

## Echos from Mt. Parnassos Representations of Muses in the Decapolis\*

The Muses, daughters of Zeus and Mnemosyne (the goddess of memory), inhabited the central Greek mountain range of Parnassos. According to literary sources they were believed to have settled the Boeotian Helikon, the pastures of the poet Hesiod, or even Olympus, the official seat of the Greek pantheon. Far from being mere personifications of the arts, these goddesses are considered as an expression of human self-reflection and the ability to identify an individual's position within historical processes. Already in the theogony of the Boeotian poet Hesiod they appear in the canonical number of nine, with each Muse thought to preside over a specific area of intellectual endeavour: Calliope, goddess of the military epic; Kleio, the corresponding divinity of man's peaceful deeds; Euterpe, the flute-player; Erato, guardian of lyric poetry; Urania the guardian of astronomy; Terpsichore, mistress of choric dance; Melpomene, responsible for tragedy; Thaleia, presiding over the Comedy; and Polyhymia, the inventor of the polyphonic chorus and of the lyre play. They were visualised as eternally dancing virgins under the guidance of Apollon: in sum, as divine powers of joy and order serving mortals. The rocky mountain of the Muses is shown on the famous relief signed by Archelaos from Priene, found at Bovillae and preserved in the collections of the British Museum (FIG. 1)<sup>1</sup>.



1. Relief representing the Muses dedicated by Archeoloos from Priene. London: British Museum.

\* This study on representations of the Muses in Southern Syria and Jordan, submitted as a paper to the VIII. International Conference in the Archaeology and History of Jordan held at Petra in May 2004, is based on a survey of sculpture assembled during the late 1980s in the archaeological collections of the Hashemite Kingdom by the author. It was supplemented with field research in 2002 and 2003 in the archaeological collections of Syria. The author gratefully acknowledges permissions and support provided by the Jordanian and Syrian Antiquity authorities, namely the then and now Directors Generals G. Bisheh, T. Fakhush, A. Hadidi, F. al-Khraysheh, and A. Mo'az.

I extend further gratitude to J.-M. Dentzer, J. Dentzer-Feydy (both Paris), W. Eck (Cologne), R. Haensch (Munich), D. Kreikenbom (Mainz), A. Leibundgut-Maye (Wiesbaden), J.-P. Oleson (Victoria, Canada), M. Sartre, J. Seigne (both Tours), and I. Skupińska-Løvset (tódz) for contributing to this study with discussions and references. Also would also like to express sincere thanks to R.A. Burns (Sydney) and A. Kropp (Oxford) for revising the English of the manuscript.

<sup>1</sup> Pinkwart 1965: 15ff. and passim, Pl. 1. In general for the representation of the Muses in Greek and Roman Art s. Faedo and Lancha 1994, passim.

In Syria and elsewhere the Muses were often associated with the Nymphs (Ruge 1937: col. 1566). They are rarely attested in the Province of Arabia. A Greek inscription found in the orchestra of the theatre at Philadelphia/‘Ammān is a dedication in verse to the Nymphs and the Muses by a certain Capitolinus (Gatier 1986: 38 No. 12). Theatres are naturally the main places of worship of the Muses where they were sometimes also depicted in decorative sculptures, as a mask-holding female statue found at Caesarea Maritima (now in Milan) suggests<sup>2</sup>. In private spaces the Muses were also the favourite goddesses of Oriental intellectuals who regarded them as embodiments of their Greek cultural lifestyle and education. This is how the nu-



2. Marble Head of Polyhymnia from Jarash. ‘Ammān: Jordan Archaeological Museum. Inv.-No. J. 1837.

<sup>2</sup> Civico Museo Archeologico di Milano, Inv.-No. A 4078, found in 1962 at Caesarea Maritima, in the area north of the scena of the theatre, H. 28cm. Camporini 1979: 57 No. 45 Pl. XXX fig. 45a, b.

<sup>3</sup> Oleson, Amr, Foote 1999: 422 with ill. The author acknowledges gratefully Prof. Oleson's reference to this fresco by a communication after the Petra conference.

merous depictions in mosaics, at Gerasa, in the environs of Baalbek, and in Antioch, should be interpreted (Zayadine 1986: 416; Faedo 1994: 1013). One room of a late Roman house in al-Ḥumayma (South Jordan) was decorated with frescoes representing the Muses, confirmed by the painted Greek inscription identifying Kleio<sup>3</sup>. A magnificent limestone block from Petra shows the bust of a female goddess in high relief, crowned with a laurel wreath and holding a theatrical mask. F. Baratte interprets this bust as Melpomene,<sup>4</sup> the patroness of tragedy, even though the mask points to another genre of ancient theatre. Gadara of the Decapolis was praised as *Chrestomouseia*, “the one who loves the Muses” (Weber 2002: 310 No. IS 65) in antiquity, yet the physical presence of these goddesses in the Transjordan is virtually unknown.

This paper is focused upon identifying some sculptural representations of the Muses from the Decapolis hitherto unknown, and linking these statues with two leading art centres of the late Hellenistic and Roman Imperial Era: with Alexandria in Northern Egypt and with the Eastern Aegaeis. The Decapolis, the geographical area of the following survey, includes the southern parts of Syria, the northwest region of Transjordan and a small section of the Palestinian Jezreel plain around the urban centre of Scythopolis.

