

9. THE SCULPTURES FOUND IN THE BOULEUTERION AND THE SCULPTURAL PROGRAM OF THE VEDIUS SCAENAE FRONS³⁶⁴

The sculptures found in the Bouleuterion were mainly discovered by J. T. Wood in the early 1860s. Two fragments of inscribed statue bases (sculp. 1.3 and 1.6, see chapter 9.5, pls. 67, 2; 68) were recorded by J. Keil in 1908, whereas W. Alzinger's excavations in 1970 yielded only one small fragment of a male head (sculp. 2.4, pl. 70, 2). About half of the sculptures are attested only by inscribed statue bases or are mentioned in Wood's letters to the British Museum. As far as we know, Wood sent three sculptures (sculp. 1.1; 1.4; 2.3, pls. 66; 69; 70, 1.3) to the British Museum; one of them (sculp. 1.4, pls. 69; 70, 1) was returned to the Imperial Ottoman Museum in Constantinople. A fourth piece, the statue of a Muse (sculp. 2.1, pls. 70, 4; 71), was also intended for the British Museum, but sank with the ship off the coast of Syros. It was retrieved in a partially damaged state from the sea and is now displayed in the Archaeological Museum of Syros (see below, chapter 9.2). The whereabouts of five other bases or plinths and sculptures (sculp. 1.2; 1.5; 2.2; 3.1; 3.2; pl. 67, 1) found by Wood are unknown. The fragment of the inscribed base sculp. 1.3 is stored in the epigraphic depot at the site of Ephesos; the location of the fragment of the base sculp. 1.6 (pl. 67, 2) is presently unknown.

Iconographically, the sculptures can be roughly divided into two parts: a series of portrait statues of the Antonine dynasty (sculp. 1.1; 1.2; 1.3; 1.4, pls. 66; 67, 1; 68; 69; 70, 1), and a group of mythological figures and personifications (sculp. 1.6; 2.1; 2.2; 2.3; 2.4, pls. 67, 2; 70, 2–4; 71). The “statue of an actor or orator” (a torso) mentioned by Wood (sculp. 1.5) was probably also a portrait statue. The interpretation of the seated female statue “of an earlier period apparently” (sculp. 3.1) and of the “female torso” (sculp. 3.2) remains obscure.

9.1 Portrait Statuary and Statues of Personifications

In the course of the last decade, K. Fittschen, A. Kalinowski and H. Taeuber reconstructed a group of Imperial statues of the Antonine dynasty for the *scaenae frons* donated by P. Vedius Antoninus III and Flavia Papiane, based on extant sculptures, inscribed statue bases and information in J. T. Wood's letters.³⁶⁵

One extant remaining Imperial statue from the Bouleuterion is the torso of Lucius Verus as a crown prince in the guise of Mars (sculp. 1.1, pl. 66), utilizing the Ares Borghese body type; it was found near the middle doorway of the *scaenae frons*.³⁶⁶ It is identified through a Greek dedicatory inscription on the plinth, which gives the future emperor's full name of *Lucius Aelius Aurelius Commodus* and states that the statue was set up during the lifetime of the Emperor Antoninus Pius by a Vedius Antoninus, i. e. M. Claudius P. Vedius Antoninus Phaedrus Sabinianus, who was responsible for the renovation of the Bouleuterion.³⁶⁷ The plinth is of simple oval form, with a slightly projecting panel featuring the inscription.³⁶⁸

When complete, the statue would have been nearly 2 m tall.³⁶⁹ Now, only the lower half of the sculpture with the legs and the torso up to just above the navel survives, but at the time of its discovery the missing up-

³⁶⁴ The main part of the text was written by M. Aurenhammer. Th. Opper (British Museum, Department of Greek and Roman Antiquities) contributed an important section, the passage on the statue of Lucius Verus (including sculp. 1.1). He was also the first to question the unity of the dynastic program.

³⁶⁵ FITTSCHEN 1999, 130; KALINOWSKI – TAEUBER 2001, 351–357; KALINOWSKI 2002, 138–145; cf. also DEPPMEYER 2008, I 113 f. II 245–247 cat. 114.

³⁶⁶ The best replica of the Ares Borghese type is the statue in the Louvre (Paris, Louvre MA 866); for a recent bibliography on the Ares Borghese and a replica-list including copies used as portrait statues, see HARTSWICK 1990, 227–283. For the Ephesos statue cf. HARTSWICK 1990, 280 no. 23, where it is wrongly dated to the Severan period.

³⁶⁷ See above chap. 8.3.1, inscr. 11 on the inscription.

³⁶⁸ For this type of plinth (“Rahmenplinthe”) which was popular in the Roman East in the 2nd century A.D., cf. MUTHMANN 1951, 125 (“3. Gruppe”). Examples: a variant of the statue of Apollo from the Tiber in Cherchel, Musée des Antiquités S 30, cf. LANDWEHR – DIMAS 2000, 1–12 cat. 67 pl. 1–3; an Ephesian example with profiled panel is the replica of the Boy with the Goose in Vienna, Kunsthistorisches Museum I 816; AURENHAMMER 1990, 149–152 cat. 132 pl. 91.

³⁶⁹ The distance from the soles of the feet to the lower end of the navel measures 1.22 m, from which a total height of the statue of

per body and head seem to have still existed.³⁷⁰ As far as one can tell, the body closely followed the Borghese type.³⁷¹ The ankle ring on the right leg of the Borghese statue was not represented.³⁷² Also in contrast to the Borghese statue, Lucius Verus was depicted with a long *paludamentum* that fell over his shoulders and back and reached down to the calves. Remains of the *paludamentum* are visible behind the legs of the statue. The direction of folds within the garment suggests that he clasped it with his missing right hand.³⁷³ The motif of the left arm and hand is unclear. There are no marble struts on the left thigh that might give an indication of the position of the left hand and any traces of an attribute that may have been visible on the plinth disappeared with its now missing left corner. Other statues of this type show the left hand holding a spear or clasping a sheathed sword and it is likely that Lucius Verus was represented here in a similar manner. Along the left leg the statue was supported by a thick marble tree trunk. The trunk's surface is rendered to imitate the rough, cracked texture of bark, while the rim along its upper end is carved in a wave pattern, typical elements of statue supports from the time of Hadrian onwards.³⁷⁴ Depending on the exact date of the sculpture, the missing head should have shown Lucius Verus in his second or third portrait type.³⁷⁵ The sheer size of the statue perhaps suggests that he was of a more mature age here and therefore represented in the third type, which has been connected with his first consulship in A.D. 154.³⁷⁶ In either case, it should have worn the Attic helmet of the Ares Borghese type.

A number of portrait statues using the Ares Borghese type are preserved.³⁷⁷ It seems that the emperor Hadrian, relatively early in his reign, was the first person to have been portrayed in this manner.³⁷⁸ Presenting him as a living embodiment of Ares/Mars, this statuary type seems particularly appropriate for a symbolic portrayal of the emperor as commander-in-chief of the armed forces. It thus provided a powerful alternative to the more frequent, realistic portrait in military cuirass. As the statue of Lucius Verus and a few others show, the type was later used for other male members of the imperial family, but it seems to have remained relatively rare. It seems the more remarkable that Lucius Verus was honored in this fashion at Ephesos when he was still a crown prince.³⁷⁹ Perhaps this might also suggest a date for the statue after his consulship in A.D. 154 at a time when he did not yet fulfil a significant public role. The Borghese type was also used for private portraits, but with a very different meaning.³⁸⁰

The technical treatment of the statue of Lucius Verus clearly shows that it was intended to fit into a specific setting; T. Opper considers a shallow wall niche.³⁸¹ To this end, the back of the sculpture had to be flattened and

1.97 m or thereabouts can be extrapolated.

³⁷⁰ For the fate of the different parts of the statue, see the catalog on sculp.1.1 (chap. 9.5).

³⁷¹ Cf. FURTWÄGLER 1896, 43 note 1 no. 7.

³⁷² The ankle ring appears to be unique to the Borghese statue, but may have been part of the original, cf. FREYER 1962, 211–226, esp. 225–226.

³⁷³ There is no trace at all of the “object, a sceptre-staff [...] against his right thigh” mentioned by VERMEULE III 2002, 329. The date of A.D. 163 given by C. C. VERMEULE is impossible, as the statue was dedicated before the death of Antoninus Pius in A.D. 161.

³⁷⁴ Cf. MUTHMANN 1951, 45.

³⁷⁵ Cf. FITTSCHEN 1999, 130. In K. FITTSCHEN's typology, this would correspond to his types D or E: FITTSCHEN 1999, 39–45 pl. 64–73.

³⁷⁶ For the date s. FITTSCHEN 1999, 44–45 with note 256. In the Nymphaeum of Herodes Atticus at Olympia, thought to have been dedicated in A.D. 153, Lucius Verus was represented in his second portrait type and the statue attributed to him is much smaller than the one from Ephesos, Olympia, Museum A166, cf. BOL 1984, 159–164 fig. 72 pl. 22–23.

³⁷⁷ The following portrait statues and heads of members of the imperial family based on the Ares Borghese type are currently known: Rome, Museo Capitolino 634: Hadrian. FITTSCHEN – ZANKER 1994, 48–49 no. 48 pl. 53; London, British Museum (see sculp. 1.1): Lucius Verus; Rome, Vatican, magazine 4093: Marcus Aurelius. KASCHNITZ-WEINBERG 1937, 284 no. 685 pl. 108; FITTSCHEN – ZANKER 1994, 49 note 5; Rome, Palazzo dei Conservatori 778: Statue. BERGMANN 1977, 45; WREDE 1981, 270 no. 198. The statue has been attributed to various 3rd-century emperors in the past. It is perhaps more likely that it represents a private individual, such as a general.

