

A GROUP OF SCULPTURES FROM THE BATH-GYMNASIUM COMPLEX IN TRALLEIS

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Abstract

This study examines the marble sculptures discovered during the excavations of the Tralleis Bath-Gymnasium complex, focusing on their typological, iconographic and stylistic aspects. According to information recorded by Strabo, the Gymnasium of Tralleis, an ancient city in the Caria Region renowned for sculpture during the Hellenistic and Roman Imperial Periods, dates back to the Hellenistic Period and was damaged in an earthquake that occurred in 26 BC. It was restored with the support of Augustus. Accordingly, in the ancient city of Tralleis, which was renamed Caesaria during the Early Imperial Period, a new program of sculpture was implemented alongside the architecture in different spaces such as the frigidarium, tepidarium, and caldarium that were added to the gymnasium structure, which was redesigned during the Roman Imperial Period. The artifacts discussed in this study are finds from the Bath-Gymnasium complex, which was added to the Hellenistic gymnasium structure in the 2nd century AD in the imperial plan type. Previous studies presented relief artifacts, which were particularly used to decorate the caldarium section. The majority of these reliefs are dated to the reign of Emperor Nerva and the period following it. The sculptural works examined in this study were the result of an architecture-related sculptural program, being found in different areas of the complex, which was redesigned in the Hadrianic period and the following years. The sculptural works is dated to the post-Nerva period of the Tralleis Bath-Gymnasium complex. The aim is to establish chronological continuity within the history of the structure. Small fragments of the draped female sculptures which is thought to be divine figures have been preserved. Iconographically, a Hygieia sculpture, associated with health and hygiene in the Bath, along with Satyr and Pan sculptures linked

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to the water-related Bath in connection with the Nymphs, and a Venus Genetrix sculpture thought to have been used in niches or a related area within the space, have been evaluated typologically, iconographically and stylistically in this study. The Bath-Gymnasium artifacts of the Hadrianic period and the post-Hadrianic era of the 2nd century AD examined in this study are evaluated as part of a sculptural group and interpreted with the classicist approach. The sculptures of Hygieia, Aphrodite, Satyr, Pan, and the draped female are considered to be Roman Imperial replicas of Hellenistic models whose archetypes date back to the Classical Period. From a stylistic perspective, the prototypes of the sculptures of Hygieia and the draped female appear to have been produced toward the end of the 2nd century BC, a period when the influence of the Pergamene school, seen in Carian sculpture in Western Anatolia since the last quarter of the 3rd century BC, began to decline, and when stylistic interactions between the local sculptural tradition of Tralleis and the workshops of Kos, Samos, and Rhodes intensified.

Keywords: Caria, Tralleis, Bath, Gymnasium, Sculpture, Roman Imperial Period.

Introduction

Tralleis¹, located within the borders of Aydın Province, was a Carian city distinguished by its location and artistic wealth. It was established on the terraces south of Mount Kestane (Messogis), commanding a strategic position overlooking the Büyük Menderes Valley². Archaeological excavations in the city, which began in 1888, continue to the present day³.

Since the Hellenistic period, the plastic works of Tralleis, one of the important centers of sculpture in the Carian region, have been discussed in various publications⁴. This study examines previously unpublished marble sculptures found in the Bath-Gymnasium Complex during the 2006-2008 excavation season. This study aims to contribute to the literature by comprehensively examining these works, which stand out with their different typological and iconographic characteristics. Among the works dating to the Hadrianic and Antonine periods, when the Bath-Gymnasium complex was rebuilt in the “Great Imperial Type” plan, are sculptures of draped female and fragments of sculpture Hygieia, Aphrodite, Pan, and Satyr. The sculptures in question are numbered S.1-5 in the text, reflecting the abbreviation for “sculpture”: S.1 stands for the fragment of a Draped

1 I would like to thank Professor Murat Çekilmez, Director of Tralleis Excavation Project and Aydın Archaeological Museum for allowing me to publish this study, and the project staff for their assistance during my work.

2 Strabo XIV. 1. 42.

3 Humann – Dörpfeld 1893, 395, Taf. XII-XIII; Edhem Bey 1904, 55; Dinç 1998, 205-236; Yaylalı 2008, 561-566; Yener – Saraçoğlu 2014, 52-61; Akkan et al. 2019, 173-184; Öztürk et al. 2020, 559-570; Atmaca et al. 2025, 87-101.

4 Edhem Bey 1904, 55; Oikonomos 1923, 59-10; Özgan 1982, 1 ff.; Özgan 1990, 247-284; Özgan 1995; Laubscher 1966, 115-129, Taf. 17-25; Linfert 1976, 98-100, Taf. 45, Abb. 234-236; Dinç – Şahan 2006, 249-256; Dinç 2012, 201-244; Yaylalı – Çekilmez 2012, 223-234; Şahan 2006, 1 ff.; Dinç 2013, 1 ff.; Saraçoğlu 2004, 649-657; Çekilmez 2016, 297-322; Dinç 2019, 127-132.

Female Statuette, the work which is thought to have had a divine or mythological identity. S.2 stands for the lower body fragment of a colossal Hygieia statue depicted in the Munich type. The Satyr torso is numbered as S.3. The fragment of a Pan sculpture is numbered as S.4. S.5 is a small-scale sculpture of the Aphrodite Louvre-Neapel type. The sculptural finds from the Tralleis Bath-Gymnasium complex have been evaluated typologically, iconographically and stylistically in their contextual framework for the aforementioned periods and, consequently, for the phases of use of the structure in which they were found. It was accordingly concluded that the sculptures examined in this study were reinterpreted replicas produced during the Roman Imperial period under Hellenistic influence based on originals of the Classical period. These sculptures were used in bathhouse spaces, particularly during the Second Philosophical Movement⁵, which was influential during and after the reign of Hadrian.

Bath-Gymnasium Complex

The Tralleis Bath-Gymnasium complex (fig. 1-4), where the sculptures discussed in this study were placed, covers an area of 40,000 square meters and was constructed with an Imperial-style architectural design⁶. The Tralleis Bath-Gymnasium complex is located in the direction of the western gate within the city plan⁷. The complex which is considered within the Imperial Type group, consists of sections such as propylon, imperial hall, nataio, frigidarium, palaestra, latrina, basilica thermarum, apodyterium, tepidarium, and caldarium. Similar examples are discovered in Magnesia ad Maenandrum, Sardis, Aizanoi, Alexandria Troas, Laodikeia, Ephesos, Aphrodisias and Ankyra⁸. The complex has been known to be used for different functions until the 7th century AD. Construction has started in the Hellenistic Period, underwent repairs after the earthquake in 26 BC, and construction activities intensified in the mid-2nd century AD⁹. The group of free-standing sculptures evaluated within the scope of this study, dated to the years ranging from the reign of Hadrian to the end of the Antonine period, is assessed here as comprising decorative elements reflecting the tastes and fashions of the period in which construction activities were at their peak for the complex at issue.

Among the sculptures evaluated within the scope of this study, the fragment of the draped female statuette (S.1) was found during the 2007 excavations in the Bath-Gymnasium complex, between the latrina and the imperial hall. The Hygieia sculpture (S.2) was discovered during the 2006 excavations within the Bath-Gymnasium complex, near the southern outer wall of the latrina. The Satyr torso (S.3) was found during the 2007 excavations within the boundaries of the North Basilica Thermarum. The head of the Pan sculpture (S.4) was recovered during the 2007 excavation season between the North Basilica Thermarum and the natatio. The statuette from Tralleis (S.5) was found between the North Basilica Thermarum and the fountain located to the north of this structure.

5 Özgan 2013, 128 ff.; Akgün-Kaya 2016, 261 ff.

6 Erön – Çekilmez 2024, 364.

7 Erön – Çekilmez 2024, 368 ff.

8 Erön – Çekilmez 2024, 368 ff.

9 Erön – Çekilmez 2024, 368 ff.

Definition, Typology, and Iconography Fragment of Draped Female Statuette (S.1)

This section of the study evaluates a lower torso fragment of a draped female statuette. The statuette in question is specimen S.1, found between the latrina and the imperial hall during the 2007 excavations¹⁰ (fig. 5, 6). Besides the silk chiton and himation, the high-soled sandals indicate that this statuette represents a goddess or a mythological figure.

