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ROMAN AND EARLY BYZANTINE PORTRAIT  
SCULPTURE IN ASIA MINOR

*SUPPLEMENT I*

BY

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EPHESUS

1. HEAD OF A JULIO - CLAUDIAN, probably Germanicus.  
Plate I - II.

Selçuk, Museum.

Inv. No. 1480, Negs. E. R.

Found in 1964 in Ephesus, on the Arcadiane.

Fairly fine - grained white marble. H. 0.240 m., W. 0.190 m.

Broken off below chin. Part of nose, lips, rims of ears chipped off. Several chips in hair. Surface was finely rubbed, now roughened by weathering and encrusted in parts.

The head was turned to its right, and the right ear has been worked slightly less carefully than the left. Otherwise the workmanship is of equal quality at the back of the head as on the face.

The portrait shows a young man of perhaps 20 years of age. His hair is brushed from the crown forwards and down the neck in irregular tiers. The locks fall fairly deep onto the forehead. The tips form a small "fork" slightly to the right of the centre and a kind of "tongues" at the right corner of the forehead. The two centre locks are a little longer than the rest and rendered more prominently. Above

the centre there is an irregular cluster of locks curved in different directions. The hair is very long at the back, and from about the height of the ears all the locks are brushed towards the face so that a kind of parting exists at the neck. Along the temples the hairline is gently curved and merges with a sprouting beard that frames the cheeks and the chin, growing thinner towards the latter and spread a little on to the throat. The forehead is broad and the shape of the face slightly triangular. The nose was aquiline, the chin is very prominent. The eyes are comparatively narrow, their outer angles slightly pointing downwards. The eyebrows, which form prominent ridges, are raised by contrast, and there are considerable flesh folds between them and the thin upper lids. The mouth is small and the curved lips are firmly pressed together.

There can be little doubt that the subject represents a member of the Julio - Claudian family. In particular, the family likeness to Tiberius and Drusus seems obvious, especially in the shape of the nose and the prominent chin. On the other hand, it seems equally obvious that the new Ephesus head portrays neither of these two. One of the most personal characteristics of the physiognomy of the Ephesian portrait seems to be the shape of the eyebrows which does not occur on any authenticated portrait of Tiberius nor on his coins and seems to be equally absent from the portraits that have been connected with Drusus. There is, however, one group of Julio - Claudian portraits which show this feature along with a similar distribution of the front locks. As usual with the iconography of the members of the Julio - Claudian family, no agreement has been reached among scholars as to the identity of the person represented by these portraits. One of the portraits in question, in Copenhagen, Ny Carlsberg Glyptothek, has been called Germanicus by Vagn Poulsen in his most recent study of the head<sup>1</sup> in agreement with a previous identification by Curtius<sup>2</sup>. The Copenhagen head shares all characteristic features with the Ephesian, except for the fact that it is beardless. Curtius based the series of portraits in which he grouped the Copenhagen head on a portrait from Gabii in the Louvre<sup>3</sup>. This is also beardless, but again shares important features with the Ephesian head, espe-

<sup>1</sup> V. Poulsen, *Catalogue*, No. 52.

<sup>2</sup> L. Curtius, *Mitteilungen* I, 1948, p. 87, No. VII F.

<sup>3</sup> West I, Pl. XLV, 190; see L. Curtius, *l. c.*, esp. pp. 86 ff.

cially the eyebrows and the arrangement of the front locks. A comparison of these locks with those of the Ephesus head shows that the carver of the latter repeated the characteristics more mechanically and rendered the locks altogether harder.

A beard like the one seen in the Ephesian portrait appears on several heads of Julio - Claudians of not quite certain identity. It occurs, for instance, on another head in Copenhagen, also called Germanicus by Vagn Poulsen<sup>4</sup>, which shares other characteristics with the present head, but the Copenhagen beard is thinner, only scratched in like the portion of the beard below the chin of the Ephesus head. A portrait in Corinth<sup>5</sup> named variously Tiberius<sup>6</sup>, Nero, son of Germanicus<sup>7</sup>, or Caligula<sup>8</sup>, shows a beard very similar to the Ephesus one. The head is comparable also in other respects, for instance the forms of the eyebrows and the chin are similar and that of the nose might have been. But the arrangement of the front locks is not the same<sup>9</sup>.

A comparison with the coin portraits<sup>10</sup> of Germanicus makes it not impossible to consider the Ephesus head as a likeness of that prince. We notice all the characteristic features of the latter on these coins: The form of the forehead, the nose and the chin, the raised eyebrows, and even the way the hair is brushed forward from the nape of the neck are alike.

A beard on Julio - Claudian portraits is usually explained as a mourner's beard. Since Germanicus was born in 23 B. C. and in the Ephesus portrait does not appear to be much older or younger than 20 it is difficult to see for whom he could have been in mourning about that time. On the other hand, the beard of the Corinth head, mentioned above, has been interpreted formerly as the *barbula*<sup>11</sup>, a short

<sup>4</sup> *Catalogue*, No. 50.

<sup>5</sup> F. P. Johnson, *Corinth IX*, 1931, pp. 76 f., figs on p. 77; see also the following notes.

<sup>6</sup> E. H. Swift, *A. J. A.* 25, 1921, p. 263.

<sup>7</sup> F. P. Johnson, *A. J. A.* 30, 1926, pp. 158 ff; *id. Corinth*, see above, note 5.

<sup>8</sup> L. Curtius, *Mitteilungen I*, 1948, pp. 91 f.

<sup>9</sup> The "fork" is precisely in the centre, and the "tongues" are not so far to the right. A head in the Louvre, *A. J. A.* 30, 1926, p. 166, fig. 6, also has a similar beard but seems to be different in other respects.

<sup>10</sup> R. Biancho Bandinelli, *R. M.* 47, 1932, pp. 153 ff., esp. 158, 159, 164, Pls. 35, 36.

<sup>11</sup> By F. Studniczka, see F. P. Johnson, *A. J. A.* 30, 1926, p. 167.



beard that could be worn by young men either just before they reached the age of 20 or again afterwards between 20 and 40<sup>12</sup>.

In conclusion, the new Ephesian prince seems to be related to the portraits in Copenhagen and in the Louvre from Gabii and even to represent the same person as these<sup>13</sup>. Since the coin portraits present no obstacle, we propose a tentative identification with Germanicus, but we wish to emphasize that in spite of the detailed studies of many eminent scholars, Julio - Claudian iconography still presents so many unsolved problems that —not being specialists in this field— we hesitate to express a more definite opinion.

<sup>12</sup> A coin portrait of Germanicus from Caesarea, *R. M.* 47, 1932, Pl. 35, 5 (see above note 10) shows him with a beard, but as an older person (the coin dates perhaps from A. D. 18): the beard is much fuller, consisting of tight curls and, there is a moustache.

<sup>13</sup> The other portraits of Curtius' series VII (see above note 2) do not seem to resemble the present portrait very closely — except for the general Julio - Claudian family likeness. All portraits compared above have larger and rounder eyes than the Ephesus one.

## APHRODISIAS

2. HEAD OF A BOY, Julio - Claudian.

Plate III.

Geyre, Depot.

Inv. no. 63 - 600. Neg. no. E. R. A. I, 58/59.

Found re - used in the ceiling of the southern underground galleries of the Baths of Hadrian.

Coarse - grained white marble.

H. 0.27 m., W 0.19 m., H. from chin to crown, 0.20 m.

Broken off at neck. Nose, rims of ears chipped off. Features somewhat blurred by weathering. Where visible, original surface appears to have been highly polished. Traces of discoloration on neck.

