

## A PORTRAIT SCULPTURE FROM AIZANOI WEARING A PALLIUM TYPE TOGA

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#### *Aizanoi'dan Pallium Tipi Toga Giyimli Portre Heykel*

Aizanoi'da, 2021-2023 yılları arasında, Penkalas Çayı'nın Kazı-Restorasyon-İslah çalışmaları kapsamında yürütülen kazılar esnasında çok sayıda heykel parçası açığa çıkarılmıştır. Bu heykeller kentte gerçekleştirilen inşaa faaliyetleriyle eş zamanlı olarak çeşitli kamu yapılarının heykellerle donatıldığını ve kentin çehresinin tam teşekküllü bir Roma kentine dönüştüğünü göstermesi açısından önemlidir. Bu çalışmanın konusunu oluşturan portre-heykel, 2022 yılında gerçekleştirilen Penkalas Çayı, 3 No.lu Köprü çalışmaları esnasında açığa çıkarılmıştır. İnce kristalli beyaz mermerden (Dokimeion) yapılmış olan heykelin dikdörtgen formundaki alçak kaidesiyle birlikte toplam yüksekliği 211 cm.'dir. Muhtemelen Dokimeion atölyesinde faaliyet gösteren bir ustanın ürünü olmalıdır. Üzerinde tunik-toga, ayaklarında *calceus equester* giyimlidir ve normal insan boyutlarını aşan ölçüsü, bir onur heykeli olduğunu göstermektedir. İkonografik açıdan Napoli'deki Aischines portre-heykeline dayanmaktadır ve aynı zamanda Pallium Type Togalı (kol askılı togalı) heykeller kategorisine girmektedir. Bu kapsamda (Pallium Type Togalı heykel-kabartma) Aischines arketipini (sol el kalçada) temsil eden tek özgün varyasyondur. Stilistik açıdan Augustus Dönemi'ne ait olduğunu düşündüğümüz heykel, klasisizmin yanı sıra Hellenistik sanatın etkilerini de taşımaktadır. Yazıtının olmaması nedeniyle heykelin kimliğini tespit edebilmek mümkün değildir, ancak giysilerinden hareketle statüsü konusunda başlıca iki olasılık üzerinden fikir yürütülebilir. Birincisi yerel elit sınıfa mensup bir Roma vatandaşı olabileceği yönündedir, ikincisi ise Roma yönetiminin yüksek mevkilerdeki memurları hariç, atlı sınıfı başta olmak üzere diğer mertebelerdeki tüm Roma vatandaşlarını kapsamaktadır. Ancak mevcut epigrafik ve nümizmatik bel-

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gerelerde Claudius Dönemi'nden önce vatandaşlık alan bir ismin kaydedilmemiş olması ve Augustus Dönemi'ni aydınlatan epigrafik belgelerin sınırlı sayıda olması, konu hakkında nihai çıkarımlar yapmayı imkânsız kılmaktadır. Bununla birlikte heykelin, Augustus Dönemi'nde kente yaptığı hizmetlerinden dolayı halkın saygısını kazanmış olan, önemli bir Roma vatandaşını temsil ettiğini düşünmek mümkündür.

**Anahtar Kelimeler:** Pallium Tipi Toga, Calceus Equester, Aizanoi'dan portre heykel, Aischines Tipi

### Abstract

Numerous sculpture fragments were revealed during the excavations carried out in Aizanoi, from 2021 to 2023, within the scope of the works of Excavation-Restoration-Improvement of the Penkalas River. These sculptures are important for demonstrating that various public buildings were equipped with sculptures simultaneously with the construction activities performed in the city and the face of the city transformed into a fully equipped Roman city. The portrait-sculpture constituting the subject of this study was revealed during the works of Bridge numbered 3 on Penkalas River performed in 2022. The total height of the sculpture made from white marble with fine crystals (Dokimeion) together with its pedestal with rectangular form is 211 cm. It should probably be the product of an artisan working in the Dokimeion workshop. It wears tunic-toga on its body and *calceus equester* on its feet and its size exceeding normal human size indicates that it is a sculpture of an honoured person. It is iconographically based on the portrait-statue of Aischines in Naples and also belongs to the category of Pallium-type statues with togas. Within this scope the (statue-relief with Pallium Type Toga) is the only authentic variation representing the Aischines archetype (the left hand on the hip). The sculpture which we consider to belong to Augustan Period in stylistic terms is affected by Hellenistic art in addition to classicism. It is not possible to detect the identity of the sculpture since it does not have any inscription, however one can express an opinion on its status on the basis of its garments particularly over two probabilities. The first probability is that it could be a Roman citizen who was a member of the local elite class and the second is that it covers all Roman citizens of other ranks particularly including the mounted class excluding the servants of the Roman management at high positions. However the fact that any name receiving citizenship before the Claudian Period was not recorded in the existing epigraphic and numismatic documents and that the epigraphic documents enlightening the Augustan Period are of limited number renders it impossible to draw final inferences about the subject. Nevertheless one can consider that the sculpture represents an important Roman citizen who had earned the respect of the people thanks to the services he provided for the city in the Augustan Period.

**Keywords:** Pallium Type Toga, Calceus Equester, portrait sculpture from Aizanoi, Aischines Type

### Introduction

Numerous sculpture pieces were revealed during the recent excavations<sup>1</sup> carried out from 2021 to 2023 in Aizanoi, one of the significant cities of the region of Phrygia Epiktetos. Vast majority of the sculpture pieces were obtained during the excavations sustained within the scope of the works of Excavation-Restoration-Improvement of the Penkalas Brook passing through the city. And a

<sup>1</sup> Coşkun et al. 2023, 419-440; Coşkun et al. 2024, 185-206.

small part was found in the excavations performed in the agora and theater-stadion complex. The finding group which could be dated to the 1<sup>st</sup> and 3<sup>rd</sup> centuries A.D. includes head-body parts belonging to various gods-goddesses as well as mythological characters, portrait heads and body parts belonging to woman-man-child sculptures (dressed-nude), priest heads and parts belonging to animal figures. The subject matter of this paper covers the portrait sculpture obtained in N8-19 plan square in 2022 during Penkalas Bridge works numbered 3 (fig. 1).

### Definition

The portrait sculpture with an inventory number of A-30608, exhibited in the Kütahya Archeology Museum has virtually been wholly preserved. Its total height with its low pedestal in rectangular form is 211cm<sup>2</sup>. The sculpture made from white marble with fine crystal has yellowing and local abrasions on its surface due to the conditions under the soil where it stayed. The head of the sculpture understood to have been dressed from a single block was revealed as broken from the neck and separated from the body (fig. 2). Its right foot broken from the immediate top part of the ankle is missing together with this part of the pedestal. The sculpture has fully been preserved except for a few minor ruptures and abrasions (in the nose, chin and upper part of the pedestal). The clamp hole in the section of the pedestal preserved to date demonstrates that it had been broken from the same place and repaired.

