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MERSİN
2017

*Vefat Eden Meslektařlarımızı
Saygı ile Anıyoruz...*

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Dipnot (kitaplar için)

Richter 1977, 162, res. 217.

Dipnot (Makaleler için)

Oppenheim 1973, 9, lev.1.

Diğer Kısaltmalar

age.	adı geçen eser
ay.	aynı yazar
vd.	ve devamı
yak.	yaklaşık
v.d.	ve diğerleri
y.dn.	yukarı dipnot
dn.	dipnot
a.dn.	aşağı dipnot
bk.	Bakınız

4. Tüm resim, çizim ve haritalar için sadece “fig.” kısaltması kullanılmalı ve figürlerin numaralandırılmasında süreklilik olmalıdır. (Levha, Resim, Çizim, Şekil, Harita ya da bir başka ifade veya kısaltma kesinlikle kullanılmamalıdır).

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Olba is printed once a year in May. Deadline for sending papers is November of each year.

The Journal ‘Olba’, being published since 1998 by the ‘Research Center of Cilician Archeology’ of the Mersin University (Turkey), includes original studies done on antropology, prehistory, protohistory, classical archaeology, classical philology (and ancient languages and cultures), ancient history, numismatics and early christian archeology of Asia Minor, the Mediterranean region and the Near East.

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Footnotes (for books):

Richter 1977, 162, fig. 217.

Footnotes (for articles):

Oppenheim 1973, 9, pl.1.

Miscellaneous Abbreviations:

op. cit.	in the work already cited
idem	an auther that has just been mentioned
ff	following pages
et al.	and others
n.	footnote
see	see
infra	see below
supra	see above

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SCULPTURAL WORKSHOP(S) OF LYDIA IN THE LIGHT OF SCULPTURES FROM PHILADELPHIA AND THYATEIRA

Münteha DİNÇ – Serra DURUGÖNÜL*

ABSTRACT

Five sculptural pieces from the “Catalogue of Sculptural Pieces in the Museum of Manisa”, are evaluated here in this paper in detail, as they offer clues to the production, originality and workshop of the finds from Philadelphia and Thyateira which are exhibited in the Museum of Manisa. Four of these five pieces are carved as Herms and are of Philadelphian provenance. The fifth is a relief head from Thyateira by Akhisar. Philadelphia and Thyateira are both important cities of the Lydian region.

One of the Herms discussed in this paper is a triple Herm and carries the heads of Dionysus, Satyr and Silenus. The other three herm carry the double head of Satyr and Eros. The last piece of this paper is a relief of Medusa from Thyateira. The stylistic characteristics of the Philadelphian triple and double Herms clearly show they were produced in the same workshop.

The unfinished Philadelphian Satyr is the best proof for sculptural production in the city. The Thyateiran Medusa relief also has the same iconographical and stylistic characteristics with the Philadelphian works. Philadelphian and Thyateiran pieces provide new evidence of sculptural production in this region. Philadelphian statue production followed the trend of statues with widely known Roman iconographies and typologies which reflect Greek originated but revived Hellenistic models.

Keywords: Roman Sculpture, Herm, Manisa Museum, Philadelphia, Thyateira.

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ÖZET

Philadelphia ve Thyateira'dan Heykeller Işığında Lydia Bölgesi Heykeltıraşlık Atölyeleri

Makalemizde değerlendirdiğimiz beş eser, “Manisa Müzesi Taş Eserler Kataloğu” çalışmamızın bir kısmını oluşturmaktadır. Burada ele alınan eserler; üretim, özgünlük ve atölye hakkında ip uçları sundukları için ayrıca daha detaylı olarak ele alınmaya değer bulunmuştur. Bu beş eserden dördü Herme olarak çalışılmış olup buluntu yerleri Philadelphia’dır. Beşinci eser ise Thyateira’da bulunmuş olan bir kabartma baştır. Philadelphia ve Thyateira, Lydia bölgesinde yer alan önemli iki kenttir.

Çalışmamızda yer alan hermelerden ilki üç başlı olup, Dionysos, Satyr ve Silen’den oluşmaktadır. Diğer üç herme ise çift taraflı Satyr ve Eros başlarından oluşmaktadır. Bu çalışmada değerlendirilen son eser Thyateira’da bulunmuş olan bir Medusa kabartma parçasıdır. Philadelphia kökenli üçlü ve ikili Hermeler, gösterdikleri tipolojik ve stilistik özellikleri ile ayrı atölyede üretilmiş olmalıdır.

Yarı işlenmiş Philadelphia Satyr başı, kentteki heykel üretiminin en açık ispatıdır. Thyateira’da bulunan Medusa kabartması da ikonografik ve stil özellikleriyle Philadelphia eserleri ile benzerlik göstermektedir. Philadelphia heykellerinin Grek kökenli, Hellenistik önmodellerden kopyalanan, Roma döneminin yaygın ikonografi ve tipteki heykellerini yakından takip ettiği anlaşılmaktadır.