The details of the fragment of the draped female statuette's clothing provide insights into iconographic aspects. Considering the clothing in more detail, the statuette's himation worn over a long chiton reflects a typology that became widespread in the Late Classical Period. This typology can be seen in sculptures depicting portraits of draped female and in goddess statues from the second half of the 4th century BC through late antiquity. The statuette at issue examined in this section of the study, based on the preserved fragment, would have portrayed a goddess or a mythological female figure due to its small scale. In the antiquity, both goddesses and Muses were usually presented as small-scale votive sculptures. The type of sandals worn by the Tralleis statuette further supports this conclusion. In ancient sculpture, the shape and height of the soles of sandals, the surface widths and motifs of the leather straps passing between the toes, and the way in which straps were positioned and tied on the ankles would differ between sculptures of draped female and sculptures of goddesses and other mythological figures¹¹. In this context, the band structure of the Tralleis sculpture's high-soled sandals starts with a recess between the first two toes and extends to the ankle area, forming a V-shape on the upper part of the foot, and similar examples can be found in sculptures of Aphrodite¹², Hera¹³, Kybele¹⁴, Hygieia¹⁵, Nemesis¹⁶, Athena¹⁷, Tykhe¹⁸, and the Muses¹⁹ with chitons extending to the bases of the sculptures. Based on the scale, the drapery-body scheme, and the sandal type, it is possible that the Tralleis sculpture was depicted in a typology closer to that of the aforementioned goddesses and Muse figures, rather than draped female portrait sculptures.

The statuette considered here may have been a Roman Imperial copy of a model from the Late Hellenistic period, considering its fold structure and posture. The delicate and soft fabric texture of the chiton folds in the Tralleis statuette, with their draped structure spreading over the base around the feet and the deep and wide schematic fabric folds visible between the feet, suggests that its original work dates to the Late Hellenistic Period, the last quarter of the 2nd century BC. The Tralleis example, deviating from the elements of the High Hellenistic to Late

10 Yaylılı 2009, 21.

11 Athanasopoulou et al. 2018, 225.

12 Koçak 2013, Taf. 10, VI 2.

13 Atalay 1989, Nr. 19.

14 Burnett-Grossman 2003, 15.

15 Bieber 1977, Pl. 31, Fig. 173.

16 Özgür 1996, Nr. 23-24.

17 Eckstein – Beck 1973, Nr. 44.

18 Sezer 2016, 156, Kat. No. 31.

19 Özgan 2020, Nr. 56, 57.

Hellenistic Period²⁰, exhibits a characteristic from the second half of the 2nd century BC-particularly from 140-130 BC onwards- of a static and immobile lower body and a chiton fabric that does not respond to the leg movement, thus not stretching in the direction of the moving leg. These loose and heavy folds of the chiton fabric gathering around the feet are period characteristics that support the proposed date of the original. Furthermore, in the context of sandals in ancient sculpture, with an archetype dating back to the 7th century BC in the Archaic Period, the indented sandal, known in the literature as “sandala” and supported by the sole shape and the curve between the first two toes, as seen in this Tralleis statuette, emerged as a motif in the Late Classical Period in the second half of the 4th century BC. It was particularly seen in the Late Hellenistic period and become a fashion trend in the 2nd century BC numerous other examples have been identified²¹. For instance, a stylistically similar example featuring masses of fabric gathered over the instep can be seen in the statue dedicated by Megiste in Piraeus in 146/145 BC, dating to the Late Hellenistic Period and preserved in the National Archaeological Museum of Athens²².

The statuette examined here can be compared stylistically and typologically with the sculpture found in the cities of Caria as well as on the Aegean islands. In this context, the Tralleis sculpture of a draped female, preserved in the Aydın Archaeological Museum and dating to the mid-2nd century AD within the Roman Imperial Period²³, is typologically similar to the Tralleis statuette discussed in this study in terms of the movement of the right leg, slightly bent at the knee and pulled to the side and back, and the high-soled sandals; stylistically, it is similar in the heavy and flowing structure of the chiton folds that extend vertically and parallel to each other, leaving the front of the feet exposed, spreading over the base, as well as the thick vertical curve line that divides the lower body in two and extends from between the feet to the base. The heavy chiton folds, which are stationary, clustered at the front, and independent of movement, not corresponding to the movement of the right leg pulled back and to the side, and the chiton’s fold on the lower edge, which is thick, voluminous, and wide, folding back in the form of a band at the top of the feet and leaving the toes exposed, are other stylistic elements similar between these sculptures.

The original sculpture, upon which the Tralleis find (S.1) was modeled, is thought to belong to the Hellenistic period. The draped female sculptures²⁴ preserved in the Archaeological Museum of Kos and dated to the late 2nd century BC show similarities to the original model of the Tralleis sculpture. These similarities include typologically, the static structure of the lower body emphasized by schematic chiton folds independent of the sideways leg movement; and stylistically, the chiton folds that spread voluminously, heavily, and softly over the feet onto the base, leaving the front of the high-soled and strapped sandals exposed.

Thus, the statuette examined in this study has stylistic counterparts in

20 Özgan 2020, 170, 224 ff.

21 Athanasopoulou et al. 2018, 212, 225.

22 Stewart 2012, 297; Özgan 2020, Fig. 62.

23 Kapuci 2021, Pl. LXXV a-d, K. 75.

24 Linfert 1976, Taf. 28, 31, Fig. 143, 166.

the draped female statues preserved in the museums of Aydın²⁵ and Kos²⁶ and dated to the late 2nd century BC, with various similarities including the static structure of the lower bodies, emphasized by schematic chiton folds independent of the typological sideways leg movement; chiton folds that extend voluminously, heavily, and softly over the feet toward the base of the sculptures, leaving the front parts of the high-soled and strapped sandals exposed; and the voluminous, thick, and broad-surfaced lower edge fold of the chiton folding backward in the form of a wide band that leaves the front parts of the feet visible. The Tralleis sculpture preserved in the Aydın Archaeological Museum, as an example from the Late Hellenistic period, was interpreted by A. Linfert²⁷ within the context of Miletus sculpture, while R. Özgan²⁸ evaluated the same sculpture within the context of the Samos sculptural style. Other examples of the Hellenistic period that can be compared with the sculpture in terms of typology and style are the standing female sculptures found in Kos, as discussed above. Thus, the example that was used as a model for the Tralleis statuette may have reflected elements of the sculptural style of the islands of Samos and Kos in the late 2nd century BC. Accordingly, the original version of the statuette discussed here may have been produced during the High Hellenistic period, when the Pergamon school, generally followed in Western Anatolian and specifically in Carian sculpture, began to lose its influence, and as stylistic interaction between the local style seen in Tralleis sculpture and that of the workshops of Kos, Samos, and Rhodes intensified, particularly at the end of the 2nd century BC.

In sculpture of the Roman Imperial period, and especially in the time of Hadrian and later with the Second Philosophical Movement, interest in ancient works increased, and many works of the early period were copied and their functions were changed²⁹. The key point to note here, however, is the small size of the Tralleis statuette in question. It is also possible that this small-scale sculpture was moved to its findspot from a different location.

It can be concluded that a large-sized statue of a Muse or a goddess dating back to the Late Hellenistic period was chosen as a model, and that original sculpture, initially intended for religious purposes, may have been processed on smaller scales and used for plastic architectural purposes, especially in small niche-like areas, in the spaces of the Bath-Gymnasium complex of Tralleis. The rough carving on the back of the Tralleis work supports this view. Therefore, the statuette is evaluated here as a copy of a Late Hellenistic period model, the archetype of which dates back to the Late Classical period, in line with the neoclassical style of the reign of Hadrian and later periods of the Roman Empire.

Fragment of a Hygieia Sculpture (S.2)

The lower body fragment of the Hygieia sculpture (S.2) evaluated within the scope of this study was found during the 2006 excavation season within the Bath-Gymnasium complex, to the east of the Basilica Thermarum section, near

25 Linfert 1976, Taf. 25, 126-128; Özgan 1982, 17-19, K 3, Fig. 7-8.

26 Linfert 1976, Taf. 28, 31, Fig. 143, 166.

27 Linfert 1976, Taf. 25, 126-128.

28 Özgan 1982, 17-19, K 3, Fig. 7-8.

29 Özgan 2013, 128 ff.; Akgün-Kaya 2016, 261 ff.

the southern outer wall of the latrina³⁰ (fig. 7-9). It stands on a high pedestal, dressed in a chiton and himation³¹.

