

## Chapter 3.

### Pagan-mythological statuary in sixth-century Asia Minor

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The fate of statuary in Late Antiquity has drawn a lot of scholarly attention in recent decades. All newly produced honorific statues have recently been assembled in the *Last Statues of Antiquity* database, their styles, honorands, chronology and geographic distribution discussed in the accompanying volume (Ward-Perkins and Smith 2016). In addition, it is now realised that older statues continued to be viewed, honoured and moved around far into the sixth century (Bauer and Witschel 2007, *passim*; Smith 2007). Overviews of attitudes and reactions towards pagan and mythological statuary are provided in *The Afterlife of Greek and Roman Sculpture* (Kristensen and Stirling 2016a). In their introduction to the volume, Kristensen and Stirling (2016b) draw a chronological sketch of attitudes towards such statues. Production, relocation and recarving was still rife in the fourth and even fifth century. By contrast, the sixth century was rather bleak, with discard and destruction becoming more widespread. At best, statues played no significant part in urban life anymore but “had simply remained standing while a city changed around them.” (Kristensen and Stirling 2016b, 21). In this paper, I will argue that active interventions and, as a consequence, also interest in pagan-mythological statuary were in fact far more common than scholars currently assume, but they are difficult to distinguish. The reasons for their continued usage were very diverse and cannot simply be reduced to, at best, appreciation of cultural heritage or decoration, or, at worst, indifference.

In order to demonstrate the many uses to which statuary was still put in the sixth century, I will focus on the city of Sagalassos, where several sixth-century interventions and statuary relocations, almost all of statues of a pagan-mythological nature, have been recognized in the archaeological record. Sagalassos was a medium-sized city in ancient Pisidia, located at an altitude between 1400 and 1700 m in the Taurus Mountains (Fig. 3.1). At the start of the sixth century, the town was hit by an earthquake. A comprehensive programme of renovations and repairs ensured the continued functioning of the imperial bath complex, the macellum, the two agorae and the city’s colonnaded streets. Building materials deriving from the town’s temples also found their way into new church buildings (Jacobs, 2015, 163-71; forthcoming). The works apparently continued until the mid-sixth century, when they came to a sudden halt

(Waelkens *et al.* 2006, 233-35; Martens 2007, 349-54; Jacobs and Waelkens 2014, 250-52). Even though pagan and mythological imagery frequently formed part of the sixth-century interventions, there can be little doubt that most of the Sagalassians were Christian. Churches had already been constructed in highly conspicuous locations in the first half of the fifth century. Christianity was visually present in the entire city centre in the form of relief crosses and inscribed crosses and prayers (Jacobs and Waelkens 2014, 248). Christian iconography by that time also proliferated on locally produced tableware (Talloon and Poblome 2005, 70-78).

**[Insert Fig. 3.1 here]**

After a brief presentation of five contexts in which pagan-mythological statuary was consciously re-used in the course of the sixth century, I will explore possible explanations for the continued functioning of this imagery. I will then compare Sagalassos to the other cities within Asia Minor.

### **Pagan-mythological statuary in sixth-century Sagalassos**

A new statuary display was first created in the sixth century in the main north-south colonnaded street of Sagalassos. Visitors to the town would here have been greeted by a set of under-life-sized pagan-mythological statues on statue brackets alongside both sides of the street (Jacobs and Stirling 2017). There were a minimum of three statuettes along the eastern border of the street: an Apollo, a Hygieia, and a Hygieia with Hypnos. An additional smaller statuette of an unknown figure may have been mounted on top of a small console near the agora gate staircase. Along the western side of the street, a third statuette of Hygieia was mounted on top of a console near a crossroads, an Aphrodite was present about halfway, near a street fountain, a central figure of a group once representing the Three Graces more to the north, and possibly a much smaller statuette, depicting Aphrodite, on a smaller console near the agora gate staircase. This composition was created only in the second quarter of the sixth century, as at this time the entire street section was re-built, including the piers that contained the statue brackets (Jacobs and Waelkens 2014, 236-45). Before this date, the statuettes must have been on display at another location, presumably in one of the town's private mansions.

