

Katja Piesker and Joachim Ganzert, **Patara II 2. Das Theater von Patara. Ergebnisse der Untersuchungen 2004 bis 2008**. With contributions by Helmut Engelman and Urs Peschlow. Beiträge zur Architektur- und Kulturgeschichte, Leibniz Universität Hannover, Abteilung Bau- [und] Stadtbaugeschichte, Fakultät für Architektur und Landschaft, volume 7. Publisher Ege Yayınları, Istanbul 2012. 308 pages with 232 figures, 48 tables, 20 plans.

This volume gathers the archaeological research conducted at the ancient theatre of Patara – modern Kelemis or Gelemis – in the region of Lycia in Southern Turkey between the years 2004 and 2008 and comes to fill a significant void in the archaeological literature regarding this building in specific and Lycian monuments in general. All previous publications are based more or less on chapters in edited volumes (e. g. D. De Bernardi Ferrero, *Teatri classici in Asia Minore II. Città di Pisidia, Licia e Caria* [Rome 1969] 121–133), journal articles, conference papers, and others.

The book comprises an Introduction (I), fourteen chapters (II–XV), a Summary (XVI), an Appendix in-

cluding the results of the Surveys conducted during the years 2004 until 2008 (p. 301–304), as well as the illustration of the edifice. Most of the chapters have been written by Katja Piesker, apart from the third and fourth by Joachim Ganzert, the seventh and tenth by other contributors.

The first chapter (p. 1–14) after a short terminology section proceeds on discussing in brief the preliminary campaigns and test trenches conducted between 2004 and 2008. There is an interesting part (p. 6–14) where *scenae frontes* from various Roman theatres (Aspendos, Termessos, Aizanoi, Perge, Side, Hierapolis, Nysa, Aphrodisias, Stratonikeia) are presented and discussed as counterparts assisting the research team reconstruct the Patara facade.

The second chapter (p. 15–32) evolves around the historical and topographical presentation of the city of Patara through ancient sources, coins and inscriptions. The second part of this chapter refers to the previous scientific research in the city and the monument that was firstly launched in the nineteenth century with Charles Cockerell, various travellers, and the Society of Dilettanti – the latter conducted expeditions during the years 1811 until 1813 publishing their results in volumes (e. g. Society of Dilettanti [ed.], *Antiquities of Ionia III* [London 1840]). The author also discusses more recent research and publications of the twentieth century. This chapter is supplemented with watercolor paintings, engravings and rare photographs that were of great help regarding the monument's identification and reconstruction.

In the third chapter Ganzert (p. 33–46) discusses the historical geography and topography of the city of Patara, so that the reader can fully understand the specific conditions and topographical particularities of the region that influenced the city plan and its urban landscape as early as the Hellenistic period until the early and the middle Byzantine Period. Within this framework, the construction of some of the major public monuments, like the bouleterion and the theatre, is discussed as a result of the existing geomorphological conditions.

In the fourth chapter (p. 47–80) Ganzert introduces the reader to the main part of the discussion, that is the theatre building itself, starting with a thorough description of the koilon. This chapter is subdivided into seven parts: the first (p. 47–50) includes the preliminary description of the koilon, its orientation and its construction in regard to its connection with the stage building, the *analemmata*, the *epitheatron*, or the retaining walls. The second part (p. 51–68) examines the first construction phase including the construction of the eastern and western *analemmata*, the *diazoma* and the *kerkides*, the enclosing wall. It is supplemented by the third part (p. 69–72) that presents the first repair phase that included the *analemmata* and the buttressed corner towers, that is the points where the koilon meets the retaining walls. The fourth part (p. 72–78) examines the upper part of the koilon

following the sectors excavated (e. g. K 3/5, K4/5, etc.) that include extra rows of seats and a small Roman temple (naos). The following three parts (5–7, p. 78–81) refer to the repair phases and to the inscriptions unearthed during the koilon excavations.