³⁷⁸ Hadrian's pointed use of this martial imagery stands in clear contrast to the current prevailing notion of him as an “intellectual”. The earliest preserved example seems to be an early Hadrianic statue in the Capitoline Museum using the Chiaramonti 392 portrait type of ca. A.D. 120–130, Rome, Museo Capitolino 634, cf. FITTSCHEN – ZANKER 1994, 48–49 no. 48 pl. 53.

³⁷⁹ FITTSCHEN 1971, 225 note 45.

³⁸⁰ It seems that in private portraiture the Ares Borghese type was almost always linked in a group with the female type of the Venus of Capua to portray married couples. See most recently, KOUSSER 2007, 673–691 for the Augustan prototype and the Antonine portrait groups.

³⁸¹ The statue plinth has a depth of 49.5 cm. The trimming of the statue's back, meant to ensure that it did not extend beyond the back end of the plinth at any point, suggests a depth of the niche of not more than 50 cm. – L. Bier placed Lucius Verus' statue in his

the central section partly hollowed out. The surface here is only roughly picked and clearly was never intended to be seen. Similarly, the dedicatory inscription was carved into the front of the plinth, rather than on a separate base as would have been standard practice.³⁸² Taken together, these technical details may suggest that the statue had to be fitted into an already existing setting in the Bouleuterion *scaenae frons*. We do not know of course when exactly the back of the statue was trimmed. Theoretically, the scene wall of both the first and the second phase of the *scaenae frons* may have featured niches.³⁸³ On the basis of further epigraphic evidence, it has been suggested that the statue of Lucius Verus belonged to a larger portrait gallery of members of the imperial family that was dedicated by the wealthy benefactor P. Vedius Antoninus in the Bouleuterion as part of a wider sculptural program.³⁸⁴ These inscriptions belonged to statues of Marcus Aurelius (sculp. 1.2) and one of his daughters, Faustina (sculp. 1.3).³⁸⁵ The low (?), profiled support of Marcus Aurelius' statue is recorded only by J. T. Wood's sketch in one of his letters (pl. 67, 1). Wood does not provide any detailed information on this inscribed stone. Considering Wood's section of the support and the profiled bases of the statues of Faustina (sculp. 1.3; pl. 68) and especially of the personification of Demos (sculp. 1.6; pl. 67, 2, see below), this support was also probably a low base (rather than a plinth). The chamfered base of Faustina's statue is fragmentarily preserved; it was found in the debris of the orchestra. Its back was flat, the moldings were probably not finished.³⁸⁶ The preserved part of its top is finely worked and features a pry (?) hole, according to L. Bier's drawing (pl. 68). Both Marcus Aurelius' and Faustina's bases use the same dedicatory formula as the inscription on the plinth of Lucius Verus' statue. On the Faustina base, though, the inscription starts on the upper chamfer which is unusual. The unfinished moldings and the position of the Faustina inscription point to an improvised procedure, as do the trimming of Lucius Verus' statue and the unusual position of its inscription.³⁸⁷

J. T. Wood's reference to a statue of Antoninus Pius found in the early stages of the excavation of the Bouleuterion, taken at face value by A. Kalinowski and H. Taeuber,³⁸⁸ ought to be treated with suspicion. His description "a statue of Antoninus Pius, at present wanting the head, is broken into 8 or 10 pieces and will measure when put together more than 7 feet" fits the statue of Lucius Verus very well;³⁸⁹ the reference to Antoninus Pius may have been due to a misreading of the dedicatory inscription on the plinth (see chap. 8.3.3 inscr. 13). Kalinowski and Taeuber preferred a statue of Domitia Faustina on the Faustina base, the first daughter of Marcus Aurelius and Faustina Minor, as in the portrait gallery of the Gerontikon at Nysa, where only the first daughter was represented.³⁹⁰ Domitia Faustina lived for only a few years (born A.D. 147, lived probably until 151) whereas Annia Galeria Aurelia Faustina, the third daughter, reached a more mature age.³⁹¹ She was born in A.D. 151 or 153, she is documented on coins as one of four surviving daughters until A.D. 161 and appears as one of Marcus Aurelius' children in inscriptions from the Capitol of Sabratha in A.D. 166.³⁹² The year of her death is not recorded; she probably survived her father and died between A.D. 180 and 182.³⁹³ K. Fittschen left the question of the identification of Marcus Aurelius' daughter in the *scaenae frons* of the Ephesian Bouleuterion open.³⁹⁴

hypothetical reconstruction on a tall base in the *aedicula* next to the central doorway, see plan 6. The depth of the pedestal on which the columns rested is 1.20 m.

³⁸² A parallel from Ephesos for this otherwise not very common procedure is provided by the statue of the Emperor Trajan from the Nymphaeum of Trajan, IvE 256, cf. MILTNER 1959b, 328. 343 fig. 174; FLEISCHER 1982, 123; AURENHAMMER (in preparation) and QUATEMBER, FiE (forthcoming). The lettering on this plinth is much superior to that of the Bouleuterion statue.

³⁸³ See above chap. 3.2, 4.9 and below in parts 9.1 and 9.3.

³⁸⁴ FITTSCHEN 1999, 130; KALINOWSKI – TAEUBER 2001, 351–357; KALINOWSKI 2002, 143–144.

³⁸⁵ See above chap. 8.3.2–3, inscr. 12–13 on the inscriptions.

³⁸⁶ As on several bases from the Nymphaeum Traiani, cf. QUATEMBER, FiE (forthcoming).

³⁸⁷ See above chap. 8.4 on the epigraphical evidence for dating the building.

³⁸⁸ KALINOWSKI – TAEUBER 2001, 355.

³⁸⁹ Letter to A. PANIZZI, principal librarian, of April 28, 1864.

³⁹⁰ KALINOWSKI – TAEUBER 2001, 355–357; KALINOWSKI 2002, 144. Nysa: FITTSCHEN 1999, 133–136 cat. 58 pl. 207; GALLI 2002, 65–66. 69–70; KADIOĞLU 2008, 360. 362. 364.

³⁹¹ For the chronology of Marcus Aurelius' and Faustina Minor's children cf. FITTSCHEN 1982, 22–33; Domitia Faustina: 23–26; Annia Galeria Aurelia Faustina: 27–30 with note 29. 32; for all the children: genealogical tree FITTSCHEN 1982, 94–95; BOL 1984, 30–45. 117–119; FITTSCHEN 1999, 2–10.

³⁹² FITTSCHEN 1982, 30–31; FITTSCHEN 1999, 117 no. 27 (Sabratha).

³⁹³ FITTSCHEN 1999, 4 and 133 no.155 (fragments of an Ephesian statue-group of the Antonine dynasty, Marcus Aurelius as "Theos").

³⁹⁴ FITTSCHEN 1999, 130.

A finely carved girlish head (sculp. 1.4; pl. 69; 70, 1) of 18 cm height was found near one of the doorways of the *scaenae frons* according to J. T. Wood. Originally, the head was turned to the left. The oval face with its ideal features and its pursed lips conveys an atmosphere of seriousness as well as sweetness. The tight waves of the girl's hair are parted in the middle and bound by a broad fillet. Behind the ears, the hair is pulled up, covering the fillet almost completely. At the nape of the neck, the hair is brought together into a ponytail which is obviously tied twice. A long spiral curl hangs down in front of the left ear (indicating the principal view), while loose curls cover both sides of the neck, originating from the ponytail. The incised irises, the pupils incised in the shape of a bean-shaped line and the scarce drill-work in the hair framing the face and on top of the head, just behind the fillet, point to a date in the early Antonine period.³⁹⁵ For the small waves of hair framing the forehead, portraits of Faustina Maior offer the best parallel as they feature a similar hairstyle on the sides of the head.³⁹⁶ The bigger waves of hair on the girl's portrait, especially on the left side and on top of her head, rendered in a linear manner, may be compared with portraits of Faustina Minor.³⁹⁷ For the hair at the back and the motif of the rolled up parts framing the neck, compare another portrait of Faustina Minor rendered in a late portrait type.³⁹⁸

The hairdo is reminiscent of the hairstyle of goddesses such as Artemis or Aphrodite.³⁹⁹ For Artemis, compare for example the Hadrianic, eclectic statue of Artemis from the first floor of unit 4 of Terrace House 2 at Ephesos.⁴⁰⁰ There, the hair covers the ears and it is bound by a fillet, but it ends in a thick mop of hair at the nape of the neck where it is bound twice; finally, it hangs down loosely on the back. Sabina and Faustina Minor in the guise of goddesses feature a thick mop of hair hanging down the back, tied by a fillet, or loose hair falling onto the back.⁴⁰¹

As a stylish coiffure, the Ephesian girl's hairdo with the ponytail or thin braid originates from the hairstyle with "Nackenschopf" or "Nackenzopf" made fashionable by empresses of the Julio-Claudian era (Antonia Minor) and taken up as part of a different hairstyle by later empresses, in the 2nd century by Plotina.⁴⁰² In most of these portraits, the ears are not covered by the hair. Loose locks and strands of hair enrich this simple hairstyle; the loose strands framing the Ephesian girl's neck are a characteristic feature and an indication that this head is a portrait.⁴⁰³ Loose locks, including the spiral curls in front of the ears, are also a standard feature of contemporary female portraits in general.⁴⁰⁴

The girl's face is highly idealized, lacking distinct portrait features, but the profile may be compared with contemporary women's and girl's portraits, both imperial and private.⁴⁰⁵ The charm of the girl's features and their melancholy expression are characteristic of female portraits of the Antonine and Severan period.⁴⁰⁶

³⁹⁵ Cf. for example the first two portrait types of Marcus Aurelius, FITTSCHEN 1999, p. 14 cat. A 10 and 14 pl. 8. 11. p. 23 cat. B 8 pl. 30. p. 14–20 cat. B 16. 22. 24. 26. 34. 36. 37 pl. 36. 41. 43. 44. 49. 52c. 52d. 53. For the carving of the eyes in general FITTSCHEN 1999, 18 with note 135. A striking parallel for the carving of the irises and pupils is the recently discovered Ephesian replica of Polycleitus' Doryphoros, Selçuk, Efes Müzesi 23/4/05, cf. AURENHAMMER 2008.

