

# The Buildings and the Images of the Imperial Cult

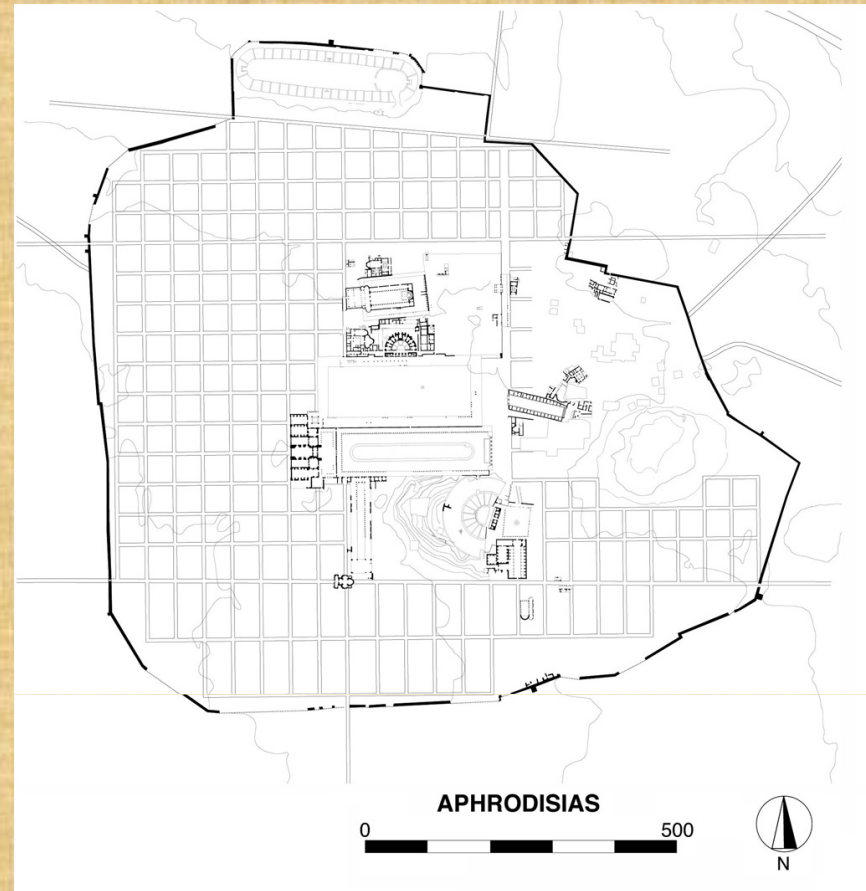


V Aphrodisias – *Sebasteion*

# Aphrodisias

- south-western Asia Minor, the Maeander river basin, province Caria, 150 kilometers from the Aegean Sea
- it is situated at the center of the valley
- the principal natural resources
- the site has been known since the 18<sup>th</sup> century
- free and autonomous city within the Roman province of Asia
- relative isolation from the main roads





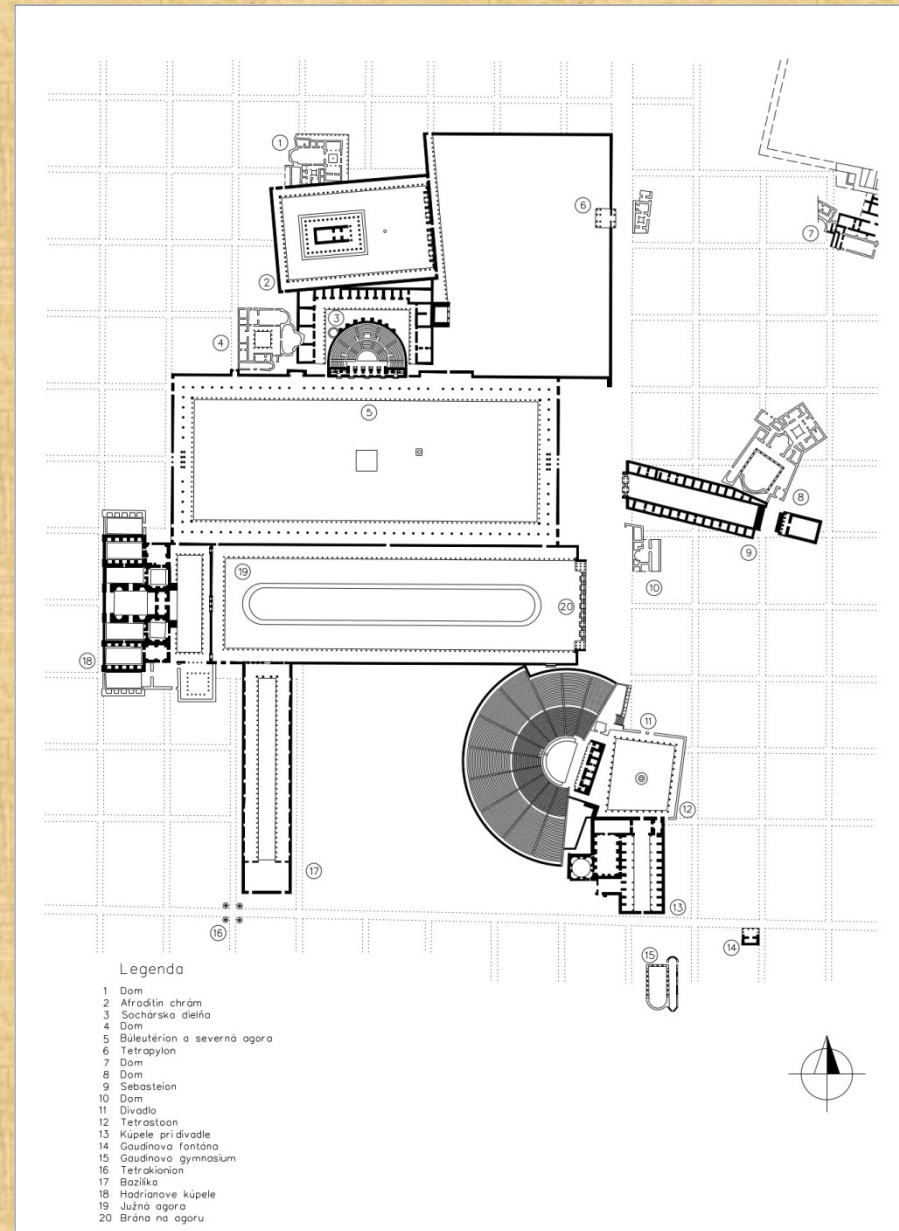
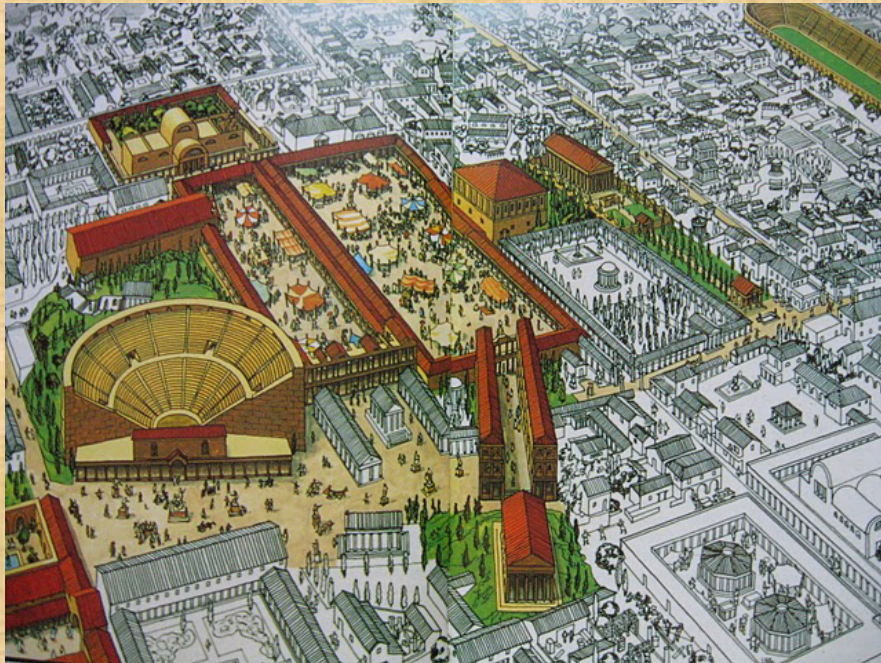
-orthogonal planning