The head is that of a youth in his teens, wearing his hair in thick locks brushed forward and falling fairly deeply over the neck. The tips of the hair framing the forehead form a shallow arch. A tongue is noticeable above the right eye. Two short locks jut out in front of either ear. The hair in the back is less carefully worked than that at the front. The forehead is fairly low. The narrow eyes are wide - set and show thick upper lids. Pupils and irises have not been plastically

rendered. There is a slight drooping line at the corners of the mouth. The cheeks are smooth and show little modelling.

The Julio - Claudian date of this portrait is apparent. Close parallels for some of its details can be found in the head of the boy on the sarcophagus lid in the Museo Nazionale in Rome which B. M. Felletti Maj dated convincingly in the reign of Nero<sup>1</sup>. The loose locks in an arch - like frame about the face, the lips (though slightly less "boudeur" in their expression) of the Rome head are reminiscent of the present portrait.

<sup>1</sup> B. M. Felletti Maj, *Museo Nazionale Romano. I ritratti*, no. 121, pp. 71-2.

3. HEAD OF A MAN, period of Claudius.

Plate IV.

Geyre, Depot.

Inv. no. 64 - 413. Neg. No. E. R. A. I, 47/48.

Found in one of the eastern back chambers that once supported the *summa cavea* of the Odeon.

Medium - grained white marble.

H. 0.385 m.; W. 0.215 m., from chin to crown, 0.270 m.

Head broken at neck. Chin, surviving part of nose with joining piece of left cheek broken off and re - attached. Missing : mouth, with wedge - shaped piece of right cheek, and bridge of nose. Greater part of nose chipped off. Forehead and right eye also badly chipped, rims of ears damaged. Minor chips on various parts of head. Surface finely rubbed, incrustated in parts. Right cheek and portion of neck blackened by fire.

The man is of mature years. His hair is thick, full - locked, and arranged in tiers in front and in the back. The locks are brushed forward over the forehead and slightly curved alongside the temples with one lock jutting out in front of the ears. The hair is very long at the nape of the neck. The forehead is marked by horizontal lines and bulges out beneath these. The eyes are fairly narrow with thin, clearly defined upper lids. There is a flesh fold between the latter and the eyebrows. The eyes are left unmarked. The cheeks are full and smooth; the chin is protruding. The head is noticeably turned towards the left, and the neck muscles are partly twisted by this motion.

The possibility of this head belonging to a full-length imperial portrait is strongly suggested by the fragments of a body found in the vicinity of the head and finished in the same manner. These fragments belonged to a heroic nude figure with a chlamys thrown over the left shoulder. Since its limbs have the same proportions as the head, it could well be connected with it<sup>1</sup>. The most likely candidate for this portrait, if it is truly an emperor, would be Claudius himself. Even though its fragmentary condition prevents positive identification, the head still belongs to the reign of Claudius, as comparisons with Claudian portraits such as those in Copenhagen, for instance, strongly suggest<sup>2</sup>.

<sup>1</sup> The fragments include two legs, a left foot with part of its plinth, part of left arm (?) at shoulder with pieces of chlamys - folds cascading along the left side (?).

<sup>2</sup> See nos. 57-60 in Vagn Poulsen, *Les portraits romains*. Vol. 1, pp. 92-6; Pls. XCIV - CI. Also Meriwether Stuart, *The Portraiture of Claudius*, p. 74, nos. 27-28; pp. 43, 74, no. 26.

4. BUST OF A MAN, possibly Trajan.

Plate V - VI.

Geyre, Depot.

Inv. nos. 65 - 224 and 65 - 513. Neg. no. E. R. A. I, 76 - 78.

Head found in the Baths of Hadrian of Aphrodisias at the entrance of the access tunnel located under the steps of the eastern portico of the courtyard or palestra. Bust unearched in the central gallery of presumed calidarium.

Coarse-grained white marble.

H. Total 0.64 m.; chin to crown 0.25 m.; foot of bust 0.115 m.  
W. Bust 0.40 m.; head (at level of eyes) 0.20 m.

Head broken off below chin. Nose, rims of ears, chin, eyebrows chipped. Minor chips on hair. Surface finely rubbed but incrustated. Oxydation with traces of burning in parts of bust, also chips. Piece of right shoulder missing.

The bust is hollowed at the back and has a central support. It has a cylindrical foot with moulding at the top and bottom, and a hollow moulding in the centre. The bust is nude, with a short chlamys draped on the left shoulder; a sword belt is diagonally pulled from the lower left to the right shoulder. The bust includes the part of the chest just above the nipples.



The portrait is that of a man of mature years with a clean-shaven face and fairly long, wavy hair brushed forward on to the forehead and down to the nape of the neck. The locks on the crown of the head are arranged in a star-fish pattern. The tips of the locks framing the forehead form a fork above the right eye. The forehead, marked by two horizontal lines and a groove above the nose, bulges out on either side of it. The eyes are large, deep-set and have heavy lower lids and clear-cut upper ones. The eye-balls have been left smooth. There are flesh folds between the eyebrows and the upper lids, and crow's feet in the outer corners of the eyes. Slight swellings appear below the eyes.

The details of the face have been rendered with great realism. The cheek-bones are emphasized and the cheeks themselves rather hollow. Deep grooves lead from the nostrils towards the corners of the mouth and from the latter to the chin. The mouth is small with slightly protruding lips firmly pressed together. There is a slight double-chin below the prominent jaw. In general, the flesh appears somewhat flabby, and the curving lines are hard.

This is not the portrait of a private citizen, but that of a person of high rank, as the type of the bust — nude, with paludamentum and sword belt — shows. The form of the bust resembles closely that of Trajan in portraits that have, on the strength of his coinage, been connected with his decennalia<sup>1</sup>. The Aphrodisias bust is a little shorter than those, but it shares with the busts of Trajan even a small detail such as the upturned edge of the belt at its lower end. The hair style also resembles that of Trajan: for the arrangement of the tips of the locks above the forehead compare, for instance, the portrait in Vienna<sup>2</sup>; the way the hair is brushed around the ears occurs in a similar manner on a head in Turin<sup>3</sup>; and the star-fish pattern at the back of the head and also the arrangement of the back hair in tiers can be found similarly on a portrait in the Lateran Museum<sup>4</sup>. Even the details of the facial features are comparable to those of Trajan, especially to a portrait

<sup>1</sup> Cp., e. g., the bust in the Capitoline Museum, Galleria 30, Gross, *Bildnisse Trajans*, Pl. 15 b, and the busts in the Vatican Museum, Sala dei busti 282 and Braccio Nuovo 48, Gross, Pl. 19 a, b.

<sup>2</sup> Gross, Pl. 24.

<sup>3</sup> Gross, Pl. 22 b.

<sup>4</sup> Gross, Pl. 26.

in Oslo<sup>5</sup>: to be noted are the form of the eyes and the eyebrows; the crow's feet; the modelling of the cheeks and the area around the mouth; and even the shape of the mouth which is fuller than with most of the other portraits of Trajan. It seems possible, then, that the present bust is a portrait of the Emperor himself.

<sup>5</sup> Gross, Pl. 27 a.

5. STATUE OF CLAUDIA ANTONIA TATIANA, early third century.

Geyre, Depot.

Plate VII, 1; VIII.

Inv. no. 63 - 57 (Head), 64 - 292 (Face) and 64 - 426 (Body).  
Neg. no. E. R. A, I. 30; M. A. D., 1964, VIII. 1-7 and 1965, XIV.

Two portions of head found in the orchestra - pit of the Odeon of Aphrodisias (see Inan - Rosenbaum, no. 233, pp. 174 - 5, Pl. CXXXI 1 - 2); face found in a wall of one of the western back chambers once supporting the *summa cavea*. Body found fallen in the *porticus post scaenam* of the Odeon in front of its inscribed base (see below, p. 21, by Joyce Reynolds). Situated by the easternmost door of the communication between the *porticus* and the backstage corridor, as pendant to portrait statue of L. Ant. Cl. Dometinus Diogenes. (see no. 6, p. 10).

