**The Marble Hall of Furius Aptus: Phrygian Marble in Rome and Ephesus**

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**i. Introduction**

In recent years scientific analysis has led to a better understanding of the distribution of white and coloured marbles; the circumstances by which these bulky items reached their destination and the archaeological and historical contexts of their use is still poorly understood. Ben Russell has offered a convincing model which explains the distribution patterns of stone observed throughout the Mediterranean and Temperate Europe as being defined by weight and shape.[[1]](#footnote-1) The scattering of certain polychrome marbles, however, does not fit the model of free trade shaped by transport and transhipment costs. These specific stones (e.g. *giallo antico*, *pavonazzetto*, granodiorite, porphyry etc.) are thought to be the monopoly of the emperor, i.e. the respective quarries are run by imperial officials in order to feed the demand created by ever expanding imperial building projects in Rome and in important cities of the Roman Empire.[[2]](#footnote-2) Even so, some of these stones have emerged in a private context, questioning these preconceptions.

 The aim of this paper is to establish more clearly what the drive for the imperial monopoly of demand on certain polychrome marbles was, how this affected the organisation of quarries under imperial control and how the occurrence of these marbles in a private context, in the House of Furius Aptus in Ephesus, may reshape our understanding of the extent of this monopoly.

**ii. Rome**

The emperor, as chief initiator and overseer of monumental building projects in Rome and in larger centres of the empire, dominated demand for specific polychrome marbles.[[3]](#footnote-3) His desire to directly control the extraction of these stones as well is reflected in the supervision of quarry operations by his imperial officials. As Russell argues, this was done to ‘prevent the exhaustion’ of these marbles by private demand so that the emperor’s demand for polychrome marble could be satisfied.[[4]](#footnote-4) But the focus on a purely economic causality for the establishment of this imperial monopoly falls short of providing an answer as to why the emperor demanded specific polychrome stones in the first place.

 In the field of marble and quarry studies this imperial monopsony or monopoly of demand has certainly been recognised, but not fully understood. Previous observations only concerned the symbolism and the use of these materials in the visual discourse on Rome and its empire, but to my understanding do not fully identify the driving force for their almost exclusive use by the emperor. As shall be argued below, the impulse for the monopolisation of the demand for specific coloured stones by the emperor flows from the concentration of *imperium*, the magisterial power of command, in the hands of Augustus and his successors.[[5]](#footnote-5)

In a recent contribution to an edited volume on the emperor and the city of Rome, Werner Eck reiterated the emergence of the emperor’s dominion over the public space in the city of Rome. The military expansion of Rome beyond Italy and into the Greek East throughout the first half of the second century BC fuelled competition amongst the aristocratic elite not only by providing scions of dominant families with the opportunity to celebrate their military victories with a triumphal procession and to present themselves and their families to the people of Rome. The victories over external enemies also gave these individuals the legitimisation to firmly anchor their military accomplishment in the collective memory of the Romans by setting up victory monuments (e.g. *tropaea*), honorific statues, and by commissioning the construction of temples they vowed on campaign, ensuring their remembrance well beyond the fleeting moment of a triumphal procession. Many of the public buildings and temples of the Republican period owed their existence to successful military undertakings. What is more, triumphs could be commemorated on coins by family members and were revisited during *pompae funebres*. Some victors even received their own *fabulae praetextae*, plays based on a campaign of the general.[[6]](#footnote-6) The social impetus for the commemoration of military victors resulted in an increased competition for public space. In the Late Republic this commemorative practice became more and more focussed on the extraordinary men of the period: Pompeius celebrated his victory against the Cilician pirates and Mithridates not only by commissioning a temple for Minerva on the Campus Martius paid for from the spoils, but by constructing a gigantic monument to his victories in the shape of the Theatre of Pompeius.[[7]](#footnote-7) As for Caesar, the Forum Iulium and the Temple of Venus Genetrix were closely connected to his fourth triumph in 46 BC.[[8]](#footnote-8) These monuments clearly outcompeted those built to immortalise the military prowess of earlier members of the senatorial elite.

 With the establishment of sole rule, Augustus changed the dynamics of elite competition for Rome’s public space rather abruptly. By ensuring military command over unpacified provinces in 27 BC, by acquiring *imperium* over the soldiers garrisoned there, Augustus monopolised the celebration of triumphs. The *legati Augusti pro praetore* seconded to these provinces did not have their own *imperium* and could neither be acclaimed imperator nor celebrate a triumph. As Augustus held the *auspicia* as the official holder of all *imperium*, only he could receive imperial acclamations — a necessary precondition for a triumph.[[9]](#footnote-9) For those governors commanding troops in other provinces, the *provinciae populi Romani*, the right to celebrate a triumph could still be acquired in the early days of Augustus’ reign, but in March 27, 19 BC, L. Cornelius Balbus was the last member of the senate to triumph who was not part of the imperial family.[[10]](#footnote-10) Furthermore, Agrippa (who also held *imperium*) seems to have set an example of modesty for the senatorial elite by renouncing the honour of a triumphal procession for his military successes (Dio 54.11.6) — an example the senators felt compelled to follow.[[11]](#footnote-11)

 The focalisation of military success on the emperor deprived the senatorial elite not only of the opportunity to commemorate military achievement in the public sphere, but also of the means to pay for monuments from the spoils traditionally apportioned to the victorious general.[[12]](#footnote-12) The *legati Augusti* handed the *manubiae* over to the emperor. Consequently, the *Theatrum Balbi*, built from the spoils Cornelius Balbus had acquired from the Garamantes, was the last public building in Rome commissioned by and displaying the name of a senator. From here on forward public buildings in the capital of the empire were either erected in the name of the senate and people of Rome or by the emperor and members of his family.[[13]](#footnote-13)

