

THE ROMAN MARBLE SCULPTURES FROM THE EAST BATHS AT JARASH

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Introduction

In July of 1984, a group of Roman marble sculptures was discovered at Jarash (جرش) in an area north of the East Baths during rescue excavations conducted on behalf of the Department of Antiquities of Jordan by Ms. Aida Naghawi, then Inspector of Jarash. The group includes five well-preserved, life-size or larger-than-life-size pieces and nine unidentifiable fragments. Because they are carved in imported marble and Graeco-Roman style, these sculptures reveal new information about the position of Arabia in the imperial marble trade. Because they once decorated a major, Roman-style, imperial bath, these pieces provide us with a new sculptural program from a bath complex in a region where few such assemblages have been published. As public dedications, displayed in the Roman Near East, they communicate the social, political, and cultural aspirations of the elite of Roman Jarash. In this article I introduce the sculptures as a group, discussing their provenance, date, marble sources, subject matter, and sculptural style, and provide full catalogue entries for each piece.¹

Provenance

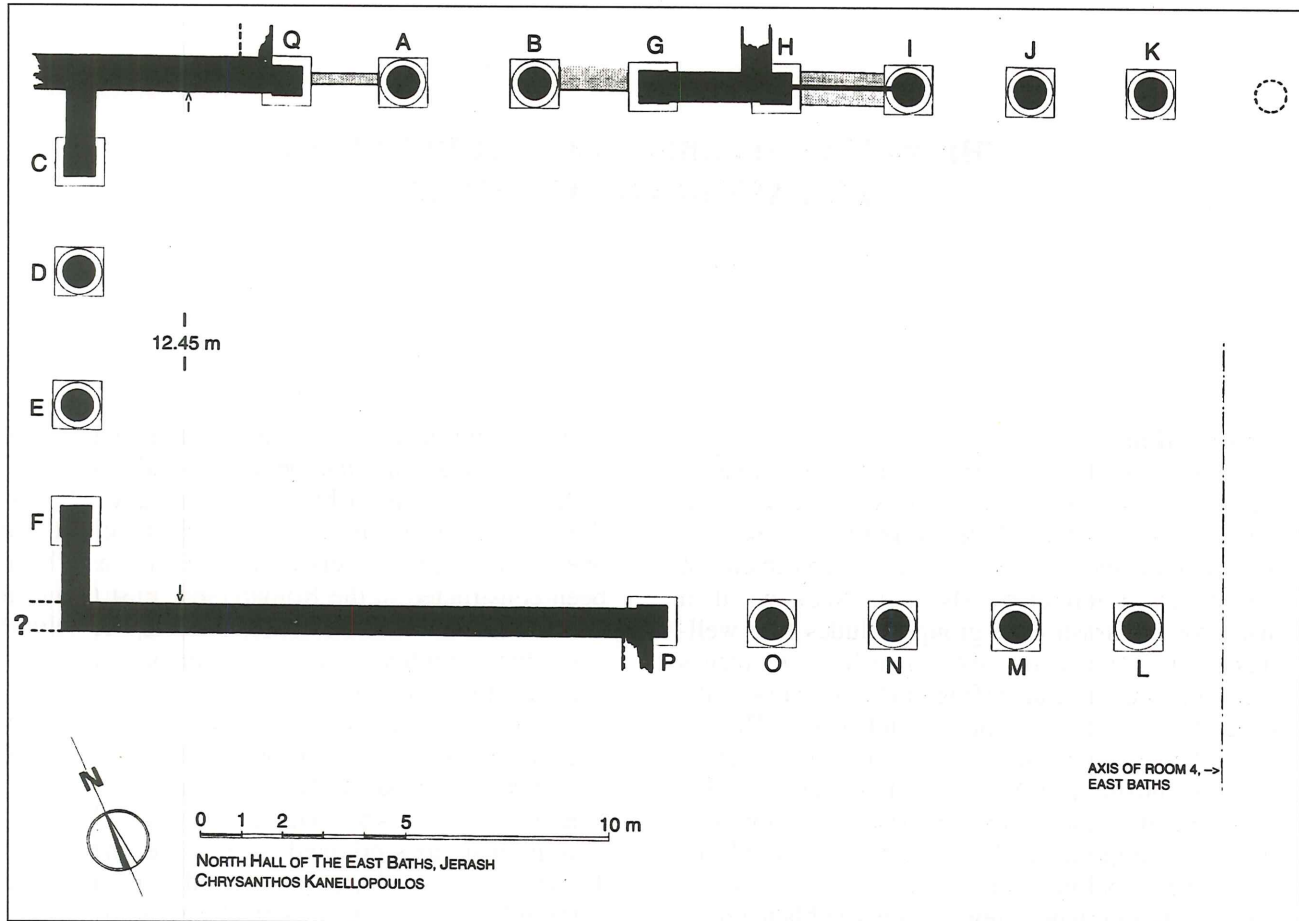
The East Baths are one of two major imperial

thermae constructed at Jarash. Their ruins preserve four, monumental chambers, all built of large, well-cut, limestone ashlar. According to the estimates of Inge Nielsen, the East Baths constitute one of the largest imperial *thermae* known to have been constructed in the Roman Near East (Nielsen 1990: 112, n. 131). Nielsen (following Kraeling) dates the complex to the third century AD (personal communication).

Though the main bathing block has never been excavated, in 1984 a portion of this monumental complex was revealed. This "North Hall" is a rectangular room, 12.45m wide and at least 29m long, with its main axis oriented roughly east-west (Fig. 1). The room is clearly associated with the main bathing block of the East Baths for several reasons. First, the North Hall is built on a grand, public scale and of materials similar to those of the East Baths; second, the North Hall is constructed in close proximity to and on the same level as the central bathing block (the stylobate of the North Hall is just under 12m from the main bathing block); third, the North Hall's primary axis is exactly parallel to the main axis of the central bathing block and perpendicular to the axis of the northernmost room of the East Baths (Room 4); and finally, a passage in the north wall of the north-

1. The fieldwork, photography, and research for this article were supported by a USIA-CAORC Post-Doctoral Fellowship at ACOR in 'Ammān, a Critchfield Grant from Rollins College, and Rollins College Research Funds. For permission to study and publish these pieces, I would like to thank Dr. Ghazi Bisheh and Dr. Fawwaz Al-Khraysheh, former and current Directors General of the Department of Antiquities of Jordan, and Ms. Aida Naghawi, Director of the excavations of the North Hall of the East Baths and former Inspector of Jarash. I am particularly indebted to Ms. Naghawi, who not only afforded me the invaluable opportunity to publish this material from her excavations, but who spent much time carefully reviewing her fieldnotes with me. For assistance in the cataloguing, study, and photographing of these pieces I thank Ms. Iman Oweiss, Curator of the Jarash Archaeological Museum, Mr. Abdul Majeed al-Mujali, Chief Restorer of Jarash, Mr. Monther Al-Dahash, former Inspector of Antiquities at Jarash, and the

many restoration workmen and museum supervisors at the Department of Antiquities Office and Archaeological Museum of Jarash. Dr. Pierre Bikai, Director of the ACOR, generously and unfailingly assisted with all matters of the project. I am also indebted to the entire staff at ACOR including Dr. Patricia Bikai, Mr. Kurt Zamora, Ms. Humi Ayoubi, Mrs. Kathy Nimri, and Ms. Nisreen Abu Al-Sheikh. I profited much from discussions of this material with Dr. Andrea Berlin, Dr. John Pedley, and Dr. David Potter. Dr. Thomas Weber was incredibly generous in sending me the galleys of his gazetteer of marble sculpture discovered in Jordan. I especially thank Dr. Elizabeth Bartman for reading a draft of this article and Dr. Shelley Stone and Dr. Hans Rupprecht Goette for providing refinements to the sections on the two togate men. All photographs are by the author. This article is dedicated to Dr. John Pedley, a true mentor and teacher.



1. Plan of the North Hall of the East Baths, Jarash (Chrysanthos Kanellopoulos).

ernmost room of the East Baths (Room 4) leads toward the North Hall.

The sculptures were found in the North Hall along with numerous collapsed column shafts, segments of pilasters, three pilaster capitals, sixteen statue bases, and numerous ceramic rooftiles. Three sculptures, the torso of a satyr (Cat. 1), the base of a statue of Apollo or a Muse (Cat. 3), and the lower portion of a *togatus* (Cat. 5), were found near statue bases which were installed in front of columns G, H, and I, located on the northern side of the room. One statue, the *togatus* (Cat. 4), was discovered on the stylobate between columns E and F. The statues are clearly associated with the North Hall and were once displayed within the room or immediately outside it, since all were found inside the North Hall, on its floor, and mixed with architectural debris from the room.

