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F. Fatih Gülşen – Serra Durugönül A Hygieia-Hypnos Statue from Anazarbos

aus / from

Archäologischer Anzeiger

Ausgabe / Issue **2 • 2020**

Umfang / Length **§ 1–16**

<https://doi.org/10.34780/aa.v0i2.1028> • <https://nbn-resolving.org/urn:nbn:de:0048-aa.v0i2.1028.0>

Zenon-ID: <https://zenon.dainst.org/Record/002023403>

Verantwortliche Redaktion / Publishing editor

Redaktion der Zentralen Wissenschaftlichen Dienste | Deutsches Archäologisches Institut

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ISSN der Online-Ausgabe / ISSN of the online edition **2510-4713**

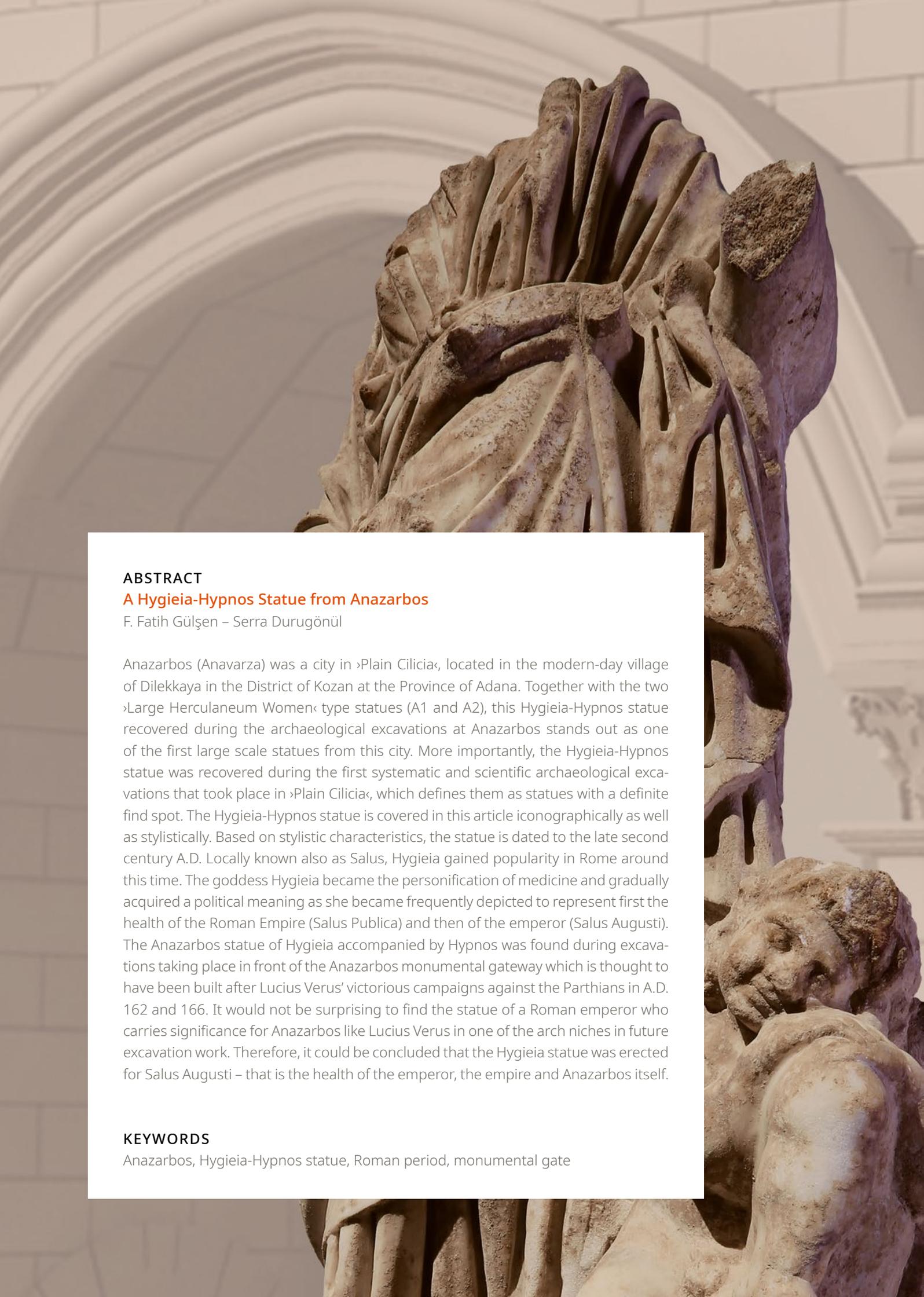
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ABSTRACT