-medium-sized city

Greek features

Roman features

- some of the buildings do not fit the regular grid



Chronology of the city's evolution:

a) *Earliest occupation*

b) *Small settlement (1200 BC – 2<sup>nd</sup> century BC)*

c) *Hellenistic and Augustan (2<sup>nd</sup> century BC – late 1<sup>st</sup> century BC)*



d) *Early imperial* (1<sup>st</sup> century AD)

e) *High imperial* (100 - 300 AD)





f) *Late Antiquity* (300 – 600 AD)





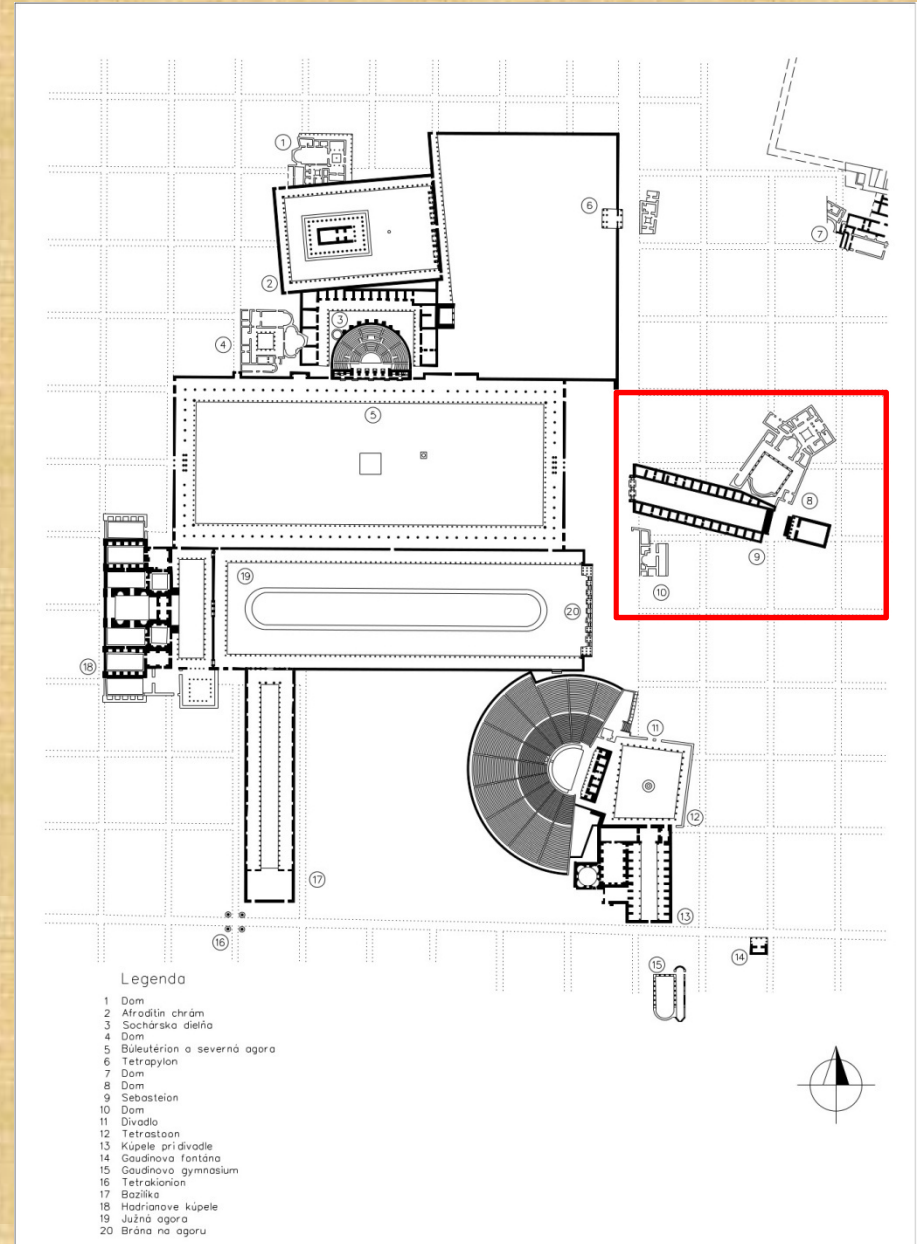
Excavations:

- the site has been known since the 18<sup>th</sup> century
- systematic research: New York University – Kenan Erim, 1961 - 1990
- 60s - 90s

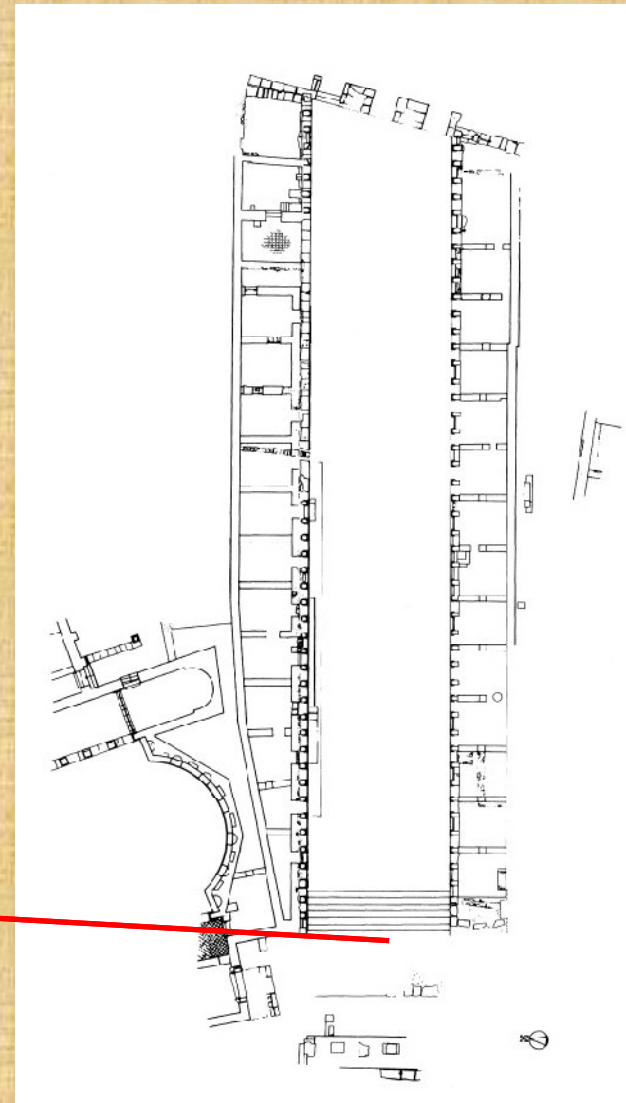


## Sebasteion

- east of the city centre
- clearly younger than the original town planning
- the complex was paid for by two important families



- dedicated to the emperor, Livia, *Theoi Sebastoi* and *Demos* (worship of Aphrodite and the emperors of the Julio-Claudian dynasty)



Excavations:

1979 - a surprising discovery

- a) Series of rooms
- b) Panel reliefs
- c) Paved courtyard

1980 - further excavations – southern portico

1981 - a full length documented, monumental entrance

- 4<sup>th</sup> century AD

1982 - the most intense and richest for findings

- a close study of the *propylon*
- rotunda closely

*Following 10 years* – not such a dynamic research, but systematic excavating and evaluating

90s - publication and minor field work  
- understanding the situation in the Byzantine

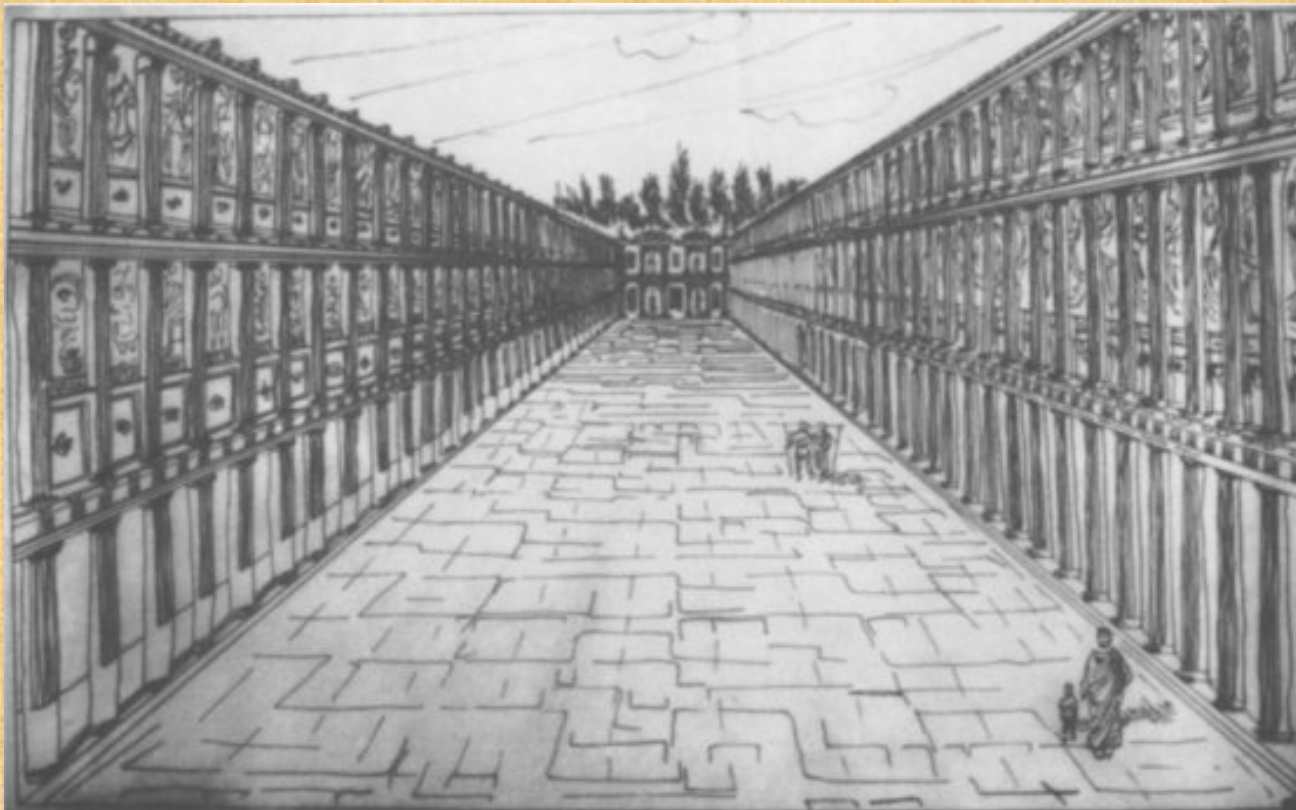
*Early 21<sup>st</sup> century*

- overall understanding of the situation in the site and its function, excavations in the area of the temple (podium, fragments of two *acroteria*)



## Characteristics:

- consists of 4 buildings
- a combination of Greek and Roman elements in architecture
  - a) Greek
  - b) Roman
  - c) Novum
- unique sculptural decoration, more than 90 panel reliefs documented (assumed number is about 190)

