ADALYA 24, 2021

The Stylistic Features and Stonework Details of the *Prohedriai* and Lion's Feet in the Metropolis Theater

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Abstract

The theater unearthed within the scope of the archaeological excavations in the ancient city of Metropolis in the Torbalı district of Izmir province attracts notable attention with its *prohedriai* (seats of honor) and lion's feet. Within the scope of this study, five *in situ prohedriai* found in the theater and 120 from a total of 150 lion's feet from the *koilon* were evaluated. Among the *prohedriai*, the seat with griffin's feet differs from the other four *prohedriai* in form and decorative features. Eighteen different stonework characteristics were identified on the lion's feet. The aforementioned stonework details of lion's feet, which vary at the lower *koilon*, appear in a standard form and with stylized stonework at the upper *koilon*. Therefore, 17 of the 18 groups examined, based on 18 different stonework renderings of lion's feet supports, belong to the lower level of *koilon*. These *prohedriai* and lion's feet were then compared with their counterparts found in the architecture of Greek and Roman theaters and various public buildings. The *prohedriai* and lion's feet of the Metropolis theater are of importance since they survived *in situ* and stand as one of the best-preserved examples of architecture in a Greek theater.

Keywords: Metropolis, theater, Ionia, *prohedria*, lion's feet

Öz

İzmir'in Torbalı ilçesinde bulunan Metropolis Antik Kenti'nde yürütülen arkeolojik kazı çalışmaları kapsamında ortaya çıkarılan tiyatro, sahip olduğu *proedria* (soylu koltuğu) ve aslan ayaklı konsollar ile dikkat çekmektedir. Yapıda bulunan *in situ* beş *proedria* ve *koilon*'daki 150 aslan ayaklı konsolun 120'si bu çalışma kapsamında değerlendirilmiştir. *Proedria*'lar arasında yer alan griphonlu koltuk form ve bezeme özellikleri bakımından diğer dört *proedria*'dan ayrılmaktadır. Aslan ayaklarında ise 18 farklı işçilik özelliği tespit edilmiştir. *Koilon*'un alt kademesinde değişkenlik gösteren söz konusu aslan ayaklarının işçilik detayları *koilon*'un üst kademesinde standart bir form ve stilize bir işçilikte karşımıza çıkmaktadır. Dolayısıyla 18 farklı işçilikten yola çıkarak oluşturulan 18 grubun 17'si *koilon*'un alt kademesindeki aslan ayaklı konsollara aittir. Çalışma kapsamında incelenen *proedria* ve aslan ayakları Hellen ve Roma tiyatro mimarisindeki ve çeşitli kamu yapılarındaki benzerleri ile karşılaştırılmıştır. Metropolis Tiyatrosu'nun *proedria* ve aslan ayakları *in situ* olmaları ve Hellen tiyatro mimarisinin en iyi korunmuş örneklerinin başında gelmeleri açısından önem taşımaktadır.

Anahtar Kelimeler: Metropolis, tiyatro, Ionia, *proedria*, aslan ayağı

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I would like to extend thanks to Prof. Dr. S. Aybek, the head of the Metropolis excavation, for his constructive guidance. In addition, I would like to thank Dr. E. Kaya for making the English translation of the text and also Archaeologist Ş. Menteşe for the drawings of the lion's feet.

Introduction

Metropolis is found on a hill and surrounding slopes between the villages of Yeniköy and Özbey in the Torbalı township of Izmir province (fig. 1). The city is identified as an Ionian city pursuant to the Ionian legend on the civic coins of Metropolis.[1] The name of the city has been identified with the Mother Goddess. Two cult caves in the Uyuzdere Valley are located in close proximity to the city. These are found on the skirts of ancient Gallesion Mountain (today Alaman Mountain), and the votive offerings found in them were dedicated to the Mother Goddess. Further, the inscription Meter Gallesia, found on the inscriptions of Metropolis, marks the role of the Meter cult in the foundation and naming of the city.[2] The region has gained strategic importance from the end of the seventh century BC onwards. The fortification structures erected on the hills overlooking the Torbalı Plain during this period were intended to control the main road between Ephesus and Smyrna. This route was divided into two branches in the plain. One branch led to Smyrna, whereas the other formed the Ephesus-Sardes route. This main road passed Metropolis and reached Sardes through the Karabel Pass. Its importance has been preserved from prehistoric times to the present and had a great impact on the economic and cultural development of the region. It is possible to encounter finds from the Early Bronze Age to the Middle Age in Metropolis.[3]

The well-preserved *prohedriai* and lion's feet in the theater are among the best examples of Hellenistic theater architecture (fig. 2). With a capacity of 4000 people, this theater has been excavated in the years 1990-2001, 2003, 2007 and 2018-2019. Besides the material used in the theater, the architectural technique and the stonework features exhibit extremely high quality as is similarly the case with the *prohedriai* and lion's feet. The theater was built in the second century BC and is divided into two parts by a *diazoma*. There are 12 rows of seats in the lower part, whereas there are 16 in the upper part. The floor of the orchestra was formed by

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1 Head 1892, 176-81, nos. 6, 11-13, 15, 29, 33-34.

2 Keil and Premerstein 1914, 103, fig. 63.

3 Schachner and Meriç 2000, 85-87. The strong fortification walls built in isodomic technique surrounding the acropolis indicate that the urbanization process began in the third century BC. Theater, *stoa*, and *bouleuterion* and other official buildings mark the prosperity level of the city which grew and prospered in the second century BC with the support of the Pergamon Kingdom; see Dreyer and Engelmann 2003, 93; Aybek et al. 2009, 73-100. The urbanization process of Metropolis continued during the times of Augustus and Tiberius; see Meriç 1982, 52, IN 3, 125, fig. 31. The repairs and new architectural arrangements in the theater and *bouleuterion* suggest that Metropolis was among the cities hit by and damaged during the earthquake in AD 17 which affected all western Anatolia. As of that date and onwards new residential areas, baths and sports complexes and commercial spaces were built, many old buildings were repaired and brought back into service to meet the demand by increasing population; see Aybek 2016, 113. In the second century AD, Metropolis stood as a planned city with its sanctuaries, public buildings, civil residences and intersecting streets and avenues formed despite the hilly structure of the city; see Aybek and Arslan 2015, 30. The construction of a large bath and palaestra complex in Metropolis in the reign of Antoninus Pius who supported many cities in western Anatolia marks the prosperity level the city reached. Witnessing many severe earthquakes and Goth raids, the cities in the region fairly suffered in the third century AD; see Külzer 2011, 30. The construction work in the city seems to have continued sustained by the smaller budgets between the fourth and sixth centuries AD. Moreover, other interventions of repair, renovation and functional alteration nature in the existing buildings have been observed. However, the increase in the number of coins dated to the same period indicates that the city was highly prosperous; see Aybek et al. 2009, 59-60. The increasing strength of the Turkish principalities in Anatolia necessitated the reinforcement of the Byzantine defence structures. The Byzantine Castle in Metropolis strategic location of which gained importance was built or underwent large-scale repairs in the Laskaris period. (AD 1204-1261); see Aybek et al. 2009, 110-11. The Ottoman sources mention a castle named Kızılhisar which should have been situated near Torbalı; see Kayış 2012, 28-30. The Metropolis Castle fits this description. The Byzantine Castle must have remained in service for a while in the Ottoman period. After the region completely came under the control of the Ottoman Empire, the settlement must have moved to the location where today's Torbalı is situated on the plain; see Aybek 2009, 21.

the fill of soil and stone chips in the first construction phase, while it was covered with marble slabs in the early Roman imperial period. The *prohedriai* are thought to have been placed where they are today and so arranged after the earthquake in AD 17. The skene built in the Hellenistic period is among the elements renewed in the Roman imperial period. The stage building, measuring 20 x 7.5 m in the Hellenistic period, was rebuilt and enlarged to 30 x 9 m. The skene received the architectural form of a monumental *scaenae frons*. The lion's feet and *prohedriai* were in use in the Roman imperial period and evidence a tradition from the Hellenistic phase of the theater.

The *prohedriai* and lion's feet form a group of original works from the theater. The examples evaluated in this group were selected from the well-preserved examples which are deemed to be proper for inclusion in the classification. All five *prohedriai* (P1-P5) located in the orchestra exhibit different stonework characteristics. Therefore, instead of artificially categorizing the *prohedriai*, the form and stonework characteristics were respectively identified in detail. Then the examples were compared with *prohedriai* with similar characteristics from other ancient theaters, cities or museums, and their common features were underlined. Although the *prohedriai* demonstrate differences in their fine stonework details, close or common features in material, form and dimensions could clearly be identified. The lion's feet, on the other hand, bear greater importance for the scope of the study. The 120 lion's feet evaluated were classified according to their distinctive stonework characteristics. When examining the lion's feet, special attention was paid to identify and group works by the same master to attempt to delineate how many masters may have worked on the construction of the theater. In this respect, while the details necessary to identify the stonework characteristics of a master were considered, common features with no distinguishable nature were left out of the classification.

The criteria for classification are as follows:

- The order and number of the bulging muscles on the kneecap and the method executed to separate them into parts (by incising deep lines or adding vein pattern).
- The length of the bone and ligament between the knees and paws as well as the depth and distance between them.
- The number of joints in the order of the claws and the treatment of the hairs on the joints.
- The distance and depth between the claws and the direction of the claw.
- The direction of the pointed nails at the tips of the claws.

The points left out of the classification criteria due to the lack of distinguishable characteristics regarding the decoration of lion's feet are as follows:

- The preference of stone profile used in the seat.
- The routes of the protruding veins on the kneecaps.
- The number and position of the cartilage and joint bones clustered on the sides of the knee.
- The height of the base serving as the footrest.
- The color and type of the marble.
- The dimensions of the block.

Even single examples of lion's feet classified by this criteria can provide a constructive effect on the process and may form a group which does not necessarily imply that a master

worked on just one piece. There are 62 lion's feet at the lower level of the *koilon* which have not survived, as well as the poorly preserved examples left out of the evaluation. In order to categorize of lion's feet, stonework details must be distinguishable. They exhibit certain typological differences in nature. The 18 groups of lion's feet were then compared with the *prohedriai* to identify the masters who worked on both the lion's feet and the *prohedria*. This methodology aimed to analyze the masters who worked in the construction of the theater reflecting their own style on the stone and to distinguish these as individual styles through the typological classification. It also aimed to question whether the same masters worked in different buildings of the city by comparing the examples of the theater with those from the *bouleuterion*, built in the same period as the theater, along with other lion's feet from different areas of the city. Since all the lion's feet are thought to have been carved during the theater's first construction phase in the second century BC, a proper chronological distinction in classification has not be conducted since the evidence regarding construction phases in the Roman imperial period covered by the *koilon* is yet to be acquired. Therefore, chronology may not a criterion in the classification of the lion's feet. Ephesus, approximately 25 km from Metropolis, had a major influence on the urbanization, social, cultural and economic development of the city. Therefore, the stonework characteristics of the *prohedriai* and the lion's feet of Metropolis have often been compared with the Hellenistic examples from the Ephesus theater. Besides, the examples of *prohedriai* and lion's feet among the Hellenistic and Roman theaters and *odeion*s in Anatolia were examined to identify similar stonework characteristics.