The fifth chapter (p. 81–184) is all about the stage building. It is divided into five parts, each examining a specific part of the scene building from the architectonic point of view. The first part describes the main building consisting of two storeys (p. 81–88), the second examines the exterior facades (p. 89–122), the third deals with the logeion (p. 123–136), the fourth presents the scaenae frons (p. 136–184). Each part ends with a reconstruction of the corresponding theatre component, based on the preserved condition of the monument.

The sixth chapter (p. 185–194) deals with the theatre temple (naos) and its architectural members found either in situ or ex situ. These were used by the excavators in order to proceed to a reconstruction of the theatre temple. This chapter reaches the temple from a clearly architectonic view, presenting the excavated material, while the archaeological and historical discussion is reserved for the thirteenth chapter.

In the seventh chapter Urs Peschlow (p. 195–206) discusses a significant function of the specific theatre – its transformation into an arena, hosting spectacles such as gladiatorial games and beast-hunts. It is subdivided in five parts, the specially interesting third of which (p. 200–203) comments the existence of various *ludi scaenici* and the conduction of the arena spectacles. It also describes relevant parts of the edifice, such as the protective wall that circulated the orchestra and was constructed of *spolia*, the tribunes intended for the VIP spectators, the excavated architectural members that contributed to the reconstruction and dating of the monument. The chapter ends with a brief overview of the arena phase, and a Catalogue of the unearthed material and reused blocks.

The discussion is continued in the following eighth chapter by Peschlow with the contribution of Ganzert (p. 207–216) and concentrates on the protective wall that circulates the lower koilon. Two phases are recognized and described; the first including the construction of the tribunes, the second that of the platform.

The ninth chapter (p. 217–219) briefly deals with the monument as a whole.

In the tenth chapter Helmut Engelmann (p. 219–231) studies the epigraphic material found during the excavations. It begins with the honorary inscription recording that in the mid second century A. D. the city authorities honoured the theatre's great benefactor and prominent member of the local Elite, Tiberius Claudius Flavianus Eudemus (p. 219 no. 1) and his wife Claudia Anassa (p. 221 no. 3) for sponsoring large parts of the edifice, with the erection of their portraits there. Among them the theatre temple – as deduced by its building inscription (p. 221 no. 2). The stage building on the other hand (p. 222 no. 4) was financed by an-

other powerful member of the Patara society, Quintus Vilius Titianus, and his daughter Vilia Procula, also responsible for sponsoring the monument's sculptural assemblage. At this part, a small reference is made regarding the sculpture adorning the scaenae frons; it included imperial and private portraits – like benefactors, state officers, or actors – along with statues of gods and personifications (p. 223–229). However, the existence of such sculpture is only testified by the inscribed statue bases, since no figures seem to have survived – at least it is not made clear.

The discussion on the inscriptions is continued in the eleventh chapter (p. 231–236) dealing with the main building inscriptions in relation to their contribution on clarifying the building's construction history and chronology. The gathered material is extremely valuable since inscriptions provide all necessary details on the building itself and on its use as a place of political gathering. Furthermore, inscriptions provide information on the plays conducted there as well as other kinds of use, like cultural or ritual ones.

The twelfth chapter (p. 237–244) is devoted to remarks and observations regarding the building techniques, either already known, particular, or pioneering ones. It also attempts to discern the different building workshops and architectonic schools that were engaged to the theatre's construction, in comparison with other monumental edifices of the Asia Minor provinces, like temples, fora, nymphaea, and arches.