As can be understood from its preserved parts, the Hygieia sculpture numbered as S.2 was larger than usual. In ancient sculpture, besides non-imperial sculpted, this colossal scale is seen for statues of goddesses and Muses. Probably the short himation covers the upper body, leaving a large part of the lower body exposed. The Hygieia sculpture from Tralleis was previously identified by M. Dinç as the Munich type³². Based on these characteristics, comparative evaluations made it possible to conclude that this Tralleis sculpture constitutes the lower body fragment of a colossal Hygieia statue depicted in the Munich³³ type based on both the posture and the arrangement of the chiton and himation. However, M. Bieber states that this type was also used for portrait statues³⁴. Within the group defined by Bieber as “The Diva Augusta Type Used for Portraits and Personifications”³⁵, there are also portrait sculptures belonging to this type. As stated by F. Poulsen, the Copenhagen statue, which depicts a middle-aged Roman woman with a hairstyle from the period of Antoninus Pius and Faustina the Elder portrayed in the Munich Hygieia type, can be cited as an example of this³⁶. This statue which Poulsen describes as a “Roman lady as Hygieia”, a noble Roman woman had herself depicted in the Hygieia typology. Since the sculpture at issue is discovered from the Minturnae Bath Complex located near Naples, it is conceivable that the Tralleis sculpture may also belong to a portrait sculpture depicted in the Munich Hygieia type. In this typology, named for a marble sculpture preserved in the Glyptothek collection of Munich³⁷, Hygieia is depicted standing, wearing a chiton over a himation.

The Munich type of Hygieia sculpture, with arms extended forward and left leg in motion, is similar to the Hope³⁸, Belvedere³⁹, Pitti,⁴⁰ and Chiaramonti⁴¹ types within the overall Hygieia typology, but differences can be seen in the arrangement of the himation and the way in which the snake is held. The Munich type is distinguished from all other Hygieia types by the upward pulling of the himation with the right hand and the lack of a patera vessel in the left hand. The Munich Hygieia sculpture type was distributed across area from the southern Mediterranean to the northeastern Aegean region during the Hellenistic period in the 3rd and 2nd centuries BC, as understood from sculptures found at Pergamon, Chios, and Alexandria⁴².

The chiton of this Hygieia sculpture from Tralleis has drop-shaped, con-

30 Yaylalı 2008, 561.

31 Height: 104 cm, width: 54 cm, depth: 34 cm.

32 Dinç 2013, 237.

33 Croissant 1990, 566, Pl. Hygieia 195-206.

34 Bieber 1977, 170,

35 Bieber 1977, Pl. 128.

36 Poulsen 1951, 381, Nr. 545.

37 Bieber 1977, Pl. 128, Fig. 763; Croissant 1990, 566, Pl. Hygieia 195.

38 Croissant 1990, Pl. Hygieia 160-187.

39 Croissant 1990, Pl. Hygieia 191-194.

40 Croissant 1990, Pl. Hygieia 207-208.

41 Croissant 1990, Pl. Hygieia 209-212.

42 Damaskos 2019, 522-523.

cave, wide-drilled ends, formed by turning and folding the upper parts of soft-backed, voluminous, and flowing folds separated by thin and deep channels in a half-roll shape, with deep, cupped bag-like folds piled up over the ankle of the moving left foot. This reflects characteristics of the Hadrianic period in the 2nd century AD, as does the fabric of the himation, which contrasts with the fabric texture of the heavy chiton and has a thin and taut shell-like appearance and a hard, dry, and metallic structure. The contrast created by the chiton folds on the moving left leg of the Tralleis sculpture, which are thinner to accentuate the contour of that leg, and the heavy and flowing plastic folds seen on the other leg is characteristic of the Late Hellenistic period, as is the thin and taut texture of the himation, with simple areas without folds, contrasting with the thick chiton fabric. Therefore, the Tralleis Hygieia is interpreted here as a Roman Imperial period copy of an original from the Late Hellenistic period. A clothed female torso found at Tralleis and dated to the third quarter of the 2nd century BC, within the Late Hellenistic period, preserved today in the Vienna Kunsthistorisches Museum⁴³, can be considered as important evidence supporting this conclusion. The triangular fabric structure of the sculpture in Vienna, with tapering ends extending from the sides to the left and right knees, is stylistically similar to the fold structure of Hygieia of Tralleis, giving the impression of additional triangular fabric extending from the side to the left knee. This triangular shape is created by deep bag-like folds that reflect movement. This motif, seen on both sculptures and particularly used for the moving legs, has been interpreted as a stylistic element of Tralleis sculpture workshops. Therefore, Tralleis sculpture is a reflection of sculptural activities dating back to the early periods, characterizing a school extending from the Hellenistic period to the Roman Imperial period. Its artistic background was connected to the traditions of the Hellenistic period, sustaining it through the reign of Hadrian. In the Hadrianic period and with the influence of the Second Philosophical Movement, interest in Classical and Hellenistic sculpture increased; such sculpture was interpreted in a classical style and plastic artworks from those earlier periods were copied⁴⁴. The Hygieia sculpture discussed here is considered a replica within this category.

A Demeter sculpture found by Edhem Bey in 1903 during road construction excavations within the borders of Tralleis shares similar features with the Hygieia sculpture (S.2). A statue of Demeter from Tralleis⁴⁵ preserved in the Istanbul Archaeological Museum and dated to the 2nd century AD is also stylistically similar to the Tralleis Hygieia. For example, the contrasting chiton folds of the Demeter sculpture, rendered in a smooth, transparent manner on the moving left leg and cut off on the base with soft-backed, rounded, thick fold lines running parallel to each other along the middle of the legs, are stylistically similar to the Tralleis Hygieia, as are the taut and hard folds on the fixed right leg, which narrow downwards and soften and gather at the ankle. A Hygieia sculpture from Tralleis⁴⁶ depicted in the Munich type, which is preserved in the Aydın Archaeological Museum and was found in the area designated as the AT 1 tunnel within

43 Özgan 1982, 19-21, K4, Res. 9-10.

44 Özgan 2013, 128 ff.; Çevirici-Coşkun 2011, 166; Akgün-Kaya 2016, 261 ff.

45 Özgan 1982, 153-154, K 63, Res. 153.

46 Dinç 2013, 115 ff., Pl. XVI a-b.

the Arsenal tunnels during the 2000 excavations, displays typological and stylistic similarities to the Tralleis Hygieia (S.2). In addition to the arrangement of the chiton and himation, the static positioning of the right leg and the drawing of the left leg to the side and back, slightly bent at the knee, are features that show typological similarity between the sculptures. Stylistic similarities are evident in the wide-surfaced, heavy, and thick chiton folds that extend downwards parallel to each other, separated by deep channels, and terminate by being cut off in the middle between the feet without spreading onto the base; this contrasts with the chiton fabric on the moving leg, which thins out and is rendered in a simple, transparent structure with foldless, flat, and wide areas to create a contrast with these plastic folds.

Hygieia, the iconographic personification of concepts such as health, cleanliness, and the prevention of disease, is referred to as *Salus* in the accounts of Titus Livius and is listed among the Greek gods according to the Sibylline Books⁴⁷. According to the accounts of Pausanias, she appears alongside Asklepios and Athena in a sculpture group made of Pentelic marble by Skopas⁴⁸. As emphasized by the aforementioned ancient authors, Hygieia is also associated with Athena. From the middle of the 4th century BC, the image of a virgin goddess began to take shape, whose sole function was to assist her father Asklepios with an attitude blending respect and intimacy. In this typology, Asklepios is usually seated while Hygieia stands beside him, occasionally accompanied by other family members⁴⁹. At the Titane Asclepieion near Sicyon in the northern Peloponnese, Hygieia is depicted with cut female hair and garments dedicated to her upon her sculpture; she is thus possibly associated with a “hair offering” presented to her by women prior to marriage⁵⁰. According to F. Croissant, Hygieia is depicted in closer proximity to Asklepios than to her mother Epione in groups portraying family members, and she was one of the most frequently represented divine figures until the end of antiquity⁵¹. However, despite the proliferation of her images in the ancient world, her iconography remained very limited due to her lack of a mythological foundation⁵².

Fragment of Satyr Sculpture (S.3)

The satyr sculpture⁵³ examined in this study, numbered S.3, was found in 2007 in the North Basilica Thermarum section of the Bath-Gymnasium complex⁵⁴ (fig. 10, 11). The Tralleis torso, in addition to depicting a nude figure, typologically reflects the wild nature of a satyr, with its muscular scheme emphasized by the broad and taut abdominal structure arising from the lines of the body, the sizeable plastic line of the groin, and the details of the tail. Satyr sculptures are primarily depicted within the Dionysian thiasos in symplegma scenes

47 Liv. 40, 37.

48 Paus. 1, 23, 4; 8, 47, 1.

49 Croissant 1990, 555.

50 Arrigoni 2011, 11.

51 Croissant 1990, 555.

52 Croissant 1990, 555.

53 Height: 63.4 cm, width: 38.4 cm, depth: 27.8 cm.

54 Yaylali 2009, 21.

together with maenads, nymphs, and hermaphrodites in dancing typologies⁵⁵. The preserved section of the Tralleis sculpture has features similar to those of the “Satyr Trying to Catch His Tail”⁵⁶ and the “Dancing Satyr”⁵⁷ satyr typologies in terms of both the posture and the leg movement. Satyr sculptures of these typologies are generally depicted standing and naked, although some examples wear a nebris garment wrapped around the shoulders and tied in a knot on the chest at the front.