³⁹⁶ Cf. for example the portraits in Rome, Museo Capitolino 447 and Rome, Palazzo dei Conservatori 994, 851, cf. FITTSCHEN – ZANKER 1983, 13–15. 19–20 cat. 13. 14. 18 pl. 15–18. 22–23.

³⁹⁷ For example portraits of the 5th portrait type (Faustina Minor or Lucilla?), Rome, Vatican, Braccio Nuovo 2195 and London, British Museum 1905 and 1468, cf. FITTSCHEN 1982, 51–52 no. 1. 5 and 6 pl. 19. 21–22. Date of the type: A.D. 152.

³⁹⁸ Portrait in Rome, Museo Nazionale Romano 642, FITTSCHEN 1982, 60 no. 3 pl. 36. Date of the 8th portrait type: A.D. 162.

³⁹⁹ Aphrodite: for example two bronze statuettes in Paris, Musée du Louvre Br. 4422, and Paris, Musée du Louvre Br. 389, cf. JENTEL 1984, 163 nos. 206–207 pl. 167.

⁴⁰⁰ Sel uk, Efes Müzesi 2165; RATHMAYR 2005, 218. 229 S 17 pl. 143. 146.

⁴⁰¹ Sabina's portraits in Rome, Museo Capitolino 690 and Rome, Palazzo dei Conservatori 848 and in St. Petersburg, Hermitage A 400a, cf. FITTSCHEN – ZANKER 1983, 10. 12–13 cat. 9 and 12 pl. 11. 14; ALEXANDRIDIS 2004, 183 cat. 179–180 pl. 39, and Faustina's portrait in Munich, Glyptothek 535, ALEXANDRIDIS 2004, 193 cat. 200 pl. 43, 1–2.

⁴⁰² MANNSPERGER 1998, 44–55. 62–67.

⁴⁰³ Cf. two Augustan/Tiberian private portraits in Rome, Palazzo dei Conservatori 1081 and Rome, Museo Nuovo Capitolino 922, cf. FITTSCHEN – ZANKER 1983, 42–43. 45 cat. 49 and 54 pl. 63–64. 68–69.

⁴⁰⁴ For the spiral curl in front of the ear, cf. portraits of Lucius Verus' sister (?) in Rome, Museo Capitolino 336 and Rome, Museo Capitolino 6269, cf. FITTSCHEN – ZANKER 1983, 26–27 cat. 26–27 pl. 35–37 and the portrait of Athenais (?) in Olympia, Museum A 159, cf. BOL 1984, 180–181 cat. 43 pl. 48–50; BOL 1998, 127–128 pl. 28. Regarding the identification of this portrait type, cf. FUCHS 1986, 858.

⁴⁰⁵ Cf. Faustina Minor's and Lucilla's first portrait types, FITTSCHEN 1982, 38–39 pl. 8–13 and p. 75–77 pl. 44–47; private portraiture: for example a portrait in Rome, Museo Capitolino 667, cf. FITTSCHEN – ZANKER 1983, 74–75 cat. 97 pl. 122 or the portrait of a girl from the Palatine, Rome, Museo Nazionale Romano 1119, cf. FITTSCHEN 1991, 297–302 pl. 65,1. 66,1. 67,1. 69,1 (about A.D. 200).

⁴⁰⁶ Cf. FITTSCHEN 1991, 301–302.

Generally, the Ephesian head shows a high level of workmanship on all sides, including details like the folds of the broad fillet or the manner in which the fillet cuts into the hair in the nape of the neck. The back is also equally finely carved. This overall quality also indicates a portrait.

As the girlish head is a portrait, it is of course tempting to link it with the base of Faustina's statue (sculp. 1.3; pl. 68).⁴⁰⁷ An identification with Marcus Aurelius' first and short-lived daughter, Domitia Faustina, has obviously to be ruled out as the Ephesian girl is clearly older. The Ephesian head probably portrays a girl in her early "teens", the ponytail-coiffure possibly an allusion to her unmarried status. As an indicator for this age-group, the Ephesian head should be compared with the first portrait types of Faustina Minor and Lucilla – minted in honor of their wedding or the birth of their first child –, and with the portrait of Athenais (?) from the Nymphaeum of Herodes Atticus at Olympia.⁴⁰⁸ Faustina Minor was about 15 or 17 years old at the time, Lucilla 14, 15 or 16 years old, while Athenais (?) was about 10 years old.⁴⁰⁹ On this basis, a tentative identification of the Ephesian head with Annia Aurelia Galeria Faustina seems more probable. Annia Faustina was probably married in A.D. 166 or 167.⁴¹⁰ The Faustina base from the Bouleuterion was set up in the lifetime of Antoninus Pius who died in A.D. 161. The date of Vedius' renovation of the *scaenae frons*, which may be limited to the 150s A.D., would point to the erection of a statue of Annia Faustina at an age of 10 years (151–161).⁴¹¹

All these considerations are hypothetical as we do not know Annia Faustina's (or Domitia Faustina's) portrait. Two or three of Marcus Aurelius' daughters were represented in the dynastic statue-group in the Nymphaeum of Herodes Atticus at Olympia, dedicated in A.D. 153: Annia Faustina and another daughter are documented by their bases.⁴¹² Besides, two portraits of girls featuring the melon coiffure were found there, but their connection with the statue bases and their identification is disputed.⁴¹³ In the *scaenae frons* of the theater at Leptis Magna, a portrait of Faustina Minor (first portrait type) was used for a statue of one of her daughters, possibly Annia Faustina.⁴¹⁴ The ponytail-coiffure does not figure among the sculpted portraits of princesses of the Antonine dynasty known to us. The images of Marcus Aurelius' and Faustina's daughters on coins with their grandfather's or their mother's portrait on the obverse cannot be a guideline, since they are too small and too summarily executed to determine the hairdo of the girls anyway.⁴¹⁵ Domitia Faustina obviously wears a small bun at the nape of her neck in her image on an *aureus* minted under Antoninus Pius in A.D. 150, whereas Lucilla might wear a ponytail (rather than a bun) in her image on a coin with her mother's portrait, minted A.D. 150/151.⁴¹⁶ Lucilla's sculpted portraits are modelled after official types, probably commemorating her wedding and the births of her children, as her mother's portraits.⁴¹⁷ The three youngest daughters of Marcus Aurelius and Faustina Minor were born after A.D. 159 and married in the 170s – too late for a tentative identification with the early Antonine Ephesian portrait.⁴¹⁸

Summing up, statues of Marcus Aurelius and one of his daughters, Faustina, were set up in the Vedius *scaenae frons*. Lucius Verus' portrait statue was obviously worked to fit into an already existing setting (a niche); it was probably included after his consulship in A.D. 154. The portrait of the girl might be linked with one of Marcus' daughters, and if the connection with the Faustina base is correct, she might be identified with Annia Faustina. The portraits of Marcus Aurelius and his daughter call for a statue of Faustina Minor, and it stands

⁴⁰⁷ An identification with Faustina Minor has clearly to be ruled out, cf. KALINOWSKI – TAEUBER 2001, 355 note 23.

⁴⁰⁸ FITTSCHEN 1982, 44–48. 75–77 pl. 8–13. 44–47; FITTSCHEN – ZANKER 1983, 20–21 cat. 19 pl. 24–26 and 24–25 cat. 24 pl. 33; FITTSCHEN 1999, 113 note 541; Athenais (?): BOL 1984, 180–182 cat. 43 pl. 48–50; BOL 1998, 127–129 pl. 28 ("about 10 years old"). For the identification, cf. FUCHS' review, FUCHS 1986, 858.

⁴⁰⁹ Faustina Minor's year of birth is not known, cf. FITTSCHEN 1982, 22; FITTSCHEN 1999, 2 note 8; Lucilla's dates: FITTSCHEN 1982, 72–73; FITTSCHEN 1999, 3.

⁴¹⁰ FITTSCHEN 1982, 4.

⁴¹¹ FITTSCHEN 1999, 130.

⁴¹² BOL 1984, 31. 36–38. 117–120 cat. 7–9.

⁴¹³ BOL 1984, 182–185 cat. 44–45 pl. 51–53. 56; FUCHS 1986, 858; FITTSCHEN 1999, 127–128: Olympia, Museum A 160 and Olympia, Museum A 161a.

⁴¹⁴ Tripolis, Museum 484, cf. FITTSCHEN 1982, 57 no. 20 pl. 30, 3; FITTSCHEN 1999, 116 cat. 25; FUCHS 1986, 856.

⁴¹⁵ FITTSCHEN 1982, 22–33. 38–43; for the numismatic program of Antoninus Pius and Marcus Aurelius, cf. ALEXANDRIDIS 2004, 23–26.

⁴¹⁶ FITTSCHEN 1982, pl. 1–3, see p. 11–12 and 26–27.

⁴¹⁷ FITTSCHEN 1982, 69–81; FITTSCHEN – ZANKER 1983, 24–26 cat. 24–25 pl. 33–34.