The figure wearing toga on the tunic has simple laceless boots extending down to the ankles (fig. 3). He stands on his left leg from the front and his right leg loosened was bent from the knee and slightly pulled back. His right arm bent at the elbow was wrapped to the garment forming a suspender on the breast, his fingers of the hand taken out of the arm suspender and shown were held loosely. His left arm was bent at the elbow as well but directed reversely, to the back of the body, toward the haunch. The garment pleats were demonstrated on the front side of the body with fine diagonal folds extended from the right leg toward the left haunch and shoulder. The back side of the sculpture was treated as well and the diagonal folds here progressing from the left to the right were dressed more widely and relatively more roughly (fig. 3, 4). Absence of any connection hole behind the sculpture indicating that it had been exhibited in front of a wall or in a niche demonstrates that it had been designed to be visualized from all directions. Furthermore there is a support not very high behind its left leg.

He had slightly turned his head to the left, his oval face getting narrow towards the chin (fig. 5). Although the chin had slightly been worn out, its fleshy structure projecting forward by means of the recess under its lower lip is figured out. The facial characteristics particularly include open eyes not very big, lower and upper eyelids emphasized equally; presentation of eyebrow flesh loosely though slightly in the section of the slightly curved eyebrows sloped after the curve; aquiline nose; small mouth; and prominent cheekbones. Limited drill traces could be observed in the mouth.

His hair consists of fine-thick curls starting with highly partite curls from

2 Total height: 211 cm., width: 65 cm., depth: 42,5 cm.; height of the head: 26 cm.; dimensions of the preserved pedestal: 55,5 x 31 x 8,5 cm.

the top point of the head and placed gradually forward-backward-sideward, changing direction disorderly (fig. 5). The curls falling onto the forehead is divided into two by a fork motif at the center. A range of curls at the left of the fork, combed leftward and continuing at virtually the same level is encountered by two curls placed gradually from the left temple toward the ear. There are two further curls (or sideburn) under these combed rightwards just like the above ones (on the left temple), in front of the ear, at the upper level of the tragus. A wide curl the end of which is extended until the temple follows the fine curls combed rightwards continuing at levels close to one another on the right of the fork. Just under it, there are two wide curls combed leftwards on the temple and a sideburn formed simply in front of the ear. There are curls not detailed in addition to the ones detailed in more stylized manner among the curls placed gradually toward the nape behind the head (fig. 5). Among the curls divided into two with a small fork motif at the center in the bottom line, the ones on the right of the fork are combed rightwards and the ones on the left are combed leftwards. The direction of the curls in the upper line is the same as the ones in the lower lines.

### Typology

The movement of the right arm of the Aizanoi portrait sculpture hugged on the garment in the manner that it will form suspender on the breast and the left arm leaned on the haunch (fig. 3) indicate that it should be assessed within the types mentioned in the literature as Aischines Type (or Sophocles Type)<sup>3</sup> or as Palliatus Type<sup>4</sup> (coat with arm suspender), Coat Toga (Manteltoga)<sup>5</sup>, Pallium Type Toga<sup>6</sup> (toga with arm suspender) depending on the type of the garment it wears.

The archetype of this posture which is popular in the Greek culture particularly in the orator-philosopher representations is the Aischines portrait sculpture in Napoli the bronze original of which belongs to the second half of the 4<sup>th</sup> century BC. This sculpture constitutes the earliest example representing this kind together with Sophocles' Lateran Type<sup>7</sup>. The position of the left arm leaned on the haunch as bent at the elbow in the male sculptures with coat with arm suspender was directed toward the left thigh in the Hellenistic Period and became a looser position and it is observed that the examples based on the Hellenistic variant were produced more commonly. One of the best representatives of this type reshaped according to the understanding of the Hellenistic Period is the Dioskurides sculpture in Delos, the date of which is definitely known (138/137 BC) thanks to its inscription<sup>8</sup>. The other is the portrait sculpture dated to different dates within the period of time from the second half of the 2<sup>nd</sup> century BC to the first half of the 1<sup>st</sup> century BC and known as Eretrian Youth<sup>9</sup>. The Hellenistic Period variant

3 Bieber 1959, 375-376, footnote. 1-2.

4 Pauly-Wissowa, Real-encyclopädie, XVIII, 3, *pallium*, 249-254; Bieber 1959; Özgan 2008, 504.

5 Hafner 1969, 39 ff.; Kleiner – Kleiner 1980-81, 127 ff.

6 Goette 1990, 24 ff.

7 Hekler 1912, 16, pls. 52-53; Bieber 1955, 62, fig. 197; Bieber 1959, 375-377, footnote 1-3; Richter 1965, 213, nr. 6, figs. 1369-1371; Polaschek 1969, 28, 36; Bieber 1977, 130, pl. 96, figs. 581-582; Lewerentz 1993, 23; Özgan 2016, 89-91, figs. 72-73.

8 Buschor 1971, 38-39, fig. 7; Bieber 1977, 130, pl. 96, fig. 584; Lewerentz 1993, 19.

9 Hekler 1912, 15, pl. 51; Bieber 1959, 378-379; Polaschek 1969, 33 ff.; Bieber 1977, 130, pl. 96,

of the Aischines Type represented by the Dioskurides sculpture or the Eretrian Youth continued to exist commonly until the Early Christianity Period particularly within the sphere of influence of the Greek culture by means of freestanding sculptures and usually grave reliefs<sup>10</sup>.

In line with the opening of Rome to the Hellenistic Greek culture in the Late Republican Period, it is observed that toga was used in the style of Greek coat with arm suspender, in other words, pallium (lat.)<sup>11</sup>. The interest in the Greek culture could also be traced through the increase in the number of the sculpture works from Rome and its neighborhood representing this type particularly in the 1<sup>st</sup> century BC<sup>12</sup>. It is found out that the toga with arm suspender understood to have been used during the Early Imperial Period as well was commonly replaced by the new imperial toga designed in the Augustan Period<sup>13</sup> in the following period with the influence of this new type<sup>14</sup>.

