



Publikationen des Deutschen Archäologischen Instituts

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The Sculptural Decoration of Public Buildings and the Second Sophistic: Side as an Example

Istanbuler Mitteilungen 73, 2023, § 1–34

<https://doi.org/10.34780/w68d-gc6o>

Herausgebende Institution / Publisher:

Deutsches Archäologisches Institut

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Deutsches Archäologisches Institut, Zentrale, Podbielskiallee 69–71, 14195 Berlin, Tel: +49 30 187711-0

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IMPRESSUM

Istanbuler Mitteilungen

erscheint seit 1933/*published since 1933*

IstMitt 73, 2023 • 444 Seiten/*pages* mit 553 Abbildungen/*illustrations*

Herausgeber/*Editors*

Prof. Dr. Felix Pirson • Dr.-Ing. Moritz Kinzel
Deutsches Archäologisches Institut
Abteilung Istanbul
İnönü Caddesi 10
34437 Gümüşsuyu – Istanbul
Türkei
www.dainst.org

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Indices

Istanbuler Mitteilungen sind indiziert im/*Istanbuler Mitteilungen are indexed in the* European Reference Index for the Humanities and Social Sciences ERIHPLUS und in der/*and in the* Expertly Curated Abstract and Citation Database Scopus.

Redaktion und Layout/*Editing and Typesetting*

Gesamtverantwortliche Redaktion/*Publishing editor*:

Deutsches Archäologisches Institut, Redaktion der Abteilung Istanbul, İnönü Caddesi 10, 34437 Gümüşsuyu-Istanbul, Türkei
Kontakt für Manuskripteinreichung/*Contact for article submissions*: redaktion.istanbul@dainst.de
Redaktion/*Editing*: Martina Koch, Ulrich Mania
Satz/*Typesetting*: le-tex publishing services GmbH, Leipzig
Corporate Design, Layoutgestaltung/*Layout design*: LMK Büro für Kommunikationsdesign, Berlin

Umschlagfoto/*Cover illustration*: Füße einer weiblichen Statue im Bad-Gymnasium von Sagalassos (Abb. 60 im Beitrag von Beaujean et al.; Foto: © Sagalassos Archaeological Research)/*Feet of a female statue in the Bath-Gymnasium of Sagalassos (fig. 60 in the article by Beaujean et al.; photo: © Sagalassos Archaeological Research)*

Druckausgabe/*Printed edition*

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Druck und Vertrieb/*Printing and Distribution*: Dr. Ludwig Reichert Verlag Wiesbaden (www.reichert-verlag.de)

P-ISSN: 0341-9142 – ISBN: 978-3-7520-0811-1

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Druck und Bindung in Deutschland/*Printed and Bound in Germany*

Digitale Ausgabe/*Digital edition*

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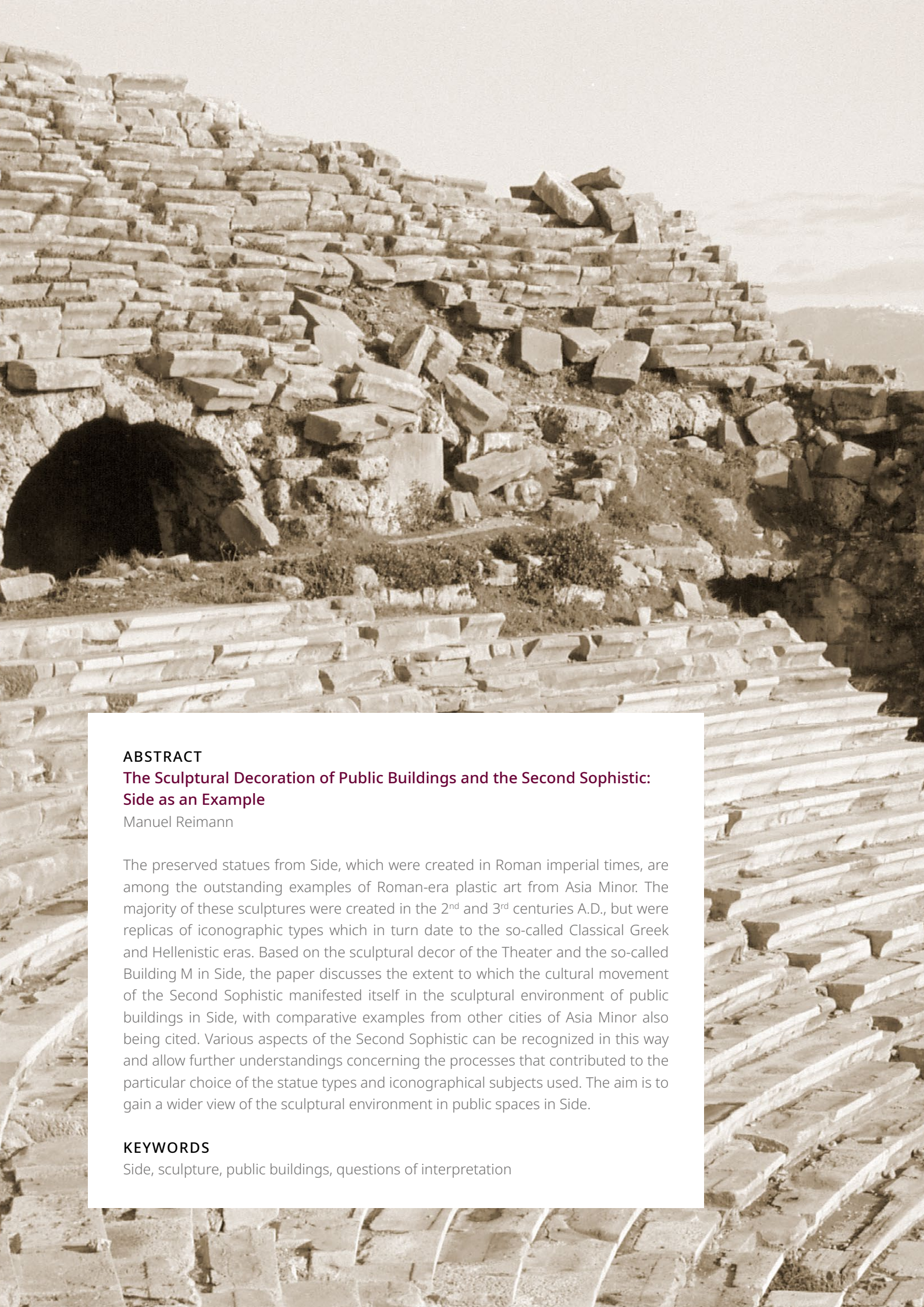
Webdesign/*Webdesign*: LMK Büro für Kommunikationsdesign, Berlin

XML-Export, Konvertierung/*XML-Export, Conversion*: digital publishing competence, München

Programmierung Viewer-Ausgabe/*Programming Viewer*: LEAN BAKERY, München

E-ISSN: 2940-8202 – DOI: <https://doi.org/10.34780/ye60-e5a0>

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ABSTRACT

The Sculptural Decoration of Public Buildings and the Second Sophistic: Side as an Example

Manuel Reimann

The preserved statues from Side, which were created in Roman imperial times, are among the outstanding examples of Roman-era plastic art from Asia Minor. The majority of these sculptures were created in the 2nd and 3rd centuries A.D., but were replicas of iconographic types which in turn date to the so-called Classical Greek and Hellenistic eras. Based on the sculptural decor of the Theater and the so-called Building M in Side, the paper discusses the extent to which the cultural movement of the Second Sophistic manifested itself in the sculptural environment of public buildings in Side, with comparative examples from other cities of Asia Minor also being cited. Various aspects of the Second Sophistic can be recognized in this way and allow further understandings concerning the processes that contributed to the particular choice of the statue types and iconographical subjects used. The aim is to gain a wider view of the sculptural environment in public spaces in Side.