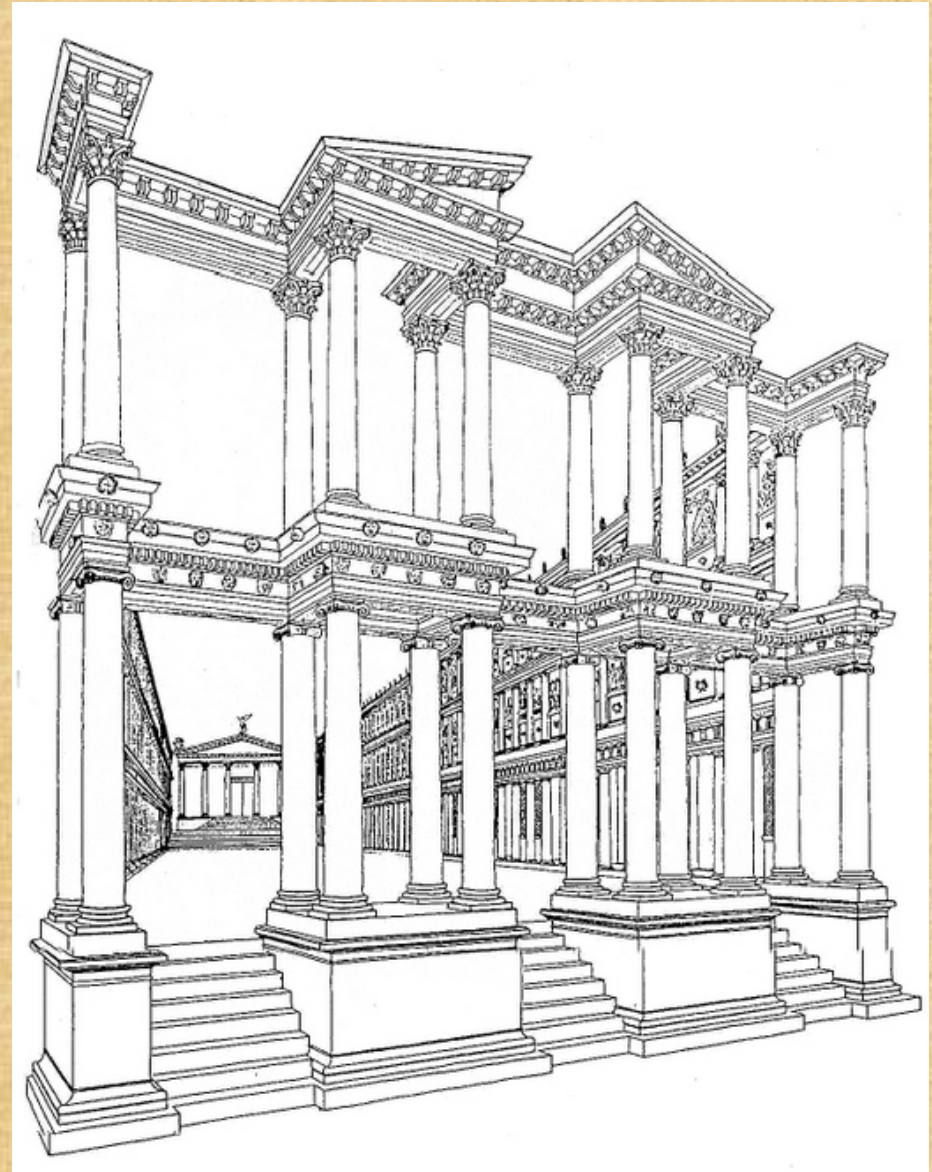


## ***Propylon***

- a monumental, two-storey column entrance gate, aediculated façade

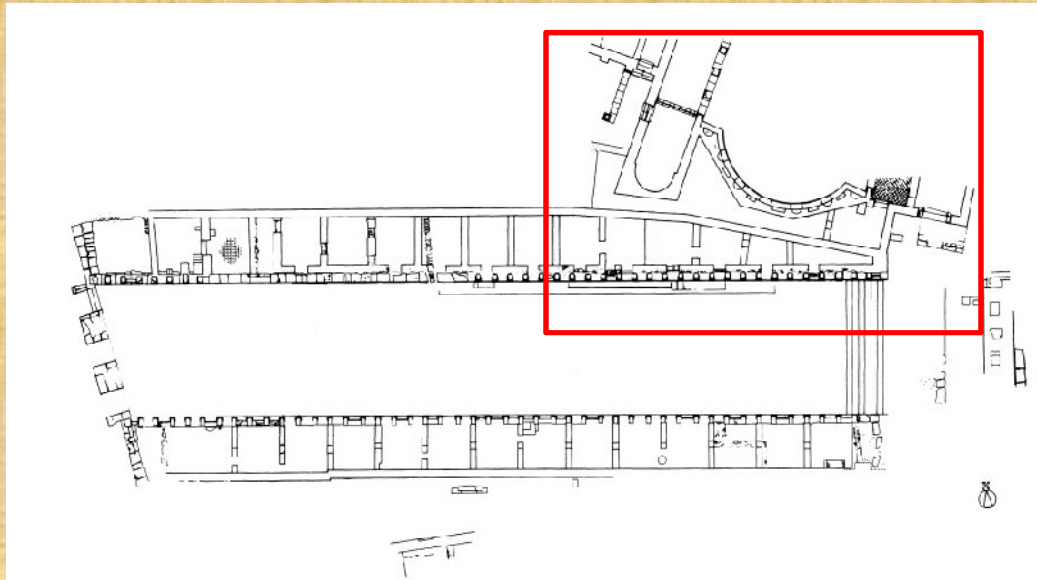
*Statues of an imperial family and their ancestors*  
(also mythical to claim their powers)

- 10 bases with inscriptions
- 4 bases with inscriptions and fragments of statues
- 1 statue and its base



## Porticoes

- southern and northern porticoes divided to rooms with the width of 3 intercolumnari
- Doric, Ionic, Corinthian style
- 190 sculptural reliefs (90 preserved and documented)





### **Northern portico**

- less preserved
- pieces come from its both ends

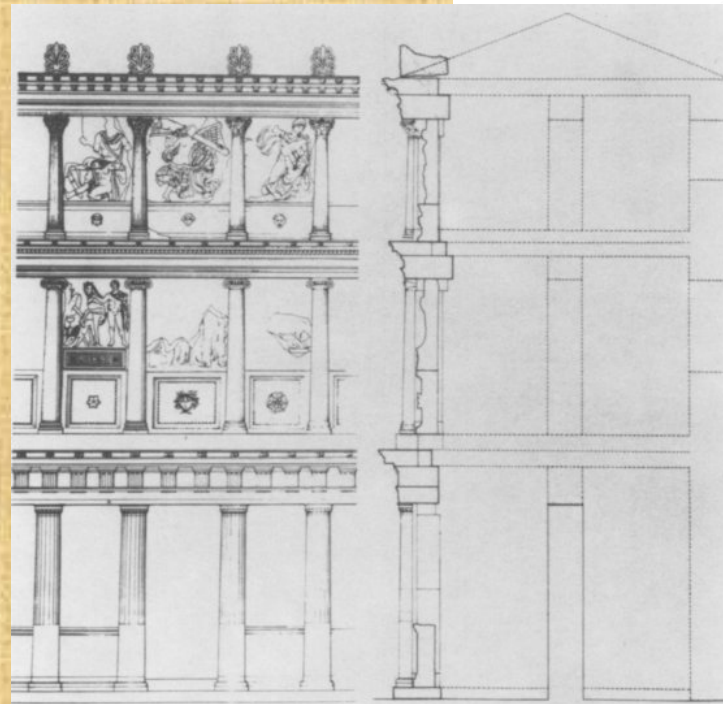
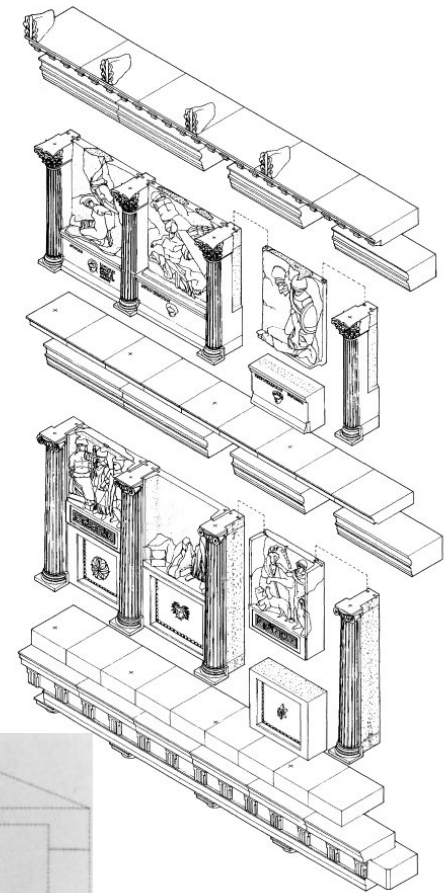
### **Southern portico**

- collapsed in late antiquity – a lot of material found
- panels: not evenly wide

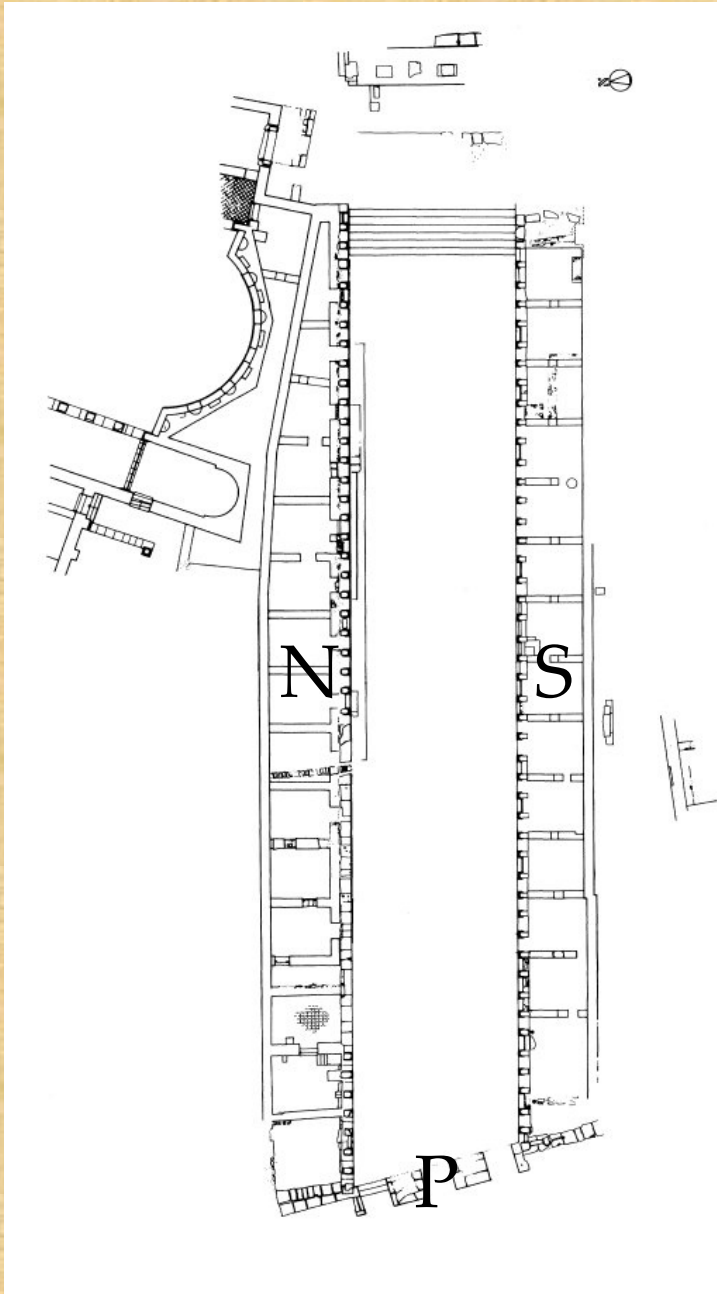
### **Eastern part of the complex**

- the worst preserved part
- only a ground plan documented
- a roman style

Panels: mythological, allegorical, imperial context



# Sculptural Decoration in *Sebasteion*



There are two different kinds of sculptural decoration in *Sebasteion*:

## Panel Reliefs:

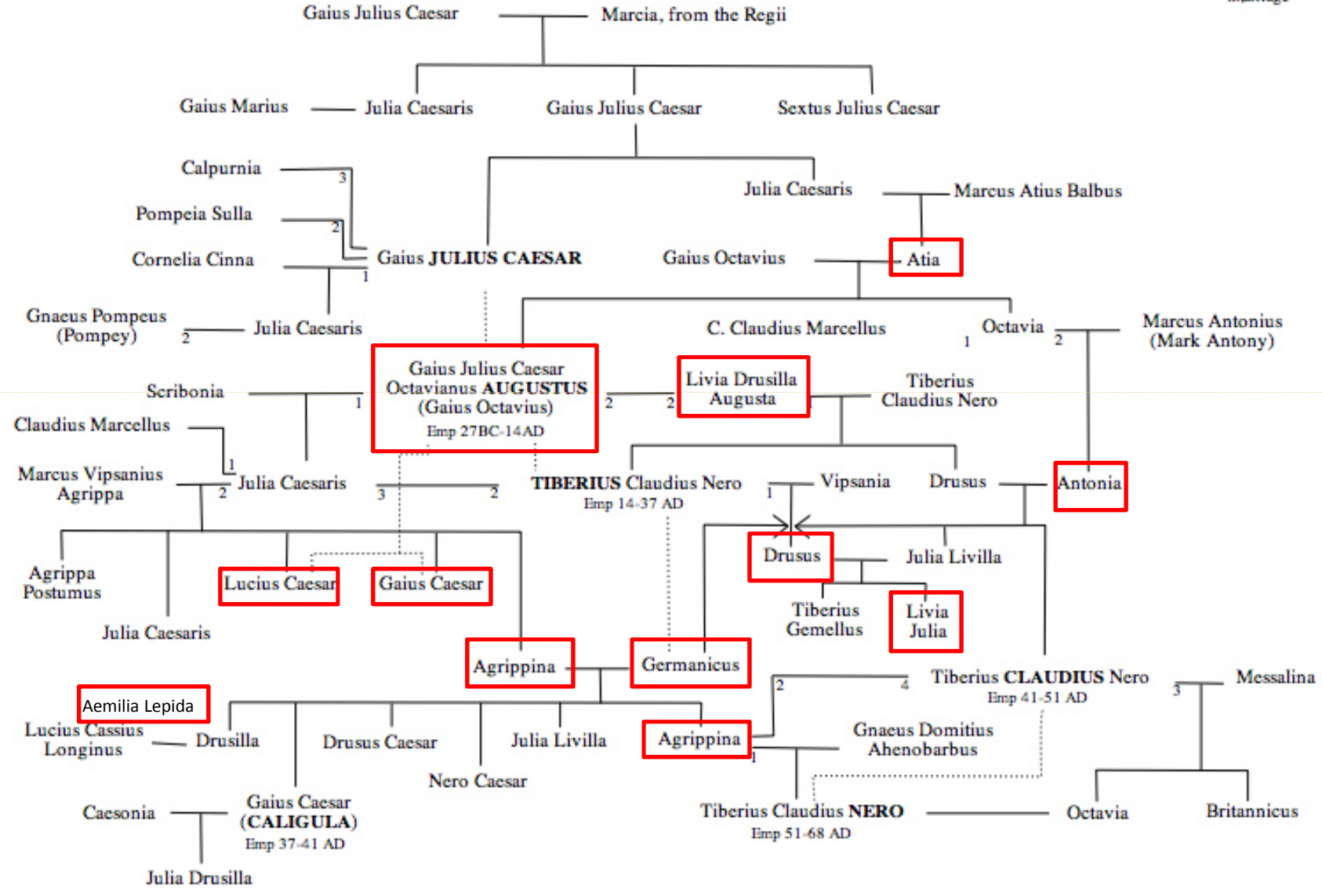
1. Mythological reliefs
2. Imperial reliefs
3. Traditional gods
4. Series of personified nations (Ethné)
5. Universal allegories

## Individual Statues:

1. Statues (or fragments) and bases - 5
2. Bases (only) – 10

# Julio-Claudian Family Tree

| son/daughter      Emp, emperor  
 Dict, dictator  
 ..... adopted son  
 — marriage      1,2... number of marriage