Anahtar Kelimeler: Roma Heykeltıraşlığı, Herme, Manisa Müzesi, Philadelphia, Thyateira.

Five sculptural pieces from the “Catalogue of Sculptural Pieces in the Museum of Manisa”¹ are evaluated in this paper in detail, as they offer clues to the production, originality and workshop of the finds from Philadelphia and Thyateira which are exhibited in the Museum of Manisa.

Of the five works, one is a relief head from Thyateira near Akhisar, whilst four Herms of Philadelphian (Alaşehir) provenance. The Herms are referred to by Akıncı²: While the history of Philadelphia from ancient times up to modern times is described, these statues are not studied in detail, but the matter of how they were obtained and were taken into the inventory of the museum is recorded providing some important indications³. Further, Wrede⁴ only defined the Herm with three

¹ Dinç – Durugönül 2015, 157-163.

² Akıncı 1949, 94.

³ Akıncı 1949, 95-96; Sonkaya 2008; 10. Other sculptural pieces from the region have been studied by the following colleagues: İnan – Rosenbaum 1966, 161 no. 209-220 (including six portraits from Philadelphia); Philadelphian grave stelai: Pfuhl – Möbius 1977-1979, No. 2087 pl. 300 and index p. 575 s.v. Philadelphia. Epigraphic material from Philadelphia: Malay 1985, 133-136; Malay 1986, 389-395; Malay 2006, 100-102.

⁴ Wrede 1972, 127 f.1-b.

heads, while Anabolu⁵ offered a dating for the same piece. Sonkaya⁶ evaluated four of the five works. Four of these five pieces are carved as Herms and are of Philadelphian (Alaşehir) provenance. The fifth is a relief head from Thyateira near Akhisar.

The first Herm⁷ (fig. 1a-f) is a triple Herm and carries the heads of Dionysus, Satyr and Silenus. On the body of the Dionysus Herm is a phallus and at the bottom part of the Satyr and Silenus a clamp trace can be observed; it cannot be ascertained with certainty if these clamps are contemporary with the Herm or not, but the fact that the height of the Herm is not tall enough, leads us to think they are of a later date.

The second Herm⁸ (fig. 2a-b) consists of a double Herm of a Satyr, the third Herm⁹ (fig. 3a-b) of a double Herm of an Eros, the fourth Herm¹⁰ (fig. 4a-b) is an unfinished Satyr head, with an unpreserved Satyr head at the rear. It is possible to define this piece as a Herm because it is quite similar in height to the other Herms described in this paper.

The fifth work¹¹ (fig. 5a-b) can be differentiated from the others due to the following three points: it is not a Herm but is a relief with a plain background; it does not represent Dionysus or his followers, but depicts a Medusa head; its provenance is not Philadelphia but Thyateira. Despite these differences it belongs within the context of this article due to its stylistic similarities with the herms.

Firstly the *in situ* exhibition of both Herms and Medusas in general will be stressed. Then iconographical and stylistical comparisons are made between these five pieces and other works, so that a dating can be offered and a chronological sequence can be established.

Almost without exception during the 1st and 2nd centuries AD Herms depict gods; primarily Hermes, Dionysus, Pan, Satyr, Silenus, Eros, Maenad and Nymphs¹². They symbolized fertility and protection from evil, which means that they also served an apotropaic function¹³. So the reason for the popularity of the Herms of Dionysus or his followers must not be looked for only in the fact that

⁵ Anabolu 1987, 47-48.

⁶ Sonkaya 2008, 35-40, figs. 24-28.

⁷ Dinç – Durugönül 2015, 162.163. Cat. No. 98; Inv. No. 382, preserved height 143 cm.

⁸ Dinç – Durugönül 2015, 165. Cat. No. 100; Inv. No. 328, preserved height 42 cm.

⁹ Dinç – Durugönül 2015, 166. Cat. No. 101; Inv. No. 327 preserved height 39 cm.

¹⁰ Dinç – Durugönül 2015, 164. Cat. No. 99; Inv. No. 365 preserved height 40 cm.

¹¹ Dinç – Durugönül 2015, 167.168. Cat. No. 102; Inv. No. 12 preserved height 28 cm.

¹² Wrede 1972, 134. 138. 139. 148. 149. 150. 152; Wrede 1985, 53. From ancient sources Herms with three heads have their origin in 4th century BC Athens, with the depiction of Hekate.

¹³ Giunlia – Mair 1983, 100. 174.