KEYWORDS

Side, sculpture, public buildings, questions of interpretation

The Sculptural Decoration of Public Buildings and the Second Sophistic: Side as an Example

Introduction

¹ The so-called Second Sophistic is generally equated with the literary and rhetorical work in the period from the 1st to the 3rd century A.D., mostly in Greek, which occurred primarily in the eastern Mediterranean area, but also in Italy (e.g. Rome)¹. However, the movement was not confined to rhetoric, but had an effect as an overall cultural phenomenon beyond this linguistic field². The entire Second Sophistic can thus be understood as an expression of a basic social attitude, which is explicitly formulated above all in literary texts, and which must accordingly also be evident in other areas³. In addition to the literary level, other factual levels like plastic art in which the Second Sophistic was able to manifest itself, must also be taken into account. The sophistical

Title page: Cavea des Theaters von Side

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- ¹ The basic reflections about the topic arose in the context of the author's dissertation, which was approved in 2022 (Title: »The statuary decoration of the Roman city of Side in Pamphylia«). The dissertation was written during my participation in the FWF-funded project »Die römischen Skulpturen von Side im Kontext. Die Idealplastik« (P 28981-G25, Project Manager: Alice Landskron). I would like to thank Markus Hafner, Alice Landskron, Christina Pichler and Aaron Plattner for discussions and helpful comments on the topic. Many thanks also to the excavation management of Side, Hüseyin S. Alanyalı and Feriştah S. Alanyalı as well as to the Side Museum for the very good cooperation during the project. – No photos are published in this paper. Photos of the sculptures of Side discussed here are available e.g. at İnan 1965; İnan 1973; İnan 1975; İnan – Rosenbaum 1966; Linfert 1995; Reimann 2018; Reimann 2022.
- ² Attempts at a precise definition of the Second Sophistic can be found e.g. in Bowersock 1969, 12–15; Schmitz 1997, 9–11; Korenjak 2000, 12 f.; Goldhill 2001, 14; Eshleman 2008, 401. Kendra Eshleman also emphasizes that among contemporaries there was no binding definition of who was a sophist or what criteria had to be met to be designated as a sophist, with the result that the status of each individual was not static but could change (Eshleman 2008, 401). Simon Goldhill states the importance of the phenomenon for understanding Roman society in the given period: »Our use of the familiar term ›Second Sophistic‹ is a convenient starting point to explore – via its limitations – the possibilities of understanding more adequately the tensions, clashes and conservative strands of Empire society« (Goldhill 2001, 15). For the phenomenon of the Second Sophistic in general, see, for example, Flinterman 1995; Borg 2004 or Richter – Johnson 2017. An explicit interpretation of the Second Sophistic as an overall cultural phenomenon can be found e.g. in Bowie 2002, 851.
- ³ See also the statement in Ng 2015, 544 f. that the Second Sophistic became the standard framework for interpreting the statuary programs in Asia Minor of that time. The reason for this is the observation that the legendary founders of the cities were often presented very prominently in the corresponding period (e.g. the city founders of Perge at the southern city gate or Androklos in general in Ephesus). She also points out that the peak of sculpture production in Asia Minor coincided with the so-called Second Sophistic.
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reversion to Greek culture also makes it necessary to consider how the population in Rome and Italy reacted to this movement. The building in the northwest of the Forum Traiani, interpreted as an Athenaeum, provides evidence for this. It can be seen as a manifestation of the so-called Renaissance of Athens in Rome, which took place in Hadrian's time. The Pax Romana guaranteed by the emperor was the prerequisite for the upper class to be able to concern themselves to intellectual educational goods. The population of Rome was thus able to participate in the heyday of Athens in the past, which at the same time served to ennoble themselves in the present⁴. A mixture of cultural influences and backgrounds resulted that, as a whole, formed the self-image of the people involved in the Greek East as well as in Rome and Italy, thus making the Second Sophistic an empire-wide phenomenon. Aelius Aristides gives an insight into the identity and ideas of this group in his speech *Εἰς Πώμην*⁵.

2 The following explanations focus on the sculptural decorations of public buildings in the Pamphylian city of Side, which were built in the period in question. In order to be able to understand the effects of this trend on the real (Sidetic) lifeworld, the influence of sophistic text creation on the decision-makers must also be taken into account. The wealthy sophists were practically required to use their wealth to promote the cities, for example through building projects. Glenn Bowersock calls these benefactions an interplay of literary, political, and economic influence⁶. It is obvious that the respective financiers (co-)determined the exact furnishings of the buildings they financed. Thomas Schmitz points out quite clearly that the benefactors emphasized their individuality when financing buildings by deciding what should be built⁷. This exertion of influence offered the opportunity to send specific messages to the recipients, which could happen not only through the architecture, but also through the figural decoration of the building. In this context, however, the ›sending of messages‹ mentioned should not be misunderstood as a conscious act, but as a form of expression of one's own social environment or one's own cultural self-understanding, in the sense of Erwin Panofsky⁸. In his study of classicistic statues, Paul Zanker wrote that from the Flavian period onwards, and especially in the 2nd century A.D., a large part of the ideal sculpture produced was used to decorate public buildings, which increased due to the heavy building activity. In this way, ideal sculpture was intended to give all sections of the population the feeling that they were participating in the Greek intellectual world, a privilege that in earlier times was only accessible to the upper class. This phenomenon can also be linked to the emperors' self-portrayal as philosophers⁹.

3 Side was one of the most important and prosperous cities in Asia Minor during the High Imperial period, which is visible to this day in the architectural and sculptural remains¹⁰. The majority of the surviving Sidetic statues are imperial replicas from the 2nd

4 Hafner 2020, esp. 249–253. He also emphasizes that in the 2nd century one cannot speak unilaterally of a Hellenization of Rome, but that the Romanization of Greek elites that took place in the same period caused a mutual transcultural penetration.

5 Ael. Arist. Or. 26.

6 Bowersock 1969, 27.

7 Schmitz 1997, 219. He thus compares euergetism and the formation in the functional sense. A concrete example of this would be the Vedius Gymnasium in Ephesus. For the self-portrayal of the donor in the so-called *Kaisersaal* of this building, see Auinger 2011, 117 f.

8 For the so-called three phase model of interpreting art see e.g. Panofsky 1979, 214–222.

9 Zanker 1974, p. XVIII.

10 Mansel 1963 offers a very good overview of the location and history of Side and its most important public and private buildings, including plans and reconstructions. Side was endowed with prestigious public buildings primarily in the 2nd century A.D., especially during the Antonine period. Therefore this study concentrates on that era. At least two sophists from Side are known by name, P. Aelius Pompeianus Paion and Marcellus. For these men, their importance for Side and their appearance in inscriptions see Nollé 1993a, 80 f. For the Sidetic buildings that are the focus of the article (the so-called Building M and the Theater), there are comparative examples, with regard to the sculptural decoration, from earlier (partly from the 1st century A.D.) and later (from the 3rd century A.D.) times, e.g. for Building M the Gymnasium of Cypriot

and 3rd centuries A.D., from iconographic models that arose in the so-called Classical and Hellenistic periods¹¹. The question of why these references occurred in large numbers is not so clear. As will be shown below, the Second Sophistic can be viewed as an aspect that had a clear influence on the choice of figural themes and concrete forms. In this context, it must be taken into account that although the sculptures were made as replicas of Greek originals, they cannot necessarily be equated with the models in terms of their specific functions. Thus, like the authors of the relevant texts, the clients of the sculpture acted from a re-enacted perspective in a way that they believed corresponded to the actions of the actors of the past¹². In this context, reference should also be made to the founding of the Panhellenion by Hadrian in 131/132 A.D. In order to gain access to this prestigious group of Greek poleis, many of the cities of Asia Minor tried to clearly show their often fictitious descent from cities of the Greek motherland. Hadrian's approach to propagating genealogy as the determinant of culture coincides with the texts of Favorinus, who understood genealogy as a criterion for identity (e.g. in his text *περὶ Φυγῆς*), as Tim Whitmarsh has pointed out¹³. In relation to Side (and also other cities in Asia Minor) this means that in the overall context the use of replicas of Greek statues was not only for their own sake, but that wider, reciprocal statements were implied. In a Roman provincial town, in which the ›official‹ center Rome was also present and was represented accordingly, these statements can be described as quite remarkable. According to this point of view, the reception of rhetoric is not the indispensable prerequisite for the erection of replicas of Greek masterpieces of the 5th and 4th centuries B.C. Rather, the speakers and writers were also influenced in their work by the adoption of Greek iconographic models within sculpture and, conversely, stimulated the production of such sculptures even further with their texts. Therefore, it seems instructive to question whether and to what extent the installation and presence of statues in Side should be understood as part of the phenomenon of the Second Sophistic, beyond all traditions of placement and display of replicas of Greek sculpture, and what these manifestations actually looked like. In the following, two buildings from Side, the so-called Building M and the Theater, are the focus of the article and are examined in more detail in the context of the premises and questions mentioned.

Salamis (renovated in the 1st century see e.g. Karageorghis – Vermeule 1964, 20–22; Karageorghis 1970, 227–234, 236; Feijfer 2006, 92 f.; Karanastasi 2019, 592–600), the so-called Port Gymnasium from Ephesus (1st century, see e.g. Steskal 2003, Yegül 2010, 160) and the renovated Bath-Gymnasium Complex of Sardis (from the time of Septimius Severus, see e.g. Hanfmann – Ramage 1978, 94, 108 f. 111, 113; Yegül 2010, 161–165; Yegül – Favro 2019, 687). For the Theater the respective buildings of Aphrodisias (see e.g. Erim 1986, 79; Erim – Smith 1991, 67–98; Smith 2006, 48–50, 100 f. 150, 194), Corinth (see e.g. Sturgeon 2004) and Cypriot Salamis (see e.g. Karageorghis – Vermeule 1964, 40–42, 45, 47 f.; Karageorghis 1970, 245; Feijfer 2006, 94 f.; Feijfer 2019, 612) which are all older than the one in Side can be named. Feijfer 2019, 629 additionally mentions the scaenae frons of the Theater and of the Fountain of Laecanius Bassus, both in Ephesus and both from the Flavian period, as the first facades that were built to carry multiple free-standing monumental sculptures.

