of secondary construction necessitating the removal of a segment of the dado. The modern restorers, perhaps following Wilberg's published plan, have included the packing for similar steps at the base of the other stairways as well, but there is no evidence for them either in the old photographs or in Wilberg's field drawings.⁶⁰

2.1.4 THE ANALEMMATA

The *cavea* is contained by *analemma* walls, ca. 0.62 m thick, that extend from the corners of the orchestra to the outer retaining wall into which they were bonded. Their orientations relative to the scene and to each other have puzzling irregularities which make it difficult to judge the builders' intentions regarding their planometric organization. The eastern wall (pl. 25, 2) is angled out ca. 2° towards the scene wall (plan 1) and would appear to conform to the standard scheme of Hellenistic theaters. The orchestra podium, constructed at a later time when the two lower rows of seats were removed, is concentric with the seating of the *cavea*, then continues for 2.00 m in a straight line perpendicular to the scene to join the *pulpitum*. But a surviving seat riser (located at the end of the first row) in this otherwise unevenly preserved area of the building shows that the seating continued circular in plan to the outer stairways (plan 2; pl. 26, 1). The circular rows of seats might suggest that the angling of the *analemma* wall was necessarily a rational decision as the combination seems to follow Greek tradition which lived on in Asia Minor well into the Roman period.⁶¹ But *caveae* describing more than

⁶⁰ There could have been additional access via stairways U1 and U11 (pl. 30, 3). One might suppose that all the intermediate stairways (U2, U4, U6, U8 and U10) were also linked to the *diazoma*. Another possibility is that the dowels across the line of U7 represent a builder's error.

⁶¹ See WÆLKENS 1988, 77–88: Waelkens states on p. 89 that the only truly Roman plan in Asia Minor is the theater at Aspendos.

a semicircle combined with non-angled *analemmata* are common, appearing, for example in the Bouleuteria of Miletus, Thasos and Aphrodisias (pl. 54).⁶² The angling of the western *analemma* wall, on the other hand, is negligible. It seems to have been determined by the location of the terminal element at the orchestra end which was placed 0.20 m further south than its counterpart on the east. The *pulpitum* edge therefore continues the line of the west *analemma* adding to the haphazard appearance of the plan.

Both *analemmata* are preserved for their full lengths but in no place higher than the seating that was built up against them (pl. 23, 1), so that the original appearance of the parapets – their exact height and cross section – is unknown. The walls were built up in regular courses of orthostates alternating with low bonding courses (pl. 25, 2). The former consisted of an outer row of blocks, 0.19 – 0.23 m thick and ca. 0.90 m in height. The bonding courses, 0.22 – 0.25 m high, ran through the wall. The blocks in each course of this marble surface masonry were joined by clamps, and the courses by dowels. Pour channels normally emerge on the *parodos* side but in at least one case the sealing lead was poured in from the back.

Important features of these walls, still not completely understood, are the vertical building seams located below the ends of the *diazoma* (pl. 26, 2). E. Fossel quite reasonably saw them as evidence for the secondary expansion of an earlier building, and this was generally accepted by later writers.⁶³ After a close examination of the walls, it now seems unlikely that they indicate distinct building phases, indeed, that there was any significant time differential between the construction of the segments of wall they separated. If Fossel's suggestion were correct, one would expect to find drafted corners on the orchestra side abutted by the “extensions”, but one can observe, where the stones have separated, a normal *anathyrosis* with oblique (and slightly warped) joining surfaces. Differences in technique between the segments of wall on both sides of the seams might also suggest two building campaigns.⁶⁴ The marble courses of orthostates outside the seams were backed by an inner layer of roughhewn limestone slabs which were not clamped or doweled but held in place by the weight of the leveling courses above. This inner layer was not used on the orchestra side of the seams, but this indicates only that the downward slope of the seating left no room for large blocks of this format, which could conveniently be replaced by a packing of unshaped stones in gray mortar. The impression of two building phases was also enhanced by slight differences in the heights of contiguous courses on both sides of the seams, and by the use of narrow vertical blocks which interrupt the coursing at these points. It should be noted, however, that there are no significant differences in surface tooling or in the forms of cuttings for clamps and dowels that might indicate different phases. The conclusion to be drawn from this is that whatever the function of the vertical seams may have been, the *analemma* walls were built as a unit with the *cavea* in one construction campaign. It is possible, however, that a smaller building was originally envisioned and that the seams betray a sudden change in plans.⁶⁵

The *analemmata* were set into shallow vertical cuttings in the outer retaining wall which can be traced intermittently in the blocks of the east side to a height of 2.55 m (above floor). They were pierced near their outer ends by doorways 1.15 m (east; pl. 41, 2) and 1.18 m (west; pl. 46, 3) wide, which provided access to the *vomitorium* staircases. The unmolded jambs may have supported keystone arches like those of the staircase doorways opposite. In the western doorway, a fully preserved jamb block displays a pair of dowel holes with pour channels in its top surface. The unrestored floor surface between the jambs in the eastern doorway consists of two blocks of the same thickness as the wall, joined by a single clamp. There are no cuttings either in this “threshold” or in the preserved jamb surfaces to indicate that these passages could be closed.

The *analemmata* terminated towards the center of the plan in marble blocks 0.62 m square and 0.73 m high. These were set upright on marble slabs, 0.21 m thick, which were cut to form the corners of the orchestra (pl. 22, 1; 27, 1; plan 2). The upper surfaces, polished smooth by foot traffic, are featureless. Evidence for a reorganization of this area, certainly late in the building's history when the orchestra was widened, can be seen in the stretch of wall that abutted this feature. Here the *analemma* parapet was cut down to form low steps leading directly to the stairway and to what had now become the first two rows of seats (pl. 23, 1). The deliberate nature of this alteration is clear from a slab of stone, 0.19 m thick, with a simple base molding that projects an

⁶² See below chap. 7.4.