The emergence and use of white and coloured marble in Rome seems to develop alongside, and is subjected to, this overarching socio-political trajectory. Marble arrived in Rome alongside the spoils of war from the Greek East. Livy and other authors put the capture of Syracuse in early 211 BC by M. Claudius Marcellus at the beginning of Rome’s desire for Greek art.[[14]](#footnote-14) Greek sculpture, in white marble or bronze, was to become a regular part of plunder brought home by Roman generals from Greece and Asia Minor, the pillaging of Corinth by L. Mummius in 146 BC perhaps being the most memorable of despoliations.[[15]](#footnote-15) The Romans likely dismantled and removed architectural elements from Greece during this period, although their explicit mention as spoils of war is rare. The use of plundered marble to embellish manubial temples seems to have been an accepted practice, which is why Livy found the following episode extraordinary and therefore worth of mention: after his victory over the Celtiberi in Spain as praetor in 180 BC, the censor Q. Fulvius Flaccus dedicated the *aedes* of Fortuna Equestris in 174 BC during his censorship. In order to adorn the complex, the censor had marble tiles from the Temple of Iuno Lacinia at Croton in Bruttium removed — only to have them returned to the Crotonian allies on the orders of the Roman senate who did not approve of the sacrilegious act.[[16]](#footnote-16) The exceptionality of Flaccus’ irreverent act arises from plundering a temple of the allies, not necessarily of a temple *per se*. If accurate, the despoilment and removal of tiles, columns, and capitals might well have been commonplace in the Middle Republic. Sulla, who celebrated a triumph in 81 BC for his victory over Mithridates VI of Pontus, had columns taken from the temple of Zeus Olympius in Athens in order to rebuild the temple of Jupiter Capitolinus which had been destroyed in 83 BC.[[17]](#footnote-17)

 During the Middle Republic the temples increasingly displayed imported white marble. Shortly after his triumph of 146 BC over Andriscus in Macedonia, Q. Caecilius Metellus Macedonicus not only had statues he had looted on campaign set up in the *porticus Metelli*, he also commissioned the construction of the temple of Jupiter Stator in Greek marble.[[18]](#footnote-18) Even victorious generals not fighting in the Greek East built their temples vowed on campaign in white marble: D. Iunius Brutus Callaecus —having celebrated a triumph over Lusitanians and Callaeci in 133 (?)— dedicated a temple to Mars *in circo Flaminio* in 131 BC, which was built in Pentelic marble.[[19]](#footnote-19) Unless we want to see the use of Greek marble in temples solely as a cultural practice copied or adapted from Greece, we should consider the display of Pentelic or Hymettian marble as laden with symbolic meaning, as an integral part of the visual language deployed in promoting not only the triumphant individual and his *gens*, but the recognition of Rome’s military might and of its subjection of others.[[20]](#footnote-20)

 With the proliferation of white imported stones for use in private contexts in the first century BC, the capacity to convey Roman power and territorial dominance shifted to coloured stones.[[21]](#footnote-21) One of its earliest uses in the public sphere is exemplified by the victory monument commissioned by Bocchus I of Mauretania and set up in 91 BC on the Capitoline hill. According to Plutarch (*Mar*. 32; *Sull*. 6) the monument consisted of a group of golden statues which depicted the delivery of Jugurtha by Bocchus to Sulla a few years earlier. The sculpted stone base, which still survives today, was made of dark grey stone and likely derived from the town of Thala in Numidia, the stronghold of Jugurtha conquered by Q. Caecilius Metellus in 107 BC.[[22]](#footnote-22) Coloured marble was used in Pompeius’ theatre (55 BC), too, a building linked to his triumph of 61 BC: a large column of *africano* (from Teos) with a lead token marked Cn. Pompei was still visible in the Via dei Chiavari in Rome in *c.* 1740.[[23]](#footnote-23) The column set up on the spot of Caesar’s funerary pyre in March 44 BC by the people of Rome was made of *marmor Numidicum* (Suet. *Iul*. 85); J. Clayton Fant reads the choice of material, a stone possibly associated with Numidian kings, as a reference to the recapture of the *provincia Africa* after the battle of Thapsus in 46 BC in the civil war.[[24]](#footnote-24)

 The appropriation of wealth from the people and territories conquered by Rome was not only made manifest by the spoils and treasure presented in a triumph; now, raw military power and imperial dominance could be more lastingly evoked by exhibiting distinctive polychrome marble as architectural elements in public buildings.

In Late Republican Rome the connotation of these marbles with conquest, victory, and triumph is tangible, even in a domestic context. Pliny the Elder notes that ‘public spaces’ of senatorial houses had become an extended part of the Forum.[[25]](#footnote-25) Spoils acquired by the triumphant commander in the theatre of war were presented in the *atrium* – together with the ancestor masks.[[26]](#footnote-26) The use and display of white and, at a later stage, coloured marble columns and veneer clearly takes place in this very specific, symbolically loaded context of the *atrium* in which the sociopolitical ‘capital’ of the senator is presented to the public.[[27]](#footnote-27) Initially, erecting marble columns in the ‘privacy’ of one’s house, even if in the *atrium*, went against the accepted convention of this material being used only for public buildings. L. Licinius Crassus (cos. 95 BC) reportedly set up six columns of white Hymettian marble in his private house on the Palatine and he was accused by his fellow censor, Gn. Domitius Ahenobarbus, of *luxuria.*[[28]](#footnote-28) Crassus’ unconventional action, however, might be explained by a triumph agreed on by the senate commission for his victorious engagement of the enemy in Cisalpine Gaul but vetoed by his co-consul at the time. The denied commemoration of his victory in the public space may have prompted its celebration in the ‘privacy’ of his own home.[[29]](#footnote-29)

