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Cover: see Fischer in this volume, p. 323, *Fig. 22b*.

Book reviews

Building a new Rome: The imperial colony of Pisidian Antioch (25 BC–AD 700), eds. E.K. Gazda & D.Y. Ng, in collaboration with Ü. Demirer, Ann Arbor, Michigan 2011. 219 pp., 168 ill. + 1 video disc. ISBN 978-0-9741873-4-1.

Building a new Rome: The imperial colony of Pisidian Antioch (25 BC–AD 700) is an anthology from the Kelsey Museum, Ann Arbor, Michigan. The book is the result of a joint project between Ünal Demirer, the director of the Yalvaç Museum who currently conducts excavations at Pisidian Antioch, and a graduate seminar at the University of Michigan and the Kelsey Museum of Archaeology directed by Elaine K. Gazda. The book therefore comprises both the results of new archaeological fieldwork and gives considerable attention to the archive material from the University of Michigan's expedition to Pisidian Antioch in the 1920s. The nucleus of the Michigan project has been to provide virtual 3D renditions of the architectural remains, which have been conducted at the UM3D Lab at Michigan.¹

Building a new Rome begins with a foreword by Demirer followed by a preface and introduction to the project by the editors. Six case studies follow, on selected architectural contexts focusing on the urban infrastructure as well as the religious and civic buildings of the city (Chapters 2–7). There are two additional chapters dealing with the indigenous cult of the lunar deity Mên (Chapter 8), and a survey of the making of the virtual model of Pisidian Antioch (Chapter 9). The book ends with an appendix listing the archive material held at the University of Michigan. An additional video disc features a virtual tour of the city and the extra-mural sanctuary of Mên Askaênos, which is located about 3.5 km further to the south-east.

At a first glance of this generously illustrated book, the ruins of Pisidian Antioch seem to project a marvel of architectural grandeur, which initially appears to me like a unique Anatolian wonder, well in line with the grand heading “Building a new Rome”. Yet, in the aftermath of the initial excitement, it is sobering to recall that Pisidian Antioch was one of perhaps 100 monumental cityscapes of central Anatolia during the period of study (25 BC–AD 700). Still, far too few sites have been published and the innovative architectural design of Anatolia in the Roman period deserves more attention. When studying the examples of Pisidian Antioch, for instance the Arch of Hadrian and Sabina, we see a hybrid construction in a seemingly dynamic movement in the midst of Italian, Roman concepts and regional workmanship and crafting traditions. It is therefore books like *Building a new Rome* that need to be integrated in the new encyclopaedias of ancient architecture in order to give a much desired nuance to the old, well-known (and almost canonized) examples of the Roman architectural repertoire.

The Imperial Sanctuary is analysed in Chapter 2 by Benjamin Rubin. It has proven to be a noteworthy case study that relates to the dynamics between political centre and periphery. Apart from reconstructing the architectural remains of the temple, propylon, and colonnaded square, the Imperial Cult and its role within a colonial identity are discussed. In 25 BC, Emperor Augustus dispatched a colony of Roman war veterans from it seems mainly the Apennine Peninsula, to settle at Pisidian Antioch. The introduction of this new ethnic group of Roman *civitates* into the previous pseudo-autonomous Hellenized *polis* changed the socio-political structures of the city. Yet, the dedication inscription of the *Augusteum* has for instance a disposition where the three gods mentioned are Roman in origin but where the epigraphic formula belongs in the Hellenic tradition of Asia Minor. This may imply that also parts of the previous indigenous elite

¹ Cf. <http://um3d.dc.umich.edu>.

may have contributed to the shrine of the Imperial family and the supreme gods.