The Function and Place of *Prohedriai* and Lion's Feet in Theater Architecture

The word *prohedria* means the right to watch performances from specially reserved seats and, unlike other citizens who come to watch the performances, no fees were charged to those seated in these seats.[4] Those so privileged could be a priest, noble citizen or administrator in the city.[5] Especially the priests of Dionysus had the right to sit in such seats. The religious rituals performed in honor of Dionysus had a great impact on the formation of Greek theater architecture and theater culture. Therefore, there usually was a Dionysus Temple associated with the theater in many cities.[6] In addition to the aforementioned people, benevolent citizens, representatives and citizens of foreign cities, orphans of war, and those who deemed worthy to be rewarded were granted the right to sit in the *prohedria*. An inscription found in Xanthus mentions a father and son honored with this lifelong privilege.[7] The inscription on the *prohedria* found in the Dionysus theater in Athens records that the seat belongs to the Dionysus priest.[8] *Prohedriai* similar to the example of Athens have also been found in Delos and Priene; however, no inscription indicating they belonged to a Dionysus priest has been found.[9] The number of *prohedriai* in the orchestra or at the lower *koilon* is usually more than one. *Prohedriai* in the center belong to Dionysus priests and are distinguished from the others by both their decorations and stonework.[10] Metropolis P1, which fits this description, is different from the other

4 Ferrero 1990, 82.

5 Bieber 1961, 70-71.

6 Ferrero 1990, 82.

7 Özdilek 2011, 210.

8 Dörpfeld and Reisch 1896, 45.

9 von Gerkan 1921, 22.

10 Ferrero 1990, 82.

four examples in terms of decoration and stonework. However, no indication of a temple or sanctuary dedicated to Dionysus has been recorded in Metropolis pursuant to the archaeological excavations and research carried out so far.

The positions of the *prohedriai* in the orchestra are in accordance with Greek theater planning. The *prohedriai* were ordered following the circular form of *koilon* on the *euripus* - on the side facing the orchestra - in the Hellenistic period when the orchestra was formed by an earth floor. They were placed in their current position - where they remain *in situ* to this day - after the earthquake in AD 17. The orchestra floor was covered with marble slabs as the part of a series of renovations carried out in the theater after the earthquake. In this context, the *prohedriai* were placed between the first row of the *koilon* and the *euripus* (figs. 2-3). However, the limited space designed for the *prohedriai* entailed additional arrangements in the first step of the *koilon* and within the canal.

The lion's feet limiting the seating rows at both ends of the *koilon* have different forms, decorations and stonework features that vary in both regional and architectural aspects.[11] The stylized animal legs were preferred over the detailed treatments of the paw in many examples. The lion's feet that originated in the exedras of the Archaic period formed a popular motif in the theaters of Anatolia from the Hellenistic period on.[12] Beside Metropolis, lion's feet have been observed in detailed or stylized forms in other Hellenistic and Roman theaters.[13] In addition, lion's feet found in some *odeion*s date to the Roman Imperial Period.[14] Apart from Anatolia, lion's feet were placed in the whole *koilon* or in a few special rows in some theaters built in the western style in Greece, Albania and Italy.[15]

The Technical Aspects and Stonework Features of the *Prohedriai* and Lion's Feet

The *prohedriai* and lion's feet in the theater, otherwise rarely seen in Anatolia's ancient theaters, hint that different masters may have worked together. Five *prohedriai* (P1-P5) and 118 of the 120 (L1-L120) lion's feet detected and evaluated in Metropolis are located in their original places in the theater. A vast majority of the lion's feet in the upper *koilon* especially have not survived until today. This is due mainly to the use of such architectural elements as spolia in different structures or being burnt for lime in kilns after the theater had lost its function.

The marble used to carve the lion's feet and *prohedriai* were obtained from local quarries near Metropolis.[16] This marble consist of a grey top layer, a light grey middle layer, and a white bottom layer. This is the most common marble type encountered in the quarries around

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11 Isler 2017, 113.

12 von Thüngen 1994, 18.

13 Hellenistic theaters with detailed lion's feet: Miletus, see Krauss 1973, 89-90, figs. 90-96; Rhodiapolis, see Özdilek 2012, 67, pls. 10-11; Ephesus, see Styhler-Aydın 2015, 425, fig. 5; Erythrae, see Isler 2017, 113. Hellenistic theaters with stylized lion's feet: Arycanda, Bargasa, Stratonikeia and Phocaea, see Isler 2017, 113. Roman theaters with detailed lion's feet: Magnesia ad Maeandrum, see Bingöl 2005, 141-43, 241-43; Tlos, see Korkut and Özdemir 2019, 798; Pergamon Asclepeion theater, Prusias ad Hypium, see Sear 2006, 348, 359; Side, see İzmirligil 2003, 276. Roman theaters with stylized lion's feet: Aizonoi, Hierapolis, see Sear 2006, 325, 338.

14 Ephesus, see Bier 2011, 26, 33, pls. 4.1, 23.2; Parion, see Başaran and Ergürer 2012, 252, fig. 3b; Aphrodisias, see Bier 2008. The lion's feet in different style were carved at the corners of the backed benches placed on the first row of the *koilon* in the Aphrodisias theater built in the early imperial period; see de Chaisemartin and Theodorescu 2017, 5-6, pl. 7. Kibyra (stylized lion's feet).

15 Isler 2017, 113; Gilkes 2003, 130-31, figs. 6.31-6.32.

16 We would like to thank Prof. Ali Bahadır Yavuz in the Department of Geology of the Faculty of Engineering at Dokuz Eylül University for providing information regarding the marble types used in the theater and the quarries.

Metropolis. The marble was mainly obtained from the quarries of Kaplancık, Sağlık Üstü (Ahmetli), and Belevi located 5 km north of the city and at the Hasançavuşlar quarry in Tire.[17] The quarries in Kaplancık and Belevi are still active. Regarding the grey marble, variances such as tone difference and being veined or not may depend on the section of the quarry from which it is cut. In other words, even when marble is quarried from the same quarry, the stone may have different tones, patterns and foliation in line with a particular section. Interestingly, two marble samples with a very similar tone, pattern and natural features may belong to different quarries. Therefore, although it may be cautiously claimed that the white marble used in the theater was quarried from Kaplancık or Sağlık and the grey marble from Hasançavuşlar or Belevi, classifying the marble based on the quarries can only be done pursuant to archaeometric analysis.

A. Prohedriai

The fine stonework of the lion's feet, *prohedriai* and altars stands as the most important plastic art identified in the theater (fig. 2). There are five *prohedriai* surrounding the orchestra in the theater (P1-P5). Each was carved out of solid marble. P1 with griffin's feet has a height of 1.17 m, a width of 0.74 m, and a depth of 0.47 m. The width of the seating is 0.59 m, whereas the depth is 0.40 m (fig. 4). The dimensions of P2 are 1.13 x 0.73 x 0.73 m. Its semi-circular seating is 0.56 x 0.45 m (fig. 5). The dimensions of P3 are 1.15 x 0.75 x 0.73 m, while the dimensions of the semi-circular seating are 0.58 x 0.45 m (fig. 6.P3). The dimensions of the thunderbolt relief on the backrest of P3 measures 21 x 12 cm, while the garland relief of vine leaves is 35 x 28 cm. The dimensions of P4 are 1.22 x 0.74 x 0.75 m, whereas the semi-circular seating measures 0.57 x 0.45 m (fig. 6.P4). The dimensions of the shield motif on the backrest of P4 are 30 x 20 cm, and the caduceus measures 44 x 13.5 cm. The dimensions of P5 are 1.24 x 0.79 x 0.57 m, while the dimensions of the semi-circular seating are 0,61 x 0,44 m (fig. 6.P5).

The most quality stonework among the *prohedriai* is found in noble seat P1 (fig. 4) with its griffin ornaments.[18] One feature that distinguishes P1 from the other *prohedriai* is that an eagle's claw - an element of griffin iconography - was executed on the paws instead of a lion claw. The high-quality stonework of the *prohedria* with griffin's feet, which distinguishes it from the other four examples, obviously indicates it was carved for the most distinguished person hierarchically among the audience who came to the theater. However, it bears no inscription and has not been placed in a privileged position in the seating plan.

The other four *prohedriai* are very close to each other in form (figs. 5-6). The backrests surround the semi-circular seating sections. This is followed by the cubic-shaped lower section leaning against the first row of the *koilon*. The parts of the first row corresponding to the seats have been slightly trimmed since they protrude over the euripus. This form is one of the features distinguishing the *prohedria* with griffin's feet from the other four *prohedriai*. The backrest of the *prohedria* with griffin's feet continues in the form of a semicircle down to the ground. The backrests of other examples form a semicircle down to the level of the seating,

17 Aybek 2009, 31-32.

18 The *prohedria* with griffin's feet exhibited in the theater today is a replica carved out of monolithic marble. It was created by the sculptor Sinan İlhan who used the pantograph technique on a mold of the original work now in the Izmir Archaeological Museum. For a detailed description of the work, its style and plastic features, see Aybek 2009, 118-20.

then evolves into a cubic form below. There is one lion's foot on both corners of the front façade of this cubic-shaped section facing the orchestra. The details of the legs and large paws are quite distinctive. Excluding the *prohedria* with griffin's feet, the four *prohedriai* are quite similar in form although the stonework details of the lion's feet vary. This difference is also evident in the profile details. They are thought to have been carved by different masters from the same workshop due to the close similarities in size, form and material, but with differences in details. The most prominent difference between P3 and P4, which display quite similar features, is evident in the profile details (fig. 6).

An examination of the lion's feet belonging to P2 indicates that the details of the muscular legs are separated by joints (fig. 5). The bulging, oval and protruding form of the knees resembles the human knee structure. The strong muscles, divided into pieces by deep lines, display an imposing posture. The ligaments or bones extending from the knee to the paws are indicated as long bands under the skin. The claws are quite large. Both legs have four claws, whereas each claw has two joints. The joints are rounded and bulging in form. The gaps between the joints are indicated by deep lines. The lower joints are larger than the upper ones. There are incised feathers with indistinct details on the paws. The pointed and thick-bodied nails carved on the claws face the direction they were placed. The feet step on a low base, and the area between the two feet is slightly concave.