Accounting for the above mentioned chapter, number thirteen (p. 245–280) is one of the most important sections of the volume. It discusses all parts of the Patara edifice in comparison with other Asia Minor theatres and odeia providing us with a very instructive overview of the theatre architecture in the Asia Minor provinces and the description of the building parts, such as the *analemmata*, the logeion, the *hyposcaenion*, the *scaenae frontes* and the outer facades. It also provides us with information on the building material used and the decoration of the architectural members, the edifice's function and chronology. An important part of this chapter is the discussion of the theatre temple at the *summa cavea* (p. 269–280) in comparison at first with the famous prototype, the Venus temple at the theatre of Pompey in Rome, and secondly with other examples in the Western provinces, as well as in the Greek and Asia Minor provinces. Equally important is the fact that it discusses the Patara theatre as an essential component of the urban net, placing it within the city landscape and discussing its importance for the social, religious and political life of the local population.

This discussion continues in the following chapter (p. 281–291), this time concentrating on the social function of the Patara theatre and its importance to the city on grounds of the social, cultural and religious events held there. It discusses the connection between theatre and cult (p. 283 f.) as detected through the sculptural decoration (statues and reliefs) depicted at

stage facades, using as examples well known ones, like that in Nysa on the Maeander, or its use for the conduction of the Imperial cult and other ritual processions. This gives the opportunity to present issues such as the euergetism, that gives the benefactor the impetus to promote himself in the local society and to attract the emperor's interest; this way sponsors gain various privileges, such as the erection of their honorary portrait statues. Within this framework, the Patara theatre is also presented not as an isolated monument, but as a part of the city's monumental landscape.

In the end, the fifteenth chapter (p. 291–296) closes the discussion on the Patara theatre presenting the final results and a discussion on issues of Romanisation and Hellenisation, and on other topics that attracted the focus of the monument's research.

Each chapter is exhaustingly supplemented with citations in the form of footnotes, providing the reader not only with the necessary but also with every extra bibliographic information and relevant literature regarding the subject. All bibliography is provided in the form of abbreviations placed at the front of the volume and presented in a very academically organized manner. It is followed by a valuable Glossary on theatrical architectural terms. The Bibliography is up-to-date and will be a remarkably useful reference point for research either by students or by expert scholars and field archaeologists as well as architects specializing on the theatres of the eastern provinces of the Roman Empire.

It is impressive how richly illustrated the book is, making the text and the monuments' research easy to follow and comprehend. A detailed collection of figures is to be found throughout the text, while tables and plans are available at the end. A Summary (p. 297) that provides all necessary information in brief and a very useful Index (p. 307) are found at the back.

As a whole, the book is well integrated within current scholarship on ancient theatre architecture. The discussion is involved with issues presented by specialists and consists of well-developed and organized collective work, that is based both on architectural data (architectural remains) and archaeological evidence (inscriptions and historical sources). This volume presents facts and, at the same time, it poses questions and proceeds on comparisons, contributing to research not only by focusing on a certain monument, but also placing it within the framework of the Graeco-Roman theatres in the Asian provinces.

One observation would refer to the absence of a specific and autonomous chapter devoted to the discussion of the theatre's sculptural decoration (either in the form of round or relief sculpture). It is well known how significant sculptural assemblages placed on scaenae frontes were and how the monument's display programmes were used to project specific messages from and towards the audience and the local population. One would expect such a discussion – especially since the excavated inscriptions provide such evidence

of statues – on the decoration of a theatre in use for such a long period of time. Instead, cues on such embellishments are spread in various chapters, without giving the reader the opportunity to comprehend the monument's sculptural display program as a whole. This part would need a more organized discussion and presentation of the sculptural material, for instance, a list of the depicted figures, their hypothetical placement at the monument, their connection to the local pantheon or local authorities, the reasons for not having been found.

Apart from that, the thorough and insightful text fully illuminates the specific monument that was initially built in the Hellenistic period, was transformed during the Roman age and remained in use until it declined in the early Byzantine era. It contributes to the study of theatrical architecture at the eastern Mediterranean basin. In fact, it would not be an exaggeration if one commented that this volume stands out as a model publication for theatre structures both in the eastern provinces and in general.

Salonica

Georgia Aristodemou