The nymphaeum to the north of the Upper Agora in all likelihood was given its last statuary ensemble around the same time.<sup>1</sup> Two statuary groups of Dionysos and a satyr had stood in the corner aediculae since the construction of the monumental fountain which was probably dedicated to the divinity (Waelkens *et al.* 1997, 142-44). In the final renovations they were joined by a naked youth of which the torso was recovered; a Nemesis; a statue of Koronis; a statue of Hygieia attested only by a lower arm with a snake coiled around it; an Asklepios; and a plinth bearing the feet of a male statue, which may be identified as Apollo (Waelkens *et al.* 1997, 136-62; Mägele 2005; Jacobs 2010, 274-75). The latter statues had been taken from other locations within the city, presumably as part of a renovation and partial rebuilding of the nymphaeum, one that is clearly visible in the structure of the building today (Waelkens *et al.* 1997, 147-50, pers. comm. Semih Ercan and site observations). Although they depicted pagan subjects, some of them were positioned on top of and next to bases honouring important citizens of Sagalassos, which were in all likelihood taken from the Upper Agora.

There are not many direct indications to date the composition of this collection and consequently it had rather dogmatically been assigned to the later fourth or early fifth century, the period to which most statuary relocations in Asia Minor are customarily dated (Jacobs 2010, 274-75). However, the collapse of the nymphaeum and its subsequent reconstruction would fit with the major earthquake known to have struck the city around the year 500. The epigraphic spoliation around the Upper Agora as well would suggest that the ensemble in the nymphaeum was either composed or at least still altered at a similar late date. Indeed, all contexts around the agora that integrate spoliated statue bases can be dated to the first half of the sixth century, even if the reuse of other building blocks was already common in the fourth (Lavan 2013, 293-94, 318-20). As said, the statues in the nymphaeum were placed on top of honorific statuary bases taken from elsewhere, presumably from the Upper Agora. It therefore seems that after centuries of careful preservation, sometime in the first half of the sixth century, the Upper Agora was partially cleared of old monuments whereby some bases were reduced to building material, while others were given a second life in the nymphaeum. Whether or not the Sagalassians assembled only the bases at this time or the statues as well, they were in any case actively intervening in the monument in which the statues were displayed in the course of the sixth century.

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<sup>1</sup> In addition, the debris of two other centrally located nymphaea covered statues that had been on display at the moment of their collapse (Mägele, Richard and Waelkens 2007, 476, 481-92 for the Hadrianic fountain; Mägele 2009, V.1.2.1 and V.1.2.3. for the Severan). Late interventions here as well are likely, but there are less indications for late changes to the architecture.

The Imperial Baths of Sagalassos form a third context in which statuary was still consciously re-used. This is suggested by the discovery of multiple statuary fragments (Mägele 2009, V.1.3), but undeniable in the case of six five-metre tall acrolithic statues of second-century emperors and empresses (Fig. 3.2). Probably already in the Theodosian period, the complex's huge frigidarium (60 x 16 m) had lost its bathing function and was converted into a public meeting place (Waelkens and Jacobs 2014, 115-19). The niches in the southern wing from that moment on housed three acrolithic imperial couples: Hadrian, Antoninus Pius and Marcus Aurelius, together with their spouses Sabina, Faustina the Elder and Faustina the Younger. The origin of these statues remains unknown. For the purpose of this article, it suffices to say that such statues very likely received some form of cult and are thus remarkable in their relocation and continuous preservation. Sixth-century renovations entailed the laying of a black-and-white mosaic floor over the entire surface of the space, including in the niches where the statues stood. The careful lining of the statuary plinths with mosaic tesserae confirms that they were continuously appreciated (Fig. 3.3).

**[Insert Fig. 3.2 here]**

**[Insert Fig. 3.3 here]**

The two final contexts are of an entirely different nature. In the early sixth century, a church was constructed inside the former stadium of the town (Basilica E1). Its building blocks originated from at least three different monuments, among which were two temples. The entire north-east corner completely preserved in their original arrangement both a long wall and the back wall of a small temple that was probably dedicated to Dionysus. Indeed, the arrangement included an entablature with a frieze carrying theatre masks on the outside and dancing satyrs on the inside (Vandeput 1993, 93-110; 1997, 207-9; Waelkens 1993, 48-49). The normal sequence of architraves and frieze blocks was reversed, so that the architraves of the original building were placed above the frieze. There can be two reasons for this: either the late antique builders made a mistake, or they deliberately brought the masks and satyrs to a lower level to make them more visible. The second option seems the more likely. Although late antique architects applied rules of architecture more loosely than their predecessors, there is no reason to assume they no longer understood classical architecture. Moreover, the church overall was constructed with great care. The original building to which the building blocks belonged was dismantled, and each stone was then carefully labelled with two numbers on the

upper side, indicating the exact position of the stone within the original building, to ensure correct reassembly (Vandeput 1997, 207-9).