The Tralleis torso, which also has features similar to that of the Satyr Trying to Catch His Tail typology based on comparative assessments of the preserved parts, has characteristics similar to the Borghese⁵⁸ and Aposkopeuon⁵⁹ sub-typologies of C. Klages’s sub-type classification⁶⁰ of the Dancing Satyr typology, with its right leg moving backward and its left leg moving forward in a crossed position. However, the nebris of the Borghese sculpture is wrapped around the left arm and covers the hip from the left side; in contrast, the nebris is generally bent at the elbow and moving forward in the Aposkopeuon sub-typology. All details are clear on the back of the Tralleis torso and no traces of any connection or contact with the nebris are seen. Therefore, the Tralleis torso appears closer to the Borghese sub-typology, which, compared to the Aposkopeuon sub-typology, exhibits characteristics more similar to the Satyr Trying to Catch His Tail typology. Named after a sculpture preserved in the Villa Borghese, which depicts a standing figure, this sub-typology has the lower body turned to the right with the upper body turned to the left in contrast. Consequently, there is a pronounced twist throughout the torso. The figure’s arms are raised, with the right leg to the back and the left leg crossed in front, maintaining balance on the toes, while the upper torso leans back slightly in a straight and tense manner. In the original Villa Borghese sculpture, the arms are broken off, missing below the shoulders. The cheeks are puffed out; therefore, it is thought that the figure originally held an aulos in its hands⁶¹. However, in the reinterpreted Borghese sculpture, the hands are holding a cymbal. As can be understood from the tense muscles of the left side of the upper body, pointing downwards, the Tralleis torso is also slightly inclined forward and to the left. The groin line rises on the right side of the torso and it can be understood that the figure’s balance was supported by the movement of the right leg extending backward.

The archetype of the Dancing Satyr type extends back to the komast⁶² figures depicted on kylix and skyphoi⁶³ in the first quarter of the 6th century BC. The first examples of this type, spread via paintings from Attica to Etruria⁶⁴ in the

55 Geominy 1999, 141-155, Taf. 34-39; Häuber 1999, 157-180, Taf. 40-57; Özgan 2020, 122-130.

56 Lippold 1950, 331.

57 Klages 1997, 140-160, Abb. 1-80.

58 Klages 1997, 7 ff., Nr. 1, 2, 9, 10.

59 Klages 1997, 25 ff., Nr. 17.

60 Klages 1997, 1 ff.

61 Klages 1997, 8.

62 For information about komos, in which the komasts were associated with satyrs and Pan in rural Dionysian festivals, see Bieber 1961, 36, 51 ff.; Griffith 2002, 217.

63 Boardman 2013, 18 ff., Fig. 21, 22, 23, 42.2.

64 Nazim 2017, 46 ff.

last quarter of that century, depicted together with maenad or nymph figures in plastic arts, are thought to be creations of the Hellenistic period⁶⁵. There are varying opinions in the literature regarding these compositions of satyrs and nymphs. Researchers have differing views on the unity of these figures and whether they belong to a sculpture group⁶⁶. While it has been determined that these sculptures formed a group together with depictions of the Hellenistic pastoral theme⁶⁷, with the Dancing Satyr figure portrayed in a dancing composition with a nymph on a coin from Kyzikos⁶⁸ dated to the Severan period within the Roman Imperial period, W. Klein⁶⁹ proposed that the original from the Hellenistic period, which he associated with a temple built at Kyzikos for Apollonis, the wife of Attalos I, would have been located in the city of Kyzikos as a sculptural group⁷⁰. R. Özgan agreed with this view, suggesting that the sculpture group in question may have been dedicated by the city of Pergamon⁷¹. M. Koçak, however, did not agree with the claim that the archetype belongs to Kyzikos in the context of the depictions on coins of Pautalaia found in Thrace, away from Kyzikos⁷². Rather, Koçak argued that the aforementioned coins formed a group of sculpture work from the Roman Imperial period⁷³. S. Durugönül, on the other hand, states that the origin of this theme, which she evaluates within the Rococo art movement, dates back to the Hellenistic period, and that separate replicas of the Satyr and Nymph were produced and used as decorative elements in various Roman villas⁷⁴. Durugönül suggests that the figures in question might have been depicted together on a Kyzikos coin and that they do not derive from a single original; they may have been produced with several different interpretations during the period in which they were made⁷⁵.

Similarly, differing views can be found in the literature regarding the origin of the Borghese sub-type, together with different suggestions for the archetype of the Dancing Satyr typology. In this regard, F. Poulsen⁷⁶ believed that the facial features of the sculpture bear strong structural resemblance to the bronze portrait of Socrates by Lysippos, found at Pompeion. J.J. Pollitt⁷⁷ agreed with Poulsen's view, suggesting that the figure's torsion, together with its long and slender body, is characteristic of the athletic figures of Lysippos. He further proposed that the Borghese archetype belongs to the Lysippos school, within the Late Classical period, dating to the late 4th century BC. C. Klages⁷⁸ dated the original

65 Özgan 2020, 124.

66 For suggestions regarding the affiliation of the satyr and nymph figures with a sculpture group described as "Invitation to Dance," see Koçak 2016, 327 ff.

67 Smith 2013, Fig. 157.

68 Mosch 2007, 95.

69 Klein 1909, 108.

70 Klein 1909, 108.

71 Özgan 2020, 124.

72 Mosch 2007, 98-99.

73 Koçak 2016, 330 ff.

74 Durugönül 2018, 175 ff.

75 Durugönül 2018, 175 ff.

76 Poulsen 1931, 33, Fig. 26.

77 Pollit 1986, 53, Nr. 46.

78 Klages 1997, 9.

sculpture to the late 3rd century BC, within the High Hellenistic period, based on the Satyr Trying to Catch His Tail statues preserved in the museums of Florence and Terme, which share typological similarities with the Borghese statue, and on account of the head, particularly the animated forehead, the asymmetrical eyes, and the dynamic, voluminous structure of the overlapping and clustered locks of hair. The twisting movement and intense contrast extending throughout the body from the feet to the head were also described as being important in this context.

A precursor to the straining and twisting movement reflected in the posture of the Tralleis torso can be seen in the “Dancing Maenad” sculpture attributed to Skopas from the Late Classical period, based on a replica preserved in Dresden at the Albertinum⁷⁹. In the context of satyr sculptures, the characteristics of the High Hellenistic period attributable to the original are seen in the preserved parts of the Tralleis torso from a typological perspective. In this respect, the figure’s tense and pronounced abdominal muscles, particularly extending further down on the left side, emphasize the slightly forward and leftward-tilted upper body, and a challenging posture, highlighting a twist in the sculpture’s overall body lines, is achieved by the movement of the right leg extending backward and the left leg crossing forward over it. These are features of the High Hellenistic period, particularly seen in the Great Galatians sculptural group of Pergamene sculpture from the last quarter of the 3rd century BC. However, although the legs and torso of the Tralleis sculpture are turned in opposite directions, the stillness and frontality seen in the general body lines, and especially the vertically divided structure of the torso resulting from the schematic separation of the hips and legs from the tailbone onward with a thin drill channel of uniform width, indicate that the work is a copy from the Roman Imperial period. The torso’s tense, rigid, and metallic texture, reflected stylistically in the general body lines, together with the slender and elongated body form, the muscle scheme extending from both sides of the waist to the pubic line emphasized with strong and deep lines, and the sizeable plastic structure of the groin line cut in semi-circular form, reflect the characteristics of the Hadrianic and Antonine periods of the first half of the 2nd century AD. The thin, deep drill channel extending from beneath the voluminous mobile tail, used in a measured manner without excess, also reflects those periods. Therefore, the Late Hadrianic-Early Antonine years are proposed as the transitional period for sculptures exhibiting characteristics of both Hadrianic and Antonine times. In this context, the archetype of the Tralleis torso may have been a copy from the Roman Imperial period of an original dating back to the late 3rd century BC. Consequently, the Tralleis torso is evaluated here within the group of sculptures within Hadrianic classicism.

A male statue dating to the Hadrian-Antonine period, found in the Tralleis Bath-Gymnasium complex during the 1999 excavations and preserved in the Aydın Archaeological Museum shares stylistic similarities with the Tralleis torso⁸⁰. The long and smooth transitions of its muscles, emphasized by the turning of the upper body, and especially the smooth transitions seen in the contours

⁷⁹ Boardman 2014, Nr. 33.