Coarse - grained white marble.

Body H. 2,06 m., W (at elbow) 0.925 m., H of plinth, 0.15 m.

The recently discovered portion of the head comprises the main part of the face and a wedge of the head to the left as well as a bit of hair to the right. The nose is broken off, the lips, left eye and all edges are chipped. The surface is largely worn and encrusted. Only the left eye is in a reasonable state of preservation : the pupil is drilled in the form of a large bean, while the iris is three - quarters of a circle. The upper lid is heavy, the cheeks are flat and show little modelling. The parting of the lips is indicated by a drill channel.

The head is broken at the neck but joins the body in a perfect fit. Body : both hands and wrists, carved separately, are missing. A dowel - hole in the right and an iron - pin in the left stumps are preserved. The tips of both big toes are chipped, the left front corner of the lyre - shaped plinth is broken off. Only the feet of a small figure (Eros?) to the right of Claudia Antonia are surviving. There are chips on some of the drapery folds. The surface was hard - polished but is now largely encrusted and discoloured especially in the lower parts.



Claudia Antonia Tatiana is shown wearing a richly pleated chiton with long buttoned sleeves and a himation of thicker material. The chiton is pulled tight over her breasts. The himation leaves the body uncovered from the waist up and the right arm free. At the back it is diagonally draped over the left shoulder and falls in thick, cascading folds down on the left side. The other end of the himation is twisted in a roll, pulled across the middle of the body and slung over the left forearm. In front, the himation reaches the knees; the chiton appears to be quite long as the edge of its hem curves over the plinth, particularly between the feet. The pleat-like folds of the chiton are also well delineated under the fabric of the mantle over the lower body of the figure.

The right arm of the statue is slightly bent and its forearm reaches forward. The left arm is raised at a right angle. The precise motion of the left forearm appears uncertain. Of the sandals, only a leaf-shaped thong and the strap between the big and second toes are visible.

The feet appearing to the right of Claudia Antonia Tatiana seem to belong to a child because of their small size and chubbiness. The figure could conceivably be an Eros. There are also some traces to its connexion to the larger figure along the lower drapery of Claudia Antonia's chiton.

The back of the figure is summarily treated. The plinth is lyre-shaped and moulded (except at the back), similar on the whole to the one of Dometinus Diogenes. It bears in front the signature of the sculptor: "ΑΛΕΞΑΝΔΡΟΣ ΖΗΝΩΝΟΣ ΕΠΙ[ΟΙΕΙ]". The plinth of a fragmentary seated male found in Lyttos (Crete)<sup>1</sup> and dated to the late Trajanic or early Hadrianic times, carries the signature: "ΖΗΝΩΝ ΑΛΕΞΑΝΔΡΟΥ ΑΦΡΟΔΙΖΕΥΣ ΕΠΟΙΕΙ"<sup>2</sup>. Bearing in mind the far-reaching activities of the Aphrodisian sculptors and their probable family traditions in developing their art, it is quite possible that the Alexandros who executed the portrait of Claudia Antonia Tatiana was a son of the author of the Lyttos statue or at

<sup>1</sup> Presumably still there.

<sup>2</sup> E. Löwy, *Inchriften griechischer Bildhauer*. Leipzig, 1885, no. 366, p. 259; M. Squarciapino, *La scuola di Afrodizia*, Rome, 1943, no. 9, pp. 13 and 27. In his transcription, Löwy shows Ἀφροδισεύς. The absence of the ethnic in the present signature is understandable since the statue was put up in Aphrodisias itself.

least a member of the same family<sup>3</sup>. The corpus of Aphrodisian artists is consequently enriched with another name<sup>4</sup>.

The description and stylistic remarks of Jale Inan on the two fragments of the head are equally valid for the new complete statue. The hair style à la Julia Domna points to a date in the reign of Septimius Severus<sup>5</sup>. Although the body of the statue is of a generally familiar type used for the female figures in Roman times, no exact parallel to it can be traced.

<sup>3</sup> Among Aphrodisian signatures, the name Zenon occurs frequently. A Flavius Zenon is known from the group of statues and bases found in Rome on the Esquiline in 1885. Some of the fragments of this group are now in the Ny Carlsberg Glyptothek in Copenhagen. A satyr with the infant Dionysos and a Herakles are assigned to Fl. Zenon (F. Poulsen, *Katalog over Antike Skulpturer*, Copenhagen, 1940, pp. 359 ff., nos. 521 and 523). A Zenon, son of Attinas, signed a seated male statue now in the Museo Nazionale in Rome (formerly in the Ludovisi collection): R. Paribeni, *Le Terme di Diocleziano e il Museo Nazionale Romano*, Rome, 1954, no. 2541 (8641), pp. 90-1. Finally, the name of a Zenas, son of Alexandros, appears on the base of a male bust of Trajanic or Hadrianic date in the Sala del Fauno of the Capitoline Museum (Stuart Jones: *A Catalogue of the Ancient Sculptures in the Municipal Collections. The Sculptures of the Museo Capitolino*, Oxford, 1912, no. 66, p. 245. For details on the discovery of the Esquiline group, see *Bolletino Comunale*, 1886, pp. 297-8, pp. 234-6 and pp. 316-324, Pls XI and XII.)

<sup>4</sup> E. Löwy, *op. cit.* and M. M. Squarciapino, *op. cit.* pp. 11-18.

<sup>5</sup> Inan - Rosenbaum, p. 175.

A silver medallion in Berlin shows Julia Domna with a coiffure essentially similar to that of Claudia Antonia Tatiana. (V. Scrinari in *Boll. Com. LXXV*, 1953, p. 122, fig. 6).

6. STATUE OF L. ANT. CL. DOMETINUS DIOGENES, early third century.

Plate VII, 2, IX - X.

Geyre, Depot.

Inv. no. 64 - 222 (Head) and 64 - 221 (Body). Neg. no. E. R. A I, 31 - 34; M. A. D. 1964. VII, 6 - 12 and 1965, XIV.

Found fallen in the *porticus post scaenam* in the Odeon of Aphrodisias, in front of its inscribed base (see below, p. 23, by Joyce Reynolds,) situated by the westernmost door communicating with the backstage corridor, as pendant to Claudia Antonia Tatiana (see no. 5, p. 8).



Coarse - grained white marble.

Head : H. 0.465 m.; from chin to lower part of headdress, 0.29 m.; headdress 0.135 m., W. 0.29 m. Body: H. 2.10 m., W. at elbow, 0.74 m.; H. and D. of plinth, 0.16 m. and 0.40 m.

Head broken off at neck fits the body perfectly. Missing : right hand, thumb, index and middle fingers of left hand, probably including scroll held in that hand. Tip of left big toe broken, right big toe chipped. Front part of plinth chipped. Surface encrusted and discoloured to a brownish shade in parts. Head : tip and part of nose broken. Piece sliced off throat. Tips of front and side locks, all heads of busts on headdress, broken off. Drapery of body and flesh parts hard - polished. Headdress rasp - finished.

L. Ant. Cl. Dometinus Diogenes is shown draped in a tunic and a himation. A bundle of scrolls is placed as a support alongside his left foot. The pose and the drapery arrangement correspond to the familiar himation type. The weight of the body rests chiefly on the right foot. The sandals consist of a closed heel with a strap over the base of the toes; a thong connects the back of the sandal to the strap, ending in a three - pronged shape and is tied at the ankle with the back of the sandal. The plinth is lyre - shaped and moulded in front and at the sides. The back of the body is flattish and summarily treated.