⁴¹⁸ FITTSCHEN 1982, 4–6.

to reason that statues of Antoninus Pius and Faustina Maior were represented, too.⁴¹⁹ The existence of statues of other children of Marcus Aurelius and Faustina Minor depends on the date of erection of the *scaenae frons*, the available positions for the setting of statues and the question whether the dynastic program was actualized or not. If Annia Faustina was represented, a statue of Lucilla has to be expected, too.⁴²⁰

L. Bier prepared his hypothetical reconstruction first of all for the paper he delivered in Vienna in 2002.⁴²¹ It was not altered by the editors. L. Bier placed all the statues on tall bases (plan 6). He considered both the supports of Marcus Aurelius' and his daughter's statues (and of the statue of Demos, sculp. 1.6, see below) as plinths which he reconstructed on top of the tall bases.⁴²² The *scaenae frons* had, like the Bouleuterion at Aphrodisias, eight major places for statues in addition to a (reconstructed) large central niche in the second story.⁴²³ The original position of the statues and their relation to another is based on the evidence of the remains and the information gleaned from other contemporary portrait galleries. According to its find-spot near the central doorway, L. Bier placed Lucius Verus' statue on one of the two central pedestals with his adoptive brother (dressed in the *toga*) opposite. The crown princes are flanked by Marcus Aurelius' daughter (on the right) and Faustina Minor (on the left). The restoration of Faustina's, the daughter's, fragmentary base leads to a width of about 75 cm which fits the cuttings in both pedestals. Maintaining the symmetry and hierarchy typical of these statue-groups, L. Bier placed the Emperor Antoninus Pius in a central niche in the second story.⁴²⁴ This arrangement is paralleled by Fittschen's reconstruction of the statue gallery in the Gerontikon at Nysa, which must have been erected before A.D. 143, as only the first daughter was represented, before the birth of the twin boys.⁴²⁵ According to the find-spots of the statue bases and Fittschen's reconstruction, the crown princes flanked the central doorway there (Marcus Aurelius in the *toga*), Faustina Minor's statue was set up on the eastern, and Domitia Faustina's statue on the western pedestal. For the statue of Antoninus Pius (in cuirass?), there is only room in a hypothetical niche above the central doorway. Recently, the statues of Antoninus Pius (in cuirass) and of Marcus Aurelius (in the *toga*) were "rediscovered" in the museum in Izmir.⁴²⁶ M. Kadioğlu's current research will probably lead to further results.

L. Bier succeeded in adding a fifth statue to the decoration of the *scaenae frons*, not a portrait but a personification. He realized that an inscribed fragment with the letters [Δ]HMOΣ is indeed part of the support of a statue (sculp. 1.6) and not part of the architecture of the *scaenae frons* (pl. 67, 2).⁴²⁷ The fragment was found in front of the central doorway to the stage. The form, the molding – a steep inverted *cyma reversa* –, the lack of clamp cuttings and the obvious lack of traces of a statue on top confirm that this support is a statue base rather than a plinth.⁴²⁸ With regard to its height and the height of the letters of the inscription, it differs from Faustina's base (sculp. 1.3; pl. 68). The depth of the Demos base is almost equal to Lucius Verus' plinth (sculp. 1.1; pl. 66).⁴²⁹ In his hypothetical reconstruction (plan 6) L. Bier placed Demos' base in the second story, above Faustina Minor's statue, as upper part of a tall base. Actually, the preserved fragment probably belonged to a complete base which was put up on its own without a tall shaft. A crown molding similar to the base molding can be assumed. According to the form of the letters, the inscription can only generally be dated to the 2nd century A.D.⁴³⁰ A statue of Demos calls for a statue of Boule, which Bier placed as a pendant of Demos above

⁴¹⁹ KALINOWSKI – TAEUBER 2001, 355; KALINOWSKI 2002, 144.

⁴²⁰ For the children alive in the 150s A.D., cf. FITTSCHEN's genealogical tree in FITTSCHEN 1982, 94–95.

⁴²¹ For this paragraph and the following ones, M. AURENHAMMER relied on the draft of L. BIER's paper.

⁴²² For the tall, stand-alone bases used in the high Imperial period at Ephesos and Aphrodisias, cf. SMITH 2006, 33–34.

⁴²³ Aphrodisias, Museum 62–451. 62–452. 62–486. 63–19; SMITH 2006, 62–65 fig. 17–18; BIER 2008, 153 fig. 13. In the comprehensive publication of the Bouleuterion, the sculptures will be presented by C. HALLETT.

⁴²⁴ For these central niches, cf. FITTSCHEN 1999, 134 with note 745; GALLI 2002, 76.

⁴²⁵ FITTSCHEN 1999, 133–136 cat. 58 pl. 207; KADIOĞLU 2008, who started new research in 2006.

⁴²⁶ KADIOĞLU 2008, 360 note 8 f.

⁴²⁷ L. BIER and H. TAEUBER searched for the fragment in the epigraphic depot at Ephesos, but in vain.

⁴²⁸ For comparable Ephesian statue bases, cf. the bases from the Nymphaeum Traianai (MILTNER 1959b, 332–339 fig. 176. 180. 181); QUATEMBER, FiE (forthcoming) and a base from the East Gymnasium (information by J. AUINGER). A. SOKOLICEK is preparing a study of the Ephesian statue bases. – Cf. also bases from the Nymphaeum at Olympia and the Gerontikon at Nysa; Olympia: BOL 1984, 113–150 pl. 5–14; Nysa, statue base of Marcus Aurelius, cf. KOUROUNIOTIS 1921/22, 54–56. 69–70 fig. 38–39. 55.

⁴²⁹ 50 cm (Demos) to 49.5 cm (Lucius Verus). Preserved width of Demos' base: 62 cm. The original width of Demos' base may be completed to about 90 cm (Lucius Verus: 97 cm).

⁴³⁰ Information by H. TAEUBER; See above chap. 8.3.4, inscr. 14 on the inscription.

the statue of Marcus Aurelius' daughter. Demos and Boule were also represented in the Bouleuterion at Aphrodisias, the bases obviously carrying "recycled" statues.⁴³¹ The inscription on the plinth of Demos' statue there is late antique. As the Ephesian Demos base can only be dated into the 2nd century A.D., a pre- or post-Vedius display is possible, too.

As to the interpretation of the statues of a couple flanking the central statue of Antoninus Pius, L. Bier offered two possibilities in his paper of 2002. At first he identified them, "temporarily", with statues of the donors Vedius and Papiane, but at the end of the paper, he proposed statues of Hadrian and Sabina instead. The representation of Hadrian in the *scaenae frons* would have expressed continuity with the previous emperor who was the adoptive father of the reigning emperor. Vedius and his father had underlined their devotion to Sabina by dedicating a statue to her before they themselves were adopted into the Vedius family.⁴³² Vedius probably owed his advancement to senatorial rank to Hadrian, and he might have met the emperor (and Sabina?) personally during his visit to Ephesos in A.D. 128/129.⁴³³ Another link to Hadrian is provided by two letters written by Hadrian to the Ephesian *boule* and *demos* supporting the entry of two ship-captains into the *boule*. At least one of them was originally inscribed on the wall blocks of the scene wall of the first phase.⁴³⁴ One (?) of these letters, regarding the ship-captain Erastos, was re-carved on a thin sheet of marble revetment for Vedius' renovation.⁴³⁵ A third honorary inscription for Hadrian probably belongs to the Bouleuterion, too.⁴³⁶ The incorporation of posthumous dedications of statues of Hadrian in Antonine donations is recorded by several examples in the Eastern part of the empire.⁴³⁷

Statues of the donors were traditionally set up on the terminating blocks of the *analemmata*, as for example in the Gerontikon at Nysa and in the Bouleuterion at Aphrodisias.⁴³⁸ At the Ephesian Bouleuterion, the bases on top of these blocks were removed probably in the post-Vedius period to allow greater accessibility to the *cavea* from the stage, and the two statues would either have been disregarded or else moved to some less central location.

In the second story of the *scaenae frons*, there are four more possible positions for the setting of statues in the *aediculae*, not counting the central one where L. Bier reconstructed a central niche. The depth of the available space for the setting of statues was about 70 cm. So there would have been space for the representation of other members of the Antonine dynasty, such as Faustina Maior, which L. Bier did not include in his reconstruction, or of other children of Marcus Aurelius and Faustina Minor. Niches could theoretically have also existed above the doorways. There is no trace of actual niches as the wall of the stage building is preserved only to a very limited height. But the trimming of the back of Lucius Verus' statue (sculp. 1.1; pl. 66) points to the existence of niches, as T. Opper suggested. Based on Wilberg's drawings of fallen arches, H. Thür reconstructed a vaulted niche which could have been located in the 2nd story between the statues of Sabina and Boule.⁴³⁹

According to J. T. Wood's letters, a male portrait statue ("a fine statue of an actor or orator declaiming", sculp. 1.5) and obviously two female statues, a seated statue "of an earlier period" (sculp. 3.1) and a female torso (sculp. 3.2) were also found in the Bouleuterion, but they are not otherwise recorded.⁴⁴⁰ The male portrait statue could theoretically be linked with the statue of the donor. For the theoretical interpretation of the seated female statue, see below chapter 9.2.

In his hypothetical reconstruction of the Vedius *scaenae frons* (plan 6), L. Bier also included the panels featuring the so-called Imperial Letters which were displayed as wall-revetments.⁴⁴¹ He drew the restored panels

⁴³¹ SMITH 2006, 62–65 fig. 17–18. 162–164 cat. 44 pl. 34.

⁴³² IvE 4108; KALINOWSKI 2002, 118–119.

⁴³³ KALINOWSKI 2002, 119.

⁴³⁴ IvE 1487 and 1488; KALINOWSKI – TAEUBER 2001, 353; KALINOWSKI 2002, 119. 142; See also above chap. 8.2.1 and 8.2.2, inscr. 4–5.

⁴³⁵ IvE 1487; See above introduction to chap. 4 and chap. 6.2; see also above chap. 8.2.2, inscr. 5.

⁴³⁶ See above chap. 8.2.7, inscr. 10.

⁴³⁷ Cf. GALLI 2002, 74–75. 230–231.

⁴³⁸ See above chap. 3.3 and introduction to chap. 4; Nysa: FITTSCHEN 1999, 135 pl. 207 (pending new research by M. KADIOĞLU); Aphrodisias: SMITH 2006, 61–63 fig. 17; BIER 2008, 156 f.

⁴³⁹ See above chap. 4.9.

⁴⁴⁰ For the female statues, cf. KALINOWSKI – TAEUBER 2001, 355. They tentatively linked one of the statues with Faustina Minor.