⁶³ Including the present writer: BIER 1999, 11.

⁶⁴ FOSSEL 1967, 77.

⁶⁵ See below chap. 3.2 and 7.

additional 0.03 m, set upright on this new surface which was neatly chiseled down to receive it. Broken at the top and on both sides, this slab conformed to the circular plan of the seating and would have served as a short balustrade terminating the sloping *analemma* parapet which it joined at an oblique angle to define the outer edge of this new point of access. The west side seems to have been reconfigured similarly but not enough is left to be certain.⁶⁶

Resting in a shallow cutting at the top of the east *analemma* wall, 2.75 m above the sloping *parodos* ramp and 7.19 m in from the corner of the orchestra, is a marble spring stone for an arch (pl. 27, 2). The block, unprofiled, is 0.70 m wide and is cut radially for most of its upper surface to receive a voussoir. The sloping bed surface has a small lewis hole in the center and four dowel holes, only two with pour channels. It fronted a broad arch and a rising tunnel vault that were thrown up over the *parodos* in a later phase of construction to carry the *diazoma* and the seating of the upper *cavea* to the scene building. The fabric of the arch behind the marble voussoirs consisted of unshaped stones in mortar of which several are preserved behind the spring stone. Nothing remains of the arch in the west *parodos* except the cutting for the spring stone at the top of the *analemma* wall (plan 1).

2.1.5 VAULTED CHAMBERS

The doorways in the outer ends of the *analemmata* gave access to a pair of vaulted chambers measuring ca. 7.19 m long and 1.68 m wide. Unknown to R. Heberdey and W. Wilberg, they were defined only in the course of cleaning and restoration work in these areas of the building in 1970. The short end walls on the orchestra side have been capped with modern stonework obscuring the north face of both vertical seams in the *analemma* walls a few centimeters in from their faces. The masonry of the *analemmata* which formed the chambers' south walls has been described above. The masonry of the other walls consists of small unshaped stones in mortar laid up in horizontal courses. The original vaults of these chambers must have supported the upper rows of the *cavea* and would thus have risen at the angle of the seating. These vaults must have collapsed at some point to be replaced with horizontal ones whose remains are visible today in the long north walls and adhering to the rough stonework of the great retaining wall (pl. 27, 3). It is unlikely that the fallen portions of the *cavea* were ever rebuilt and the chambers must now have served some purpose unconnected with support. Perhaps they provided facilities for performers that were lacking in this building. They contain up to 3 m of unexcavated debris. Both chambers were closed off by walls roughly built of *spolia* probably late in the building's history to define square vestibules in front of the stairway entrances.

2.1.6 VAULTED STAIRCASES AND VOMITORIA

In the north walls of these long chambers, directly opposite the openings in the *analemmata*, are arched doorways leading to the staircases of the *vomitoria* which, in turn, provided direct access to the *diazoma*. The eastern staircase is much better preserved than the other which has been largely rebuilt in recent times. The entrance consists of two plain marble jambs set 1.18 m apart on the first step, surmounted by a keystone arch with a molding of two *fascia* and a bevel crown molding (pl. 41, 3). Beyond this, fourteen steps rise at an angle of 30° to a paved landing for a total vertical height of 48.57 m above sea-level. The walls and vault were made of unshaped stones laid in mortar. The gently curving outer wall roughly followed the contour of the great retaining wall against which it was built (plan 1). The opposite wall continued in a straight line at a slightly oblique angle to the steps for most of its length before curving gently outward towards the top. The width of the staircase was 1.65 m at the bottom tapering to 1.82 m at the landing. The steps, shallowly bonded with the side walls, averaged 0.19 m in height with treads 0.38 m wide. A few were made from single blocks but most consisted of two blocks finely joined without clamps.

The unrestored curving vault of the west stairway's lower flight has a horizontal crown 3.00 m above the level of the intermediate landing and would have helped support the upper rows of seating of the first *cuneus*. The vault of the east staircase is 5.24 m high at the bottom and 3.93 m high at the top rising at a smaller angle than that of the steps. Walls and vaults of both staircases have several layers of ancient plaster, the latest show-

⁶⁶ See WOOD's plan (pl. 4, 2) for this reconstructed detail.

ing preparation for an additional coat that was never applied. Surfaces display traces of pigment, and were most likely partially or completely painted.

The large concrete stair chambers covering the *vomitioria* today (pl. 2; 13, 2; plan 3) were built as part of the Selçuk Museum's consolidation of the ruins. R. Heberdey's photographs (pls. 5, 2; 12, 1), taken immediately after cleaning, show the upper portion of the eastern staircases as an open trench and the western staircase can be seen in the same condition in photographs taken in the course of the Museum's recent work. Each contained a second flight of steps oriented along an axis radial to the center of the plan, which gave onto an upper landing 0.78 m below the paving of the *diazoma*. The original scheme would have had rising vaults angled upwards with the seating and connected to the longer curving vaults by means of groin vaults over the landings.