### **Polyhymnia, Clio or Calliope (?) from Gerasa**

A fine female head (FIG. 2) worked in marble was first published by F. Baratte<sup>5</sup> in the context of the international exhibition on the King's Highway. Allegedly it was found in Jarash. It shows the idealized face of a young woman. The hair is parted in the middle of the forehead and combed towards both sides in fine wavy strands towards the temples. The hair is fixed at the neck by a knot. The head is crowned by a thick wreath arranged in two rows of circular four-leafed flowers each with a small raised ovary. With its well-smoothed slender cheeks, pointy chin and small almond-shaped eyes rendered by sharply incised lids the face is endowed with a detached, classicising appearance. Traces from the running drill, visible at the wreath

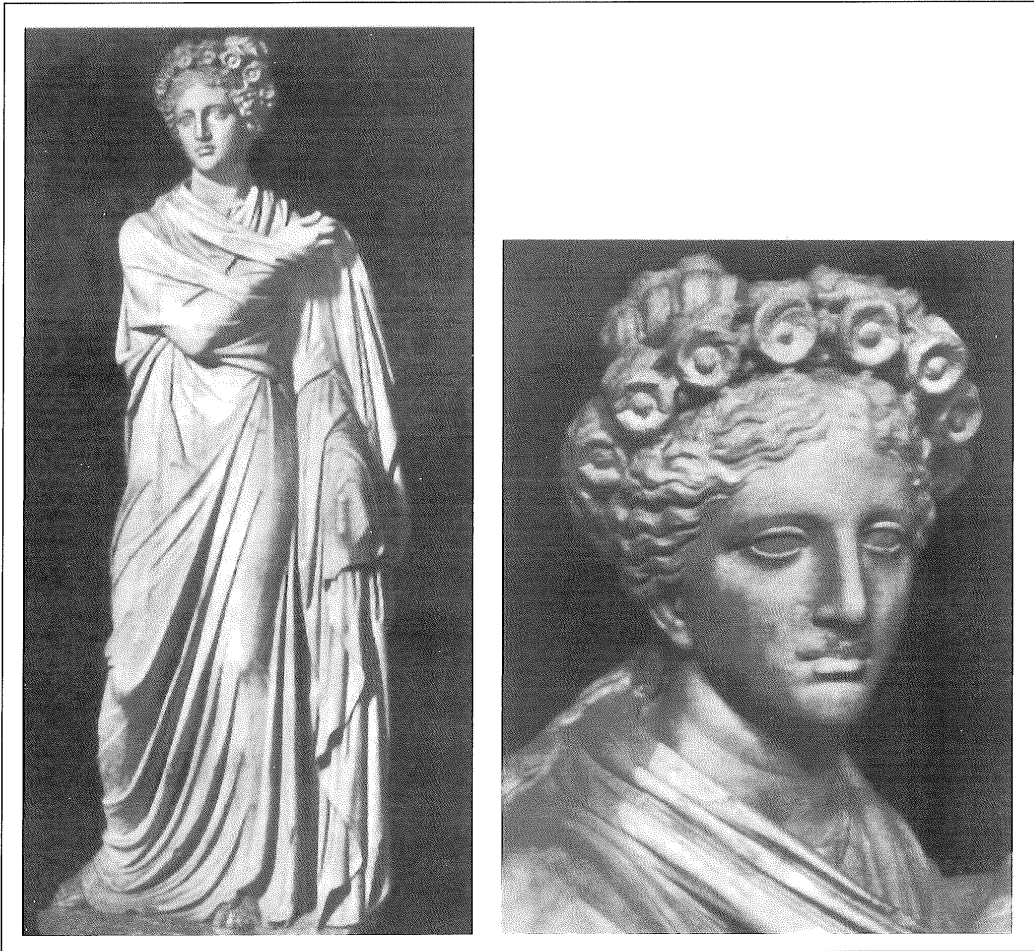
<sup>4</sup> F. Baratte, in: Königsberg 1987: 227f. Nr. 212; Faedo 1994: 1013; R. Wenning, ZDPV 120, 2004, 165 Nr. 12,8. The relief was curiously interpreted as Heriodias, mother of Salome, holding the severed head of John the Baptist by Toynbee (1978: 151, fig. 303).

<sup>5</sup> F. Baratte, in: Königsberg 1987: 278, No. 251; Bakig 1988: 29 fig. 45; Will 1997, colour plate without number; Weber 2002: 489, No. C 9 Pl. 123:A.

and in the separation of the lips, point to a date around the mid-second century AD.

The identification of the person shown can be easily determined: the attribute of the flower wreath and the style of coiffure find close analogies in twelve copies and three variations of a well known sculptural type<sup>6</sup>: The head of one of the so-called Thespiads (FIG. 3b)<sup>7</sup> found in the villa of Cassius south of Tivoli offers the most convincing comparison and leads to the conclusion that the

Jarash head once belonged to a statue of Polyhymnia (FIG. 3a). It shows the young lady in a dancing pose, her right leg is slightly inclined backwards, the right arm is inflected and the hand lay on the left shoulder. Her body is entirely covered by a long cloak, whose thick fabric is drawn into oblique folds over the chest by the movement of the right arm. The type of the torso is that of a female draped statue, closely related to that of the so-called small Herculanean<sup>8</sup>.



3. (a, b) Polyhymnia of the so-called Thespiads, from Tivoli, found in the Villa of Cassius, Vatican. Sala delle Muse. (a) Statue (b) detail of the head.

<sup>6</sup> Türr 1971, P.63Ff. No. II.

<sup>7</sup> Basing on a reference by Pliny (Nat. Hist. 34.69 and 36.39) W. Amelung (1895) first associated the Vatican Group of Muses and Apollon Musagetes with a sculptural ensemble, which was transported by Mummius from Thespias in Boeotia to Rome and re-erected there near the shrine of Felicitas. It remains obscure if these "Thespiads" were in fact representations of the Muses, because they appear in Cicero (Verr. 4,2,4) as "profana".

<sup>8</sup> The so-called small Herculanean is one of the most prominent type of draped female statuary, predominantly used for the representation of notables with portrait heads. In the Oriental provinces of the Roman Empire the following specimen of this type are known:

a) Beirut, Parc at Charles Malik Avenue opposite of the Greek Orthodox Church Mar Oula, found at the Rue Fouad Chéhab: Jide-

jian 1973, fig. 88.

b) Beirut, National Museum, Inv.-No. 2021, from Tripoli. Doumet-Serhal – Maila-Afeiche – el-Dahdah 1998, p. 100 No. 59; 179.

c) Petra, Archaeological Museum, Inv.-No. unknown, found at the northern banks of the Wadi Musa close to the camp of Th. Wiegand's expedition, Parr 1957, p. 12f. Np.22 Pl. XV:B; McKenzie 1988, p. 95 No. 86; Weber 2002, p. 524 Cat.-No. G 16, Pl. 173:F.

d) Damascus, National Museum (garden), Inv.-No. 5693 / 13000, provenance unknown (Syria), with Greek inscription, unpublished.

e) Jarash, Archaeological Museum, Inv.-No. not known, from Gerasa: Weber 2002: 493 Cat.-No. C 20 Pl. 125:E.

f) Damascus, National Museum, Inv.-No. not known, from Palmyra: Bieber 1977, Pl. 102 fig. 611.