 By the mid first century BC the use of imported marble in a domestic context was well accepted — provided one was of the right social standing, that is, if one had *dignitas*.[[30]](#footnote-30) The lack of *dignitas* (the reputation/prestige acquired through services to the Roman state) thus explains the animosity with which the use of marble by disreputable characters is met by literate circles of the Late Republic and the Principate. M. Aemilius Scaurus is named and shamed by Pliny the Elder (36.5-6) – not only for the 360 columns of Lucullean and Hymettian marble, statues, and marble blocks or veneer he uses for the temporary theatre set up during his aedileship in 58 BC, but also for the largest columns of *marmor Luculleum* he uses in his house. It is his limited *dignitas*, the absence of (military?) achievements for the Roman state, which is not commensurate with the display of marble in a domestic setting. Other *exempla* noted by Pliny such as M. Aemilius Lepidus (cos. 78 BC; *n.h.* 36.49) or the equestrian Mamurra (*n.h*. 36.48) fit the same mould.[[31]](#footnote-31) In the absence of *dignitas* the display of foreign marble in the ‘public’ spaces of a house offended elite sensibilities, even more so in the case of coloured stones which reflected the territorial reach of empire and therefore conquest, and military achievement*.*[[32]](#footnote-32)

 The use and display of imported white and polychrome stones was integral to the self-presentation of a respected senator who had achieved high standing in Roman society through his and his ancestor’s services to Rome. The intense competition amongst the aristocratic elite paired with the benefits of military victories in terms of wealth and symbolic capital fuelled the population of public spaces with monuments to these achievements. Manubial temples, triumphal arches, *tropaea,* honorific statues, together with the display of spoils propagated the military exploits and celebrated the *triumphatores* beyond the fleeting moment of the *pompa triumphalis*. White and coloured marble were very much part of the visual language through which these accomplishments were conveyed to the people of Rome. Perhaps initially hauled to Rome as spoils from the Greek East, specific imported mono- and polychrome marbles may have retained a certain nimbus of a prize gained through war. The misappropriation of such symbolically charged marbles i.e. their acquisition and display by people not of the ‘right’ standing could raise eyebrows; the negative *exempla* Pliny lists are testament to this.

With the focalisation of military success on the emperor the senatorial elite was not only deprived of claiming military victory but of celebrating and commemorating military achievement in the public sphere as well. Large scale projects such as manubial temples, permanent theatres, and other representative public buildings (theatres, amphitheatres, baths, *fora*), if not initiated by the people and senate of Rome, were now commissioned by the emperor. The *theatrum Balbi* was the last to be built on the expenses of a senator; it displayed four columns of onyx marble (Plin. *n.h.* 36.60).[[33]](#footnote-33) Despite Augustus’ call for the embellishment of the city (Suet. *Aug*. 29), there is no indication that the *ordo senatorius* followed suit. In fact, any form of self-presentation by the senatorial elite disappeared from public spaces in Rome and was reduced to honorific monuments set up in the private confines of their homes or *villae*; the few senators honoured by the emperor with the *ornamenta triumphalia* for their military achievements as his legates could be honoured with a statue in public; the initiative to do so and the choice of place lay entirely with the emperor.[[34]](#footnote-34) The public sphere of Rome was now dominated by the monuments and images of the *princeps*, and it was he who had the standing to employ coloured marble for its symbolic value.

 The connotation of specific marble stones with victory, triumph, and conquest is strongly emphasized under Augustus. Nowhere is this demonstrated more clearly than with the obelisks made of red Aswan granite imported from Egypt. One obelisk was imported to function as gigantic arm of the sundial inaugurated on the Field of Mars in 9 BC, another set up in the Circus Maximus; both were inscribed with the phrase *Aegypto in potestatem populi Romani redacta* ‘once Egypt had been reduced to the power of the Roman people’ (*ILS* 91a+b).[[35]](#footnote-35) These genuine spoils brought to Rome commemorated the Roman subjection of Egypt after the defeat of Cleopatra in 30 BC. Numidian and Phrygian marble both adorned key buildings commissioned by Augustus, of which the Forum of Augustus and the Temple of Concordia were paid for *de manubiis*.[[36]](#footnote-36) Columns and floor slabs of Numidian and Phrygian marble, together with *cipollino*, *africano*, and other marble stones, were used in the Forum Augustum.[[37]](#footnote-37) The temple of Concordia displayed Phrygian marble; the Basilica Aemilia on the Forum Romanum, refurbished by Augustus after a fire in 13 BC, was adorned with slabs of Numidian stone covering the floor and with statues in the shape of Phrygians. Given ‘Phrygians’ usually represent people from the East, the statues likely alluded to the Augustan success in ‘compelling’ the Parthians to return the legionary standards in 20 BC. Fragments of some twenty standing statues of barbarians made of *pavonazzetto* were found during excavations of the Basilica Aemilia in the late 19th century[[38]](#footnote-38) These symbolically charged polychrome stones (e.g. *m. Numidicum*, *m. Phrygium*) could only really be deployed in public and private building projects in Rome by the sole holders of *imperium* and military victories, by Augustus and his successors. For senators, who were implicitly barred from self-presentation in the public sphere in Rome, the utilisation of these marbles on a grand scale in the public space of Rome or in the semi-public *atrium* of their house could only be seen as a challenge to the emperor. As a consequence, the *princeps* emerges as the sole individual to demand coloured and white marble for display in Rome; this monopsony necessitated direct control over the sites where these stones were quarried.[[39]](#footnote-39)

 When and how the emperor took control of the sites supplying the required stones is unclear: the quarries for *marmor Numidicum* at Simitthus / mod. Chemtou in Tunisia, for instance, were already producing blocks and columns which arrived in Rome in the Late Republic (see above); Friedrich Rakob argued for an imperial takeover of the Simitthus quarries in 28 BC, perhaps with the involvement of M. Vipsanius Agrippa.[[40]](#footnote-40) When the quarries of Phrygian marble near Docimium had come under imperial control is, once more, unknown, but the Augustan period seems likely.[[41]](#footnote-41) In Egypt, further quarries were newly opened under Augustus and Tiberius, as Pliny indicates (36.55); the inscribed stele of C. Cominius Leugas at Mons Porphyrites , who ‘discovered’ the porphyrite deposits there (*SEG* 45: 2097), and the names of the quarries of Tiberiane or Mons Claudianus may well reflect an imperial drive to secure new sources of coloured and distinctive marbles for large scale construction projects in Rome.[[42]](#footnote-42)