The well-preserved eastern stairway (pls. 28, 1–2) consists of seven steps that narrow slightly with the walls converging from 2.15 m at the bottom to 2.00 m at the top. The steps, unlike those of the lower flight, were not bonded with the side walls. Three paving stones of the upper landing bear cuttings for pillars that served as door jambs. Two pairs of dowel holes with pour channels indicate that the doorway was 1.16 m wide and set 0.85 m back from the edge of the *diazoma*. The only surviving component is a loose pier capital with a simple molding at the top of the front side (pl. 29, 1). This must have supported a lintel that was positioned below the second row of seats while the space between the doorway and the *diazoma* (ca. 0.85 m) would have been open (plan 1). Two adjacent stones, reused as pavers, seem to have belonged to this doorway. Dowel holes in the *diazoma* footing where it turns inward towards the stairs must have secured the lower blocks of a short wall which helped support the seating at this point and enclosed a shallow vestibule of the *vomitiorium*.

Less is preserved of the western staircase. None of the steps are ancient, but enough is left of the original masonry of the upper flight to indicate that the strongly converging walls are in their correct positions. Two blocks, 1.16 m apart at the entrance, seem to represent the lower portions of doorjambs, but these are only 0.85 m from the *diazoma*, have no dowel holes in their upper surfaces and may not be *in situ*.

2.2 Orchestra and Pulpitum

The junction of orchestra and *pulpitum* is particularly important as it provides much of the existing evidence that will be used for distinguishing between what were certainly three major phases in the building history of the Bouleuterion. To produce the sunken orchestra, the seating blocks of the third row were cut back and a patchwork of irregularly-shaped slabs of stone was clamped to the stumps and to each other to form a lower *diazoma*, 0.90 m wide (plan 2; pls. 22, 1; 26, 1). The profiled edge of the walkway, preserved best, but incompletely in *cuneus* E, is supported by a curved podium faced with orthostates 0.12 m thick and 0.50–0.55 m high, which rest in turn on a molded base course (pls. 27, 1; 30, 1). The three elements were interconnected with dowels, some without pour channels, and adjacent stones of the lower two are joined by small clamps. The podium rests on a series of limestone slabs, most of which project from beneath the base molding and, in the east, on the upper surface of the early wall.

W. Alzinger's excavations in the orchestra necessitated the removal of the floor. It is preserved today only in R. Heberdey's photographs (pls. 12, 1–2) and in a drawing by W. Wilberg (pl. 8, 2) which shows long, rectangular pavers of white marble laid east-west in rows. When uncovered before the First World War, it was very well-preserved with the exception of the western corner which had been damaged. J. T. Wood mentions having found a decorative circular marble drain cover somewhere in the eastern half of the orchestra but does not give its dimensions or indicate whether it was found *in situ*.⁶⁷ Any evidence for drainage in the orchestra would naturally be of great interest for the roofing problem, but this feature, if it actually existed, is likely, as R. Meinel concluded, to have carried off water used for cleaning.⁶⁸ Pavers were cut to fit the curve of the podium's base molding and rested on the projecting edges of the stones supporting the podium, and on the early wall in the orchestra's east corner. Faint plaster lines on the molding's fillet give a thickness of ca. 0.06 m for these slabs.

The *pulpitum* rose 0.90 m above the level of the orchestra's paving. Its front wall (*proscenium*) was constructed of large limestone blocks 0.23 m thick, 0.62 m high, and from 1.10 to 1.56 m wide (pls. 22, 1; 29, 2).

⁶⁷ WOOD 1877, 52.

⁶⁸ MEINEL 1980, 123.

It terminates in a pair of narrow blocks 0.26 m (east) and 0.23 m (west) thick, that projected 0.26 m into the orchestra and – together with the square corner blocks – bracketed the *pulpitum* stairways (pl. 27, 1). Two of the large blocks display an elaborate configuration of cuttings (pl. 29, 2) for what must have been ornamental attachments (perhaps an acanthus scroll) but were clearly reused here as *spolia*, and would have been hidden behind the revetment.⁶⁹ The *pulpitum* was fronted by a base molding (pl. 30, 1) which differs in height and profile from that of the podium wall. It forms a corner at the small stairway parapets and continues with them to the ends of the bottom steps (pl. 27, 1). The long central segment supported a dado 0.12 m thick, which is not preserved. Its crown molding, entirely broken away, would have been carved into the series of slabs which edged the *pulpitum* paving.

2.3 The Scene (Plan 4)

The *pulpitum* and its *parodos* ramps separated the orchestra and *cavea* from the scene (plan 1; 4). This did not comprise a proper stage building. While similar buildings, like the Bouleuterion at Aphrodisias (pl. 54)⁷⁰ and Roman theaters like that at Aspendos⁷¹, contained genuine roofed back stage corridors with features such as staircases and alcoves with raised platforms, the scene at Ephesos was, in essence, a screen wall strongly reinforced with buttresses behind whose main functions were to enclose the auditorium on the south while supporting both the roof and the columnar display of the *scaenae frons* (plan 7). The construction of a short wall between the western pier and the Basilica Stoa (plan 1; pls. 30, 2; 43, 1) to control access from the *clivus sacer* did little to hide the non-architectonic nature of this space which served essentially as a drain to catch the runoff from the roofs of both buildings, in addition to providing a conduit for water from the Bath Gymnasium complex immediately to the east (pl. 1). None of its original wall surfaces were meant to be seen (pl. 30, 2), and some measures were taken to hide them from the view of those entering the building from the south.