Dionysus (Lenaios) was the god of Herms¹⁴. Dionysus is ithyphallic; all these gods and semigods represented in the Thiasos are syncretistic¹⁵. During the classical, Hellenistic and Roman imperial periods Dionysus and related figures dominate in subjects dealing with nature. The Herms of characters related to Dionysus¹⁶ ('Bakchische Hermengötter') show that the cult and the votive statues connected with Dionysus were widely secularized. We can observe the change in the meaning of Herms during the second quarter of the 1st century BC when the Herms became more an object of decoration instead of, or combined with, their cultic meaning; although their protective character for the owner remained¹⁷.

In the Roman imperial period, Herms were placed mostly at the boundaries of gardens or fields and were termed 'fence Herms' ('Zaunherme'). They had the function of forming a parapet by folding screens ('Hermulae'). From the 1st century AD onwards a gallery form of Herms was produced in any place where balustrades were required: they were employed on bridges, between houses, gardens, streets or graveyards. After the 3rd century AD Herms were in particular positioned around large pools and to enclose the loges and podiums in the theatre, circus and amphitheatre¹⁸.

The triple Herm with Dioynsos, Satyr and Silenus, discussed in this paper (Fig. 1 a-f), is interpreted by Wrede as a fence Herm but in fact it is not possible to remark on the '*in situ*' position of this find. It is unique amongst the finds in the Manisa museum; if there were many other Herms with double or triple images, we could have suggested that they once surrounded a pool, forming part of a fence¹⁹. It is also not possible to determine the original '*in situ*' positions of the other Herms from Philadelphia.

The last piece under discussion here, Medusa, with its flat back would have been displayed against an architectural background, possibly in an arcade, on a plain wall or on a console²⁰. During the Hellenistic and Roman periods such Medusa heads, placed on a square or round plaque, were presented either as decorative masks or as votive reliefs, both having an apotropaic character²¹.

¹⁴ Linfert 1992, 18. 19 cat.no. 10, n. 2.

¹⁵ Giunlia-Mair 1983, 72 – 82. 173. 174.

¹⁶ Giunlia-Mair 1983, 100 – 106.

¹⁷ Wrede 1985, 58.

¹⁸ Wrede 1972, 135. 138; Wrede 1985, 32-40.

¹⁹ Wrede 1972, 21. 127 no. F 1 b; Wrede 1985, 54.

²⁰ Perkins 1993, pl. 8a. 9b.

²¹ For the areas of usage of Medusa heads see: Furtwängler 1893, 331; Robertson 1975, 314; Harrison 1977, 162-164; Diorio 2010, 26-28; Dinç 2016, 40-41.

Beginning with the evaluation of the triple Herm with Dionysus, Satyr and Silenus (fig. 1a-f), it forms a well known iconography, that of Dionysus depicted together with his followers²². In previous evaluations it has been suggested that Dionysus and the Satyr are accompanied by Pan²³. However, iconographical and typological details show that the third head must belong to a Silenus rather than to Pan²⁴.

The earliest appearance of the young Dionysus without a beard dates back to the 5th century BC and can be seen in the eastern pediment of the Parthenon. Thereafter Dionysus is frequently depicted with a feminine cast of features and long and abundant hair falling to his shoulders²⁵. The young and beardless Philadelphian Dionysus with his long locks of ample hair falling down to his shoulders, wearing an ivy wreath with grapes hanging down to his ears and a band crossing his narrow forehead, resembles the Dionysus Richelieu type which originally goes back to Praxiteles²⁶. The Richelieu type is known from many copies such as those in Madrid, Louvre, the Vatican and Rome²⁷. The Richelieu type and its variations are in their origin the reflection of the 'Woburn Abbey' type²⁸. This type has been dated by Furtwängler to the 2nd century BC and shows the influence of the Praxitelean school in the Roman period²⁹. The fact that the Woburn Abbey type has many replicas and variations indicates that it was a beloved type³⁰. Berger suggests that the Woburn Abbey type is a 'klassizistische Neuschöpfung' of the Hadrianic - early Antonine period³¹.

²² This iconography can be traced in statues, terracottas, bronze figurines, ceramics and mosaics: Durugönül 2011, 288; Pochmarski 1990, pls. 29.55.62.63.70.72; Gasparri 1986, 435-437.

²³ Sonkaya 2008, 36.37.

²⁴ Marquart 1995, 1, 281, 282, 286, 334; Brommer 1940-1950, 28-33; Furtwängler 1877, 207, 275. The horns added to the depictions of Satyrs in the Hellenistic period and later, indicate that this feature was adapted from Pan figures: Marquart 1995, 335. Silenus and Satyr figures appear first during the 6th century BC on vases; they have a human body, horse ears, horse tail and hoof: Marquart 1995, 288; Çokay-Kepçe 2009, 90-93. In addition to their appearance in works of art, the ancient sources frequently mention Silenus and Satyrs: Çokay-Kepçe 2009, 92-93; Pausanias I 23.5-6; Evelyn - White 1926, 424-425 (Aphrodite); Herodotos VII 26; Euripides, *The Plays of Euripides*: *Kyklops* 447-454).