It is observed in the scientific studies covering the sculpture works wearing toga with arm suspender or coat these two garment types were confused with each other from time to time. The distinctive characteristics of garment types were emphasized, definitions such as Pallium Type Toga or Manto Toga (Manteltoga) were brought for the examples with toga, and it was emphasized that the garment was not himation, in order to eliminate this problem. It is usually possible to distinguish these two types of garments making use of the advantage provided by the difference of rectangular cut himation from toga of circular form and considering the form of hem end continuing between the legs and the dangling garment ends (*lacinia*)<sup>15</sup>. However it is not always possible to detect the garment type particularly when the works of province artists are in question. In such cases, the shoes are significant as a determining element<sup>16</sup>. Aizanoi portrait sculpture is one of the extraordinary examples covered in this scope as well.

Firstly, it must be pointed out that the sculpture is based on the Aischines archetype in iconographic terms considering the position of both arms and legs<sup>17</sup>. Although the hem end of its garment slightly extended diagonally and straightly and lack of *lacinia* dangling between or in front of the legs<sup>18</sup> makes one imme-

fig. 583; Lewerentz 1993, 26 ff.; Kleiner – Kleiner 1980-81, 128; Lehmann 2001, 18-22.

10 Bieber 1959, 377 ff.; Goette 1990, 24.

11 Pallium is the Latin word used from Greek himation used by men. On the other hand, the garment made of wider rectangular fabric which women use is called 'palla' (RE, *ibid.* 249, 251); Bieber 1959, 374.

12 This is usually associated with the rise of the freedmen class consisting of those from Greek geography in the Caesarean Period. See Goette 1990, 24, 26, 108-112.

13 Goette 1990, 25, 29 ff.

14 The most reliable source indicating that both toga types were used in the Early Imperial Period is the relief friezes of Ara Pacis Augustae. Pallium Type Toga and Imperial Toga may be seen on the figures at the long sides of the monument. Wilson 1924, 43 ff.; Goette 1990, 25, pl. 5. 5.

15 Polaschek 1969, 6 ff.; Kleiner 1977, 143; Goette 1990, 24-27.

16 Polaschek 1969, 7.

17 The Sophocles sculpture in Lateran Museum is different from the Aizanoi sculpture in terms of composition and position of the legs.

18 As mentioned above, dangling garment ends is regarded as a distinctive characteristic to be taken into consideration for finding out the garment type. Polaschek 1969, 6 ff.; Kleiner 1977, 143; Goette 1990, 27.

diately at first sight think that the garment could be himation, *calceus equester*<sup>19</sup>, a type of simple boot without laces put on the feet indicates as a determining element that the garment is a toga (fig. 3, 4)<sup>20</sup>. Sculptures with toga the hem end of which is slightly extended diagonally and straightly are known as well<sup>21</sup>, however the *lacinia* dangling between the legs or in front of the left thigh in these examples usually characterizes the garment (that it is a toga)<sup>22</sup>. Nevertheless, there are examples with toga lacking *lacinia* and in this case, the form and fold design of the garment is decisive<sup>23</sup>.

Since the left arm leans on the haunch in the Aizanoi sculpture, it shall not be reasonable to expect a *lacinia* dangling in front of the left leg. Nevertheless one or two characteristics indicating that the garment is a toga could be detected. The parallel diagonal folds of the garment on the front surface of the body extended from the right leg to the left haunch and shoulder, befits the fold design of the toga. What is more decisive is the curved fold on the movable left haunch (fig. 3). This fold, as mentioned in more detail as follows, is a characteristic we encounter in the fold design of the sculptures wearing pallium style toga<sup>24</sup>. In this case, it is possible to include the Aizanoi sculpture in the class of sculptures wearing Pallium Type Toga (or toga with arm suspender) considering the fold design of the garments and *calceus equester* on its feet<sup>25</sup>.

The typological development of the Pallium Type Toga has been attempted to be chronologically sequenced based on the manner of the garment and the fold design, considering the examples found in Rome and its neighborhood<sup>26</sup>. However, potential deviations or differences could be observed in the garments of the sculptures obtained particularly in the provinces distant to the intensely Hellenized center (Rome) such as Asia Minor where himation is used more commonly. As a matter of fact, there are examples indicating that the artists who work in Anatolia performed such individual applications on the toga types<sup>27</sup>. The sculpture constituting the subject matter of this paper should be assessed within

19 The shoes of the Aizanoi example is *calceus equester* which is the simplest laceless boot type of *calceus* made of fine leather. See Pauly-Wissowa, Real-encyclopädie, 3, *calceus*, 1340-1345, 1899; Goette 1988, 449 ff.

20 It is known that if the feet of the Pallium dressed sculpture are not naked, they wear belted open sandals and crepide, no boots are observed on the feet of this sculpture type. See Kleiner 1977, 143.

21 Goette 1990, 24.

22 Goette 1990, 27.

23 Kleiner – Kleiner 1980-81, 127.

24 Wilson 1924, 41-42, fig. 9-11; Bieber 1959, fig. 11, 22 a-b, d; Linfert 1976, 38 ff., pl. 10, no. 52-54; Kleiner 1977, 148-149, 233, no. 66, fig. 66; Goette 1990, 110, A b 80, pl. 3. 1; 112, A b 116, pl. 3. 5; Dinç 2015, 73-74, cat. 31; Ersun 2019, 221-222, pls. 1.2.

25 The representations with toga from the Late Republican Period demonstrate that two different types of toga are used in this period. The right arm is released and the garment is pulled diagonally from the right haunch to the left shoulder in the first type. On the other hand, the fabric draped over the right arm kept on the breast bent at the elbow is arranged to form suspender in the second type (Pallium Type Toga) which covers the sculpture constituting the subject matter of our paper and this type could be traced back to the Early Imperial Period. Kleiner 1977, 143 ff.; Goette 1990, 20-27.

26 Kleiner – Kleiner 1980-81, 125 ff.; Goette 1990, 20 ff.

27 Ersun 2019, 156-160; Deviations standard toga form are observed as well outside Anatolia in the examples found in Greece. See Havé-Nikolaos 1998, 11 ff.

the same scope as well.

One may say relying on the data available that the sculptures wearing Pallium Type Toga (or toga with arm suspender) obtained in Anatolia are few<sup>28</sup>. Totally five examples two of which are from Thyateira<sup>29</sup> including the ones from Magnesia ad Maeandrum<sup>30</sup>, Metropolis<sup>31</sup> and the Aizanoi sculpture assessed herein have been recorded. Metropolis sculpture has not been well preserved to a large extent and only the position of the arms could be understood, therefore it does not allow comparing typologically. Magnesia sculpture has been well preserved except for its head and right foot. The circular form of the toga and *lacinia* dangling between the legs in this example indicates that it is the example closest to the types in Rome among the Anatolian findings. The heads-feet of the Thyateira sculptures are missing, nevertheless the circular form of the garment hem and the curved fold on the left haunch in both of them conform to the standard toga form. On the other hand, the Aizanoi sculpture is the unique example remarkable for its differences within its category because of its individual characteristics explained above.