⁸⁰ Dinç 2013, 62 ff., Pl. VII a-c.

of the sizeable deep and bulging groin muscles that rise and protrude outward at the upper right corner of the waist, are similar to those of the Tralleis torso. Another example similar to the Tralleis torso is the Eros statue, dating from the Late Hadrianic-Early Antonine period, which was purchased in 1972 and is now preserved in the Aydın Archaeological Museum⁸¹. The depth of the groin line, extending from abdominal muscle that protrudes outward on the right side of the waist of the Eros sculpture, and the deep, loose, soft texture of that line, limited above the testicle, are similar to those of the Tralleis torso.

Fragment of Pan Sculpture (S.4)

The fragment referred to as S.4 is a head fragment belonging to a Pan statue⁸² found in 2007 between the North Basilica Thermarum and the Natatio within the Bath-Gymnasium complex of Tralleis⁸³.

With its distinctive features, this Tralleis find can be described as a Pan sculpture based on its typological characteristics (Fig. 12-14). It displays characteristics of the Late Antonine period of the last quarter of the 2nd century AD, with the tight, dry, hard structure of curls of hair grouped together, separated by bridge-like drill channels that are quite deep and create contrasts with light shadows, and the hard and sharp structure of the hair-to-skin transition on the forehead. Other characteristics reflective of the period in question are the voluminous and dynamic curls on the forehead, arranged in overlapping groups directed backward from the front of the head, and the transformation of the hair on the sides into a wide, flat, volumeless surface above the ears. A Hermes sculpture preserved in the Side Museum and dated to the Late Antonine period can also be compared to the Tralleis find⁸⁴. The curls of that sculpture, grouped within a voluminous, dynamic, and plastic structure, being separated by deep, bridged drill channels, especially at the front of the head, and tapering at the ends, are worked into a wide and flat form that loses its volume as it moves away from the full structure on the sides of the head. This is characteristic of the period to which the Tralleis sculpture is attributed. Furthermore, the Pan sculpture head from Tralleis (S.4) can be compared with figures on a Dionysiac sarcophagus dated to the Early Severan period⁸⁵. On this sarcophagus belonging to Maconiana Severiana, which depicts Dionysos and Ariadne, the structure of the thick, voluminous, and moving locks of hair on the Pan and Satyr sculptures (depicted in high relief) separated by claw-shaped deep drill channels shows similarity to the Tralleis example. Compared to the Pan and Satyr figures on the sarcophagus in question, the depth of the drill work in the separation of the locks on the Pan sculpture in Tralleis is more restrained. Therefore, due to the aforementioned features, the Tralleis sculpture (S.4), which displays characteristics of the Late Antonine period, is earlier in date than the comparison example.

81 Kapuci 2025, E1.

82 Yaylalı 2009, 21.

83 Height: 14 cm, width: 17 cm, depth: 9 cm.

84 İnan 1975, 59 ff., Nr. 19.

85 Koch – Wight 1988, 36 ff., Nr. 13.

Fragment of Aphrodite Statuette (S.5)

The final example evaluated in this study is a fragment of the Aphrodite sculpture⁸⁶ numbered S.5, located between the North Basilica Thermanum and the fountain within the Bath-Gymnasium complex of Tralleis⁸⁷ (fig. 15, 16).

This Aphrodite fragment from Tralleis has the left breast and shoulder uncovered by the figure's thin, transparent chiton, and, as can be understood from the preserved fragment, the right arm would have extended sideways while the left arm, descending parallel to the torso, was bent at the elbow and directed forward. Based on these features, the sculpture belongs to the typology known in the literature as the Louvre-Naples⁸⁸ or Venus Genetrix⁸⁹ type. According to E. Bartman, this typology was very popular among other Aphrodite types, and numerous copies of it were produced in antiquity⁹⁰. Therefore, it can be concluded that the missing right arm of this Tralleis statuette was extended backward, pulling the himation over the shoulder, while the left hand, extended forward, held an apple.

Iconographically, in this typology, the general identity of Aphrodite, the arrangement of the transparent chiton that leaves one breast exposed and falls onto the arm, and the apple in the goddess's outstretched left hand were all associated with love and fertility in antiquity and represent the pre-marital period of female⁹¹.

Proposals regarding the identity of the archetypal sculptor of the Louvre-Naples type of Aphrodite have suggested names including Agorakritos, Kalamis, Phidias, and Praxiteles⁹². However, researchers have particularly focused on the sculptor Kallimakhos and these researchers date the original sculpture to between 425 and 400 BC⁹³. The Tralleis Aphrodite, with its schematic structure characterized by the disproportion observed for the left breast and the openness of the chest together with the navel, and the plastic structure with folds of the himation worked into the form of a thick strip on the transparent chiton and revealing the general body lines, is characteristic of the Late Antonine-Early Severan period of the 2nd century AD. The Tralleis torso does not display the stylized folds seen from the 3rd century AD onwards, which are rendered as folded, wide, shallow fabric layers that give the impression of having been ironed, with thin, long body lines on a schematic level, differing significantly from the plastic structure. As M. Brinke also noted⁹⁴, the fact that coins⁹⁵ featuring both the Louvre-Naples type of Aphrodite discussed here and the Genetrix legend both first appeared during the reign of Hadrian, together with a marble portrait statue found in Ostia of Hadrian's wife Sabina in the style of the Venus Genetrix typol-

86 Yaylalı 2009, 23.

87 Height: 16.5 cm, width: 10 cm, depth: 5 cm.

88 Delivorrias et al. 1984, 34-36, Pl. Aphrodite 225, 227, 235, 237.

89 Plin. Nat. Hist. 35, 45.

90 Bartman 1992, 1.

91 Neils – Oakley 2003, 195 ff.

92 Brinke 1996, 7 ff.

93 Fuchs 1954, 206 ff.; Brinke 1996, 7 ff.

94 Brinke 1996, 8.

95 Mattingly – Sydenham 1972, Pl. 14, Nr. 287.

ogy⁹⁶, constitute significant evidence that this typology and iconography became popular beginning in this period. However, as noted above, due to the period of its archetype, this figure's chiton, which creates the impression of transparent fabric, reflects a sculptural trend among sculptors working in the last 30 years of the 5th century BC, known as the "rich style," in which sharp, vertically raised folds on the back replaced the curved channels of previous years⁹⁷. The deep and soft folds of the heavy fabric of the himation on the Tralleis torso, however, indicate that the sculptor was imitating a model known from the Hellenistic period. Therefore, this Aphrodite sculpture from Tralleis may have been produced in the late 2nd century AD as a Roman Imperial copy of a Hellenistic period replica whose original dated back to the Classical period, reflecting the fashion of the period that took shape following the retrospective⁹⁸ movement initiated under the influence of Hadrianic classicism.

The Aphrodite torso examined here is comparable to statuette finds from Tralleis and Magnesia ad Maeandrum in terms of style and typology. Statuette fragment S.5 can also be compared typologically and stylistically with an Aphrodite statuette⁹⁹ of the Louvre-Naples type, found in the Arsenal during the 2001 Tralleis excavations and dated to the 2nd century AD. The statuette at issue shows similarities to statuette S.5 in terms of its small scale below standard dimensions (technically created by joining parts with a dowel) and typologically in its general stance, which is reflected in the movement of the arms and static and free legs. The comparison statuette differs from S.5 in its long and slender body structure, as well as in the arrangement of the chiton, which exposes only the left shoulder without leaving the left breast completely bare. Another difference is observed in the kolpos detail formed by the belt over the waist; such a feature is not present in S.5. Moreover, a soft and deep fold structure is visible on the transparent chiton fabric of S.5. The analogous statuette possesses a thicker chiton, and compared to S.5, it displays a more naturally positioned breast structure and a more organic integration of the chiton fabric over the breasts. The Tralleis torso also shares typological and stylistic similarities with a Louvre-Naples type of Aphrodite statuette preserved in the Aydın Archaeological Museum, found at Magnesia ad Maeandrum and dated to the second half of the 2nd century AD¹⁰⁰. The Magnesia statuette, in addition to its small scale, is similar to the Tralleis torso in that its chiton fabric, which is thin and transparent enough to reveal the contours of the body, is folded in a schematically thick band at the collar, and there are a few superficial folds extending from under the right breast on the upper right side of the body. Compared to the Tralleis Aphrodite, the Magnesia example has a disproportionate body line, and the chiton collar extending in an arc between the shoulders is rendered more loosely and schematically on the Magnesia torso.