²⁵ Durugönül 2011, 288.

²⁶ Gasparri 1986, 435 no.122 a-e.

²⁷ Amelung 1908, 429-432; Pochmarski 1974, 155-160; Furtwängler 1901, 215-217.

²⁸ In the Horti Lamiani and Holkham Hall types the grape bunches fall down from the ivy wreath over the ears downwards, just as is the case for the Philadelphian Dionysus. Both types developed as variants of the Woburn Abbey type. Gasparri 1986, 436 no. 123 a-b; Angelicoussis 1992, 51. For comparative material: Durugönül 2011, 289-290.

²⁹ Furtwängler 1896, 570.

³⁰ Pochmarski 1990, 196-200.

³¹ Berger 1990, 344; Gasparri 1986, no. 120-b; Durugönül 2011, 289.

The Philadelphian Dionysus has similarities with the Horti Lamiani and Holkham Hall types, variations on the Woburn Abbey type³². The ivy wreath with the grape bunches falling down and covering the ears together with the band running around the forehead are significant for this type³³. The same characteristics can be observed in the Philadelphian Dionysos. He has a sharply defined face which is softened by full cheeks. The eyelids are swollen and half open so that an amorous-langorous look is obtained. His slightly open full lips suggest a smiling expression. Only the tear ducts of the eye and both sides of the lips are drilled.

The double Herm with Dionysus and Silenus in the Fitzwilliam Museum offers typological and stylistically comparative material for the Philadelphian Dionysus³⁴. As in this example the head wears an ivy wreath with bunches of grapes and a band running around the forehead. Although this Herm has more elongated facial features in comparison to the Philadelphian Dionysus, in their general appearance they both have narrow, low foreheads, thick and rich eyebrows, swollen eyelids, voluminous noses and slightly open thick lips.

A Dionysus from Ephesos displays iconographical and stylistic similarities to the Philadelphian Dionysus³⁵. Both portray the beardless and young Dionysus. The common stylistic characteristics are the thick, bow-formed eyebrows, the swollen eyelids, the filled oval face, the protruding cheekbones, and a smiling expression obtained by the slightly open lips. The grape bunches which hang down from the head have thick grapes which are carved rather than being hollowed out with the drill. A discrepancy between the quality of the workmanship of the Ephesian and Philadelphian heads is obvious: the Philadelphian head is of a more elaborate workmanship. The Ephesian head is dated stylistically by Aurenhammer to the early 2nd century AD, to the Antonine Period³⁶.

A head of Dionysus from Salamis exhibits the same stylistic characteristics, and the form of the head as well as the typology are similar to the Ephesian and Philadelphian examples³⁷.

The stylistic parallels between the Philadelphian head and the double-headed Dionysus Herm in the Lateran Museum³⁸ are striking, especially in the manner in which the hair strands fall to the temples. They also share similar features in

³² Gasparri 1986, 436 no. 123 a-b, 124 a-b.

³³ Pochmarski 1990, pl. 69, no. 1. P 27; Gasparri 1986, 436 no. 123 a-b, 124 a-b.

³⁴ Budde – Nicholls 1964, 61, no. 95 pl. 32.

³⁵ Aurenhammer 1990, 64-65, pl. 60 b-d.

³⁶ Aurenhammer 1990, 64.

³⁷ Karageorghis – Vermeule 1964, 36 no. 35 pl. XXXVI 1,2. For a similar head from Soli, Cyprus: Cesnola 1885, no. 652 pl. XCVI.

³⁸ Double Herm of Dionysus and Ariadne in the Lateran: Seiler 1969, cat.no. 167.

the swollen face, eyebrows, eyes and lips. However the crown of the grape vine with grape bunches covering the ear of the Lateran head is intensively drilled. It can therefore be dated after the mid-2nd century AD. The melancholic facial expression which reflects sorrow and a distant gaze appears in the middle of the 2nd century AD and shows the effect of classicism which gains increasingly in importance³⁹.

The other head of the Philadelphian Herm belongs to a Satyr. The Satyr has hair piled up over the forehead which is separated from the hair bundles to the sides, and is combed backwards and upwards. The beard can be slightly traced on both sides of the face and on the chin. Blunt horns are on top of his low and narrow forehead. The eyebrows are wide and formed like a bow. The protruding eyes, which are large and wide open, belong to the iconography of Satyrs. Although it is worn, it can still be observed that the short snub nose is placed quite deep. The cheek bones protrude. The lips are thick and the mouth is slightly open, giving the impression of smiling. This effect has caused a stressed facial expression.

This typology belongs to the type of the smiling Satyr which was widely produced in the Hellenistic period, and which was now identified with a more human-like character⁴⁰. The goat ears are likewise a creation of the Hellenistic period⁴¹.

