

ROMAN SCULPTURE IN ASIA MINOR

**Proceedings of the International Conference to celebrate the
50th anniversary of the Italian excavations at Hierapolis in Phrygia,
held on May 24-26, 2007, in Cavallino (Lecce)**

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Proceedings of the International Conference
to celebrate the 50th anniversary
of the Italian excavations at Hierapolis in Phrygia,
held on May 24-26, 2007, in Cavallino (Lecce)

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Preface

The conference "Roman Sculpture in Asia Minor," held on May 24-26, 2007, was designed to celebrate the 50th anniversary of the Italian excavations at Hierapolis of Phrygia. In 1957, following an invitation extended by A. H. Mansel, P. Verzone, then an engineer from the Turin Polytechnic teaching at the Teknik Üniversitesi in Istanbul, planted his tent on the plateau of Hierapolis. That moment marked the beginning of field activity that has continued uninterrupted to the present day. The Hierapolis excavations are presently conducted with the cooperation of 7 Italian universities: Salento (Lecce), the Turin Polytechnic, Napoli "Federico II", the Catholic University of Milan, Venice "Ca' Foscari", Roma "La Sapienza", and Messina. Recently, we welcomed members of two foreign institutions, the Frontinus-Gesellschaft and the University of Oslo. The publication of the conference proceedings in the *JRA* Supplementary Series constitutes an important complement to the volumes produced in recent years by the Missione Archeologica Italiana a Hierapolis (MAIER) with Ege Yayınları in Istanbul. Those volumes present results of the ongoing study of Hierapolis and its surroundings: an archaeological guidebook of Hierapolis-Pamukkale by F. D'Andria, an epigraphic handbook by T. Ritti, a guide to mediaeval Hierapolis by P. Arthur, excavation reports (*Hierapolis di Frigia* I and IV), the *Atlante di Hierapolis (Hierapolis di Frigia II)*, and monographs such as the Doric architecture at Hierapolis (*Hierapolis di Frigia III*) by T. Ismaelli.

The excavation and restoration programme at Pamukkale represents an important instance of cooperation and scientific exchange between Italian and foreign scholars, including Turkish colleagues and authorities. Thus the conference warmly welcomed the President of the Pamukkale University, Denizli, N. Fazil Ardiç, who emphasized the relevance of the joint research taking place at Hierapolis and Laodikeia and in the Lykos valley as a whole. Turkey is now the meeting place of several privileged archaeological missions, and their activities are made possible through the generous support of the Turkish Ministry of Culture, represented at the conference by M. Ayaz, Director of the Excavation Service. We also welcomed H. Baysal, Director of the Denizli Museum, who is actively engaged in efforts to preserve and enhance the cultural heritage of the territory of Denizli.

A congenial environment for our conference was found in the newly restored gallery of the Palazzo Ducale at Cavallino (Lecce), which is adorned with striking frescoes and "pietra leccese" statues by Carlo D'Aprile, a 17th-c. artist from Palermo, that illustrate Cesare Ripa's *Iconology*. The conference brought together major scholars in the field of Roman sculpture in Asia Minor in order to discuss key aspects of the discipline, present new data, and explore recent scholarly trends. One *leitmotif* was the contextualization of sculptural finds within the topographic and social landscapes of cities such as Aphrodisias, Ephesos, Hierapolis, Ilion, Laodikeia, Pergamon, Perge, and Sagalassos. Another focal point was the construction of local identity and especially how cultural memory could be expressed visually against a background of diverse power relationships between Rome and the communities of Asia Minor. A third theme concerns modes of production, trade, and technical aspects of workshop activity, for which epigraphic evidence offers assistance. The existence of "schools of sculpture" was challenged and debated in a stimulating fashion.

The conference was made possible through the generosity of several institutions and friends: the Italian Ministry of Education; Italian Ministry of Foreign Affairs; T. C. Kültür vz. Turizm Bakanlığı; the Region of Puglia, and its Assessore al Mediterraneo, Prof. S. Godelli; the Province of Lecce and its President, Sen. G. Pellegrino; the Municipality of Lecce and its Mayor, Hon. A. Poli Bortone, the Presidente dell'Agenzia Patrimonio Culturale Euromediterraneo; the Municipality of Cavallino and its Mayor, Avv. M. Lombardi; the Hon. G. Gorgoni, Assessore alla Cultura di Cavallino and our kind host; O. Limone, Rettore of the University of Salento, with its Facoltà and Dipartimento di Beni Culturali; the Scuola di Specializzazione in Archeologia "Dinu Adamesteanu"; and the Consiglio Nazionale delle Ricerche — IBAM, Istituto per i Beni Archeologici e Monumentali. Our warmest thanks go also to the Banca Popolare Pugliese; to C. Tafuro of RI Costruzioni e Prefabbricati for his instrumental contribution to the logistics of the conference at the Perla Hotel in Marina di Casalabate; and to L. Memmo of Castello Monaci, wine-makers in Salento.