Date

Though no date has been ascribed to the North Hall, the dedication of at least part of its sculptural program may be dated to the second half of the second century AD based on three of the sculptures

discovered within the room: the *togatus* (Cat. 4), which may be dated to the Hadrianic or early Antonine period based on the arrangement of its toga; the lower portion of a *togatus* (Cat. 5), which may be dated to the Antonine period based on the arrangement, amount, and "transparency" of its drapery; and the base of a statue of Apollo or a Muse (Cat. 3), which can be dated from the mid to the late second century AD on the basis the name and letter forms of its sculptor's inscription. Though there is no evidence that the entire sculptural group was dedicated at the same point in time, these three sculptures suggest that at least a portion of the installation was erected between the mid and late second century AD. The dedication of a public sculptural program during this period corresponds to the increasing urbanization known to have taken place in Roman Arabia following Hadrian's journey through the Near East, which included a stop at Jarash in AD 131.

Marble

There is no native source of marble anywhere in the Roman Near East. Thus, all marble artifacts

found here had to be imported from Asia Minor, Greece, or Italy as finished pieces, partially-carved works, or uncarved blocks (Fischer 1998; Friedland 1999). The sculptor's signature on the base of a statue of Apollo or a Muse (Cat. 3) broaches interesting questions about the sculptor(s) of the East Baths pieces. Antoninos, son of Antiochos, tells us that he is an Alexandrian. Such evidence for regional marble sculptors, trained in the Graeco-Roman tradition, is rare in the Roman Near East, because there is no local tradition of carving marble. Certainly, more work remains to be done on the elusive identity of the sculptors who carved the marble statues found from Alexandria to Palmyra. However, for now, we must settle for understanding the origins of the imported marble and the sculptural traditions with which these pieces may be associated.

To determine the quarry sources of the East Baths marbles, stable isotope analyses were performed on samples taken from the five major pieces. The marble of the majority of the North Hall sculptures has large, white, translucent crystals with no foliation or color-banding. The results of the isotope analyses were compared to the Classical Marble Data Base by Dr. Norman Herz of the University of Georgia (Herz 1987) and are reported here in **Table 1**. While future sampling of quarries may alter current conclusions, it seems reasonable to draw attention to the marble provenances suggested by these analyses. The delta figures of four of the North Hall sculptures compare with the isotopic signatures of Cape Vathy on Thasos in Greece. The other sculpture, the *togatus* (Cat. 4), is carved of marble from one of two Anatolian quarries, either Marmara or Denizli. Because the marbles from many Turkish quarries have identical physical characteristics and are not distinguishable from one another by any scientific method, it is im-

possible to be more specific regarding the provenance of this sculpture. Therefore, the marble for the sculptures from the East Baths was imported from both Greece and Turkey, a conclusion comparable to that reached from analyses of the technical characteristics of the pieces (see catalogue entries below). Because Arabia is considerably inland from more accessible ports like Tyre and Caesarea Maritima, this acquisition, import, and dedication of marble artifacts must have been a conscious, concerted, and costly act.

Subject Matter/ Sculptural Type

Together, the five pieces must constitute a portion of a larger, now incomplete, sculptural program which was erected in the North Hall. The message of the sculptural program, then, may be read from the subject matter and sculptural types of this East Baths group. Apollo and the Muses as well as Dionysos and his retinue constitute two of the six subjects found by Hubertus Manderscheid to be most commonly displayed in bath buildings throughout the Roman Empire (1981: 28). Likewise portraits were also commonly displayed in bath buildings (*ibid.*). The two togate figures from the East Baths are likely to represent portraits of local elite who paid for the sculptural program or Roman officials whom the local elite and the city of Jarash sought to honor (imperial portraits are relatively rare in bath complexes, Manderscheid 1981: 35-36). Thus, the East Baths sculptures suggest that not only was the cultural institution and architecture of the Roman bathing adopted at Jarash, even the decoration of the city's bath complex featured traditional, Roman bath *topoi*. Also replicated at the Gerasene baths were sculptural types common in Roman baths. Two of the three mythological pieces may be associated with Greek sculptural types of the fourth century BC: the torso of a satyr (Cat. 1) is probably a variant of the "Pouring Satyr" type thought to have been created by Praxiteles around 360 BC, and the Apollo or Dionysos (Cat. 2) is likely to be a variant of the Lykeios type also thought to have been created during the middle of the fourth century BC, perhaps by Praxiteles. Indeed, statuary that evoked Greek sculptural types was "a natural component of the decorative scheme" of Roman baths, as the Roman institution of bathing had its origins in Greek culture (Bartman, *forth.*: 269).

Table 1: Data from the isotope analysis of five marble sculptures from the East Baths (Norman Herz, July 2000).

Cat. Nr.	Subject	Grain Size	Minerals	$\delta^{13}C$	$\delta^{18}O$	Possible Quarry
NEB.1	Draped Man	1.5mm	dol?	3.68	-4.37	Th/CV
NEB.2	Apollo/Muse?	1.5mm	dol?	3.71	-3.36	Th/CV 73
NEB.3	Satyr	1mm	dol?	3.46	-7.00	Th/CV
NEB.4	Dionysos/Apollo?	1 mm	dol?	3.58	-4.30	Th/CV
NEB.5	Togate Man	0.5 mm		3.44	-2.52	Mar 43, De 29

Sources: Af=Afyon, De=Denizli, Ef=Ephesos, Iz=Iznik, Mar=Marmara, Pe=Pentelikon, Sa=Sardis, Th/CV=Thasos/Cape Vathy. Numbers listed beside quarry sources are % probability.

Conclusion

Carved in imported marble, sculpted in Graeco-Roman style, representing Roman bath *topoi*, and alluding to Greek sculptural types, the East Baths

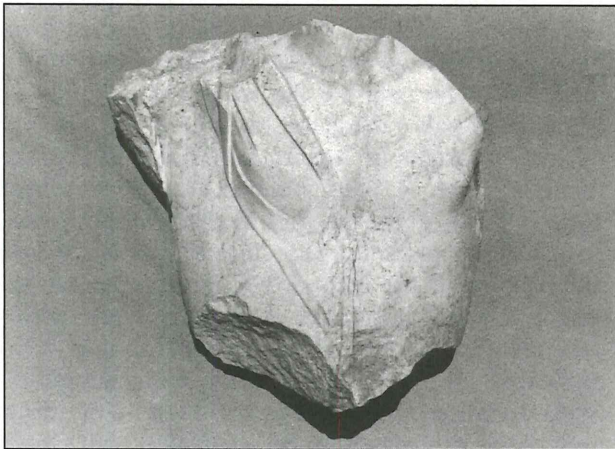
sculptures reveal the high degree of Romanization of the people of Jarash in the middle to late second century AD.

Catalogue

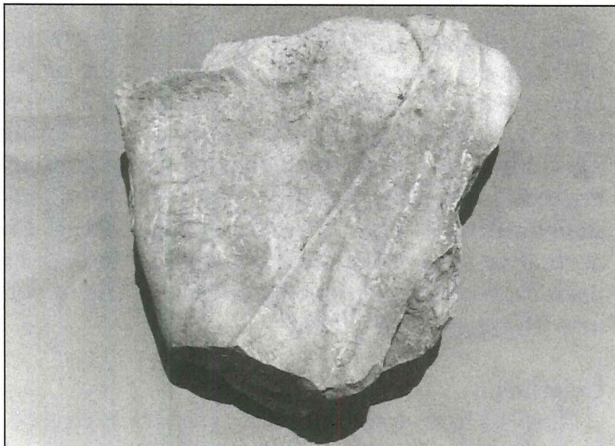
1. Upper torso of a satyr (NEB.3) (Figs. 2-5)

Found 5.5m south of pilaster H within North Hall. White marble; medium, glittering crystals. Height 0.44m; width: 0.47m; depth: 0.17m; reconstructed scale: life-size. Broken through neck and mid-torso above navel. Damage to left nipple, portions of garment atop right shoulder and along central axis of body. Multiple hairline cracks radiate through piece. Front of torso pitted and abraded overall. Light reddish-brown stains cover majority of back.