Finally, the latest example of reuse of pagan images was connected to a basilica established inside the courtyard of the former bouleuterion of Sagalassos. The church complex was built with the stones of its (dilapidated) predecessor, including mostly ordinary ashlar, but also elements of a weaponry frieze representing helmets, shields and cuirasses and two piers from the Macedonian gallery that originally opened towards the Upper Agora (Waelkens *et al.* 2000, 256-60; 2001, 164-65). One of them carried a relief of a full-sized Ares, the other one of a full-sized Athena, with, respectively, a female and male prisoner at their feet (Waelkens 2009, 243-44, Fig. 3.4). Although we do not know in what way these piers were used in the centuries before, around the middle of the sixth century, they were placed at the top of a new staircase connecting the church courtyard with the neighbouring Upper Agora, with the images of Ares and Athena greeting every visitor to the church precinct. The creation of the staircase could be solidly dated to the middle of the sixth century based on the ceramics recovered from its foundations (Schuitema, Gerçek and Goovaerts 2008, 264-66).

**[Insert Fig. 3.4 here]**

### **Reasons for re-use**

Statuary decoration was a very traditional part of the cityscape and without statues, buildings such as nymphaea but also bath houses would have been left with empty, undecorated niches and aediculae. Once the most offensive statues had been removed, notably those that had received veneration in the past, most of them could remain standing as *ornamenta* (*Codex Theodosianus* 16.10.15 (399), Jacobs 2010, 286-88). However, the Sagalassians did not just tolerate their remaining statues, they went through a lot of trouble to incorporate them in their urban projects as late as the mid-sixth century. Why was this the case?

At the colonnaded street and in the nymphaea facades on the agorae, part of the explanation may have been the locations themselves, the importance of which necessitated a decorative finish. The agorae at Sagalassos remained bustling far into the sixth century (Lavan 2013). Nymphaea overall remained a very popular building type throughout Late Antiquity (Jacobs and Richard 2012). The north-south colonnaded street was not only the main axis connecting

the two agorae, but also the main approach to the town centre. As such, it can be expected to have been heavily travelled and to have formed the architectural background for formal ceremonies and processions, both secular and Christian (Jacobs 2013, 119-20, 572-73; Dey 2015). These high-profile zones were invariably well taken care of. Their colonnades were rebuilt or repaired when necessary and they were provided with new mosaics. In cities such as Ostia, Ephesus, Side and Sagalassos, their attractive character was heightened by adding fountains behind or inside the colonnades. Finally, statuary accreted in colonnaded streets and on public squares. Relocation of statuary is known from both the Western and the Eastern Roman Empire. In the former, mainly the statuary bases are preserved. Their inscriptions clarify that “beautification” was the main motive for relocating statues from derelict sites to busy locations (Ward-Perkins 1984, 32-33, 43-44; Brandenburg 1989; Curran 1994; Lepelley 1994, 12-13; Machado 2006, 183; Witschel 2007). In the East, such relocation-inscriptions do not exist. The statues were here either relocated together with their old bases or were combined with another existing support. Although they are thus much more difficult to recognise, well-studied examples from colonnaded streets at Ephesus (Roueché 2002) and Aizanoi (von Mosch 1995) do confirm that similar operations were undertaken. Indeed, the decoration of the streets and monuments of Constantinople in large part consisted of older statues imported from the provinces (Bauer 1996, 209; Bassett 2004, 37-136).

In the Nymphaeum display, all bases retrieved were dedicated to ancestors or other family members of two notorious benefactors from Sagalassos, Titus Flavius Severianus Neon and his wife Publia Aelia Oulpiana Noe. Neon had sponsored many of the town’s buildings in the second century AD, including the abovementioned library. Marc Waelkens therefore suggested that the nymphaeum was turned into a kind of “dynastic” monument dedicated to these benefactors of old, maybe by their descendants (Waelkens 2015, 222-23; Jacobs and Waelkens 2018, 187-88). Likewise, the preservation of the imperial couples in the bath complex may have been caused by lingering feelings of gratitude towards the dynasty that had given the town an enormous boost, though the size and quality of the statues alone would have made a powerful statement on the greatness of the locality as well (Waelkens and Jacobs 2014, 119).