The Philadelphian Satyr of the triple Herm shows that it was produced within the same iconographic conception as the Sardis Satyr heads, the Munich Satyr, Liebieghaus Satyr, Antioch Satyr and Aphrodisias Satyr with his smiling expression, clustered hair and pointed ears⁴². The common point between all these works is that the symmetry of the face is avoided⁴³. The comparative material mentioned here is influenced by the Hellenistic originals of the 2nd century BC reflecting the classicizing convention⁴⁴.

The Philadelphian and Sardis Satyr heads stand typologically and stylistically close to each other: the stringy procession of the hair falling in curls, the details of the eyebrows, the soft harmony leading from the pockets under the eyes towards the swollen cheeks, well rounded lips, the slightly open mouth which is worked by the drill, and the dimpled chin. The Sardis Satyr heads are dated to the beginning of the 3rd century AD but they reflect similar stylistical characteristics as the

³⁹ Karageorghis – Vermeule 1964, 37; Durukan – Durugönül 2009, 205.206.

⁴⁰ Smith 2002, 133.

⁴¹ Marquart 1995, 120.

⁴² The Satyr of the 'Invitation to Dance' group and the Satyr carrying the skin bag also belong to this group and are known from Roman copies reflecting 3rd and 2nd century BC originals: Smith 2002, figs. 151-154, Bol 1997, 178-180, Meischner 2004, 309-311, cat.no. 14, pl. 17.1-4.

⁴³ Hanfmann – Ramage 1978, 142 figs. 353-354; Smith 2002, 133 figs. 153-154; Bol 1997, 178.

⁴⁴ Bol 1997, 180.

Philadelphian Satyr⁴⁵. These works show that the two important cities of Lydia, Sardis and Philadelphia, influenced each other in the field of sculpture.

The long and pointed, horse-like ears and the flattened features indicate that the other head of the Philadelphian triple Herm depicts a Silenus⁴⁶. The almost bare head, the sunken cheeks, the furrows on the forehead and deep lines beside the eyes indicate the Silenus is quite aged. He has a rounded face, large eyes, and full eyebrows. His nose is stumpy and widens to the sides. The lips are slightly open, the upper one being almost invisible beneath the moustache. His exposed left ear is long and pointed. The top of his head is bald while curls fall over his ear and neck. His long beard is stringy, and he wears an ivy wreath on his head.

The statue of a Silenus in an art gallery in Liverpool provides comparison material for the Philadelphian Silenus with his stringy long beard and with his wide open eyes with a melancholic expression, indicating simultaneously both confusion and contentment⁴⁷. The Socrates type carved by Lysippos of the 4th century BC is understood to have been a model and source for Silenus of this type⁴⁸. Furthermore, this old Silenus type became widespread during the late Hellenistic period.

The Philadelphian Silenus offers typological and stylistical similarities with the Silenus of the above mentioned double Herm of Dionysus and Silenus in the Fitzwilliam Museum with his bald head, large eyes, bow shaped eyebrows, sunken cheeks, full lips, long beard and the flattened features; this piece has been dated to the 1st and to the 2nd centuries AD⁴⁹. The beard of the Philadelphian Silenus is more natural and the transition of the moustache to the beard is smoother; this piece must be dated to the middle of the 2nd century AD from the stylistical comparisons drawn above.

Despite the iconographical and typological differences amongst the Herm heads of the Philadelphian triple Herm of Dionysus, Satyr and Silenus, the details of the eyes, eyebrows, hair and beard, as well as stylistic characteristics such as the contrasting smooth face with the hair and beard, indicate the same sculptor or the same workshop was responsible. Stylistic details indicate the Philadelphian triple Herm should be dated to the middle of the 2nd century AD.

⁴⁵ Hanfmann – Ramage 1978, 142 figs. 353-354: It is suggested that these two Satyr heads should not be dated earlier than the 3rd century AD and that they belong to an earlier tradition coming from a Hellenistic model.

⁴⁶ For comparison: Tepebaş – Durugönül 2013, cat.no. 32.

⁴⁷ Vermeule – von Bothmer 1959, 342 pl. 79 fig. 18, pl. 80 fig. 19; For another Silenus head: Vermeule 1964, 332 pl. 100 fig. 19.

⁴⁸ Vermeule 1964, 332.

⁴⁹ Budde – Nicholls 1964, 61, no. 95 pl. 32.

The second Philadelphian Herm is a double Herm of two Satyrs (fig. 2a-b). The trunk of the Herm is missing. Part of the clustered hair surrounding the head stands up in a peak over the forehead, whilst the other part leads down over the temples. On top of the forehead are two stumpy horns. Despite the damage at the surface of this piece, it can be observed that this Satyr has typological and stylistic similarities with the Satyr of the Philadelphian triple Herm. This piece exhibits similarities to the Severan Antiochian Satyr by means of the hair typology⁵⁰. Especially, the pile of hair over the forehead and forelocks extending from the right temporal part to the cheek are comparable. The Satyr of the double Philadelphian Herm reflects a more regional workmanship in its general appearance. The deep carving of the tear channels, the drilling of the pupil, the deep carving of the mouth, and the looser working of the hair leads us to date the Satyr of the Philadelphian double Herm to after the middle of the 2nd century AD.