- 11 For the iconographic and stylistic classification of Sidetic ideal sculpture, see especially İnan 1975. For the term (Roman) copy in the context of ancient sculpture, see e.g. Sismondo Ridgway 1984, esp. 31–34; Stewart 2003, 231–236; Marvin 2008, esp. 7 f. 142–164, 234–237; Katakis 2019, 620 f.; Giuliani 2022, esp. 95–102, 109 f.
- 12 In this context, the concept of ›Cultural Memory‹ developed by Jan Assmann must also be taken into account. For this see e.g. Assmann 2018. Ng 2015, 544 emphasizes the central position of this concept for research on the Second Sophistic and writes that it must therefore also be applied to the corresponding analysis of publicly displayed sculptures. Nevertheless, it should be clearly emphasized that Assmann's concept for Greece, in which he gives Homer the central role for the ›Cultural Memory‹ of all Greek societies, is in clear contradiction to the importance of the respective founding heroes of the poleis (e.g. the already mentioned Androklos of Ephesus or Mopsos and Rixos of Perge). However, there is a certain tension for the Roman imperial period, because on the one hand there is a recollection, in a later period, of a generalized past (the period before the Roman conquest of the eastern Mediterranean area) and a supposedly ›better‹ time, while on the other hand especially in this period the recollection of local heroes and cults (e.g. Athena and Apollo in Side, Artemis in Perge) is very strong. Both points, however, illustrate the importance of the concept of ›Cultural Memory‹ for the topic. For ›Cultural Memory‹ and the view of history in (Greek) antiquity, see e.g. Gehrke 1996, 385–387; Bommas 2011 (especially the Introduction and chapter 3); Bommas et al. 2012 (especially chapters 9 and 10); Gehrke 2014, esp. 31–35; 42–48.
- 13 See Whitmarsh 2001, 300. A translation of the text is also appended to his article.

4 Two final preliminary remarks are necessary. Firstly, the finding of the sculptures from Side only shows the respective last phase of use. Redesign and repositioning must always be considered, especially for the last ancient settlement phases of the city during late antiquity; in many cases the exact processes and the original place of erection of a statue cannot (or can no longer) be reconstructed. For this reason, in the following explanations only sculptures are considered that can be addressed with plausible reasons as furnishings of the respective buildings in the period of the 2nd and early 3rd centuries. In addition, only those statues from the respective sites are considered in detail that can provide clues to the Second Sophistic, since a complete consideration of all statues from all find spots covered in this paper would not serve the topic and would also go beyond the scope¹⁴. Secondly, the figural themes of the treated statues are placed at the center of the argument. Jale İnan, who has covered the sculptures from Side in several publications¹⁵, remains instrumental in naming, dating and classifying the statues. Her results, which the author largely follows, form the basis for the following explanations.

Building M

5 It is understandable in any case that an intellectual and real recourse to the past, which was perceived as glorious, had to touch on a theme that was inextricably linked to Greek culture: the agon. Based on the preserved sculptural decor and also the architecture, the author has argued in several articles that the so-called Building M in Side shows clear similarities to gymnasia or to the palaestrae of thermal gymnasia or is strongly based on them¹⁶. It is a square measuring 88.5 × 69.5 m, surrounded by stoaes on all four sides¹⁷. The depth of the columned halls was given by Arif Müfid Mansel as about 7 m each. There are three halls on the east side of the courtyard, the middle one being slightly larger than the two on the side (26.45 × 15.20 m vs. 19.50 × 14.75 m). The elevated status of the middle room is also illustrated by the position of the columns in the square, which protrudes in a U-shape towards the middle of the square. The niche facade of the hall was lined with marble. The columnar architecture of the facade, with Attic-Ionic bases and Corinthian capitals, rests on a 1.65 m high base that runs around the room, following the projection and recession of the wall niches¹⁸. This middle hall was named *Kaisersaal* by A. M. Mansel, an interpretation that has prevailed despite all the discussions about the function of Building M¹⁹. The basic dating of the complex to the Antonine period also comes from Mansel, for which he used the architectural ornamentation and large parts of the statues found²⁰.

14 This is especially valid for the statues found in the Colonnaded Streets, since they are very heterogeneous. Nevertheless a brief overview of the entirety of the statues found is included in the notes for the sites discussed. All the sculptural decorations of the public buildings from Side are examined in detail in the above mentioned dissertation by the author, which was approved in 2022.

15 See İnan 1965; İnan 1973; İnan 1975; İnan – Rosenbaum 1966.

16 Reimann 2018, Reimann 2022, esp. 227. Yurtsever 2021 also comes to similar conclusions, based on the architecture of the building.

17 For the architectural structure of Building M in general see, for example, Mansel 1963, 108–110; Atila 2012, 74; Strocka et al. 2012, 209 f. Modifications were made in late antiquity, which are not further discussed in the present context. For these modifications see, for example, Mansel 1963, 109; Atila 2012, 74.

18 For the columned halls and their architectural decoration, see Mansel 1963, 109 f.; Attila 2012, 74; Strocka et al. 2012, 209 f.

19 See e.g. Mansel 1956, 60–69; Mansel 1963, 109–121; Atila 2012, 74; Yegül – Favro 2019, 695; Yurtsever 2020.

20 Mansel 1956, 66 f. Volker Michael Strocka, also on the basis of the building ornaments, advocated a dating to the 3rd quarter of the 2nd century (see Strocka et al. 2012, 209), while the most recent research somewhat confirms the construction period earlier, in the 2nd quarter of the 2nd century (see Alanyalı – Öztekin 2018, 103; Yurtsever 2020).

6 Numerically, the largest number of Sidetic sculptures was found in Building M²¹. The most important pieces for the present topic include five athlete statues (one replica each of Polykleitos' Diadumenos²², Myron's Diskobolos²³, Lysippos' Apoxyomenos²⁴, the Oil-pouring Youth²⁵ and a statue in the style of Pythagoras' Diskobolos Herm²⁶), three representations of Hermes (of the Kyrene-Perinthos type²⁷, the Richelieu type²⁸ and the type of Lysippos' Sandal Binder²⁹), a head of Apollo³⁰, and a Marsyas of the Zagreb type³¹. Due to their dating and thematic content, which certainly fits with the postulated function of the building as a gymnasium or palaestra, these sculptures can be addressed with some arguments as belonging to the original decor of Building M. As early as 1979, Andreas Linfert spoke about most of the pieces as being created in a common context because of the visible remains of the neck bosses³².

7 The dating of Building M and the aforementioned statues to the middle of the 2nd century falls within the period of the Second Sophistic. Onno van Nijf has formulated the decisive point in the present context, namely that Greek identity, apart from the language, also manifested itself in the practices of the gymnasium, especially against the background that in pre-Hellenistic times these competitions were only open to Greek polis citizens³³. These two foundations show that the surviving sculptural program of Building M must be described as a clearly thought-out system. The pieces that have been preserved are largely related to the function of the gymnasium (e.g. the athletes, the depictions of Hermes, Nike or Marsyas) and at the same time, the Greek types that were received here in Roman times are in a striking relationship to each other, as A. Linfert also pointed out in an article. Polykleitos (Diadumenos, Oil-pouring Youth), Lysippos (Apoxyomenos, Hermes untying his sandal), Myron (Diskobolos), Pythagoras of Rhegion (Diskobolos), Kresilas (Hermes Kyrene-Perinthos) and probably also Phidias (Apollo) are recognizable. Linfert called the installation »the result of comparative art history research that is quite astonishing by ancient standards«, since the requirements of ancient technical literature with regard to the installation of sculptures are implemented very precisely in the form of statues³⁴. This also takes up a central point of

21 In the author's dissertation, a detailed argument is made as to which pieces can be counted as part of the original sculptural decoration of the building. Additionally to the sculptures mentioned in this paper, also a representation of Nike (İnan 1975, 168–170), a replica of Ares Borghese (İnan 1973, 69–71; İnan 1975, 47–50), of Asklepios (İnan 1975, 149) and of Hygieia (İnan 1975, 98–101) as well as a Nemesis (İnan 1975, 101 f.), a replica of Hera Ephesia (İnan 1975, 52 f.), two statues of the Demeter type (İnan 1975, 135–138) and one representation of the Small Herculaneum Woman (İnan 1975, 120 f.) were found. Also, two statues of emperors from the 1st and 2nd centuries A.D. respectively, but with substitute heads produced in the 4th century A.D., belonged to the sculptural decor. For these sculptures see Mansel 1963, 117 f.; İnan 1965, 84–86, 87 f.; İnan – Rosenbaum 1966, 86–89; Linfert 1995, 158; Varner 2004, 140, 271.

22 İnan 1975, 40 f. For the type of the Diadumenos in general see e.g. Kreikenbom 1990, 109–140.

23 İnan 1975, 19. For the use of the type in Roman art see e.g. Anguissola 2005.

24 For the Apoxyomenos from Side in general, see İnan 1973, 77–79; İnan 1975, 83–85. For the statue type itself see e.g. Weber 1996.