A second female draped statue from Gerasa (FIG. 4a)<sup>9</sup> can now definitely be identified as a Muse of a second well known sculptural type: a torso preserved up to the hips was found by the American team under the direction of C. Kraeling in the area of the oval forum close to the sanctuary of Zeus. Perhaps it was originally displayed in the southern theatre. After its recovery the statue was brought to the Citadel at ‘Ammān where it broke into three pieces and was scattered in the garden of the Archaeological Museum. A photograph taken by F. Braemer in 1974 (FIG. 4b)<sup>10</sup> shows the torso in a fragmented but still more complete state of preservation which allows an attribution to the type of the so-called Muse of the book roll – Clio or Calliope. One of the most complete Roman replicas of this type is preserved in a statue in the Museo Archeologico at Venice (FIG. 5) to be dated

according to C. Schneider to the Antonine period<sup>11</sup>. It shows the Muse leaning with her outstretched



4a. Fragment of a draped female statue from Jarash found in the vicinity of the oval forum. ‘Amman: Jordan Archaeological Museum, without Inv.-No. (garden).



4b. Torso of the same statue reconstructed by fragments (situation in 1976). ‘Amman: Jordan Archaeological Museum, without Inv.-No. (garden).



5. Roman Marble statue copying the hellenistic prototype of the Muse called “Muse with the book scroll”. Venice: Museo Archeologico, Inv.-No. 53.

<sup>9</sup> C. S. Fisher, in: Kraeling 1938, Pl. XXXI C; Fischer 1998, p. 264 note 384; Weber 2002, p. 492 Cat.-No. C 18 Pl. 125:A-D.

<sup>10</sup> Neg. No. 1974, 41, 11. I owe sincere thanks to Professor François Braemer (Paris) who kindly attracted my attention to his photo, and for his permission to reproduce it in the forthcoming Studies

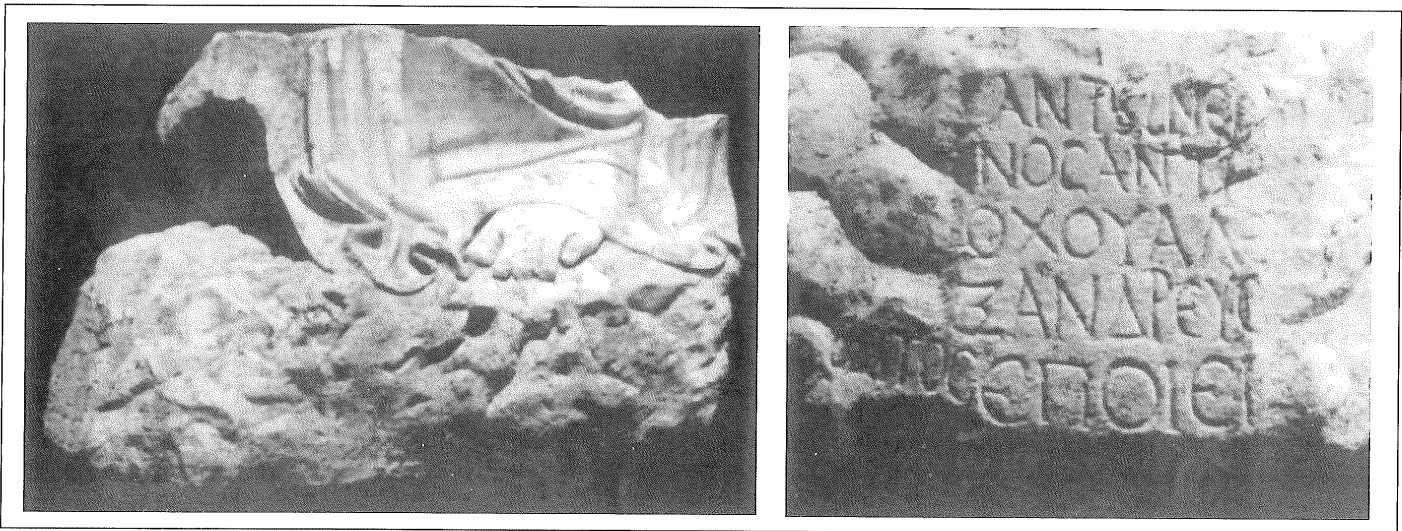
in the History and Archaeology of Jordan. Today the fragments of the statue are on display in the Jordan Archaeological Museum.

<sup>11</sup> Schneider 1999: 129f. No. 8. The left lower arm of this statue with the pillar and the head are modern restorations.

left arm on a low pillar while the depiction on the Hellenistic relief of Archelaos suggests that the Hellenistic prototype was shown leaning on a rock. The Venice Muse displays the typical drapery, a long chiton and a thin cloak, which is repeated in the Jarash statue and shows that both belong to the same type. From the hem of the cloak, which runs diagonally across the chest, a large panel of fabric is wrapped around the left wrist and covers the outstretched arm, thus creating folds of drapery in an unnatural slanting angle. The lowered right arm, which is covered to the elbow by the half-sleeved chiton, appears inclined forwards; it originally held the identifying attribute, the book scroll<sup>12</sup>. A marble statuette from Ascalon<sup>13</sup> is geographically the closest parallel to the Jarash torso, but it differs in terms of size and date: While the Jarash fragment with a preserved height of 124.6cm suggests the complete statue approximated life size, its counterpart measures only 58cm from the feet up to the broken neck. Due to the fluent treatment of the folds of the garment, R. Wenning has proposed a date in the early first century BC for the Ascalon copy (Wenning 1983: 111, No. 3). In contrast to this, the larger size of the Jarash torso and the harder treatment of the surface by the application of the drill in order to produce deeply cut folds suggest a con-

siderably later date towards the mid second century AD. The Jarash Muse may thus be considered as a Roman imperial copy of a Hellenistic group, whose best-preserved representative is a series of replicas found in the baths of Faustina at Miletus in western Asia Minor<sup>14</sup>.