The details of the knee in the lion's feet of P3 form a muscular leg as in P2 (fig. 6.P3). The strong knee muscles divide into parts by deep lines forming an imposing posture. The distinction between P3 and P2 lies in the treatment of the bone and ligament details extending from the knee muscles to the paws. While these details are indicated by deep lines in P3, they are shown in protruding form in P2. There are four claws on both legs with each claw having two joints. The joints seem superficial compared to P2; however, the details on the joints are quite distinct. The large and pointed nails on the claw tips of the right paw are directed slightly to the right and those of the left paw to the left. The feet step on a low base, and the part between the legs is slightly concave. There are two reliefs - one on the right and the other on the left - on the exterior of the backrest of P3. The relief on the right is the thunderbolt of Zeus whom we are familiar with from Metropolis civic coinage.[19] There are three pointed tips on both sides emerging from the body which resemble a double-sided trident. The pointed sticks in the center were carved thicker than the ones on the sides. There are parallel incised cross-hatchings on each and two wings in relief pointing down in the center of the depiction. The wings and the position of the thunderbolt give the impression of floating in the air. There is a wreath in relief formed by the vine leaves on the left side of the backrest.[20] There are ten vine leaves on both sides of the wreath, the stems of which are attached to a branch both on the right and the left. These two branches, to which the leaves are attached, are interlaced and tied above. Two plane seeds applied side by side are also attached to the branch. The branches are

[19] Aybek et al. 2009, 56. Zeus, the chief god in Greek mythology, was worshiped under the epithet of *Krezimos* in Metropolis. The Sanctuary of Zeus *Krezimos* was unearthed on the northern slope of the acropolis in 2015; see Aybek and Gülbay 2019. The thunderbolt, the attribute of Zeus, is seen on coins struck in Metropolis, as well as depicted on an altar dedicated to Zeus in the city; see Gülbay 2018. Although Ares stands as the chief god of the city, Zeus seems to have been adopted by the people of Metropolis at least as much as Ares and held an important place in the belief system of the city.

[20] The iconography of vine leaves in theaters can be evaluated as a reflection of Dionysus. Located right behind the eastern analemma wall of the Metropolis theater, the reception hall with mosaic stands out with the theater figures and Dionysian-themed mosaics on the floor. The reception hall is thought to had been built in the second century AD and served as a place of social gatherings associated with theatrical activities.

tied to each other between the seeds and form a circular wreath. A similar decorative arrangement in which the vine leaves and plane seeds are treated together can be seen in the *probedriai* of the Priene theater.[21]

The muscular knee structure of P4 is divided into parts by deep lines as in P2 and P3 (fig. 6.P4). The bone and ligament extending from the large bulging knee to the paws are in the form of thin, protruding extensions as in P2. Both legs have four claws each. The depths between the claws are indicated by the lines. The claws have three joints growing larger from the top to the bottom. There are feather details arranged by two series of parallel horizontal incised lines divided into two on each joint. Five of these are combed to the left, whereas the other five are combed to the right. However, these feather details are not observed on the outer two claws of the left leg. The large and pointed nails at the claw tips are straight. The feet step on a low base. The part between the legs is slightly concave. There are two relief depictions on the exterior of the backrest of P4 just as in P3. The one on the right is a hexagonal shield.[22] The shield is divided in two by a raised, long line leading from top to bottom. There is a boss right in the middle of the shield accompanied by the vine leaves on both sides. This boss and the vine leaves horizontally divide the shield into two and form four separate parts. A pattern arranged by seven vine leaves attached to the right and left of the branches extending downwards in zigzags take place in each part. The depiction on the left is the caduceus of the god Hermes.[23] The base of the staff in the vertical position is thick and pointed. There are two curving snakes interlaced around and form two rings on top of the scepter. The heads of the snakes touch and face each other. Two wings, one on the right and the other on the left, are attached.

Before the examination of the lion's feet of P5, it should be noted that this seat is the most unique type, unlike P2, P3 and P4 which have similar forms (fig. 6.P5). For P5 is approximately 20 cm shallower than the other three *probedriai*. Similarly, the lion's feet of the other three *probedriai* examples remain within the borders of the seating; however, the lion's feet of P5 protrude. The front façade is slightly concave in the other examples, yet straight in P5. Finally, P5 has a foot base which is not seen in any other *probedria* including P1. The examination of the stonework details of the lion's feet reveals distinct differences. The lion's claws of the other examples curves forward, but the claws of P5 are straight in form. The muscles of the large bulging knee are divided into parts by the veins. The vein details have not been left as deep lines as in the other *probedriai*. These lines, however, have been successfully indicated with curved and thin protruding veins. There are cartilages and joint bones clustered in three or four on both sides of the knees. The gaps in between are engraved by the deep lines. The

21 von Gerkan 1921, 22, pl. xi.

22 The vine leaves observed on the shield motif can be associated with the Dionysian theme highlighted in P3. On the other hand, the angular form of the shield motif is reminiscent of examples dated to the Roman period. In this context, the theater may have been reorganized for gladiator fights during the Roman imperial period. If so, the shield motif might have been engraved on P4 afterwards. However, unlike many theaters in Anatolia, the orchestra of the Metropolis theater may be clearly deemed to have undergone no functional change to hold gladiator fights. Therefore, it would be more convincing to state that the similarity in form between the shield motif of P4 and the Roman examples does not necessarily indicate a functional change in the theater.

23 The number of finds that can be associated with Hermes in Metropolis is quite limited. There has yet been evidence of Hermes holding a prominent position in the city. However, a similar example of the caduceus in relief in P4 has also been encountered on a block in the theater of Aigai, a city in Aiolis; see Sezgin et al. 2020, 473, 486, fig. 7. This point of view demonstrates that further research is required on the status of the god Hermes in ancient theater architecture and culture.

bones and ligaments extending from the knee to the paws are quite distinct and protruding. There are deep gaps in between. There are four claws on both legs, while each claw has three joints. The joints are emphasized by thin horizontal lines. A feather impression was intended to convey by the inverted triangle-shaped decorations on the middle joints. The large and pointed nails on the tips of the claws are straight.

Apart from P1, which marks a completely different technique and stonework in decoration and form, the other four *prohedriai* were seemingly produced by different masters. This is particularly implied by the differences in fine stonework. A close look at the Priene theater with its five *prohedriai* reveals common elements in the stonework of the *prohedriai* - also the case in the *prohedriai* in the Oropos Amphiareion theater. The stonework characteristics in the lion's paws of P3 and P5 are also encountered in the lion's feet at the *koilon* (G5, G11). This may imply that the sculptors who were in charge of the *prohedriai* also worked at the *koilon*. The examination of the knee anatomy of P2 and P4 suggests the stonework of muscle and joint details in the examples also observed in the lion's feet at the *koilon*. However, the details of the paw in P2 and P4 have not been attested in any other example.

Similar examples of the five *prohedriai* in the Metropolis theater may be found at centers in close vicinity to Anatolia. The seat arrangement with griffin motif of P1 is especially a common type.[24] Numbers P2, P3, P4 and P5 are of a far more common type. A survey in Anatolia demonstrates some similarities in form and characteristics of the *prohedriai* from the theater in Magnesia ad Maeandrum dated to the first century AD with P2, P3, P4 and P5 from Metropolis.[25] However, these *prohedriai* were not carved out of monolithic marble as in Metropolis. Another example comes from Letoon. However, it is a greatly damaged seat. Compared the parallel examples in Greece, the similarity with the *prohedriai* in the Oropos Amphiareion theater dated to the second century BC draws attention.[26] A *prohedria* with an inscription placed in the third row of the *koilon* from the Dionysus theater in Athens is similar to the examples of Metropolis.[27] The *prohedriai* of Priene's ancient theater have a unique form and decorative treatment. However, the treatment of the lion's feet is similar to the examples of Metropolis.[28]

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[24] For an example dating to the Late Hellenistic period from the Parthenon pronaos displayed at the Acropolis Museum of Athens, see Casson 1921, 278, no. 1366; Aybek 2009, 119. For *prohedria* of marble from the Roman period displayed in San Gregorio Magno, Rome, see Richter 1954, 271, pl. 49; Aybek 2009, 119. For a *prohedria* dating to the Roman period exhibited in the Isabella Stewart Museum, Boston, see Richter 1954, 271, pl. 50; Aybek 2009, 119. A *prohedria* from the Roman period was found in the Ephesus theater and is now displayed at the Vienna Art-History Museum; see Heberdey et al. 1912, 16; Styhler-Aydın 2017a, 439-40, pl. 431, fig. 761. There is a marble *prohedria* in the Stratonikeia theater. In the Aphrodisias theater, the griffin motif was also executed on the side ornaments of the exedras, which constitute the first step of the *koilon*. *Prohedria* P1 in Metropolis is one of the best-preserved examples of all its counterparts. Nevertheless, all the examples cited above have the wing details of the griffin depiction, while a few of them also have palmette motifs on the back as in P1. Besides, a seat with griffin motif, found in Ahmetbeyli near Ephesus, is exhibited in the Izmir Archaeological Museum. However, the head of the figure indicates a lion, not an eagle. Another example is the marble *prohedria* found in Mytilene; see Pococke 1745, 15, pl. 39. There are griffins on both sides of this *prohedria*, which attracts attention with its splendid ornaments. However, the griffins are placed to step on the armrests of the *prohedria*.

[25] Bingöl 2005, 130-32, 226-27.

[26] Dilke 1948, 180.

[27] Isler 2017, 128.

[28] von Gerkan 1921, 21, fig. 1.