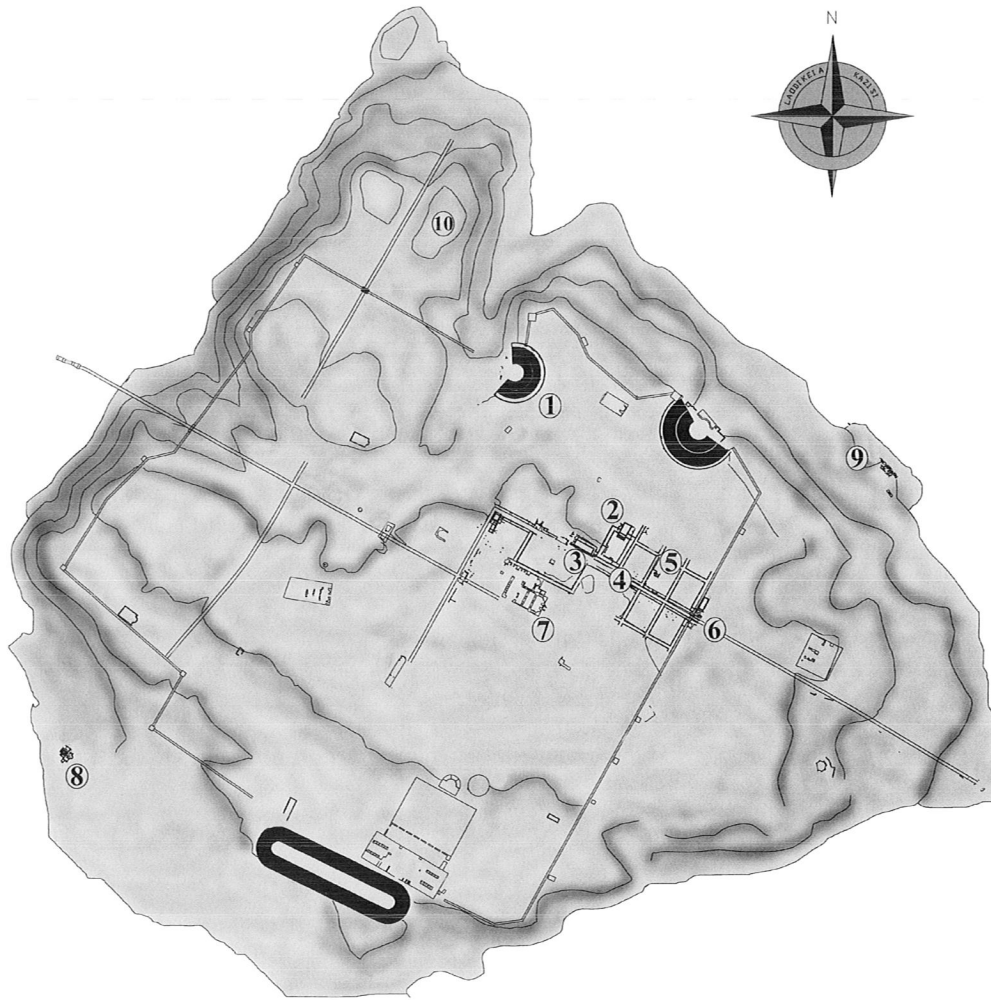
Above all, the organizers welcomed the opportunity to bring to Lecce so many old and new friends of Turkey and of Hierapolis in particular. Beyond its scholarly success, we hope the conference will be remembered as a time of conviviality and a celebration of camaraderie, appropriately sanctioned as we danced the "pizzica" together in the Salentine countryside of the Museo Diffuso in Cavallino, one of the most important archaeological sites of Messapia.

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1. West Theater
2. Temple A
3. Nymphaeum A
4. Syrian Street

5. House A
6. East Byzantine Gate
7. Central Roman Bath
8. South Roman Villa

9. North Necropolis and
Painting Workshop
10 Asopos Hill



Fig. 22.1 [above]. Excavation areas at Laodikeia (Denizli University).

Fig. 22.2. Domuz Deresi quarry, pieces of an unfinished sarcophagus (author).

Sculpture from Laodikeia (Laodicea ad Lycum)

Celal Şimşek

An important city of the Lykos (Çürüksu) valley on the W edge of Phrygia, Laodikeia was founded by Antiochus II before 253 B.C. and was named for his wife Laodike (fig. 22.1).¹ Its geographic relevance derives from its position at the crossroads of routes from central and S Anatolia with routes leading west. The wealth of Laodikeia also hinged on its active textile trade. The city suffered from frequent earthquakes; following one during the time of Phocas (A.D. 602-10), the settlement moved to the district of Kaleiçi in Denizli and its vicinity.²

Archaeological finds in Laodikeia date as early as the 1st c. A.D., but primarily to the 2nd and 3rd c. when the city's growing economic wealth found expression in sculpture and architecture. These favourable conditions led to the creation of an artistic style particular to Laodikeia. Recent excavations and finds at Laodikeia, especially since 2002, have provided new evidence for the presence of a regional school of sculpture.

Marble quarries supplied the city and supported the presence of architectural and sculptural workshops. Research conducted at the Domuz Deresi quarries shows that the marble quarried there is similar to that of the architectural blocks, reliefs and sculptural finds from Laodikeia.³ An unfinished sarcophagus and column have been identified at the quarry (fig. 22.2). The Phrygian and Thionta marble quarries near Dokimeion and Hierapolis also supplied the city with marble.