A Hygieia-Hypnos Statue from Anazarbos

F. Fatih Gülşen – Serra Durugönül

Anazarbos (Anavarza) was a city in ›Plain Cilicia‹, located in the modern-day village of Dilekkaya in the District of Kozan at the Province of Adana. Together with the two ›Large Herculeum Women‹ type statues (A1 and A2), this Hygieia-Hypnos statue recovered during the archaeological excavations at Anazarbos stands out as one of the first large scale statues from this city. More importantly, the Hygieia-Hypnos statue was recovered during the first systematic and scientific archaeological excavations that took place in ›Plain Cilicia‹, which defines them as statues with a definite find spot. The Hygieia-Hypnos statue is covered in this article iconographically as well as stylistically. Based on stylistic characteristics, the statue is dated to the late second century A.D. Locally known also as Salus, Hygieia gained popularity in Rome around this time. The goddess Hygieia became the personification of medicine and gradually acquired a political meaning as she became frequently depicted to represent first the health of the Roman Empire (Salus Publica) and then of the emperor (Salus Augusti). The Anazarbos statue of Hygieia accompanied by Hypnos was found during excavations taking place in front of the Anazarbos monumental gateway which is thought to have been built after Lucius Verus' victorious campaigns against the Parthians in A.D. 162 and 166. It would not be surprising to find the statue of a Roman emperor who carries significance for Anazarbos like Lucius Verus in one of the arch niches in future excavation work. Therefore, it could be concluded that the Hygieia statue was erected for Salus Augusti – that is the health of the emperor, the empire and Anazarbos itself.

KEYWORDS

Anazarbos, Hygieia-Hypnos statue, Roman period, monumental gate

A Hygieia-Hypnos Statue from Anazarbos

Introduction

¹ Anazarbos (Anavarza) lies 68 km northeast of Adana and 28 km south of the Kozan district within the borders of the modern village of Dilekkaya, some 8 km north of the convergence of the Sumbas stream and the Ceyhan river. This ancient city was located in the region of ›Cilicia Pedias‹ (Plain Cilicia) and took part in the centre of the Cilician road network. Recent studies reveal that the city stretched out over an area of 400 hectares¹.

² The first group of large-scale statues to have been recovered in the year 2017 during excavations at Anazarbos include a Hygieia-Hypnos statue, which is the subject of this paper, and two ›Large Herculaneum Women‹ type statues². Their significance lies in that they are the first statues with a definite find spot, not only in Anazarbos but in the whole of ›Plain Cilicia‹³.

³ The marble statue of Hygieia-Hypnos was discovered lying in a prone position underneath a fill material of 1.50 m, 6 m northwest of the monumental gateway which opens to the north-south oriented and paved main street (*cardo maximus*) of Anazarbos (Fig. 1. 2). The north side of the gateway bears niches (Fig. 3) and as the measures of the Hygieia-Hypnos statue coincide with those of the niche at the northwest side and as the statue has a plain rear side it must have once stood in the niche unless it was relocated to the monumental gateway from elsewhere. The niche has a diameter of 43 cm, a height of 3.09 m and a width of 1.65 m; the console at the bottom of this niche on which a statue must have been placed is *in situ* and bears dowel holes: it protrudes 70 cm from the wall with a width of 1.84 m and a height of 55 cm⁴. Hygieia stands 1.34 m, the child on

1 The periodical excavations and surface surveys taking place since 2013 indicate that besides the 118-hectare 1st degree Archaeological Preservation Site and additional 2nd and 3rd degree Preservation Sites, the city stretched out much further than thought – over an area of more than 400 hectares with suburban neighbourhoods going as far as Ayşe Hoca Village.