The hair, the beard and the moustache of L. Ant. Cl. Dometinus Diogenes are long, full and curly. The drill has been freely used for their execution : the locks over the forehead and on the sides are deeply undercut so as to be almost set apart from the head. The front locks fall abundantly over the brow. The eyebrows form flat, shallow arches with the individual hairs incised. The eyes have heavy lids, their pupils being indicated by two drill holes to either side of a narrow ridge representing the highlight. The irises are incised almost as full circles. There is a flesh fold between the upper lids and the eyebrows. The nose is slightly aquiline; the cheeks are rather flat. The modelling between the eyes is delicate and fine. There are no indications of wrinkles and folds over the entire face. The beginnings of the tufts of the beard are incised on the surface of the skin. The moustache is parted in the middle, revealing some of the flesh of the upper lip, and curling at its extremity, merges with the beard. The mouth is smallish with lips slightly parted. A horizontal tuft of beard



appears under the lower lip, while thin side - burns are visible on the sides of the face. The ears are delicately modelled. The top of the head is coarsely carved and the hair encircled by the diadem summarily executed. The headdress of Diogenes is an elaborate piece : it consists of a rolled diadem, a hollow fillet with taeniae in the back decorated with a scroll and a tendril - like motif and surmounted by a crescent adorned with eleven busts in relief. The busts are separated into two groups : one of four to the left and another of six to the right with the bust of Aphrodite of Aphrodisias in the approximate center. The bust of Aphrodite is shown in the usual manner, i. e. down to the first portion of her ependytes. Of her headdress, only parts of the side veils have survived. Her two outstretched arms are missing. The necklace and crescent pendant of her jewelry are clearly recognizable over her breast. To the left of Aphrodite is a cuirassed bust with a Medusa head on the breast - plate and a paludamentum flung over his left shoulder. The surviving traces of this head suggest that the person was bearded. A female bust, to his left, is draped in a chiton and himation with one end tucked in between her breasts. Traces on the head seem to point to a hairstyle with locks covering the ears. The last two busts to the left are smaller in scale : one of them wears a toga with a stiff *contabulatio*, the other a cuirass without decoration. To the right of Aphrodite, a male bust draped in a tunic and *chlamys* fastened on his right shoulder, is followed by a female (?) bust draped in a garment apparently fastened with a clasp on her left shoulder. The last four busts diminish in size towards the back of the diadem : the first, and largest, is again a cuirassed bust with a paludamentum over the left shoulder and a strap over the right. Then follow busts of a male, a female and a male (?) figure, simply draped. This type of crown has been generally associated with priests of the Imperial cult. However, it requires careful re - examination and re - evaluation in the light of the new evidence from the Aphrodisias excavations<sup>1</sup>. Indeed, the fact that the crown of Diogenes as well as

<sup>1</sup> Two other heads, possibly a third (see no. 7, pp. 14 f.) and a fragment of one, all of them showing bust - adorned crowns were recently found at Aphrodisias : Inan - Rosenbaum, no. 228, pp. 171-2, Pl. CXXVI, 1-2; no. 239, pp. 177-8, Pl. CXXXII, 1-2, and no. 341, p. 179, Pl. CXXXIII, 3-4). Other portrait heads with similar diadems include several fragments from Ephesus (where an actual headdress of bronze with four free-standing busts was found), as well as Cyzicus, Sardis, Pom-

that of the late Flavian priest from Aphrodisias<sup>2</sup> have in their center the bust of Aphrodite suggests that an exclusive association of these headdresses with the cult of the emperor is not strictly accurate. In the present head, the identity of the four busts to the left of Aphrodite can be tentatively but plausibly conjectured: Septimius Severus, Julia Domna, and the two boys, Geta and Caracalla<sup>3</sup>.

The portrait statue of Diogenes is a significant creation not only of the School of Aphrodisias, but of Roman portrait sculpture in general. Its great refinement of details, including those not readily visible to the onlooker, and its skilful workmanship enhance its unusual characteristics and its striking appearance. Though a trace of late Antonine flavour lingers, in its appearance, Diogenes' portrait is predominantly reminiscent of some of Septimius Severus', such as the one in the British Museum or those in the Capitoline Museum<sup>4</sup>. The hair of Diogenes is more luxuriant and his beard trimmed in a more semi-circular fashion than is customary with Septimius; but the heavy drillwork which gives a pictorial effect to both with sharp black and white contrasts, is quite similar. As to the body of Diogenes, its careful workmanship parallels other himation - type statues dated at the end of the second century, such as the Cyrene ones<sup>5</sup>.

peiopolis and Cadi. For a general discussion of the Ephesus group, see G. F. Hill, *OeJh*, 11, 1899, pp. 245 ff. E. Rosenbaum, *Cyrenaican Portrait Sculpture*, no. 23, pp. 46-8, Pls. XIX; XXVI, 3, briefly discussed the British Museum Nerva from Cyrene (A. H. Smith, *Catalogue*, 11, p. 232, no. 1404) which wears a similar crown. See also Inan - Rosenbaum, no. 143, note 2, for a brief discussion and listing of these crowns. An extensive and detailed analysis of these and other relevant specimens is currently being undertaken by the author.

<sup>2</sup> Inan - Rosenbaum, no. 228, pp. 171-2, pl. CXXVI, 1-2.

<sup>3</sup> Fuller discussion of these and other busts on "Imperial" crowns will be attempted in an overall re-evaluation of the significance of these headdresses.

<sup>4</sup> R. P. Hinks, *Greek and Roman Portrait Sculpture*, p. 32, Pl. 44a. The head of Septimius in the British Museum does not belong to the body to which it was fitted. Stuart Jones, *The Sculptures of the Museo Capitolino*, col. 23, pp. 140-9, Pl. 36; Imp. 51, p. 203, Pl. 147. Another candidate, though worn and weathered in its details, is the relief - bust of Septimius found in Karacasu, but surely originating in Aphrodisias. Inan - Rosenbaum, no. 58, p. 84, Pl. XXXVII, 2-4; G. Jacopi, *Monumenti antichi*, 38, 1939, cols. 227 f., Pl. 41.

<sup>5</sup> E. Rosenbaum. *Cyrenaican Portrait Sculpture*, pp. 80-3.



## 7. HEAD OF A WOMAN, second quarter of the third century.

Plate XI.

Geyre, Depot.

Inv. no. 64 - 509. Neg. no. E. R. A I, 50, 52.

Stray find from the wall of a village house in Geyre.

Coarse - grained white marble.

H. 0.36 m.; W. 0.28 m.

Head broken under chin. All details of face blurred, deliberately roughened by some tool in secondary usage, possibly as a building material. Edges of diadem badly chipped. Large piece of diadem also broken off from the center. Where preserved, surface shows polish in flesh parts while diadem is smooth.

The head portrays a mature woman wearing a crescent - shaped diadem over a rolled fillet. On the crown of the head behind the diadem, a sunken, almost square area is noticeable. In its center a large square dowel - hole (ca. 0.055 m. deep) was cut. The surface is roughened and was intended for the attachment of a separately carved piece of the crown (?), possibly a high projecting ornament surmounting the diadem<sup>1</sup>. The lady wears her hair parted in the middle and brushed in rather stiff waves away from the forehead and onto the back, leaving the ears entirely uncovered. At the nape of the neck, the hair is gathered in a flat, oval - shaped coil. The individual locks are indicated by thin strokes of the chisel. Part of the nose was carved separately and dowelled in : a portion of the pin is imbedded in the base of the nostrils. The forehead is low, the mouth small, full - lipped and tightly shut. The ears, elaborately carved, are the only surviving details that suggest a once quite delicate modelling. The head appears to have been turned slightly to the right.

If the poor condition of the surface hinders stylistic comparisons, the hair style of the lady points to a date in the third century, especially during the reigns of Elagabalus and Alexander Severus, i. e. 218 to 235 A. D. The diadem suggests that the woman might have been

<sup>1</sup> It is quite possible that the diadem was adorned with busts. Indeed, the traces of the indented breaks on the top of the crescent could well be the remnants of such appendages.



a member of the Imperial family, Julia Soaemias, Julia Maesa, or Julia Mamaea. The mutilated state of the head makes precise identification impossible. Nevertheless, the closest parallels to the hairdo can be found among the portraits on coins of Julia Soaemias and Julia Maesa<sup>2</sup>.