25 For the Oil-pouring Youth from Building M in Side, see İnan 1975, 72–74; Linfert 1995, 163. For the type of the statue in general see e.g. Gercke – Zimmerman-Elseify 2007, 171 f.

26 İnan 1975, 15 f. Linfert 1995, 160 speaks of a replica of the Diskobolos Ludovisi for this sculpture.

27 İnan 1975, 19–29. For the general type of this statue see e.g. Polacco 1955.

28 İnan 1975, 74–77. For the type of the Hermes Richelieu in general see e.g. Kansteiner 2017.

29 İnan 1975, 92–95. She described the type as a replica of Lysippos' sandal binder. However, the position of the arms shows that the god is untying, not tying, the straps of the sandals. Different to the sculpture is a coin image of the same god. See Landskron 2019, 244 f.

30 İnan 1975, 29–31. However, the type of Kassel Apollo proposed by J. İnan is rather improbable. See also Linfert 1979, 781. For the type of the Kassel Apollo in general see e.g. Vogt 2007.

31 For the depiction of Marsyas from Building M, see İnan 1975, 121–123. For the appearance of Marsyas in Roman art see e.g. Wünsche 1995.

32 Linfert 1979, 781–783. Linfert 1995, 159 also speaks of a fairly complete program of statues, of which, in his opinion, probably three sculptures no longer exist today.

33 van Nijf 2001, 310.

34 Linfert 1995, 160 f. Within (urban) Roman culture, too, there was an intensive preoccupation with Polykleitos in the period in question, the treatment of art-theoretical questions can also be determined in the literature

the sophisticated educational culture, namely the knowledge of and preoccupation with the past, which was perceived as significant, by the responsible euergetes. Demonstrating one's own knowledge in a way that is effective for the public fits in with these tendencies. The furnishing of Building M thus shows a decor, consisting of thematically appropriate sculptures, which at the same time glorifies the agonal culture of ›Classical Greece‹ associated with the gymnasium³⁵. Although the corresponding pieces are not depictions of victorious athletes from the time the building was constructed – at most the heads and/or inscriptions that have not survived would have been personalized³⁶ – rather they generally stand for the important competitive character, which, similar to the sophistic texts, is a deliberate reference to past times, which in this case was apparently also intended to legitimize the institutions of the present. This also applies in particular to the clear emphasis on the complex as a ›Greek gymnasium‹, which also fits with the reflections of Fabrizio Slavazzi, who addresses the sculptural program as a gymnasium and athletic-military composition which, in his opinion, is intended to glorify the traditional values of Greek education³⁷. This education concerned both the physical and intellectual development of young men. In Building M, this mental attitude is visualized by the depicted gods and their responsibilities, the statues of athletes and the statue of Marsyas. In addition to the aspects already mentioned, which relate to the creators of the corresponding Greek models, this second point also plays an important role, since it documents the examination of the ways of thinking, the myths, etc. of the time that was regarded as exemplary. In this context, the use of the figure of Marsyas, which originates from Greek mythology on the one hand and also has clear connections to the (music) agon on the other, is particularly revealing. The sculptural program in Building M can thus also be understood as a visual implementation of the ideals of the Second Sophistic, in particular the return to the glorious past.

8 Another important point that speaks in favor of a conscious selection of the statues set up in Building M is the above-mentioned fame of the sculptors who created the Greek models for the statues set up in the so-called *Kaisersaal*. This recourse came about at a time when the Second Sophistic was tangible in Side, which probably helped determine the concrete form in architecture and sculpture. In principle, the building did not need to be designed as a gymnasium, since it would also have been possible to choose the ›modern‹ form of thermal gymnasium at the time of construction. This was probably not done in Side³⁸. Likewise, the statuary decoration need not have gone beyond the connection with the agonal character. The comprehensive education of the euergetes is apparent here³⁹. The overall findings shown here therefore point out Building M, in addition to all practical meanings, as a consciously designed building in the context of the Second Sophistic, which was intended to illustrate the educational

that arose from this. See e.g. Maderna-Lauter 1990, 328. Additionally, Roman traditions in representation in the visual arts must also be taken into account, especially in the context of references to the past. See e.g. Hölscher 1987, esp. 65–69; Fless 2001, 179–182; Hölscher 2010, 146 f. Nevertheless, due to the totality of the statues from Building M, it can be assumed that, in addition to traditional forms of representation, deeper aspects also played an important role. This point is discussed in detail in the author's dissertation.

35 Panofsky 1985, 93 f. speaks of the fact that artwork must always be understood as an expression of a worldview, a point that is clearly relevant for this topic.

36 With regard to a possible personalization of these statues, reference is also made to van Nijf 2001, 325 f., who explains that elites also used statues of athletes for their own representation. With regard to the portraits of the Attic Kosmetes in the so-called Diogoneion in Athens, Ralf Krumeich published reflections on the meaning and the expressive value of the heads. See Krumeich 2004, 139–149.

37 Slavazzi 2007, 134. He also points out the contrast between these sculptures and the statue of the Emperor, also found in Building M. For the functions of the Greek and Hellenistic gymnasium in general see e.g. Brödner 1983, 77–79; Kah – Scholz 2004. For the continuation of these traditions in Roman times see e.g. König 2017, 156–158.

38 For the architectural conditions and the findings of recent research, see Alanyalı 2018, 82; Alanyalı – Öztekin 2018, 103; Yurtsever 2020; Yurtsever 2021.

39 See also Linfert 1995, 153–172.

ideals of Greek culture. As van Nijf argues, this was understood as a visualization of an ›ordered‹ society that knew local hierarchies and was dominated by a pro-Roman elite⁴⁰. The euergetes of the complex obviously felt that they belonged to this elite, or at least financially they probably did. With the help of the sculptural decoration, they showed their participation in these educational ideals, their knowledge of the historical situation, their embedding in Greek culture and, last but not least, their closeness to the emperor.

9 In Building M, with the depiction of an emperor, other factors were also included in the statue program which are to be understood more from the Roman perspective⁴¹. This sculpture shows very clearly that the current political situation of Roman rule was also taken into account, the donor expressing his closeness to the imperial family in images. At the same time, however, there is also a strong claim to present Building M as a building in Greek tradition. This clearly shows the contradiction, or dilemma, that the sophists face. On the one hand, the Greek heritage was emphasized, also in a kind of conscious differentiation from Roman rule, on the other hand, it was precisely the new system that gave the protagonists of this movement their freedom of action. As these were members of the social elite, they benefited from the Roman Empire and the Pax Romana, especially in a trading city like Side, with its ›international‹ contacts⁴². This connection to state conditions within the context of the Second Sophistic is not unique to Side, as, among others, the following comparative example illustrates.

10 The Vedius Gymnasium in Ephesus is just one complex showing that Building M was not a singular building. It was created in the middle of the 2nd century A.D. and is named after its donor, M. Claudius P. Vedius Antoninus Phaedrus Sabinianus. Architecturally, it is a thermal gymnasium, and corresponds to the ideal layout of this type of building in terms of floor plan⁴³. Particularly striking is the so-called Marble Hall, which adjoins the Palaestra to the west and is separated from it by six double semi-column pillars. The walls on the inside of the hall were divided by projections and recesses, resulting in a tabernacle architecture. On the floor, a 1.32 m high plinth ran along the walls⁴⁴. The sculptures on display in the Marble Hall included a Myronic Discobolos from the Antonine period⁴⁵, a fragment of an arm that may have belonged to a Diadumenos⁴⁶, and the donor, represented as a Togatus⁴⁷. The donor's inscription also names gods such as Hermes or Herakles as well as the emperor who ruled at the time the complex was built, Antoninus Pius⁴⁸. Hubertus Manderscheid says that the sculptural decoration of the Vedius Gymnasium combined the ideal of the gymnasium with the aspect of education and the typical Roman elements. As an ensemble, these sculptures formed the framework for the statue of the emperor, and it is striking that the absolute majority of the statues were found in the area of the Palaestra⁴⁹. The Vedius Gymnasium thus shows clear parallels to Building M, which are also relevant in relation to the nature of the Second Sophistic. The donor was demonstratively depicted together

40 van Nijf 2001, 333.

41 It is the abovementioned statue of an emperor from the 2nd century, whose modified head shows a ruler from late antiquity. See Mansel 1963, 117 f.; İnan 1965, 84–86; İnan – Rosenbaum 1966, 86 f.; Linfert 1995, 158. Varner 2004, 140. 271.

42 This benefit from the Pax Romana is also evident in other places within the city, for example at the city gate or at the Nymphaeum. This point is also dealt with in more detail in the author's dissertation.

43 For the basics of the architecture and the dating of the Vedius Gymnasium see also Steskal – La Torre 2008, 1. Mansel already pointed out the similarities between Building M and the Vedius Gymnasium. See Mansel 1963, 120.