The most significant characteristic of the Aizanoi sculpture which renders it privileged within its own type is being the only variation wearing toga, the posture of which is based on the Aischines archetype (left arm on the haunch) and which has been fully preserved<sup>32</sup>. All of the sculptures with toga with arm suspender known currently except for the Aizanoi sculpture and the vast majority of the ones with coat consist of the examples based on the Hellenistic variant (left arm on the thigh). This is true for the grave reliefs as well. Consequently, very few examples going back to the Aischines (or Sophocles) Type together with the positions of both arms are known.

The situation is no different for Anatolia either<sup>33</sup>. Three sculptures excluding the Aizanoi example and two grave steles have been recorded. The well-preserved one of these is a sculpture wearing himation from Prusias ad Hypium

28 The museums listed herein have been visited within the scope of the studies conducted with respect to the sculptures revealed in the recent excavations in Aizanoi: İstanbul, Kocaeli, Sakarya, Çanakkale, Bursa, Bilecik, Eskisehir, Ankara, Kayseri, Nevşehir, Konya, Afyon, Kütahya, Uşak, Akhisar, Manisa, İzmir, Selçuk, Aydın, Burdur, Muğla, Marmaris, Bodrum, Antalya, Silifke, Mersin, Tarsus, Adana, Urfa, Mardin, Diyarbakır. The examples exhibited in the exhibition halls of these museums and included in the literature do not include any new example except for the abovementioned sculptures with Pallium Type Toga. I would like to take this occasion to thank to the employees of Çanakkale and Bodrum Museums and particularly Kütahya Museum who kindly offered assistance to me during my studies.

29 Two examples from Thyateira representing this type are known. See Dinç 2015, 73-74, cat. 31 for the sculpture in Manisa Museum; and see Ersun 2019, 221-222, pls. 1, 2 for the other example in İzmir Archeology Museum.

30 Humann et al., 1904, 209 ff., fig. 212; Linfert 1976, 38, pl. 10, figs. 52-53; Goette 1990, 112, A b 116, pl. 3. 5.

31 Aybek 2009, 55-56, pl. 20, no. 26.

32 Aybek 2009, 55-56, pl. 20, no. 26. A body part found in Metropolis has similar characteristics as well, however the sculpture has not been well preserved to a large extent and it is not possible to make a proper comparison in terms of typology.

33 Virtually all of the figures with arm suspenders on the grave steles located in Anatolia consist of examples based on the Hellenistic variant (on the left arm thigh) and could be traced from the Hellenistic Period till the Early Christianity Period. Pfuhl – Möbius 1977, 90 ff.



currently exhibited in Istanbul Archeology Museum; however its head has not been preserved<sup>34</sup>. The other two are the body parts from Metropolis; one of these wears himation and it is dated to the beginning or middle of the 1<sup>st</sup> century BC, the other one mentioned above wears toga and it is dated to the end of the 1<sup>st</sup> century BC<sup>35</sup>. It shall not be proper to make a comparison with the Metropolis sculpture parts since they have not been preserved well. Comparing the one in Istanbul to Aizanoi the Aizanoi sculpture, it is observed that the garment types and posture compositions are different. The Istanbul example dated to the Late Hellenistic Period adopted the posture of the Sophocles Type in Lateran<sup>36</sup>, however the fold design of its garment differ. The fact that a good variation based on the Sophocles Type which is less common than Aischines is found in Anatolia should be regarded as the indicator of the close follow-up of the Greek art by the sculptors working here. On the other hand, the other two examples of the Late Hellenistic Period are the figures on the grave steles located in Izmir and Manisa Museums the origins of which are unknown<sup>37</sup>.

These examples could be assessed as the variations of the sculptures of famous philosophers (Aischines-Sophocles) produced according to the perception of the Anatolian sculptors and the taste of the relevant period. Even such few number of examples indicate that both types were known in Anatolia in the Late Hellenistic Period and makes one think that there should probable be other variations as well. The Aizanoi portrait sculpture is the unique example of its type with peculiar characteristics which were created by a sculptor adopting himation sculpture tradition by synthesizing two garment types. It is particularly important for indicating that this type (Aischines archetype) continued to be depicted in Anatolia until the Early Imperial Period.

### Style

The hair design of the statue and some elements of its face indicate that it belongs to the Early Imperial Period. Particularly the round upper contour of its head and oval form of its face, bony-strong forehead structure, concave-narrow nose root and two concentration lines extended therefrom toward the forehead, aquiline nose, prominent cheekbones, indentation separating the lower lip and the chin, fleshy round chin projecting outward (fig. 5) remind the Augustus portraits<sup>38</sup>. Nonetheless, the fact that the hair curls coming out of the multi-piece

34 There are different date suggestions for this sculpture registered in the records as Prusias ad Hypium finding. See Mendel 1914, nr. 1100; Polaschek 1969, 135; Linfert 1976, 40; Lewerentz 1993, 247-248, cat. 1. 15, figs. 10-11.

35 Aybek 2009, 52-53, 55-56, cat. 23, 26, pls. 18, 20.

36 Mendel 1914, 339-340; Polaschek 1969, 26; Lewerentz 1993, 44-45.

37 See Pfuhl – Möbius 1977, 182-183, no. 646, pl. 98; Aybek et al. 2009, 157-158, no. 139 for the example in Izmir History and Art Museum; see Pfuhl – Möbius 1977, 180, no. 633, pl. 97; Hanfmann – Ramage 1978, 171-172, no. 262, figs. 451-452; Durugönül 2015, 123-125, cat. 66 for the example of Manisa Museum.

