

Visualizing *asperitas*: Vitruvius (3.3.9) and the ‘asperity’ of Hermogenes’ pseudodipteral temple

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Asperitas, a key term of Hellenistic-Roman art criticism for the assessment of columnar architecture, is anchored in two passages in Vitruvius, which both point to ‘asperity’ as the decisive criterion for achieving an unparalleled, truly eye-catching visual effect. In the best known of the two passages (3.3.8-9), praise is piled on Hermogenes for having systematically established this effect in the design of temples. In fact, he is credited with the invention of the theory (*ratio*) of pseudodipteral temple colonnades. And this column arrangement, with ambulatories of greatly increased (double) depth around the *cella*, is supposed to have been invented to provide dignified grandeur (*auctoritatem*) in its appearance *propter asperitatem intercolumniorum*: 3.3.9. This visual effect came with the practical advantage that those deep pseudodipteral colonnades also provided rain-protected space for crowds to circumambulate around the temple’s *cella* (*in aede circa cellam*). Vitruvius’ other reference to *asperitas*, in a visual sense, appears in the context of wall-painting (7.5.5), where a certain Apaturios of Alabanda is reported to have created a deceptively dazzling effect *propter asperitatem* in his rendering of colonnades and temples, so much so that the visual effect of the painting outshone its deficiencies in logic (which, when pinpointed by the mathematician Likynos, the artist hastened to correct: 7.5.6-7).¹ Here we will analyze a reconstructed 3D computer model of Hermogenes’ well-documented pseudodipteral temple at Magne-

Abbreviated works:

- Magnesia 1904 C. Humann, *Magnesia am Maeander. Bericht über die Ergebnisse der Ausgrabungen der Jahre 1891-1893* (Berlin), especially 9-172: “Die Bauwerke,” by J. Kohte.
- Krischen 1938 F. Krischen, *Die griechische Stadt. Wiederherstellungen* (Berlin) pl. 39 (view of Magnesia Temple of Artemis by H. Horn under Krischen’s direction).
- Ferri 1960 S. Ferri, *Vitruvio. Architettura, dai libri I-VII* (Rome), especially 108-11 and 272 (on *asperitas*).
- Drerup 1964 H. Drerup, “Zum Artemistempel von Magnesia,” *Marburger Winkelmann-Programm*, 13-21.
- Gruben 1966 G. Gruben, *Die Tempel der Griechen* (1st edn., Munich) 367-72 (on Hermogenes and Magnesia).
- Gros 1990 P. Gros, *Vitruve de l’architecture. Livre III* (Paris) 112-16 (on Hermogenes and *asperitas*).
- Hermogenes 1990 W. Hoepfner and E.-L. Schwandner (edd.), *Hermogenes und die hochhellenistische Architektur* (Mainz).
- Gros 1991 P. Gros, “De la rhétorique à l’architecture: l’ambiguïté de l’*asperitas*,” *Voces* (Univ. Caen & Salamanca) 2, 73-79.
- Rumscheid 1994 F. Rumscheid, *Untersuchungen zur kleinasiatischen Bauornamentik des Hellenismus I-II* (Mainz) 198-214 (temple), 214-17 (altar).
- Schmaltz 1995 B. Schmaltz, “*Aspectus* und *effectus* — Hermogenes und Vitruv,” *RömMitt* 102, 133-40, with pl. 1 (foldout).
- Bingöl 2007 O. Bingöl, *Magnesia on the Meander. An archaeological guide* (Istanbul), especially 51-95.
- Gros 2008 P. Gros, “The theory and practice of perspective in Vitruvius’s *De architectura*,” in M. Carpo and F. Lemerle (edd.), *Perspective, projections and design* (London) 5-17.
- Haselberger 2012 L. Haselberger, “Zur *ratio* des hermogonischen Pseudodipteros: Die Säulenhöhe des Artemistempels in Magnesia,” in T. Schulz (ed.), *Dipteros und Pseudodipteros* (Byzas 12) 123-35.

1 References to Vitruvius are to the standard edition and commentary in the *Les Belles Lettres* series (Coll. Budé) with multiple authors: *Vitruve de l’architecture. Livres I-X* (Paris 1969-2009); for an updated English edition, with exceptional visual explanations, see I. Rowland and T. N. Howe, *Vitruvius. Ten books on architecture* (Cambridge 1999). Other than the two references to *asperitas* in a figurative sense considered above, the term appears in a literal sense at Vitr. 2.3.1 and 2.4.1, both referring to the ‘coarse’ granularity of sand.