2 There is a separate forthcoming article on these statues.

3 The exact find location for the sculptures exhibited at Adana Museum and those abroad are uncertain. They were mostly added to the museum collection through purchasing.

4 Kadioğlu 2013, 241. 246–249 ff. 252. 256.



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Fig. 1: Aerial photograph showing the findspot of the Hygieia-Hypnos statue by photo post-processing

Fig. 2: Hygieia-Hypnos statue found in prone position in front of the north side of the monumental gateway

her side 55 cm without its plinth which measures 7.5 cm. The width of Hygieia together with Hypnos measures 73 cm; the dept 38 cm (Fig. 4. 5. 6).

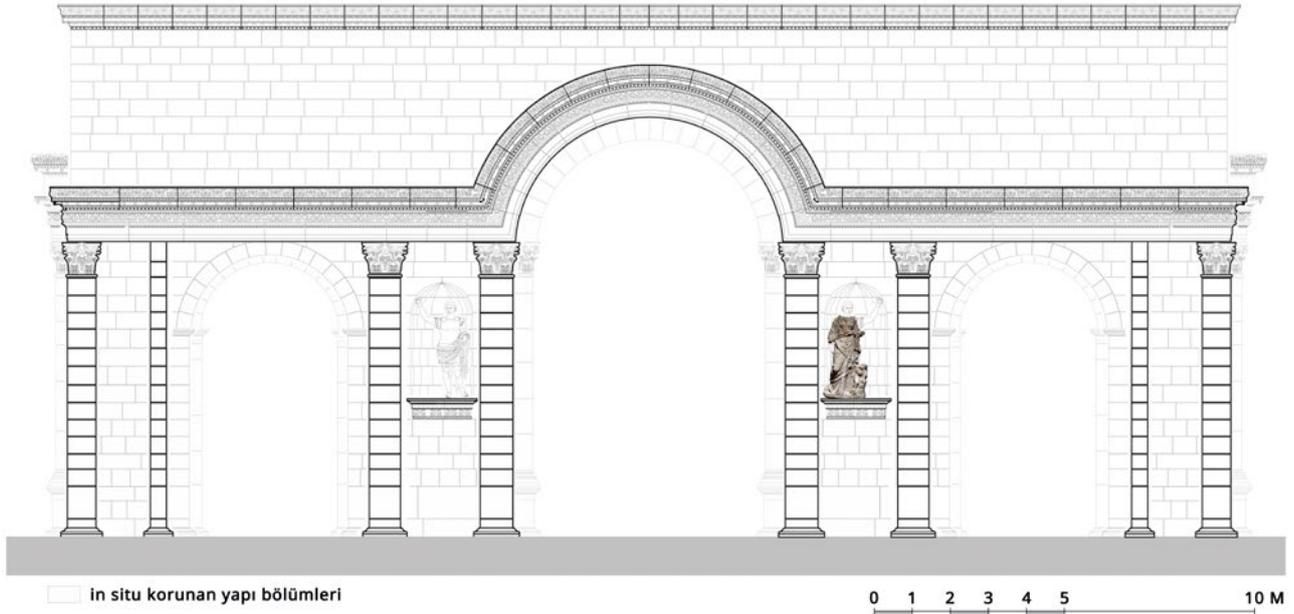
4 Hygieia is dressed in a *himation* over a *chiton* (Fig. 7. 8. 9. 10. 11). Her head is missing but the wavy locks of hair reach down to the chest level from over the shoulders. The figure's weight rests on her left leg while her right leg is relaxed and bent from the knee; it is placed further back, creating a rightward bend in the body. Both arms extend forward from the elbow level; however, both arms are broken below the elbows. Most probably, the statue once held a *patera* in her left

