

The portraits of a civic benefactor of 2nd-c. Ephesos

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Introduction

The large number of vacant statue bases that line the agoras and streets of a city such as Ephesos are eloquent testimony to both the ubiquity of portrait statues in antiquity and the important rôle they played in the visual landscape of an ancient city.¹ While images of the emperor and his family were certainly prominent among these, many of the portrait statues represented local elites, members of wealthy families who had contributed to the prosperity of their cities — and enhanced their own power and prestige — through benefactions and public service. These portrait statues and their inscribed bases recorded and celebrated the generosity and good works of these civic benefactors to their fellow citizens. The portraits of one such civic notable of 2nd-c. Ephesos are the focus of this paper. It is both unusual and noteworthy that at least three marble portraits of him are preserved, two of which were found by the Austrian excavations at Ephesos and so come from known archaeological contexts. Within the large corpus of Roman marble portraits that survive from antiquity, multiple examples of the portrait of a private individual based on a common model are exceedingly rare, those that have a secure archaeological provenance even more so. In addition to the exceptional number, these portraits present the subject in two different guises — in two he is represented as an imperial priest, and in one he is shown in everyday dress of *himation* and *chiton*. While we know from literary and epigraphic sources that it was not uncommon for a person to be honored with a number of portrait statues in various guises,² few of these portraits survive.

The three portraits based on the same model are:

1. statue with bust-crown in Izmir, Archaeological Museum no. 648,³ total H 2.32 m; HdH 35 cm

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- * The following abbreviations are used: H = height; HdH = head height from chin to crown
- Inan-Rosenbaum 1 J. Inan and E. Rosenbaum, *Roman and Early Byzantine portrait sculpture in Asia Minor* (London 1966).
- Inan-Rosenbaum 2 J. Inan and E. Alfoldi-Rosenbaum, *Römische und frühbyzantinische Porträtplastik aus der Türkei: Neue Funde* (Mainz 1979).
- IvE *Die Inschriften von Ephesos*: vols. Ia-VIII,2 (Bonn 1979-84).
- Keil, *Vedius Gymnasium* 1 J. Keil, "XIII. Vorläufiger Bericht über die Ausgrabungen in Ephesos," *ÖJhBeibl* 24 (1929) cols. 20-45.
- Keil, *Vedius Gymnasium* 2 J. Keil, "XIV. Vorläufiger Bericht über die Ausgrabungen in Ephesos," *ÖJhBeibl* 25 (1929) cols. 21-33.
- Keil, *East Gymnasium* 1 J. Keil, "XVI. Vorläufiger Bericht über die Ausgrabungen in Ephesos," *ÖJhBeibl* 27 (1932) cols. 25-51.
- Keil, *East Gymnasium* 2 J. Keil, "XVII. Vorläufiger Bericht über die Ausgrabungen in Ephesos," *ÖJhBeibl* 28 (1933) cols. 6-12.
- Manderscheid H. Manderscheid, *Die Skulpturenausstattung der kaiserzeitlichen Thermenanlagen* (Berlin 1981).
- Miltner, *Ephesos* F. Miltner, *Ephesos: Stadt der Artemis und des Johannes* (Vienna 1958).
- Yegül F. K. Yegül, *Baths and bathing in classical antiquity* (New York 1992).

- 1 See, for example, the contribution by G. Zimmer in *Die römische Stadt im 2. Jahrhundert n. Chr.: Die Funktionswandel des öffentlichen Raumes* (Xantener Berichte Bd. 2, 1992) 301-13, for graphic reconstructions of the statues set up in the fora of Tingad and Cuicul.
- 2 See, for example, the statues of Volusius Saturninus set up in Rome: W. Eck, *Hermes* 100 (1972) 461-84; and the statues of Diodoros Pasparos in Pergamon: C. P. Jones, *Chiron* 4 (1974) 183-205.
- 3 Keil, *East Gymnasium* 1 cols. 40-43, no. 6, figs. 23, 25; Inan-Rosenbaum 1, 128, no. 151, pls. 83.4, 88.1-2; Manderscheid, 92, no. 200, pl. 29; J. Dedeoğlu, *Izmir Archaeological Museum* (Istanbul 1993) 75.