44 For the *Kaisersaal* or Marble Hall and its architecture see Steskal – La Torre 2008, 20.

45 Aurenhammer 1990, 156.

46 Auinger 2011, 125 f.

47 For this statue see Yegül – Favro 2019, 689.

48 See e.g. Steskal – La Torre 2008, 296.

49 Manderscheid 1981, 44 f.

with the emperor, thus showing his closeness to the ruler. At the same time, the statues set up provide very clear connections to the Greek ideal of education, as practiced in the gymnasium. The return to and knowledge of this past condition, which is regarded as exemplary, while at the same time emphasizing one's own pro-Roman attitude is clearly recognizable in both cases and fits in with the *zeitgeist* as well as the strategies used by the sophistic euergetes.

¹¹ The archaeological results show a clear contradiction of the sophistical texts, in which the gymnasium does not seem to occupy a particularly prominent position. In this context, Martin Hose refers to Philostratos, Dion or Aelius Aristides. He sees one of the reasons for this mismatch in the status of the gymnasia as a spiritual identification point for the local population. Since these were not supra-regional intellectual centers, the sophists (coming from outside) did not seek them out either⁵⁰. In Building M, but also in the Vedius Gymnasium, the Second Sophistic can be found archaeologically. In this context, the actual function of a gymnasium must also be taken into account. Just like the sophists, the athletes were also part of the elite and used their activities to differentiate themselves from the rest of the population. And just as the former used their rhetoric for competitive purposes, they also measured themselves in (sporting) competitions⁵¹. These events represented an important part of one's own identity, which continued to exist even – or just – after the establishment of Roman rule. Fikret Yegül emphasizes that the gymnasium was perhaps the most diverse institution in Greek culture. Since these buildings were equipped with altars, shrines, monuments and statues, a religious and moral atmosphere was created in which, among other things, past and present merged⁵². The *grammatikos* was the mediator of Greek culture, with this mediation taking place through literature and sport. The place where these teachings took place was in a very large number of cases the gymnasium⁵³. These explanations show that the gymnasium, due to its social importance, was definitely suitable for institutionalizing the aforementioned return to the (imagined) ›Greek culture‹ of bygone times⁵⁴.

Theater

¹² Another aspect of the phenomenon of the Second Sophistic can be seen in the sculptures of the Theater of Side. Due to its function, the building offered itself as a place for the installation of corresponding statues. The type of building itself was originally Greek, so despite the known (mainly architectural) changes in Roman times as a whole already referred to the Greek past⁵⁵. The Sidetic Theater, which is still visible today, was also built over the older, predecessor building from the ›Hellenistic period‹⁵⁶. Since the older building can still be recognized today due to architectural remains, it must still have been visible, at least in fragments, at the time the new building was built, which means that the population must have been aware of its existence. The theater building is located at the narrowest point of the Side peninsula and is touched on two sides by the central Colonnaded Street. This central location was predestined for prestigious statues. The Theater of Side was one of the largest such complexes in Pamphylia and Asia Minor,

⁵⁰ Hose 2015, 55 f.

⁵¹ See also van Nijf 2001, 327 f., who deals with the comparability of sporting competitions and speeches.

⁵² Yegül 1982, 13.

⁵³ Van Nijf 2001, 315. Vitr. 5, 11, 2 demanded that exedrae should also be built into palaestrae to enable philosophers and rhetors to debate.

⁵⁴ See also van Nijf 2001, 329, who sees the competitions as a kind of marker of Greek culture.

⁵⁵ For the architecture of the Greek and Roman theaters, see generally e.g. Bieber 1961; Gogräfe 2013. Galli 2002, 31 also emphasized that theater buildings were a popular endowment object of euergetism, especially in the Antonine period.

⁵⁶ See Atila 2012, 70–72.

but differs significantly from the other theater buildings in this area due to the largely free-standing cavea, which was not integrated into a hill. Rather, there is a resemblance to the theaters and amphitheaters of the western empire⁵⁷. The new Roman building was built in the middle of the 2nd century A.D. Johannes Nollé points out that it was probably considered very important by the population. This is shown, among other things, by an inscription naming a T. Flavius Spartiaticus under whom construction work began⁵⁸.

13 Of the sculptures found here, four pieces in particular are relevant to the subject matter at hand⁵⁹. On the one hand, it is a male torso, which İnan discussed as a replica of the Kassel Apollo⁶⁰. For stylistic reasons (particularly because of the anatomical shapes in the chest, stomach and back areas), the author dates this to the middle of the 2nd century A.D. and thus to the construction period of the Theater. Also from this period is the group of the Three Graces, represented as a dancing unit, with the central Grace facing in the opposite direction to the two at the sides⁶¹. A Tyche and a Hermaphrodite, which İnan has already convincingly interpreted as part of a Silenos-Hermaphrodite Group, date from the Severan period⁶². In terms of content, Apollo fits in with the place where it was found, through his function as the god of the arts. Equally appropriate, through mythology and the appearance of the corresponding figures in the plays, are the Three Graces and the Hermaphrodite, or the Silenos-Hermaphrodite Group. In terms of content, Tyche also fits in very well with a theater. As Can Özren points out, this deity was repeatedly portrayed in the theaters of the Greek East, which has to be seen in the context of the gladiator fights that took place there⁶³.

14 All of the sculptures mentioned are replicas of originals from the so-called Greek Classical and the so-called Hellenistic period. This reference to the past, together with the dating to the 2nd and 3rd centuries A.D., makes it possible to address it in the context of the cultural phenomenon of the Second Sophistic. This suggests that, in addition to all substantive parallels to the installation site, those responsible wanted to clearly show their knowledge of the Greek past of this area⁶⁴. The result is a clearly thought-out picture, the significance of which is also shaped by the geographical location of Side in the middle of the Greek-speaking east of the Roman Empire, which is shaped by Greek

57 See Mansel 1963, 122. Atila 2012, 70–72 describes the detailed structure of the cavea and the scaenae frons and their dimensions. He gives the number of seats in the cavea as around 15,000.

58 The inscription is reproduced, translated and interpreted in Nollé 2001, 363–365. It can be dated to the middle of the 2nd century A.D. and thus helps to confirm the dating of the new building. Nollé 1993a, 82 names other citizens who donated parts of the building, e.g. pillars. This shows that the city's population financed the new building by themselves, at least in part, so that the project resonated with wider sections of the population. On the topic in general see also Gybas 2018.

59 Additionally to the sculptures mentioned in this paper, also a sphinx (see İnan 1975, 132 f.) and a portrait head of Augustus (see Mansel 1963, 137; İnan – Rosenbaum 1966, 58 f.) were found at the Theater.

60 İnan 1975, 31. For the type of the Kassel Apollo see e.g. Vogt 2007.

61 For the Three Graces from Side, see İnan 1975, 158–161. For the type itself see e.g. Sichtermann 1986.

62 For Tyche from the Theater of Side, see İnan 1975, 108 f. For the appearance of Tyche in Roman art in general see e.g. Matheson 1994. For the Hermaphrodite from the Side Theater, see İnan 1975, 123. For the Silenos and Hermaphrodite Group in general, see, for example, Ajootian 1990, 278 f.; Vorster 2011, 923–927.

63 Özren 1996, 115. The earliest references to gladiator fights in Side can be found in the will of the consul Licinius Mucianus, who held this post in 177/178 A.D. See Yurtsever 2018, 67.

64 These statements do not mean that every Roman-period copy of a statue from the 5th and 4th centuries B.C. in Side and elsewhere must automatically have an explicit reference to the past. Rather, representational traditions, also in the context of the respective installation sites, must also be considered. For example, Feijfer 2019, 639 argued that the statues in the facades of the representative public buildings in Asia Minor could also be interpreted as collections, which means that they were part of a never ending process. Some sculptures would have stayed in use for longer periods, whereas others were replaced quicker. Nevertheless, in the opinion of the author, aspects of the Second Sophistic must be taken into account for the aforementioned statues in order to obtain an adequate and complete understanding of the choice of pictorial themes and the modes of representation. This does not have to be in absolute contradiction to the aspects like representational traditions, etc. See also the points in the Resume as well as e.g. Özren 1996, 121; Hölscher 2015, 41 f.; Kunze 2015, 57–59; Katakis 2019, 647.

culture. References to this culture were better presented in such a place than in areas with a completely different historical background. This means that in this context the precise execution of the sculptural decoration should also make the heritage of the past visible and at the same time the euergetes' knowledge of this heritage should be highlighted by these representations.

¹⁵ In his article on the sculptural decoration of the Roman theaters in Asia Minor, Özren also went into the visual language of the sculptures used. This was utilized by the Greek-speaking population for their own purposes and interests; the statuary programs were Roman, but the statements intended by them were specifically Greek. This dichotomy was tolerated by Rome. The euergetes of the constellations, on the one hand, showed an awareness of the history, culture and political independence of the Greek cultural area, although on the other hand a loyalty to the new rulers is visible in the inscriptions⁶⁵. These intentions also reflect a central way of thinking among the representatives of the Second Sophistic. In this context, Marco Galli also pointed out that statue dedications in the Antonine period often gave rise to theater donations⁶⁶. Without the theater's publicity, the installation of these statues would not have been able to reach so many recipients, which in turn would have run counter to the goals of the client in the context of the Second Sophistic (return to Greek culture in times of foreign rule, demonstration of one's own education, etc.). By resorting to Greek forms in the sculptures used, there is also a clear point of contact with the sophistic rhetors and their texts, namely the effect on the potential recipients. The requirements for the external impact of the respective art genre were the same, the recipient had to be able to understand the message on the one hand, i.e. also to decode the ›codes‹ and on the other hand to identify with it. Only in the overall complex of the installation site could the sculptures unfold their full effect.