B. Lion's Feet

A total of 636 lion's feet blocks was used following the *koilon* plan of the Metropolis theater, of the 150 lion's feet that have survived until today, 143 are *in situ* (fig. 3). Different technical and stonework features have been observed in the lion's feet at the *koilon*, as in the case of *prohedriai*. Besides, the lion's feet at the lower *koilon* were elaborated, while the examples at the upper *koilon* were left stylized. Therefore, the roughly carved examples at the upper *koilon* do not bear any distinguishing stylistic differences (G18). The lack of fine stonework in the lion's feet at the upper *koilon* may be due to social and economic reasons. 168 lion's feet were used in the construction of the lower *koilon*, whereas the number of lion's feet increased to 468 at the upper *koilon*. Hence, the elaborate treatment of every single one of the 468 blocks is a very laborious and costly task. People with lower income used the upper *koilon* which may have led to the simple stonework there, as probably in the case of the Tlos theater. It is noteworthy that most, if not all, of the lion's feet in the upper *koilon* were left roughly treated.[29]

The stylistic differences seen between the lion's feet in the Tlos and Miletus theaters indicate that several masters worked together, as in the Metropolis theater.[30] These differences are evident in the number of claws, form and decoration.[31] A close look at the *in situ* lion's feet in the unfinished theater of Magnesia ad Maeandrum dating to the first century AD reveals differences in stonework detail, dimensions and number of claws.[32] The variance regarding the number may be explained by whether the claws belong to the foot of griffin or a lion. Apart from this, it is quite natural that fine details such as paw feathers and vein networks vary. Since all other stonework features share a common arrangement, they seem to be the work of the same master.[33] The examples from the Rhodiapolis theater bear common stonework characteristics with the same form and decoration arrangement.[34] The *koilon* of the Miletus theater is decorated with griffin's and lion's feet with a varying number of claws as in Magnesia.[35] The lion's feet of the Prusias ad Hypium theater also exhibit common stonework characteristics. There are either not enough or no preserved examples in Iasos and Stratonikeia to conduct a comparative analysis of the stonework details. The standard stonework features with detailed lion's foot treatment in the structures of the Roman imperial period are more consistent. The elaborate examples from the Pergamon Asclepeion theater and *odeion*s of Parion and Aphrodisias were carved as if they were intended to be identical. However, this is not the case in the lion's feet carved in a different style into the backed benches in the first row of the *koilon* in the Aphrodisias theater. The variation of fine details of the lion's feet in the Metropolis theater is quite a lot compared to the examples outlined above. Each example has four claws. However, 18 separate groups were developed based on the stylistic differences of the details (figs. 7-11). The Metropolis *bouleuterion*, another Hellenistic period structure in which the lion's feet are seen, also provides different stonework details.[36] After a comparison of the lion's feet of the

29 Akdağ 2014, 16, 104, pl. 8, fig. 22.

30 Tlos theater: see Korkut and Özdemir 2019, 798, 810-11, figs. 6-7; Miletus theater: see Krauss 1973, 89-90, figs. 90-96.

31 Akdağ 2014, 16, 104, pl. 8, fig. 22.

32 Bingöl 2005, 142.

33 Bingöl 2005, 242-43.

34 Özdilek 2012, 67, pls. 10-11.

35 Krauss 1973, 89, fig. 95.

36 Öz 2006, 230-31.

bouleuterion - supposedly dated to the same period as the theater - with the theater examples, the different treatments of particularly the paws draw attention. In this context, it should be noted that the lion's feet from the bouleuterion are in better condition and display finer stylistic work. The lion's feet on either side of an exedra in the bath-*gymnasium* complex share common features with the G5 of the theater.[37]

The lion's feet were divided into 18 different groups based on the six classification criteria in the methodology. The highly damaged, broken or missing examples that could not be examined according to these criteria were left out. There are 25 such examples (fig. 3). From the lower *koilon* there are 81 lion's feet in good condition included in the classification. Of these, 42 examples are included in the figures (figs. 7-10). On the other hand, all 39 examples included in the classification from the upper *koilon* are evaluated under G18. Three examples of G18 are given at the figures (fig. 9).

1st Group (G1): Six lion's feet with similar characteristics have been identified (fig. 7.L1-L5). The muscles on the kneecap of this group are divided by deep lines into parts. The form and number of the knee muscles divided into parts are identical in every example. These muscles consist of a large, vertical outer part on the sides, another two large parts overlapped in between, and two small adjacent parts below these larger ones. The transition from the kneecap to the paws is indicated by a triangular decoration. The only example with a knee divided into three parts is L2; the knees of the other five examples are divided into two parts. The bones and ligaments extending from the knee to the paws are slightly curved outward. The deep line in the middle is a common feature of the group drawing attention. The paws - of which four claws are depicted - step on a base measuring around 3 cm. Each claw has three joints. There are fine feather details on the thick and short joint at the top, whereas the inverted triangle-shaped feathers were engraved on the middle joint (fig. 10). The lower joints are again thick and short. The pointed nails at the terminations are straight.

2nd Group (G2): Only one example survived from this group (fig. 7.L7). There are no muscle details given on the bulging kneecap. The bones and ligaments extending from the knee to the paws form a straight band. While the ligaments extending to the two claws on the left were elaborated, the bones and ligaments leading down to the right claws were left rough. The four claws of the paw stepping on a low base are distinctly separated from each other (fig. 10). While the two claws on the right were left rough, the two on the left were indicated, albeit superficially, as in the case of the bone and ligament. The unfinished details in the stonework suggest that this example was not completed.

3rd Group (G3): There is one surviving example belonging to this group (fig. 7.L8). Unlike the other examples, the bulging kneecap was not divided into parts by deep lines, but merely the protruding veins were depicted. The bones and ligaments extending from the knee to the paw are slightly curved inward. These curves move the two nails in the middle away from each other. One of the original details of the group renders the bones and ligaments down to the nail tip with precision. The claw joints of the paw are omitted in this arrangement. Thus, the bones are observed to thicken as they get close to the foot level with the intention to create a paw impression. However, there are no paw details applied. Two of the triangular-shaped pointed nails of the foot stepping on the base face right, whereas the other two on the left face left. The profile details of this example are also quite different from the other examples (fig. 10). Each of the three cartilages in the arc-shaped kneecap is oval and curved.

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[37] Uluşans 2003, 177-78, 3.4-3.5, 209, 5.1.

4th Group (G4): There are three lion's feet in this group (fig. 7.L9-L11). The muscles of the bulging and oval kneecap are divided into parts by shallow lines. Protruding vein motifs run over these lines. Even the vein lines between the muscles divide into 11 rotund parts on the kneecap and are almost the same in all examples. The bones and ligaments emerging from the knee extend towards the claws. The bone protrusions form curved profiles. The paw arching forward has four claws with three joints. The channels between the claws are carved with a running drill like in the examples of G9. The holes carved beforehand were joined by chiseling in this process.[38] A feather effect is conveyed with a vertical incised line in the middle of each claw (fig. 10). The short and pointed nails at the claw tips are straight. The feet step on a low base. The two oval and bulging cartilages on the profiles overlap.

5th Group (G5): The paw form and decorations in G5, which constitutes the largest group with its 23 examples, display similar features with the paw treatment of P5 (fig. 7.L12-L15). The 23 lion's feet in G5 are compatible in form and decoration with only slight differences in the details. A comparison of these differences and similarities suggests that the similarities prevail. Therefore, to divide the group at this stage would mistakenly separate examples of the same stonework treatment. The muscles on the bulging and oval kneecap are divided into parts by the lines (fig. 10). The protruding veins run over these lines and knee muscles. The curvy path the veins follow varies from example to example. The form and number of knee muscles divided into parts are the same. The only example wherein a middle muscle is divided into two parts, like the examples in G1, is L13. However, it differs from the G1 examples in both paw details and protruding veins on the knee. The bones extending between the knee and the paw are carved protruding. This is one example in which the group varies in itself. The evenly spaced bones are treated as a flat fascia. On the other hand, in L31 and L32 the distance between the two bones in the middle is wider than those in other examples in the group, whereas narrower in L33 and L34. Besides, the bones in the middle in L32 get closer to each other as they go down. The middle bones are also curved inward in L33 and L34. The ligaments between the long bone protrusions are also among the different treatments observed. The deep gap between the second and third bone is conveyed by a smooth or flat transition in some examples (L13, L17, L19, L22, L24, L25, L27, L31, L32, L33, L34). However, in others it is indicated by a thick incised line (L12, L14, L15, L16, L18, L20, L21, L23, L26, L28, L29). Four big claws become voluminous towards the front and the sides. Each claw has three joints, and these claws are separated by a deep channel. The hair details on the thick, short joint are rendered as fine lines. A horizontal row of lines leads to the middle joint. This joint is longer than the others. It has an inverted triangle-shaped decoration creating a stylized feather effect. The pointed nails at the end of the thick, short joint at the bottom are straight. The paws step on bases of varying height. An examination of the lion's feet in profile view reveals the bulging and oval bone decorations clustered in two or three on both sides of the knees.

6th Group (G6): There are 11 lion's feet in this group (figs. 7-8.L35-L38). Its most striking features are large knee structures and plump paws (fig. 10). Therefore, the distance between the knees and paws is quite short. The best example of this knee structure for analysis is L35. The muscle details on the rather voluminous knee have been divided by veins. The only example with the muscles divided into parts by deep lines is L42. The path followed by the veins varies. The bone and ligaments between the knees and paws are not distinct as in L40.

[38] We would like to thank Conservator Sinan İlhan for the technical information he provided. For information on tools then in use, see Wright 2005, 48, figs. 94-95.

However, they are discerned in other examples. While the bones leading down to the paw in examples L35, L36, L39, L41, L42 and L45 are prominent in the center, the bones on the sides are either unfinished or treated as a thin motif. Besides, the two protruding bones in the center have been depicted very close to each other in the examples mentioned above. The four big, curved claws, which step on a low base decorated with fascia, protrude beyond the base. The claws, after expanding towards the sides, were separated by a deep channel in between. The horizontal embossed bands were applied to separate the paws with three joints from each other. These strong paws, thick and large, bend at the junction of the upper and middle joints and point downward. There are stylized incised feathers with indistinct details on the upper and lower joints, whereas a stylized feather effect is created by a long, thick incised line on the middle joint. The bulging knee structure is better understood when the examples of G6 are examined in the profile view. None of the paws passes the projection line of the kneecaps.

7th Group (G7): The surfaces of all four lion's feet in the group are worn (fig. 8.L46-L49). The muscles of the bulging oval knee are divided into parts by shallow lines. Protruding veins are observed in L47 and L49. The bones and ligaments are separated from the knee and extend towards the paw. These bones are inwardly curved. Each paw has four claws, while each claw has three joints. The upper and lower joints are quite short. The interlocking V-shapes forming the stylized feather decoration on the long joint in the middle are ordered from top to bottom. L48 has a voluminous paw expanding towards the sides. This example has four V-shaped decorations on each claw, while L49 has three. The feet step on a low base.

8th Group (G8): There is one lion's foot in the group (fig. 8.L50). The large and bulging knee structure is divided into equal parts. The veins surround the bulging muscles. The form and decoration features of the bones separated from the knee are similar to L8 in G3 (fig. 7.L8). However, the stonework of the knees and profiles clearly distinguish these two examples. The bones extending from the knees to the paws are inwardly curved and have deep channels in between. These curves move the nails of the two central paws away from each other (fig. 10). The four bones extending down have directly been evolved into the paw. Hence the bones thicken as they get close to the paw and are intended to be rendered by a paw-like appearance. Therefore, the thick terminations of the bones were given a circular form. Two of the pointed nails of the foot stepping on the base face right, whereas the other two on the left face left.