<sup>2</sup> B. M. Felletti Maj *Iconografia romana imperiale*, 11, pp. 103 ff., Pl. V, 15, VI and VII. For a numismatic study of the ladies of the Severan court, see V. Scrinari, "Le donne dei Severi nella monetazione dell' epoca", *Bull. Com.*, LXXV, 1953, pp. 117-35, especially figs. 12, 14 and 16 showing the enlarged portraits of Julia Soaemias, Julia Maesa and Julia Mamaea respectively.

8. FRAGMENT OF THE PORTRAIT OF A MAN, about the middle of the third century.

Plate XII.

Geyre, Depot.

Inv. no. 63 - 529. Neg. no. E. R. A I. 57.

Found in the orchestra pit of the Odeon of Aphrodisias.

Coarse - grained white marble.

Preserved H. 0.17 m., W. 0.16 m.

Diagonally broken slice of head, including piece of right side of neck, lower part of right ear, entire right cheek and eye, left cheek from below eye, the greater part of mouth and the base of nose. Missing part of nose was carved separately and dowelled in, with metal pin still surviving. Chips on right cheek, moustache, lips and beard. Surface slightly polished, incrustated and discoloured in places.

The hair of the man visible at the neck appears to have been fairly long. The surviving portions of the beard show that it was indicated by incisions scratched on the surface of the skin, growing fuller towards the ends. The drill appears to have been used here. The fairly thick moustache joins the beard. The eye, almost circular, has heavy lids with pronounced tear - ducts. The pupil has been drilled in immediately below the upper lid, and the iris is incised as three - fourths of a circle. The glance appears to be upwards, towards the right. Crow's feet are indicated at the corner of the eye. The modelling of the cheeks is strong. The differentiation of planes is indeed effected by modelling and not by lines or grooves. A slightly sagging part of

the flesh is evident under the eye. A hollow area at the side of the mouth is also noticeable.

The fragment, despite its smallness, reveals quality in its workmanship. Its size however, renders its chronological evaluation difficult. The treatment of the hair and beard as well as its overall appearance point to a date in the time of Gallienus or shortly thereafter. Parallels can be found in a portrait in the Antalya Museum<sup>1</sup>, another one in the Lateran<sup>2</sup> and some Kosmetai portraits<sup>3</sup>. The treatment of the pupil, the modelling of the cheek and the growth of the beard are especially paralleled in the Antalya head which is dated in the 270's by J. Inan. The execution of the Aphrodisias fragment is, however, superior. A certain intensity of expression is also reminiscent of two Agora portraits of ca. 245 - 255 and Gallienic times<sup>4</sup>.

<sup>1</sup> J. Inan, *Antalya bölgesi Roma Devri portreleri*, Ankara, 1965, no. 22, Pl. XXIII, pp. 77-8. Inan-Rosenbaum, no. 303, pp. 216-7. Pl. CLXXI, 1-2.

<sup>2</sup> A Giuliano (*Catalogo dei ritratti romani del Museo Profano Lateranense*, Città del Vaticano, 1957, no. 93, Pl. 54) dates this head to Gallienic times. H. v. Heintze (*Gnomon*, 32, 1960, p. 159) favours a post-Gallienic date.

<sup>3</sup> H. v. Heintze (*op. cit.*, p. 159) compares the Lateran head to two Kosmetai portraits: H. P. L'Orange, *Studien zur Geschichte des spätantiken Portraits*, Oslo, 1933, no. 11, figs. 26-7, and no. 12, figs. 25 and 29.

<sup>4</sup> E. B. Harrison, *The Athenian Agora*. Vol. 1 *Portrait Sculpture*, Princeton, 1953, no. 44. (Inv. S. 580), Pl. 30 and 49 (Inv. S. 659), Pl. 31.

#### 9. HEAD OF A WOMAN, Second half of the fourth century.

Plate XIII - XIV.

Geyre, Depot.

Inv. no. 63 - 533, Neg. no. E. R. A I, 35, 36 and 37.

Found near north-east city - wall, in a Byzantine quarter of area referred to as "Water Channel III."

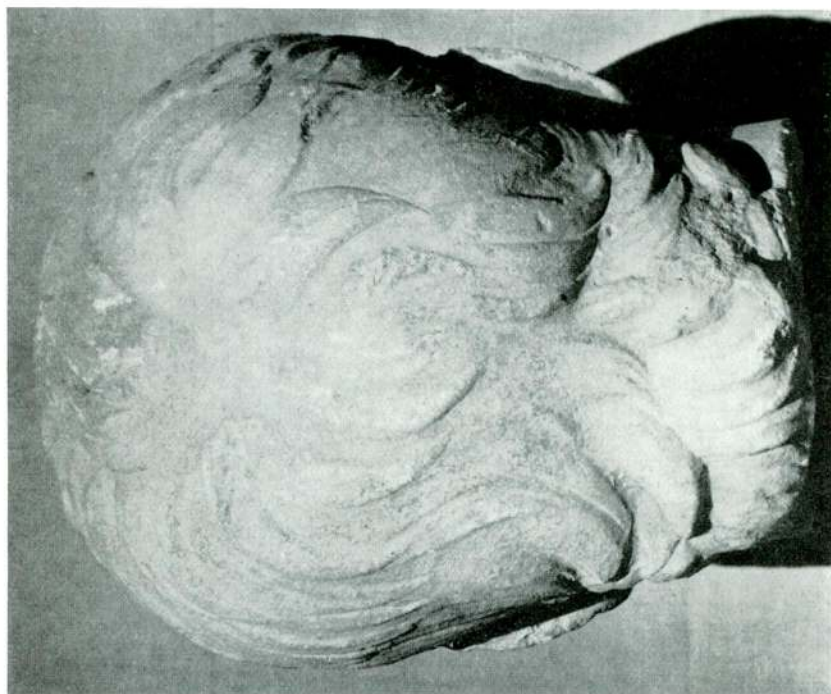
Medium to coarse - grained white marble.

H. 0.295 m., W. 0.20 m., from chin to crown, 0.215 m.

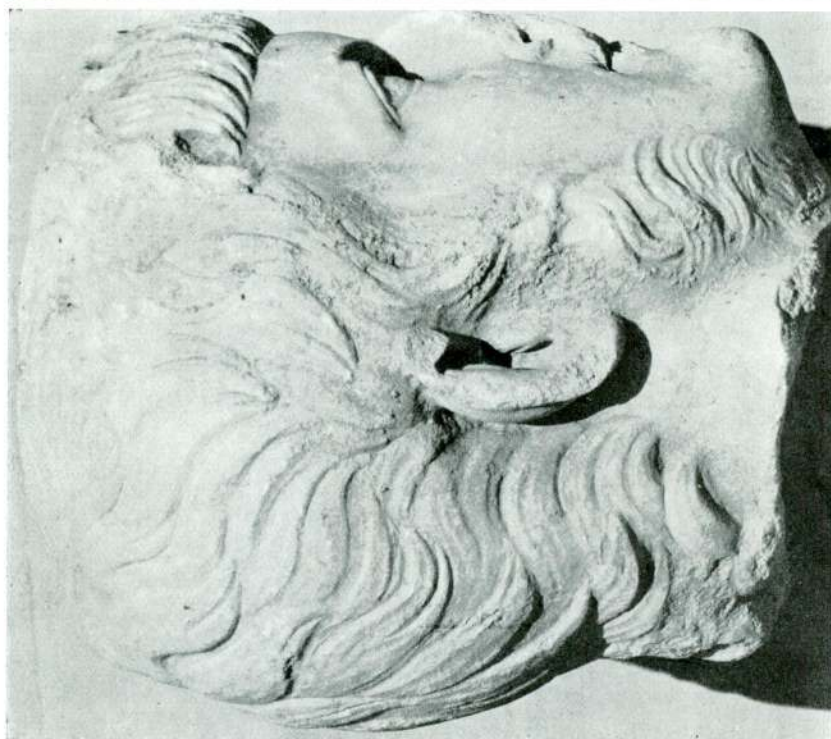
Broken at neck. Nose missing. Chips on various parts of face and hair and around break. Incrustation and discoloration noticeable particularly on right part of face and head. Flesh parts finely rubbed. Vertical hole in center of crown, possibly to attach an ornament.