A third fragment (FIG. 6)<sup>15</sup> associated with the Muses comes from Gerasa and was found in the atrium-shaped building adjacent to the eastern baths. This structure was tentatively identified as a Palaestra, probably belonging to the thermal compound by E. Friedland. Amongst the sculpture fragments uncovered in the colonnaded courtyard, a marble plinth stands out: it depicts a rocky ground on which one can discern the lower part of a person in a long garment walking or dancing barefoot in wide steps with naked feet. In 2002 I proposed an interpretation of the person depicted as Apollon (Musagetes), dating it to the reign of Hadrian (second quarter of the second century AD), and attributed the work to an Alexandrian artist (Weber 2002: 488). The tent-shaped lower hem of the long Chiton was caused by the movement of the lost naked right foot, which originally must have been shown vigorously advancing, probably in an act of dance<sup>16</sup>. It had been inserted as a separate piece. The rocky surface of the plinth supports the



6. (a, b) Pedestal with lower part of a Muse or Apollon with the artist's signature, (b) found in the building north of the eastern baths of Gerasa. Jarash Archaeological Museum, without Inv.-No (NEB 2).

<sup>12</sup> The book roll is preserved at a terracotta figurine of the same type from Myrina, Paris. Louvre, Inv.-No. Myrina 204, Schneider 1998, 138 No. 19 Pl. 45c.

<sup>13</sup> Merker 1973: 178ff. Pl. 47; Wenning 1983: 111f. Pl. 16:4; Kabus-Preissshofen 1989: 147 note 585; Fischer 1998: 139 No. 104; 1; p. 67 mit fig.; Fischer, Tal 2003: 32 Nr. 3; Schneider 1999: 135f. Nr. 15 Taf. 42c.

<sup>14</sup> Schneider 1998: 7ff. and passim.

<sup>15</sup> Weber 1990: 352; Weber 1993: 50 note 89; SEG XL (1990) 438 Nr. 1392; Friedland 2001: 468ff. No. 3 figs. 9-11; Weber 2002: 488 Kat.-No. C. 7 Pl. 127:D-F; Friedland 2003: 439ff. No. 3 fig. 3.

<sup>16</sup> For similar attachments of one protruding foot to a statue of a Muse cf. Bol 1983, p. 139 fig. 39,1.

assumption that the person depicted should be attributed to the circle of the Muses or Apollon the Citharoede. The sculptural workmanship of the fragment is of remarkable quality. According to the isotopic analysis, that marble was quarried at Cape Vathy on Thasos/Greece (Friedland 2003: 441). The sculptor's Egyptian provenance is explicitly indicated by a Greek inscription in five lines on a smooth rectangular field set into the frontal part of the plinth. It reads:

ΑΝΤΩΝΕΙ  
ΝΟΣ ΑΝΤΙ  
ΟΧΟΥ ΑΛΕ  
ΞΑΝΔΡΕΥΣ  
ΑΥΤΟΣ ΕΠΟΙΕΙ

*Antoninos,  
Son of Antiochos,  
the Alexandrian,  
made (the sculpture)  
by himself*

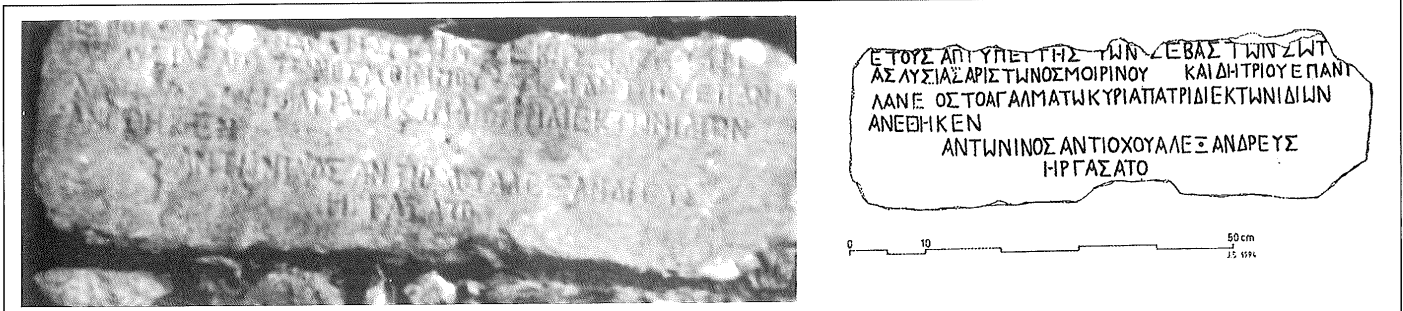
This sculptural fragment may be supplemented by a new epigraphical testimony. Unfortunately, it does not contribute much to the controversy about the date<sup>17</sup>. In the façade of one of the shops at the Circassian Süq of Jarash, an inscribed block (FIG. 7) had been re-used, referring almost certainly to

the same statue. The shape and the material, a yellowish Gerasene Malki limestone, give rise to the suspicion that this block was part of the base of the marble sculpture of which only the pedestal survives. Its deplorable state of preservation makes the deciphering quite difficult<sup>18</sup>

ΕΤΟΥΣ ΑΠ[Ρ] ΥΠΕΡ ΤΗΣ ΤΩΝ [Σ]ΕΒΑΣΤΩΝ  
ΣΩΤ[ΗΡΙ] | ΑΣ ΛΥΣΙΑΣ ΑΡΙΣΤΩΝΟΣ ΜΟΙΡΙΝ-  
ΙΟΥ [ΤΟΥ] ΚΑΙ ΔΗΜΗΤΡΙΟΥ ΕΠΑΝΓ[Ε]  
ΙΛΑΝΕ[Ι]ΟΣ ΤΟ ΑΓΑΛΜΑ ΤΗ ΚΥΡΙΑ ΠΑΤΡΙΔΙ  
ΕΚ ΤΩΝ ΙΔΙΩΝΙ ΑΝΕΘΗΚΕΝ | ΑΝΤΩΝΙΝΟΣ  
ΑΝΤΙΟΧΟΥ ΑΛΕΞΑΝΔΡΕΥΣ | ΗΡΓΑΣΑΤΟ

*In the year (1)81(?) for the welfare of the Augusti Lysias, son of Ariston, son of Moirinos who was also named De(m)etrios [followed by a word with unclear meaning] dedicated the statue to the Lady Patria (i.e. hometown) at their own expense. Antoninos, son of Antiochos, the Alexandrian made (it).*

There can be little doubt that this inscription refers to the same Alexandrian artist. The dedication of the statue by Lysias to the Lady "hometown" is a common formula, attested in various other imperial inscriptions of the area. Also the use of the plural of ΣΕΒΑΣΤΟΣ as an imperial acclamation does not necessarily point to the co-regentship of two Au-



7. (a, b) Limestone inscription block, the base of the marble fragment of (FIG. 6), re-used in the façade of a shop in the Circassian Süq of modern Jarash (east). The drawing is by J. Seigne.