9th Group (G9): There are three lion's feet representing this group (fig. 8.L51-L53). The oval bulging muscles on the knee are divided into parts. The veins run on the lines and knee muscles. The curvy path of the veins does not follow a straight line. The bones extending between the knee and the paw are depicted protruding and inwardly curved. The voluminous paws have four claws. The deep and distanced channels between them were first carved with a running drill, and then these holes were joined by chiseling, like the examples in G4. Each claw of the feet numbered L51 and L52 consist of four joints. There is no decoration on these claws (fig. 10). However, the claws of L53 have three joints. The big claws bend at the junction of the upper and middle joints and point downward, as in the examples of G6. There are stylized incised feathers with indistinct details on the upper and lower joints, whereas a stylized feather appearance is created by a long, thick incised line on the middle joint. L53 differs from the other two examples with its claw decorations. Form and claws aside, the treatment of the rest is compatible with the examples in G9 in terms of stonework characteristics. The short and pointed nails of the feet stepping on low bases also exhibit common stonework characteristics.

10th Group (G10): There are two lion's feet in the group (fig. 8.L54-L55). The bulging and oval knee is divided into parts by deep lines. A unique form is observed in the rendering of the bones and ligaments between the knees and paws. Two protruding bones in the center extend towards the paw by forming a straight band. The protruding bones on the sides curve inward while they extend from the knees to the paws. Hence, the wrists are quite thin. The deep gaps between the protruding bones, seen in other examples, are rendered flat in this group. The paws have a unique form and decoration (fig. 10). Each of the four claws has three joints. The joints are overlapped from top to bottom. Their terminations are oval in shape. While these decorations were rendered with more aesthetic and soft transitions in L54, they were coarsely conveyed with incised lines in the case of L55. The nails of the feet stepping on a low base decorated with fascia are rendered short and pointed.

11th Group (G11): This group is represented by three lion's feet (figs. 8-9.L56-L58). The bulging and oval knee is divided into parts by shallow lines. The bones extend from the kneecap to the paw and gradually expand outward. There are channels of equal distance and depth in between. The bones follow a straight line under the kneecap and sharply arch forward when they reach the paw level. Even the sharp nails at the claw tips are depicted as the extensions of these superficially rendered four claws. A thin, long line was incised to create a feather impression on the claws. The feet step on a low base. The base of L56 is decorated with a fascia.

12th Group (G12): There are 14 lion's feet in the group (fig. 9.L59-L62). The most characteristic feature is the structure of the kneecap. The knee muscles are divided into parts with deep lines, which are quite big and bulging. Unlike the treatments in the other groups, five muscle parts are depicted from the highest to the lowest point of the knee. Due to these thick and bulging muscles, the knee structure is longer than the examples of other groups. Besides, the very large and bulging structure of the double or triple bone clusters appearing in the profile makes a big difference in the anatomy of the knee. These bone clusters in many groups are too small to be noticed in a frontal view. Therefore, this large and muscular knee structure of G12 is very characteristic and creates a plastic appearance on the lion's feet. The four bones extending from the knee to the paws are curved slightly inward. They are separated by ligaments forming shallow channels. The gap in the center has been emphasized with a deeply incised line. The bones, thickened by being sharply arched forward and widened to the sides, transform into four claws in the paw. The claws have been quite damaged in many examples to the point that the details cannot be discerned. However, the claws of L59, L61, L62, L63, L64, L65 and L68 suggest that they have three joints. These bulging joints form an ellipse that gets larger from top to bottom and are separated by horizontally incised lines. The pointed nails are long and thick. The lion's feet step on a low, profiled base.

13th Group (G13): This group is represented by four examples (fig. 9.L73-L75). Among them, L119 and L120 are not *in situ* (fig. 3). All the examples are roughly carved and display superficial stonework. The oval-like bulging kneecap was roughly shaped with incised lines. The four bones under the knee were not independently executed but shown as part of the knee. The middle two bones extend straight, while the bones on the sides are curved inward. The gradually thinning wrists sharply arch from the paws forward and get voluminous towards the sides. The claw details were treated quite superficially. Each of the four claws has three joints. The oval bulging joints are equal in size. The nails seem damaged. The feet step on a roughly carved low base. The surface of the profiles is either left plain or engraved with an S-motif. The latter was intended to create the effect of an independent element from the façade.

14th Group (G14): Only one example has survived in this group (fig. 9.L76). The upper left corner of the oval and bulging kneecap is broken and missing. However, the preserved part of the knee gives an idea regarding the decoration. The muscle treatment of the knee is completely different from the other groups. Oval protruding muscle parts of different sizes on the knee give the impression that they were added later. The wide gaps created by the absence of these parts on the knee are easily distinguished. As for the lower part of the knee, a protruding vein running horizontally is displayed on it. Four bones extend towards the paw. Two bones in the center are depicted close to each other, while the outer ones are distant. So there is no standard in the distance between the bones. The gaps between the bones are quite shallow. The four claws of the paw that arch forward get voluminous towards the sides. Each claw has two joints. The short upper joint is bulging and oval in form, whereas the lower bulging joint is longer and wider. The feather effect on this joint is successfully suggested by the incised lines in the form of irregular vertical grooves. The nail details of the foot stepping on a low base are indistinctive. A close look at the profile reveals the unique stonework features. The muscle sections forming the outline of the knee surround the kneecap like an inverted hook when seen in profile (fig. 11).

15th Group (G15): Only one example has survived in this group (fig. 9.L77). The most characteristic feature distinguishing this lion's foot from the examples in the other groups is the form of the bone and ligament between the knee and the paw. The knee muscles are divided into parts by deeply incised lines and resemble the treatment of G12. The four bones below the knee are deeply concave in form. The ligament between them separates the bones by a shallow channel. The channel in the center is emphasized with a deeply incised line. The inwardly curved outer bone, frequently encountered in other groups, is outwardly curved in this example. The anatomical defect derived from this execution ends up breaking the connection between the bone on the left edge and the claw. Therefore, the claw on the left edge is independent, while the bone is attached to the claw from the left side. It suggests a design mistake made when the foot was carved. The paw has four claw that get voluminous towards the sides, and each claw has three joints. The upper and lower joints are short and thick. They have stylized feathers treated with incised lines, the details of which are not discernible on them. A feather effect was intended to convey with a vertical incised line at the middle joint. The long and pointed nails at the claw tips are straight; the foot steps on a low base.

16th Group (G16): Only one example has survived in this group (fig. 9.L78). This case is different in the characteristic claw structure. The oval and bulging knee is divided into parts by protruding veins. There are four bones and ligament under the knee that extend towards the paw. The channels between them are shallow. Two of the claws that get voluminous towards the front are broken and missing. The claws separated by deep channels have no joints. The claws are carved convexly and have a thin form at the top thicken in the middle. They get thinner again towards the nails. There is a long, engraved inverted triangle in the center of each claw. The transition to nails is indicated by horizontally incised lines dividing the claws at the tip of the triangles. The long, pointed nails are in the form of hooves (fig. 10). The foot steps on a low base.

17th Group (G17): One example has survived in this group (fig. 9.L79). It is different from other groups in the form of the knee and claw. The knee of this example, which is roughly similar to the G5, is divided into parts by deep incisions. Unlike the examples in G5, L79 has no protruding vein. Besides, the distribution of the muscles divided into parts has an arrangement unobserved in the other groups. The bones extending from the knees to paws have a

pointed form. The distance between the two bones in the center is wider than the ones on the edge, whereas the channels between them are shallow. The claw gets more voluminous towards the front and steps on a low base. Each of four claws with shallow gaps between them has three joints. The unbent joints extend straight forward. The right-most claw exclusively separates from other three claws by bending outward. The upper and lower joints are short and thick. There are undetailed, stylized feathers indicated by incised lines on these joints. A feather effect was intended to be conveyed with a vertical incised line at each middle joint. The long and pointed nails at the claw tips are straight.

18th Group (G18): There are 39 lion's feet in the group (fig. 9.L80-L82), and all are located at the upper *koilon* (*epitheatron*). Although the examples of G18 share common features with the other 17 groups in terms of material, form and size, they lack their fine stonework details. They were left roughly chiseled.

Conclusion

All five *prohedriai* and 120 lion's feet in the Metropolis theater were produced in the second century BC during its first construction phase. The technical and stonework features observed in the work indicate that different masters may have worked together during the construction. Considering that there are 636 lion's feet in the *koilon* argues that the number of masters in question may be more than the 18 groups developed within the scope of this study. As a matter of fact, the number of lion's feet blocks surviving to our day is less than one-fourth of what it should be. It should be incidentally noted that nearly three in four of the 636 lion's feet blocks (468) were used at the upper *koilon*. Therefore, the labor spent in the making stylized examples is quite low compared to the detailed stonework of the examples at the lower *koilon*.

The differences of the stonework styles may be identified based on the different form and decoration features observed in the *prohedriai* and lion's feet. The examples - two claws of each left undetailed, lion's feet number L7 (fig. 7.L7) and *prohedria* number P4 (fig. 6.P4) - allow discerning the fine stonework executed from the knees to the paws. The lion's feet blocks left undetailed at the upper *koilon* should also have been carved by the masters who worked at the lower *koilon*. However, the lack of detail in decorations prevented them from being categorized.

The fine stonework differences in the lion's feet of the theater can also be seen in the lion's feet in the *bouleuterion*. These are known to have been built in the same period as the theater.[39] However, it is quite surprising that the lion's feet examples in these two buildings, built in the same period, do not share common stonework characteristics.[40] The masters working in the theater may not be a member of the team working in the *bouleuterion* or vice versa as the masters may have come from outside of Metropolis. So different groups of masters were involved in the construction of both structures. As a matter of fact, the lack of a sufficient number of sculptors in the city to conduct such large-scale construction activities is quite natural. In the case of such demands in Metropolis the primary source for recruiting workers and

[39] The lion's feet were also an important construction element preferred in other public buildings in the city during the second century BC when the theater was built. Except for the *bouleuterion*, some examples found in the bath-*gymnasium* complex were produced in a similar but not identical style; Öz 2006, 230-31; Uluşans 2003, 177-78, 3.4-3.5, 209, 5.1.