38 See Boschung 1993, 108-109, cat. 4, pl. 5; 147, cat. 82, pl. 77; 154, cat. 105, pl. 86; 173-174, cat. 157, pl. 76. 2, 173. 2; 160, cat. 121, pl. 174 for certain examples using which we could roughly compare the round upper contour of the head and the form of the face; see 111-112, cat. 9, pl. 18, 1-3 for forehead-eyebrow; see 155, cat. 107, pl. 75 for mouth-chin; Characteristics such as prominent cheekbone, aquiline nose, indentation under the lower lip chin projecting forward are observed in many Augustus portraits. See Boschung 1993; Özgan 2013, 156.



curls on the top point of the head and placed gradually forward, toward the nape and toward the sides were arranged taking the central fork motif on the forehead as basis and that the strands within each curl were embroidered in the form of fine lines indicates a different understanding<sup>39</sup>. As is known, the copies and variations based on Polykleitos' works continued to preserve their position in the sculpture art though with certain additions and changes from the Late Hellenistic Period (150-30 BC) to the 3<sup>rd</sup> century AD<sup>40</sup>. The effect of the classicism based on Polykleitos' works could also be observed in the hair styles of the Ephesos Type Tiberius (17-10 BC)<sup>41</sup> portraits created in the Early Imperial. The Aizanoi portrait-sculpture has certain characteristics observed in the curl design and style of the examples covered in this type which Hertel examined in details dividing the same into subgroups. Although the plain-simple hair design of the Aizanoi example has rather idiosyncratic individual elements, it could be compared to the Budapest head with the inventory number of 4804 assessed within the scope of the Ephesos Type Tiberius portraits<sup>42</sup>. The arrangement of the curls on the left of the central fork on the forehead continuing at the same level and a few curls on the right of the fork in both examples, placement of a few curls the ends of which are twisted like a hook on these curls more discursively without regarding any order, simple shaping of the curls point out a similar understanding. Another common trait which approaches these two examples to each other is demonstration of the strands constituting the curls with simple-fine-linear twists. A similar application could be observed in some other examples which are assessed within the same group and which could be compared to the hair curls of the Aizanoi sculpture<sup>43</sup>. Relatively voluminous hair curls of the Aizanoi sculpture compared to these examples must be associated with the style of the sculpture.

As is known, the portrait types in Roman portrait art created for emperors strongly influenced their contemporary private portraits in terms of both certain physiognomic characteristics and hair style. Additionally, it is observed that the individual attributes characterizing the face were oppressed in the Early Imperial Period since the portraits were idealized<sup>44</sup>. The artist's style, the tradition of the workshop or the school which he is affiliated with play significant role in shaping the portrait as well. Those elements could be observed in the head of the Aizanoi sculpture, too. The abovementioned physiognomic characteristics of the Aizanoi example approach it to Augustus portraits rather than the other members of the Julius Claudius Family<sup>45</sup>. Nonetheless, it differs from standard Augustus portraits

39 Lauter 1966, pls. 1-6; Steuben 1973, pls. 1-18; Zanker 1974, pls. 3-4, 7, 24-26, 28, 29, 3-6, 31, 1-2, 34, 3-4, 38-39, 41.

40 Zanker 1974, 3.

41 See Hertel 2013, 96-97 for the dating of the Ephesus type portraits of Tiberius and the Polykleitos effect observed in the hair design of these examples.

42 Hertel 2013, 135, cat. 1, pl. 7.

43 Hertel 2013, 137, cat. 4, pl. 5; 137, cat. 5, pl. 6; 137-138, cat. 6, pl. 4.

44 Boschung 1993, 9.

45 A portrait piece included in the findings of Aizanoi in previous years was assessed as the head of a prince who is a member of Julius Claudius Dynasty (Naumann-Steckner 1989, 287-290) and it is very important for indicating the presence of emperor sculptures although none has been found in the city so far. It is observed to have a different hair design and style compared to the head of the sculpture which we examine in this paper.

in the shape of the eyes, obscurity of the distinction of transition from the lower eyelid to the cheek, plain-motionless cheeks, nasolabial skin twist not demonstrated as well as open mouth (fig. 5). The face, except for the prominent cheekbones, is rendered immobile and completely flat down to the chin, suggesting that the individual physiognomy was suppressed at this point; because the eyebrow flesh slightly slopes over the upper eyelid, and two concentration lines are visible at the root of the nose, indicating that it represents a man at a relatively young age based solely on these characteristics. Although there is no evident pathos in the glances, its open mouth and the form of representation of the lips<sup>46</sup>, its strong forehead shown as inflated reflects the energy of the Hellenistic approach<sup>47</sup> and this is no astonishing for the portrait sculptures produced in Anatolia<sup>48</sup>. In conclusion, we can say that the sculptor integrated certain characteristics, heritage of Classical and Hellenistic traditions, into the head of the Aizanoi sculpture, adapting them to the Roman taste and vision, mixing them with his own style, and all these elements can be observed within the artistic approach of the Augustan Period.

As a matter of fact, the style of the garment folds of the sculpture also supports that it belongs to the Augustan Period. First and foremost, it should be noted that individual elements predominate in the fold design of the garment. Nonetheless, it is possible to detect certain features characterizing the era which it belongs to. The garment fabric which has not become heavier yet wraps the body in the manner to disclose the moving limbs beneath the garment. Narrowness of the vertical folds of the arm suspender and the fact that the fabric roll pulled to the left shoulder does not exceed the shoulder width, weak and simple demonstration of the fabric piece separated from the right elbow, plain continuation of the hem end slightly extending diagonally between the two legs, the garment fabric not being very loose (fig. 3) are such characteristics that could be observed in sculptures-reliefs wearing pallium style (with arm suspender) toga of the Late Republican Period and the Early Imperial Period<sup>49</sup>. The body being covered by numerous fine diagonal folds of the fabric partly forming fork at the front, partic-

46 The open mouth of the Aizanoi example, the form of the lips, the lower lip being fleshier than the upper lip as well as the emphasis on the lip corners could be compared to the Augustus portrait of Pergamon origin in Istanbul Archeology Museum with inventory number of 2165. See Boschung 1993, 155, cat. 107, pls. 75, 76. 1, 173. 1; İnan – Rosenbaum 1966, 13, 57-58, no. 4, pl. III.

47 The effects of the Hellenistic Period portrait art are observed on the two portrait heads found in Aizanoi and dated to the Early Imperial Period, see von Mosch 1993, 509-515; Brize 2010, 134-137. The other portrait heads of the Early Imperial Period revealed in the recent excavations and included in the sculpture group not published yet contain examples with Hellenistic elements as well.

48 See İnan – Rosenbaum 1966, 12-13, pls. 1-6 for the Augustus portraits with the effects of the Hellenistic tradition in Anatolia.