 Why emperors like Augustus, Tiberius, or Claudius continued to import, even expand a variety of coloured marbles to Rome is, again, not part of Roman literary discourse. The senate and people of Rome aside, the only person commissioning buildings in the public sphere was the emperor, which would have allowed him to cease the import of these ‘luxuries’. Yet, by the early days of the Principate the people of Rome had long become accustomed to *magnificentia publica* (Vell. 2.1.1f.) and public buildings were expected to have lavishly decorated interiors and exteriors. Even though no senatorial elite challenged the emperor’s visual dominance of the memorial landscape that was Rome, each and every building set up by a Roman emperor stood in competition with existing monuments and monumental buildings not only of his predecessors in office, but with the Republican past as well.[[43]](#footnote-43) It is this continued competition, the requirement to outdo those who went before, and the expectation of *liberalitas* from the emperor, which drove imperial building activity in Rome in general, and the imperial demand for specific polychrome stones of symbolic value in particular. One therefore might expect that the sole purpose of quarries under imperial control was to supply construction projects in Rome and chosen cities receiving columns as imperial gifts.[[44]](#footnote-44) In short, quarries under imperial control were not run for profit, but in order to ensure the supply of (coloured) marble to Rome in continuance of Republican traditions now centred on the emperor.

**iii. Ephesus**

A recent discovery may provide a slight corrective to this picture. In 2014, the published excavation report of House 6 in ‘Hanghaus 2’ provided a full account of the spectacular marble decorations found in this private house at Ephesus. The ‘Hanghaus 2’, the *insula* on the northern slope of the Bülbüldağ was divided into three terraces; the topmost terrace included the Houses 1 and 2, the middle terrace the Houses 3, 4, and 5, and the lowest terrace the Houses 6 and 7. Immediately adjacent to the north and looking onto the ‘Street of the Kuretes’ were market stalls and workshops.[[45]](#footnote-45) In the 2nd century, entry to ‘House 6’ was gained via a staircase leading on to a vestibule; from this room one stepped into a peristyle court with twelve columns. This splendidly decorated room sported a fountain and revealed the owner of the house, whose portrait bust was presented on a pilaster. From this central room the visitor could either enter the built-in baths along the eastern wall of the court, the latrines, and the reception and banquet rooms. Water was provided by a well and a conduit, allowing the installation of the bath and fountains during extensive refurbishments of ‘House 6’ in the mid 2nd century AD.[[46]](#footnote-46) The ornamentation of these rooms in this period represented a significant departure from the earlier wall paintings and mosaics; most notably the ‘marble court’ (31) and the peristyle court (31a) saw marble floors and wall panels being fitted, and many of the rooms on the ground floor were embellished with marble decoration. The ‘Marmorsaal’ (31) stood up to 8.6 m high with its floor and walls being covered in marble panels made of white marble of local provenience, in *verde antico*, *cipollino verde*, *rosso brecciato*, *bigio antico*, etc.[[47]](#footnote-47) Most notable is the use of white and violet *pavonazzetto* panels, a white marble with grey to violet veins hailing from the Bacakale quarries near Docimium/mod Iscehisar in Asia Minor. The back of some of these panels display engraved notes, which were read by the editor Hans Taeuber as follows:

*Hadriano III co*(*n*)*s*(*ule*) *dex*() LI[.

The inscription on this particular revetment panel is dated by consular date, when Hadrian was consul for the third time, so the year AD 119.[[48]](#footnote-48) Given similar inscriptions found on blocks in the quarries of Bacakale, we are more likely to read *Hadriano III co*(*n*)*s*(*ule*) *de XLI*[.[[49]](#footnote-49) The back of another *pavonazzetto* panel provides a further consular date, this time of AD 121 when Cn. Arrius Augur held the post:

*Augur*(*e*) *co*(*n*)*s*(ule) *L* *Ṣ*[.[[50]](#footnote-50)

The consular date also provides us with the *terminus post quem* for the extensive refurbishment and aggrandizement of ‘House 6’. Other *pavonazzetto*(?) panels showed the abbreviation for the quarry section: *b*(*racchio*) *quart*(*o*).[[51]](#footnote-51) Furthermore, a lead seal was found inserted in a cavity of a further *pavonazzetto* revetment panel. Taeuber deciphered LIBE / AR / ES, but other readings remain possible.[[52]](#footnote-52)

 All inscriptions noted so far were carved into the stone; one graffito on the back of a pavonazzetto panel, however, had been applied in red paint and reads *Furi Apti*, ‘of Furius Aptus’.[[53]](#footnote-53) According to the excavators, a C. Flavius Furius Aptus is likely to be the owner of unit 6, whose full name is inscribed pediment on a fountain pilaster in peristyle court 31a. This Furius Aptus is likely to be the instigator of the significant refurbishment in ‘House 6’.[[54]](#footnote-54)

The find of *pavonazzetto* panels inscribed with quarry markings in a private context in Ephesus raises two important questions: How did Furius Aptus gain access to or acquire these specific marbles? And how does the ostentatious display of *pavonazzetto* by a wealthy provincial square with the notion of *marmor Phrygium* and other coloured marbles being exclusive to the emperor? Eck observed that during the Principate the restrictions to self-presentation by means of honorific statues and buildings by the aristocratic elite in public spaces, which are evident in the city of Rome, did not apply in Italy or the provinces. In Rome, senators who accepted honorific monuments from clients and provincial communities were limited to the domestic sphere and their private gardens when displaying these honours.[[55]](#footnote-55) In the public places of Italian and provincial towns senators, equestrians, and local elites funded honorific statues and public buildings, often in direct competition with ‘imperial’ buildings and statues. The most notable example in Italy is M. Nonius Balbus, whose statues are omnipresent throughout Herculaneum. Even more conspicuous are provincial forms of self-presentation where senators have themselves monumentalised riding horses or driving chariots (*biga*, *quadriga*): at Thamugadi senators, amongst them two *legati* of legio III Augusta, received chariot monuments (*biga*, *quadriga*) which were similar in style and size as the monuments honouring the Antonines.[[56]](#footnote-56)