[40] Öz 2006, 230-31.

sculptors was Ephesus, which was 25 km away. The form, decoration and stonework features observed in a few examples of lion's feet examples in the theater of Ephesus also support this idea. Similar things can be expressed regarding the connection between the *prohedria* with griffin's feet thought to belong to the Ephesus theater and P1.[41] Despite the similarity in form and stonework with the Ephesian example, the baroque influence observed in the stonework of griffins in P1 may reflect the Pergamon school.[42] These characteristics seen in the Hellenistic-period architectural style of Metropolis provide clear evidence of the influence of Ephesus and Pergamon on Metropolis. Although there are no archaeological finds of the presence of lion's feet and *prohedriai* in the Hellenistic theater of Pergamon, the typology of marble slabs and profiles at the *koilon* stands as a common feature in the theaters of Pergamon and Metropolis. This uncommon technique in the region, also seen in the Ephesus theater, clearly indicates that the architectural style of Metropolis developed under the influence of both cities.[43]

A dating suggestion based on merely the stylistic features observed in the *prohedriai* and lion's feet may not be convincing. These elements can be considered as the dating criteria that support the general architectural features of the building and the evidence provided by the archaeological context. This is due to the variation of the stonework details seen in the *prohedriai* and lion's feet according to location and wide range of date. Even if the works were carved in the same period, the variation in stonework may still be observed due to local differences. On the contrary, common stonework characteristics within the scope of local influences on two lion's feet carved in different periods can still be observed. It may also be noted that the stylistic differences in the stonework of the lion's feet could be due to local differences rather than a periodic change in style. For example, the lion's feet from the theater in Side, a city of Pamphylia, exhibit a uniform stonework style and differ from the lion's feet in Metropolis both in terms of period and stonework.[44] However, the lion's feet reflecting the influence of local style from the Ephesus *odeion*, built in the Roman imperial period like the Side theater, has a similar stylistic scheme with the examples from the Metropolis theater, although it was built in a different period.[45] Therefore, although a precise chronology based on the stylistic differences observed in the lion's feet may not be constructed, the local style might have been preserved in different periods. The limited number of lion's feet survived from the theaters in Ionia hinder a comparative evaluation. The emphasis on the comparison (in terms of stylistic similarities) of the lion's feet from Metropolis with the examples from Ephesus, which are also rare, is due to lack of the sufficient evidence. The similarity of stonework in paw and feather details between the *prohedriai* in Priene, another Ionian city, and G5, which forms the largest group of the lion's feet, and P5 in the Metropolis theater seems to be another indicator of local and historical coherence.[46]

The most common pattern on *prohedriai* and lion's feet in the theater is inverted triangles used to create a feather effect on the claws. Another common feature observed in the groups is paws getting more voluminous towards the front and sides. The carving was made by the running drill to separate the claws of the lion's feet G4 and G9. L77 is the only work in G16 as well as the only example shaped in the form of hooves (fig. 10).

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41 Heberdey et al. 1912, 16, fig. 17; see also Styhler-Aydın 2017a, 441, pl. 431, fig. 761.

42 Aybek 2009, 113, 126.

43 Styhler-Aydın 2017b, 41, fig. 2.

44 İzmirligil 2003, 276.

45 Bier 2011, 26, 33, pls. 4.1, 23.2.

46 von Gerkan 1921, 21, fig. 1.

The unfinished stonework of the L7 foot, which is the only example in Group 2, and the P4 *prohedria* indicate that the finishing work on both *prohedriai* and lion's feet was done after they were placed in the theater. The stylized stonework of the lion's feet of G18 on the upper *koilon* may be considered as the first stage of the sculptural work on the lion's feet in the theater. Later, the detailed stonework seems to be conducted on the lion's feet and *prohedriai* at the lower *koilon*. The evidence from the unfinished theater construction in Magnesia ad Maeandrum aligns with this as well.[47] The coexistence of the stylized lion's feet with the examples of detailed stonework indicates that the finishing work was done in the theater.

The evaluation of the works in question is based on the analysis and interpretation of the stones carved by a group of masters working together with their own style of craft at the Metropolis theater. A classification was developed following the criteria established to deal with the stonework of five different *prohedriai* and eighteen different groups of lion's feet. No chronological distinction has been observed since all the work has been associated with the first construction phase of the theater. The positions of the lion's feet at the *koilon* revealed that most of those in groups G1, G5, G6 and G12 were clustered together (fig. 3). The stylized stonework in the lion's feet at the upper *koilon* may most probably be due to social and economic reasons (G18). A more comprehensive investigation has been hindered due to the former removal of most architectural elements in this area. However, the current arrangement at the upper level of the *koilon* suggests that a *velarium*, the awning roof system integrated into the theaters in the Roman period, was solely built at the lower part of the *koilon* due to similar economic reasons and the difference in social status.[48]

47 Bingöl 2005, 242-43.

48 The slots of wooden posts on the 13th of the *klimakes* at the lower level of the *koilon* and the slots of fixing hooks at the orchestra level provide the traces of the *velarium* system in the theater. There has been no slot belonging to wooden posts encountered on the preserved *klimakes* at the upper level of the *koilon*.

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Makale Geliş / Received : 27.11.2020

Makale Kabul / Accepted : 03.04.2021



FIG. 1 Metropolis aerial photo (Metropolis Excavation archives).



FIG. 2 Metropolis Theater and position of the *prohedriai* and altars on the orchestra (Metropolis Excavation archives).



FIG. 3
Distribution of the *prohedriai* and lion's feet in the theater. (X; lion's feet excluded from the evaluation due to poor condition). (O; Replicas of lion's feet created within the scope of the restoration project).

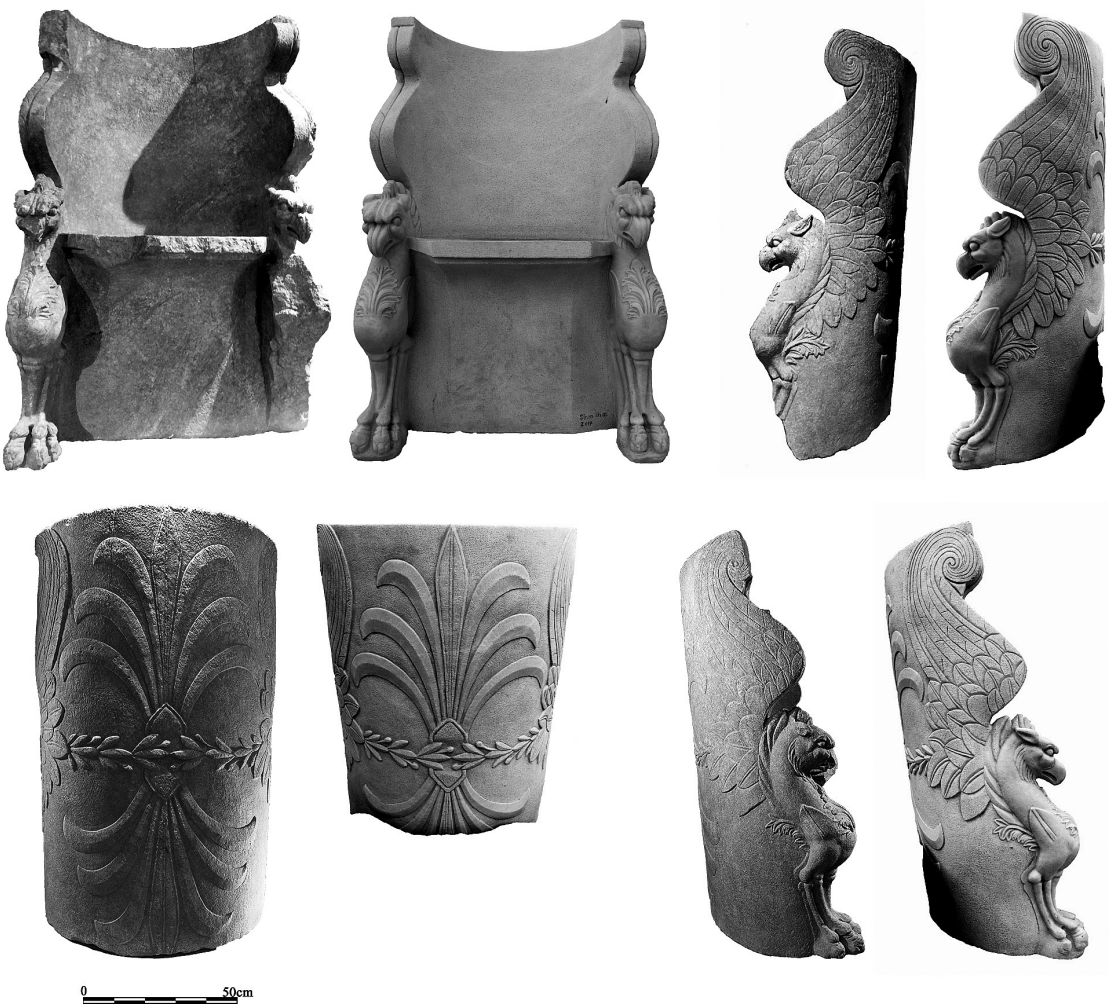


FIG. 4 Original and replica faces of P1; original work is exhibited in the Izmir Museum.



FIG. 5 Front and lateral faces of P2.