96 Schmidt 1997, 197, Pl. 132, Venus 6.

97 Burnett-Grossman 2003, 28.

98 Dinç – Durugönül 2015, 168.

99 Dinç 2013, 97 ff, Pl. XII a-c.

100 Kapuci 2021, K. 17, Pl. XVII a-d.

Spatial Context of the Findspots of the Sculptures

The sculptural works coded as S.1–S.5, which were evaluated within the scope of this study in terms of typology, iconography, and style, are not in situ in the areas where they were found. The Tralleis Bath-Gymnasium complex, which was determined to have been used from the Early Imperial period until the 7th century AD, suffered very intense destruction accompanied by severe earthquakes during this process. Along with the tabernae added to the building complex in Late Antiquity, reorganization and the use of spolia materials are observed throughout the area during this period. Consequently, due to the density of fill soil in the area where the sculptural works were found, tracking the stratigraphic layers was not possible. For this reason, the areas where the works were found are not their original locations. In this context, a find analysis and a proposal for the original location are provided for the sculptures.

The fragment of the Draped Female Statuette (S.1) was found in fill soil, not in situ, between the latrina and the imperial hall in the Bath-Gymnasium complex during the 2007 excavations. Since the statuette is of small scale, below standard/normal dimensions, and was not found in the layer to which it is stratigraphically dated, it was likely moved to its findspot from another area. The fact that the back of the statuette was left unworked suggests that it may have been displayed within a niche in the spaces of the Bath-Gymnasium complex in the context of architectural sculpture.

The Hygieia sculpture (S.2) was found in fill soil, not in situ, near the southern outer wall of the latrina to the east of the Basilica Thermanum section within the Bath-Gymnasium complex during the 2006 excavations. At the level where the Hygieia sculpture (dated to the Hadrianic Period) was found, Late Antiquity arrangements were detected in the vicinity alongside sculpture fragments belonging to the Early Imperial period. Therefore, as the Hygieia sculpture was not found in the layer to which it stratigraphically belongs, it must have been moved to this area. Considering its colossal scale and findspot, it is thought that the sculpture was positioned in the North Basilica Thermanum, the imperial hall, or the natatio, which are the units closest to the find area within the Bath-Gymnasium complex. As is known, statues of Hygieia and Asklepios are traditionally displayed together in baths¹⁰¹. In Lucian's work titled *Hippias*, written about a bath architect, statues of Asklepios and Hygieia located in the frigidarium of the bath are mentioned, and it is conveyed that such images are an important part of a bath¹⁰². As known from Hygieia sculptures found in the Miletus Faustina Baths¹⁰³, the Side Gymnasium (Building M)¹⁰⁴, the Metropolis Bath-Gymnasium¹⁰⁵, the Perge South Bath¹⁰⁶, and the Aizanoi South Stoa¹⁰⁷, there are examples found in Bath-Gymnasium structures and related areas in Anatolia.

S. 3 numbered the Satyr torso was not discovered in situ within the

101 Marvin 1983, 364.

102 Luc. Hip. 5.

103 Manderscheid 1981, 93.

104 İnan 1975, 36 ff. Nr. 36, Pl. XLV.

105 Aybek et al. 2009, 51, Nr. 33; Aybek 2009, 15, Cat. 70.

106 Özgür 1996, Nr. 22.

107 Coşkun et al. 2023, 426, Fig. 11.

boundaries of the North Basilica Thermarum during the 2007 excavation season. As a result, it was recovered from fill soil rather than its original location. It has been determined that the area covering the northern section of the complex was heavily damaged by illegal excavations in both ancient period and recent times¹⁰⁸. For this reason, few artifacts were found during the excavations conducted in this area. Finds in this area included the Pan head (S.4), a coin belonging to Late Antiquity, and a pipe dated to the Ottoman Period. In this context, while the Satyr sculpture fragment may have been moved to this area from another section, there is also the possibility that it was displayed within the North Basilica Thermarum, which is one of the visually most magnificent sections of Roman Imperial Period bath complexes.

The head of the Pan sculpture (S.4) was found in fill soil between the North Basilica Thermarum and the natatio during the 2007 excavation season. Like the other sculptures evaluated within the scope of the study, this sculpture fragment was not found in situ. Within the context of examples found at the Miletos Nymphaeum¹⁰⁹, Sagalassos Antonine Nymphaeum¹¹⁰, and Laodicea Septimius Severus Nymphaeum¹¹¹, it can be concluded that figures of satyrs and Pan, depicted in relief and in three-dimensional free-standing sculpture form, were generally used in the decoration of baths and nymphaeum.

The statuette from Tralleis (S.5) was found between the North Basilica Thermarum and the fountain located to the north of this structure. The fountain in question is located in the Late Antiquity tabernae section. The Aphrodite statuette was found in fill soil at a level close to the surface soil in this area. In this context, the sculpture, which is not in situ, may have been moved to this area due to its small size and find location; alternatively, it may have been displayed within a niche in the bath sections of the Tralleis Bath-Gymnasium complex, similar to the Aphrodite statues of the Louvre-Naples type found in the Patara Bath¹¹² and the Roman Baths of Argos¹¹³. It is reported that among Aphrodite sculptures, small-scale examples depicting the Louvre-Naples typology are concentrated in cult areas, tombs, and public buildings (and thus in sacral and sepulchral areas) in terms of their find contexts¹¹⁴. Brinke states that large- and small-scale sculptures of this Aphrodite type, based on terracotta and marble examples, showed continuity from the 1st century BC to the 2nd century AD¹¹⁵. Brinke notes that while small-scale terracotta replicas were concentrated in the necropolis and cult areas of Myrina and Pergamon during the Hellenistic Period, the production of small-scale marble sculptures instead of terracotta increased during the Roman Imperial period, starting from the Flavian period and particularly in the 2nd cen-

108 Yaylalı 2009, 21.

109 Hülsen et al. 1919, 61, 62, 70, Abb. 10-10a.

110 Talloen – Poblome 2019, 439, Fig. 2-3.

111 Şimşek 2007, 146, Res. 55h.; Sezgin 2024, 506 ff., Cat No. 370, 564-566.

112 Işık 2008, 60.

113 Vermeule 1968, 552.

114 For the views of different researchers regarding the regional distribution and find densities of large- and small-scale marble statues and sculptures depicted in the Aphrodite Louvre-Naples type, see Erkoç – Öztunç 2019, 130 ff.

115 Brinke 1996, 14.

ture AD, continuing until the Severan period¹¹⁶. Although the study in question indicates that small-scale Aphrodite sculptures of the Louvre-Naples type were used particularly as grave goods and votive offerings, statuette S.5, which is not in situ, may also have been displayed within a niche in the bath sections of the Tralleis Bath-Gymnasium complex.

Among the sculptures examined within the scope of this study, the draped female sculpture, believed to represent a divine identity, as well as the Hygieia and satyr sculptures, are evaluated as examples of plastic decoration designed in the first phase of the Bath-Gymnasium complex of Tralleis, which was rebuilt in the imperial type style during the Late Hadrianic to Early Antonine period. The Pan and Aphrodite sculptures examined here constitute sculptural examples of the Antonine period within the same architectural complex. Based on the locations of these finds, the sculptures examined in this study were concentrated in and around the North Basilica Thermarum. During the Roman Imperial period, the basilica thermarum sections, constituting large basilica-like halls within Bath-Gymnasium complexes, were generally the areas of these complexes that impressed visitors the most with their high vaults and decorations, as well as their marble cladding, windows, and plastic decorative elements¹¹⁷.

Conclusion

As noted above, previous studies on the sculpture of Tralleis during the Hellenistic and Roman Imperial periods have confirmed there was significant sculptural activity in the city. During this period, Strabo reported that there was a gymnasium in the city dating back to the Hellenistic period. Strabo further noted that the gymnasium structure was damaged in the earthquake that occurred in 26 BC and was repaired with the support of Emperor Augustus¹¹⁸. During this period, the city's name was changed to Caesarea and numerous copies of sculptural works were produced under the influence of Pax Romana. The works discussed in the present study are findings from the city's Bath-Gymnasium complex, which was added to the Hellenistic gymnasium structure in the 2nd century AD with an imperial plan type. For this reason, a new sculptural program has been implemented alongside the architectural design in different spaces within the redesigned complex, such as the Basilica Thermarum, Frigidarium, Tepidarium, and Caldarium. Previous publications have published especially on relief artifacts related to the architecture adorning the Caldarium section¹¹⁹. Most of these reliefs are dated to the reign of Emperor Nerva and later periods. The sculptural works discussed in this study, numbered S.1-S.5, may have been placed in different areas of the bathhouse in the context of this architectural sculpture program, the bathhouse having been redesigned in the late Hadrianic period. Although only the lower body part of the draped female sculpture referred to as S.1 has been preserved, the work is thought to have had a divine or mythological identity. The Hygieia sculpture (S.2) from the east of the Northern Basilica Thermarum section, near the southern outer wall of the latrina finds, depicting Hygieia and

116 Brinke 1996, 14.

117 Erön – Çekilmez 2024, 387.

118 Strabon XII, 8, 19.

119 Dinç – Şahan 2006, 249-256; Dinç 2012, 201-244.

Satyr, is iconographically associated with health and hygiene. The Satyr torso numbered S.3, Nymphs and is therefore linked to water-related Bath structure. The Pan sculpture numbered S.4 may have belong to the decoration of the Basilica Thermanum or Natatio section due to its location of discovery. In contrast, S.5, a small-scale sculpture of the Venus Genetrix typology, may have been used in one of the niches within the aforementioned units of the complex.