The third Philadelphian Herm consists of a double Herm of two Eros heads (fig. 3a-b). Just as in the previous example also here the trunk of the Herm is missing. The surface is substantially worn, preventing detailed analysis. The traces of the hair indicate that it was knotted over the forehead with the rest thickly curled and combed to the sides and to the rear. This Eros has a wide forehead, large eyes and swollen cheeks. The mouth is slightly open and the lips are well rounded. The smiling face has a wickedly teasing expression.

The knotted hair over the head and the curls of the Philadelphian Eros resemble that of the Ephesian Eros heads⁵¹. Especially Eros heads no. 67, no. 75 and no. 76 with the roughly processed hair at the top and rear parts of the head, flanked by whirling thick and long curls of hair flowing down to the shoulders make them comparable with that of the Philadelphian Eros⁵². The same hair style is also found on the Eros in the Therme Museum and an Eros from Tralleis⁵³.

The stylistical evaluation of the Philadelphian Eros reveals that especially the whirling thick and long hair curls were carved without being drilled. In contrast the drill was intensively employed in the whirling curls of the hair of the Ephesian Eros no. 67 and in the hair of the Eros from Tralleis⁵⁴. The hair of the Philadelphian Eros is more natural in comparison with these two Eros heads. Common for the Philadelphian, Ephesian and Tralleis heads is the contrast of the evasive and low relief hair on top of the head, with the thick whirling curls of hair falling down to the shoulders.

⁵⁰ Meischner 2004, 309-311, cat.no. 14, pl. 17.1-4.

⁵¹ Aurenhammer 1990, no. 67 pl. 47 a-d, no. 72 pl. 51 a-d, no. 75 pl. 54 a.

⁵² Aurenhammer 1990, no. 67 pl. 47 a-d, no. 75 pl. 54 a.

⁵³ Giuliano 1981, 293 cat.no. 14; Özgan 1995, 142-143 pl. 39, 3-4.

⁵⁴ Aurenhammer 1990, no. 67 pl. 47 a-d; Özgan 1995, 142-143 pl. 39, 3-4

According to the clawed chisel traces the fourth piece of the Philadelphian Herm is an unfinished work depicting a Satyr head (fig. 4a-b) roughly worked and remaining in its drafted unfinished condition. The rear part of the head is carved flat. The right eyebrow, nose, right cheek, lips and the hair curls at the rear of the head are thick and full and are all finished and evenly carved. Even the teeth can be seen between the open lips. On both sides of the forehead are two short stubby horns. The Philadelphian Satyrs (fig. 1e, 2, 4) have in common the vertically upright standing mass of hair over the middle of the forehead and the thick and full curls of hair falling to the sides over the temples. The unfinished Satyr head exhibits finer workmanship in comparison with the other two Philadelphian Satyrs. We can follow this especially on the right completed side of the face with the eyebrow which looks like a bow.

The facial characteristics of the Philadelphian Satyr (fig. 4a-b) exhibits similarities with the face of a Satyr in the National Museum of Rome⁵⁵. The hair consists of thick, voluminous curls which form channels amongst themselves. With these characteristics, the Philadelphian Satyr is comparable with the Satyrs in Rome, the Louvre, Ostia and Smyrna⁵⁶. The Smyrna head is dated to the period of Hadrian because of the style of its hair and the full upper eyelid with its sharp profile⁵⁷. The stringy but thick curly hair of the Louvre and Sardis Satyr heads which are formed without being drilled reflect the stylistic characteristics of the beginning of the 2nd century AD. Furthermore the rich and swollen hair contrasting with the smooth/even skin is a characteristic of the eclectic art influenced by the classicising stream which begins in the Hadrianic period and becomes far more noticeable in the Antonine period⁵⁸.

After examining the Philadelphian Herms, the last part of this article is concerned with a relief found in Thyateira (fig. 5a-b) carved with a Medusa. The relief is prepared in a manner for it to be applied to a wall. The head in relief is clearly separated from its background by a deep channel. The long curls and the smooth and even face form an effective light-shade contrast which gives the figure a lively appearance. The forehead is wide and formed as a triangle, the eyes are large and protruding, and the eyebrows are thin and of bow-like form. The widely opened eye with the pupil turned upwards and the opened mouth with thick lips convey a powerful impression and a pathetic look at the same time, as exhibited by the Medusa Rondanini type⁵⁹.

⁵⁵ Giuliano 1979, 150 no. 104.