hand and a snake with her right. In similar examples, Hygieia feeds the snake from the *patera*. In this example too, the snake passes in front of the body from right to left, reaching out towards the *patera*. The visible puntelli across, below and to the right of the waistline are the struts once connected to the body of the snake. Hygieia's *chiton* is composed of thick and thin pleats which are stretched over the chest, revealing the contours of the body. The thin belt is knotted immediately below the breasts. The *chiton* which falls over the feet from underneath the *himation* down to the plinth is composed



3

Fig. 3: Monumental gateway after restoration in 2019



4

Fig. 4: Restitution of the north facade of the Anazarbos monumental gate with the hypothetical addition of the Hygieia-Hypnos statue (scale 1 : 200)



Fig. 5: 3D-model of the north facade of the Anazarbos monumental gate with the hypothetical addition of the Hygieia-Hypnos statue

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Fig 6: Hypothetical addition of the Hygieia-Hypnos statue in the niche on the photo post-processed western part of the north side of the monumental gateway

of soft flowing pleats which are as thick and rounded as those of the *himation*. The *himation* is wrapped around the waist as a thick pad being knotted at the left side; here it falls down with a thick swallow-tail motif and has an overfold in a triangular form which is partially tasselled. The *himation* is tightly stretched over the right leg which is sharply bent to the back from the knee. A deep pleat is formed both on the interior and exterior of the knee and leg. The rear side of the statue is plain and roughly carved. There is a child sitting on a rock next to Hygieia's left leg (Fig. 11). The child is sleeping with one of his feet set on the rock and his hands, the right one over the left, as well as the head resting on the elevated knee. This child with shoulder-long wavy hair and wings is Hypnos. The facial features are fine enough modelled to reflect the tranquil sleep. The lips and cheeks are rounded, the eyes seem to be closed. The feathers in the wings are represented with well carved protrusions.

Iconography and Typology of the Hygieia-Hypnos Statue from Anazarbos

5 In terms of iconography, Hygieia was mostly venerated along with Asclepius, the snake being their common aspect⁵. Asclepius is usually accompanied by Telesphoros while Hygieia is accompanied by Hypnos⁶. It was a common practice to assign characteristics of a certain god or goddess to other gods or goddesses especially in the Eastern Mediterranean⁷. Therefore, it was appropriate to adopt the iconography of Eros for

5 Leventi 2003, 72. 114; Krug 2005, 195; Savvopoulos – Bianchi 2012, 154 fig. 47 E. F nos. 29453. 29454. With Asclepius, the snake is wrapped around his rod and with Hygieia it feeds from a *patra* in her hand.

6 Krug 2005, 193–195: as Asclepius transformed from *heros* to god, Hygieia gained a following by first becoming the personification of the abstract concept of health and then a goddess. Krug believes that the need to come up with a figurative companion for Hygieia emerged in the Roman period for the sake of developing a similarity between Asclepius and Hygieia who were often depicted together. This companion became an Eros-like Hypnos.

7 Krug suggests that Hygieia should be named ›Hygieia Panthea‹ in this context and argues that Hygieia transformed into a syncretistic goddess. As examples, the author discusses the Hygieia-Isis, Hygieia-Artemis, and Hygieia-Tyche statues (Krug 2005, 199 ff. 202 fig. 1; 203 fig. 2; 204 fig. 3; 205 fig. 4).



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Hygieia's companion Hypnos⁸. The association between Hygieia who represents health and Hypnos who represents sleep is based on the belief that sleep which involved medication and suggestion therapy is the main ingredient of wellbeing and thus healing as envisioned in a person's dream⁹.