2.3.1 THE SCENE WALL

The scene wall was less than 1 m thick, and was dependent for its stability upon a system of piers and buttresses whose placement seems to have been determined by the location of the major roof beams it supported (pl. 30, 3). Both wall and roof were anchored in the massive piers at the east and west corners which measured ca. 2.78 m by 2.38 m and are preserved today to a height of ca. 5.50 m (plan 1; 3; pl. 2). They are built of large blocks carefully joined without the use of clamps or dowels. Irregular coursing required that some blocks be set into shallow beds cut in the course below, a stabilizing feature that can be seen in the top of the western pier. Another device intended to enhance stability at these critical points is represented by a diagonal joint in the same surface which was probably repeated through alternate courses, although this cannot be checked. The east pier seems to have employed this device as well, but the stone is broken in the corresponding location. The west and south faces of the west pier, visible from the *clivus sacer*, were regular if utilitarian, undistinguished by special surface treatment, whereas the east pier, perhaps completely concealed, rose from the rear corridor as a stepped, irregular mass of partially shaped blocks.

The scene wall in both *parodoi* was constructed in two zones (plan 5). The lower zone, consisting of masonry of roughly finished blocks similar to that of the corner piers, rose to a uniform height of ca. 2.40 m above the level of the *pulpitum* to support a double-faced marble wall with a finely worked surface on the *cavea* side. Two heavy pillars (B–C and H–J) built up of single blocks 1.05 m wide projected 0.80 m into each *parodos*. Their bedding joints, roughly aligned through all four, followed the coursing of the east pillar but were independent from those of the western pillar. During a secondary construction of vaults to carry extensions of the upper *cavea*, the broad alcove formed by each pair of pillars was filled in, hiding wall surfaces which would have resembled the short lengths of wall adjacent to the doorways in the lateral bays. Buttresses, aligned with the pillars B to J and equal to them in width, extended ca. 0.70 m into the rear corridor (plan 1; pls. 30, 2; 40, 1).

⁶⁹ W. ALZINGER in his notebooks refers to them as *spolia*.

⁷⁰ BIER 2008, 145–168.

⁷¹ LANCKOROŃSKI 1890, 102–120, esp. 107–116 pl. 24–27; BIEBER 1961, 208–209; CAN 2005, 89–119.

Although firmly bonded with the wall they supported, their construction is irregular, consisting of rough-hewn blocks of varied formats piled one upon the other, employing neither clamps, dowels nor mortar.

Piercing this front wall in the end bays, interrupting the heavy masonry of the lower wall zone, are two doorways of squat proportion, each surmounted by a flat arch (SD 1 and SD 7; plan 5; pls. 31, 1–2). Their placement off center was clearly intended to bring them into alignment with the arched stairway entrances. Constructed of white marble and worked to a fine surface with a toothed chisel, they contrast strongly with the coarser walls into which they were built. The unmolded jambs, ca. 0.33 m wide, and made of either one or two blocks, equaled the thickness of the wall. They carry simple capitals 0.29 m high molded on all three sides. The outer jambs and the elements they supported were set into shallow cuttings in the pier faces. The inner jambs abutted the large wall blocks which were then stepped back to accommodate their capitals and the flat arches above them. Both sides of these arches, 0.45 m high, incline slightly outwards towards the top. The eastern arch consists of three voussoirs, the western arch of five. Both support a thin course which made up the final 0.17 m of the lower zone.

The western doorway has a cutting in its east jamb 1.23 m above the floor and 0.04 m in from the outer surface. 6 cm wide by 8 cm high and 3 cm deep, it was designed to hold a wooden beam which could be let down into a slot cut in the opposite jamb to secure a door (pl. 31, 3). The original paving between the jambs has been restored but the absence of sockets in the underside of the arch indicates that there were no permanent door leaves. Either these were planned and the necessary preparations for their installation never completed, or they were set into a wooden frame held in place by friction which has left no trace. The eastern doorway, in any case, displays no cuttings and apparently could not be closed.

Shallow slots, 0.17 m wide, cut in the wall immediately adjacent to the capitals (plan 5), suggest that traffic through these doors (and from the great arched lateral doorways) could be diverted from the *parodos* ramps and *pulpitum* directly to the *vomitrium* stairways, but any traces surviving in the paving to anchor either a permanent or temporary structure such as a screen wall or gate would have been covered by modern restoration, and there are no cuttings in the surviving portions of the *analemmata* directly opposite.

The rough masonry surface of the south wall shows numerous holes for metal hooks which secured sheets of marble revetment. Pairs of holes held hooks which secured pilaster bases. No fragments of revetment have survived *in situ*, although large patches of pink mortar poured in behind them still adhere to the walls. The west face of the pier adjacent to the west doorway (SD 1) bears patches of plaster applied in several layers over time (pl. 42, 1). The outer layer has traces of green and blue pigment which would seem to indicate that painted plaster replaced the marble sheeting in this area, perhaps at some late phase in the building's history.

The masonry type of the scene wall's upper zone continued for several meters north of the corner piers across the east and west ends of the *parodoi*, abruptly blending with the larger blocks of the great retaining wall at the *analemmata* (plan 3). It consisted of two faces with matching courses. The inner face has been mostly robbed but portions of the outer face are preserved to a maximum height of 52.46 m above sea-level in the lateral bays and above the arched doorway of the east *parodos* (pl. 32, 1).⁷² It was built of roughly shaped blocks with smooth bedding surfaces. Like the piers to which they were bonded, they utilized neither dowels nor clamps. Courses vary considerably in height. The narrower ones were normally shallow, leaving continuous slots into which the backs of the finely dressed blocks of the inner face were set. This permitted a kind of clampless bonding of the two faces through the thickness of the wall. In the extant portions, the equal rate of rise of the two faces is broken only above the arched doorway where a horizontal slot is cut in at the bottom of a relatively tall course (pl. 32, 1).