Although ancient and modern sources provide a wealth of information about the ancient city, few sculptors' names are known. The sculptor Charinos of Laodikeia is named on a 1st c. B.C. inscription,⁴ while Alexandros, son of Alexandros, must have been a peripatetic sculptor trained in the quarry area. It is not clear from the unpublished inscription which mentions him whether he trained at the Laodikeian school or not.⁵ Roman Imperial inscriptions uncovered in Laodikeia include the names of sculptors who came from Dokimeion and worked in the city.⁶

In her investigation of freestanding sculpture and reliefs from the Nymphaeum of Caracalla, L. Kahil first recognized the presence of a regional school of sculpture at Laodikeia, best represented by the style of a late 2nd-c. A.D. statue of a priestess of Isis.⁷ Later, the Laodikeian workshop specialized in the production of sarcophagi.⁸ Unusually rich sarcophagi with garlands and friezes were manufactured at Laodikeia in the 2nd and during the first quarter of the 3rd c. A.D. They contain baroque features and classicizing decoration, both suggestive of a local workshop.

The existence of the local workshop was indicated once again by the style of the figures on a frieze block uncovered in 2003 in front of Nymphaeum A, dedicated to Septimius Severus

1 Strab. 12.8.16; Pliny, *NH* 5.105. The modern villages incorporated within its territory are Eskihisar, Goncalı and Bozburun. The oldest settlements, excavated during the 2007-8 seasons, are on the W side of the ancient city (Asopos hill), with pottery and flints dating to the Late Chalcolithic–Early Bronze Age (c.3500-3000 B.C.). These settlements must be identified with Rhoas and Diospolis. See Ramsay 1895, 32; Anderson 1897, 409-10; Head 1906, lxxiii; id. 1911, 678; *RE* XII.1 (1924) 722, s.v. "Laodikeia" (W. Ruge); Buckler and Calder 1939, x; Magie 1950, 127 and 986-87, no. 23; Gagniers 1969, 1-2; Bean 1980, 213; Belke and Mersich 1990, 323; Bejor 2000, 15-16; Traversari 2000, 11; Texier 2002, 383.

2 Weber 1898, 178-79; Sevin 2001, 203; Şimşek and Ceylan 2003, 155; Şimşek 2005b, 310 and 312-13; Şimşek and Büyükkolancı 2006, 91; Şimşek 2006b, 420-24 and 426; id. 2007a, 39 and 67; id. 2007b, 38, 40 and 43.

3 Şimşek 2007a, 332-35, figs. 131a-d.

4 Unpublished inscription: cf. Şimşek 2007a, 349.

5 *Ibid.*

6 *Ibid.*

7 Kahil 1969; on the priestess statue, *ibid.* 189-92, cat. no. 1, pls. 61-63; Şimşek 2007a, 349-50, fig. 149. On this sculptural type see *LIMC* V (1990), 767, s.v. "Isis," no. 48 (Tran Tam Tinh).

8 Şimşek 1998, 17-18; Yıldız and Şimşek 2000, 99-140; Şimşek 2007a, 317-19, figs. 118a-d.

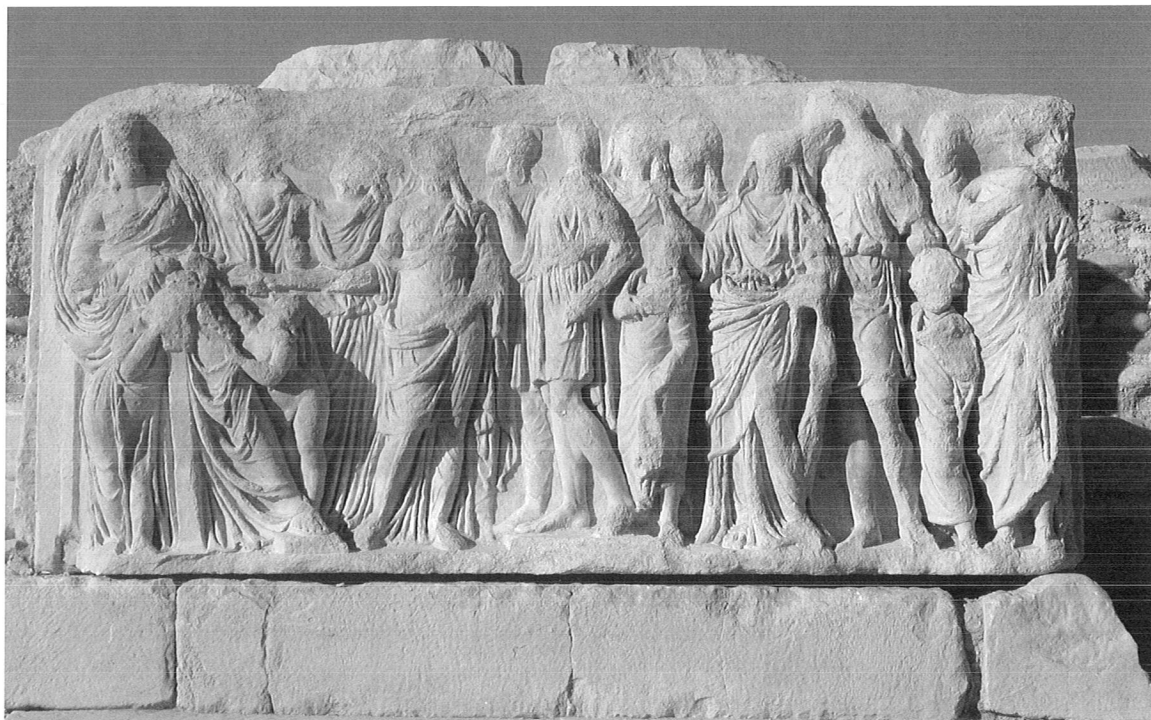


Fig. 22.3. Frieze block with reliefs featuring Tellus (Hierapolis Museum; author).