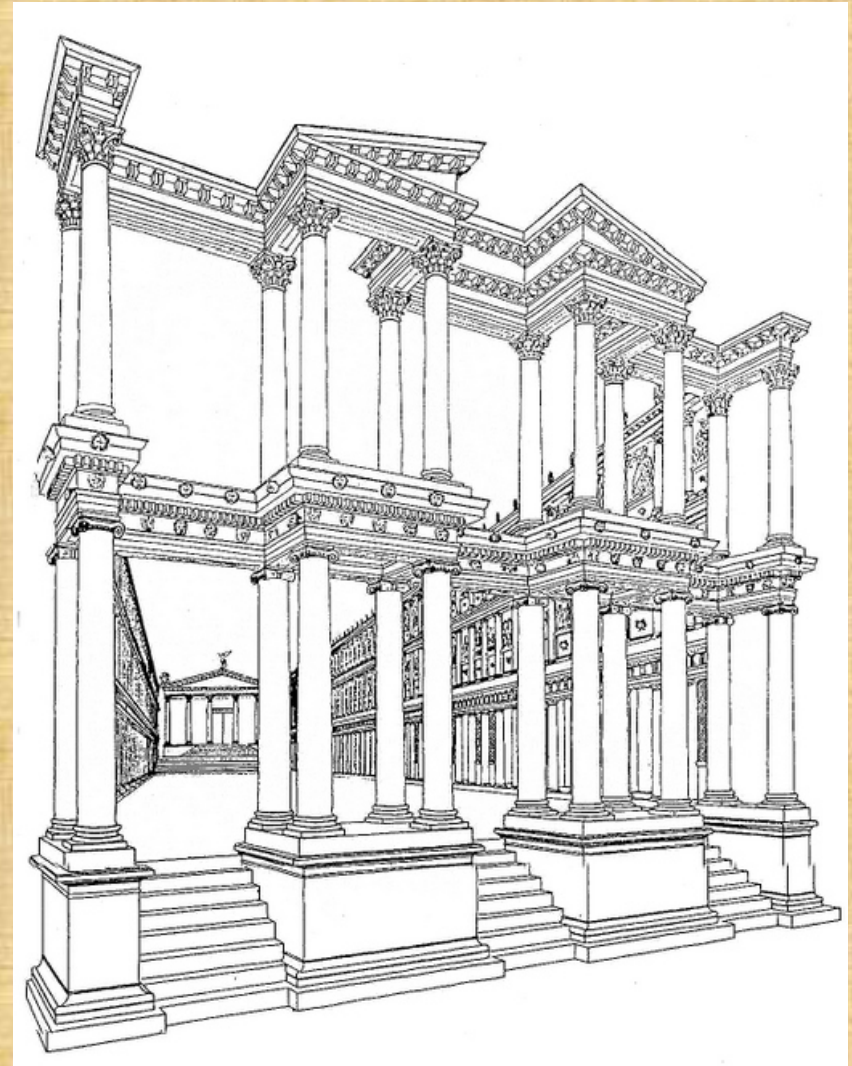
## Statues

### Bases and statue (fragments):

1. Livia
2. Lucius Caesar
3. Drusus Caesar
4. Aemilia Lepida
5. Agrippina Maior

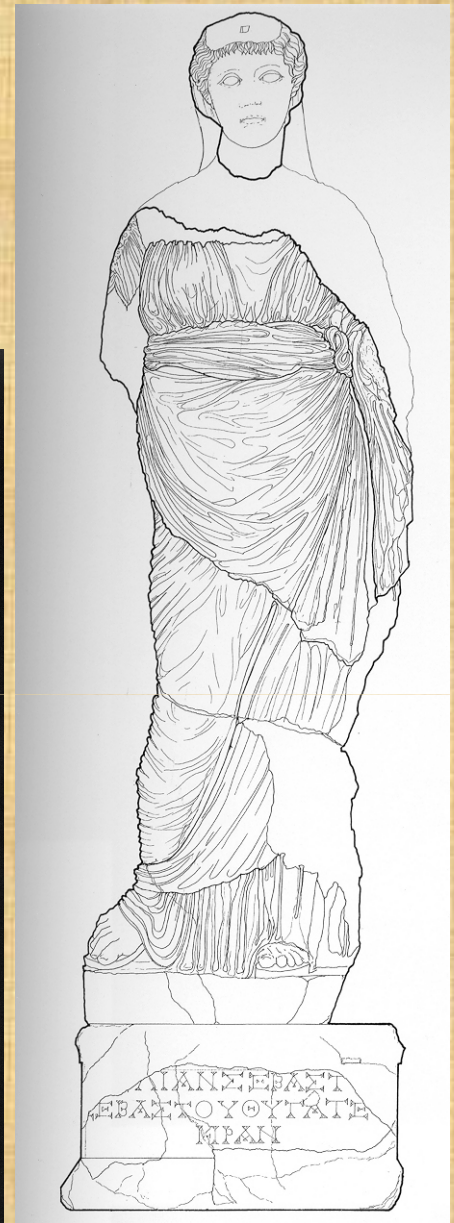
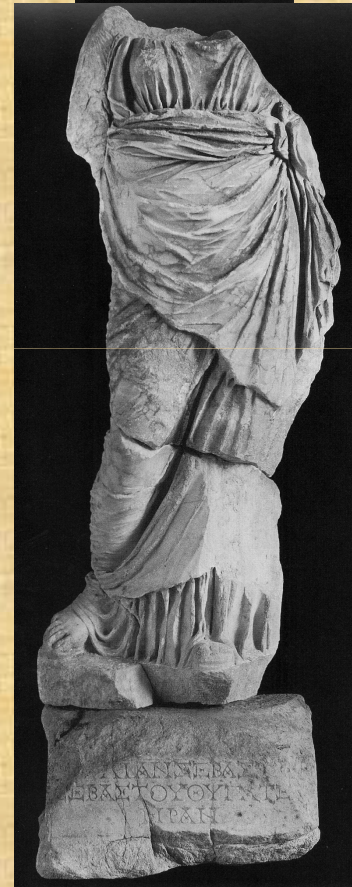
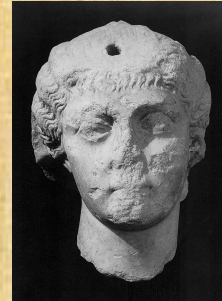
### Bases:

1. Gaius Caesar
2. Aeneas
3. Aphrodite
4. Germanicus Caesar
5. Marcus Lepidus
6. Antonia Augusta
7. Tiberius Claudius Drusus
8. Agrippina Minor
9. Julia
10. Atia (Augustus' mother)



Bases and statue (fragments):

**Livia**

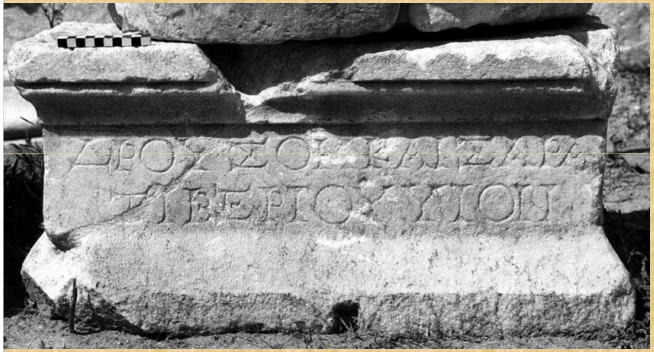


**Lucius Caesar**



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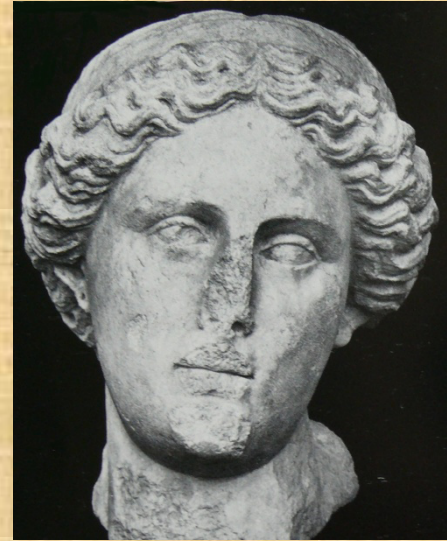
**Drusus Caesar**



**Aemilia Lepida**



**Agrippina Maior**



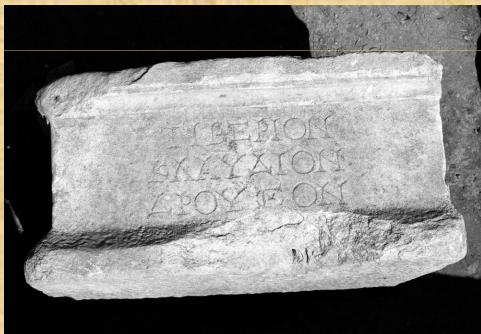
Bases:



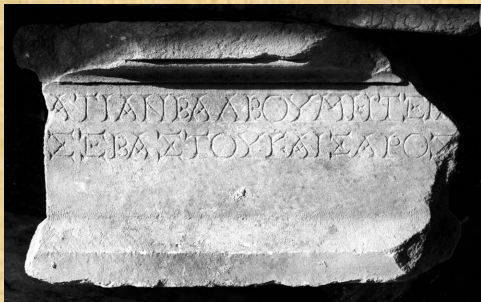
Gaius Caesar



Aeneas



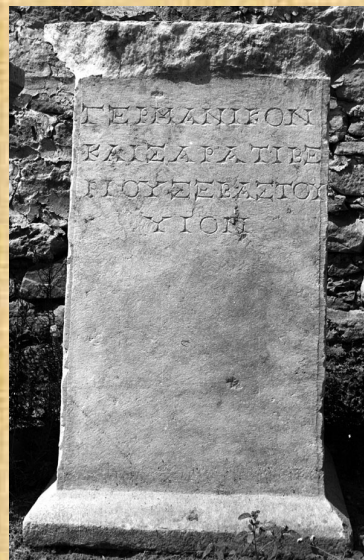
Tiberius Claudius Drusus



Atia



Marcus Lepidus



Germanicus Caesar



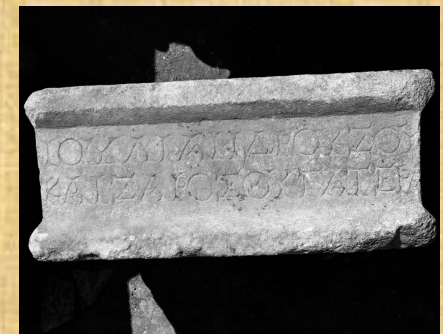
Agrippina Minor



Antonia Augusta



Aphrodite



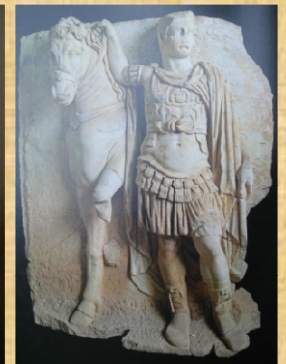
Julia



**Augustus, Nike and trophy**



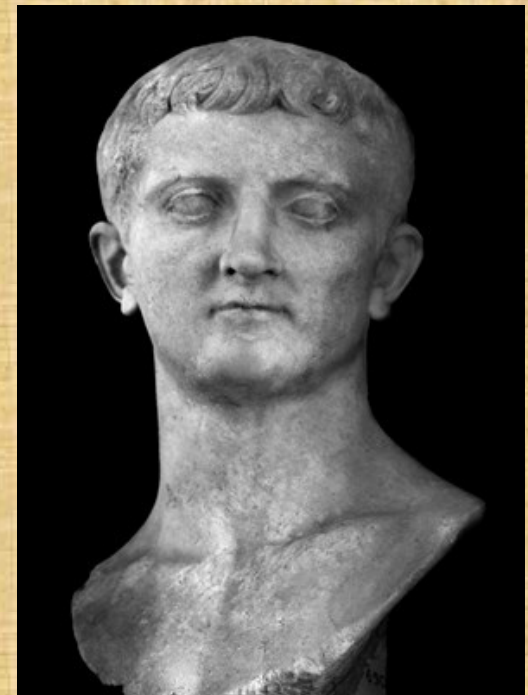
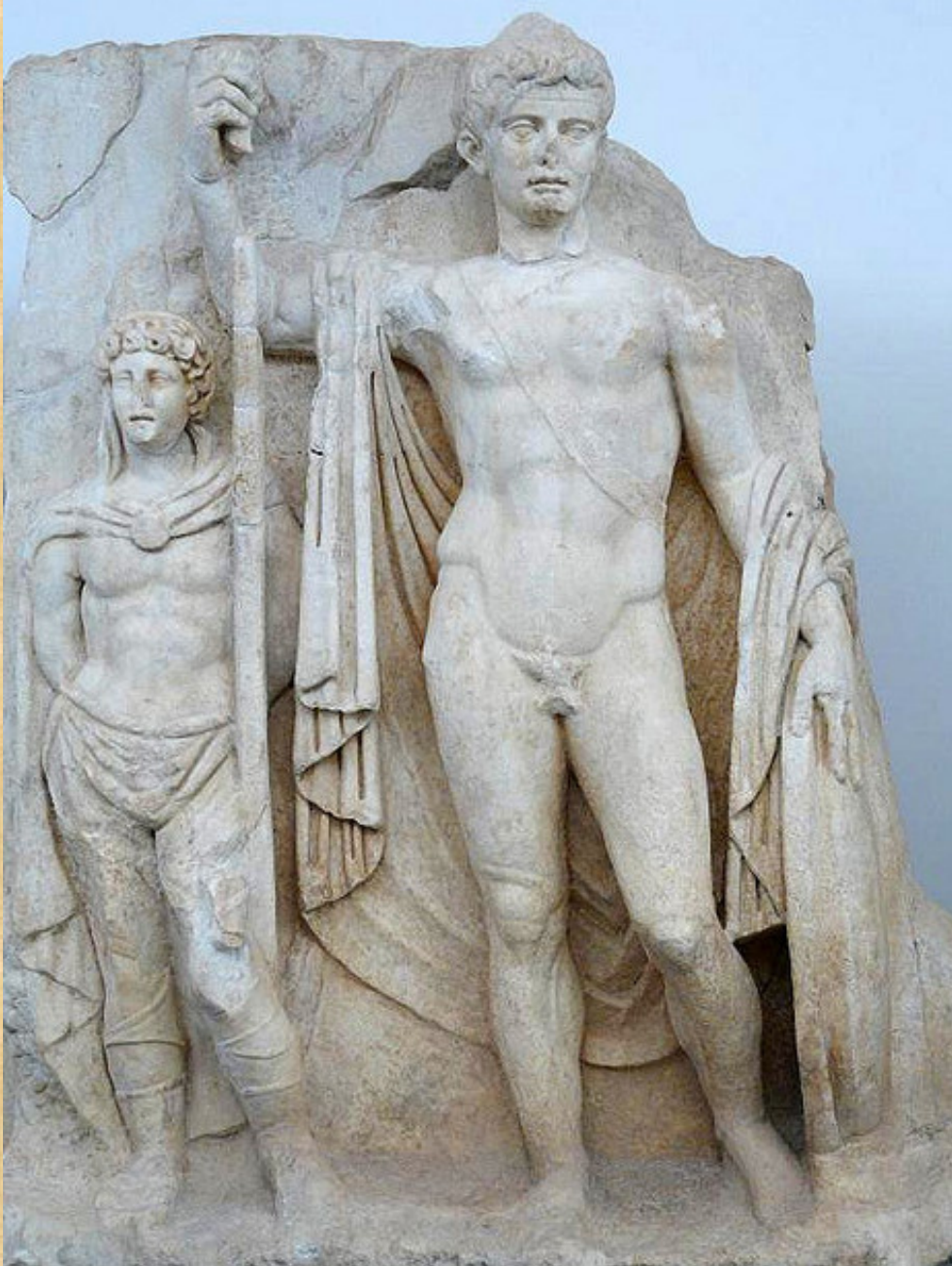
## Imperial prince as Dioskouros