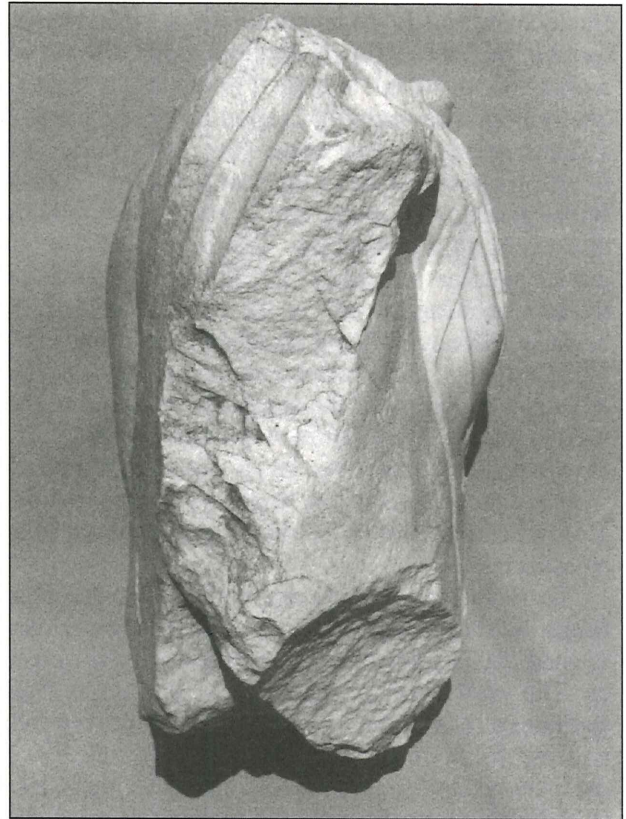
Description: This piece preserves the upper torso of a mostly nude, male youth. A narrow garment covers the right breast and a small area beneath it, running diagonally from atop the right shoulder across the right side to below the sternum, then down the central axis of the torso. This garment



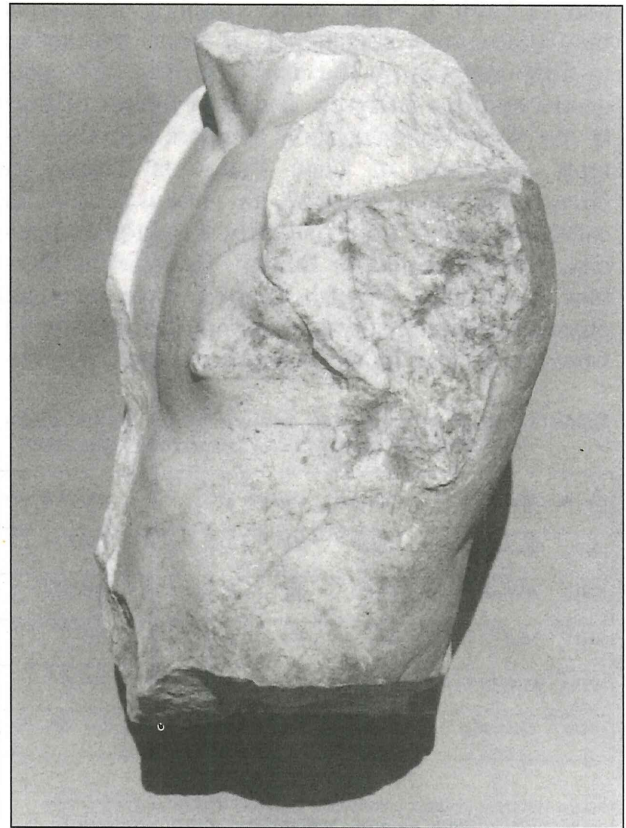
2. Upper torso of a satyr (Cat. 1), front view.



3. Upper torso of a satyr (Cat. 1), back view.



4. Upper torso of a satyr (Cat. 1), right profile.



5. Upper torso of a satyr (Cat. 1), left profile.

ends in a narrow point at the figure's waist above its now missing navel. The garment is rendered as smooth and flat with wide folds, giving it the appearance of being made of thick, weighty material. While the right side of the garment lies against the torso in low relief, the left side is folded over and rises off of the torso approximately 0.02m. The folds emphasize the figure's right breast, with several broad folds encircling the breast and two narrow folds lying directly atop it, pointing at the nipple. Though the piece lacks both arms, the remaining right shoulder curves forward, a position emphasized by the gathered mass of drapery that crosses over this shoulder.

The neck is highly modeled with muscles shown as two strong, vertical ridges stretched to the left and the adam's apple bulging in between. The left clavicle is rendered in greater dimension and on a sharper diagonal than that on the right. The area between the clavicles, also to the left of the central axis of the torso, is rendered as a deep depression. The torso of the youth is fully modeled to show a variety of anatomical details: the central axis of the figure; a deep depression for the sternum; full, youthful breasts topped with knob-like, round nipples that point outward; and ripples of the muscles above both sides of the rib cage. The right underarm is represented by an expanse of nude flesh with a concave center. Toward the front of this underarm between the torso and now-missing upper arm, there are two short, parallel drill channels that follow the curve of the torso. On the left side of the torso, just above the left breast, a rounded fold of flesh indicates the muscles of the underarm, and a short, arced drill channel separates the torso from the remaining ridge of the left arm. Above this drill channel and the left breast, the finished surface of the upper chest rises gently to meet the break. Below the drill channel, the surface of the piece curves evenly to meet the break. The entire surface of the torso is smoothed and polished.

Though the back of the piece is not as fully worked as the front, the drapery and modeling established on the front are continued on the back. Modeling indicates the depression of the spine and rounded shoulder blades, that on the right slightly broader and flatter than that on the left. The narrow garment continues across the back, becoming broader. One short fold arcs straight over the shoulder and disappears beneath three broader folds that flow diagonally across the back from the top of the right shoulder, across the spine at mid-torso, and to the left side of the lower back. At the top of the spine and on either side of it (though

more so on the right), there is a slightly raised, oval-shaped area of marble, now abraded, that preserves the lower portions of small point-chisel marks (0.065m high x 0.085m wide). This feature does not seem to be representational or functional, nor does it seem to be part of the original piece. It may represent later recarving.

Reconstruction: The head was turned sharply to the left, as is evident from several anatomical features: the position of the neck muscles and adam's apple; the left clavicle, which is rendered in higher relief and on a steeper diagonal than that on the right; and the arc in the upper portion of the axis of the torso. The right arm was held up and was rotated so that the elbow faced the front rather than the side, as is indicated by the position of the underarm. The left upper arm was held alongside the torso, adjacent to the side of the body until its middle, as indicated by the raised, worked flange of marble along the front of the broken arm and the V-shape of the break on the left side of the torso. Because the majority of both arms is missing, it is difficult to determine what the figure may have held, if anything.

The garment worn by this figure is a *nebris*, the thick faun-skin worn by Dionysos, Maenads, Silenos, and occasionally satyrs. Though this pelt preserves no evidence of the animal itself, such as the ears, face, or hoofs often depicted on these skins, the heavy texture and broad, flat nature of the folds indicate that this garment is not made of cloth, but of some denser material such as animal hide. The arrangement of the *nebris* on the right side of the torso alone makes it difficult to discern how the garment was secured to the figure, though its pointed end may have heightened the sexuality of the figure by directing the viewer's attention to the figure's genitalia. The piece was meant to be seen from the front and sides, though not from the back.

Sculptural Type: The almost complete nudity, youthful, full, male breasts with rounded, protruding nipples, and gesture associate this piece with several Praxitelean sculptural types. Based on the *nebris* and the lack of side-locks commonly worn by Dionysos and Apollo, the piece may be identified as a satyr, perhaps a version of the "Pouring Satyr" type, originally created by Praxiteles around 360 BC (*LIMC* VIII: 1130, Silenoi Nr. 212; Fuchs 1969: 114; Gercke 1968: 1-21; Corso 1988: 146-147). Though none of the twenty-four replicas of this type listed by P. Gercke in his *Satyrn des Praxiteles* wear a *nebris*, and the original seems to have been created in part to display the nubile features via the nude torso, the *nebris* is a common at-

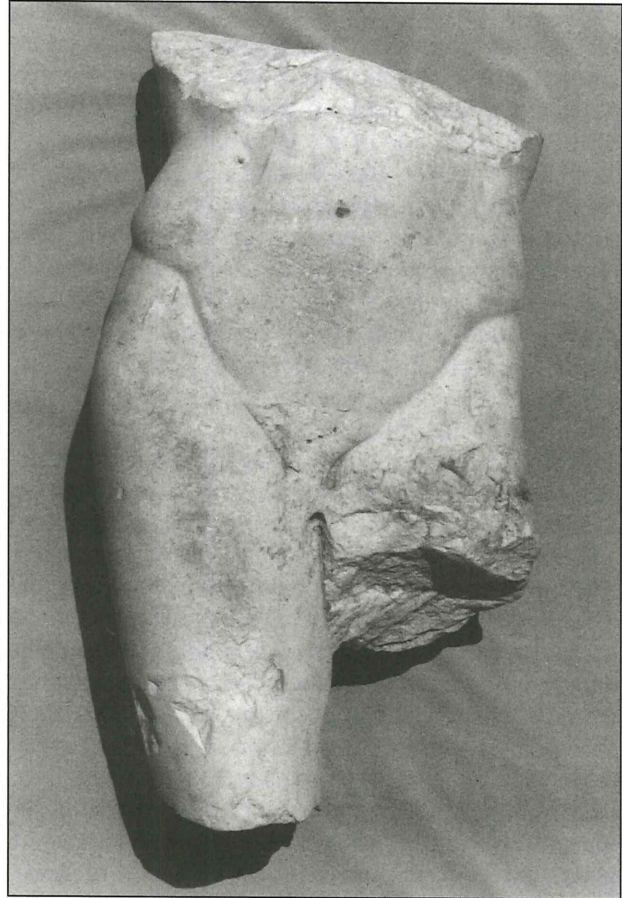
tribute of the satyr and may have been added to a replica of this type occasionally, as in one version in the Palazzo Doria (DAIR: Fiche 27, Nr. A-11). If this piece is a variant of the "Pouring Satyr" type, its full gesture may be reconstructed with the left arm bent at the elbow and extended forward to hold a *phiale*. Alternately, the left arm may have been bent at the elbow and resting atop a tree stump.