 Similar observations apply to Ephesos: Iulius Celsus Polemaeanus from Sardis (*cos. suff.* AD 92), had a gigantic library built, outmatching the neighbouring *agora*, a honorific monument to Augustus and Agrippa; the Celsus Library sported *pavonazzetto* columns which Ti. Iulius Aquila (*cos. suff.* AD 110), had secured for his father’s library/tomb.[[57]](#footnote-57) Phrygian marble was on public display elsewhere in Ephesus: the ‘Marble Hall’ of the Vedius Gymnasium inaugurated between AD 147-149 — a benefaction of M. Claudius P. Vedius Antoninus Phaedrus Sabinianus, senator and Ephesian ambassador to Rome — was also equipped with *pavonazzetto* columns.[[58]](#footnote-58) His daughter Vedia Phaedrina, who was married to the sophist T. Flavius Damianus, added a banqueting hall to the Artemis temple, which was adorned with Phrygian stone (Philostr. *Soph*. 2.25.605).[[59]](#footnote-59) Patrizio Pensabene argued that the aristocratic elites of Ephesus and elsewhere in Asia acquired *pavonazzetto* from the emperor for public and even private use; this required not only wealth but also good connections to the emperor, which men like Celsus, Vedius, and Damianus certainly had. Little demonstrated proximity to the emperor and imperial patronage more than using ‘his’ marble in a public context.[[60]](#footnote-60)

But does this apply to other members of the Ephesian elite? In around AD 130 we learn from an inscription that a Dionysios, son of Nikephoros, *prytanis,* chief magistrate in Ephesos, provided the missing columns of ‘Docimian marble’ of 25 ½ feet (7.5m) in length for the *Sebaston gymnasion.* He appears to have paid for the missing columns himself.[[61]](#footnote-61) So far, there is no clear evidence for Dionysios having made the acquaintance of Hadrian or another emperor which allowed him to secure access to Phrygian marble. We are equally in the dark about potential imperial connections of Furius Aptus, who displays *pavonazzetto* in the context of his house 6 but not in a private context, strictly spoken. After all, the Peristyle Court and the Marble Hall were very much the ‘public’ part of this residence. As far as we can tell Aptus was a member of a wealthy and influential family in Ephesus whose members had been *asiarchs* and *gymnasiarchs*. His father, T. Flavius Aristobulus, had been *grammateus* and *prytanis* in Ephesus, his uncle even *archiereus Asias*, chief-priest of the province of Asia; both achieved these high offices in the later years of Trajan and the early years of Hadrian. Furius Aptus possibly attained civic offices under Antoninus Pius and became *alytarch*, chief of police, under Marcus Aurelius. Given that Aptus’ son, T. Flavius Lollianus Aristobulus, was the first of his family to become member of the senatorial order (probably under Marcus Aurelius), Aptus was likely of equestrian rank.[[62]](#footnote-62) In short, Furius Aptus belonged not only to the local elite, but by the mid-second century AD had established himself in the higher echelons of provincial society.

As for the *pavonazzetto* Aptus used in his refurbished ‘terraced’ house (possibly delivered to him in the shape of two blocks weighing some 2077 kg, and 829 kg respectively) — the inscriptions on the back of the revetments only indicate the year when the blocks were quarried (AD 119, AD 121), not when they were acquired by Aptus.[[63]](#footnote-63) Neither do we learn anything about the circumstances of their acquisition: whether young Aptus had made the acquaintance of Hadrian, when the emperor visited Asia and Ephesos in AD 124 and 129, or whether he befriended Antoninus Pius in AD 135 when the latter resided at Ephesus as governor remains unknown.[[64]](#footnote-64)

Without clear evidence of imperial patronage we must also entertain the possibility that Aptus acquired the *pavonazzetto* blocks on the private market either from a contractor at Bacakale or perhaps at Ephesus itself; we know that marble was stapled in the harbour area (at least temporarily). We learn from an edict of AD 146/7, emitted by the proconsul of Asia L. Antonius Albus that, in order to protect the harbour of Ephesus from damage, merchants were prohibited to staple wood and cut stones they imported (*I. Eph* I a 23). A year later, still under the governorship of Albus in Asia, the gymnasium of Vedius, was completed, suggesting that perhaps some of the marble mentioned in the previous edict might have been stapled in the harbour to supply the construction project. Perhaps Aptus redirected two blocks of *marmor Phrygium* from this stock to his house.

**iv. Bacakale**

Aptus may also have bought these blocks off the quarrymen at Bacakale. If so, we must reconsider the basis upon which the imperial quarries there were run. This is not the place to reiterate the organisational pattern revealed by quarry labels on *pavonazzetto* blocks and architectural elements in detail; a brief summary must suffice. What is clear from the evidence, though, is that the quarries were under the oversight of imperial officials.[[65]](#footnote-65)

 The inscriptions on Aptus’ *pavonazzetto* panels are typical of the brief notes applied to quarried items at the imperial quarries of Bacakale from the earliest days of imperial control to the twilight years of Hadrian’s rule: these brief notes mention consular dates, a location where the stone was cut, serial numbers, together with undecipherable abbreviations. In the late years of Hadrian’s reign these notes are replaced with more informative quarry labels which allow us to gain better insight into the organization of these quarries. Besides date of production, provenance within the quarries, and serial numbers, theses new labels allow us to differentiate responsibilities and determine work processes more clearly, e.g.