2



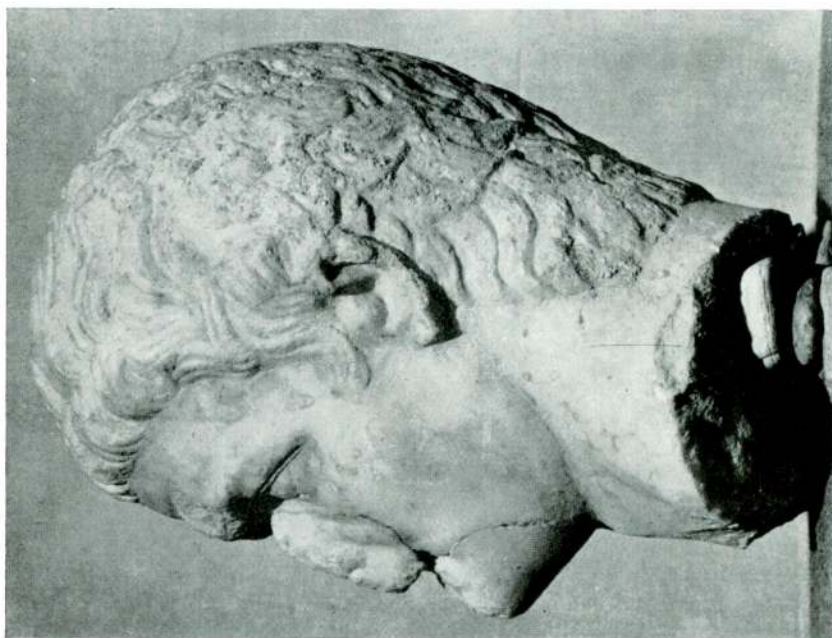
1



2



1



2



1







2



1



1



2

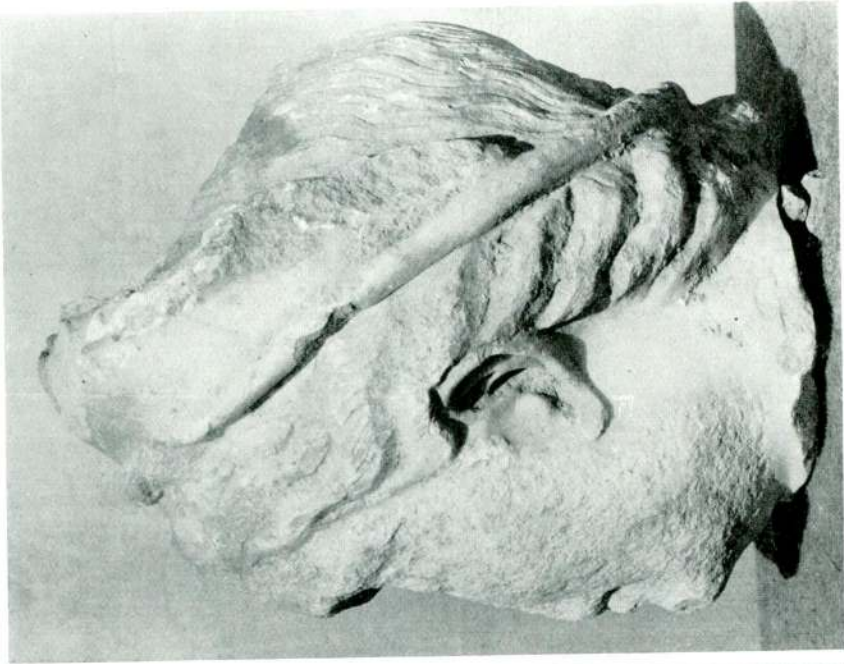












2



1



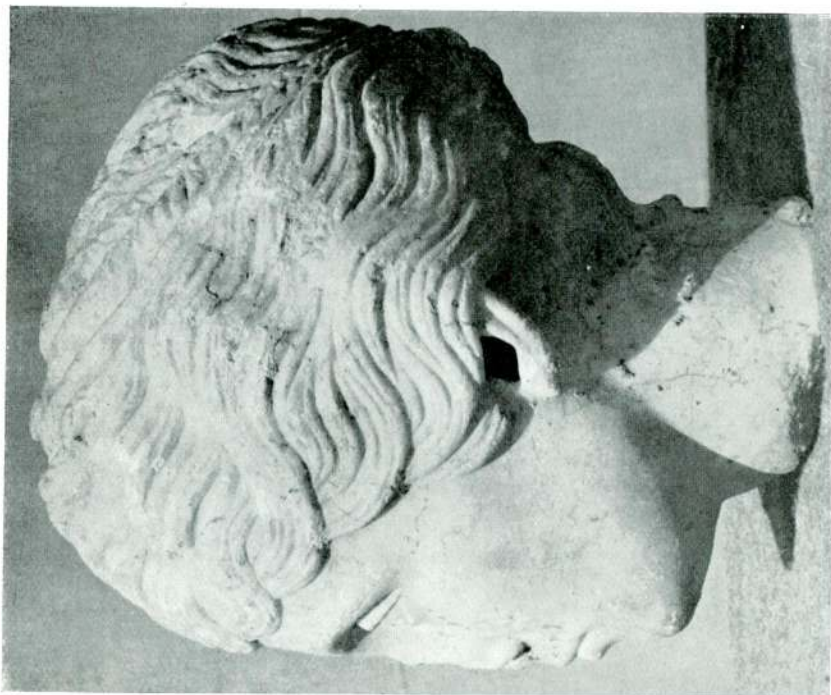
I



2













The subject is a youngish woman. Her hair is parted in the middle, brushed back and to the sides in gentle waves covering the ears in part. The waves framing the forehead and face are shown overlapping and crossing one another almost like a guilloche pattern. The hair is pulled to the back and presumably twisted into two strands or braids that are taken up and joined across the crown in the center. Below, the hair is simply brushed, while on the crown it is indicated in plain waves from the central parting, moving sideways and back on to the neck, passing under the knotted portion. Some wisps of curls are shown hanging on the nape of the neck. A rolled fillet or diadem separates the braids from the front waves and terminates in twisted snake heads. The forehead is smooth. The eyebrows are gently curved and indicated with incisions. The eyes have very heavy upper lids: the pupils are marked with almost circular drill-holes; the irises are incised as three quarters of a circle. The glance is slightly to the right and a little upwards. The skin is smooth and barely modelled. The mouth is small, the full lips are slightly parted. There are faint swellings below the eyes.

Some of the hairstyles of fourth century ladies, such as the present one, are based on Antonine coiffures. This has occasionally led to confusions and even controversy concerning their dates<sup>1</sup>. The front part of the hair of the present portrait is very similar, it is true, to the coiffures of Faustina the Younger or Lucilla<sup>2</sup>. But no Antonine hairdo shows a similar rendering at the back. This, however, does occur in a head from Nicomedia (now in Istanbul)<sup>3</sup> where the back

<sup>1</sup> R. Calza in *Bolletino d'Arte*. XXXV, ser. IV. 1950, pp. 210-7, discussed these and related problems concerning a fourth century female portrait statue from Ostia (perhaps Fausta) which she had originally dated to the second century because of the Antonine-looking coiffure. R. Calza, *Museo Ostiense*, 1947, n. 22, p. 8; R. Calza - De Chirico, *Not. di Scavi*, 1941, pp. 234 ff.