The preserved portions of the front wall's upper zone are located mainly in the *parodoi* (plan 5). It was articulated on the *cavea* side by a columnar architecture. The system began with a plain string course, 0.24 m thick, which projected out over the piers to carry tall pedestals. These were 1.585 m high and consisted of a shaft with joints near the top and bottom (pls. 32, 2–3; 33). The pedestals resting on the four supporting piers are roughly square and project a maximum of 0.77 m from the walls. The end pedestals are supported on the inner corners of the piers, which at pedestal level are L-shaped. These pedestals project only 0.40 m from the front wall and were set back 0.34 m from the edge of the string course. They were later hidden by the walls of

⁷² See also below chap. 8.2.1, inscr. 4.

petit appareil constructed to support the *parodos* vaults. Each carried a molded base for a corner pilaster. They were 0.325 m high, and included a plinth and an upper and lower *torus* bracketing two fillets and a *scotia*.

These pilaster bases occupied almost the entire upper surface of the tall pedestals, overhanging the shaft by 4.5 cm. The moldings of the bases and their supporting pedestals were cut to continue through the stretches of wall that connected them. One wall block, bearing the base molding of the tall pedestals, is preserved in the east bay, while the crown molding of the same course has left an impression in the mortar laid up against it in the construction of the vault-bearing walls of the west *parodos*. A dado block slightly shifted in the west bay is rabbeted at one side to accommodate the rear corner of the shaft of the tall pedestal to which it was clamped.

The western corner base (pls. 33; 34, 1) gives little information about the element it supported aside from that provided by two dowel holes with their pour channels set 2 cm in from the front edge. Its bearing surface measures 0.74 m by 0.64 m, but the block continues back into the wall. It is carefully dressed with a fine toothed chisel but shows no setting lines or *anathyrosis*. The upper *torus* extends around all three sides although it is separated from the lateral wall by only 4.5 cm. This gap is bridged at the back by a short extension of the base's upper surface which would have carried a corresponding extension of the pilaster shaft's lowest segment to form a corner with the adjacent wall. The original appearance of these lateral portions of the façade is clearer in the eastern corner where the base preserves enough information to permit the identification of fallen elements belonging to the elevation (pls. 33; 34, 2). As in the west corner base, the bearing surface is finely dressed with a toothed chisel but displays an *anathyrosis* consisting of a slightly sunken panel, 0.33 m square, made with a pointed chisel. There is also a small lewis hole in the center. A pair of dowel holes, supplied with pour channels from the sides, is set 0.20 m in from the front surface. There is no gap between base and wall. The *torus* molding was carved on only two sides while the third abutted the east wall, but the outer end of the pour channel and the corresponding setting line clearly indicate that, as on the west side, there was a small gap between wall and pilaster. There is also a small patch of fine tooling to produce a level bedding for an extension of the lowest pilaster block that was bonded into the east wall. A setting line in the plane of the front wall and a pry hole at the northern edge also help to establish the pilaster shaft's precise position.

These features permit the identification of two pilaster segments which belonged to these corner bases. A fallen block resting today on the east *analemma* wall, and on the unexcavated debris behind it, certainly belongs to the eastern corner pilaster (pl. 35, 1). Identical are the size and position of the dowel holes and their pour channels, the form and tooling of the *anathyrosis*, and the size of the lewis hole. The block is 0.98 m high and is "T"-shaped in plan. The side extensions are equal in thickness to the wall's facing blocks of which this formed a part. The vertical right edge is smooth and bears a clamp hole in its upper surface. The left extension was left rough at the end where it was bonded into the side wall. The pilaster portion is 0.64 m wide and 0.40 m deep. These dimensions leave room for a flare of ca. 0.05 m at the bottom of the shaft, but no blocks of this type have been located. The form of the capital surmounting these pilasters is also unknown. A second block belonging to the west corner pilaster now rests in the north aisle of the Basilica Stoa immediately to the south.

At some time in the building's history, a decision was made to increase the seating capacity, and vaults were constructed across the *parodoi* on which extensions of the upper *cavea* were carried to the scene wall (pl. 30, 3). The broad alcoves formed by the piers were filled in with *petit appareil*, a coursed masonry of irregular facing stones in thick mortar beds which contained numerous small stones and pebbles. These walls were capped with a leveling course of re-used blocks set between the shafts of the tall bases (plan 5). On this surface, 2.65 m above the level of the *pulpitum*, rested the south springing of barrel vaults 3.00 m deep which were faced with marble keystone arches. The position of the springstone in the east *analemma* wall and the cutting for the other (plan 1; pl. 27, 2) indicate that the southern springing of these marble arches was in line with pillars C and H, whose tall pedestals were partially dismantled to support them. These barrel vaults would have carried the extensions of the *diazoma* and perhaps *tribunalia*. Behind the outer ends of these vaults fragmentary remains of walls, set back 0.15 m from the edge of the levelling course, were built up like the lower walls in courses of roughly shaped stones in mortar. These would have supported sloping barrel vaults carrying extensions of the upper *cavea* (plan 6; 7). The flat-arched doorways (pls. 31, 1–2) were retained in this phase, set back in alcoves. Continuations for the walls supporting the sloping barrel vaults show neat corners above the levelling course, as do the sections of wall built over the tall pedestals opposite. The three preserved courses in the east *parodos* give a minimum height for the springing of the alcove arches which have not survived. There are no holes in this masonry for marble revetment. The walls bear traces of pink plaster near the paving.