<sup>17</sup> Friedland 2001, 468 ff. No. 3 figs. 9-11; Friedland 2003, 439 ff. No. 3 fig. 3. proposes a date in the last quarter of the second century AD, i.e. to the late Antonine or Severian period. Friedland's arguments are mainly basing on paleographic and onomastic criteria. The Greek letters of the pedestal inscription are attested already in the Gerasene early "round alphabet" (C.B. Welles, in: Kraeling 1938, 362 fig. 10), also the form of the Xi with four strokes occurs already in the mid second century AD (ibid. 363 fig. 12 No. 122). One would in fact expect the name Antoninos for an Alexandrian artist after a Roman emperor bore it for first time, i.e. Antoninus Pius. The Name was extremely popular from the mid second century AD to the Byzantine period onward, but it is occasionally attested already in the first century AD, such

as Antoninos from Kos (antedates the younger Asklepiades, 100 AD), cf. Fraser – Matthews 1987, 49 s.v.

<sup>18</sup> The inscription was briefly mentioned without a reading by Donderer 2001: 178 f. Nr. 6. The author extends his thanks to the Director General of the Department of Antiquities of Jordan, Dr. Fawwaz al-Khraysheh, and to his deputies in the Jarash branch of his Department who kindly permitted me to re-study this inscriptional block in March 2005 and to produce a Latex mould. Further, he owes gratitude to J. Seigne who supported the deciphering by a drawing of the inscription, executed by him in 1996. W. Eck, R. Haensch, and M. Sartre kindly assisted with critical and helpful comments.

gusti from 161AD onwards (cf. Thomasson 1983). ΣΕΒΑΣΤΩΝ is variously attested at Gerasa even in instances of absolute power of only one single emperor.<sup>19</sup> The date in the first line of the text is much weathered but the characters Alpha for 1 may firmly and – according to J. Seigne’s drawing (FIG. 7b) – Pi for the numeral 80 may reasonably be discerned, reading απ´ (= 81). The entirely destroyed third letter excludes a date in the first century and must be either the Greek numeral Pho for 100 or Sigma for 200. Not only the style and technique of the sculpture, but also the scarce trace of what looks like a vertical hasta seen by J. Seigne (cf. FIG. 7b) makes us prefer the first possibility. Thus the numeral should be thus restituted as the year 181 (απρ´) of the Gerasene era. In consequence the date of fabrication of the statue may be fixed to 117/18AD, the time of Trajan’s death and Hadrian’s succession to the Roman throne.

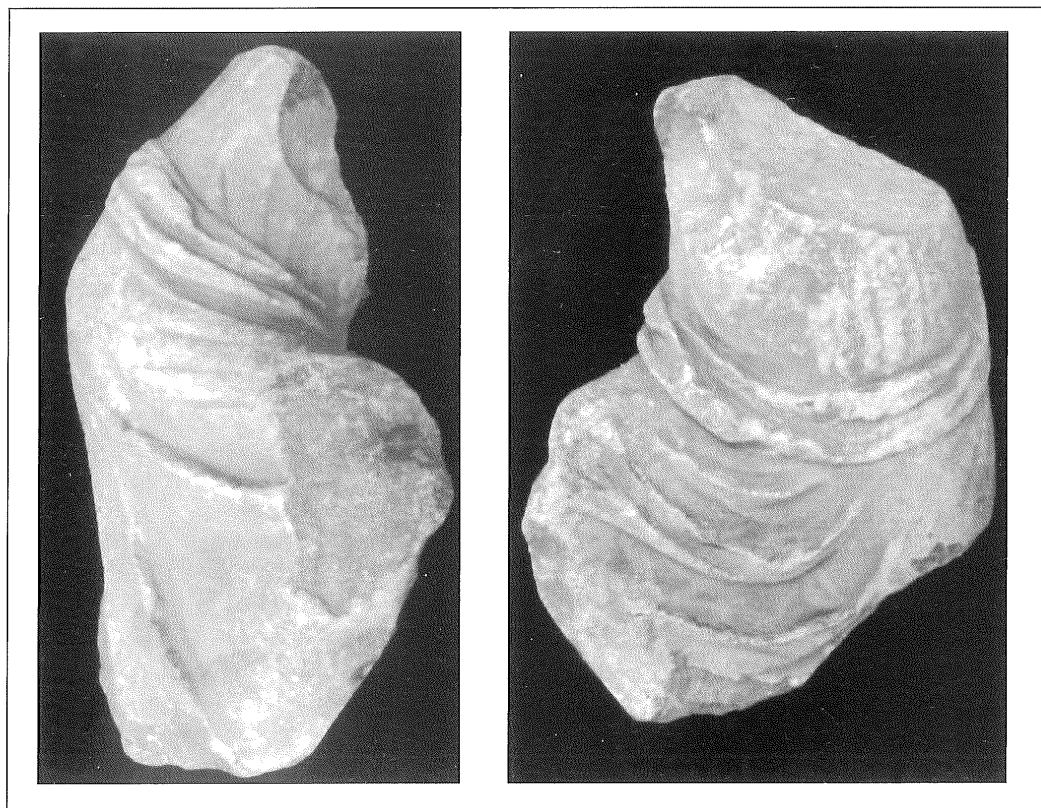
### Melpomene (?) and Apollon Musagetes from Bosra

The excavations at Bosra have yielded consider-

able amounts of marble sculpture. Among this material two pieces may be highlighted for the sake of the present discussion.