⁶ Before searching for the types and variations¹⁰ which inspired the Anazarbos Hygieia, some comparative material will be represented in order to draw attention to details such as the snake and Hypnos, which do not necessarily appear in all variations. As for the snake, there are similar examples to the Anazarbos statue where it rests on Hygieia's right arm, curls in front of the body and extends towards her left arm to drink from the *patera* she is holding¹¹. These are a Hygieia type Kos/Compiègne statuette which appeared on the London art market¹², some variations of the Broadlands type¹³, and of



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Fig. 7-10: Hygieia-Hypnos statue frontally, from the right side, from the left side, and from the rear

⁸ Bol 1980, 61; Filges 1999, 390 ff. 397. Ultimately, a Hypnos inspired by popular Hellenistic child statues was created during the Roman period. Hypnos comes across as a young boy with Eros' characteristics of a childish figure; he has wings, curly hair or hair pleated at the part and is occasionally equipped with a bow and quiver. The figure was depicted as a sleeping child with shuteyes who occasionally held poppy seeds to identify him as Hypnos.

⁹ Bol 1980, 60; Krug 2005, 194.

¹⁰ See for earlier examples: Wroth 1884, 85. 88 ff.; the replica at the Munich Glyptothek Museum (inv. 310) plays an important role in the identification of several Roman period copies.

¹¹ Leventi 2003, 77. 95-98. 114: the motif of snake being feeded by the goddess from a phiale originates in the Classical statuary types of the goddess, specially the Hygieia Hope and the Hygieia Broadlands/Conservatori as well as the original Hygieia statue from the sanctuary of Asklepios at Epidauros of the early fourth century.

¹² Filges 1997, 117-122 especially nos. 181. 184. 185. 189; Filges 1999, 383. 389. 392 f. pl. 38, 1. 2 (56 cm tall and dated to the late Antonine period).

¹³ Linfert 1992, 16 cat. 8 pls. 11-13; 17 cat. 8 a pl. 12, 5-13; Leventi 2003, 118 pls. 82-84; 85 restored; 86. 87.



11

Fig. 11: Hypnos frontally

statues at Sevilla-Casa di Pilatos¹⁴, Florence-Palazzo Pitti¹⁵, Munich-Glyptothek 310¹⁶ and Boston Fine Arts Museum¹⁷. There is another variant which sees the snake heading from the right arm to the right shoulder¹⁸ or from the left arm to the left shoulder¹⁹ instead of crossing the body diagonally.

7 Hygieia is accompanied by Hypnos²⁰ in many examples such as the Kos/Compiègne, Moscow Pushkin Museum, Boston Fine Arts Museum, Konya Museum, Aizanoi, Antalya Museum, Ankara Museum of Anatolian Civilisations (Ayaş), Malibu J. Getty Museum, Berlin Museum, Musée royal de Mariemont, Lowther Castle, Liverpool Merseyside Museum and the Gortyn statues or statuettes. The appearance and pose of Hypnos, including large-scale statues or statuettes where he is alone, remain faithful to certain basic principles of its original type dated to the Hellenistic period²¹, despite a certain degree of variation: shoulder-long wavy hair and wings, sleeping with one foot set on the rock and his hands, the right one over the left, as well as the head resting on the elevated knee. All features can be observed in the Anazarbos statue (Fig. 11).

8 The types and variations by which the Anazarbos Hygieia was inspired have to be considered by their stance and especially the wrapping of the *himation*²². We can begin with her stance which is quite common showing the left leg bearing the weight and the right leg set backwards. Some examples which show resemblance in this regard include the Hygieia Kos/Compiègne, Broadlands-Conservatori²³, Soli-Pompeipolis²⁴, Maraş Museum²⁵, Malibu J. Getty Museum²⁶, Boston Fine Arts Museum²⁷ and the Hygieia found at the Claudius Peison Gallery in the South Bath of Perge and exhibited at the Antalya Museum²⁸. The position of the arms is closest to the Hygieia Broadlands-Conservatori type. It is comparable also to the statues of Kos/Compiègne, Malibu J. Getty Museum and Boston Museum.