⁵⁶ Giuliano 1979, 150 no. 104; Geominy 1999, 143 pl. 35-3; Şahin – Taşlıalan 2010, 10-12 figs. 19-20.

⁵⁷ Şahin – Taşlıalan 2010, 232 figs. 19-20.

⁵⁸ Typological characteristics show that it was a work of the Roman period carved under the influence of the smiling Satyr type in the group of 'invitation to dance', the original of which dates back to the Hellenistic period: Geominy 1999, 141-155 pls. 34-39; Smith 2002, 133 figs. 157, 1-4.

⁵⁹ For Medusa's iconography and Perseus mythology, see: Hesiodes, Theog. 270-280, For examples

This relief head from Thyateira belongs to Medusa. The knot of the snake under her chin is one of the most important attributes of Medusa. Medusa heads from Ephesos and Pergamon provide important typological comparative examples for the Thyateiran Medusa⁶⁰. The hair falling in wavy swollen curls on both sides of the idealised beautiful face shows that both works were influenced by the same original. The frieze relief of the Medusa in the temple of Apollo at Didyma is another example for a typological comparison⁶¹. But whilst the Didyma example rather reflects death and fear/pain, the Thyateira relief has a more calm and heroic facial expression.

As the Thyateiran Medusa reflects pathos through its vivid and dynamic hair-style and its smooth and impressive facial expression, it is clear that it was influenced by the deified portraits of Alexander the Great produced in the 2nd century BC⁶². Long hair is usually seen in the posthumous portraits of Alexander the Great and the stylistic development of these portraits can be traced in Roman copies⁶³. A group of terracotta Medusa heads from Naukratis dated to the Ptolemaic period also exhibit links to the typology of Alexander the Great and therefore offers comparisons for the Thyateiran Medusa⁶⁴. These heads also reflect the idealised Medusa type and their hair styles and facial characteristics resemble those copies of Alexander the Great in the Louvre, Capitoline and Boston museums⁶⁵.

The Thyateiran Medusa is stylistically comparable with certain works of the Hadrianic and Antonine periods. The long and smooth curls of the Medusa head are similar to the hair of a bust from the Louvre dated to the Hadrianic period and to that of a statue from Kyrene⁶⁶. The carving and the impression of the eyes, as well as the heroic facial impression which is in harmony with the position of the head can also be observed in the head of Hadrian found near the ‘Canopus’

the Archaic Period, Krauskope- Paoletti 1988; 165-167, Fig. 35-45; Grotesque gorgon depictions are widespread on vases in this period. Belson 1980, 376-377. Six copies of the same type are known. Furtwängler 1893, 325-332; Harrison 1977, 137-140.; Belson 1980, 373 n. 6; Krauskope- Paoletti 1988, 302-303, catalog 182-193. The original has been dated by various scholars from the 5th to the end of the 4th century BC. Belson dates the original to the Hellenistic age according to the aegis which Antiochos IV. dedicated at the Athenian Acropolis: Currie 2011, 174.

⁶⁰ Pryce – Smith 1892, Sculpture 1267; Rohde 1982, 55 Abb. 37.

⁶¹ Pülz 1984, 143-144, cat.no. M1, pl. 20.5.

⁶² For a similar comparison: Durukan – Durugönül 2009, 203.

⁶³ Durukan – Durugönül 2009, 204.

⁶⁴ Gardner 1888, 11, 21-27, pl. 16, 1-5.

⁶⁵ Bieber 1964, 70-72 pl. 45 figs. 90-91.

⁶⁶ Bieber 1964, 74 pl. 50 figs. 97-98; figs. 99-100. The thick curls falling down to the neck, the large eyes with the pupil looking upwards and the widely opened mouth with the impressive thick lips of the Thyateiran Medusa can be stylistically compared with a Men relief from Tarsus: Durukan – Durugönül 2009, 201-205, figs. 1-3.

at Hadrian's Villa⁶⁷. Two other idealised heads from the Hadrianic period that are monumental depict a Medusa and a Perseus head; both were found in the Hadrianic baths in Aphrodisias⁶⁸. The style of carving of the eyes, and the sorrowful impression contrasting with the plainness of the face can also be seen in the Thyateiran Medusa. The impressive facial expression of the Thyateiran Medusa resembles in general the idealised mythological figures of the Hadrianic and early Antonine periods. In this case the stylistic features of the Thyateiran Medusa indicate a date in the mid -2nd century AD.