Comparanda, Date, and Workshop Association: Because so little of this piece is preserved, it is difficult to identify any comparanda for it or assign a date to it, though the unique arrangement of the *nebris* may indicate workshop associations. Other marble representations of various types of satyrs have been found throughout the Roman Near East. In Palestine a head of a youthful satyr was found at Kafr Yassif (IAA 33.2753; unpublished). A torso of a dancing satyr comes from Caesarea Philippi/Banias (Friedland 1997: 197-202). Two examples of satyrs come from Caesarea Maritima: one an unpublished torso somewhat similar to that from Caesarea Philippi; the other a group depicting a half-life-size satyr and panther (IAA 63.490; Gersht 1996: 442, fig. 16). A marble *imago clipeata* depicting a bust of Pan was found at 'Asqalān (IAA 32.308; Iliffe 1934: 165-166; Vermeule and Anderson 1981: 11-12, figs. 19-20). In Syria, the head of an old bearded satyr and the head of a youthful satyr from the "Invitation to Dance" group were found in the late antique villa at Antioch (Brinkerhoff 1970: 37, figs. 48-49; *ibid.* 39, fig. 58). In Jordan, two statues representing satyrs were found in the excavations of the Nymphaeum at Gadara: one a group of a maenad and satyr (Bol *et al.* 1990: 201-203); the other, a single, flute-playing satyr wearing a pig-skin (*ibid.*).

Isotope analysis of marble samples taken from the sculpture show that the marble of this piece was quarried in Cape Vathy/Thasos, Greece. The smooth, polished surface of the skin and extremely minimal use of the drill found on this piece are commensurate with the technical characteristics of sculptural workshops of northern imperial Greece (Friedland 1997: 50-51).

2. *Lower torso and thighs of Apollo or Dionysos* (NEB.4) (Figs. 6-8)

Found in the southeastern corner of North Hall among column shafts. White marble; medium, glittering crystals. Height: 0.89m; width: 0.41m; depth: 0.31m; reconstructed scale: larger than life-size. Broken through middle of torso and thighs. Missing genitalia. Surface of pubic region abraded. Pitting on torso on either side of navel, lower abdo-

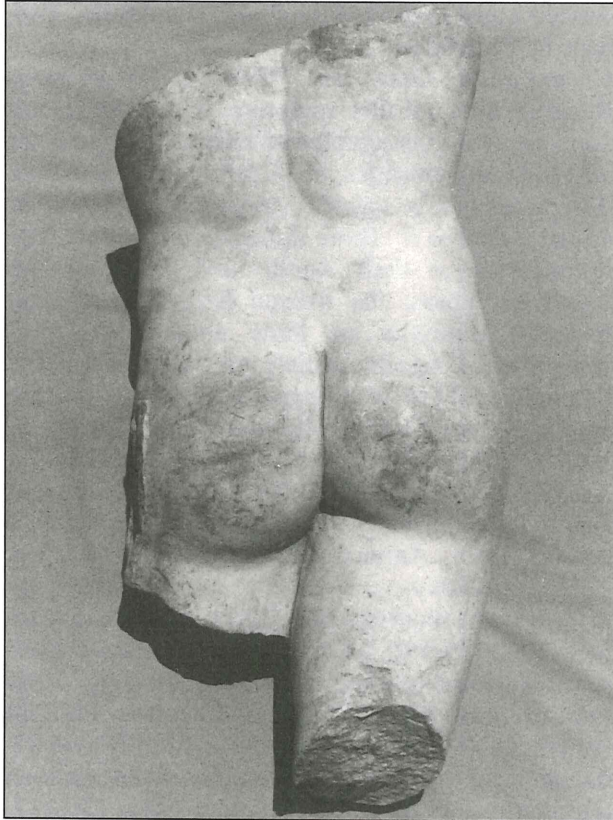


6. *Lower torso and thighs of Apollo or Dionysos* (Cat. 2), front view.

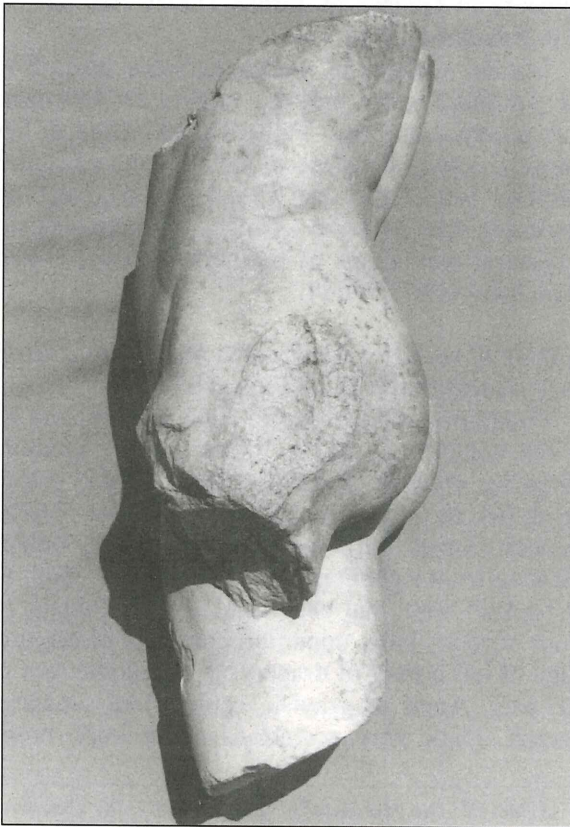
men, area below pelvic girdle on right, and inner right thigh. Surface broken away on front and sides of both thighs and on back of right thigh above break. Light reddish-brown stains cover front; dark brown accretions cover upper back and bottom of buttocks.

Description: This piece preserves the lower torso and upper thighs of a nude, muscular man. The legs are held tightly together until just above the middle of the thighs. The right leg extends down and inward under the body, so that it is almost aligned with the central axis of the figure. In comparison, the preserved portion of the left thigh extends forward, toward the viewer.

The torso is heavily modeled. On the right side, the waist is more sharply indented than on the left. On both sides, modeling indicates the lower portion of the rib cage. The center of the torso swells to show the muscles beneath the ribs and the upper abdomen. Along the middle of the torso, a gentle depression indicates the central axis of the body, which is punctuated by the navel. The torso is finished by a broad, pelvic girdle, whose right side is more three-dimensional and held higher than the



7. Lower torso and thighs of Apollo or Dionysos (Cat. 2), back view.



8. Lower torso and thighs of Apollo or Dionysos (Cat. 2), left profile.

left.

The thighs and buttocks are also modeled to indicate the bulk of the figure. The active, tensed muscles of the right hip and leg are indicated by a concave depression on the right hip and upper buttock, the rounded upper thigh, and the bulging muscles at the middle of the inner, right thigh. In contrast to the right, the left thigh is modeled as broad and flat with an almost square side.

At the lower point of the pelvic girdle, a small ripple indicates the top of the pubes, and two chisel lines delineate the sides of the pubes from the lower abdomen and upper thighs. The upper-most portion of the triangular pubic area and a small area along the left side are well-preserved and polished with no indication of pubic hair. The genitalia are missing, leaving a triangular-shaped broken surface between the upper thighs. A single, shallow, tiny drill hole pierces the center of this broken area. From this triangular area, an elongated, slightly-raised, broken area with an oval-shaped end spills onto the inner side of the right thigh, extending 0.07m from the end of the pelvic girdle. A small, roughly-horizontal bridge of marble (0.025m wide), created by two wide, drilled areas, one above and one below, connects the left side of the genitalia to the inner side of the left thigh.