The first fragment (FIG. 8 a, b)<sup>20</sup> of interest consists of a dark bluish-grey, nearly black, marble, covered on most its surface by a translucent patina of ocre colour. It was found re-used in recent masonry of a house in the vicinity of the so-called Nabataean arch. The fragment preserves the waist zone of a draped woman in a stepping pose. The right knee is emphatically lifted and the upper part of the body slightly bent forwards. The woman wears a Chiton of thin fabric producing fine vertical crease folds. Additionally she is dressed with a cloak covering only the lower part of her body. The upper hem of this garment is twisted to a flat bulge crossing her belly shortly above the lap.

This fragment seems to be a simplified variation of the so-called Tiber-statue (FIG. 9) (Neutsch 1956: 46ff. Pl. 13-17) found in 1885 at Rome close to the banks of the Tiber. It displays the characteristic motif of “stepping with one foot upon a



8. (a, b) Torso of a Muse, black Marble (Bigio Morato) from Bosra found in the masonry of a house in the vicinity of the so-called Nabataean Arch. Bosra Archeological Museum (Citadel), without Inv.-No.

<sup>19</sup> Cf. C.B. Welles, in: Kraeling 1938, 373f. No. 2 (Gerasene era 85 = AD 22/23); 3 377f. No. 5 (Gerasene era 132 = AD 69/70); 389 No. 28 (=Gerasene era 142 = AD 79/80); 389 f. No. 29 (= Gerasene era Artemios 21, 160 = AD 98).

<sup>20</sup> Bosra, Archaeological Museum at the Citadel, without Inv.-No., preserved height 41cm; preserved width 24cm; reserved depth 13,5cm. Unpublished.

rock”<sup>21</sup>, which was commonly applied to the representations of Muses from the fourth century BC onwards (Türr 1971: 9; Bol 1983: 142).

B. Neutsch associated the “Tiber-statue” with the Muse Vescocali (Neutsch 1956: 51). Among the “Thespiads”, the statue type of Melpomene constantly repeats this movement scheme of the lifted leg, for instance in the replica in mirror image in Frankfurt/M. (Bol 1983: 141ff. No. 40 figs. 40,1-



9. The Tiber-statue, formerly Rome — private property (D. Vitali).

5). But the formal spectrum of Roman imperial replicas, with their possible transformations (“Umbildungen”) and alterations (“Abwandlungen”) is much too wide to attribute the rather mutilated Bosra fragment to any particular sculptural type with final certainty. An interesting aspect of the Bosra piece is its material, a bluish-grey marble, a sort of *Bigio Morato*.<sup>22</sup> It hints at a provenance of the piece in southern Greece or Asia Minor.

To the survey of representations of the Muses in the Decapolis region a male beardless head (FIG. 10 a, b) worked in fine-grained white marble and found in Bosra<sup>23</sup> may be added. It represents a person with idealized physiognomical features; the hair is parted on the forehead and fixed by a thick knot (*krobylos*) in the neck. On each side a corkscrew lock is falling towards the shoulders. The head is crowned by a bulky laurel wreath, which points to a person from the Apollonic circle, most probably to the god himself. In his function as the guide of the Muses (“*Musagetes*”), in which he is depicted within the group of the “Thespiads” (Türr 1971: 36ff. Pl. 28-31a) Apollon is shown with this hairstyle and the laurel wreath. Iconographically similar and in terms of chronological style (“Zeitstil”) close to the Bosra-head is an Apollon Daphnophorus from Vaison-la-Romaine (FIG. 11)<sup>24</sup>: both may be dated to around the mid-second century AD.

#### A so-called Philiskos-“Polyhymnia” from Syria

The two female draped statues from Gerasa belong to two different iconographical series, the so-called Thespiads and the cycle of Muses from Miletus. Both go back to Hellenistic prototypes, as does a third famous group, called the “Muses of Philiskos” (Pinkwart 1965: 91ff.; Faedo 1994: 1001f. No. 254a-f). A large marble fragment (FIG. 12)<sup>25</sup> was acquired in 1957 by the Damascus National Museum from a local dealer. A woman draped with a long Chiton and Himation is shown with her upper body slightly bending forward and her right elbow leaning on a pillar-shaped high rock, while her lower arm is raised in order to support the chin of the now missing head with the outstretched palm

<sup>21</sup> Pausanias, *Perieg.* X 30,3, referring to the motif in the paintings of Poly- gnotus.