9 We have seen that the posture of the Hygieia from Anazarbos comes closest to that of the Kos/Compiègne type except for the way the *himation* is wrapped. But still, the

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- 14 Sobel 1990, 27 pl. 7 a (Hygieia Typus Burdur).
- 15 Croissant 1990, 571. 566 no. 207.
- 16 Croissant 1990, 566 no. 195; Hausmann 1954/1955, 130 no. 1 suppl. 32 Munich no. 310; De Luca 1991, pl. 40, 1; Bieber 1977, 170 pl. 128 fig. 763.
- 17 Vermeule 1974, 406 ff. fig. 64 (dated to 200s A.D.): the statue was first part of the Benjamin and Lucy Rowland Collection and was then included in the Boston Museum Collection. The piece is still referred to as the Aphrodite-Tyche-Eros in this publication; Leventi 2003, 173 pl. 89.
- 18 Özgür 1987, no. 22 (Antalya); Atalay 1989, 32 fig. 57 no. 22 (Selçuk); Vorster 2004, 128 fig. 91, 1–3; 92, 1–2 no. 69 (Munich); Hausmann 1954/1955, 130 no. 5 suppl. 32 Sparta Museum no. 293; Croissant 1990, 566 no. 193 Berlin Staatliche Museen; no. 198 Paris Louvre.
- 19 Vermeule 1974, 409 fig. 67; Vermeule – Neuerburg 1973, 21 no. 42.
- 20 Krug 2005, 199–201; Vermeule 1974, 406 fig. 64; Vermeule – Neuerburg 1973, 21 no. 42; 409 fig. 67; Bol 1980, 60: based on the Pushkin Museum example, Bol identified the sleeping young child next to Hygieia as Hypnos rather than Eros. Both Hygieia-Hypnos statues and independent Hypnos statuettes are concentrated in Asia Minor; finds from Tarsus are important in this context. Dinç 2016, 92 cat. 16; Dinç 2015, 30 ff. cat. 1 (for examples from Asia Minor); Kruse 1975, 196; De Luca 1991, 325 ff.; Filges 1999, 388. 390; Filges 1999, 392 f. n. 58–62; 417: during the Roman period iconography Hypnos is also seen next to Venus/Aphrodite: Venus Pudica variation, Aphrodite Antalya, Venus Gabi variation.
- 21 Filges 1999, 393 f.
- 22 Alexandridis 2004, 57 f.
- 23 Leventi 2003, 103. 108–110. 170–174 pls. 82–89; Kranz 2010, 77–80; Linfert 1992, 16 cat. 8 pl. 11, 1–4; 12, 1–4 (dated to the early Imperial period).
- 24 Tül Tulunay 2018, 237. 240. 243 fig. 1 (dated to A.D. 238).
- 25 Çevirici-Coşkun 2011, 166. 171 fig. 171, 2 a. b (dated to the second century A.D.).
- 26 Vermeule – Neuerburg 1973, no. 46; Leventi 2003, 170 pl. 84 (dated to 200s A.D.).
- 27 Vermeule 1974, 406 ff. fig. 64 (dated to 200s A.D.): the statue was first part of the Benjamin and Lucy Rowland Collection and was then included in the Boston Museum Collection. The piece is still referred to as the Aphrodite-Tyche-Eros in this publication; Leventi 2003, 173 pl. 89.
- 28 Özgür 1987, no. 22 (dated to the second century A.D.).
-