On the left side of the figure, a large, oval-shaped, broken area (0.21m high x 0.12m wide) runs from the hip down the side of the left buttock and onto the upper thigh. The back edge of this broken area is flush with the back of the left leg. A raised broken ridge surrounds the edges of this oval-shaped area. Tooth chisel marks were left around this raised ridge and on the flesh surrounding the broken area.

The sides and back of the figure are as fully carved and polished as the front. The back of the figure is also highly modeled. A depression down the middle of the back, which indicates the spine, forks at mid-torso into two horizontal ridges that outline the bottom of the ribs. The lower back is swayed, with two depressions on either side of the spine, the one on the right deeper than that on the left. A narrow drill channel separates the buttocks. The right buttock protrudes more toward the back and is more rounded and compact than the left buttock. The left buttock is broad and elongated and extends below the right buttock and on a slight diagonal toward the left. The drill channel that separates the buttocks continues to divide the legs, which are held tightly together at the upper thighs. From the back view, the right leg extends down and inward, while the left leg reaches forward and away from the body on a diagonal.

Reconstruction: The figure stood with its weight on a straight, right leg based on the position of the right leg directly under the central axis of the body, the tensed muscles of the right buttock, and the diagonal of the pelvic girdle. The left leg must have been bent and extended toward the front, possibly crossing the right leg due to the extension of the upper left thigh toward the viewer, the position of the genitalia, which fall onto the inner side of the right leg, and the elongated left buttock. Because of the absence of the upper portion of the figure and because there are not other breaks on the torso or legs that would indicate attachment points for arms or drapery, it is impossible to reconstruct the figure's gesture.

The drill hole at the center of the pubic region was for the insertion of a separately-carved penis, a common technique. The broken areas below this drill hole are remnants of the figure's testicles which lay on the right and left inner thighs.

This piece is the only sculpture from the North Hall group which is fully-modeled and polished on all sides. It may have been displayed where it could be viewed from all sides, perhaps in the center of a room rather than up against a wall or in a niche.

Sculptural Type: This figure may be identified as Apollo or Dionysos based on its nudity, developed musculature, and, most of all, its lack of pubic hair.² The oval-shaped broken area on the outer side of the upper left thigh suggests further possible identification. This area was once an attachment point for a strut or support. There are few sculptural types that feature supports attached to their free legs; however the Apollo Lykeios (*LIMC* II: 193-194, Apollon Nr. 39; *LIMC* II: 379-380, Apollon/Apollo Nr. 54), a variety of other related Apollo types (e.g. the Apollo Kitharode, *LIMC* II: 386-387, Apollon/Apollo Nr. 67 and *LIMC* II: 211, Apollon Nr. 221; the combination of the Apollo Lykeios and Apollo Kitharode, *LIMC* II: 209 and 211-212, Apollon Nrs. 196 and 222), the Dionysos Lykeios (*LIMC* III: 444-445, Dionysos Nr. 200a), and other Dionysos types related to it (e.g. Richelieu Type, *LIMC* III: 435-436, Dionysos Nr. 122; or the Terme Type, *LIMC* III: 436, Dionysos Nr. 125), all sport supports on their free legs, most often attached at the upper thigh as on the Jarash piece. Thus, this figure may have represented a version of the Apollo or Dionysos Lykeios, a sculptural type originally thought to have been

created in the middle of the fourth century BC, perhaps by Praxiteles.

Comparanda, Date, and Workshop Association: Because little of this sculpture is preserved and there are few iconographic or technical features on its remaining portions, it is difficult to associate this piece with a specific sculptural workshop or assign a date to it. Three-dimensional, marble representations of both Apollo and Dionysos are found throughout the Roman Near East, though those of Dionysos are more numerous. Representations of Apollo include an Apollo from the Precinct of Kore at Samaria-Sebaste now in the Jordan Archaeological Museum (Crowfoot *et al.* 1957: 74, Nr. 7, pl. X, 1-4; Fischer 1998: 159-160, Nr. 183, pls. 183a-b), two Apollo Kitharodes from Beirut (Jidejian n.d.: 47, pl. 100), and a head of Apollo from Antioch (Brinkerhoff 1970: 34). Those of Dionysos include a colossal Dionysos from Baysān (Foerster and Tsafirir 1990: 52-54; Israeli 1992: 15-16), a half-life-size head from Caesarea Maritima (Holum *et al.* 1988: 144, fig. 101), two fragmentary heads from Caesarea Philippi (Friedland 1997: 142-146), a head from Beirut (Jidejian 1973: pl. 77), six examples from Antioch (Brinkerhoff 1970: 30-32; Stillwell 1941: 120-121, pls. 3, 5), and a head of Dionysos, reported to have come from Gadara in Jordan (*LIMC* III Nr. 36, 518; Friedland 1996: 174).

Isotope analysis of marble samples taken from the sculpture show that the marble for this piece was quarried at Cape Vathy/Thasos, Greece. The smooth, polished surface of the skin and extremely minimal use of the drill found on this piece are commensurate with the technical characteristics of sculptural workshops of northern imperial Greece (Friedland 1997: 50-51).

3. Base of statue of Apollo or a Muse with a sculptor's signature (NEB.2) (Figs. 9-11)

Found in middle of North Hall, south of and between columns H and I. White marble; medium, glittering crystals. Height: 0.36m; width: 0.35m; depth 0.51m; reconstructed scale: life-size. Broken through lower portion of figure, above ankles. Missing front right corner fold of drapery, majority of back of base, and back right corner. Damage to front of rocky base, upper left corner of inscription, edge of left corner of drapery, three middle toes on left foot. Areas of grayish, cement-like substance overall. Dark gray accretions cover back break.

2. Zeus, Poseidon, Hermes, the Dioskouroi, the Doryphoros, and the Diadoumenos are all shown with pubic hair. While the "Young Herakles" is often shown without pubic hair

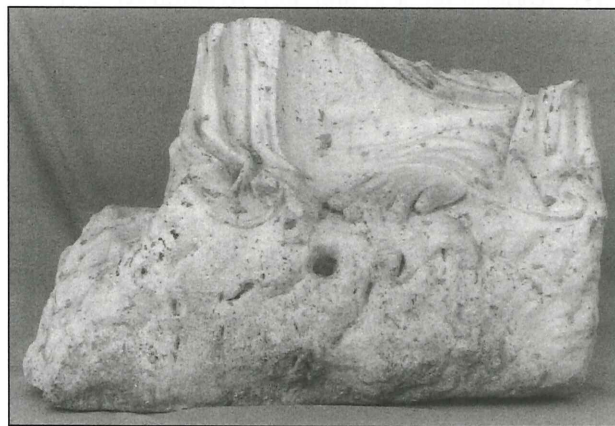
(*LIMC* IV: 761, Herakles Nr. 651 and *LIMC* IV: 758, Herakles Nr. 581), the majority of representations of Herakles are depicted with pubic hair.



9. Base of statue of Apollo or a Muse with a sculptor's signature (Cat. 3), front view.



10. Base of statue of Apollo or a Muse with a sculptor's signature (Cat. 3), three-quarters view.



11. Base of statue of Apollo or a Muse with a sculptor's signature (Cat. 3), left profile.

Whitish-pink accretions cover top break. Traces of red pigment on top of first row of letters in in-

scription, along left side of inscription area, and along diagonal line on left side of front of base.

Description: This piece preserves the lower portion of a draped figure standing atop a high base (0.17m high). On the left side of the piece, the lower edge of the garment is pulled back to reveal the front of an unshod foot, which is turned outward toward the left and extends to the edge of the base. The foot, whose toes are delineated with drill channels and whose toenails are created by chisel lines, is smoothed and highly polished. It is framed by thick, gathered folds, which cascade down vertically and end in swirling, curved folds. The drapery clings to the foot to indicate its shape. Drill channels create deep folds which separate the foot from the garment and the base.

The preserved portion of the garment is smoothed, highly polished, and decorated with a narrow, chiseled band along its lower edge. At the front, the gown cascades onto the top of the base. To the left of center, a vertical chisel line runs down the preserved portion of the drapery to meet the base approximately 0.185m back from the front of the piece. From here, the garment fans outward and forward to create an inverted, V-shaped plane with its front corners composed of gathered, curved folds. Three broad, flat folds are delineated on the left face of this inverted V with chisel lines, while only one fold is shown on the right. The inverted V of drapery, though it is not completely centered, frames and emphasizes the inscription, since it recedes from the center of the inscribed area but sweeps forward on either side of it.