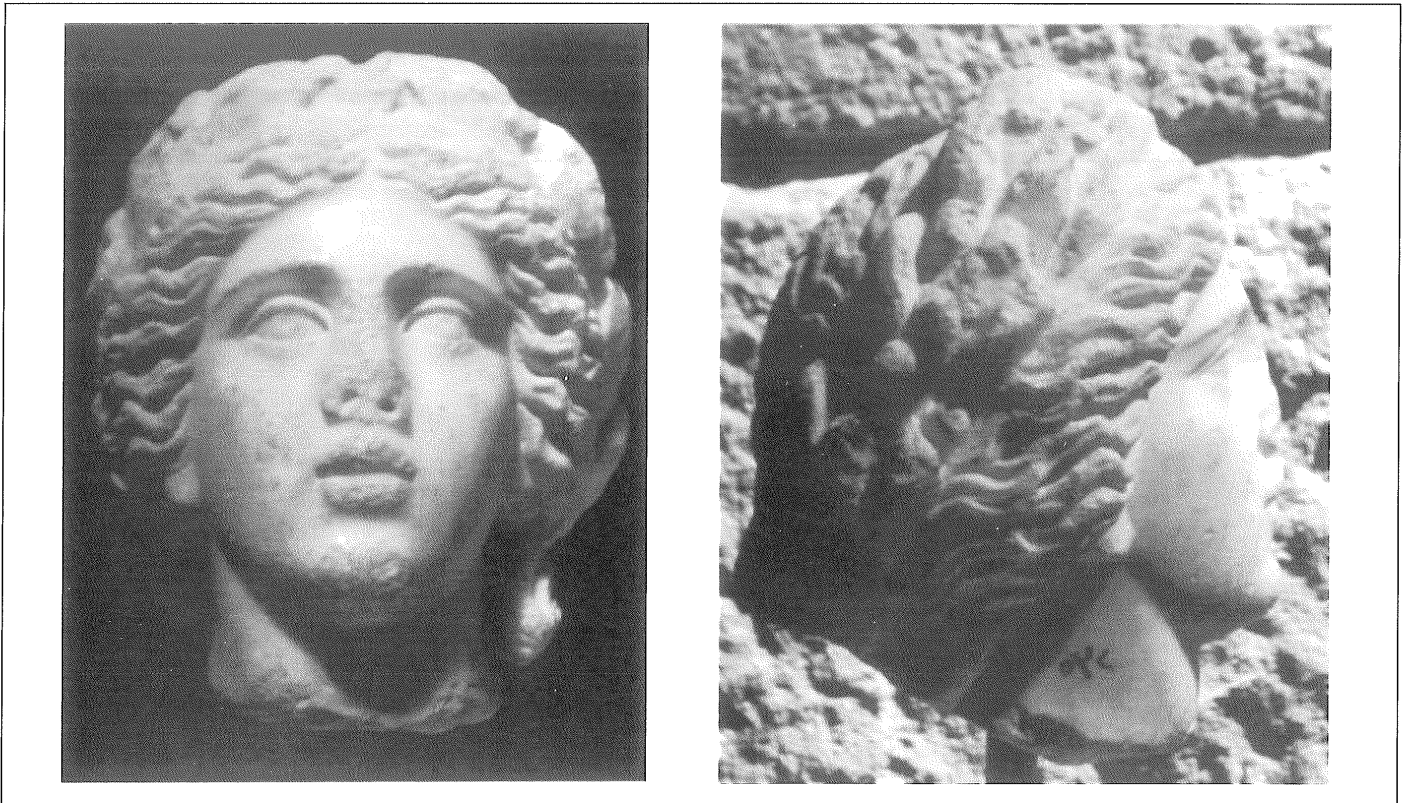
<sup>22</sup> This stone comes from more than one locality. It was extracted from quarries on the western side of the Taenarum promontory on the southern Peloponnese. Other quarries are probably at various localities at Asia Minor and the Dodecanese islands, cf. Ciofarelli 1990: 67.

<sup>23</sup> Bosra, Archaeological Museum at the Citadel, Inv.-No., 532 / 7660 preserved height 26,4cm; preserved width 22,2cm; reserved depth 21,8cm. Weber 2002: 245 note 1971, otherwise unpublished.

<sup>24</sup> Dumoulin 1976, cover.

<sup>25</sup> Damascus, National Museum, Inv.-No. 7824., preserved height 33cm; preserved width 23cm; preserved depth 31,5cm.





10. (a, b) Marble Head of Apollon Daphnephoros from Bosra. Bosra Archeological Museum (Citadel), Inv.-No. 532/ 7660.



11. Marble Head of Apollon Daphnephoros from Vaison-la-Romaine. Vaison-la-Romaine, Musée Archéologique.

of her hand. Again the motif of the movement can be compared with a series of Roman copies FIG. 13 — (Faedo 1994: 1001 No. 254b.), which are commonly named Polyhymnia. As other Muses, the “Philiskos-Polyhymnia” appears on Roman sarcophagi. Probably the gesture of the hand on the chin, which resembles the mourning pose of numerous Palmyrene loculi reliefs, led to an adaptation of the “Philiskos-Polyhymnia” for other marble sculptures of funeral character in Syria: the upper half of a marble statue in Damascus (FIG. 14a, b)<sup>26</sup> has a female head with idealised traits. Even though the lady repeats the arm gesture of the said “Philiskos-Muse”, the veiling of the head indicates a funeral context.

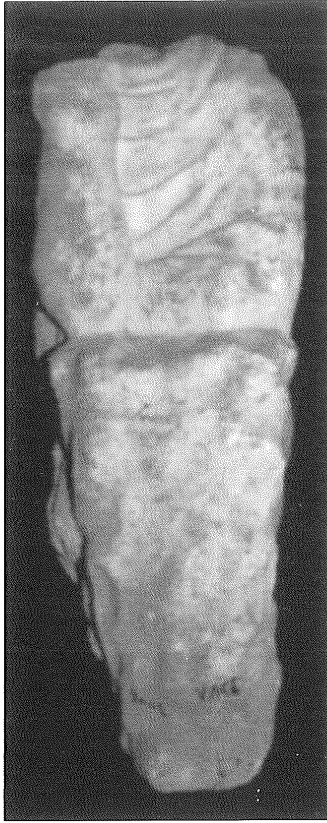
### Conclusions

This brief survey of representations of Muses on the territory of the Syrian Decapolis yields the following results:

1. Amongst the female draped statues preserved in the archaeological heritage of the Decapolis, various examples can be singled out as Roman copies of renowned Muse statues. Even though

separately and joined.

<sup>26</sup> Damascus, National Museum, Inv.-No. 6146 / 14702, provenance unknown (Syria). The missing lower part of this statue was made



12. (a, b) Marble Torso of the so-called Philiskos-Polyhymnia, from Syria. Damascus National Museum, Inv.-No. 7824.



13. Marble statue representing a Muse leaning on a rock, head and shoulders, left leg with foot, both hand and lower part of the rock restored, found 1729 in the so-called villa of Marius in the vicinity of Frascati. Berlin, Pergamonmuseum, Inv.-No.221.

they are bereft of their iconographical context, they can be attributed to three famous groups, which are derived from Hellenistic prototypes: the so-called Thespiads, the group of the Faustina-baths at Miletus, and the "Philiskos"-Muses.

2. The majority of monuments from the Decapolis representing Muses can be dated to the first half of the second century AD.
3. The statues of the Muses do not provide any evidence of a local sculptural production. Instead an Alexandrian sculptor is testified by inscription. The white marbles are imported from the Mediterranean; the dark grey marble of the Bosra sculpture most likely from Greece or Asia Minor.

The representations of Muses prove an influence of the major cultural centres in Italy, Greece, Egypt and Asia Minor on the artistic production and the mentality of the oriental nobility. Statuary inventories as discussed in this paper displayed in public spaces at the Decapopolitanian and Arabian cities may be interpreted as an expression of the Hellenic attitudes in the cultural life of the Semitic population.