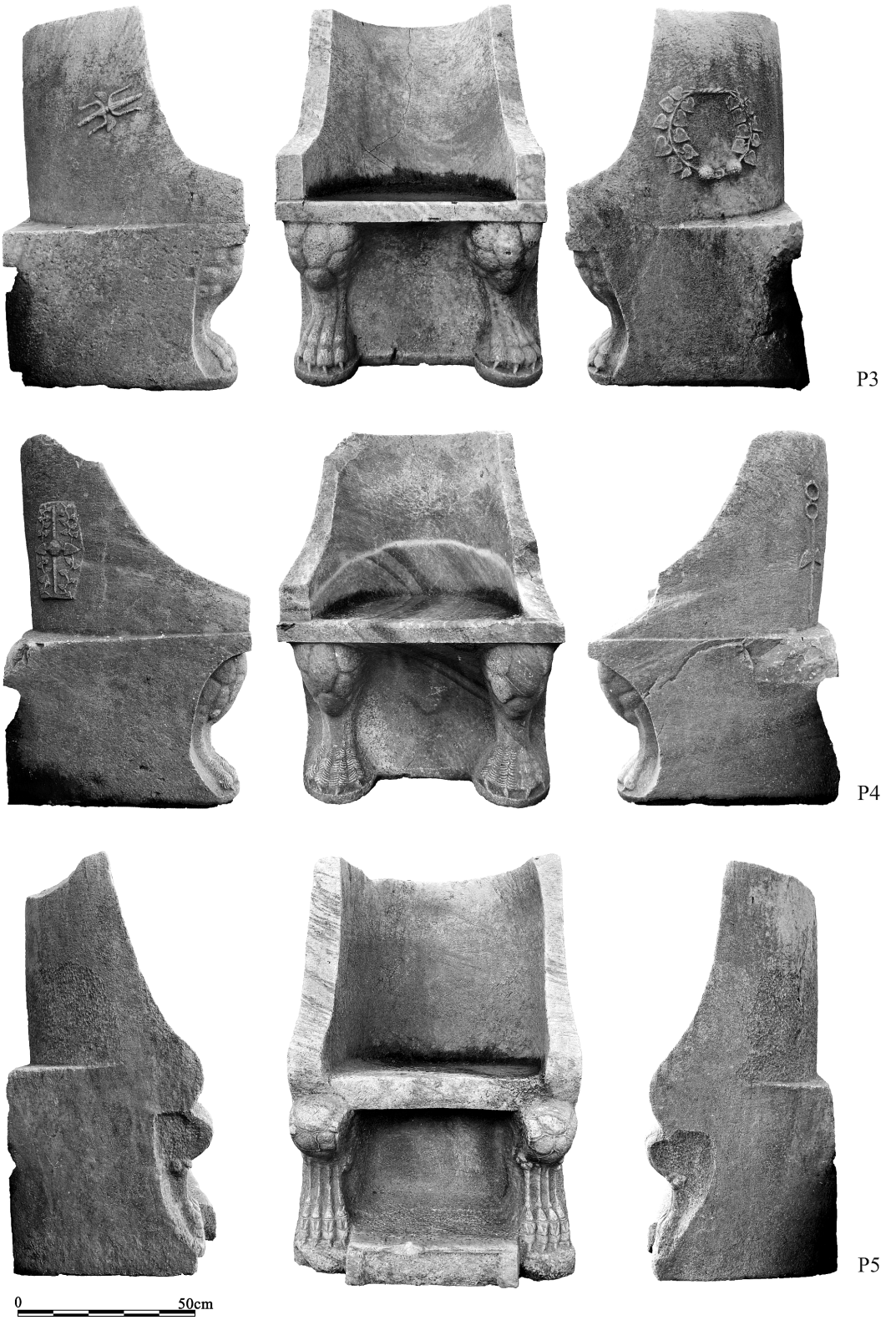


FIG. 6 Front and lateral faces of *prohedriai* (top to bottom P3-P4-P5).

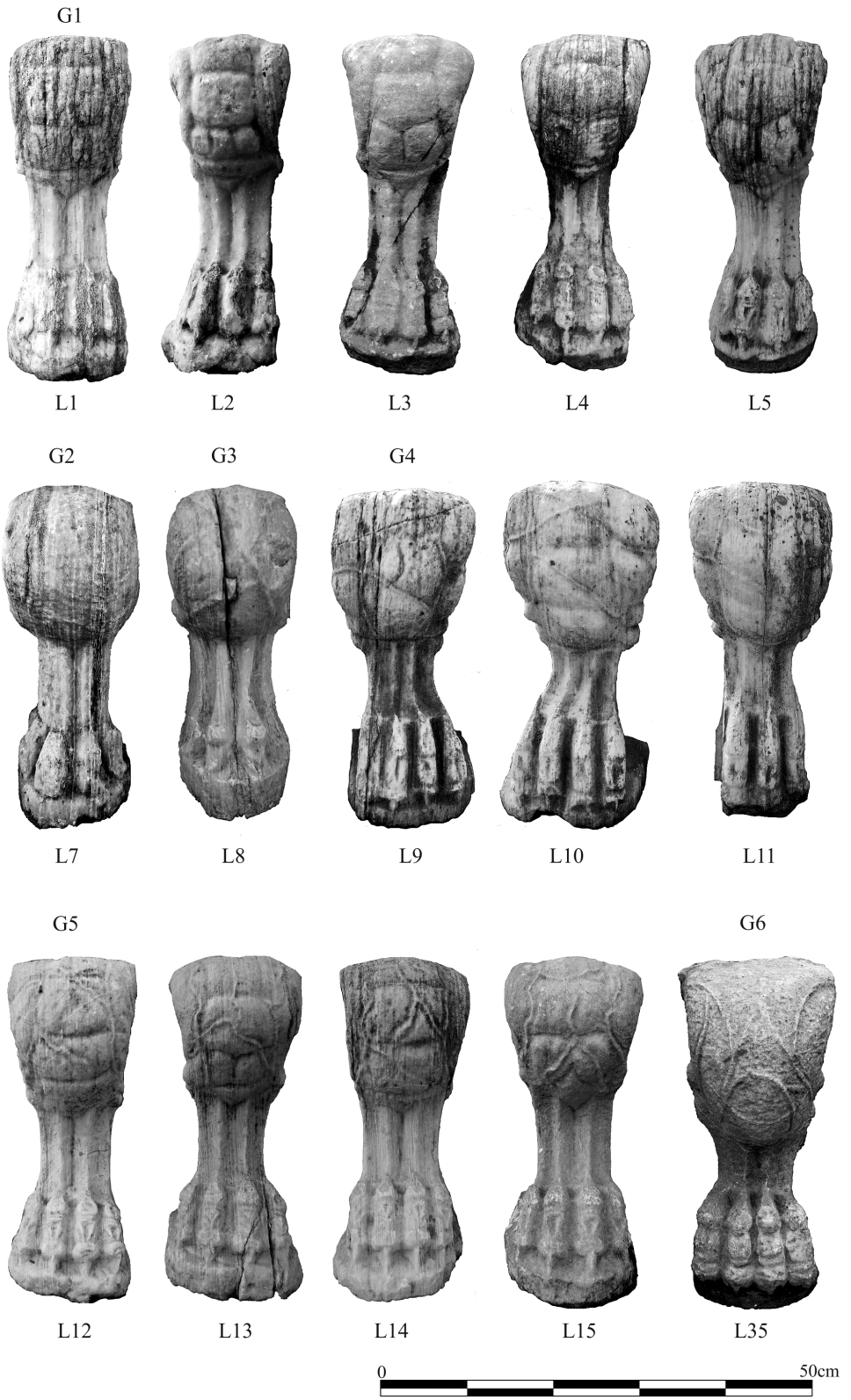


FIG. 7 Lion's feet examples from 1st Group to 6th Group.

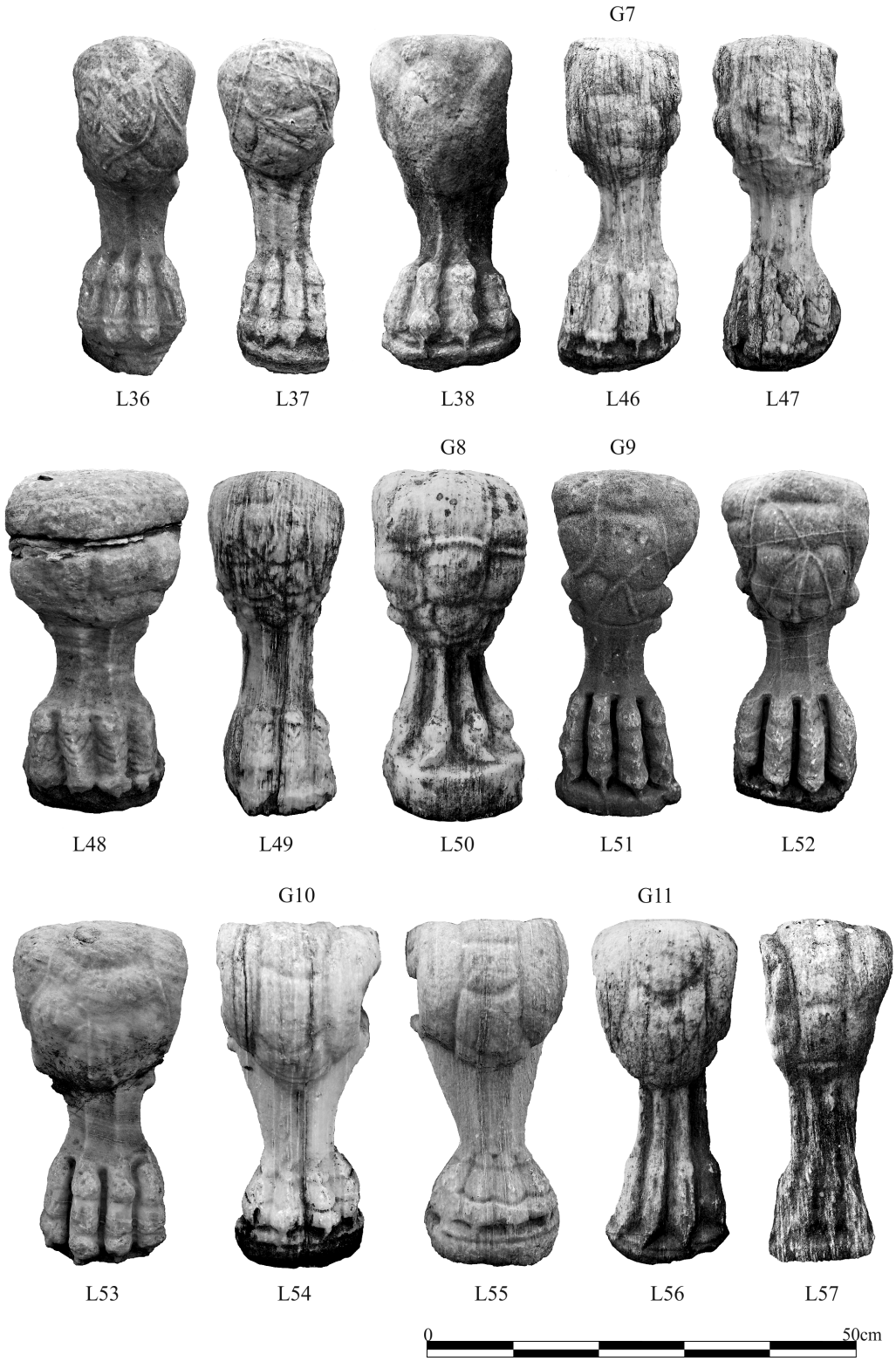


FIG. 8 Lion's feet examples from 6th Group to 11th Group.