On the right side of the piece, the bottom of the

garment falls to the outer edge of the base covering its top entirely, so that the right foot is concealed. On this side, toward the front, several interlocking diagonal folds create a wrinkled effect, while at the center, a thick, three-dimensional fold runs vertically to the base. At the back left, the gown is carved unrealistically into a squared corner. Several folds are roughly indicated on the preserved portion of the back. Overall, the flow of the drapery preserves the narrow, rectangular shape of the original block of marble from which this piece was carved.

The base is carved with a flat chisel to represent a rocky outcrop composed of multiple, rounded stones. The stones on the right are more evenly shaped and arranged than those on the left, which are more elongated and amorphous. Though the front of the base is unevenly carved, its top (in front of the drapery), sides, and the remaining portion of the back are rendered as flat, even surfaces with squared edges. The bottom of the base, which was worked with a point chisel, also preserves a rectangular shape. In the middle of both the right and left sides of the base, there are single, irregularly-shaped sockets (0.025m deep x 0.03m wide).

Centered on the front of the base, there is a rectangular, slightly raised inscription area (0.105m wide x 0.125m high), which contains five lines of an inscription whose letters become larger with each succeeding line (letter height: 0.0175-0.025m). The fifth line of this area has been extended to the right so that the inscription space is 0.15m wide, though the letters in the extended band are smaller than those on the main area and not carved perfectly horizontally. The front of the base is inscribed with five lines of Greek text that read:

ANT[O]NEI / NOΣANTI / OXOYAAE / ZANΔPEYΣ / OAYTOΣEΠOIEI or "Antoneinos, son of Antiochos, the Alexandrian, made [this sculpture] himself" (*SEG* 40 (1990): 438, Nr. 1392; Weber 1990: 352).

Reconstruction: Although the back of the piece is broken, the missing portion can only have represented drapery, not a seat or throne, because the complete dimensions of the base are preserved, the

underside of the base is not broken, and the edges of the drapery are preserved flush with the back of the piece. Therefore, it is clear that the figure was standing, not sitting, atop a rocky outcrop. The exact posture of the figure is more difficult to reconstruct due to the absence of the right leg. The symmetry of the lower portion of the drapery makes it unlikely that one foot was lifted up higher than the other. The figure may have stood with its weight on a concealed right leg and trailed its free, left leg to the side, turned outward. The inverted V-shape of the drapery and movement at the curved corners may indicate that the figure was striding forward. This piece was meant to be seen from the front, left profile, and left three-quarters view. The two sockets on either side may have been meant to facilitate anchoring the statue to the walls of a niche, a technical feature which coincides with the lesser degree of finish and the square shape of the back of this piece.

Sculptural Type: This figure may be identified as a representation of either a Muse or an Apollo based on the rocky outcrop, its floor-length drapery, its unshod left foot, and its posture.³ The stance of this figure is most comparable to several Muse types (especially the Dancing Muse), who stand with their weight on one, concealed foot, while the other foot emerges from the drapery, outturned (*LIMC* VII: 1045, Mousa, Mousai Nrs. 171a and 175). Though the Jarash piece may not move so vigorously, it is also comparable to several Apollos, most notably the Apollo Kitharode, who strides forward on one foot, leaving the other foot outturned and trailing to the side. The long chitons of these Apollos swirl around their feet in omega-folds, comparable to those on the Jarash piece (*LIMC* II: 203, Apollon Nr. 135 and 375, Apollon Nr. 42).

Comparanda, Date, and Workshop Association: This piece is most comparable in iconography and composition to a Dancing Muse standing atop a rocky outcrop from the Baths of Faustina at Miletos (*LIMC* VII: 1012, Nr. 300f), though it should be noted that the Miletos Muse stands with her weight on her left leg and strides forward to lean on a slightly upraised right leg. Both figures stand atop rocky bases, both wear long chitons that end in swirling folds around their feet, and both have

3. Two Aphrodite types, the "Nymph" type and the "Aphrodite on a rocky seat", are associated with rocky outcrops, however neither one corresponds to the Jarash piece in posture (*LIMC* II: 74, Aphrodite Nrs. 646-647; *LIMC* II: 92-93, Aphrodite Nrs. 867-868). Though one Athena/Minerva type is associated with a rocky outcrop (*LIMC* II: 1094, Nr. 276), an integral feature of this type is that the figure is seated, rather than standing as in the Jarash piece. Occasionally Artemis/Minerva is depicted standing atop a rocky

outcrop, particularly in the Artemis Rospigliosi type (*LIMC* II: 808-809, Nr. 35h); however, because she is hunting, this Artemis type is always depicted with her chiton hiked up above her knees (rather than flowing to the ground as in the Jarash piece). While the standing nymph type is often depicted atop rocky landscape (*LIMC* VIII: 892, Nr. 2a), nymphs are most often shown with one leg lifted up, resting on a higher rocky area, rather than standing with both feet atop flat, rocky ground as in the Jarash piece.

only one, exposed, unshod foot. Despite this iconographic similarity, it is difficult to associate this piece with a specific sculptural workshop because not enough of its style and technical features remain. As noted above, relatively few sculptural depictions of Apollo have been found in the Roman Near East. However, even fewer representations of Muses have been recorded from this region, with only one draped female from the theater at Caesarea Maritima possibly identified as a muse (Frova 1966: 198-199, pl. 247, Nr. 5).

In addition to the sculptural comparanda, the letter forms and content of the inscription date this piece to the late second or early third century AD. The iconographic similarities between the Jarash Apollo/Muse and the Muse from the Baths of Faustina at Miletus suggest that, like the Muse from Miletus, the Jarash piece may be dated to AD 175-200 (Manderscheid 1981: 34, 43, n. 214-220, fig. 14, pl. 31). The sculptor's signature can be dated from the mid to the late second century AD, on the basis of its letter forms and the name of the sculptor. The shapes of the letters, particularly that of the alpha, epsilon, zeta, sigma and upsilon, are datable to roughly the second half of the second century AD, based on comparison with the letter forms of other inscriptions from Jarash which are internally dated (Welles 1938: 360, 363, 451-452, Nr. 219). The name of the sculptor, Antoninos son of Antiochos, associates this craftsman with the period sometime during or soon after the reign of the Antonine emperors, again providing a date of the mid to late second century AD.

To the best of my knowledge, this piece preserves the only sculptor's signature found to date in Palestine or Jordan. Though the name "Antonineinos, son of Antiochus" is not known from any other recorded inscriptions, the signature preserves important information about the identity of the sculptor: he is from Alexandria. The phenomenon of Alexandrian sculptors' carving marble statuary in a mainstream, Graeco-Roman style for patrons throughout the Roman East is little discussed in the scholarship on the import, display, and meaning of marble sculpture in this region (Weber and Wenning 1997: 124, 125). This inscription and sculptor are therefore the basis of an article in progress by the author that considers Alexandrian sculptors and sculptural workshops and their role in the creation and distribution of marble sculpture in the Roman Near East. Isotope analysis of marble samples taken from the sculpture show that the marble of this piece was quarried in Cape Vathy/Thasos, Greece. The smooth, polished surface of the skin and extremely minimal use of the drill found on this piece

are commensurate with the technical characteristics of sculptural workshops of northern imperial Greece (Friedland 1997: 50-51).

4. *Togatus* (NEB.5) (Figs. 12-14)

Found between columns E and F on the stylobate in North Hall. White marble, medium to large, glittering crystals; Height: approx. 1.30m; width: 0.63m; depth: 0.33m; reconstructed scale: life-size. Broken through neck, right side of toga, left and right wrists, and calves. Small fragment of drapery attached at lower right arm. Damage to edges of folds throughout. Reddish-brown and dark gray stains on drapery cover front of torso. Black and yellowish-white accretions cover neck strut, shoulder blades, back of left arm, drapery cascading down left side of back and over buttocks.