2.3.2 SCAENAE FRONS

The long south wall, as it appears today, shows an awkward disjunction between the *parodoi* and the remains of the central portion that includes the five doorways and the pedestals of the *scaenae frons* which flank them (plan 4; 5). The impression is produced partly by the comparatively poor preservation of the stage architecture which stands to a maximum height of only 2.30 m. More important are the alterations made in the course of the mid-2nd century rebuilding, most notably in the redesign of the *scaenae frons*, which produced abrupt changes of scale and technique in contiguous features. Once the two major phases are disentangled, it will become clear that there was, in the pre-Vedius Bouleuterion, a unity of design across the entire width of the building. This was based, as in the *parodoi*, on two continuous horizontal zones – a massive lower zone built of large, roughly finished blocks revetted with sheets of marble, supporting well made walls of finely joined and dressed marble blocks – both vertically subdivided by a system of projecting column-bearing elements, essentially structural, but partly decorative in nature (pl. 45).

The roughly faced masonry of the *parodos* walls with its system of crudely built, but well-bonded buttresses continued through the scene, which was pierced by five doorways (SD 1–SD 5). The doorways SD 3 and SD 5 (plan 1) were clearly secondary features cut through the wall, at some point, to augment the original three, which show a more sophisticated construction technique.⁷³ The thresholds of these later doorways, laid upon the undisturbed wall course below, were made of re-used cornice blocks from doorways whose molded profiles are visible from the corridor side (pl. 35, 2). Each received two sets of pivot holes in its outer ends. The larger set was connected by a doorstop and held leaves that opened outwards on the corridor side. The second set, ca. 0.27 m to the north, was smaller and would have supported a less substantial door. One threshold bears vertical, radially tapered slots apparently for bolts attached to the door which could be let down to secure the gate from the inside. This system of relatively flimsy doors, and a pair of pry holes in the eastern threshold, suggests that regular stone doorjambs were planned but abandoned, probably when it was realized that the doorway thus formed would be only 0.68 m wide. It is not known whether inner and outer doors were used together or whether one replaced the other.

The three original doorway openings (SD 2, SD 4 and SD 6), representing the traditional stage doors in Greek and Roman theaters, formed an integral part of the wall. The central door, or *porta regia*, was 1.80 m wide, and the lateral doors or *portae hospitales*, 1.27 m wide respectively.

The lower portion of each jamb was made of a single block whose upper surfaces rose to a uniform height of 0.75 m above the threshold. The jambs were 0.85 m to 0.95 m wide and nearly equal in thickness to the wall. Each was cut back on the corridor side to accommodate door leaves in an open position, and was provided with cuttings to take a metal plate for pivots (plan 1). Above this level, the wall was stepped back as in the doorways in the ends of the southern *parodos* walls, and blocks were set in with segments of fasciated jamb moldings cut in their outer edges. These blocks also extended through the thickness of the wall and were cut back with continuations of the reveals for the door leaves.

The outer jambs in the east and west doorways (SD 2 and SD 6) bear remains of pier capitals (pl. 36, 1) identical in size, form and level with those in the *parodos* doorways (SD 1 and SD 7; pls. 31, 1–3), and we can assume that the other jambs, whose lower blocks terminate at the same height, carried these capitals as well. This is irrefutable evidence that the *pulpitum* was a secondary addition to an earlier plan, for the thresholds of the original stage doors lay at the same level as those in the *parodoi*. When the *pulpitum* was built, the jambs were refashioned above the higher floor level, receiving sockets and reveals, and thresholds were inserted with doorstops for leaves that swung open into the rear corridor. A small hole 0.09 m off-center above the doorstop in the western doorway would have received a bolt fastened to one of the door leaves securing the door from the inside. The other two thresholds do not have this feature and may have belonged to later repairs.

2.3.3 THE PEDESTALS

Of all aspects of the Bouleuterion, the column-bearing pedestals attached to the scene wall have received the most interest. This is certainly due to E. Fossel's theory that the building had originally served as a Council

⁷³ See below chap. 3.4 with notes.

House during the reign of Augustus, but was converted into an “Odeion” in the 2nd century and provided with a scenic apparatus.⁷⁴ This is only partially correct. Close observation will show that only the central portions of the four broad pedestals were built with the walls they front, and that these were then truncated and extended laterally during a subsequent renovation which added the two smaller pedestals 1 and 6 occupying the corners adjacent to the projecting piers at the entrances to the *parodoi*. All six pedestals in the final phase supported a crown course forming surfaces 1.50 m above the *pulpitum* paving. All but the two central crown blocks have survived, preserving dowel holes, setting lines, and pry holes for both column and statue bases (plan 4) which provide vital evidence for a reconstruction of the *scaenae frons*.⁷⁵

The broad pedestals, which supported paired columns, are built of roughly shaped blocks arranged in three vertical segments (plan 4; pl. 36, 3). The central segments resemble the piers in the *parodoi*, to which they are identical in width, surface treatment, and in the level of their horizontal joints. The lateral segments are coarser. Smaller blocks are occasionally set in vertically as space fillers. The wide joints and irregular gaps between the segments were filled with mortar containing small stones and pieces of terracotta roof tiles.

The crown slabs resting on these cores were 0.255 m thick with molded edges and were connected to tall base moldings by sheets of marble ca. 0.06 m thick held in place at the top and bottom by iron pins (pl. 36, 2). Base moldings and revetment were also secured directly to the stonework they masked, and pink hydraulic mortar poured in behind.

It is clear at a glance that the buttresses projecting into the corridor were built with the walls they supported, but the relationship between the walls and the broad pedestals fronting them is more subtle. A key to the original design lies in the marble string course (plan 4; pl. 36, 3) which ran all along the south wall of the *parodoi* separating the two wall zones and carrying the finely dressed upper walls and a columnar architecture which fronted them. The stretch of wall behind pedestal 5 has preserved four blocks and most of a fifth belonging to this course. They were joined by a single row of clamps, each ca. 0.19 m long, that were set ca. 0.20 m in from the northern face. The bar channels are 0.026 m wide and 0.005 m deep, the holes 0.03–0.035 m wide and 0.025 m deep.