Hirt 2010 App. 222 (AD 157)

a) *loco IIII b*(*racchio*) *III* | *Barbaro et Regulo co*(*n*)*s*(*ulibus*) ***ex off*(*icina*)** *Pela*(*goni*) | ***ex cae*(*sura*)** *Zosi*(*mi*)

b) *PAL*

The key terms are *caesura* and *officina*. At *officinae*, ‘workshops’, blocks and columns were dressed and different construction elements (capitals, column shafts, etc.) were roughed out. A *caesura* identified an area of responsibility within a quarrying district. In the bureaucratic language at Bacakale the term is accompanied by a name in the genitive clause (e.g. *Zosimi*). The name has been understood to refer to the person responsible for a quarry section; the onomastic material suggests these to be mostly free men (and imperial freedmen) taking on such responsibilities.[[66]](#footnote-66) In other words, the operation of *caesurae* could be contracted out to private individuals.

 How these contracts with private partners worked is not clear from the usual labels found on the quarried items. Owing to three rather ambiguous labels, though, we can glimpse internal accounting procedures in relation to a *caesura*. These allow us to reconstruct the contractual basis for the involvement of private individuals in imperial quarrying operations at Bacakale.

Hirt 2010 App. no. 295 (no. 296 is similar)

*Commodo dom*(*ino*) *n*(*ostro*) *II et Martio | Vero II co*(*n*)*s*(*ulibus*) (AD 179)***recepṭi a Tito | nomene***(!) *ZNT IOVI*[.] | [...] *b*(*racchio*) *quar*(*to*)

‘received from Titus, in the name of … (?)’.

Hirt 2010 App. no.300

*Commodo dom*(*ino*) *n*(*ostro*) *II et* [*Martio Vero co*(*n*)*s*(*ulibus*) *II*(AD 179)]***recepti ex officina Prusaen*[*si*—]/*in* *loc*{*q*}*um* *lapidum quọṣ receperat promutuo Titus ex caesura Veteris*,**

‘(stones) received from the *officina* of Prusa [—] in place of the stones which Titus received as a loan (*promutuo*) from the *caesura* of Vetus’.

These inscriptions seem to indicate that stones were delivered from an *officina Prusaensis* to an unknown location as a substitute for a delivery of stones from the *caesura* of Vetus. The *caesura*-holder Vetus had given quarried blocks “as a loan” (*promutuo*) to Titus, who had not returned the loan in time, that is, the equivalent amount or blocks. The transfer of stones between the holders of a *caesura* and the option of receiving quarried stones ‘on loan’ suggests that the administration expected a fixed number of items to be produced, prompting the holder of a *caesura* (such as Titus) to loan stones from the *caesura* of Vetus to meet the set target. The consular date and serial number could indicate that a fixed amount was expected per annum. We may presume that a set amount of marble elements for specific imperial building projects was requested from Bacakale, which the imperial officials translated into fixed numbers of blocks, capitals, and column shafts demanded from individual contractors of *caesurae*.[[67]](#footnote-67)

 The use of the term *promutuo*, ‘loan’, in relation to quarried items may indicate that *caesura*-holders could acquire private property of (some of the) blocks they cut and dress within the imperial district at Bacakale. If this is so, then *caesurae* were perhaps contracted out on the basis of a *locatio conductio rei*, which would see the contractor lease a quarry section and pay rent to the imperial officials for doing so. Given that there seems to be no real free market distribution of quarried items, a *locatio conductio rei* is less likely.[[68]](#footnote-68) If so, a *locatio conductio operis faciendi* seems more plausible: the contractor receives a fixed payment in return for a set amount of quarried blocks made of *pavonazzetto* to be delivered within a set period of time (perhaps within a year, hence the consular dates noted on labels); those running the *caesura* may have been allowed to keep and sell any additional Phrygian marble quarried during the agreed period.[[69]](#footnote-69) Therefore, one could argue that stones received on ‘loan’, may indicate private property of (some of the) blocks quarried by private contractors at Bacakale. This would have meant that at least some blocks became available on the free market.

 In short, given our current knowledge of the distribution of *pavonazzetto* in Asia Minor a real free market for *pavonazzetto* did not exist, but the private contractors at Bacakale quarrying this stone probably might have been allowed to sell off any excess material to customers on their own. And it is perhaps in this manner that Furius Aptus acquired the *pavonazzetto* panels for his home.

**v. Conclusion**

The display of marble revetments in the house of G. Flavius Furius Aptus at Ephesus in the mid second century AD has forced us to reconsider some of the organizational patterns in the imperial district of Bacakale. The limited use of *marmor Phrygium* beyond imperial building projects and the distribution patterns distinct from those observed of other marbles indicate a significant distortion of the market for Phrygian marble by the imperial monopsony. This limited the ways by which Aptus acquired *pavonazzetto*: although the *princeps’* patronage remains a possible option, the private acquisition of Phrygian marble could explain how two blocks, later cut into panels and hung in the ‘Marmorsaal’, arrived at House 6. Given the imperial monopoly on the large scale display of certain marbles in the public space that is Rome, accessibility to these marbles was strongly restricted — a consequence of the usurpation by Augustus and his successors of Republican traditions closely linked to the commemoration of military victors (*triumphatores*) and underpinned by a moral code professed by Cicero and Pliny and centred on the concept of *dignitas*. Even so, these ideas seem not to have played in Italy or the provinces: financially potent provincials in Ephesus and elsewhere throughout the province of Asia may well have spent their cash on acquiring Phrygian and other marbles for building venues they either funded as public benefactors or as private house owners. And Aptus was wily enough to accumulate the funds to acquire a small ‘scrap’ of imperial marble for his pleasure.