Description: This piece preserves a standing, male figure, wearing a toga. The figure stands with his weight on his right leg, his right hip thrust outward, and his free, left leg bent slightly at the knee. The figure holds his right arm along his side, extending it away from the torso at the middle of lower arm. The left arm is also held against the torso but is bent at a ninety-degree angle so that the forearm



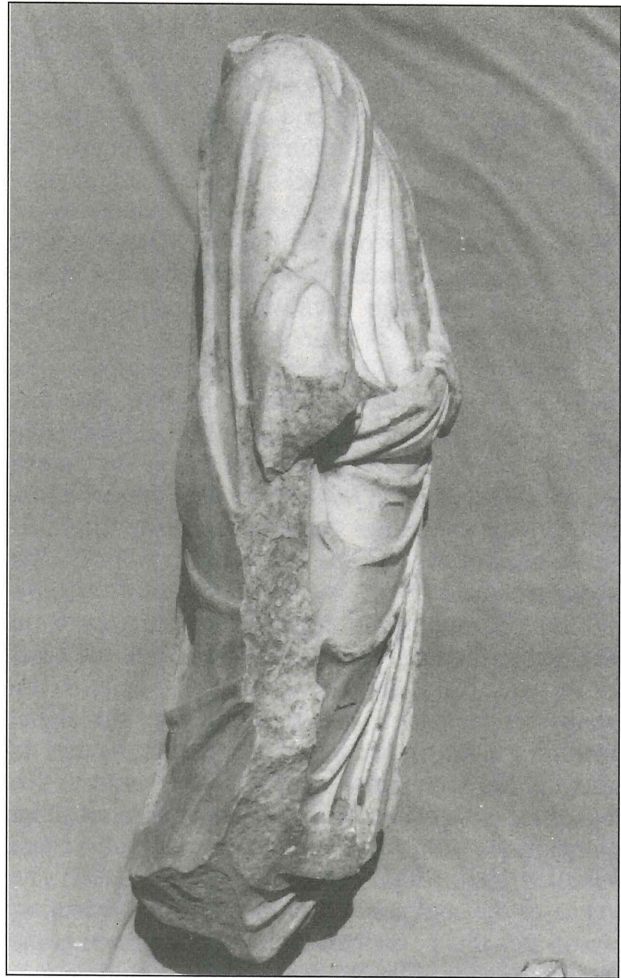
12. *Togatus* (Cat. 4), front view.



13. *Togatus* (Cat. 4), back view.

extends out toward the viewer and slightly to the left. Beneath the now-broken left wrist, a rectangular depression is carved between the folds of the toga that flow over both sides of the arm. Below the bottom of the left wrist (0.085m) and parallel to it, the base of a square strut that extended toward the viewer is preserved (0.05m high x 0.045m wide).

The majority of the piece is covered by a long-sleeved tunic and heavy toga whose folds are highly polished and created by deep drill channels. The tunic features a V-shaped neck-line, punctuated at its center by a similarly-shaped fold that falls onto the center of the chest. On the front, right side of the chest, heavy folds, shown as three-dimensional ridges, run diagonally toward the center of the figure, arcing slightly to indicate the breast. Heavy, gathered folds of the toga curve up over the right shoulder and cascade down along the outside of the right arm. One unbroken fold rises up to frame the right side and back of the neck. The folds of the *sinus* sweep up diagonally, from just below the right



14. *Togatus* (Cat. 4), right profile.

knee, and are slung over the left arm and shoulder. The drapery flows evenly over the left shoulder with no breaks. A wide *balteus* crosses the torso of the figure diagonally, running from the top of the right hip to left shoulder. The *balteus* is punctuated by a large, roughly triangular knot, the “U-shaped *umbo*” (Goette 1990: 4), that rests slightly above the figure’s navel. Atop the left lower thigh and knee, the drapery lies flat to emphasize the bent leg.

Anatomy is revealed only at the base of the neck, which is highly polished. The neck is carefully modeled to show the depression between the clavicles to the right of the central axis of the figure. The left neck muscle and clavicle are rendered in higher dimension than the left.

Though the posture and gesture of the figure are asymmetrical, though much of the anatomy is covered by the heavy toga, and though the patterns of the drapery are decidedly unbalanced, the figure’s chiasitic pose provides balance. Furthermore, the large *umbo* at the center of the torso forms a focal

point.

The back of the piece is not as fully carved as the front and sides. A square mass of marble, carved only with a point chisel, was left at the nape of the neck (0.065m high x 0.08m wide x 0.04m deep). On the right three-quarters of the back, broad, flat folds, worked only with a chisel, flow from the shoulder downward, curving toward the right, converging around the back of the knee, and arcing around the right leg. On the left quarter of the back, a single, broad fold falls straight down. From beneath this fold, several arced folds appear, curve under the bent left elbow, and cross to the front of the piece.

Reconstruction: The figure must have turned his head slightly toward the right: the left neck muscle and clavicle are rendered in higher dimension than those on the right; the depression between the clavicles is positioned slightly to the right of the central axis of the figure; the V-shaped neck-line of the toga is skewed toward the right; and the block of marble at the nape of the neck is deeper on the right than on the left. The lack of breaks in the drapery around the figure's neck suggest that the figure did not pull his toga up over his head (*capite velato*) and thus was not meant to communicate *pietas*. Comparable togate statues allow a reconstruction of the now-missing hands and suggest what the figure may have held in each. With his right hand, the figure may have gathered the folds of the *sinus* and pulled them outward, slightly away from the right side of his body. In the left hand, the figure probably held a scroll, the bottom of which was secured by the square strut carved beneath the now-broken left wrist. This piece was meant to be viewed from the front, in three-quarters view, and from both sides.

Sculptural Type: This statue is an example of a Roman imperial sculptural type depicting men wearing togas with U-shaped *umbines*, an arrangement of the toga which appears first in the beginning of the last decades of the first century BC (Goette 1990: 3-4, 29). The chronological development of this type may be traced through the arrangement, quantity, and depth of the folds of the toga and the position and shape of the *umbo*.

This sculptural type was used to depict both private and imperial portraits (Rose 1997: 113). Because the piece lacks its head and any associated inscription that might have revealed the identity of the individual represented, it is impossible to determine for certain whether this togate figure portrayed a private or imperial portrait (Rose 1997: 113-117). However, a survey of the surviving imperial portraiture discovered in the eastern Med-

iterranean has shown that togate representations of the emperor or members of the imperial family were rare in comparison to nude or cuirassed representations (Rose 1997: 112), and imperial portraits were exceedingly rare in bath complexes (Manderscheid 1981: 35-36). Also, the life-size scale and the high probability that the figure held a scroll in his left hand make it likely that this piece was a private portrait.

Comparanda, Date, and Workshop Association: In terms of the arrangement of the drapery, this statue may be compared to pieces dated to the Hadrianic or early Antonine period (mid second century AD): a private *togatus* from the House of the Augustales at Ostia (Goette 1990: 133, pls. 19.5, 94.6, Cat. Bb 58), a draped man displayed in the Vatican (Goette 1990: 134, pl. 94.7, Cat. Bb 82), three private portraits from Asia Minor (Goette 1990: 133 and 135, Cats. Bb 60, Bb 89, and 90), and the figure on the right (Hadrian?) of the so-called Adoption Scene from the Great Antonine Altar at Ephesos (Kleiner 1992: 310, fig. 279). Two details of the toga are particularly diagnostic: first, the position of the *balteus* and *umbo*, running in a straight diagonal, from beneath the right arm, up and across the chest, and over the top of the left shoulder; and second, the length of the *sinus*, which arcs just below the right knee. In particular the sculpting of the folds of the *umbo*, which are created by contrasting deeply drilled channels with flatter or slightly ridged areas of drapery, is a technique for modeling drapery common to the Antonine period.

Finds of togate figures are unusual in the Roman East. In fact, toga-clad statues are uncommon throughout the imperial east after the first century AD, when they are outnumbered by figures in Greek himation and tunic (Smith 1998: 65). The toga, in contrast to the himation, manifests Roman citizenship. Three *togati* have been found at Jarash: two discovered in the East Baths in 1984 which are published here and another found in 1940 in the vicinity of the East Baths which is strikingly comparable to this piece and is now on display in the Jordan Archaeological Museum in 'Ammān (Weber 1990: 352). Another fragmentary togate figure has been found at Petra (Weber and Wenning 1997: 124-125). Two togate figures were discovered at Palmyra and are now on display in the National Museum in Damascus (Colledge 1976: 91-92, n. 309, pl. 128).

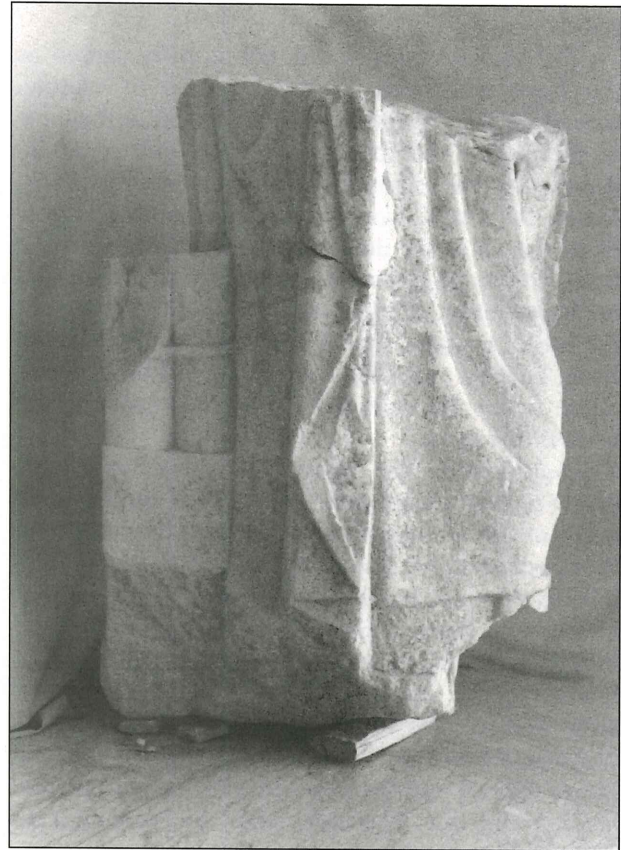
Both isotope analyses and technical features associate this piece with the sculptural workshops of Asia Minor. Isotope analyses suggest that the piece is carved of marble from Marmara (Proconnesos) or Denizli. The highly polished drapery, heavy

drill work in the drapery, and strut preserved at the base of the neck are all associated with the marble workshops of Asia and Caria (Friedland 1997: 52-57).