⁴⁴¹ IvE 1491–1493. 1489 (Antoninus Pius). 1487 and 1488 (Hadrian); STESKAL 2001, 184–188; KALINOWSKI 2002, 110–117. 141. 144

to scale using the dimensions given by E. L. Hicks in his edition of 1890.⁴⁴² The so-called triple inscription (IvE 1491–1493)⁴⁴³ could only have been placed over the central door. L. Bier placed it in the first story rather than the second for better visibility and also because of the presumed existence of a large central niche in the second story. He arranged the two other letters, one of Antoninus Pius, the other of Hadrian (IvE 1489 and 1487),⁴⁴⁴ according to the available space, each of them inscribed on a single panel within a *tabula ansata*.

Let us return to the portrait statuary displayed in the *scaenae frons* of the Bouleuterion. Its remains are too scant and the evidence is too uncertain to allow for a precise date and for the determination of the extent of this gallery. Considering the relatively long period into which the Vedius renovation of the Bouleuterion and the statue bases may be dated (150–161), the improvised features of the statue of Lucius Verus and the Faustina base, and the age of the girl's portrait (which can only tentatively be identified with Annia Faustina), it is quite possible that the statues were set up successively. The statues of Lucius Verus and Annia Faustina were probably set up in the late 150s A.D. Maybe the statues of Lucius Verus (and Faustina) were set up on short notice, possibly in honour of one of Lucius Verus' visits to Ephesos. According to epigraphical evidence, Lucius Verus was attended during his visits by P. Vedius Antoninus in matters of sports.⁴⁴⁵

The portraits of the Antonine dynasty set up in the *scaenae frons* of the Bouleuterion are only one example of a remarkable series of Antonine statue-groups which were erected throughout the city.⁴⁴⁶ Two of them were set up also in the lifetime of Antoninus Pius (and included portraits of Annia Faustina).⁴⁴⁷

The donation and the display of Imperial statuary and dynastic statue-groups is a common feature of the *scaenae frontes* of Bouleuteria/Odeia, starting already in the early Roman Empire. Homogeneous donations as well as actualized groups are recorded. With the donation of the Antonine statue-group – in combination with the display of the “Imperial Letters” – in the Ephesian Bouleuterion P. Vedius Antoninus underlined his affiliation with the reigning dynasty as well as his standing in the Ephesian elite, moreover he presented his euergetism and his cultural values in the Bouleuterion.⁴⁴⁸ M. Galli has described the influence of the movement of the Second Sophistic expressed in such donations.⁴⁴⁹ Comparable contemporary monuments are for example the donations in the Bouleuteria of Nysa and Patara.⁴⁵⁰

An inscription citing the Emperor Septimius Severus is recorded in the “Inschriften von Ephesos” as having been found “near the Odeion” (i. e., the Bouleuterion).⁴⁵¹ It was discovered during J. T. Wood's excavations, but Wood actually did not record any find-spot nor did he give any information about the form of the stone.⁴⁵² Nevertheless, there is evidence of statues of Septimius Severus in statue-groups of the Antonine dynasty, due to the emperor's incorporation into this dynasty in A.D. 195.⁴⁵³

pl. 1–3; GALLI 2002, 85. See above introduction to chap. 4 and 6.5; see also above chap. 8.2.1–8.2.6, inscr. 4–9.

⁴⁴² HICKS 1890, 151.

⁴⁴³ See also above chap. 8.2.4–8.2.6, inscr. 7–9.

⁴⁴⁴ Cf. TAEUBER, above chap. 8, Inscr. 8.2.2–3 (cat. 5–6).

⁴⁴⁵ IvE 728; KARWIESE 1990, 172. 177.

⁴⁴⁶ FITTSCHEN 1999, 129–133; DEPPMEYER 2008, II 237–245 cat. 107–113, cf. also I 55 f. 196. 209.

⁴⁴⁷ FITTSCHEN 1999, 129–131 cat. 49 and 51; DEPPMEYER 2008, II 244 f. Kat. 112 f.

⁴⁴⁸ KALINOWSKI 2002, 138–144; GALLI 2002, 71–72. 85–86. For the general character of these donations, cf. GALLI 2002, 73–76. 78–80. 84.

⁴⁴⁹ GALLI 2002, 78–80. 84. 105–107.

⁴⁵⁰ Nysa (homogeneous group): FITTSCHEN 1999, 133–136 cat. 58; GALLI 2002, 65–70; Patara (actualized group): FITTSCHEN 1999, 136 cat. 59; GALLI 2002, 70. 72–73; KORKUT – GROSCHKE 2007, 102–107.

⁴⁵¹ IvE 294.

⁴⁵² WOOD 1877, Appendix “Inscriptions from the City and Suburbs” 37 no. 15. Only inscription no. 14 was found “near the Odeum”.

⁴⁵³ FITTSCHEN 1999, 109–110 cat. 3 (Ostia, Exedra for the imperial cult), 112 cat. 10 (Glanum).

9.2 Mythological Sculpture

The second part of the surviving sculptural finds from the Bouleuterion comprises mythological sculpture, two statues of Muses and the torso of a Silenus.

The life-size statue of a Muse (sculp. 2.1) was found at the end of the “eastern passage”, i. e. the eastern *parodos*; according to J. T. Wood it had evidently fallen from a “niche” onto the pavement (pls. 70, 4; 71).⁴⁵⁴ Originally destined for the British Museum, the statue sank in a shipwreck off the coast of Syros. It was retrieved from the sea and handed over to the British consul at Syros who obviously in turn deposited it in the Archaeological Museum in Ermoupoli which was founded in 1835.⁴⁵⁵ There, the statue was displayed “un-identified” for one and a half centuries until comprehensive research on the Ephesian Bouleuterion. Due to the shipwreck and the exposure to sea-water, the left part of the plinth including a base with the stringed instrument was lost and the surface of the statue was damaged.⁴⁵⁶ Wood’s drawing shows the original condition of the statue (pl. 71) and according to one of Wood’s letters, two parts of one arm had originally also been found; these too were lost during the process.⁴⁵⁷

Based on the rounded form of the stringed instrument on the lost base, this instrument should be interpreted as a lyre (rather than a kithara).⁴⁵⁸ The position of the stringed instrument on a base beside the figure is well known from free-standing sculpture as well as from sarcophagi.⁴⁵⁹ Wood identified the Muse first (in his letters) as Euterpe, in his book however as Erato.⁴⁶⁰ The ancient sources and the (ambiguous) figural tradition do not offer a reliable guideline for the allocation of specific stringed instruments (and specific functions) to the Muses Erato and Terpsichore.⁴⁶¹ As Erato is not equipped with the lyre in figural tradition, we might identify the Ephesian Muse with Terpsichore, but the uncertainty remains.⁴⁶²

The statue is broken into two parts below the waistline.⁴⁶³ The head and right arm of the statue below the shoulder were originally separately attached, and the main part of the left arm is broken off.

Iconographically, the sculptor adopted a model used widely in Roman sculpture, especially for Hygieia and Tyche, but also for other mythological figures and for portrait statues.⁴⁶⁴ Formerly these statues of Hygieia were attributed to the “Broadlands” type, assuming a common sculptural type.⁴⁶⁵ More recently, D. Grassinger and Ch. Landwehr emphasized the common iconographical motif used as a figural concept (“Konzept”) for the images of various mythological figures.⁴⁶⁶ This motif is characterized by a female figure dressed in chiton and himation in the following manner: the chiton features long sleeves and it is tied by a belt just below the breasts, while the himation covers most of the legs and the left arm. A bulge of the himation is pulled up from the right hip to the left arm. The weight of the figure rests on the left leg, both upper arms are lowered. The left upper arm of the Ephesian statue is slightly pulled back.

Among this group of images, the Ephesian statue follows the late Hellenistic version, but includes the long-sleeved chiton (which is an element of the earlier version going back to the early 3rd century B.C.).⁴⁶⁷ The later version is characterized by a thin chiton clinging to the body and showing the navel, and by a bulge of the himation starting low on the right hip. Most of the torso is visible above this bulge. Ephesian torsi of statuettes and statues of Tyche (and of other mythological figures) feature this Hellenistic version with the thin chiton,

⁴⁵⁴ WOOD 1877, 50.

⁴⁵⁵ Cf. text in the catalog, sculp.2.1 (chap. 9.5).

⁴⁵⁶ WOOD 1877, 50.

⁴⁵⁷ Letter of December 8, 1866; see text in sculp.2.1 (chap. 9.5).

⁴⁵⁸ Cf. for example Terpsichore’s lyre from the group in the Vatican, TÜRRE 1971, 21–25 pl. 13.

⁴⁵⁹ Cf. AURENHAMMER 2006, 48 with note 20.

⁴⁶⁰ For the letters, cf. text in sculp.2.1 (chap. 9.5); WOOD 1877, 50.

⁴⁶¹ PADUANO FAEDO 1981, 74.

⁴⁶² PADUANO FAEDO 1981, 74.

⁴⁶³ There are remains of a dowel hole (?) in the upper part, in the area of the right hip.

⁴⁶⁴ Hygieia: SOBEL 1990, 29–30 pl. 11 a. b, 12 b; CROISSANT 1990, 560–562; Tyche: RAUSA 1997, 128 type “Claudia Iusta”.

⁴⁶⁵ Broadlands 31: GRASSINGER 1994, 2 and 51–53 cat. 2 pl. 137.

⁴⁶⁶ LANDWEHR 1993, 89–90 cat. 66 pl. 94–95 (she invented the term “Konzept”); GRASSINGER 1994, 52–53.

