

RAMAZAN ÖZGAN, *Die griechischen und römischen Skulpturen aus Tralleis*. Asia Minor Studien, Band 15. Rudolf Habelt, Bonn 1995. 173 Seiten, 43 Tafeln.

The last three decades have witnessed a dramatic increase in publications dealing with the art, archaeology, and history of western Turkey during the Greek and Roman periods. The corpus of inscriptions from Asia Minor cities (Inschriften griechischer Städte Kleinasiens) began in 1972; the Corpus of Mosaic Pavements in Turkey was inaugurated in 1988; and an updated catalogue of coins from Asia Minor mints has recently begun appearing in the series Roman Provincial Coinage. One of the most important of these new series is Asia Minor Studien, produced under the aegis of the University of Münster with Elmar Schwertheim as general editor. Since 1990 there have been over thirty volumes dealing with a wide range of topics in the archaeology of western Minor from the Archaic through the Byzantine period.

In the volume under review, the author has carefully and systematically collected all of the evidence for sculptural production in Tralleis during the Hellenistic and Roman periods. Tralleis lay at the juncture of Lydia, Caria, and Ionia, and was taken from the Persians by Antigonos in 313 B.C. It came under Seleucid control in the third century B.C., and after 190 it passed to the Attalids, who built a winter palace there (VITR. 11,8,9; PLIN. nat. 35,172). An earthquake in 26 B.C. severely damaged the city, but it was restored by Augustus and subsequently renamed *Caesareia*. The ancient city was briefly excavated in 1888, 1899, and 1902, and parts of a stadium, theater and agora were uncovered, but the site has been consistently despoiled and few remains are still visible.

The author's volume on the sculpture began as a "Habilitationsschrift" at the University of Konya, and it nicely complements the corpus of Tralleian inscriptions published in 1989 (F.B. POLJAKOV, *Die Inschriften von Tralleis und Nysa*). Organizing the sculpture of Tralleis is a particularly daunting task since many of the pieces are in European and American museums, and there is little documentation regarding their archaeological contexts. Most of the works have therefore been dated stylistically and compared with the monuments of Pergamon in order to construct a basic chronological framework.

The core of the book is a catalog of 76 entries, 28 from the Hellenistic period and 48 from the Roman empire, with each chronological group subdivided into statues, reliefs, and heads. This includes a number of pieces that are well-known to students of ancient sculpture. The 'Kaufmann head' in the Louvre, a copy of the Aphrodite of Knidos, is dated to the period of Pergamene control in the second century B.C., as is the *Apollo Kitharoidos* now in Istanbul. The author also publishes for the first time a colossal portrait of a Hellenistic ruler (over 3 m high), now in Aydin, which he identifies as Mithridates VI.

During the 1902 campaign three statues were found together: a nymph with lekane, the famous 'Tralleis boy', and the upper half of a caryatid. There is a copy of the 'Tralleis boy', without his supporting pillar, in the Terme museum in Rome, and copies of the caryatid exist in Cherchel, Athens, and Izmir. The author suggests that the latter two statues are early Imperial copies of third century B. C. originals, and he proposes that both are products of the same workshop. The swollen ears of the 'Tralleis boy' have suggested an association with the boy's pankration, and it is noteworthy that a number of inscriptions from Tralleis refer to that contest in the local Olympiads. All of the inscriptions are second century A. D. and therefore much later than the statue, but they indicate the popularity of the sport in the Tralleian games.

At least seven statues of the Julio-Claudian family were set up at Tralleis: there are portraits of Augustus, Drusus the Elder, and possibly Antonia Minor (the 'Lepcis Malta' type), and statue bases of Agrippina Maior or Minor, Claudius, and Nero. To this group the author adds a portrait of Tiberius or Drusus the Elder in Copenhagen, the head of a child in Berlin, and two portraits from the art market which he identifies as Germanicus and Claudius. This leads him into a discussion of the connections between the city and the Julio-Claudian family, which included the marriage of Mark Antony's daughter Antonia to Pythodoros of Tralleis.

The author concludes with an assessment of the sculpture industry at Tralleis during the Hellenistic and Roman periods. He assembles all of the literary and epigraphic evidence for artists from Tralleis, which includes Apollonios and Tauriskos (the sculptors of the 'Dirke group'). He concludes that sculptural workshops flourished while the city was under Pergamene domination and continued in operation through the first century A. D.

R. Özgan has produced an authoritative survey of sculpture and society in ancient Tralleis, and more such volumes with a focus on context first and medium second are eagerly anticipated. We should all be grateful to the University of Münster's Asia Minor Studien, which has done so much to clarify the topography of Anatolian cities during all periods of antiquity.