5. *Lower portion of a togatus* (NEB.1) (Figs. 15-18)

Found near column H in the North Hall. White marble, medium, glittering crystals; Height: 0.79m; width: 0.56m; depth: 0.39m; reconstructed scale: life-size. Broken horizontally through mid-thighs. Fragments of left-most scroll and portion of folds on back attached separately. Missing right ankle and foot, folds of drapery on right side and below right knee, upper portion of three scrolls, right half and back of plinth. Left side of scroll case and areas on back of piece eroded. Orangish-brown incrustations on front, especially on right half of scroll case, along inner side of right leg, and along drill channels between drapery folds. Light-brown, cement-like incrustations cover right side of back. Modern tooth-chisel marks cover fold of drapery between legs and area beneath right knee.

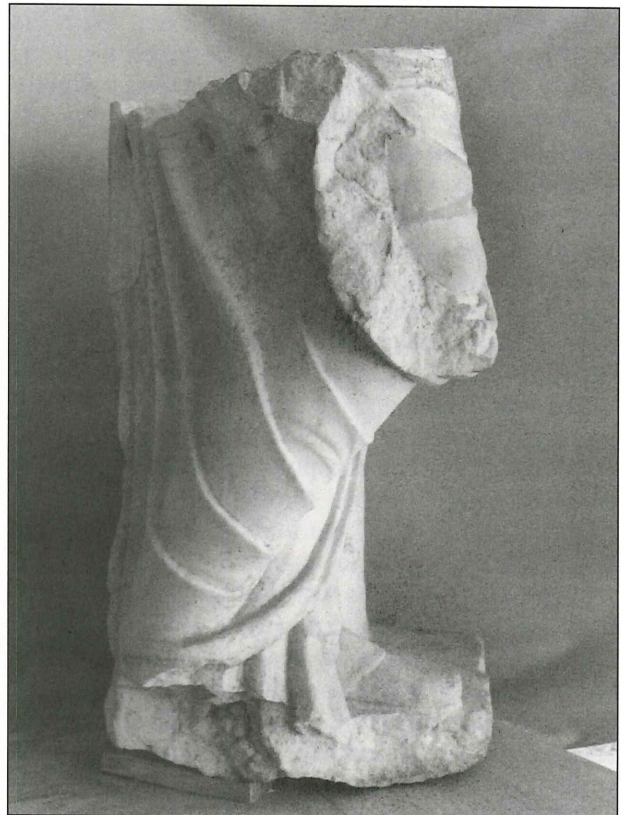
Description: This piece preserves the lower third of a draped figure standing atop a rectangular plinth (0.08m high x 0.32m wide x 0.28m deep).



16. *Lower portion of a togatus* (Cat. 5), back view.



15. *Lower portion of a togatus* (Cat. 5), front view.



17. *Lower portion of a togatus* (Cat. 5), right profile.



18. Lower portion of a togatus (Cat. 5), left profile.

The figure stands with a bent right leg, resting its weight on its left leg and leaning against a support adjacent to its left side. Two-thirds of the left foot emerges from beneath the drapery, standing flat atop the plinth. The foot is shod in a simple, fitted shoe, a *calceus equestor*, that has a thin sole (0.075m wide) and a broad flap folded across its middle (Goette 1988: 449-452, 459-464).

Much of the figure is sheathed in a toga, whose folds are highly polished and delineated by drill channels. Two three-dimensional, gathered folds cut across the figure, creating diagonal axes. One fold wraps around the now-missing, right ankle, curves up between the legs, crosses the left leg at mid-calf, and is pulled up between the left leg and the support. The other three-dimensional, diagonal fold, the *sinus*, runs across the right knee, curves up toward the left leg, then flows up the inner side of the left leg. For the most part, the remainder of the drapery is rendered as relatively flat, so that it clings to the figure's anatomy to reveal thighs, knees, and the right calf. On the left side of the figure and between the legs, the broad folds lay flat against the leg and flow straight downward, ending in a zig-zag pattern between the legs. Only two diagonal or arced folds are carved atop the left thigh

above the knee. In contrast, the right leg is covered with multiple arc-shaped ridges that cling to the bent leg. The ridges on the right thigh are carved in opposing directions so that they form interlocking arcs, while those on the calf are concentric. Several smaller folds are carved on the outer side of the right leg. A wide, flat fold runs straight down the left side of the body and ends atop the support, adjacent to the five scrolls.

The support is carved to represent a rounded scroll-case or *capsa*. Several details of the smoothed case are rendered in low-relief on the front: a border that consists of two narrow bands framing a wider central band (0.04m wide) encircles the top of the *capsa*; on the front a latch that crosses the width of this band ends in a square lock with a gamma-shaped key hole; above the bottom of the case a thin, ornamental element arcs between two knobs; and at the bottom another wide border melds into the plinth. Both borders continue onto the left side of the case, though here they are carved in lower relief. On the left side, a key dangles from a string which is looped around a small knob (string and key: 0.105m long). Five scrolls stand upright inside the case. Two are visible from the front, three from the left side, and two from the back. These five scrolls are banded together by a thin fillet (0.01m wide), visible on the left side and back of the scrolls. From the left profile, it becomes clear that the lower half of the back of the case was not fully sculpted, though the back scrolls stand at the same height as the others. Viewed from the left side, this "shorthand" carving gives the *capsa* a gamma-shaped cross-section.

The back of the piece is not as completely carved as the front, though the drapery is completed by fully-carved, chisel-worked folds. On the left side of the back, the folds are broad and flat and flow vertically. Between the legs, a large, broad fold is carved in greater dimension and has an elongated zig-zag fold running down its center. On the right side, three extremely broad folds flow downward, then curve outward toward the right and around the side of the leg.

Reconstruction: Because much of the upper portion of this piece is missing, it is not possible to reconstruct the position of the head and arms. The piece was meant to be seen from all sides.

Sculptural Type: Like the *togatus* discussed above (Cat. 4), this statue is an example of a Roman imperial sculptural type depicting men wearing togas with U-shaped *umbines* and would have featured either a private or imperial portrait head. The *calceus equestor*, however, indicates that this piece was most likely a portrait of an equestrian, a mem-

ber of the social class of Roman knights. As here, supports for these togate figures often were sculpted in the form of a *capsa* filled with scrolls, an attribute which announced the literate status and perhaps even the political position or aspirations of the person depicted.

Comparanda, Date, and Workshop Association: Though there are no close parallels for this piece in the *togati* discovered in the Eastern provinces, based on the arrangement, quantity, and "transparency" of its drapery, this statue may be compared to pieces dated to the Antonine period: two grave reliefs of couples from Ostia (Goette 1990: 136, pls. 23.3-4, Cats. Bb 110 and Bb 111) and the togate Roman on the *Liberalitas* relief of the Panels of Marcus Aurelius (Kleiner 1992: 292, fig. 259). Like these togate figures, the drapery of the lower portion of a *togatus* from Jarash has a *sinus* that extends to the knee. The drapery of the Jarash piece also lacks the voluminous and multiple folds of Trajanic and Hadrianic togate figures. Instead, as on these three Antonine *togati*, the Jarash drapery is carved as "transparent" so that, except for the two gathered folds of drapery that cross the figure's legs, the majority of the lower portion of the toga reveals the man's anatomy beneath. Even the zig-zag fold that falls between the legs of this Jarash *togatus* may be found on one of the two grave reliefs (Goette 1990: 136, pl. 23.4, Cat. Bb 111). As noted above, such togate figures are rare in the Roman East.

Isotopic analysis of marble samples taken from the sculpture show that the marble for this piece was quarried at Cape Vathy/Thasos, Greece, though too few technical features survive to associate this piece with any particular sculptural workshop.

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