A single cutting for a much larger clamp which ran north-south is preserved at the north face of the block on the central axis of the pedestal. The clamp hole and channel are 0.04 m and 0.03 m deep respectively and are both 0.04 m wide. This clamp was, in any case, substantial, and seen in conjunction with the elevation of the scene wall, its function is clear. It must have anchored a northern extension of the string course which rested on a narrower pillar, represented today by the two large blocks of the central segment of pedestal 5. The blocks of the string course are missing in the stretches of wall behind pedestals 2, 3 and 4, but judging again from the scene elevation they must have had the same arrangement. The extensions of the string course would have been 1.00 m wide, or equal to those carried by the piers of the *parodos*.

The builders seem to have had a very specific idea about how high the new pedestals were to be as they removed a block from the top of each of the original pillars and replaced them with slabs only 0.10 m high. Additional blocks were then added at the sides to support the broad crown blocks (plan 4; pl. 36, 3). In order to secure both the crown and the lateral segments which helped to support them, the wall was cut back as much as 20 cm to form shelves into which clamp holes and their channels were sunk (pl. 42, 2). The lateral clamps for the pillar shafts were quite long, measuring 28–43 cm in length. One end was let into its cutting in the top of the crown block, and the other swung down into a hole carved in the wall opposite. It should be noted that the blocks of the central segments which comprised the original, narrow pillars, follow the coursing of the wall and, like the buttresses, must have been bonded to it. The lateral segments, added later, had an independent coursing and thus required clamping.

In contrast to the four broad pedestals are the two corner ones which are constructed of very irregular stones squared only at their corners and set with greater amounts of mortar that contained large pebbles and pieces of brick and tile (plan 4; pls. 38, 1–2). They abutted the pre-existing piers with which they clash both in scale and technique. The string course, well-preserved behind the eastern corner pedestal 6, bears only a dowel hole in its upper surface near the north face but had no clamps, indicating clearly that these did not belong to the initial system of high pedestals. A single block of the string course preserved in the west corner has cuttings for a pair of clamps which connected it to an adjacent block on its east side. Its north face, like that of the rest of the

⁷⁴ FOSSEL 1967, 72–81.

⁷⁵ See below chap. 4.

scene wall, was shaved back in the second phase to effect, with a large clamp, a secondary bond between wall and pedestal (pl. 38, 2). Once the corner pedestals are removed, the reason for the locations of the first and fifth stage doors, off-center in their final phase, becomes clear. They were positioned between the axes represented by the buttresses, perhaps to emphasize the essentially load-bearing nature of the early, narrower, piers as the elements resting upon them ultimately supported the roof (pl. 30, 3).

2.3.4 PAVING OF PULPITUM AND PARODOI

The paving of both *pulpitum* and *parodoi* consists largely of ancient revetment and paving fragments reused by the modern restorers. The old photographs show large, rectangular sheets of white marble paving (pls. 6, 1; 12, 1), but there are no drawings and the paving pattern is not clear. The outer ends of the *parodoi* retain some large pavers made of a porous limestone which may represent secondary patching.

2.3.5 THE ENTRANCES FROM THE BASILICA STOA

The north wall of the Basilica is pierced by five doorways (BD 1–BD 5), two aligned with the low lateral entranceways (SD 1 and SD 7) and three with the doorways SD 2, SD 4 and SD 6 of the south wall (plan 1; pls. 38, 3; 39, 1–2). The differences in height were made up by stairways built into the thickness of the wall.

The jambs of the well-preserved central doorway (BD 3; pl. 39, 1) consisted of slabs of marble 0.35 m wide and 0.84 m deep that were set 1.81 m apart. They are carved on their south face with moldings which consist of three fascias, astragal, ovolo and *taenia*. The lower step, consisting of two blocks clamped together, extended slightly beyond the inner faces of the jambs and projected 0.42 m into the Basilica. A second and third step, each made of two blocks joined without clamps, were set in between the jambs. The upper step, made from a single block 0.48 m deep and 2.30 m wide, was cut back around the rear inner corners of the jambs directly behind which were sockets for door pivots. These consisted of shallow rectangular cuttings with round holes (0.10 m in diameter and 0.07 m deep) sunk in the bottom. It is unlikely that the two elements belonged to the same phase, however. Short channels projecting from the round holes, intended to prevent a metal socket from turning with the doorpost, would not have been necessary if the original hardware had included a square plate. It is more likely that the rectangular cuttings were later additions to hold the pivot plates of a door which replaced a more elaborate doorway structure. The door leaves, in any case, opened into the corridor and closed against a doorstep at the edge of the step which had a hole behind it for a bolt.

The two flanking doorways exhibit essentially the same technique and must have been built at the same time. The western doorway (BD 2; pl. 38, 3) was 1.15 m wide. A well-made footing resting on a rougher foundation course exposed by W. Alzinger's excavations projects slightly beyond the wall face to support the jambs and the first of two steps that are set between them. The broader top step contains the doorstep, locking hole and round sockets, of which only the eastern one shows traces of the square cutting. The eastern doorway (BD 4), 1.13 m wide, has three steps between the jambs, each made of a single block. No excavations were done here and the footing is not exposed.