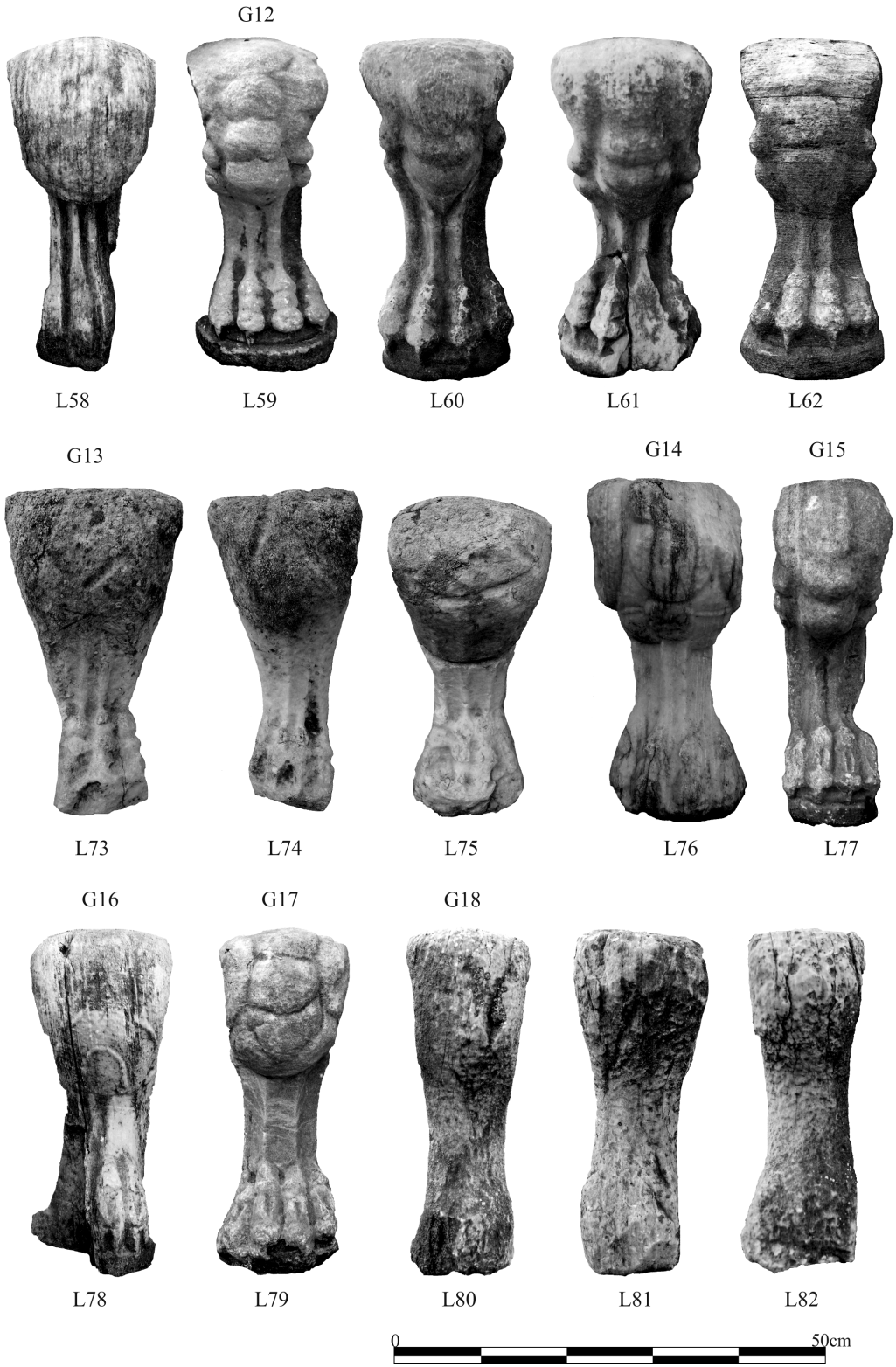


FIG. 9 Lion's feet examples from 11th Group to 18th Group.

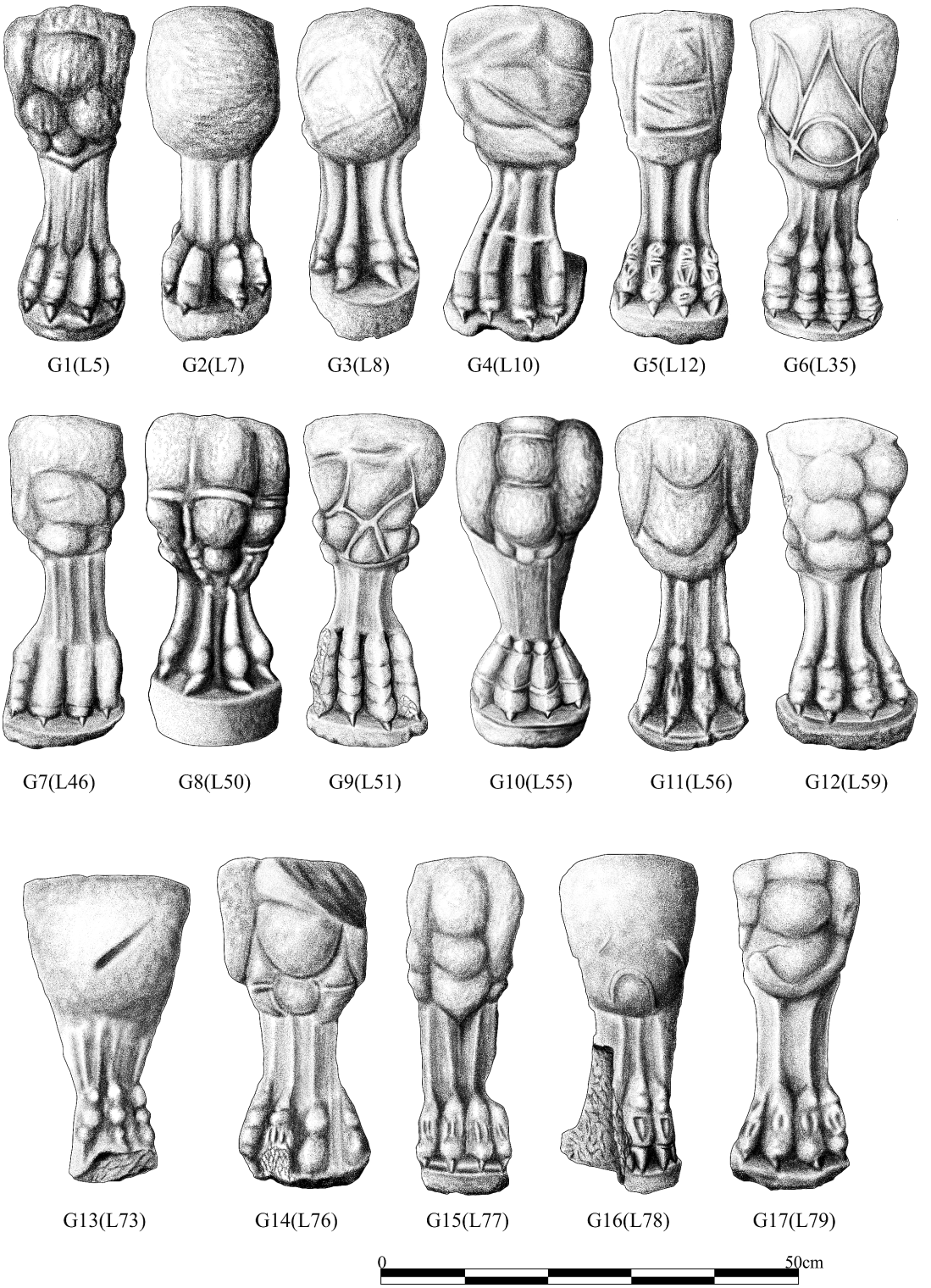


FIG. 10 Drawings of the lion's feet for each group (drawing by Ş. Menteşe).

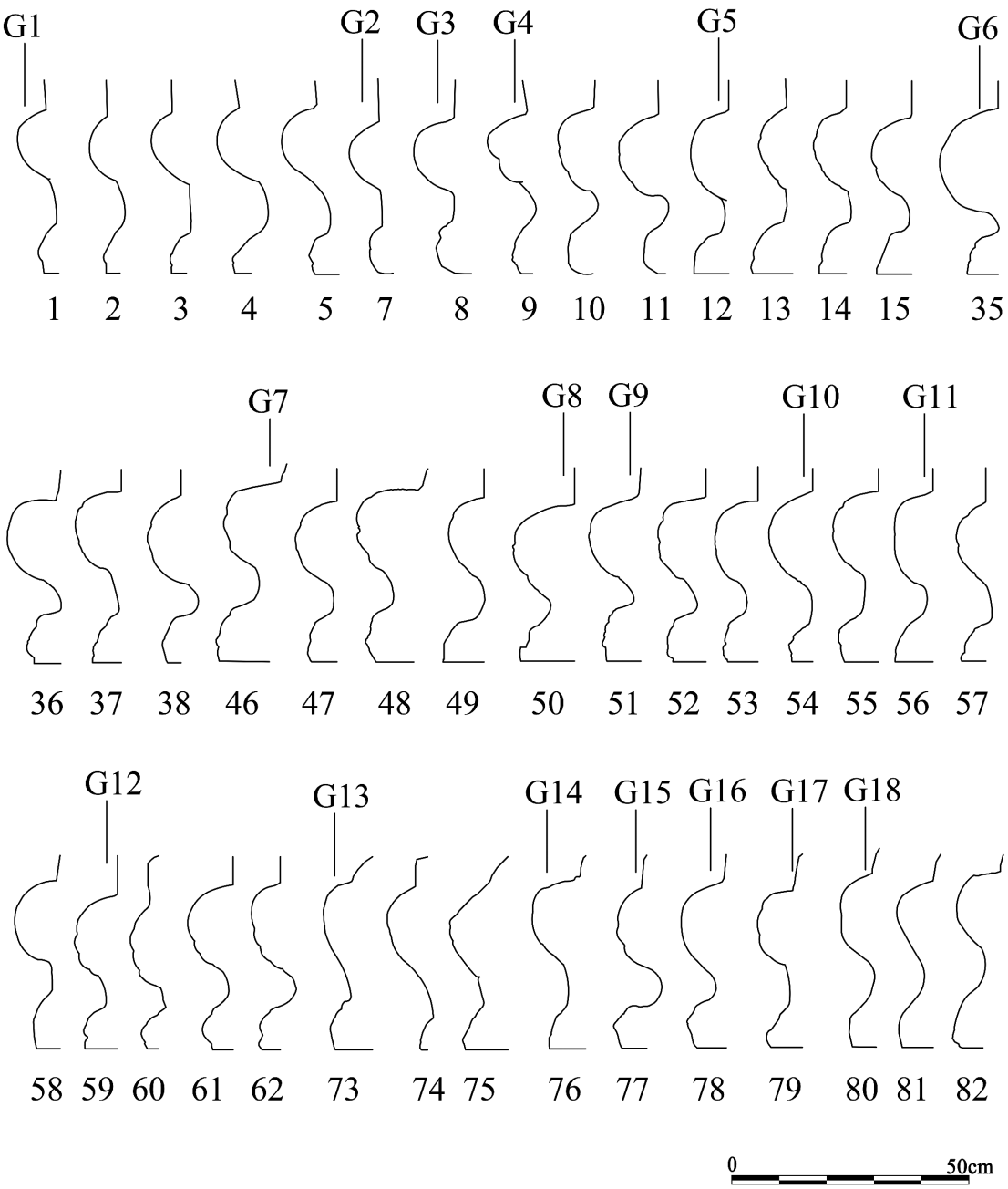


FIG. 11 Profile drawing examples of the lion's feet.