49 For the general characteristics of the Pallium Type Toga of the Late Republican Period, see Kleiner – Kleiner 1980-81, 127; for the examples of the Late Republican Period, see Vessberg 1941, pls. 23, 27, 29, 34, 36. 2, 85; Kleiner 1977; Kleiner – Kleiner 1980-81; Goette 1990, pl. 2, nos. 1-5; The best example demonstrating that the hem end could be depicted in both plain and circular form in the depictions of Augustus Period wearing Pallium Type Toga comes from the Augustus monument in Nikopolis. The slightly diagonal end of the garment hem in the second and third figures from the left in the reliefs on the big altar of the monument continue plainly whereas it is observed to arch distinctively in the fourth and sixth figures, see Papagianni 2019, 246-247, fig. 1; for another example of the Augustus Period, see Kleiner 1977, 217, fig. 37.

ularly from the right leg to the left haunch differs from broader (sometimes monotonous) diagonal fold design which we are used to see in this type of examples with toga and this could be assessed as the individual characteristics of the master who wanted to create the effect of naturally wrinkled fabric. In addition to the fold formation on the space between the body and the left arm bent at the elbow and directed to the haunch, one or two broad pleats continuing straightly under the same arm downwards along the left thigh were modeled being carved relatively more broadly than the others (fig. 3). Those pleats combined with a few pleats opened and broadened in line with the left hand leaned on the haunch slightly pushing the fabric upward and ensured coherence (fig. 4). The garment has increased in volume here with the contribution of the narrow, deep and relatively roughly sculptured fabric piece dangled to the back of the body from the left shoulder (fig. 3, 4). The same rough workmanship is felt in the loosely left fingers of the right hand getting out of the suspender. Behind the body, the broad diagonal folds extended from the left shoulder to the moving leg are deeper, broad and rough contrary to the fine and usually forked pleat design at the front side.

The best example among the sculptures wearing Pallium Type Toga found in Anatolia comparable to the Aizanoi sculpture in terms of posture and garment details is from Magnesia. This sculpture located in Izmir History and Art Museum<sup>50</sup> is dated to the Augustan Period<sup>51</sup>. The right arm taken in the suspender was not held loose and the released right leg was slightly pulled backwards in both sculptures, nevertheless the positions of the left arms are not the same. One diagonal fold extending from the upper part of the right ankle toward the left side of the pelvis in the Aizanoi sculpture is stronger than the others and immediately under it, there is a relatively weaker fold which accompanies this one. A similar formation is observed in the three strong folds in the example of Magnesia as well. Depiction of the fabric slightly fluctuating in the hem end of the fabric was made with similar approaches in both examples. The most important element which renders those sculptures similar is the curved fold formation observed on the pelvis depending on the movement of the left haunch springing outwards. Depiction of the haunch movement being emphasized with a curved fold is regarded as a characteristic of the Early Augustan Period<sup>52</sup>. This curved fold considered to have been formed by fixing the fabric pulled leftwards from the right leg onto the tunic or belt below on the left haunch was explicitly emphasized in certain sculptures-reliefs whereas it was depicted more weakly as an artistic tradition in certain others<sup>53</sup>.

The male figure wearing Pallium Type Toga on the left in a grave relief of the Early Augustan Period (30- 13 BC) in Borghese Art Gallery which figure stands on the left and is more mature than the other (the one on the right) is another example comparable to the Aizanoi sculpture<sup>54</sup>. The form of depiction

50 Museum inventory no. 10. I would like to thank to the employees of the museum who contributed to my paper with their kind assistance.

51 Humann et al. 1904, 209 ff., pl. 212; Linfert 1976, 38 ff., pl. 10, nos. 52-54; Goette 1990, 112, Ab 116, pl. 3. 5.

52 Kleiner 1977, 148.

53 Wilson 1924, 41-42, figs. 9-11; Kleiner 1977, 148-149.

54 Bieber 1977, 132, pl. 100, fig. 604; Kleiner 1977, 217, no. 37, fig. 37.

of the moving limbs beneath the garment, the fact that modeling of the garment folds is not very deep, the fine fold design in the upper body, and the curved fold observed on the outward moving left haunch indicate that they are the products of similar approaches. The other examples which we could compare for curved fold formation on the moving left haunch include: two sculptures from Thyateira<sup>55</sup>, grave relief in Doria Pamphili Gallery in Rome<sup>56</sup>, reliefs in Roma National Museum and Via Apia<sup>57</sup>.

The garment of the Aizanoi portrait sculpture like its head exhibits the stylistic characteristics of the Augustan Period. The date of the sculpture could be supported at the same time with the period when Pallium Type Toga was used. As is known, usage of pallium style toga diminished totally in the following period with the effect of the dressing regulation enacted in the Augustan Period and it was replaced by the imperial toga (containing sinus and umbo). As a matter of fact, all of the sculptures found in Anatolia and included in this category belong to the Early Imperial Period.

### Conclusion

Our knowledge about the sculpture works of Aizanoi was limited to few examples introduced to the literature up to date. Considerable sculpture pieces found in the seasons of 2021-2023 have revealed the fact that the public buildings were equipped with sculptures contrary to popular belief simultaneously with an intense architectural program realized in the city particularly in the 1<sup>st</sup> and 2<sup>nd</sup> centuries AD. In addition to the examples remarkable with quite high quality workmanship and marble, there are also examples sculpted less attentively-more roughly where we observe that different marbles types had been used in the finding group the majority of which consists of pieces which could belong to big size sculptures. Although our studies to understand the production of these sculptures continue, mineralogical-petrographic analyses (polarizing microscope-fine section) conducted on the marble of the portrait sculpture which we assess herein has suggested that it was in harmony with Dokimeion (İscehisar) marble (fig. 6, 7)<sup>58</sup>. Dokimeion workshop which is rather recognized with sarcophagi production is known to have been active in 'freestanding sculpture' as well<sup>59</sup>. Aizanoi sculpture made from Dokimeion marble could be assumed to be the product of an artist working in Dokimeion relying on the fact that there is no

<sup>55</sup> See footnote 29.

<sup>56</sup> Goette 1990, 110, A b 80, pl. 3. 1; Kleiner 1977, 233, no. 66, fig. 66.

<sup>57</sup> Kleiner 1977, 149.

<sup>58</sup> I am very grateful to Assoc. Prof. Dr. Metin Bağcı, academic member of Afyon Kocatepe University, Department of Geological Engineering who performed the examinations of the Aizanoi sculpture and the polarizing microscope-fine sections of the marble examples taken from İscehisar (Dokimeion) marble field. It was detected by Bağcı that the dimension values and grain shapes of both examples were very close to each other and they were reported to belong to the same marble type.

<sup>59</sup> Waelkens 1986, 675; Waelkens 2019, 542 ff.; Waelkens et al. 2019, 193-203; Korkut – Dirican 2020, 262. The sculpture findings revealed in the recent excavations include numerous sculpture pieces which we assess that they could have been made from Dokimeion marble except for the example assessed herein. It shall be proper to assess the places of production after the marble analyses of the Aizanoi sculptures are performed.

finding suggesting that sculpture production<sup>60</sup> was performed in Aizanoi and its neighborhood during the Early Imperial Period, within our current knowledge.