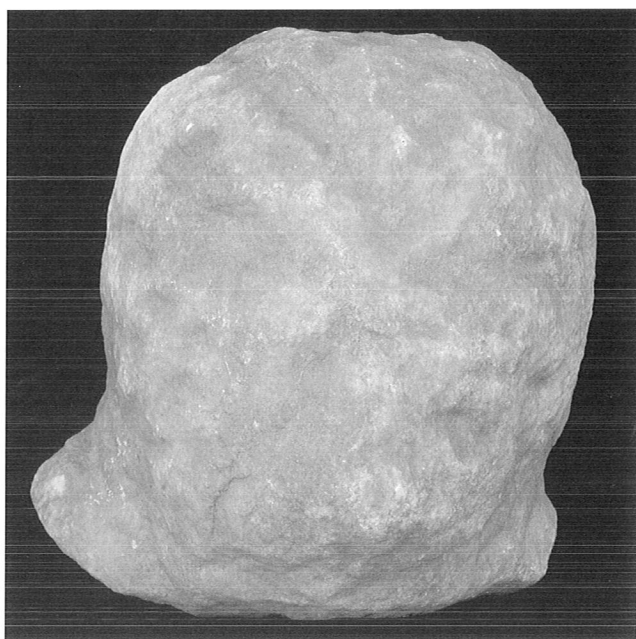


Fig. 22.4. Unfinished head (Laodikeia Excavation House; author).

parallels Laodikeian works dated to the early 3rd c. Other evidence for the presence of local workshops includes unfinished fragments of reliefs and freestanding statues recovered during recent excavations (figs. 22.4-5), as well as a series of trial pieces executed by apprentice sculptors, found in 2009 in Stadium Street (fig. 22.6).¹¹

(193-211) (fig. 22.3). The frieze, dating to the late Antonine or early Severan period, shows the goddess Tellus expressing the bounty and abundance of the Lykos plain. The fruits on her lap and the boy and girl flanking her can be considered local elements, because of their allusion to Laodikeia's fertility and agricultural prosperity, as well as to peace and wealth under Roman rule.⁹ On this political and propagandistic relief, the figures have more plastic and lively expressions than those on the reliefs from the theatre of Hierapolis, completed in A.D. 206-8.¹⁰ The artistic style of the reliefs of the theatre of Hierapolis, especially the deep drill-work employed for hair and costumes, paral-

⁹ Şimşek 2005a, 433-46, figs. 1-10; id. 2007a, 349-55, fig. 155.

¹⁰ On the reliefs from theatre in Hierapolis, see D'Andria and Ritti, *Le sculture del teatro* 1985; D'Andria 2003, 147-81, figs. 137-56.

¹¹ van Voorhis 2008, 121-35 and 314-25, figs. 1-8.

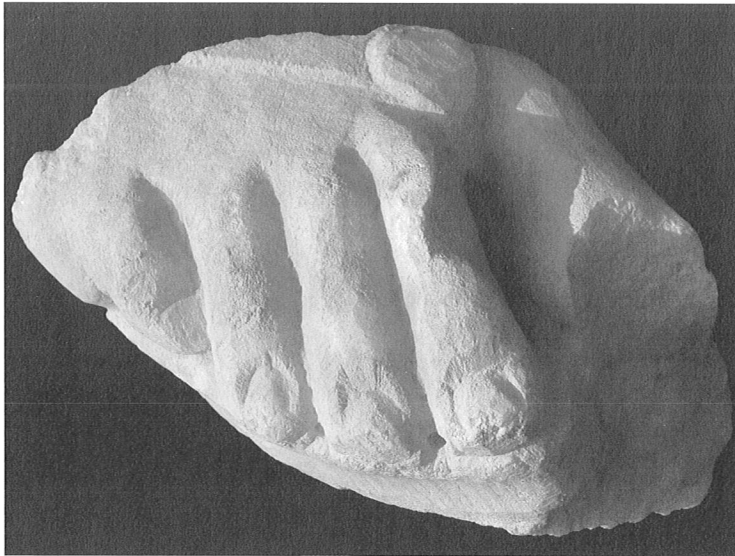


Fig. 22.5. Fragment of an unfinished foot (Laodikeia Excavation House; author).