In ancient sculpture, sculpture types of the Classical period were produced on a popular scale during the Late Hellenistic period and large numbers of replicas and variants were created in a neoclassical style during the Roman Imperial period, specifically during the reigns of Augustus, Hadrianus, and Gallienus. In this context, the sculptures of the Bath-Gymnasium complex of Tralleis examined in this study are evaluated within the framework of a sculpture group interpreted according to the classicist understanding of the 2nd century AD, during and after the reign of Hadrian. The sculptures of Hygieia, Aphrodite, Satyr, Pan, and a draped female are considered to be Roman Imperial period replicas of Hellenistic period models originating from the Classical period, falling within the scope of the retrospective miniature replica sculpture of the Hadrianic period and later. Based on the findings obtained in this research, it can be concluded that the draped female and Hygieia sculptures share a common stylistic feature of Tralleis sculpture as the chiton is folded back from the middle of the feet, forming a voluminous strip there. This stylistic element unique to Tralleis sculpture can also be encountered in other Tralleis sculptures used for comparisons. In this regard, the archetype of the sculptures examined in this study may have been produced at a time when stylistic interaction with the workshops of Kos, Samos, and Rhodes had intensified alongside the local style observed in Tralleis sculpture toward the end of the 2nd century BC, a time when the influence of the Pergamene school, seen in Carian sculpture of Western Anatolia since the late 3rd century BC in the High Hellenistic period within the first and second Pergamene schools of sculpture, began to decline.

In conclusion, the sculptures examined within the scope of this study are interpreted as sculptural examples within the decoration of the Bath-Gymnasium, which was shaped by the tastes and fashions of the Hadrianic period and later, when the structure was rebuilt in the architectural order known as the imperial plan type. These sculptures must have been displayed in different sections of the complex. Therefore, among the aforementioned sculptural works, the sculptures of Hygieia, Aphrodite, Satyr, and Pan, in particular, have been evaluated as contextual finds possessing a typology and iconography that corresponds to the function of the structure in question. Excavations currently underway in the areas that yielded the finds discussed in this study aim to contribute to the literature on sculpture of the Roman Imperial period, specifically in Tralleis and generally in the Carian region. Such efforts will provide informative new data on the sculptural works of the complex dating from the post-Antonine period.

Catalogue

S.1. Fragment of Draped Female Statuette
Excavation Inventory No: TRL.07.GYM.

Material: Marble

Dimensions: H. 5.5 cm, W. 8 cm, D. 6 cm

Findspot and Stratigraphy: Between the latrina and the imperial hall, 155.05 m.

Date of Discovery: 07.12.2007

S.2. Fragment of Hygieia Sculpture

Excavation Inventory No: TRL.06.GYM.

Material: Marble

Dimensions: H. 104 cm, W. 54 cm, D. 34 cm

Findspot and Stratigraphy: To the east of the North Basilica Thermanum section, near the southern outer wall of the latrina, 155.40 m.

Date of Discovery: 07.12.2006

S.3. Fragment of Satyr Sculpture

Excavation Inventory No: TRL.07.GYM.

Material: Marble

Dimensions: H. 63.4 cm, W. 38.4 cm, D. 27.8 cm

Findspot and Stratigraphy: North Basilica Thermanum, 152.47 m.

Date of Discovery: 08.21.2007

S.4. Fragment of Pan Sculpture

Excavation Inventory No: TRL.07.GYM.

Material: Marble

Dimensions: H. 14 cm, W. 17 cm, D. 9 cm

Findspot and Stratigraphy: Between the North Basilica Thermanum and the natatio, 152.47 m.

Date of Discovery: 08.21.2007

S.5. Fragment of Aphrodite Statuette

Excavation Inventory No: TRL.07.GYM.

Material: Marble

Dimensions: H. 16.5 cm, W. 10 cm, D. 5 cm

Findspot and Stratigraphy: Between the North Basilica Thermanum and the fountain, 154.20 m.

Date of Discovery: 08.21.2007

Öz

Tralleis Hamam-Gymnasium Kompleksinden Bir Grup Heykeltıraşlık Eseri

Bu çalışmada Tralleis Hamam-Gymnasium kompleksi kazılarında bulunan mermer heykeltıraşlık eserleri tipolojik, ikonografik ve stilistik açıdan değerlendirilmektedir. Hellenistik ve Roma İmparatorluk Dönemi'nde Karia Bölgesi'nde heykeltıraşlık faaliyetleri ile öne çıkan Tralleis antik kentinde Strabon tarafından aktarılan bilgiler doğrultusunda Hellenistik Dönem'e tarihlenen gymnasiumun İÖ 26 yılında meydana gelen depremde hasar gördüğü ve Augustus'un destekleriyle onarıldığı bilinmektedir. Bu doğrultuda Erken İmparatorluk Dönemi'nde ismi Caesaria olarak değiştirilen Tralleis antik kentinde Roma İmparatorluk Dönemi'nde yeniden tasarlanan gymnasium yapısına eklenen frigidarium, tepidarium ve caldarium gibi farklı mekanlarda mimari ile birlikte yeniden heykeltıraşlık programı yapılmıştır. Bu çalışmada ele alınan eserler, Hellenistik gymnasium yapısına İS 2. yüzyılda imparatorluk plan tipinde eklenen Hamam-Gymnasium kompleksi buluntularıdır. Daha önceki yıllarda yapılan çalışmalarda özellikle caldarium bölümünün dekorasyonunda kullanılan kabartma buluntular yayımlanmıştır. Bu kabartmaların büyük bir bölümü imparator Nerva ve sonrasına tarihlenmiştir. Bu çalışmada ele alınan heykeltıraşlık eserleri de özellikle Hadrianus Dönemi ve sonrasında yeniden tasarlanan hamamın farklı mekanlarında mimariye bağlı heykeltıraşlık programında kullanılmıştır. Heykeltıraşlık buluntuları bağlamında Tralleis Hamam-Gymnasium kompleksinin Nerva sonrası dönemine ışık tutan ve dolayısıyla söz konusu yapının tarihi içerisinde kronolojik sürekliliğin sağlanması amaçlanan bu çalışmada; tanrısal figürler olarak düşünülen giyimli kadın yontularından küçük parçalar korunmuş olmakla birlikte ikonografik açıdan hamamda sağlık ve hijyenle birleştirilen bir Hygieia yontusu, Nympheler ile bağlantılı olarak su ile ilgili hamam yapısıyla ilişkilendirilen Satyros ve Pan yontuları ile mekan içerisinde nişlerde ya da ilişkili bir alanda kullanılmış olduğu düşünülen Venüs Genetrix yontusu tipolojik, ikonografik ve stilistik açıdan değerlendirilmiştir. Çalışma kapsamında ele alınan Hamam-Gymnasium buluntuları İS 2. yüzyıl içerisinde Hadrianus ve sonrasının klasisistik anlayışla yorumlanan yontu grubu kapsamında değerlendirilmektedir. Hygieia, Aphrodite, Satyros, Pan ve giyimli kadın yontuları, arketipi Klasik Dönem'e uzanan Hellenistik Dönem modellerinin Roma İmparatorluk Dönemi replikleri olarak değerlendirilmektedir. Stilistik açıdan özellikle Hygieia ve giyimli kadın yontularının model alındığı örnekler; MÖ 3. yüzyılın son çeyreğinden itibaren Batı Anadolu'da Karia heykeltıraşlığında görülen Pergamon ekolünün etkisini yitirmeye başladığı ve Tralleis yontuculuğunun yerel üslubu ile birlikte kentin Kos, Samos ve Rhodos atölyeleri ile stilistik etkileşiminin yoğunlaştığı MÖ 2. yüzyılın sonlarında üretilmiş olmalıdır.