The dimensions of the Aizanoi portrait sculpture exceeding normal human dimensions, quiet-self-confident posture of the figure and the sculptural effect created with the closed form of its arms, its design visible from all directions suggest that it is an honor sculpture. The fact that this sculpture during the excavation of the Bridge numbered 3 of Penkalas River passing from immediately east of the buildings in an area close to agora and Doric Columned Courtyard connotes that it could probable have been exhibited in one of those public buildings (fig. 1).

It is known that attempts to transform Aizanoi having an appearance of a Hellenistic polis<sup>61</sup> in the mid-1<sup>st</sup> century BC with its certain institutions and public buildings into a more comprehensive city identity and activities of construction of various public buildings were commenced within this scope as of the Early Imperial Period<sup>62</sup>. However very few public buildings which could be associated with the Early Imperial Period were detected as a consequence of the works performed in the city until the recent excavations. One of them is a nymphaion remnant located within Zeus Temple temenos area and the other is the public building named as Doric Columned Courtyard. A range of new places of workshop-shop nature detected to operate as of the Augustan Period were discovered in the works performed in the east stoa of the agora in the recent excavations and it has been found out that the agora had been active in that period. As a consequence, no third public building in the city which could be suggested for the place of exhibition of the sculpture which is the subject matter of our paper and which we dated to the Augustan Period is known except for the Doric Columned Courtyard and the agora.

The identity of the sculpture is impossible to be detected since it has no

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60 Disclosure of numerous sculpture pieces in the recent excavations carried out in Aizanoi conduced commencement of the studies for researching the marbles used for making these sculptures as well. It is known that virtually all marble types extracted from Dokimeion were found in the marble deposits in also Altıntaş Plain (Upper Tembris Valley) 60 km. distant to Aizanoi and they are a part of the imperial organization the administration and distribution of which had been centralized in Synnada (Şuhut) from the Domitianus Period (92 AD) till the end of the Antoninus Pius Period (156 AD) (Dubois 1908, 88, n. 181-183; Waelkens 1985, 642-644; Waelkens 1986, 665-666). Since the quarries in Altıntaş Valley belonged to the imperial administration in Synnada, it is considered that the marbles extracted therefrom could have been sold as Dokimeion or Synnadic marble (Waelkens 1986, 665). Detection of another source close to Altıntaş or Aizanoi for the marble types used for Aizanoi Sculptures shall be important for suggesting that production was performed there as well. As a matter of fact, a colossus sculpture piece discovered in Çakırsaz marble quarry in Altıntaş Plain in 1926 by Sir Christopher Cox is a very important finding suggesting that this sculpture had been sculpted in Çakırsaz. It has been suggested that this sculpture which was later examined by Waelkens was the sculpture of one of the captives from Dacian carved to be exhibited in Basilica Ulpia, in the Forum of Emperor Traianus but was left unfinished because of a defect noticed during its carving (Waelkens 1985, 644-645; Waelkens 1986, 671-673). This example makes us think that sculptures, though limited in number, were produced in Altıntaş marble quarries during the Traianus Period and those quarries (and perhaps others in the region) had inavisable significance. However the function of the aforementioned marble quarries in the Early Imperial Period is unknown and our researches in this regard continue.

61 Jes 2001, 301; Rheidt 2008, 107 ff.; Rheidt 2010, 174.

62 Jes 2002, 50 ff.; Hoff 2011, 127-128.

inscription however his garments allow making assumption about his status. First and foremost, we cannot suggest that it is a philosopher sculpture despite its iconography based on the Greek philosophers of the Late Classical Period since it does not have a roll in his hand or near *scrinium* his legs (or designed as pedestal). As for his garments, as is known, the common component of toga and *calceus* is that these garments characterize Roman citizenship<sup>63</sup>. The *calceus* which we find as an indispensable complementary element of toga in Roman sculpture works have three types being *calceus patricius*, *calceus senatorius* and *calceus equester*. The differences between those shoes were defined at the same time as class distinctions. It is accepted that the *calceus equester* which is less costly than the other two and which is plain-laceless could be used by all Roman citizens of other lower grades particularly including the rider class excluding the ones with high status such as the imperial family and senators<sup>64</sup>. It is considered that those garments (toga-*calceus*) were preferred for individuals whose honor sculpture would be erected since they symbolized Roman citizenship in Early Imperial Period in Anatolia during a period when citizenship had been a privilege given to few local elites yet, and that *calceus equester* rather represented the group belonging to local aristocracy gaining citizenship<sup>65</sup>. Compared to the usage of himation-sandal in the Roman sculpture works found in Anatolian and Greek geography in the east of the Empire, it is found out that those garments were not much adopted unlike the West<sup>66</sup>.

To assess the Aizanoi sculpture in this context, we can say that it represents an individual whose membership of a specific class was emphasized by being depicted with toga and *calceus equester* and who is honored in the Augustan Period by erecting his sculpture. This individual's shoes<sup>67</sup> allow commenting on two probabilities in terms of determining his status. The first is that he could be a Roman citizen who is a member of the local elite class and the second covers all Roman citizens of other ranks particularly including the rider class excluding the emperor-senator, as mentioned above.

The epigraphic evidences found in Aizanoi offer significant information about the local elites of the region making certain attempts to develop the city and receive support from the empire as of the Early Imperial<sup>68</sup>. It is known that

63 Pauly-Wissowa, Real-encylopädie, 3, *calceus*, 1340-1345, 1899; Kleiner 1977, 143; Goette 1988, 449; Smith 2006, 100.

64 Goette 1988, 459 ff.; Smith 2006, 100.

65 It is considered in the context of Aphrodisias that it was preferred to depict the local honorees with traditional himation in the Middle Imperial Period in line with proliferation of citizenship. See Smith 2006, 100.

66 The examples of this era in Greece are limited in number. See Havé-Nikolaus 1998, 20 ff.; Papagianni 2019, 245 ff.

67 A good example suggesting that shoes were decisive for status is from Magnesia. The Magnesia finding is the representative of the same type with the Aizanoi sculpture with Pallium Type Toga, however the *calceus senatorius* he wears on his feet suggests that his status was high. See Linfert 1976, pl. 10, figs. 52-53.

68 It is understood from the epigraphic documents that Menophilos Family was one of the local elite families continued for a few generations as of the Augustus Period. The fact that Apollonius, son of Menophilos became Asia Arkhiereus in 9 BC demonstrates the amount of the wealth that this family owned (Deininger 1965, 151 ff.). Relying again on the epigraphic and numismatic data, it is understood that the members of Menophilos Family having significant power in the religious



the local elites, who had ideals such as obtaining high-ranking positions and thereby gaining economic and political superiority, played a significant role in the increasing prosperity of the city, which reached its peak during the 2nd century, from the very beginning of imperial administration<sup>69</sup>. The most concrete evidences explaining this situation are numerous pedestals of honorary sculptures belonging to the elites of Aizanoi.