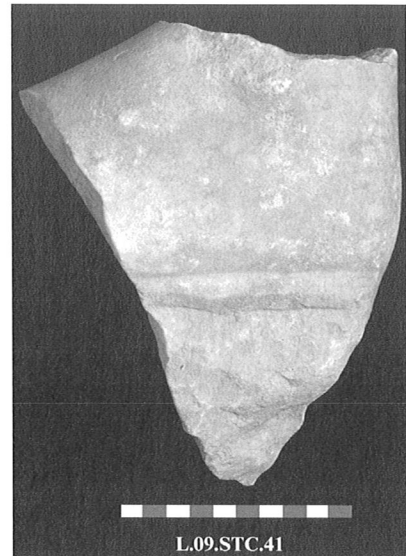


Fig. 22.6. Fragment of an apprentice piece with the foot of a statue (Laodikeia Excavation House; author).

The style of many finds made since 2002 further supports the existence of Laodikeian workshops. Their high-quality craftsmanship and the presence of Roman copies of renowned Classical and Hellenistic originals point to the existence of a local sculpture production in Laodikeia that was independent from Aphrodisias. The Aphrodisian school had developed in the Augustan age, and from that time on we witness interactions between Aphrodisias and Laodikeia.¹² A tomb stele from the late Hellenistic period bears a Pudicitia figure¹³ (fig. 22.7); the pose, costume and drapery are common in Roman works but this example is remarkably close to the Aphrodisian style.¹⁴

The sculptural assemblage includes several unpublished copies of renowned classical originals, such as the head of the Hermes of Alkamenes;¹⁵ the Athena statue of Pheidias type from Nymphaeum A (figs. 22.8 and 22.11);¹⁶ the



Fig. 22.7. Tomb stele from the North necropolis (Hierapolis Museum; author).

12 For the first identification of an Aphrodisian school, see Squarciapino 1943.

13 Şimşek 2007a, 323-24, fig. 122.

14 Erim 1989, 77, fig. 111; Erim and Smith 1991, 82, fig. 18a-b.

15 On the type see Richter 1970, 182, figs. 673-74.

16 Ibid. 168-71, figs. 638-44.



Fig. 22.8. Statue of Athena (Hierapolis Museum; author).

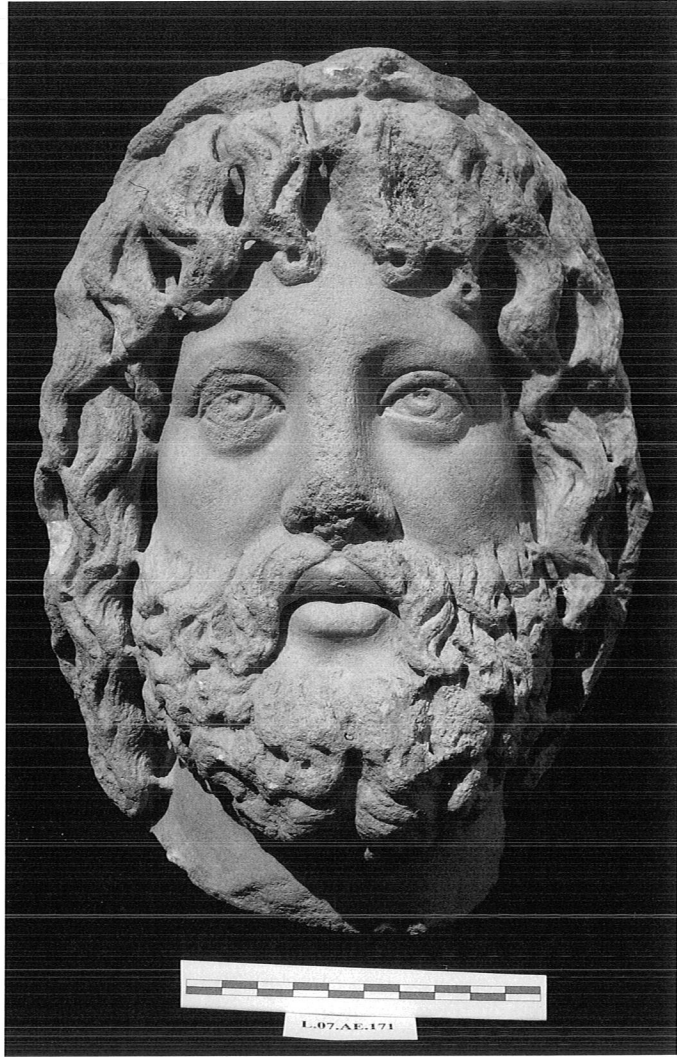


Fig. 22.9. Head of Sarapis (Hierapolis Museum; author).

Knidian Aphrodite by Praxiteles;¹⁷ a late Antonine or early Severan head of Sarapis attributed to Bryaxis¹⁸ (fig. 22.9); a portrait of Socrates attributed to Lysippos;¹⁹ a portrait of Epikouros;²⁰ and an Imperial statue based on the Praxitelean Hermes of Andros²¹ (fig. 22.10). On the statue of Athena, her cross-tied aegis features a profile head of Medusa, a typical characteristic of the Laodikeian workshop not seen elsewhere (fig. 22.11).²² Features of the Classical "Rich Style," such as the transparent, "wet" drapery clinging to the body, are echoed on a Roman nymph-Nike sculpture.²³

Other examples from Laodikeia are more closely linked to the Hellenistic tradition, such as

17 For the Knidian Aphrodite and similar types, see Richter 1970, 200-1, figs. 715-19; *LIMC* II (1984) 36-51, s.v. "Aphrodite" (A. Delivorrias) figs. 391-525; Smith 1991, 79-81, figs. 98-99.