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2. Fant 1993*a*: 157–67; Russell 2013: 184ff.; Hirt 2015: 290 ff. [↑](#footnote-ref-2)
3. Hirt 2015 with bibliography. [↑](#footnote-ref-3)
4. Russell 2013: 194. [↑](#footnote-ref-4)
5. Hirt 2015: 290 ff. Monopolisation for prestige: Fant 1993*a*: 146, 154f., 2008: 126-9; symbol of power and territorial reach of Rome: Peacock 1992: 27 f.; Bradley 2006: 1-3. [↑](#footnote-ref-5)
6. Eck 2010*a*: 89 f.; see also Itgenshorst 2005: 91-3, 101-5; on funeral processions: Walter 2004: 85-121; Hölkeskamp 2010: 112-115. with further references. On public building activity and military expansion in Rome: Kolb 1995: 175 ff.; Patterson 2000: 29 ff.; [↑](#footnote-ref-6)
7. Itgenshorst 2005: 357-61 (Katalog) with sources. [↑](#footnote-ref-7)
8. Itgenshorst 2005: 372 with sources. [↑](#footnote-ref-8)
9. Eck 1999; Rüpke 1990: 44f. Hurlet 2015: 293, with further bibliography. [↑](#footnote-ref-9)
10. Itgenshorst 2005: 427 f. Nr. 297. [↑](#footnote-ref-10)
11. Roddaz 1984: 209 f.; Itgenshorst 2005: 222; Eck 2010*b*: 20 f. [↑](#footnote-ref-11)
12. Pape 1975: 27-40 with earlier bibliography; Tarpin 2013; Coudry & Humm 2009. [↑](#footnote-ref-12)
13. Eck 2010*c*: 209. [↑](#footnote-ref-13)
14. Pape 1975: 6 f. Itgenshorst 2005: 140 ff., no. 158. [↑](#footnote-ref-14)
15. For Corinth cf. Pape 1975: 16-19; Pape 1975: 6-26 for literary references; Pensabene 2013: 24. [↑](#footnote-ref-15)
16. Itgenshorst 2005: 213 ff. Nr. 189 with sources. Perhaps the bronze Corinthian capitals used in the *porticus* of Cn. Octavius (cos. 165 BC) were brought to Rome from Greece asl well, cf. Itgenshorst 2005: 236 f. Nr. 201. with sources. [↑](#footnote-ref-16)
17. Plut. *Publ*. 15, with Richardson 1992: 222f.; Val. Max 9.3.8; Tac. *hist*. 3.72. [↑](#footnote-ref-17)
18. Bradley 2006: 2; see also Itgenshorst 2005: 251 with sources; Albers 2013: 80 f. [↑](#footnote-ref-18)
19. Itgenshorst 2005: 271 f. with sources; Bernard 2010: 36; Albers 2013: 76 f.; for Cn. Domitius Ahenobarbus’ *aedes Neptunis* also built in Pentelic marble: Itgenshorst 2005: 289 f. no 222 with sources; Bernard 2010: 38 f.; Albers 2013: 76 f.; Pensabene 2013: 26; [↑](#footnote-ref-19)
20. Schneider 1986: 149-152; Bradley 2006: 2; Ostenberg 2009: 272 ff. [↑](#footnote-ref-20)
21. Cf. Mahdia shipwreck with Cic *Att*. 12.19.1 and Pliny *ep*. 9.39.4, Hesberg 1994: 179, 182; Hesberg 2005: 35f. [↑](#footnote-ref-21)
22. Schäfer 1979: 243-250; Schneider 1986: 145f. [↑](#footnote-ref-22)
23. Pensabene 2013: 36; lead token: Bruzza 1870: 184 no.187; Dubois 1908: 149 no. 480. On the triumph of Pompeius: Itgenshorst 2005: 357 ff. no. 258. [↑](#footnote-ref-23)
24. Fant 1995: 278 f., for a different view: Schneider 1982: 146 f.; [↑](#footnote-ref-24)
25. Pliny *n.h.* 34.17; Hesberg 2005: 39. [↑](#footnote-ref-25)
26. Wiseman 1987: 394; Flower 1996: 189-222; Polito 1998: 26; Flaig 2003: 49 f.; Hesberg 2005: 33 f. ; Stein-Hölkeskamp 2006: 307-309; Ostenberg 2009: 20-22. [↑](#footnote-ref-26)
27. Flaig 2003: 49 f.; Hölkeskamp 2010: 107 ff. [↑](#footnote-ref-27)
28. Plin. n.h. 17.6; Hesberg 1994: 178 f.; Hesberg 2005: 40; cf. Wallace-Hadrill 1988: 64-66. [↑](#footnote-ref-28)
29. Cic. *Inv*. 2.111; Cic. *Pis*. 62 with Ascon. 15 C.; Val. Max. 9.1.4. Plin. *n.h.* 36.7. On Crassus, cf. Schultze 2011. [↑](#footnote-ref-29)
30. On private use: Hesberg 1994: 180 with n. 45, contra Baltrusch 1989: 105. On houses and *dignitas* cf. Cicero *off.* 1.138 f., Pliny *n.h.* 36.7. Cf. Wiseman 1987: 393; Hadrill 1988: 45; Hesberg 2005: 33 f. Hölkeskamp 1993: 31 f.; Hölkeskamp 2005: 258 f.; Hölkeskamp 2010: 50 f. [↑](#footnote-ref-30)
31. On Mamurra: McDermott 1983. Pape 1975: 51 f. with sources; Steinby 2012: 72. See also Cic. *Rosc*. 133 on L. Cornelius Chrysogonus, a freedman of Sulla: Hesberg 2005: 31. Lucullus’ use of black veneer (*africano*) might be the notable exception here: Plin. 36.49 f.; Fant 1989*b*: 20 (Teos); Itgenshorst 2005: 352 ff., no. 256. [↑](#footnote-ref-31)
32. Schneider 1989: 152; Carey 2003: 91 f.; Bradley 2006: 1-3. [↑](#footnote-ref-32)