Although such particular reasons could aid in understanding the attachment to statuary in specific cases, they do not explain the precise composition of the collections on the street or the nymphaeum. Maybe this aspect was irrelevant. It is possible that by the sixth century,

people were simply re-using what was still available. Since statuary production in the Roman Empire had drastically slowed down already in the third century and was virtually non-existent by the sixth, it would not be inconceivable that there were not many items left (Jacobs 2016, 105-8). Though this may be true for life-sized statuary, judging from the discovery of 14 small-scale statuettes in the Imperial Baths at Sagalassos and another eight in the erosion layers on the Lower Agora, it is also possible that the particular composition of the collection on the colonnaded street was intentional. One potential explanation is that the sixth-century population no longer saw these statues as originally intended, but had re-interpreted them as a combination of Apollo and the Muses. Such a reinterpretation would explain the appearance of two, possibly three dressed female statuettes, formerly identified as 'Hygieia'. In addition, a reinterpretation of diverse statues as Muses would also explain the presence of only one Grace and maybe even that of Aphrodite, both of which could have been dressed to cover their nakedness. A display of Apollo and the Muses could have been intended to highlight the intellectual activities, education and culture of Sagalassos (Jacobs and Stirling 2017, 116-18).

Alternatively, if the statuettes were not reinterpreted, the presence of three Hygieias, personification of health, and Apollo, who also had healing and purification among his powers, could indicate an interest in matters of health and healing. Interestingly, the final programme at the Antonine Nymphaeum also revolved around curative powers, embodied by Asklepios, his mother Koronis, Hygieia and the probable Apollo. Considering the suggested dates of these ensembles, second quarter of the sixth century and post-500 respectively, it is tempting to connect this predilection with health to the arrival of the bubonic plague. The additional naked female statues of Aphrodite and one Grace in the street could have been evocations of healthy bodies, unmarked by buboes. In the Nymphaeum display, a naked male youth may have been chosen for similar reasons. This statue was shown together with – rather apt in this line of interpretation! – a statue of Nemesis.

The re-use of pagan-mythological statuary in church buildings is of an entirely different order. Considering the religiously loaded environment, it is difficult not to read a Christian meaning in this re-use. For instance, it is possible that the sponsors/builders of the Stadium-Church wanted to stress that the church had been constructed from pagan temples. Although evidence is not plentiful, and even though temples had already been derelict for over a century, there are some inscriptions of the late fifth and early sixth century from elsewhere in which the construction of churches from temple materials is celebrated as a victory over the demons of

the pre-existing cult buildings. Examples include the Basilica at Paleopolis at Corfu (Saradi-Mendelovici 1990, 49, no. 29; CIG IV no. 8608), the Martyrium of St George at Zorava and the Church in Busr el-Hariri (Trombley 1995, 359-65 and 377-8). It is hard to imagine that the reuse of masks and satyrs in a church was merely decorative.

This is even more true for the reliefs of Ares and Athena that survived the conversion of the bouleuterion of Sagalassos into a church. The heads of both gods are missing. Had this decapitation been intentional, the reuse of the reliefs in this conspicuous location could have been considered a statement of the victory of Christianity over paganism. However, there are no clear marks on the stone to confirm deliberate decapitation and, in view of their overall poor state of preservation, the damage to the reliefs may just as well be the result of more natural processes. Considering that they were probably still (largely) intact in the sixth century, it is far more likely that churchgoers endowed these reliefs with a new Christian meaning. I have discussed Christian re-interpretation and comparable examples of the phenomenon at length elsewhere (Jacobs *submitted*). It is worthwhile pointing out here that the cowering figures, with their raised knees and arched bodies, are reminiscent of the serpents or dragons trampled in Christian triumphal iconography (Schaller 2006, 53-57). Since the Bouleuterion church was dedicated to St Michael (Jacobs and Waelkens 2018, 182), an *interpretatio christiana* in this particular line is very attractive. The billowing robes could be reinterpreted as angels' wings. However, the origin of the iconography of Michael as dragon slayer currently can only be traced as far back as the year 700, so at present it remains difficult to prove that one or both of the reused reliefs were interpreted as St Michael (Schaller 2006, 43-47, 62-63).