18 *LIMC* VII (1994) 666-92, s.v. "Sarapis" (G. Clerc and J. Leclant); Richter 1970, 219, fig. 780; Smith 1991, 65-66, figs. 81-82.

19 Richter 1970, 55, figs. 239 and 244; Smith 1991, 35-36, fig. 25.

20 Smith 1991, 35-36, fig. 29; Smith 2008, 23-25 and 286-87, fig. 29.

21 On the Hermes of Andros by Praxiteles, see Andreae 1998, 6, pls. 22-29, fig. 53.

22 Şimşek 2007a, 352-55, fig. 154. On Athena, see *LIMC* II (1984) 955-1044, s.v. "Athena" (P. Demargne); *LIMC* II (1984) 1044-1110, s.v. "Athena (in peripheria orientalis)" (G. C. Picard).

23 Richter 1970, 133, figs. 493-94; Smith 1991, 77-79, fig. 97.

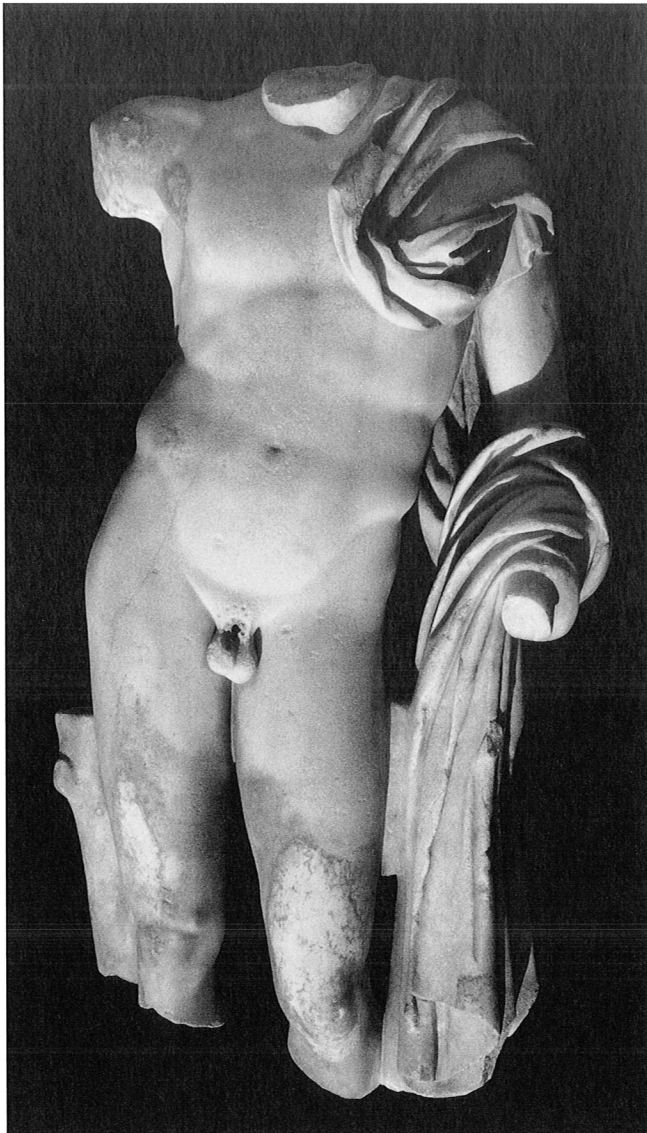


Fig. 22.10. Imperial statue in the Hermes of Andros type (Hierapolis Museum; author).



Fig. 22.11. Statue of Athena, detail of aegis (Hierapolis Museum; author).



Fig. 22.12. Relief of Achilles and Penthesilea (Hierapolis Museum; author).

the head of a Dionysos statue,²⁴ and a relief figure featuring Dionysos or Apollo.²⁵ Among the recent sculptural finds, influences from the Classical period prevail in the works made by the local workshop. Its artists knew and applied their artistic understanding of the 5th and 4th c. B.C.; resemblances can be found not only in freestanding sculpture and reliefs, but also in the architectural decoration.²⁶

Although the sculpture and reliefs uncovered at Laodikeia display explicit Classical and Hellenistic influences, the carving of the drapery shows a preference for linear designs and *chiaroscuro* effects created by wide and deep drill-work. The deep drilling in the drapery reflects the influence of Pergamene art. Some reliefs and statues recall the Pergamene baroque style: for example, a relief of Achilles and Penthesilea²⁷ (fig. 22.12); a four-sided corner postament (or altar) with

24 Smith 1991, 65, figs. 77-80.

25 Şimşek 2007a, 352-55, fig. 153.

26 Şimşek 2007a, 161, 221-24 and 235-45, figs. 58e, 75e, 81a and 82d.

27 Şimşek 2007a, 350-51, fig. 150. For a similar Aphrodisian example, see Erım 1986, 98; id. 1989, 98, fig. 133; Schröder 2004, 186-91, cat. no. 132, fig. 46.



Fig. 22.13. Relief fragment of a naked warrior (Gaul or Giant?) (Hierapolis Museum; author).