Further dedications to the Imperial family can also be seen elsewhere inside the city. From the 2nd century AD the Arch of Hadrian and Sabina constitutes a tangible example of a hybrid Roman concept in an Anatolian implementation (Chapter 5), which is scrutinized by Adrian J. Ossi. As with for instance the similar arch at Patara in Lykia, it is a truly interesting sample of a typical Roman structure but in style far from the “always-referred-to” examples of Rome, Benevento, and Orange, etc. Again, both the inscriptions and the sculptural programme prompt queries about the relation between the local elites and the Imperial family. The arch also gives iconographic and structural references to earlier buildings of the city, which recalled the revered past of the colony that dated back to the heyday of Augustus.

In the analysis of the extra-mural temple site of the lunar deity Mên Askaēnos, Katherine A. Raff highlights further aspects of a “Romanized” sanctuary originally of the Hellenistic period (Chapter 7). The sanctuary features, beside temples, also inferred banqueting halls, a theatre/odeion, as well as an early Christian church. It is suggested, however, that the Temple of Mên was actually rebuilt in the Antonine period, however following the original outline of its Hellenistic predecessor. The additional survey by Lori Khatchadourian in the cult of Mên in the Antioch area (Chapter 8) supplements the architectural excursus of the extra-mural sanctuary in an illustrious way. This chapter is undeniably one of the most well-written and important contributions of the book.

A deeper diachronic understanding of Pisidian Antioch, seen from a socio-religious perspective, is made possible in Chapter 6 by Lydia Herring-Harrington who deals with the early Christian architectural remnants of the city. A number of churches are surveyed, for example the Church of St. Paul, which was built as early as the second half of the 4th century. This chapter adds a truly important sample to the infected discourse on the chronology of the spread of early Christian architecture in Anatolia (some scholars still seem to believe that it did not start properly until the age of Justinian).

The final chapter of the book concerns the making of a virtual model, which is featured on the attached video disc. J. Matthew Harrington portrays the process of making the virtual rendition. Harrington offers for instance detailed comments on how the source material was treated in order to array the models with “photorealistic” texture. This chapter is in parts an *enkōmion* on the advantages of 3D modelling and the illustrative powers it possesses. Personally, I am not fully convinced of the way that the city of Pisidian Antioch and the Sanctuary of Mên have been virtually brought back to life. The real reward may be to allow for the viewer to encircle selected buildings in order to see their full appearance. It is also

valuable to better apprehend certain geographical features. Still, the vibrant reconstructions provided by the architect Frederick J. Woodbridge already in the 1920s, offer far more information than the rather lifeless virtual work seen on the video disc. The texture of the virtual rendition only features whitish imitations of marble/limestone walls crowned by monotone reddish terracotta roofs, quite far from the general idea of “photorealism”. The low resolution in details like the angular *voussoirs* of archways (which are rounded in the drawings by Woodbridge), for instance in the Arch of Hadrian and Sabina, rather gives the impression of an out-dated videogame of the mid-1990s. Furthermore, the discourse on painted architecture in Antiquity that has been so active the last decade is completely ignored. Even fully hypothetical suggestions would have been welcome in order to reach the results that the author ascribes the study: “... elaborate texture maps can increase the visual impact of an image ...” (p. 176). There are no people walking the streets of Antioch, there is no commerce in the squares, no cultic practises preformed at the Temple of Mên, and not a single drop of water spouting into the monumental *nymphaeum* behind the Arch of Hadrian and Sabina. Today the viewer simply expects more of virtual media in terms of architectural details, colour and high-resolution rendering.

Despite these graphical flaws in the virtual work of *Building a new Rome*, I find the book to be a very important scholarly contribution that may enhance our current understanding of urbanism, architectural, social and religious history of the Roman provinces. It is furthermore an admirable mission to restart work on archival material which is almost 90 years old. The appendix listing this material is, and will be, even more valuable in the future. The new analyses on the old excavations are also appreciated along with Demirer’s recent fieldwork on the theatre of the city. Finally, there is a true value in the republishing of Woodbridge’s work on the architecture, which has been done justice by the editors of the volume by large size, high-resolution prints.

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