⁴⁶⁷ GRASSINGER 1994, 52–53 with note 8 for other examples following the Hellenistic version and including the long sleeves. Cf. also a statue of Tyche, London, British Museum 1701, cf. RAUSA 1997, 128 cat. 33.

including the sleeves.⁴⁶⁸ A special feature of some of these Ephesian torsi (and a statue from Leptis Magna) is the small triangular piece of drapery between the legs, just below the bulge of the himation.⁴⁶⁹

This figural concept was used also for images of Muses, for free-standing sculpture as well as for the images of Muses on sarcophagi.⁴⁷⁰ The mid-2nd century A.D. group of Muses from the theater in Ferentium uses this concept, with variations, for four of the Muses.⁴⁷¹ One of the early Severan muses from the Odeion in Salonica is also reminiscent of this concept.⁴⁷²

The Ephesian statue is elongated, emphasizing the front view, whereas the side views are flat and shallow. The rich folds of the himation on the left side of the figure which are characteristic for this concept are disregarded here, and the himation covering the left leg is rendered in simple, parallel folds. On the back, the drapery is rendered schematically (pl. 70, 4). The statue is generally not of a high quality, even considering its damaged surface. The parallel folds of the chiton falling down on the feet are preserved best. They are separated by the drill in a manner reminiscent of Antonine and Severan female portrait statues.⁴⁷³ The combination of this drillwork in the vertical folds of the chiton with engraved lines in the chiton covering the upper torso is paralleled by a group of Aphrodisian female portrait statues of the later 2nd/early 3rd century.⁴⁷⁴

The statue's low plinth is typical for the 2nd century A.D. up to the Severan period, featuring simple moldings and a *scotia* on the front and on its preserved, rounded right side.⁴⁷⁵ There is a clamp cutting on the right side.

Aside from this statue, J. T. Wood mentioned the fragmentary base of a statue of Melpomene with a tragic mask on it which is not otherwise recorded (sculp. 2.2). "The statue of a female seated, of an earlier period apparently..." mentioned by Wood in one of his letters (sculp. 3.1), could theoretically also have been a Muse.⁴⁷⁶

Statues of Muses, as patrons of orators and musicians, are of course well suited for the decoration of *scaenae frontes* of the multi-functional Bouleuteria in the high Imperial period.⁴⁷⁷ We do not know whether the two (or three) Muses from the Ephesian Bouleuterion were originally part of a larger group.

The combined display of portrait statues and mythological sculpture is epigraphically recorded for the Bouleuterion at Patara.⁴⁷⁸ But the preserved Muse in Syros and the other Muses were probably added later to the essentially political original program of the Ephesian *scaenae frons*. The supplementation of original sculptural programs in public buildings at Ephesos has always to be reckoned with, including during the Late Antique period.⁴⁷⁹

The under life-size torso of a Silenus (sculp. 2.3) was found "in one of the small passages near the central doorway" of the *scaenae frons* (pl. 70, 3).⁴⁸⁰ It is modelled after the "Kista- or Liknophoros" motif which is only represented by a couple of free-standing sculptures, mostly of Roman date.⁴⁸¹ Among them are the two

⁴⁶⁸ ATALAY 1989, especially 35–38, 91–92 cat. 26, 29, 30 fig. 63, 66–67. For other Ephesian comparanda, cf. a statue of Hygieia from the East Gymnasium, Sel uk, Efes Müzesi 33, cf. ATALAY 1989, 32 cat. 22, 88 fig. 57; SCHNEIDER 1999, 41–42 pl. 21 a, and two statues from the theater: London, British Museum 1247, a statue lacking attributes, cf. ATALAY 1989, 38–39 cat. 32, 93 fig. 69, and Vienna, Kunsthistorisches Museum I 931, a statue of Nemesis, cf. ATALAY 1989, 39–40, 93–94 cat. 33 fig. 71.

⁴⁶⁹ Sel uk, Efes Müzesi 2410 and 459, cf. ATALAY 1989, 37–38 cat. 29–30 fig. 66–67; Leptis Magna, Museum 4, cf. CAPUTO – TRAVERSARI 1976, 49–50 no. 28 pl. 25–26.

⁴⁷⁰ Sarcophagi: PADUANO FAEDO 1981, 147–148 type III B in the tabulation; FAEDO 1994, 1033–1034 types D and D1.

⁴⁷¹ Florence, Museo archeologico 81015–81017, 81019, cf. FUCHS 1987, 92–93 cat. E II 2.3 (Terpsichore with lyre); 4, 6 pl. 36–37; s. SCHNEIDER 1999, 216–217.

⁴⁷² Salonica, Archaeological Museum 6681, cf. STEPHANIDOU-TIVERIOU 1997, 122 cat. 93 pl. 340–341; SCHNEIDER 1999, 219.

⁴⁷³ Compare for example Faustina Maior's statue in Malibu, P. Getty Museum 70.AA.113 (probably from Asia Minor), cf. İNAN – ALFÖLDI-ROSENBAUM 1979, cat. 55 pl. 49; SCHNEIDER 1999, 32–33 pl. 19; and two female portrait statues from the Aphrodisias Museum, 62–490, 63–54, 63–56 and 72–1, SMITH 2006, 214–216 cat. 95 pl. 74–75 and 219–220 cat. 97 pl. 78.

⁴⁷⁴ Cf. the statues from Aphrodisias, s. previous note.

⁴⁷⁵ For this type of plinth with a *scotia* between simple moldings, cf. FILGES 1999, 404 with examples on p. 399–401, cf. especially p. 400 no. f; SMITH 2006, 31.

⁴⁷⁶ Cf. also GALLI 2002, 72 note 266.

⁴⁷⁷ For the multi-functional Bouleuteria, cf. BIER 2008, 161–163. For the statues of Muses in Odeia, cf. SCHNEIDER 1999, 216–220.

⁴⁷⁸ GALLI 2002, 72–73. In the recent publication of the building, the sculptural finds are preliminary listed, cf. KORKUT – GROSCHKE 2007, 102–107; according to this evidence, the emphasis is on portrait statuary.

⁴⁷⁹ Cf. AUINGER – RATHMAYR 2007, passim, and AURENHAMMER (forthcoming).

⁴⁸⁰ AURENHAMMER 1990, 75–76.

⁴⁸¹ RAEDER 2000, 103, 105 note 8 with a list (excluding the torso in the Vatican); VORSTER 2004, 48. I had no access to images of the

well-known Silenoi from the Canopus of Hadrian's Villa, used as supporting figures for the entablature,⁴⁸² a torso in a private collection in Capri (said to be also from this Villa),⁴⁸³ and a statue in Petworth House⁴⁸⁴ of the early 2nd century A.D. and of unknown find-location. The earliest torso in this series in the Vatican – again without find-location – dates to the 1st century B.C. according to C. Vorster.⁴⁸⁵

In this motif, Silenus is dressed in the loin-cloth of sacrificial servants which is tied – on the Ephesian torso and on the Silenoi from the Hadrian's Villa – under the paunch, the Ephesian torso featuring a zigzag-shaped end between the legs.⁴⁸⁶ The Silenus puts one leg forward, while the hip of the weight-bearing leg bulges out. The Silenoi from Hadrian's Villa, the Silenus in Petworth House and a fragmentary statuette from a Roman house in Aventicum balance an object on their head, a fruit basket or a *liknon*.⁴⁸⁷ The Ephesian torso, like the Vatican torso and the statuette from Aventicum, raises only one arm, and its head is only partially preserved, so its original position and activity remain unclear, strictly speaking. The motif of the basket filled with objects is repeated in the top of the unusual support of the Ephesian Silenus, an open basket displaying a phallus below a *lunula*, sitting on a bulging vase which itself rests on a tripod.⁴⁸⁸ A puntello in the Ephesian torso's left armpit points to an attribute (a thyrsos?) in this arm. Apart from its muscular right upper arm, only the pectoral muscles and the coastal arch of the Ephesian torso are accentuated, while the navel is deeply drilled. Compared to the rather schematic rendering of the drapery of the loin-cloth, the preserved hair of the beard is finely carved, exclusively with the chisel. The beard is shaped as a compact mass of hair, differing from the arrangement of single locks of the heads of the Silenoi from Hadrian's Villa and in Petworth House.

The arrangement of the loin-cloth recalls the statues from Hadrian's Villa. Stylistically, the rendering of the beard and the rather crude drillwork in the folds of the cloth is paralleled by a fragmentary Ephesian replica of the "Dresden Zeus" and by figures from slabs of the Parthian Monument, which point to a Hadrianic/early Antonine date for the Silenus from the Bouleuterion.⁴⁸⁹

Silenoi are often represented in theaters,⁴⁹⁰ but there are, as far as I know, no records for Silenoi displayed in Bouleuteria/Odeia.⁴⁹¹ The iconographical motif described above and the attributes of the Silenoi evoke the atmosphere of Dionysiac mysteries.⁴⁹² The original setting of free-standing Roman sculpture of this kind is to be expected in villas, gardens and the private realm, rather than in an official Roman building, the meeting place of the *boule* or other civic bodies.⁴⁹³ Therefore, the Silenus was probably added later to the decoration of the *Vedius scaenae frons* (if at all).

examples in the Isabella Stewart Gardner Museum in Boston, and in the London art market, RAEDER 2000, 103. 105 note 8, no. 2 and 4.

⁴⁸² Tivoli, Hadrian's Villa, Museum 2249: for example RAEDER 1983, 85 cat. I 81–82 pl. 22. 24; AURIGEMMA 1961, 116 fig. 100–102. 118 fig. 107–109; recently HESBERG 2007, 68–70 fig. 2.

⁴⁸³ Capri, Private Collection: RAEDER 2000, 105 note 8, no. 3; SCHMIDT 1982, 214 note 768 pl. 35, 3.

⁴⁸⁴ Petworth House, Little Dining Room no. 54, cf. RAEDER 2000, 103–105 cat. 27 pl. 38–39.

⁴⁸⁵ Rome, Vatican, Museo Gregoriano Profano 9898, cf. VORSTER 2004, 48–49 cat. 18 pl. 24, 2. 3; 25.

⁴⁸⁶ For the loin-cloth tied centrally under the paunch cf. MANDEL 2005, 214.