14. (a, b) Marble funeral bust representing a veiled woman, , from Syria. Damascus National Museum, Inv.-No. 7824.

### Bibliography

- Amelung, W. 1895. *Die Basis des Praxiteles aus Mantinea*.
- Bakig, A.R. 1988. *The Land of Jordan*.
- Bieber, M. 1977. Ancient Copies. Contributions to the History of Greek and Roman Art.
- Bol, P.C. 1983. Bildwerke aus Stein und aus Stuck von archaischer Zeit bis zur Spätantike. *Antike Bildwerke I. Wissenschaftliche Kataloge Liebieghaus – Museum alter Plastik*, Frankfurt am Main.
- Camporini, E. 1979. Mediolanum – Comum I.: Sculture a tutto tondo del Civico Museo Archeologico di Milano provenienti dal territorio municipale e da altri municipia. *Corpus Signorum Imperii Romani Italia Regio XI*.
- Cioffarelli, A. 1990. Bigio Morato. P. 67 in *Radiance in Stone, Sculptures in Colored Marble from the Museo Nazionale Romano*. Exhib.-Cat. Atlanta 1990.
- Donderer, M. 2001. Bildhauer in und aus Alexandria, in Punica - Libyca - Ptolemaica. Festschrift für W. Huß, (ed.) Klaus Geus / Klaus Zimmermann, *Studia Phoenicia XVI = Orientalia Lovaniensia Analecta 104*, Leuven - Paris - Sterling/Virginia 2001, 167-183.
- Doumet-Serhal, C., Maila-Afeiche, A.-M., el-Dahdah, F., Rabate, A. 1988. *Stones and Creed*. 1000 Artefacts from Lebanon's Antiquity.
- Dumoulin, A. 1976. *Guide archéologique de Vaison-la-Romaine*. Lyon.
- Faedo, L. 1994. Mousa, Mousai, Mousae. *Lexicon Iconographicum Mythologiae Classicae VII*: 991-1013, 1030-1059.
- Fischer, M.L., 1998. *Marble Studies. Roman Palestine and the Marble Trade*. Xenia XL Fischer, M.L. and Tal, O. 2003. Architectural Decoration in Ancient Israel. Some Aspects of Hellenization. *ZDPV 119*: 19-37.
- Fraser, P.M. and Mathews, E. 1986. *A Lexicon of Greek Personal Names I*. Oxford.
- Friedland, E. 2001. *The Roman Marble Sculptures from*

- the East Baths at Jarash. *ADAJ* 45: 461-477.
- Friedland, E. 2003. The Roman Marble Statues from the North Hall of the East Baths at Gerasa. *AJA* 107: 413-448.
- Gatier, P.-L. 1986. *Inscriptions de la Jordanie 2: Région Centrale*. Inscriptions grecques et latines de la Syrie. Bibliothèque Archéologique et Historique CXIV.
- Jidejian, N. 1983. *Beirut - through the Ages*.
- Kabus-Preisshofen 1989. Die hellenistische Plastik der Insel Kos. Mitteilungen des Deutschen Archäologischen Instituts. Athenische Abteilung, 14. Beiheft.
- Königsweg 1987. Der Königsweg – 9000 Jahre Kunst und Kultur in Jordanien und Palaestina. Exhib. Cat. Cologne – Schallaburg – Munich – Mayence 1987-1989.
- Kraeling, C.H. 1938. *Gerasa - City of the Decapolis*.
- Lancha, J. 1994. Mousa, Mousai, Mousae. *Lexicon Iconographicum Mythologiae Classicae* VII: 1013-1059.
- McKenzie, J.S. 1988. The Development of Nabataean sculpture at Petra and Khirbet Tannur. *PEQ* 120: 81-107.
- Merker, G.S. 1973. A Hellenistic Marble Muse in Jerusalem. *IEJ* 23: 178-180.
- Neutsch, B. 1956. Weibliche Gewandstatue im römischen Kunsthandel. Mitteilungen des Deutschen Archäologischen Instituts. *Römische Abteilung* 63: 46-65.
- Oleson, J.-P., Amr, K., Foote, R. *et al.* 1999. Preliminary Report of the al-Humayma Excavation Project 1995, 1996, 1998. *ADAJ* 43: 411-450.
- Parr, P.J. 1957. Recent Discoveries at Petra. *PEQ* 89: 5-16.
- Pinkwart, D. 1965. Das Relief des Archelaos von Priene und die «Musen des Philiskos».
- Ruge, W. 1937. Nymphai (Kultstätten). *Paulys Real-Encyclopaedie der classischen Altertumswissenschaft* XXXIV2 s.v. Nymphai (Kultstätten – Syrien), col. 1566.
- Schneider, C. 1999. Die Musengruppe von Milet. *Milesische Forschungen* I.
- Thomasson, B.E. 1983. Zum Gebrauch von Augustorum, Augg und Aug. als Bezeichnung der Gesamtherrschaft zweier Herrscher. *Zeitschrift für Papyrologie und Epigraphik* 52: 125-135.
- Toynbee, J.M.C. 1978. *Roman Historical Portraits*.
- Türr, K.M. 1971. Eine Musengruppe hadrianischer Zeit. Die sogenannten Thespiaden. *Monumenta Artis Romanae* X.
- Weber, T. 1990. A Survey of Roman Sculpture in the Decapolis. *ADAJ* 34: 351-353.
- 1993. Pella Decapolitana. *Abhandlungen des Deutschen Palästina-Vereins* XVIII.
- 2002. Gadara Decapolitana. Gadara-Umm Qês I. *Abhandlungen des Deutschen Palästina-Vereins* XXX.
- Wenning, R. 1983. Hellenistische Skulpturen in Israel. *Boreas* 6: 105-118.
- 2004. Nabatäische Büstenreliefs aus Petra – Zwei Neufunde. *ZDPV* 120: 157-181.
- Will, E. 1997. Voyage en Jordanie. Art contemporain et traditions culturelles. Exhib.-Cat. Paris.
- Zayadine, F. 1986. Peintures murales et mosaïques à sujets mythologiques en Jordanie. *Bulletin de Correspondance Hellénique, Supplement* XIV: 407-432.