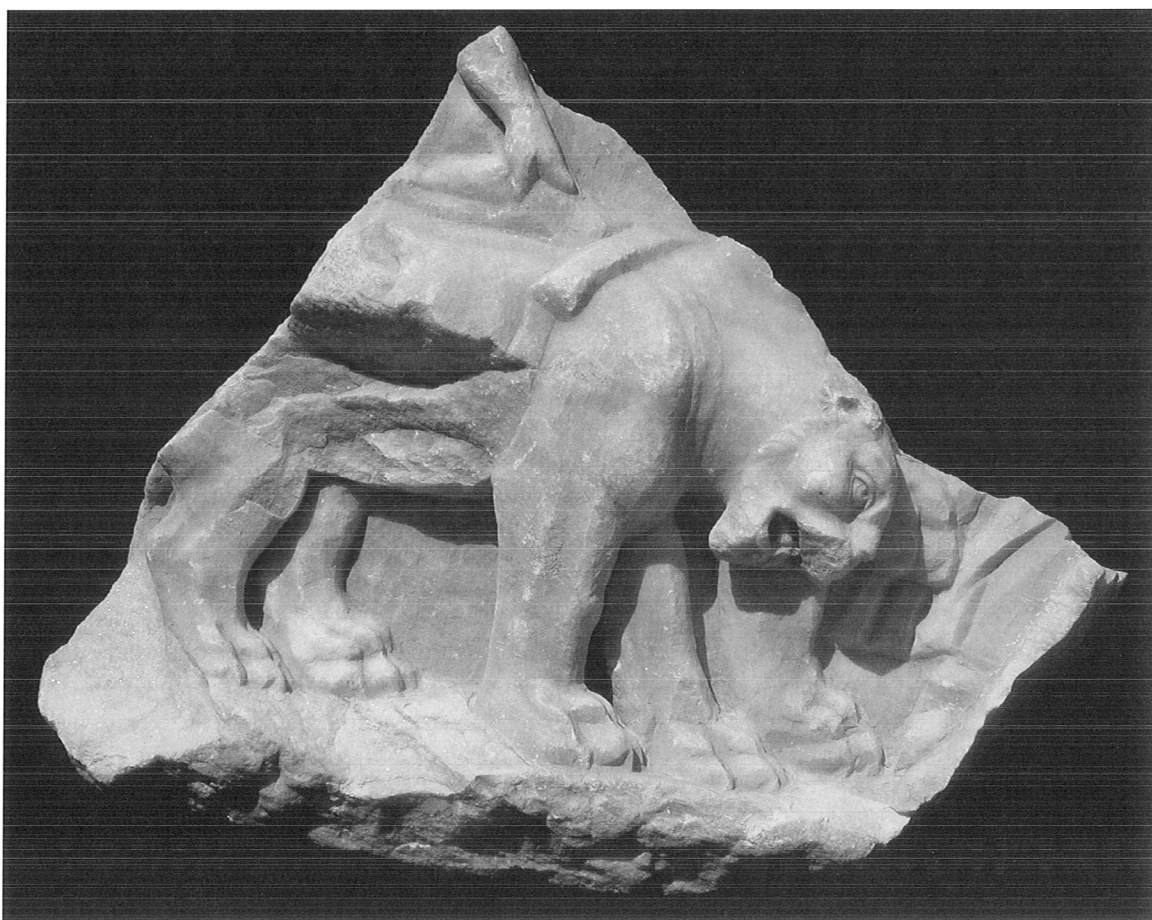


Fig. 22.14. Fragment of sarcophagus with Eros riding lions (Hierapolis Museum; author).

heroic naked warriors on harnessed horses; and a relief of a naked warrior with a shield and a male head (fig. 22.13). Baroque influences are frequently seen on works of the Roman Imperial period, such as an Antonine sarcophagus fragment from Laodikeia with Eros riding lions (fig. 22.14).²⁸ The interaction between Laodikeia, Hierapolis and Aphrodisias that occurred from the Early Roman period onwards may be seen especially in figurative capitals dated to the 2nd and 3rd c. which bear similar baroque characteristics.²⁹

The Laodikeian ceiling panel featuring Tyche, uncovered in 2002, is another good example of local production.³⁰ Dating to the reign of Caracalla (211-17), the Tyche bears symbols of numerous male and female deities, including Nemesis, Apollo, Asklepios, Hygieia and Selene (fig. 22.15). The Tyche also represents Laodike, the wife of Antiochus II, who was the object of a local cult. No other work brought together so many male and female deities. This local depiction of Tyche is also found on Laodikeian coins.³¹ It is important evidence for the syncretistic nature of Laodikeian religious thought.³²



Fig. 22.15. Ceiling relief with Laodikeian Tyche (Laodike) (Hierapolis Museum; author).