Although this short discussion offers few definite answers and some of my interpretations are highly conjectural, it is beyond doubt that pagan and mythological imagery was creatively employed at Sagalassos far into the sixth century. The reasons for its continued reuse must have been very diverse. Rather than being satisfied with broad-ranging explanations, we should endeavour to comprehend the reasons behind each composition, as this can greatly improve our understanding of the mindset of the population of the sixth century.

### **Sagalassos and Asia Minor**



It is not yet clear whether the contexts described above are unique to this one city high up in the Taurus Mountains or whether they were more widespread in Asia Minor. At first sight, both the date of the interventions and their exact form are exceptional. It is generally assumed that by the start of the sixth century classical imagery was losing most of its popularity as the result of the growing hold of Christianity on society (“desecularisation”, Markus 1990, 16). This is corroborated by the fact that several – in all likelihood Christian – villa owners in Asia Minor and Greece were throwing out or burying their statues and statuettes, their philosopher’s portraits and their tondi in the second quarter of the sixth century (Aphrodisias: Smith 1990, 153-55; Athens: Frantz 1988, 41, 87; Burkhardt 2016, 145-46). In at least some public monuments, similar events were taking place. By the beginning of the sixth century, three imperial portraits ended up in a new foundation in the Stoa-Basilica at Ephesus (Alzinger 1972-1975, 260-63). At Sagalassos as well, two lime kilns and five metal furnaces were installed at some point between 525 and 575 in the eastern extension of Frigidarium I of the Imperial Baths, just next to the acrolithic statues mentioned above (Waelkens *et al.* 2013, 143-44). Even the magnificent collections built up at Constantinople during the fourth and early fifth century began falling apart or were taken down under the reign of Justinian (Bassett 2004, 128-129). Yet, the emperor may still have imported statues of horses and eight marble Gorgon heads from the Artemis Temple at Ephesus, suggesting an ongoing interest in at least some elements of statuary (Foss 1979, 87; Bassett 2004, 126, cat. nos. 98 and 100).

A second indication that the medium had not yet become totally irrelevant can be found in two novellae from the age of Justinian. Novella 25 and Novella 26 discuss the responsibilities of officials known as ‘praktores’ (‘practisers’) in Lycaonia and Thrace respectively, which included the inspection and, if necessary, repair and restoration of public infrastructure and architecture as well as statues (*Novellae* 25 c. 4, 26 c. 4). The law texts stress that these responsibilities should be continued by his newly enhanced governors.<sup>2</sup>

Unlike instances of discard (and more rarely destruction) whereby the statuary ends up in an archaeological stratigraphy, archaeologists have a difficult task dating or even recognising more positive interventions such as repairs and restorations. Without specific epigraphic or literary evidence to the contrary, a statue or statuette is often simply assumed to have been intended for the location where it was found. Nonetheless, as the evidence of Sagalassos

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<sup>2</sup> I owe these references to Peter Sarris.

shows, one needs to be extremely cautious when drawing such conclusions. Especially when a statue stands out because of its subject matter, size or date from its surroundings, at least one moment of relocation can be assumed. But even without such indications, considering the many centuries that most of these statues were around, it is not very surprising that they were put to multiple uses in multiple locations by successive generations.

The problem is not one of statuary alone. As virtually all interventions to architecture in the sixth century were much smaller in scale than those of preceding periods, tracing them is not easy (Jacobs forthcoming). The renovation of the colonnaded street at Sagalassos, for instance, is highly exceptional within Asia Minor, where most large-scale renovations to public infrastructure have been dated to the late fourth or the early fifth century AD (Jacobs 2012, table 3). The renovation of the Marble Street at Ephesus in the third quarter of the fifth century (*Inscriptionen von Ephesos* IV 1304) has always been considered one of the latest examples. Sadly enough, many of these dates have been established on epigraphic evidence alone. It is not very common to establish a detailed chronology for the evolution of colonnaded streets, public plazas or monumental buildings through small-scale soundings underneath pavement slabs or detailed architectural analyses. Since it is becoming ever clearer that cities in Asia Minor often continued to flourish until the middle of the sixth century (Jacobs 2013, 650-52), it is very likely that additional archaeological investigations would drastically alter our current views on maintenance of urban infrastructure as well as statuary treatment.