Anahtar Kelimeler: Karia, Tralleis, Hamam, Gymnasium, Heykeltıraşlık, Roma İmparatorluk Dönemi

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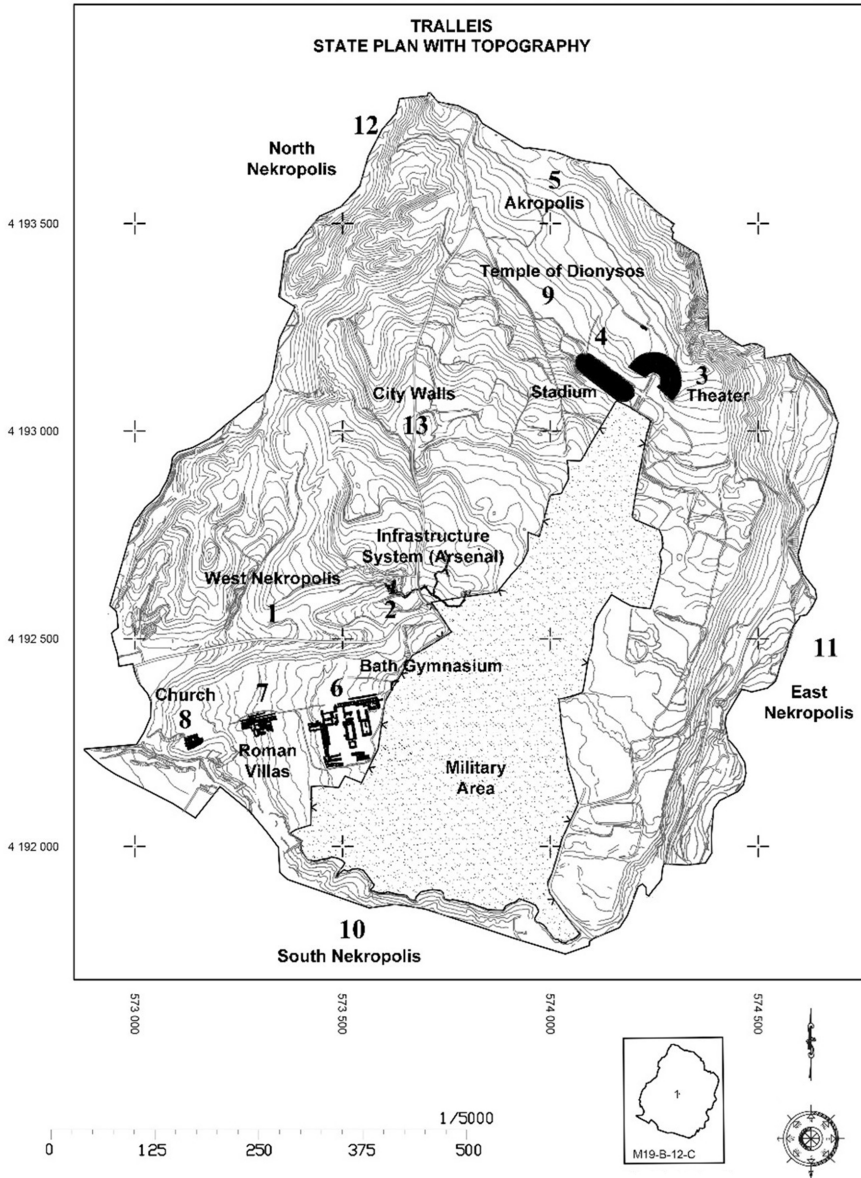


Fig. 1. The City Plan of Tralleis (The Archive of Tralleis 2025)



Fig. 2. Talleis Bath-Gymnasium Complex
(The Archive of Talleis 2025)

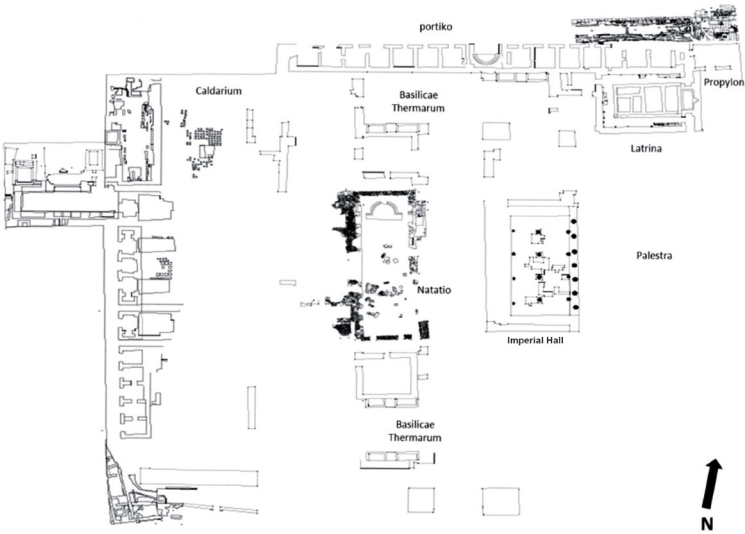


Fig. 3. The Plan of Tralleis Bath-Gymnasium Complex (The Archive of Tralleis 2025)

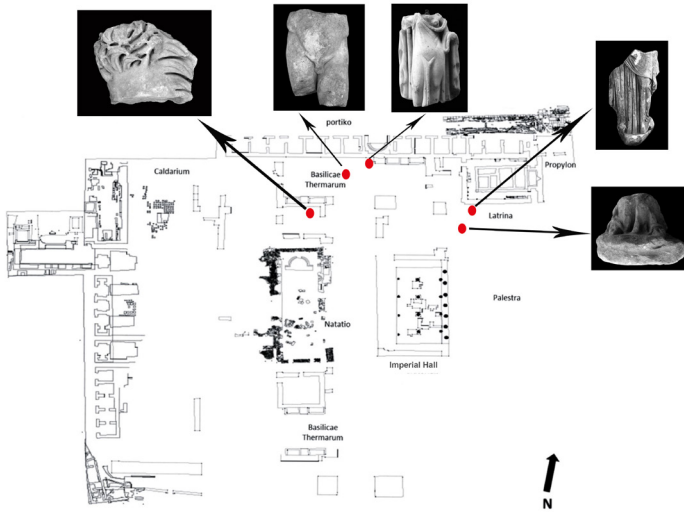


Fig. 4. The Spatial Context of Tralleis Bath-Gymnasium Complex (The Archive of Tralleis 2025)



Fig. 5. Fragment of Draped Female Statuette
(The Archive of Tralleis 2025)



Fig. 6. Fragment of Draped Female Statuette
(The Archive of Tralleis 2025)



Fig. 7. Fragment of Hygieia Sculpture
(The Archive of Tralleis 2025)



50 cm

Fig. 8. Fragment of Hygieia Sculpture, Visual Representations of the Proposed Sculpture (U. Kapuci)



50 cm

Fig. 9. Fragment of Hygieia Sculpture, Visual Representations of the Proposed Sculpture (U. Kapuci)

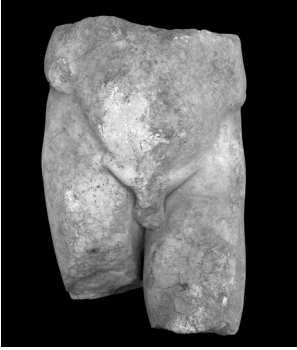


Fig. 10. Fragment of Satyr Sculpture
(The Archive of Tralleis 2025)



Fig. 11. Fragment of Satyr Sculpture
(The Archive of Tralleis 2025)



Fig. 12. Fragment of Pan Sculpture
(The Archive of Tralleis 2025)

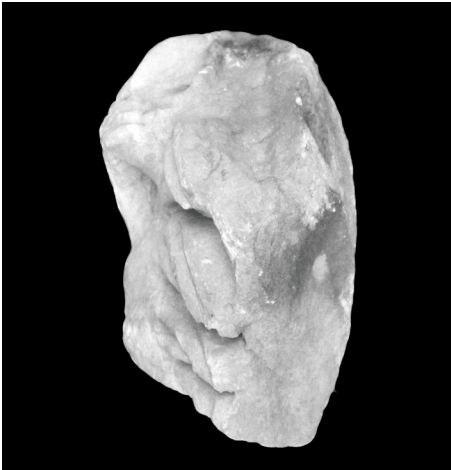


Fig. 13. Fragment of Pan Sculpture
(The Archive of Tralleis 2025)



Fig. 14. Fragment of Pan Sculpture
(The Archive of Tralleis 2025)



Fig. 15. Fragment of Aphrodite Statuette
(The Archive of Tralleis 2025)



Fig. 16. Fragment of Aphrodite Statuette
(The Archive of Tralleis 2025)