Heads from freestanding statues display the careful workmanship, dynamic structure and vivid expressions typical of the Laodikeian workshop. A female head dating to the Hadrianic or early Antonine period,³³ an Antonine statue of an empress assimilated to Ceres,³⁴ and the head from a statue of Gallienus³⁵ all have the careful craftsmanship and vivid, energetic expression characteristic of the Laodikeian workshop. Some fragments of feet and hands belonging to sculptures of Imperial subjects display similar careful workmanship. The same qualities may be observed on the unpublished fragments of a bronze statue head currently in the Laodikeia storeroom. A colossal lion is another beautiful example of Laodikeian sculpture (fig. 22.16).³⁶

Sculpture and reliefs uncovered in Laodikeia since 2002 confirm the presence of a local workshop active until the Early Byzantine period. The workshop was producing sculpture for the

28 Şimşek 2007a, 351-52, fig. 152.

29 Şimşek 2007a, 161, 221, 235 and 342, figs. 58e, 75e, 81a and 141-42.

30 Şimşek 2007a, 132-37 and 351-54, figs. 55e and 157; Tarhan 2006, 52-64, 106-13 and 156, figs. 45-58.

31 For Laodikeian coins with this Tyche, see Head 1906, 298, pl. 36.6.

32 Şimşek 2007a, 351-54, fig. 157.

33 İnan and Rosenbaum, *Portrait sculpture* 1966, 113-14, n. 119, pl. 68.1.

34 For portraits of Roman women following the Ceres type, see Bieber 1977, 163-67, pls. 124-25, figs. 730-45.

35 Scarre 1995, 174-77.

36 Şimşek 2007a, 141-52, figs. 55i-j.



Fig. 22.16. Lion statue from Nymphaeum A (Hierapolis Museum; author).

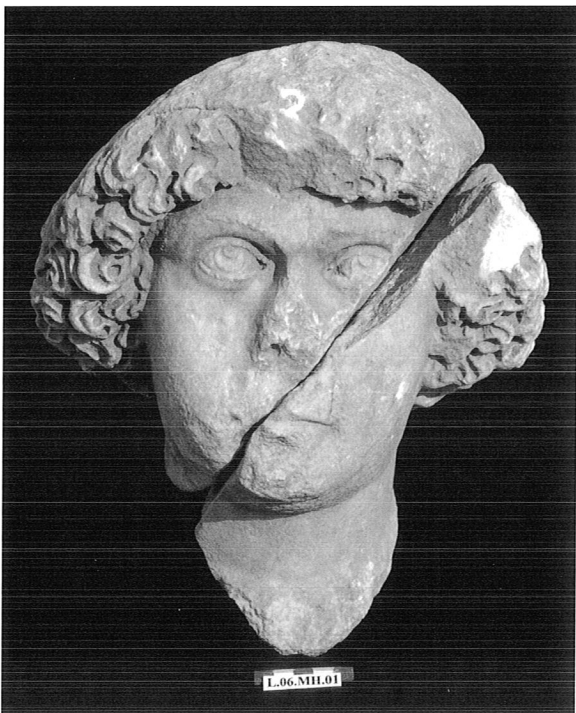


Fig. 22.17. Portrait of Flavius Palmatus (Hierapolis Museum; author).

vicennalia of Diocletian on 20 November, 303, for two columns with relief decoration and the Ephesian Artemis uncovered during the excavations at Temple A commemorate that occasion.³⁷ The figures on the columns — Diana, Laodikeia, Apollo and Fortuna within a wreath — are executed according to a local iconography specific to Laodikeia and not found elsewhere in Asia Minor. The sacrificial ceremony depicted on the base of Ephesian Artemis is unique in this position:³⁸ no other statue of Ephesian Artemis features reliefs on its base, a feature which is thus characteristic of the Laodikeian workshop.

The vivid and energetic expression of Flavius Palmatus, governor of Asia in the late 5th-early 6th c., in a Laodikeian portrait closely parallels a portrait (fig. 22.17) of the same individual from Aphrodisias,³⁹ although the portrait from Laodikeia displays superior realism and craftsmanship to the Aphrodisian example.

How can we explain the origins of such a long-lived sculptural tradition at Laodikeia? A comparison between the sculptures of Hierapolis⁴⁰ and Laodikeia, both located in the Lykos valley, reveals nearly parallel styles and themes with a common origin in the Hellenistic Pergamene school. This can be explained by the migration of Pergamene artists to these wealthy cities after Pergamon had passed into Roman hands in 133 B.C.⁴¹ The regional school of sculpture must have had branches active in both cities, since differences in details of craftsmanship and artistry exist among the works, but striking similarities can also be observed in the *chiaroscuro* effect achieved by deep drill-work in the drapery, as well as in the archaistic and classicizing influences.

37 Şimşek 2006a, 183-84.

38 A similar sacrificial ceremony is depicted on the Severan reliefs from the theatre at Hierapolis: Ritti 1988, 80-83; D'Andria and Ritti, *Le sculpture del teatro* 1985, 97 and 155-57, pl. 42.2; D'Andria 2003, 171-81, figs. 150b and 156.

39 Erim 1986, 90-91; id. 1978a, 1069-70, pl. 329, fig. 15; id. 1978b, 1081, pl. 336, fig. 8; id. 1989, 83-84, fig. 117; id. 1990, 155-60, fig. 14.

40 On the Hierapolis sculptures, see Bejor, *Le statue* 1991.

41 On Hierapolitan examples of the baroque style, see D'Andria 2001, 106-7, figs. 4.14-15; id. 2003, 100-5, figs. 79-87.

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