¹⁶ The theater in the nearby town of Perge is just one comparative example. The scaenae frons of the building was created in its present form between 160 and 190 A.D. The first modification work was carried out in the early to middle Severan period⁶⁷. Of the sculptures found that belong to the Antonine phase, a Tyche, a Marsyas and two representations of the mythical founders of Perge are particularly meaningful in the present context⁶⁸. In addition to the clear parallels in content between the two depictions of Tyche in Side and Perge, the sculptures belonging to the mythical realm are particularly meaningful. Additionally, to the thematic connection of Marsyas with theater, which is illustrated by his relationship to Dionysos, given as a satyr, it is above all his appearance in the myths of Greek culture. In this way he also resembles the founding heroes of the city of Perge, who also relate to the city's past, which dates back to the time before the theater was built. In the context of the Second Sophistic, it is these points in particular that produce a clear resemblance to the situation in Side⁶⁹. The populace's own (imagined) past once again served as a backdrop for the present in a building that was predestined for the appearances of the ›specialists‹ in this area,

⁶⁵ Özren 1996, 119.

⁶⁶ Galli 2002, 74. That means that the effective presentation of the sculptures would have been the reason for the remodeling or new construction of theaters.

⁶⁷ For the dating of the Theater of Perge and the individual construction phases see Öztürk 2009, 90–93.

⁶⁸ For the sculptural decoration of the Theater of Perge in Antonine times see Öztürk 2009, 90.

⁶⁹ The competitive situation between Side and Perge, which is also reflected in a mutual reaction to construction projects, will not be discussed in detail here. Nollé 1993b provides a basic overview of this topic. One good example for this subject is the comparison of the Nymphaeum of Side with the Nymphaeum F2 of Perge, which were both built in the early 3rd century. In Side, Athena is represented on a relief in her local Sidetic form in the context of the so-called Epibaterion festival (see e.g. Mansel 1963, 62. 82 f; Nollé 1993a, 82 f. 109 f.), whereas in Perge Artemis is shown in her local form as well (for the reliefs of the Nymphaeum F2 in Perge see Mansel 1975, 67). For the status and modes of representation of Artemis Pergaia in general see e.g. Mansel 1975, 62; Nollé 1990, 260; Nollé 1993a, 312; Nollé 1993b, 212 f; Longfellow 2011, 158; Özdizbay 2012, 211 f.

namely the sophistic speakers. As in Side, the result is a connection between the building type and the decorative furnishings, which implies deeper statements than ›just‹ the connection with the plays performed in the theaters.

17 Theaters were among the most important places where sophisticated speeches were held, which is evident from the function of the buildings themselves. A large number of the theaters newly built in the imperial period or remodelled from Hellenistic predecessors were used not only for entertainment, but above all for popular assemblies. The (sophistic) speaker was able to present himself very well thanks to the backdrop of the *scaenae frons* and the excellent acoustics⁷⁰. The theater is therefore a place that was predestined for performances that were intended to create a certain effect. The primary interest of the speaker, namely to win over the audience, could be ideally supported. The sculptures set up in the theater buildings appear like a deliberately chosen backdrop that was intended to complete the production. In this overall view, the Side Theater also reflects the guidelines of the Second Sophistic to a certain extent. It is not just a Roman-era structure replacing an older Greek predecessor, but rather an architectural type which, together with the spectacles presented there, referred back per se to the past – the same past that the rhetors appearing there placed in the center of their texts. The texts were also written in Roman times, by an elite that owed their position to that state to a large extent, but who clearly drew on the Greek, pre-Roman heritage and placed it at the center of their work.

18 The sculptural decoration of theaters also shows this scheme, since the statues were created in the Roman era but refer to much older works. The fundamental phenomenon of the furnishing of such buildings with sculptures, especially the rich statuary decoration, was, on the other hand, more Roman specific⁷¹. The example of the (Sidetic) theater can once again underpin the finding that the Second Sophistic was not just a purely literary phenomenon. The overall view also shows in a particularly clear way the interactions that the mutual cultural contacts between the East and West of the Roman Empire could develop.

19 Against the background of the relevance of the theater as a venue for sophistic speakers, in addition to all the content-related connections to the theater as a venue, a convergence with ideas that are often encountered in the context of the Second Sophistic can be assumed for the concrete formation of the Sidetic program. The statuary can thus also be seen as a kind of visualization of the sophisticated texts or speeches, with both genres to be understood as complementary carriers of meaning.

Additional Statues

20 In addition to the pieces from Building M and the Theater, other sculptures from Side are known, the installation of which can also be seen in the context of the ways of thinking and acting of the Second Sophistic. One such example is the approximately life-size head of a statue of Athena. It was found in the so-called Great Colonnaded Street, near the Theater⁷². The exact display location of the ensemble of sculpture is not clear, nor is the question of whether it was part of the street's original statuary decoration.

70 For the function of the theater for the performances of sophisticated orators see Korenjak 2000, 28–30.

71 For differences in the sculptural settings of Greek and Roman theaters see Bieber 1961, 223–225.

72 For this head, see İnan 1975, 56 f. She dated the piece to the Antonine period. For the Sidetic Colonnaded Streets in general, see Mansel 1963, 17–23. For the dating of the streets also Heinzlmann 2003, 217. The sculptures which were found in these streets are highly heterogeneous. Additionally to the Athena, a Herakles of the Farnese Type (İnan 1975, 85–91), a torso of an Eros (İnan 1975, 95 f.), fragments of a head of Silenos (İnan 1975, 116) and a head of an Eros (İnan 1975, 164 f.) as well as one or maybe two fragments of representations of Tyche (İnan 1975, 107 f. 201) have been found among other pieces.

The traces of mortar still present on the surface of the head and the severed parts of the face and back of the head suggest a secondary use as building material. İnan has identified the type as a replica of the so-called Athena Hope from the Antonine period, whose original is from the 5th century B.C. She described the helmet of the goddess, the remains of which are still visible, as Attic⁷³.

21 Basically, the presentation of Athena, who was one of the main deities of Side, is quite understandable in public space, regardless of the exact primary installation site, any secondary installations and the exact installation context. However, as Nollé explains, the emphasis on this deity in Side and other cities during Roman rule could also serve to make existing (sometimes older) contacts with Athens visible. In this context, the public display of the statue would be a medium to make the connections to the ›cultural center‹ Athens visible to all potential recipients. The exact type of the head appears to be consistent in this context. The depiction of one of Side's main deities could also refer to the old cults that had been practiced in their honor in earlier times. This in turn provides the motif of remembering oneself. Nollé pointed out that the old cults in Side were practiced particularly intensively in the 2nd and 3rd centuries A.D.⁷⁴ This is another reason for a public presentation of the Athena statue. The return would then refer to the cultic sphere and thus also to the earliest beginnings of the city.

22 The head of Athena can thus also be viewed in the context of the Second Sophistic. The emphasis on ancient connections with the Greek cultural center of Athens, which existed before the incorporation of Asia Minor into the Roman Empire, points to the glorious past of the city of Side and its citizens, which existed at least in the imagination of the euergetes. The people responsible staged the Sidetic community as a ›cultural nation‹ in the tradition of Athens⁷⁵. It also fits into this picture that the statue of Athena Parthenos (!) can be seen as a model or at least as a stylistically very similar representation to the so-called Athena Hope⁷⁶.

23 In addition, in Hadrianic times, a Sidetic delegation was sent to Athens to take part in the Great Panathenaic Games⁷⁷. In this context, the sending of the delegation at exactly the time when cities were intensely revisiting their past appears to be a conscious act on the part of those responsible. Pre-Roman contacts within the Greek cultural area could thus be emphasized. Thinking further, the idea could even be conceived that the depiction of Athena was erected to commemorate this journey and remained in use for a correspondingly long time until the last settlement phases of the city in late antiquity, which means that the following generations of townspeople, assuming a longer period of use of the sculpture, could also participate in it. Since there is no (preserved) inscription, this point cannot be answered definitively. In any case, this would fit together in terms of time and content⁷⁸. A gilded statue of a Milesian citizen, who according to the associated inscription led a delegation to Rome in the 1st century B.C. and was honored for it with the sculpture, shows that such mementos were set up⁷⁹.

73 İnan 1975, 56 f.

74 Nollé 1993a, 106. 113. This intensive cult practice also affected Apollo, the most important deity in the city alongside Athena. This recollection, which can also be seen in other cities in the Greek East during this period, does not appear to be surprising in the light of the present explanations. See also Horster 2017, 603 f.