<sup>2</sup> Faustina the Younger: head in the Museo Capitolino, Imperatori 39 (M. Wegner, *Die Herrscherbildnisse in Antoninischer Zeit*, Pl. 34) Lucilla: head in Dresden (Skulpturensammlung 388) M. Wegner Pl. 47.

Another fourth century (but probably Constantinian) portrait with a second-century hairstyle is in the Art Institute of Chicago collection. C.C. Vermeule identified the young lady with Constantia (*The Art Institute of Chicago Quarterly*, 54.4, December 1961, pp. 6-10; M. Milkovich, *Roman Portraits*, 1961, p. 76, no. 34 and G. M. A. Hanfmann, *Roman Art*, 1964, p. 103, illus. p. 187, no. 98).

<sup>3</sup> Inan - Rosenbaum, no. 91, Pl. LVI, 3.

hair is shown in a very similar fashion. The comparatively soft waves framing the forehead occur on a head from Kırşehir (also in Istanbul)<sup>4</sup>, though they are not arranged in the same pattern. It seems virtually certain that the Aphrodisias head belongs to the fourth century: the almost total lack of modelling in the face, reminiscent of the portrait of Aelia Flacilla (?) in Copenhagen<sup>5</sup> points to the second half of the century rather than the Constantinian period.

<sup>4</sup> Inan - Rosenbaum. no. 295, Pl. CLVII, 3-4.

<sup>5</sup> F. Poulsen, *Ny Carlsberg Glyptotek Antike Skulpturer*, no. 773, pp. 522-3; recently illustrated by Vagn Poulsen, *Römische Bildwerke*, p. 90. Another fourth-century (ca. 320-40) head in Copenhagen (F. Poulsen, no. 552, pp. 379-81) was attached to an earlier Trajanic body. B. M. Felletti Maj in *Critica d'Arte*, VI, 1941, pp. 74-90 discusses this last specimen as well as other fourth-century female portraits. A head in Padua (Museo Civico) published in *J. d. I.*, 53, 1938, pp. 627-8 belongs to the same group and even bears some resemblance to ours.

## CYZICUS

10. HEAD OF A MAN, probably a tetrarchic ruler.

Plate XV - XVI.

Collection Mehmet Aytekin, Edincik (Erdek).

Said to have been found in the ruins of Cyzicus.

Coarse - grained white marble. H. 0.300 m., W. 210 m.

Broken below chin. All projecting parts of face broken off or badly damaged, including greater part of forehead and part of cheeks. Eyes and rims of ears chipped. Part of neck restored in plaster. Flesh parts highly polished.

The portrait is that of a fairly young beardless man wearing a laurel wreath. The top and the back of the head have been carved with the same care as the front. The head was turned to the right and slightly inclined. As we can still see from the better preserved left eye, the young man's glance was directed upwards. The large pupil is nearly circular and immediately below the upper lid, the iris forms three quarters of a circle. The inner corners of the eyes are indicated by large drill holes. The upper lids are rather heavy and cut into

the sharply incised lower lids. The wide - open eyes give the face a somewhat melancholy expression. The full face is without wrinkles. The small mouth is well shaped.

The massive skull is rather compact and its overall contours approach an egg shape. The hair forms a thick, sharply outlined cap in the surface of which the individual locks are rendered by short coarse strokes of the chisel. The side whiskers are treated in the same manner. The hair line is almost straight above the forehead and curved outward along the temples. The laurel wreath consists of two rows of fleshy leaves and has thick taeniae at the back.

The dimensions of the head and the laurel wreath make it very probable that the portrait is an imperial one, and the contours of the head and the style in general point to the tetrarchic period<sup>1</sup>. In particular we should compare with other portraits datable in the reign of the tetrarchs the cut and the rendering of the hair<sup>2</sup>; the form of the eyes<sup>3</sup>; and the indication of the corners of the mouth by small triangular depressions<sup>4</sup>. In spite of the badly damaged surface it is clearly recognizable that the present head had none of the schematized lines and wrinkles that appear on most tetrarchic portraits, even those of young men such as the Caesars of the porphyry group in Venice<sup>5</sup>. Perhaps the absence of these lines reflects a particular workshop tradition<sup>6</sup>.

The general shape and the details of the laurel wreath are compatible with a date in the tetrarchic period. On coin portraits of the time the wreath is usually placed further back on the head, but in some contemporary portraits in the round the wreath comes even

<sup>1</sup> Compare in general H. P. L'Orange, *Studien zur Geschichte des spätantiken Porträts*, Figs. 32 ff. Compare also the very stylized coin portraits L'Orange, Figs. 80 b, c, for the outline of the skull.

<sup>2</sup> Cp. e. g. L'Orange, Figs. 50-51.

<sup>3</sup> In the porphyry bust in Cairo, for instance (L'Orange Fig. 42), the intersection of the eyelids, the indication of the inner corners of the eyes, the high arch of the upper lids and the flatter one of the lower lids, are comparable. The shape of the pupils, however, is different.

<sup>4</sup> Cp. e. g. L'Orange, Figs. 38, 40, 41.

<sup>5</sup> L'Orange, Fig. 41.

<sup>6</sup> Cp. — only in this respect — the youthful heads of the double herms from Solin, L'Orange, Figs. 36-37.



further down towards the forehead than on the head from Cyzicus<sup>7</sup>. The absence of a beard is paralleled in several tetrarchic portraits, both of Augusti and of Caesars, and both in portraits on coins and in the round.

The date of the present portrait, then, seems to be fairly certain, It is difficult however to establish the identity of the sitter. The iconography of the various tetrarchic rulers is far from certain, and the coin portraits, which for other periods usually serve as the most reliable guide, are of little help for the identification of the tetrarchs, because they are, as a rule, too stylized to be considered as true likenesses. For this reason there are very few portraits in the round that have been identified with any degree of certainty as individual rulers of the time. Even in cases where general agreement about the identity of imperial portraits of the tetrarchy has been reached, we are confronted with different and sometimes conflicting types<sup>8</sup>.

Because of the youthful appearance of the Cyzicus head we feel at first inclined to consider it as the portrait of one of the Caesars. But some of the coin portraits of Maximianus Herculeus are equally youthful<sup>9</sup>. The hair line, the side whiskers, the full face, the small mouth, and the round chin are comparable with the present portrait. As a rule, however, Maximianus appears bearded on his coins and medals<sup>10</sup>. A cameo, identified as Maximianus, shows great physiognomical similarity to our head<sup>11</sup>. The high, broad forehead; the wide - open eyes with deep drill holes in the inner corners and the intersection of the lids at the outer corners; the large smooth cheek; and the round projecting chin may be compared. The treatment of the hair is different, and on the cameo, the forehead is marked by

<sup>7</sup> For example, on the porphyry group in the Vatican, L'Orange, Fig. 35, and on a statue in Leiden, J. W. Salomonson, 'Ein unbekanntes Tetrarchenporträt aus Nordafrika in Leiden', *Oudheidkundige Mededelingen* XLI 1960, pp. 5 ff., Pl. XXVII.

<sup>8</sup> See, for instance, the different types of portraits of Diocletian in G. M. A. Richter, *Catalogue of Greek and Roman Antiquities in the Dumbarton Oaks Collection*, Cambridge (Mass.) 1956, Pls. VI-VII.

<sup>9</sup> C. Vermeule, 'Maximianus Herculeus and the Cubist Style in the Late Roman Empire, 295 to 310', *Museum of Fine Arts, Boston, Bulletin* LX, No. 319, 1962, Fig. 3 b, below, first from left.

