

Preface

This volume presents for the first time a comprehensive publication of the Sculptor's Workshop at Aphrodisias and its marble finds. The significance of the Sculptor's Workshop lies in its unique preservation of finished, unfinished, and re-worked marble statuary in an identifiable and datable production context. The Workshop was located in the prestigious civic center of the city, occupying several rooms of a previously abandoned stoa situated to the north of the Bouleuterion. Excavations conducted in the West and North Bouleuterion area between 1965 and 1970 uncovered the structure as it must have appeared at the time of its destruction some time after the late fourth century A.D. Finds included the physical facilities for the manufacture of sculpture, several stone-carving tools, a large quantity of statuary in various states of completion, and several unusual carved pieces that were used by apprentice sculptors for practice. Approximately 25 well-preserved full statues and just under 100 sculptural fragments recovered from the area of the Sculptor's Workshop area can be attributed to the facility by a combination of find place and technique. These finds suggest that the workshop specialized in the manufacture of portraits and mythological works in different sizes, ranging from miniature statuettes to over life-size figures.

The book is organized into five chapters accompanied by a catalog of the marble sculpture. Chapter One provides an introduction to the Sculptor's Workshop within the context of earlier scholarship on the sculpture from Aphrodisias with a focus on the idea of a distinctive Aphrodisian "school." Chapter Two examines the excavation, reconstruction, chronology, and urban setting of the Sculptor's Workshop during its period of operation in the third and fourth centuries A.D. The third chapter presents the repertoire of marble statuary produced by the Sculptor's Workshop, which consists primarily of portraits and mythological figures produced at both a large and small scale. This body of material includes finished, unfinished, and re-worked pieces, which allows for numerous insights into the organization and working practices of marble sculptors. Quarrying, carving techniques, and the organization and training of sculptors is explored in Chapter Four. Chapter Five situates the sculptural output of the Sculptor's Workshop within a wider Mediterranean context by examining alongside other works which are connected to Aphrodisias by inscriptions or otherwise associated with the city's sculptural output by means of subject matter, style, and technique. The question of chronology becomes central here, as the sculptural finds from the Sculptor's Workshop at first glance suggest the possibility of a vibrant "school" of large-scale mythological statuary produced in late antiquity. The Sculptor's Workshop has thus been posi-

tioned as important evidence supporting the existence of such a late Roman school. The position of the facility in this controversy, however, is not clear-cut, and a close examination of the archaeological, epigraphic, and technical evidence of the sculptures under discussion suggests that the large scale mythological sculptures fit better in the high imperial period.

While the questions surrounding the chronology and display of the Workshop's output within the broader context of the sculptural landscape of late antiquity are interesting and provocative, the most significant contribution of this publication is the information it provides about the organization and operations of a Roman marble sculpture workshop: the layout of the physical space, the personnel and division of labor, the training of apprentices, and marble carving tools and techniques. Although unique in its state of preservation, the Sculptor's Workshop is typical in the size and scope of its activities, and thus can be used as example for types of workshops, now no longer extant, that would have been operating in cities across the Roman Empire.

Over the many years that I have been working on this project, I have accrued numerous debts of an intellectual, practical, and personal nature. Archaeological work is by its very nature a collaborative enterprise, and many of my colleagues over the years – field archaeologists, architects, photographers, as well as specialists in Roman sculpture – have assisted me in numerous ways. I would especially like to acknowledge members of the "sculpture team" during the 1990's and early 2000's, including Jennifer Chi, Sheila Dillon, Christopher H. Hallett, Julia Lenaghan, Katherine Welch, and Bahadır Yildirim, with whom I had many invigorating discussions about the archaeological and sculptural material from the Workshop. Christopher Ratté, who was field director for the excavations during the time I worked at Aphrodisias, not only made possible excavation of the North Bouleuterion area that was instrumental in helping us understand better the archaeology of the Council House and its environs, but also helped me to understand the complex history of the site. The late Lionel Bier's careful documentation and study of the Bouleuterion also helped to clarify details of the area. Harry Mark oversaw the architectural drawings of the North Bouleuterion and worked closely with me to develop the phase plans and reconstructions of the area, and Catherine Alexander transformed these sketches into publishable drawings. The photography was carried out by Mehmet Ali Döğenci and Robert Wilkins, with additional photographs by Jennifer Chi, Nita Lee Roberts, and Jody Waldron. At Indiana University I received valuable assistance from Holly Silvers, who capably prepared the layout of the plates and from Katherine B. Harnish, who copyedited the manuscript prior to its submission. Finally,

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