75 For the staging of one's own cultural roots within the Second Sophistic, see, for example, Schmitz 1997, 175–181.

76 For the connection between Athena Hope and Athena Parthenos, see Habicht 2020, 7.

77 See Nollé 1993a, 108; Nollé 2001, 362–365. This delegation can also be related to the already mentioned phenomenon of the cities of Asia Minor propagating their own Greek past after the founding of the Panhellenion 131/132 A.D. See, for example, Whitmarsh 2001, 300.

78 This assumption is corroborated by the fact that the dating of the head of Athena also fits the construction period of the Great Colonnaded Street, which means that it could be assumed that the head was part of the original sculptural decoration of the street.

79 See Bol 2011, 124. 140. The statue was set up in the Theater of Miletus, at least in its last use.

24 In addition, it is also known that in the sophistic texts the motif of the older Greek culture versus the Roman plays an important role⁸⁰. The setting up of the portrait of Athena would thus represent the visualization of this idea. It also fits that the head is clearly based on a model from the Classical period, visible in the remains of the face and hair as well as the Corinthian helmet, while the overall appearance in turn refers to the city's own past and the pre-Roman period. This mixed situation suggests that the exact decision to produce and display the statue of Athena (e.g. the choice of the specific type of statue or possibly also the place of installation) was definitely influenced by ways of thinking as propagated by the Second Sophistic. This cultural phenomenon thus acted as a catalyst that led to the exact formation of the characteristic, while the fundamental decision can be traced back to the general conditions, a phenomenon that can also be assumed for the athlete statues from Building M already mentioned or the Apollo from the Theater, for example.

25 Another sculpture that can be viewed in the context of the Second Sophistic has survived only in the form of its inscribed base and comes from the city's *Nymphaeum*⁸¹. It was originally an honorary statue dedicated to a certain M. Valerius Titanianus according to the epigraphic references. In addition, the text states that this man performed the service *ab epistulis Graecis*⁸². Bowersock emphasized that this office, in the form of *ab epistulis*, was in a sense a monopoly of Greek-speaking sophists and rhetors in the 2nd and early 3rd centuries A.D. Twelve such persons are known between the reigns of Hadrian and Caracalla. In most cases their office has been referred to as *ab epistulis Graecis*⁸³. It is therefore natural to speak of Titanianus as a person who was at least close to the currents of the Second Sophistic. The erection of his statue thus creates a first connection between this cultural phenomenon and the Nymphaeum, which does not have to contradict the general function of an honorary statue at all. Rather, both points should be seen as two related aspects which illustrate the cultural self-understanding of the builder of the Nymphaeum, especially in connection with euergetism, which was so important for the sophists⁸⁴. It is striking in this context that the base of a statue of an emperor (Caracalla) was also found at the Sidetic Nymphaeum⁸⁵. There is also a statue of a variant of the Small Herculaneum Woman, which dates from the time the fountain was built, and a slightly older depiction of the Large Herculaneum Woman⁸⁶. Possibly the found statues of Nike, which in turn are replicas of older Greek types, also belonged to this system⁸⁷.

80 See e.g. Schmitz 1997, 175–181; Korenjack 2000, 38–40.

81 On the Nymphaeum of Side in general, see Mansel 1956, 89; Mansel 1963, 53–64; Dörl-Klingenschmid 2001, 242–244; Gliwitzky 2010, 87–122. Mansel 1963, 63 f. dated the Nymphaeum to Antonine times. Nollé 1993a, 82 f.; Dörl-Klingenschmid 2001, 244; Gliwitzky 2010, 90, on the other hand, date the building to the Severan period based on the evidence of the ornamentation. In both cases the period of construction coincides with the appearance of the Second Sophistic in Asia Minor.

82 The inscription is cited, translated and interpreted in Nollé 1993a, 345–347.

83 Bowersock 1969, 50. Townend 1961, 375 states that this office was a senior position within the Department of Imperial Correspondence. Neudecker 2004, 300–303 also goes into the close connection of this office to the emperor, especially in connection with the libraries and the knowledge stored in them as well as the associated possibilities for (statuary) self-representation within the framework of *paideia*.

84 Once again, as already mentioned in the introduction, reference must be made to E. Panofsky in this context. See e.g. Panofsky 1979; Panofsky 1985.

85 For the base of the Caracalla statue see Dörl-Klingenschmid 2001, 244.

86 İnan 1975, 139 f. speaks explicitly of a variant of the Small Herculaneum Woman. Differences to other statues of this type can be clearly seen in the details. These are particularly recognizable in the position of the left arm and in the draping of the himation in the area of the right shoulder and chest. See also Vorster 2008, 81 f. On the Large Herculaneum Woman from Side, see İnan 1975, 119 f. For the types of the Herculaneum Women in general see also Daehner 2008; Vorster 2008; Trimble 2011; Katakis 2019, 634–637.

87 For the Nikes of the Sidetic nymphaeum see İnan 1975, 44–46; 134 f.; 183. All five pieces are older than the Nymphaeum, although the exact time when they were placed at the magnificent fountain is not entirely clear. In the author's dissertation, this question and the question of the reasons for the placement are discussed in detail. For the types of the Nikes in general see Gulaki 1981. For the Nike of Paionios see e.g. Palagia 2021.

26 The (self-)representation of elites in combination with the emperor, other relevant personalities from the construction period and possibly also with replicas of older types of statues showing Greek gods basically goes together very well. At the same time, the example of Titanianus also shows the diverse interactions that made up the Second Sophistic: on the one hand, he is clearly associated visually with the Roman ruler; on the other hand, it can be assumed that he was at least close to sophistic currents, which means that the cultural return to the pre-Roman period was also relevant for him. Should this man also have been the founder of the Nymphaeum, which is in principle quite possible but cannot be completely verified on the basis of the findings, he behaved exactly as was expected of him and his kind. Due to its proximity to the emperor, the status of his office was also predestined to exercise effective protection, as Nollé describes⁸⁸. This means that his position as part of the imperial or state administrative apparatus and also the framework conditions provided by the Roman Empire, especially the Pax Romana, were essential for his (financial) possibilities. The portrayal of this educated, politically influential man, who was prominently presented or presented himself in the midst of the local Sidetic community, indicates that he was regarded as an important guarantor of the city's status or defined himself as such.

27 In particular, the comparison with the so-called Herodes Atticus Nymphaeum at Olympia provides further clues. The building was donated by Herodes Atticus and his wife Regilla and was dedicated in 153 A.D.⁸⁹. The eponymous donor belonged to the group of sophists and presented himself in the sculpture program of the fountain as a benefactor close to the emperor by having his family and the imperial family portrayed together⁹⁰. A total of three statues of the Large Herculaneum Woman have been found at Olympia, one of which is named Regilla and one Faustina Minor⁹¹. The comparison between the two buildings thus shows clear similarities in the types of statues used and the pictorial subjects that represented mortal persons. This can point to similar processes in the creation of the sculptural decorations.

28 Even if the exact connection between the official Titanianus and the Nymphaeum cannot be completely reconstructed for Side due to a lack of inscriptions and other sources, the conclusion is that this connection played an important role in the construction and operation of the complex. The depiction of Titanianus in the context of the Nymphaeum can be read as an expression or image of an ›orderly‹ urban society led by a pro-Roman (sophistical) elite, which included the emperor⁹². (Self-)representation by the respective elites is therefore an important motive for the selection of at least some of the sculptures of the Nymphaeum.

Résumé

29 The Second Sophistic can be seen as a phenomenon of the 2nd and 3rd centuries A.D. which had a variety of effects on the environment of the inhabitants of the (not only) eastern Mediterranean area. Especially with regard to the surviving sculptural decorations of the mentioned buildings at Side very clear effects on the real actions of the persons responsible for it can be seen. Since the sophists were mostly men from the social elite who also had the corresponding economic opportunities, the phenomenon of the Second Sophistic could also manifest itself in material culture because, as

88 Nollé 1993a, 344.

89 See, for example, Bol 1984, 99. For Herodes Atticus in the context of the Second Sophistic see also Galli 2002.

90 For the sculptural program of the Herodes Atticus Nymphaeum see Bol 1984, 84 f.

91 For the statue of Regilla see also Bol 1984, 24 f. For the statue of Faustina Minor see Daehner 2008, 121.

92 See also van Nijf 2001, 333. On the function of the sophists as euergetes, see also Schmitz 1997, esp. 65 f.; 101–105; 219.

mentioned above, the sophists also appeared as euergetes. Using the example of late antique Constantinople, Sarah Bassett worked out that the public presentation of one's own knowledge of the Greek past became an essential necessity in order to be able to participate politically as a decision-maker⁹³. These practical policy effects could also have an influence on the literary world, in the sense of a mutual relationship, just as the texts could have an impact to the living environment.