However no name given citizenship prior to the Claudian Period was recorded in the epigraphic and numismatic documents available<sup>70</sup>. On the other hand, iconography of the sculpture is in harmony with the identity of the city Hellenized after being affiliated to Pergamon Kingdom in the Hellenistic Period and connotes the question of whether there had been local elites given citizenship prior to the Claudian Period as well. However, the low number of the inscriptions enlightening the Augustan Period makes it impossible to make final inferences on the subject within the current circumstances<sup>71</sup>.

As a consequence, the sculptor who had the knowledge from the rooted sculpture tradition of Anatolia and who probably worked in Dokimeion created an authentic work unique in its type by shaping the iconographic-stylistic elements of the Classical and Hellenistic heritage with the approach of his own period within the framework of his own perception. This honor sculpture should be associated with an important Roman citizen who served for the city in the Augustan Period and who consequently earned the respect of the Aizanoi people.

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organization of the city failed to gain Roman citizenship. See MAMA IX, XXV; Wörrle 2014.

69 Jes 2002, 51; Rohn 2004, 211 ff.

70 It is mentioned in the epigraphic records that a philanthropist named Nannas who assumed the position of Stephanephoros in the Caligula Period devoted all income of the village of Palox to the imperial cult, financed the second gymnastic games and Menogenes, his son was given citizenship from Claudius as well. MAMA IX, xxiii-xxiv; Jes 2002, 53; Wörrle 2014, 499.

71 The sculpture constituting the subject matter of the paper in 2022 excavation season and a new inscription found in the same trench and devoted to Augustus and Livia by a philanthropist are promising for the probability that other inscriptions can also be found and the aforementioned period could become more understandable in future years. The translation of this inscription prepared for publication was performed by Assoc. Prof. Dr. Pınar Özlem-Aytaçlar. I would like to thank to her very much for her contribution to my paper.



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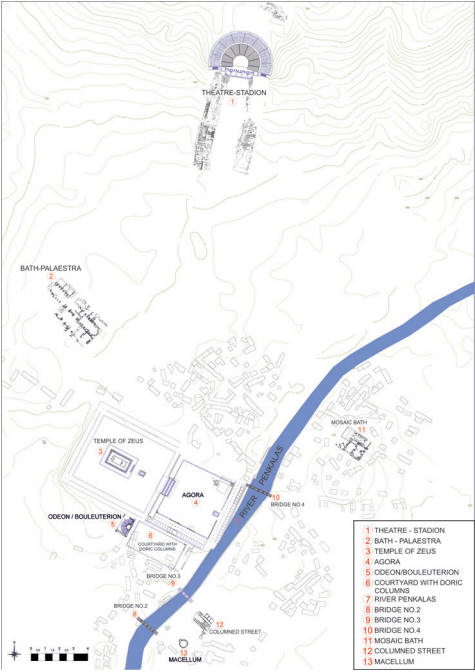


Fig.1 The city plan of Aizanoi



Fig.2 The discovery status of the statue



Fig.3 The front and back view of the statue



Fig.4 The side views of the statue



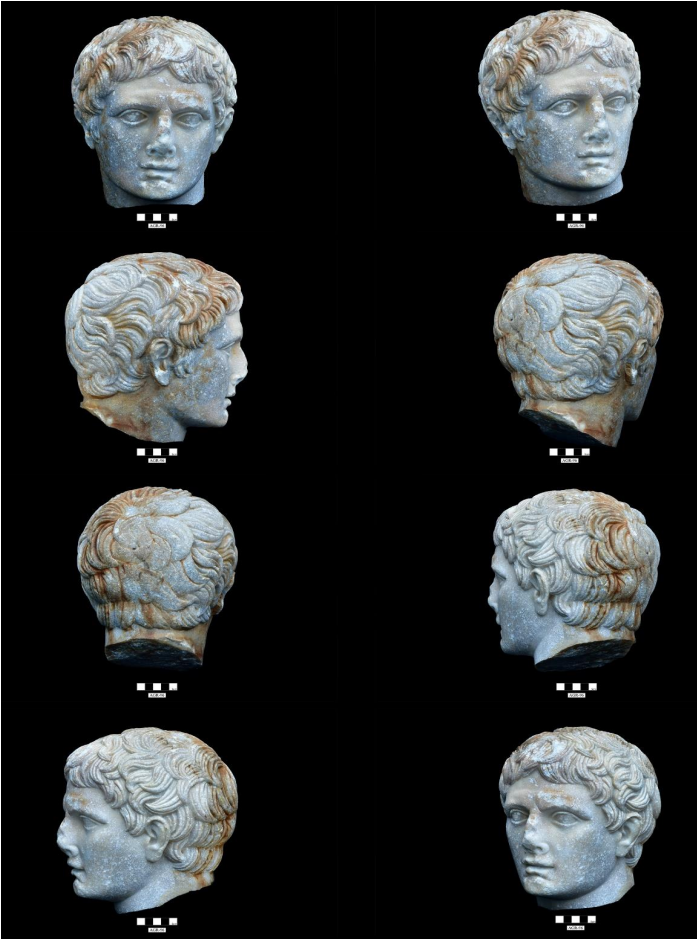


Fig.5 The head of the statue

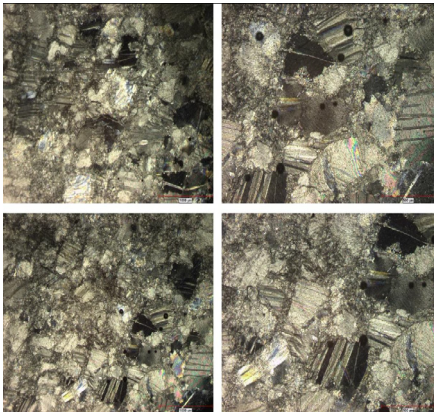


Fig.6 Fine section photographs of Aizanoi sculpture marble sample

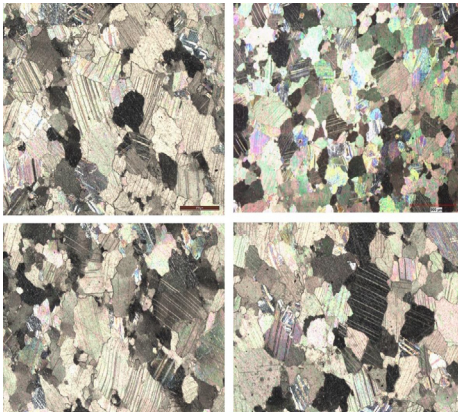


Fig.7 Fine section photographs of İscehisar (Dokimeion) marble sample