⁴⁸⁷ A fruit basket on the statues from Hadrian's Villa, RAEDER 1983, 85 cat. I 81–82 pl. 22. 24, a *liknon* on the statue in Petworth House, RAEDER 2000, 103–105 cat. 27 pl. 38–39, and on the 1st century A.D. statuette from Aventicum, Avenches, Musée romain 1866/1298, cf. BOSSERT 1983, 20–21 cat. 7 pl. 8 and BOSSERT 1998, 29. 118. 132–133 note 13 cat. Rs 7 pl. 41. The right arm of the Silenus from Aventicum is bent, not stretched as on the Ephesian Silenus.

⁴⁸⁸ AURENHAMMER 1990, 75.

⁴⁸⁹ For the beard, cf. the replica of the "Dresden Zeus" from Ephesos, İzmir, Arkeoloji Müzesi 554, cf. AURENHAMMER 1990, cat. 109 pl. 76 b. c, and the head of a river-god from the Parthian Monument, Vienna, Kunsthistorisches Museum I 1659, cf. LANDSKRON 2006, 113–114 fig. 20; OBERLEITNER 2009, 105–107 cat. FR 20 fig. 184. 186. For the crude drillwork, compare for example the figure of "Demeter" from the Parthian Monument, Vienna, Kunsthistorisches Museum I 861; cf. OBERLEITNER 2009, 125–127 cat. FR 26 fig. 223. 225 (compare the folds of the himation on her right arm).

⁴⁹⁰ Silenoi in theaters: for example SCHWINGENSTEIN 1977, 35–40; FUCHS 1987, 128–131. 135. 137. 142. 192; MANDEL 2005, 207–227.

⁴⁹¹ For the plinth of a statue-group of Marsyas and Olympos (?) from the building at Ptolemais, cf. BALTY 1991, 498 note 340; SICHTERMANN 1959, 340–341 fig. 101. The function of the building (Bouleuterion or Odeion) is disputed. According to CAPUTO 1954, 458–466 fig. 1–3, the statues of Athena and "Tyche" were found in the portico behind (in the west) of the stage building. R. G. GOODCHILD – C. H. KRAELING in: KRAELING 1962, 93 and D. M. BRINKERHOFF in: KRAELING 1962, 183–184 mention several statues, among them the aforementioned and the plinth, as having been found "in the odeion".

⁴⁹² RAEDER 2000, 103.

⁴⁹³ For the setting, cf. RAEDER 2000, 103–104. This is documented by the two (or three) Silenoi from Hadrian's Villa and the statuette

In 1970, W. Alzinger discovered the fragment of a male bearded head (sculp. 2.4) in a sondage in the *pulpitum*, 20 cm below the upper edge of the projecting foundation of the orchestra (pl. 70, 2; cf. 15, 1–2). According to its height, it belonged to an at least life-size head. It comprises part of the lower part of the face – including the lower lip and the left side of the beard – and a part of the neck. The curled end of the moustache at the left of the lip identifies the head as part of a mythological sculpture, probably a male divinity.⁴⁹⁴ The curled ends of the moustache also occur on the figure of Demos of the Zoilos-frieze from Aphrodisias which is typologically based on high classical heads, though.⁴⁹⁵ According to the drillwork in the locks, the Ephesian fragment can be dated to the Antonine period. Because of its style and its find-spot, the fragment might have belonged to the decoration of the *Vedius scaenae frons*.

9.3 Other Locations for the Setting of Sculptures in the Bouleuterion

Sculptural decoration for the first phase of the Bouleuterion may be assumed even though no trace of it has survived. The scene wall of this phase did not yet feature projecting *aediculae*, but statues could have been set up in niches in the wall between the piers.⁴⁹⁶

A wall of unshaped stones on the outer face of the blocked arched doorway at the eastern end of the *parodos* produced a deep niche which may also have held a statue.⁴⁹⁷

Based on Wilberg's drawings of three fallen arches (pls. 10, 1–2; 11, 1) and the remains of arches, H. Thür reconstructed two arched windows and a vaulted niche which probably served as setting for a statue.⁴⁹⁸ According to the find-spot of this arch and the way it had fallen, the niche might have been located in the 2nd story of *Vedius' scaenae frons*, above doorway SD 3, in L. Bier's reconstruction of the *scaenae frons* between the hypothetical statues of Sabina (at Antoninus Pius', the central statue's, right) and Boule (on the far right in plan 6).

9.4 Summary

Essentially, the original sculptural decoration of the *Vedius scaenae frons* consisted of a statue-group of the Antonine dynasty, highlighting the donor's affiliation with the Emperor Antoninus Pius and his standing in the Ephesian elite, his euergetism and his cultural values. According to epigraphic and archaeological evidence, the Ephesian group comprised statues of Lucius Verus (sculp. 1.1), Marcus Aurelius (sculp. 1.2) and one of his daughters, Faustina (sculp. 1.3). If the portrait of a young girl (sculp. 1.4) could be linked with the Faustina base (sculp. 1.3), it could hypothetically be identified with Annia Aurelia Galeria Faustina, the third daughter. Proceeding from these preserved or recorded monuments, statues of Antoninus Pius, Faustina Maior and Faustina Minor have to be assumed. If indeed Annia Faustina was represented, Lucilla's statue has to be expected, too. Considering the scant remains of the group, the improvised features of Lucius Verus' statue and the Faustina base as well as the hypothetical identification of the girl's portrait with Annia Faustina, the exact date and extent of the statue-group cannot be determined, and its unity cannot be taken for granted. It is quite possible that the statues were set up successively. A date in the reign of Antoninus Pius is given by the preserved inscribed plinths and bases. Lucius Verus' statue in the guise of Mars and the girl's portrait (if the identification with Annia Faustina is correct) might point to the late 150s A.D. A part of the original program survived the centuries until Late Antiquity.

L. Bier reconstructed the display of the Antonine statue gallery hypothetically, based on the evidence of its remains and the pedestals, and on the evidence of similar statue-groups, especially the group in the Gerontikon at Nysa. He included statues of Hadrian and Sabina and personifications of Demos and Boule, recorded by

from a Roman house in Aventicum, cf. RAEDER 1983, 85 cat. I 81–82 pl. 22. 24 and BOSSERT 1983, 20–21 cat. 7 pl. 8.

⁴⁹⁴ Compare for example the statue of Zeus from Terrace House 1, Selçuk, Efes Müzesi 32/75/92, AURENHAMMER 2003, 169–171. 199–200 cat. S 49 pl. 97–98. Cf. also an Ephesian head, İzmir, Arkeoloji Müzesi 482, AURENHAMMER 1990, 131 cat. 107 pl. 76 a, and a missing head, AURENHAMMER 1990, 198 cat. 166 pl. 126 b. Generally, cf. LANDWEHR 1990, 108 for this detail as part of a Roman figural concept of bearded male divinities.

⁴⁹⁵ SMITH 1993, 32–33 pl. 10–11.

⁴⁹⁶ See above chap. 3.2.

⁴⁹⁷ See above chap. 2.4.

⁴⁹⁸ See above chap. 4.9.

Demos' preserved base (sculp. 1.6). Statues of the donors were surely set up on the terminating blocks of the *analemmata*.

The mythological sculpture found in the Bouleuterion – two Muses (sculp. 2.1; 2.2) and a Silenus (sculp. 2.3) – was probably added later to the original political program of the *Vedius scaenae frons*. According to the extant sculpture and the statue bases, the sculptural decoration of the *scaenae frons* in Late Antiquity presented the remains of the dynastic group in combination with statues illustrating the function of the building (see the Muses and Demos, sculp. 1.6, with Boule), and a torso of Silenus which must surely have been introduced from a different setting.

Sculptural decoration for the first phase of the *scaenae frons*, displayed in niches, may be assumed, but it is not confirmed by the actual remains.

9.5 The Sculptures found in the Bouleuterion: Catalog⁴⁹⁹

9.5.1 PORTRAIT STATUARY AND STATUES OF PERSONIFICATIONS

Sculp.1.1 Lower half of a male portrait statue, Lucius Verus as Mars, Early Antonine (pl. 66)

London, British Museum 1256, GR 1865.12-6.1

Near the central doorway of the stage; 1864

Medium crystal white marble, from the finish perhaps Parian

H. statue 1.29 m. w. plinth 0.97 m. d. plinth 0.495 m. h. plinth 9 cm. letter h. 2 cm.

The statue is broken above the navel through its entire width. Only the lower half of the body remains; it is made up of seven joining fragments. They comprise the right part of the front of the plinth with the right foot up to the ankle, the middle front section of the plinth with the toes of the left foot, and the back left part of the plinth with the tree trunk and the back part of the left foot and the left leg up to the thigh. Further fragments include the right leg from the ankle to below the knee, the right knee with parts of the *paludamentum* on either side, the right thigh with sections of the *paludamentum* and the bottom part of the torso with the genital area and top of left thigh. The genitals themselves are missing. They were carved separately and attached with a metal dowel; now only the dowel hole remains.

The back right and the left front section of the plinth with a small part of the tree trunk are restored in concrete.

The flesh and drapery are smoothly finished and polished. Claw chisel marks appear on the supporting tree-trunk close to the figure's left leg. The base is finished with a flat chisel. The back of the statue is hollowed out and very roughly finished with a point, except for the back of the left leg, which is worked with a heavy flat chisel. A deeply carved channel, perhaps cut with a bull-nosed chisel, separates the left leg from the tree-trunk.