<sup>10</sup> J. J. Bernoulli, *Die Bildnisse der römischen Kaiser*, III, Pl. VII, 7-9.

<sup>11</sup> G. M. A. Richter, *l. c.*, Pl. VI, A-B.

two horizontal and two vertical lines. The portrait of Maximianus in the Venice porphyry group may also be compared with the Cyzicus head<sup>12</sup>. Both are beardless and have a rounded full face with arched eyebrows, a small mouth and a small round chin. Other portraits in the round that have been identified with Maximianus Hercules<sup>13</sup> have no similarity to the present head. As stated above, we have to consider the possibility of the same emperor portrayed in very different types<sup>14</sup> as can be seen on the coin portraits of the time<sup>15</sup>.

Thus, although absolute certainty cannot be reached, we think it at least possible that the head from Cyzicus is a portrait of Maximianus Hercules.

<sup>12</sup> Richter, *l. c.*, Pl. VII F.

<sup>13</sup> C. Vermeule, *l. c.*, Figs. 1-2; J. W. Salomonson, *l. c.*, Pl. XXVII-XXIX.

<sup>14</sup> As in the case of Diocletian, cp. above, note 8, Inan - Rosenbaum, *Portrait Sculpture in Asia Minor*, Pl. XXXIX, and L'Orange, Fig. 34, 35, 39.

<sup>15</sup> Cp. C. Vermeule, *l. c.* Fig. 3 a, No. 4, and Fig. 3 b, Nos. 3, 4.

THE INSCRIBED BASES OF  
NOS. 5 AND 6  
BY JOYCE REYNOLDS

No. 5.

ἡ βουλή καὶ

ὁ δῆμος

Κλαυδίαν

Ἀντωνίαν

5.

Τατιανήν

τὴν κρατίσ

τὴν ἐκ προ

γόνων εὐ

εργέτιν ἅ

10.

νεψιὰν Κλ(αυδίων)

Διογένους

καὶ Ἀττάλου

συνκλητι

vac. κῶν

15. ἐπιμεληθέν  
 τος Τι(βερίου) Κλ(αυδίου) Καπε  
 τωλεινοῦ

L. 5, NHN in ligature; ll. 6, 7, HN in ligature; l. 10 stops in the form of small circles before and after the abbreviation.

*Translation :*

The council and the people (sc. honour) Claudia Antonia Tatiana, their benefactress, daughter of a family of benefactors, cousin of the Roman Senators Claudius Diogenes and Claudius Attalus. The decree was executed under the supervision of Ti. Claudius Capitolinus.

*Provisional Comment :*

For Claudia Antonia Tatiana see *PIR*<sup>2</sup> C. 1071. She was also honoured at Aphrodisias in the published inscription *CIG* 2819 *b* with addenda p. 1115, and is presumed to be the writer of the letter *SEG* IV. 544 inscribed on a sarcophagus at Ephesus, which is dated in A. D. 204.

The old and the new inscriptions from Aphrodisias, on monuments which were both erected under the supervision of Ti. Claudius Capitolinus, were, no doubt, contemporary or nearly so, and probably later than the letter since they give Tatiana the title *κρατίστη* indicative of equestrian status, which is not mentioned in the letter, where she is simply *ἔχουσα τέκνων δικαίον* = *ius liberorum habens*. She might have acquired this status by the elevation of her father to equestrian rank, but if so it is surprising that he was not mentioned in the text; more probably, therefore, it was by marriage to an *eques* or to a man who became one, in which case the absence of any reference to him in the texts is explicable on the assumption that he was already dead when they were decreed.

The inscriptions stress Tatiana's origin in one of the established governing families of Aphrodisias (in fact earlier generations can be conjecturally traced in the inscriptions from the site, cf. Aelius Claudius Diogenes, *MAMA* VIII. 418 *c*, l. 41), and her cousinship with the two Roman Senators from Aphrodisias, Claudius Diogenes and Claudius Attalus. In the Ephesus letter she writes to an Aemilius Aris-



tides, certainly an *eques* and probably an imperial procurator (*PIR*<sup>2</sup> A 334), whom she addresses as κύριέ μου ἀδελφέ; the absence of any reference to him in the Aphrodisias inscriptions tends to confirm the view of those who have held that 'brother' is used here not to denote kinship but in a purely honorific sense, as is known to occur in the imperial period. Tatiana wrote to permit Aristides and his wife the right to burial in a heroon belonging to her at Ephesus; it seems probable that there was some family connexion between them but its precise character is at present obscure. Her possession of the heroon at Ephesus, however, and the probability of the suggestions of Groag in *PIR*, *loc. cit.*, that Tatiana is to be connected with the Asiarch Ti. Claudius Tatianus Iulianus recorded at Ephesus (*Inscr. Brit. Mus.* III. 620) and with the Claudia Antonia Sabina known at Sardis (*PIR*<sup>2</sup> C 1070) show the family not simply as an important element in the municipal governing class of Aphrodisias but as one of the aristocracy of *provincia Asia*.

## No. 6.

- a ἡ πατρίς  
 b Λ(ούκιον) Ἀντ(ώνιον) Κλ(αύδιον) Δο  
 μετεῖνον  
 Διογένην  
 τὸν νομοθέ  
 5. την πατέρα  
 καὶ πάππον  
 συνκληῖτι  
*vac.* κῶν *vac.*  
 τῆς ἀναστάσε  
 10. ὡς τοῦ ἀνδριάν  
 τος προνοησα  
 μένου Τιβ(ερίου) Κλ(αυδίου)  
 Κτησίτου πρεσβυ  
 τέρου ποιησαμέ  
 15. νου δὲ καὶ τὸν *vac.*  
 βωμόν αὐτῶ καὶ  
 τὰ λοιπὰ παρὰ ἐ  
 αὐτοῦ *vac.*

There are stops in the form of small circles after the abbreviations in *b* ll. 1 and 12 and in l. 12 also after μένου.

*Translation :*

*a* His country (*sc.* honours) *b* Lucius Antonius Claudius Dometinus Diogenes, legislator, father and grandfather of Roman Senators. The erection of the statue was arranged by Tiberius Claudius Ctesias the elder, who also had the altar and other adjuncts made at his own expense.

*Interim Commentary :*

1. For L. Antonius Claudius Dometinus Diogenes, see *PIR*<sup>2</sup> C, 853; he is known from a number of other inscriptions which show that he had held the offices of stephanephorus and perpetual gymnasiarch at Aphrodisias and of High Priest of Asia. This inscription, which is later than any of those published previously since it mentions Senatorial grandsons where they know only sons, and may, indeed, be *post mortem*, cf. the altar in *b*, l. 16, selects only what must have seemed, in retrospect, the two most significant features of his life.

Of his legislation nothing seems to be known. Of his sons, the elder was Claudius Diogenes, *PIR*<sup>2</sup> C, 851, the younger Claudius Attalus, *PIR*<sup>2</sup> C, 796 + *MAMA* VIII. 502. The grandsons were not hitherto attested and I have been unable to identify them. As G. Barbieri pointed out in *L'Albo Senatorio da Settimio Severo a Carino* (Rome, 1952) p. 544, the family provides a nice example of the promotion of sons of local dignitaries to the Roman Senate.

2. A Tiberius Claudius Ctesias was honoured at Aphrodisias for public generosity in *MAMA* VIII. 497. The public generosity of this Ctesias perhaps suggests that the two should be identified. There may also be a connexion with the rhetor Tiberius Claudius Aurelius Ctesias of *CIG* 2797.

3. The date should be in the first quarter of the third century AD., cf. *SEG* IV. 544 (2), a letter written by Claudia Antonia Tatiana (*PIR* C<sup>2</sup>, 1071), niece of L. Antonius Claudius Dometinus Diogenes, and dated in A. D. 204.