30 As shown by Building M and the Theater, at least two guidelines of the Second Sophistic can be identified in the Sidetic buildings based on the associated sculptural decorations, namely the harking back to the ›Classical‹ Greek ideal of education and the reference to the performances of the speakers. The archaeological evidence of Building M shows, in respect of the Antonine replicas of the concrete types of statues, a strong return to the art of the ›Classical‹ and ›Hellenistic‹ periods. This is a clear recourse to the Greek past of the eastern Mediterranean and the ›Classical‹ poleis, especially Athens, as was also propagated in the corresponding texts. From this point of view, it is probably no coincidence that works by sculptors who were already famous in antiquity, such as Polykleitos or Lysippos, were used to decorate Building M, although the specific pictorial themes must also be taken into account⁹⁴. The patron god of activities in the Greek gymnasium, Hermes, is depicted three times overall. Together with the preserved Apollo, it shows the ideal of education as it was conveyed to the young poleis citizens⁹⁵. The five depictions of athletes also belong in this scheme and show the concrete implementation of the physical aspect of this ideal; at the same time, it is clear that the agones organized in Building M also played a role for the usage of these statues.

31 The sculptures found in the Theater also show Greek types. In addition to all content-related connections to their place of installation (Apollo as god of the arts, mythical figures, etc.), ideas and ways of thinking can also be classified as relevant for the specific choice of individual pictorial themes, which are to be seen in the context of the Second Sophistic. In particular, the reference to the appearances of the speakers who presented their texts in the Theater should be mentioned in this context. In this case, the specific sculptural decoration appears as the visual equivalent of the content of the sophistic speeches, which dealt with Greece's past, which was perceived as great. As the author argues for Building M, the genres of sculpture and rhetoric are to be understood as media through which the themes of the Second Sophistic were presented to the recipients.

32 Similar considerations can also be formulated for the aforementioned statues of the Nymphaeum and the Colonnaded Street, although the significantly poorer finds and archaeological records in both cases must also be taken into account. In each case, however, there are pieces whose exact execution makes it essentially conceivable that aspects of the Second Sophistic played a role in their compilation. In addition to the reference to Athens and the visualization of older traditions and connections to this city, i.e. the cultural positioning of one's own community within the Greek cultural area, or the propagation of a Greek identity, it is also especially euergetism. As shown above, M. Valerius Titianianus, who is venerated in a statue on the Nymphaeum, can with good reason be regarded as a follower of the movement of the Second Sophistic. His portrait fits in with the construction of the magnificent fountain just as much as that of Caracalla. The question of whether Titianianus can be described as the euergetes of the Sidetic

93 Bassett 2007, 196 f. She also calls the *paideia* the unifying force through which (political) elites throughout the Roman Empire could recognize and interact with one another. It shows once again that the Second Sophistic can be described as an overarching phenomenon within the elites of the Roman Empire regardless of whether they lived in Asia Minor, Greece or Italy.

94 See also Slavazzi 2007, 134.

95 For the educational ideal of the Greek gymnasium see, for example, Yegül 1982, 13; van Nijf 2001, 327 f.; Hose 2015, 47.

Nymphaeum is extremely difficult to answer on the basis of the findings. Irrespective of this, however, it shows, either through his self-portrayal (should he have been the founder) or through the honor from outside (by the Sidetic community), that the educated, politically influential sophists were presented in a publicly effective way and that the Second Sophistic was a publicly visible phenomenon within the cities.

³³ In the overall view of the sculptural decorations mentioned, it is striking that, in addition to all references, imagined traditions, etc., in many cases a contextualization in the ›current‹ situation, i.e. to the Roman state and to the real political circumstances, is recognizable. This is particularly evident in the statue of M. Valerius Titianianus, but the pattern can also be seen in the Theater and in Building M. The ›turning away from the real world‹ of a Greek-speaking elite who tried to propagate the achievements of the Greek past in intellectual ways, which has been repeatedly posited for the Second Sophistic⁹⁶, can thus be countered by the fact that physical and material activities are also recognizable. Despite all the evocations, there are clear references to the reality of life of the protagonists. The Roman Empire was clearly involved in the activities as a frame of reference, which seems understandable in principle when one considers that the Second Sophistic was not exclusively a phenomenon of the eastern Mediterranean region. Rather, it was a cultural movement that affected and was supported by elites in the eastern (Greece, Asia Minor etc.) and western parts (Italy) of the Roman Empire. In this context, T. Whitmarsh speaks of Attic Greek as the common bond that connected higher social classes in the west and east and separated them from those of lower socioeconomic status. As a result, ›Greekness‹ was no longer geographically tied to certain places, but rather a social construct of (provincial) elites⁹⁷.

³⁴ In summary, with regard to the question of the extent to which the phenomenon of the Second Sophistic can be related to the sculptural decoration of the Sidetic buildings discussed, it can be said that this phenomenon creates a broadened focus that has the potential to deepen our understanding of the contexts of presentation at least for Building M and the Theater, since it allows mindsets to be shown that at least influenced the concrete choice of the (types of) statues. However, it also becomes clear that it is not sufficient as the sole explanation for the sculpture programs, and that traditions of the display of statues must also be taken into account. The connection between sophistic and euergetism, mentioned several times above, also proves to be particularly meaningful, since the people involved were able to visualize their ideals and thus present them to the population. It becomes clearly visible that the connections are not limited to the display of replicas of Greek statues, but that there are plainly deeper meanings and motifs that are manifested in different nuances in the various buildings.

⁹⁶ See for example Nicosia 1994, Flinterman 1995.

⁹⁷ Whitmarsh 2001, 272 f.

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ZUSAMMENFASSUNG

Die Skulpturenausstattung öffentlicher Bauten und die Zweite Sophistik. Side als ein Beispiel

Manuel Reimann

Die erhaltenen kaiserzeitlichen Statuen aus Side gehören zu den herausragenden Beispielen kleinasiatischer römerzeitlicher Plastik. Die Mehrheit der im 2. und 3. Jh. n. Chr. entstandenen Skulpturen sind als Nachbildungen ikonographischer Typen anzusprechen, die ihrerseits in die Zeit der sog. Griechischen Klassik und des Hellenismus datieren. Im Beitrag wird, ausgehend von den Statuenausstattungen des sidetischen Theaters und des sogenannten Gebäudes M, die Frage diskutiert, inwieweit sich die kulturelle Strömung der Zweiten Sophistik in den Skulpturenausstattungen öffentlicher Bauten in Side manifestierte, wobei auch Vergleichsbeispiele aus anderen Städten Asia Minors herangezogen werden. Verschiedene Leitlinien der Zweiten Sophistik lassen sich auf diese Weise erkennen und ermöglichen Rückschlüsse auf die Prozesse, die zur genauen Wahl der verwendeten Statuentypen und Bildthemen beitrugen, womit ein tiefergehendes Bild der Skulpturenlandschaft im öffentlichen Raum Sides gewonnen wird.

SCHLAGWÖRTER

Side, Skulptur, öffentliche Bauten, Deutungsfragen

ÖZET

Side'deki Örnekler Işığında Kamusal Yapıların Heykellerle Süslenmesi ve İkinci Sofistik Dönem

Manuel Reimann

Side'de ele geçen heykellerin, Anadolu'nun Roma Dönemi heykel sanatında büyük bir öneme sahiptir. 2.–3. yüzyıla ait olan heykellerin çoğu ikonografik bakımdan Yunan Klasik ve Hellenistik dönem heykellerinin kopyalarıdır. Makalede Side Tiyatrosu ve M Yapısı olarak adlandırılan mekanın heykelleri ele alınarak İkinci Sofistik Dönem'in kültürel etkilerinin Side kamu yapılarında sergilenen heykellere nasıl yansıdığı sorusuna yanıt aranmaktadır. Ayrıca Anadolu kentlerinde ele geçen benzer örnekler de konuya dahil edilmiştir. İkinci Sofistik Dönem'in çeşitli izleri bu şekilde tanınabilmektedir. Kullanılan heykel tiplerinin ve görsel temaların seçim süreci hakkında da bilgi sağlanabilmektedir. Bu bağlamda, Side'deki kamusal alanlara ait heykellerle ilgili detaylı bir görünüm elde edilmektedir.

ANAHTAR SÖZCÜKLER

Side, heykel, kamusal yapılar, yorumlama sorunları

SOURCE OF ILLUSTRATION

Title page: H. Pegeler 1976, Fotoarchiv des DAI
Istanbul, D-DAI-IST-KB7228

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METADATA

Titel/*Title*: Die Skulpturenausstattung öffentlicher
Bauten und die Zweite Sophistik. Side als ein
Beispiel/*The Sculptural Decoration of Public
Buildings and the Second Sophistic: Side as an
Example*

Band/*Issue*: IstMitt 73, 2023

Bitte zitieren Sie diesen Beitrag folgenderweise/
Please cite the article as follows: M. Reimann, The
Sculptural Decoration of Public Buildings and the
Second Sophistic: Side as an Example, IstMitt 73,
2023, § 1–34, [https://doi.org/10.34780/w68d-
gc60](https://doi.org/10.34780/w68d-gc60)

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DOI: <https://doi.org/10.34780/w68d-gc60>

Schlagwörter/*Keywords*: Side, Skulptur, öffentliche
Bauten, Deutungsfragen/*Side, sculpture, public
buildings, questions of interpretation*

Bibliographischer Datensatz/*Bibliographic
reference*: [https://zenon.dainst.org/
Record/003056618](https://zenon.dainst.org/Record/003056618)