According to WOOD 1877, 50, the upper part of the body was lost in a shipwreck near Syros of the vessel "Cornish Lass", transporting the sculpture to Britain. However, in correspondence with C. Newton of the British Museum (6.1.1866), Wood states that the upper part of the statue was stolen from its place of concealment in the excavations. In another letter (8.3.1869), Wood states that "I have not yet found the head of Commodus (sic), but I have found the man who has it, perhaps this will be best managed when you (i. e. Newton) are here...", contradicting the account given in WOOD 1877, 78, in which he states that he was offered the head for 20 lire in April 1867 by a man in Smyrna who had purchased it for 8. The head is said by SMITH 1900, 189 to have gone to the Museum of the Evangelical School at Smyrna (Izmir). In a letter of 8.12.1866, Wood reports the planned transport of a hand of this statue (together with the statue of a Muse, below 2.1) to Britain. In a letter of 22.7.1892, J. Crick offered a damaged hand said to be from this figure to the Trustees of the British Museum.⁵⁰⁰

In most of his letters, J. T. Wood identified the statue as Commodus, but in his book (WOOD 1877, 47. 50. 78) he presented the right identification, following H. Mommsen (in CURTIUS 1870). The fragments of an over-life-size statue of Antoninus Pius mentioned in the earliest relevant letter (28.4.1864) also correspond to Lucius Verus' statue and should not be taken literally.

CURTIUS 1870, 189–190. – WOOD 1877, 47. 50. 78, Appendix 5, Inscriptions from the Odeum no. 6. – HICKS 1890, 505. – LIPPOLD 1923, 182. – BERNOULLI 1891, 207 no. 10. – FURTWÄGLER 1896, 43. – SMITH 1900, no. 1256. – MUTHMANN 1951, 45. 222. – WEGNER 1939, 232. 282. 285. – VERMEULE 1968, 397 no. 6–7. – FITTSCHEN 1971, 225 note 45. – WEGNER 1980, 47. – HARTSWICK 1990, 280 no. 23. – FITTSCHEN 1999, 40 note 240; 130 pl. 66 b–e. – KALINOWSKI – TAEUBER 2001, 352–357 fig. 1. – KALINOWSKI 2002, 143–144 pl. 4. – VERMEULE III 2002, 329. – GALLI 2002, 71 with note 266.

Inscription on the plinth: IvE 1505; s. above chap. 8.3.1, inscr. 11 (H. TAEUBER).

⁴⁹⁹ T. OPPER contributed the catalog entry on sculp. 1.1.

⁵⁰⁰ All the letters quoted in the catalog are in the Department of Greek and Roman Antiquities, The British Museum.

Sculp. 1.2 Statue Base of Marcus Aurelius, Early Antonine (pl. 67, 1)

Whereabouts unknown

Discovered by J. T. Wood in 1864. Recorded by Wood's sketch on the reverse of a letter of 28.11.1864. The base was obviously not transported to Britain; it is not registered in the British Museum.

KALINOWSKI – TAEUBER 2001, 353–354, fig. 2; see above chap. 8.3.2, inscr. 12 (H. TAEUBER).

Sculp. 1.3 Fragment of a statue base of Faustina, Early Antonine (pl. 68)

Selçuk, Efes Müzesi

In the debris of the orchestra; 1908

Gray marble

H. 0.22 m. w. 0.287 m. d. 0.20 m. letter h. 2.9 cm

The left side of the base and parts of the upper side and the back are broken off. The base is broken below the second line of the inscription through its entire depth. The chamfers of the front and the right side are partially broken off.

The upper side is worked with a fine tooth chisel, the bottom side is roughly finished. Remains of a pry hole (?) on the upper side.

BOL 1984, 34. – FITTSCHEN 1999, 130 fig. 66 a. – KALINOWSKI – TAEUBER 2001, 354. – GALLI 2002, 71–72 with note 266.

Inscription: Skizzenbuch 1684 (J. Keil); IvE 285a; s. above chap. 8.3.3, inscr. 13 (H. TAEUBER).

Sculp. 1.4 Portrait of a girl, Annia Aurelia Galeria Faustina?, Early Antonine (pl. 69; 70, 1)

İstanbul, Arkeoloji Müzeleri 53 (British Museum: GR 1864.10-28.2)

“Near one of the entrances” of the stage-building (Wood's letter, 28.11.1866); 1864

Fine crystal white marble

H. 0.212 m. h. head 0.18 m. h. face 0.118 m. w. head 0.16 m. d. head 0.177 m

Broken at the neck. The nose and the lower part of the ponytail are broken off. The right eye and brow, the left cheek, the lips and the locks of the hair are partially damaged. Traces of rootlets on the surface.

The irises are incised, the bean-shaped pupils are drilled. Drillwork in the wavy hair framing the face.

The head is one of three sculptures originally sent to the British Museum by J.T. Wood, but later on (1870) returned by the Trustees to the museum in Constantinople (cf. WOOD 1877, 47 and MENDEL 1914, 128 no. 410, 350 no. 610, 363 no. 620).

WOOD 1877, 47. – MENDEL 1914, 128 no. 410 with further literature. – KALINOWSKI – TAEUBER 2001, 355 note 23.

Sculp. 1.5 Male Portrait statue

Whereabouts unknown

“I have found at the odeum a fine statue of an actor or orator declaiming (life size) – it is, of course, headless, handless and footless. I am however searching for the parts missing...” (J.T. Wood, letter of 23.3.1866)

Sculp. 1.6 Fragment of a statue base of Demos, 2nd century A.D. (pl. 67, 2)

Selçuk, Efes Müzesi

In front of the central doorway, in the debris; 1908 recorded by J. Keil

White marble

H. 0.30 m. w. 0.62 m. d. 0.50 m. letter h. 7.5 cm

(Documentation by J. Keil)

Inscription: Skizzenbuch 1658 (J. Keil); IvE 1903; s. above chap. 8.3.4, inscr. 14 (H. TAEUBER).

9.5.2. MYTHOLOGICAL SCULPTURE

Sculp. 2.1 Statue of a Muse, Terpsichore or Erato?, Antonine/Severan (pl. 70, 4; 71)

Ermoupoli, Syros, Archaeological Museum 682

“... at the end of the eastern passage [eastern *parodos*]; ... had evidently fallen from a niche upon the pavement below” (WOOD 1877, 50); 1864

White marble with grayish veins

H. 1.54 m. h. plinth 0.11 m. w. plinth ca. 0.52 m. d. plinth 0.30 m. h. moldings of the plinth 4 cm (crown molding), 5 cm (base molding)

The statue went down in a shipwreck off the coast of Syros and was partially retrieved from the sea, apart from the left part of the plinth and the attribute, a lyre on a base (for the original condition of the statue and its fate cf. WOOD 1877, 49–50 and two letters of 10.1.1867). Due to its damaged condition, the statue was left in Syros and not sent to the British Museum.

The statue is broken at the hips through its entire width. The main part of the left arm including parts of the drapery is broken off. The head and the main part of the right arm were originally attached. In one of his letters (8.12.1866), J. T. Wood mentions two portions of an arm of the statue shipped to Britain. The right side of the plinth, the moldings on this side and on the front, the toes of the feet and the drapery are damaged. The whole surface of the statue is damaged due to its exposure to sea-water. The front is rust-stained, the back is partially discoloured (grayish colour).

The head originally sat in a shallow socket (worked with the chisel) and was fastened with a big iron dowel which is partially preserved. The stump of the right arm was worked for the attachment of the lower part of the arm with a dowel hole. In the break just behind the right hip, there are remains of a dowel hole (?) in the upper part of the statue. There is a pin hole on the outside of the right upper thigh, and a clamp cutting on the right side of the plinth with a pouring channel.

In his first relevant letters (28.11.1866, 8.12.1866), Wood identified the Muse as Euterpe, whereas in his book (WOOD 1877, 50) he decided on Erato.

WOOD 1877, 49–50. – SCHNEIDER 1999, 218.

Sculp. 2.2 Base of a statue of Melpomene

Whereabouts unknown

In a letter of 28.11.1866, J.T. Wood mentions the discovery of a statue of Euterpe (see sculp. 2.1) and continues: “I have a good chance of finding a statue of Melpomene at the odeum, as I have found what appears to be a portion of the base of her statue. It has a tragic mask on it.”

Sculp. 2.3 Torso of a Silenus, “Kista- or *Liknophoros*”, Hadrianic/Antonine (pl. 70, 3)

London, British Museum 1257, GR 1867.11-22.427

In one of the small “passages“ near the central doorway; 1864

Large crystal white marble, yellowish patina

H. 0.84 m. h. of the support 0.62 m

Missing are the head (apart from the locks of the beard), both arms apart from the stumps, both lower legs and the lowest part of the support. The stump of the right arm and the zigzag-shaped end of the loin-cloth were re-attached. The puntello in the left armpit is broken off. The locks of the beard are partially damaged.

The naked parts are polished, the navel is drilled.

WOOD 1877, 50–51. – SMITH 1900, no. 1257. – MEINEL 1980, 129. – AURENHAMMER 1990, 75–76 cat. 56 pl. 37. – RAEDER 2000, 105 note 8. – GALLI 2002, 72 note 266. – VORSTER 2004, 48 note 5 (cat. 18).

Sculp. 2.4 Fragment of a male head, Antonine (pl. 70, 2)

Selçuk, Depot in the Austrian excavation house, Find no. O 2/70

Trench 6/70: trench in the *pulpitum*, 20 cm below the upper edge of the southern foundation of the orchestra; 1970

Fine crystal white marble

H. 0.17 m. w. 0.18 m. d. 0.17 m

Broken on all sides. The preserved parts are polished, drillwork in the locks.

AURENHAMMER 1990, 134–135 cat. 111 pl. 78 c.

9.5.3. SCULPTURES WITHOUT SPECIFIC IDENTIFICATION

Sculp. 3.1 Female seated statue

Whereabouts unknown

White marble

J. T. Wood's letter of 28.4.1864: "A statue of a female seated, of an earlier period apparently but wanting head, hands and feet. It is valuable for the beauty of the drapery which is uninjured."

WOOD 1877, 46. – KALINOWSKI – TAEUBER 2001, 355. – GALLI 2002, 72 note 266.

Sculp. 3.2 Torso of a female statue

Whereabouts unknown

J. T. Wood's letter of 28.11.1964: "The female torso I found some time ago, and referred to in a former letter, is very inferior to the head I have sent you" (for the female head, see sculp. 1.4).

KALINOWSKI – TAEUBER 2001, 355.

(M. Aurenhammer – Th. Opper)