It was common in the Roman period to idealise mythological figures. This process of idealisation results in resemblances between them: the thick lips, full cheeks, half open wet eyes, dispersed and smooth hair. Yet it causes problems in the dating and chronological sequence of the resulting sculptures. The reflection of this situation can be found in the works described here which were produced in the 2nd century AD but were influenced by the trends of the 5th and 4th centuries BC. The five works investigated here date to the Hadrianic and early Antonine periods, being eclectic and incorporating aspects of various styles in the same work. This period consequently is known as the 'Greek Renaissance' with its particular interest in ancient Greek culture with a serial production of models inspired by examples from the 5th and 4th centuries BC⁶⁹. These five pieces, and in particular the Medusa head, reproduce elements of the style of these centuries combined with elements of the baroque style appearing in the 2nd century BC. So they carry common characteristics with the works of the retrospective period which were copied from the 5th and 4th centuries BC until the 2nd century BC⁷⁰.

The stylistic characteristics of the Philadelphian triple and double Herms clearly indicate that they were produced in the same workshop. They are carved from the same marble and have approximately the same dimensions. The unfinished Philadelphian Satyr is the best proof for sculptural production in the city. The quality of the production in Philadelphia and in Thyateira is particularly observable in the figures that follow the 'Greek Renaissance' of the Hadrianic period. Furthermore it has been possible to see that works produced in both cities were of a quality to equal and rival the sculptural workshop productions of Sardis, Tralleis and Ephesos.

This is not particularly surprising as Philadelphia and Thyateira are both important cities of the Lydian region⁷¹. In the 2nd and 3rd centuries AD the importance

⁶⁷ Hannestad 1993, 65 fig. 5.

⁶⁸ Erim 1986, 20.39.43.

⁶⁹ Durukan – Durugönül 2009, 204.

⁷⁰ Pollitt 1990, 164-166; Durukan – Durugönül 2009, 205.

⁷¹ For Lydian Geography and Environment Herodotos I 80; Strabo XIII 626; Şahin 1998, 19; Roosevelt 2009, 33-44; Rojas 2010, 127 n. 602-603. The support of the Flavian emperors can be traced in the

of Philadelphia increased so much that it had the second temple dedicated to the emperor in the region after that of Sardis⁷². Thyateira⁷³ enjoyed the favour of the emperors Tiberius and Hadrian and became the centre of *conventus* in the 3rd century AD during the reign of Caracalla⁷⁴. Another important city of Lydia was Sardis⁷⁵ and during the Roman period it became the *conventus* centre of the province of Asia⁷⁶. Philadelphia, Thyateira and Sardis became the socio-economically most developed cities of Lydia. In such cities in which the interest of the Roman empire was obvious, the richness and glory was best reflected by the production of sculptural works. Philadelphia and Thyateira were able to rival such metropoleis as Sardis, Ephesos and Tralleis in the production of artistic culture.

Philadelphian and Thyateiran statue production followed the trend of statues with widely known Roman iconographies and typologies which reflect Greek originals yet also revived Hellenistic models.

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⁷² Burrell 2004, 126-129; Burrell 2005, 237.

⁷³ Strabo XIII, 625; Sevin 2001, 183.

⁷⁴ Thyateira was founded by Seleukos I. in 281 BC and is the oldest military Anatolian colony of the Macedonians: Mitchell 1993, 180; Magie 1950, 123; Şahin 1998, 60; Sevin 2001, 183; Akdeniz 2013, 429; Dinç 2015, 17-19.

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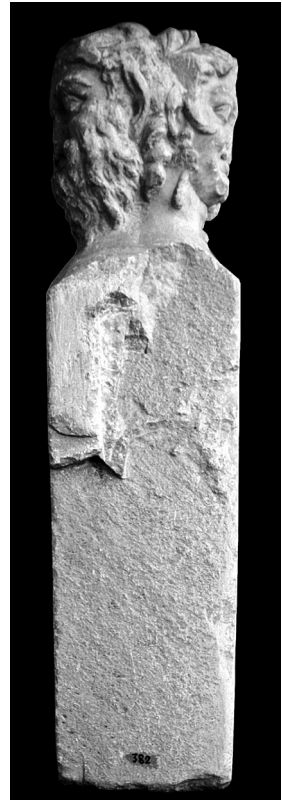
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a



b



c



d

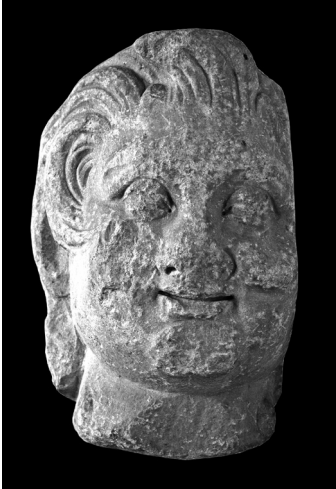


e



f

Fig. 1 a-f Triple Herm (Dionysos-Satyr-Silenus)



a



b

Fig. 2 a-b Satyr Herm



a



b

Fig. 3 a-b Eros Herm



a



b

Fig. 4 a-b Unfinished Satyr Herm



c



d

Fig. 5 a-b Medusa Head