**Empress sacrificing (Livia?)**

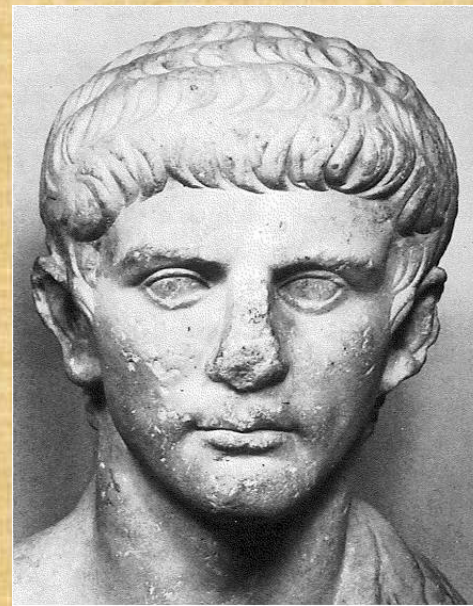
**Unfinished Emperor (Tiberius)**



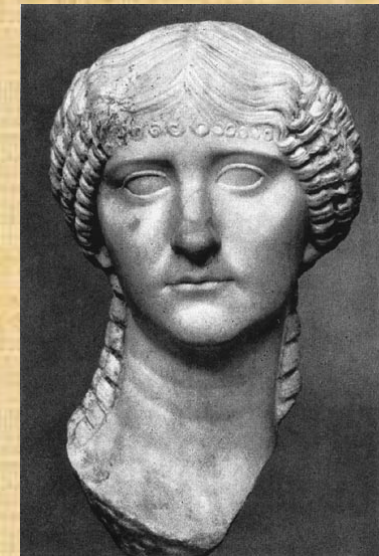
Germanicus with a captive



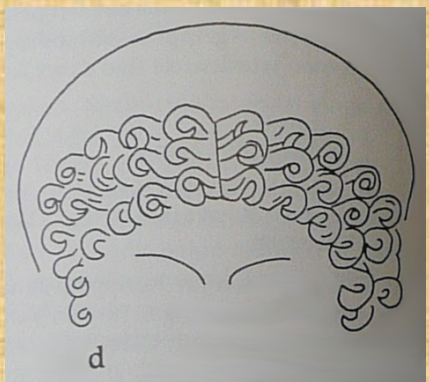
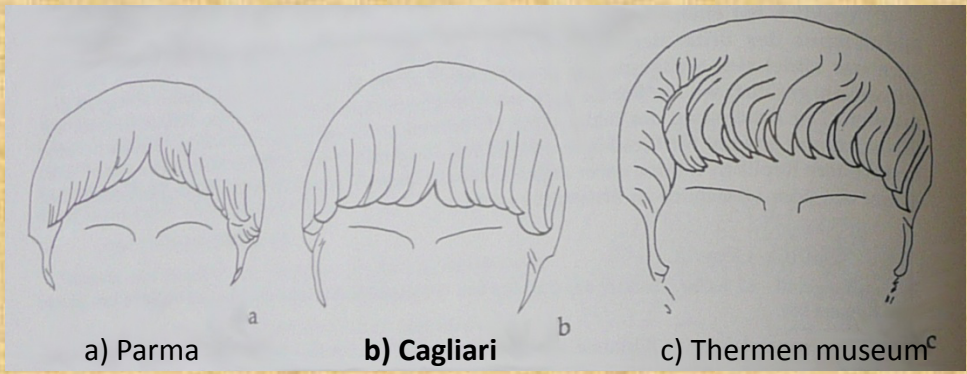
## Claudius with allegories of Land and Sea



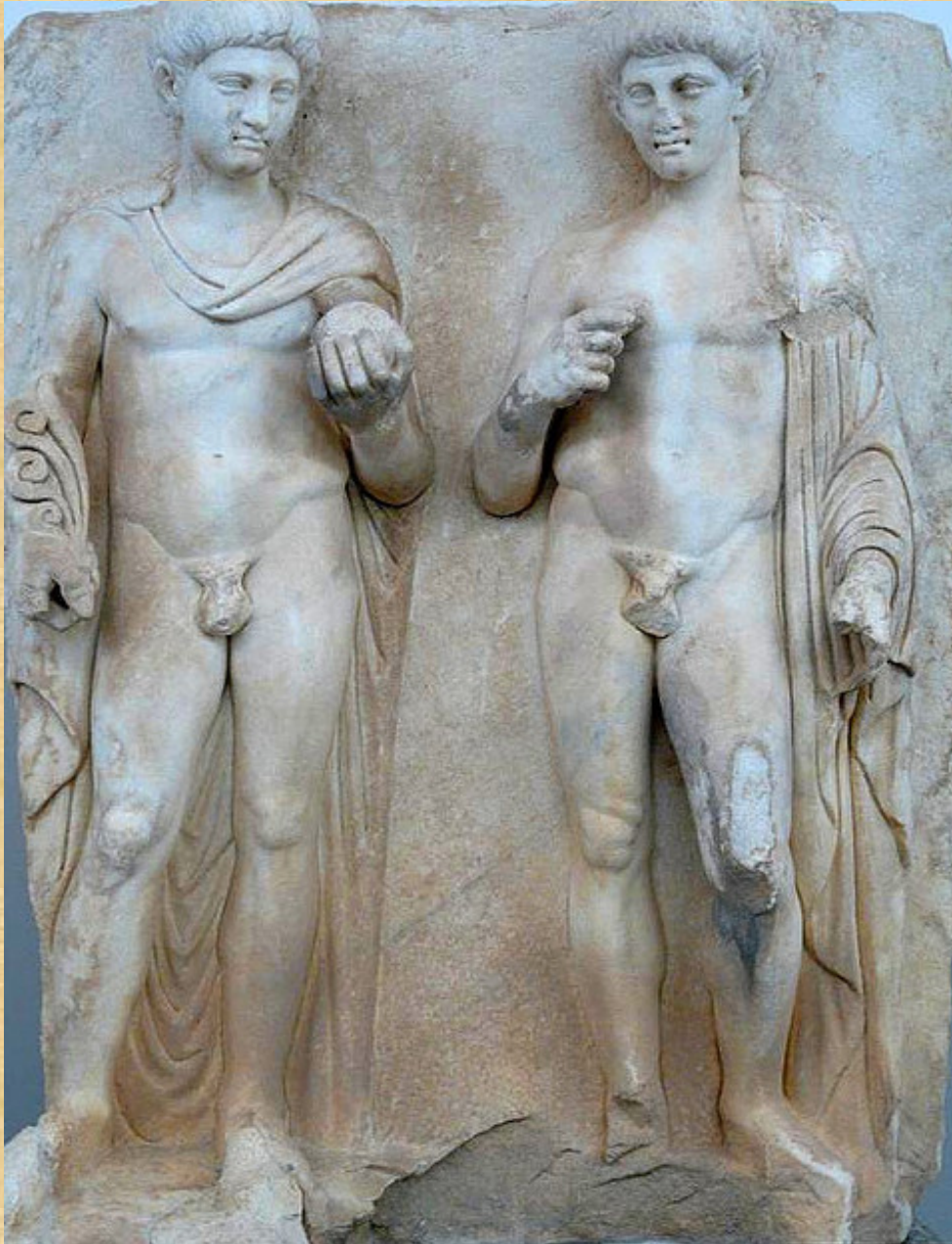
## Claudius and Agrippina



# Nero and Agrippina

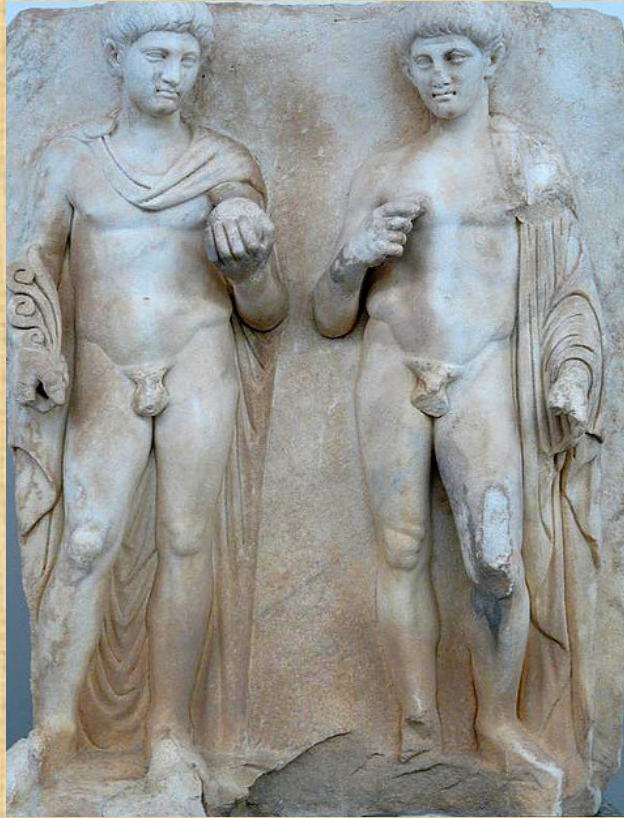


Stuttgart type



Two princes







**Claudius and Britannia**

## Nero and Armenia





- the reconstruction of position (between the panels with Claudius and Britannia and Nero and Armenia) has two reasons



**Emperor and Roman people**

### **Composition**

- the two reliefs complementing each other
- they show crowning of male and female figure
- the portraits are highly idealized, but it is very likely that the couple represents Augustus and Livia, even though the position is not so close



**Aphrodite and Rome**