33. Eck 2010*a*: 92; Pensabene 2013: 40. [↑](#footnote-ref-33)
34. Eck 2010*a*: 93-96. [↑](#footnote-ref-34)
35. Schneider 1986: 150 f.; Fant 1993*a*: 148 f.; Albers 2013: 112 f. [↑](#footnote-ref-35)
36. *RGDA* 21; Suet. *Tib*. 20. [↑](#footnote-ref-36)
37. Zanker 1968: 10; Schneider 1986: 148 with fn. 1119.; Ungaro 2002. [↑](#footnote-ref-37)
38. Schneider 1986: 115-125, 148 with fn. 1118, 200; Fant 1995: 278. [↑](#footnote-ref-38)
39. Hirt 2015: 314. [↑](#footnote-ref-39)
40. Quarry labels refer to an *offcina Agrippae*, Hirt 2010: nos. 822, 824, 825; cf. also Lassère 1980: 41; Fant 1993*b*: 75 with fn. 8; Rakob 1993: 7 fn. 29. [↑](#footnote-ref-40)
41. Strabo 12.8.14; Tibullus 3.3.13-14; Fant 1989*a*: 7; Pensabene 2010: 78; Dalla Rosa 2016: 317 f. n. 54. [↑](#footnote-ref-41)
42. Hirt 2010: 338 f. [↑](#footnote-ref-42)
43. On the real and perceived threat to Augustus’ position by the senatorial elite, cf. Hurlet 2012. [↑](#footnote-ref-43)
44. Athens: Pausanias 1.18.8-9; Millar 1992: 184, 420f.; Fant 1993*a*: 148 with n. 23, 156 with n. 73. Smyrna; *IK* *Smyrna* 697+II 2 pp. 375f., ll. 40–2. Philostr. *VS* 1.25.530-44. Fant 1993*a*: 155f.; Barresi 2003: 446; Pensabene 2010: 85; Hirt 2015: 291. [↑](#footnote-ref-44)
45. Thür & Rathmayr 2014: 3. [↑](#footnote-ref-45)
46. Thür & Rathmayr 2014: 856 f. [↑](#footnote-ref-46)
47. K. Koller, in Thür & Rathmayer 2014: 227-254. [↑](#footnote-ref-47)
48. H. Taeuber, in Thür & Rathmayer 2014: 338 GR 255; with Thür & Rathmayr 2014: 14. [↑](#footnote-ref-48)
49. Fant 1989*a*: nos. 59, 60 = Hirt 2010: App. nos. 103, 104. [↑](#footnote-ref-49)
50. H. Taeuber, in Thür & Rathmayer 2014: 339 GR 284. [↑](#footnote-ref-50)
51. H. Taeuber, in Thür & Rathmayer 2014: 339 GR 285, GR 286. [↑](#footnote-ref-51)
52. H. Taeuber, in Thür & Rathmayer 2014: 339 GR 282 [↑](#footnote-ref-52)
53. H. Taeuber, in Thür & Rathmayer 2014: 339 GR 283. [↑](#footnote-ref-53)
54. Rathmayr 2016: 5; K. Koller, in: Rathmayer 2016: 259 ff. [↑](#footnote-ref-54)
55. Eck 2010*a*: 96-98. [↑](#footnote-ref-55)
56. Balbus, cf. Pappalardo 2005. Africa: Zimmer 1989: 70-78; Eck 2010*a*: 99, 101. [↑](#footnote-ref-56)
57. *PIR*2 J 260; Halfmann 1979: 111f.; Fant 1993*a*: 156; Scherrer 1996: 12f.; Barresi 2003: 377-80; Eck 2010*a*: 99 f.; Pensabene 2010: 83-85. [↑](#footnote-ref-57)
58. Steksal & La Torre 2008: 21, 64 with Kat. Nr. A 101 and Taf. 80.1-3 [wrongly identified as cipollino], 303-8; Fant 1989a: 217; Fant 1993*a*: 154; Halfmann 1982: 628; Thomas 2007: 133-135. [↑](#footnote-ref-58)
59. T. Flavius Damianus: *PIR*2 F 253; Halfmann 1982: 629; Quass 1993: 166, 218 with n. 780; Fant 1993*a*: 156 n. 73. Harbour Gymnasium: Barresi 2003: 374; Pensabene 2010: 84f.; Schneider 2002: 99. [↑](#footnote-ref-59)
60. Pensabene 2010: 83-85. For the gift of columns to Smyrna by Hadrian, cf. Birley 1997: 159 ff.; Hirt 2015: 291 [↑](#footnote-ref-60)
61. On Dionysios: *I. Eph.* 666, 1034; Barresi 2003: 418-20; Quass 1993: 217f., n. 777. [↑](#footnote-ref-61)
62. Rathmayr 2009: 307-310; Thür & Rathmayr 2014: 846-848. [↑](#footnote-ref-62)
63. S. İlhan in: Thür & Rathmayr 2014: 818 f. [↑](#footnote-ref-63)
64. Halfmann 1986: 192-194: Birley 1997: 172, 221 f. [↑](#footnote-ref-64)
65. Hirt 2010: 113 f. [↑](#footnote-ref-65)
66. For a detailed discussion, cf. Hirt 2010: 293-297 (*caesura*), 297-299 (*officina*). Pensabene 2010: 97-99; Hirt 2015: 299 f. [↑](#footnote-ref-66)
67. Hirt 2010: 296 f. with cat. nos. 295, 296, and 300; Hirt 2015: 300. [↑](#footnote-ref-67)
68. On *locatio conductio rei*, cf. Kaser & Knüttel 2005: 220 ff.; Russell (2013: 194-196) assumes that private customers could acquire stones from imperial quarries, but his evidence is of the late 3rd c. AD(*TM* 22980 [AD 267/8]; *TM* 22987 [AD 267/8]; Diocletian’s Prices Edict, cf. Corcoran & De Laine 1994). [↑](#footnote-ref-68)
69. For similar arrangements, cf. *P. Oxy.* 3595–7; Strobel 1987; Aubert 1994: 232f.; Hirt 2010: 297, 319f. On *locatio conductio operis*, cf. Kaser & Knüttel 2005: 225f. [↑](#footnote-ref-69)