Indeed, the transfer of the street statuettes at Sagalassos could be dated only because it could be connected to a large-scale sixth-century renovation operation. Similarly, two colossal imperial statues found at the Byzantine Esplanade of Caesarea Maritima in Palaestina Prima could be identified as very late relocations, probably from a temple context, because they were associated with the epigraphically attested sixth-century renovation of the area (Avi-Yonah 1970; Holum 2008). More recently, the comprehensive excavations and re-evaluation of the Place of Psalms at Aphrodisias have clarified that the final large-scale interventions in the area happened only in the sixth century (Wilson, this volume). At this time, a basin decorated with slabs depicting scenes from an Amazonomachy, Centauromachy and Gigantomachy as well as standing putti, was added to the so-called Agora Gate (Wilson 2016, 130-34). Three slabs of the same original relief cycle were re-used slightly earlier in the construction of a second fountain that has now been re-studied and re-dated to the late fifth or

early sixth century (Ögüs 2015). Moreover, it has to be kept in mind that the building or creation date of the surrounding architecture or infrastructure can never be considered identical to the date of the statuary placement. It is only a *terminus post quem*, and even later interventions cannot be excluded *a priori*.

The exact way statues were preserved at Sagalassos appears to have differed somewhat from that at the cities along the west and south coast of Asia Minor, from which the majority of our information concerning late antique and early Byzantine reactions to statuary derives. There are, for instance, very few indications that the sixth-century Sagalassians were offended by the nakedness of some of the statues (Hannestad 2001; Kristensen 2013, 222-26). In contrast to what is found in cities such as Ephesus (Auinger and Rathmayr 2007; Rathmayer 2011, 147) and Miletus (Dally and Scholl 2009; Schneider 2009; Dally *et al.* 2011), the nude statues on display in civic space at Sagalassos do not show clear evidence for removal of genitals or mutilation of breasts. The different treatment is exemplified by comparison of the statuary groups of Dionysos and a satyr from the Antonine Nymphaeum at Sagalassos, which only suffered incidental damage, and the near-identical group from the Faustina Baths at Miletus, where the genitals of both the god and his companion were carved away (Agelidis 2009, 198-199, cat. no. 20). Likewise, whereas some statues found in fountain facades or bath buildings elsewhere had crosses added to them directly (Kristensen 2012), not a single statue at Sagalassos was marked in this manner, even though crosses frequently appear on the surrounding architecture (Jacobs 2017, 197-204).

And yet, even though the reactions in other cities seem to have been somewhat different, it should be remembered that there as well, pagan and mythological statues did survive until the end of Antiquity, often in combination with painted or carved crosses, or in the immediate vicinity of chapels and churches. Moreover, even though some statues underwent changes, many others found in bath buildings, theatre and fountain facades appear not to have been altered, even though the buildings themselves continued to function. If cities in Asia Minor overall remained vital until at least the mid-sixth century, we have to acknowledge that these statues too remained valuable assets, together with the cross-marked and other ‘mutilated’ figures.

### **Conclusion: sixth-century modes of display**

Although the increasing evidence for discard and destruction by the start of the sixth century cannot be denied, pagan-mythological statues had not yet completely lost their meaning and usefulness for contemporary society. They were still on display in traditional settings, even though alterations such as cross-markings and mutilation of genitals indicate a changed mentality. In this paper, I have presented five different contexts in which statuary was consciously appreciated in sixth-century Sagalassos. Although its exact functioning is still difficult to understand with the scanty evidence that we currently have, it is clear that it was re-used for very disparate purposes. Some of these statues may have boosted the image of the town, others may have protected its inhabitants from harm. Some may have expressed a triumphalist message, whereas yet others had been given a new Christian identification.

Sagalassos was not necessarily more attached to the statuary medium than other settlements. Because of the earthquake in AD 500, the need for renovation and reconstruction was greater than elsewhere, also making it easier to trace the handling of statuary today. In my opinion, very similar re-use and re-location was taking place in other cities of Asia Minor. The scarcity of solidly dated sixth-century interventions to statuary may have more to do with our inability to detect such interventions (as well as all interventions after the first or second dedication of the statue), than with statuary having been reduced to background noise.

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Fig. 3.3: Lining of a statuary plinth with mosaic tesserae in the Roman Baths at Sagalassos (© Sagalassos Archaeological Research Project)

Fig. 3.4: Pillar with relief of Ares and female prisoner (© Sagalassos Archaeological Research Project).