The two end doorways are constructed in a fashion similar to that of the other three but also show significant differences. The eastern doorway was 1.04 m wide. The western doorway has lost its east jamb but had a width of about 1.23 m judging from the pry holes (plan 1; pl. 39, 2). Their lower rise required fewer steps which consisted only of the well-made footing and the broad block containing the doorstep and post sockets. These doorways also differ from the others in that their jambs are shallower, extending back only 0.53 m rather than through the entire thickness of the wall. This variation and the much cruder carving of the jamb moldings may indicate that they are of another phase.

The surviving portions of the jambs from the broad central doorway are broken at the top so we cannot know whether they were monolithic. The jambs of the four narrower doorways were built up in segments. As the largely preserved portions of their upper surfaces display no dowel holes, we must assume that the higher segments were clamped to the walls or even bonded with them. Records of the early Austrian excavations may contain evidence for their reconstruction.⁷⁶

⁷⁶ See below chap. 4.9 on the fallen arches found during the early excavation.

2.3.6 CORRIDOR

The long narrow space between the scene wall and the rear wall of the Basilica had, at least in its initial state, no special architectural treatment, and probably served no special function connected with either of the two buildings it separated (plan 1; 7; pls. 30, 2; 40, 1). A short wall joined the west pier with the Basilica (pl. 43, 1) preventing direct access from the *clivus sacer*. As the locking devices in the doorways of both buildings would have been superfluous with an open passage, we can assume that this wall or a predecessor was an original feature of the plan. Made of rough stones set in mortar, the wall is 0.20 m thick and preserved to a height of 1.00 m. The opposite end of the space is less well defined as it lies at the edge of the excavated area (pl. 40, 1).

The most important feature of this space is the drain (plan 1; pl. 40, 1), ca. 1.90 m deep and 0.30 m wide, running down the middle which must, at some point, have served to catch the rainwater from the roofs of the buildings on both sides (plan 7) while carrying off water from the Baths on the Upper Agora immediately to the east. Made of unshaped stones laid flat without mortar, its walls undulate in plan. Incorporated into its northern side is a boulder ca. 1.10 m wide and 0.85 m high. Worked to a level upper surface, it underlies the buttress behind pedestal 2 at a level +45.05 m above sea-level beneath the paving of the *pulpitum*. These rough walls have been seen as belonging to the foundations of the two buildings flanking them, but they appear to have served merely as revetment for the earthen sides of the channel. The slabs that today cover stretches of the drain, providing a precarious footing for those entering the Bouleuterion, are not original but replace a more regular series removed during excavations in 1966.

On his restored plan of the Bouleuterion, J. T. Wood indicated corridors formed by short walls connecting the five pairs of doorways giving access from the Basilica (pl. 4, 2). Traces of one of these walls flank the low eastern doorway on its western side, and E. Fossel's photographs show several more.⁷⁷ These must have served to hide the rough masonry surfaces and at the same time to support canopies that permitted passage in rainy weather. It is likely that these were in ruins when the rear wall was hidden behind a brick revetment. The springing of a brick arch on the western side of the easternmost buttress (pl. 43, 2) indicates that the broad spaces between the buttresses were made into alcoves of a blind arcade. In the brickwork of one of these, Fossel noted a segment of terracotta pipe which she believed to have been part of a drainage system connected with the roof.⁷⁸ Large limestone pavers are preserved between the buttresses which flank the first stage door.

2.4 The Tall Arched Doorways

The outer retaining wall was pierced at the ends of the *parodoi* by tall arched doorways which allowed direct access to the Baths on the Upper Agora to the east (plan 3; pl. 32, 1) and the official buildings lining the *clivus sacer* on the west (pl. 43, 3). A short flight of steps (pl. 40, 2) made up the difference in level of 0.55 m between the outer ends of the two *parodoi* of the Bouleuterion and these buildings which rested on broad terraces about 0.90 m above the Basilica. The eastern doorway was 1.46 m wide and 3.00 m high (up to the impost capital), the western doorway 1.66 m wide and 2.80 m high. Both doorways have unmolded jambs 0.44 m wide and 1.06–1.08 m deep which are built in segments of unequal height. At the upper ends of the jambs impost capitals with crown moldings on three sides supported keystone arches of five voussoirs carved with fascias moldings on both faces (pls. 16, 1; 41, 1).

The top of the second step of the western doorway was level with the stylobate of the Rhodian Peristyle. A third step, apparently added to serve as a threshold, bears at least two sets of cuttings for doorposts (pl. 40, 2). The south impost was cut in near its outer face to receive the top of a doorpost or frame which was strengthened near the top and bottom by metal elements anchored in small rectangular holes in the jamb. Double door leaves could be secured from the inside by a bar that was inserted into a socket in the northern jamb and lowered into a curving groove opposite. Rectangular holes in the intrados of the arch supported a semicircular grate that rested on the impost blocks. A photograph shows this doorway blocked by a well-made wall constructed of stone and brick in mortar plastered on the inside, which seems to belong to a late, probably Byzantine phase (pl. 46, 2).

⁷⁷ FOSSEL 1967, *passim*.

⁷⁸ FOSSEL 1967, 75; MEINEL 1980, 125.

The eastern doorway (pl. 32, 1) was blocked more deliberately and probably much earlier by a platform-like structure which occupies almost its entire thickness to a height of 1.25 m above the top of the second step. The jambs are finely finished with a toothed chisel from this level to the top, and the impost capital is more elaborately carved than its counterpart in the west, but the surface below the level of this feature was left rough. The jambs and the voussoirs also lack the cuttings for hardware to secure a gate and lunette grill, so the platform was probably an early addition to a doorway which was never used for through traffic. A wall of unshaped stones and brick fragments with a plastered surface on the plane of the doorway's outer face produced a deep niche which may have held a statue.

(L. Bier)