way the *himation* which is squeezed under the left arm is comparable²⁹. In this sense it is also similar to the *himation* of Hygieia Broadlands in the Chateau-Gontier Museum³⁰. In the Anazarbos Hygieia the triangular overfold of the *himation* as well as the bulge of it on the waist attract attention. The bulge does not belong to a certain type but it is rather a ›motif‹ and many statues with bulge show the Roman interpretation of late Classical-Hellenistic styles³¹. The triangular overfold of the *himation* goes back to the fifth century B.C. with statues such as the Hera Barberini or ›Kore/Sappho Albani‹³². This overfold together with the bulged fold around the waist were used especially in the Hellenistic period in the Aegean region, mostly in Asia Minor³³. In the Roman period it was most favoured in the Antonine period, being inspired from the late Classical period drapery³⁴. This form of overfold was also used in many examples such as the Roman portrait statues going back to Greek types³⁵.

10 The type Fortuna/Tyche Baraccio Nuovo which also has some variants as Hygieia can be compared in respect of the triangular overfold of the *himation* whereas its bulge over the waist does not sit as high as it does at the waist of the Anazarbos statue³⁶. This type has been mostly used for Tyche³⁷. A very similar torso of a Fortuna/Tyche Vatican type statue is exhibited at the museum of Side; another Fortuna/Tyche-Urania type statue from Side shows the triangular overfold but without the thick bulge around the waist³⁸. This form of an overfold of the *himation* is applied also to a Hygieia statue from Ostia, now at the museum at Kassel which is an adaptation³⁹. Some other adaptations are from Lambaesis, Antiocheia and Yorkshire (Castle Howard)⁴⁰. The triangular overfold of the *himation* of Hygieia can be seen in votive reliefs, statues and statuettes which shows that this way of wrapping the *himation* was well spread after the second century A.D.⁴¹. There are also Hygieia statues with a *himation* which have the thick bulge over the waist but not the triangular overfold whereas the stance is differing as well⁴².

11 The comparison material for the Anazarbos Hygieia-Hypnos statue shows that the overfold, the thick bulge over the waist and the fall of the *himation* at the left side in a swallow-tail motif are adopted to be used together. Furthermore, the drapery

29 As presented in detail, there are many similarities especially between the Anazarbos Hygieia and the Kos/Compiègne Hygieia (Filges 1999, 383. 389. 406 pl. 38, 1. 2; Filges 1997, 117–122 nos. 181–189 especially 120 nos. 181, 184, and 185 reflects Hygieia with the snake and Hypnos and shows that the type Kos/Compiègne is the combination of two differing types dating to two different periods going back to an original of the Hellenistic period). The main difference between the Anazarbos Hygieia and the Kos/Compiègne Hygieia lies in that the *himation* in the Anazarbos statue has an overfold in a triangular form, whereas the *himation* in the Kos/Compiègne type hangs down from the left shoulder to the right side of the waist. The *himation* can be applied in differing versions to various statues as it is the case with the *himation* of the type Broadlands-Conservatori (the type Broadlands-Conservatori is not restricted to representing Hygieia and therefore only sometimes holds a snake: compare Leventi 2003, 103–105. 108–110. 116. 171 pl. 85; Kranz 2010, 77–80; Linfert 1992, 16 cat. 8 pls. 11, 1–4; 12, 1–4).

30 Linfert 1992, 16 cat. 8 pls. 11, 1–4; 12, 1–4.

31 Alexandridis 2004, 248–255.

32 Maderna-Lauter 1994, 205–222 no. 460 pls. 125–127; Bieber 1977, 47 f. pl. 29 fig. 160.

33 Eule 2001, 168 pl. 8 fig. 47 (KS 13); 165 fig. 48 (KS 6); 178 pl. 9 fig. 49 (KS 40); 175 fig. 50 (KS 32); 176 fig. 51 (KS 35); compare also grave stelai such as Athen National Museum inv. 718. 832.

34 Bieber 1977, 219–223 pl. 149 figs. 866. 867. The statues of the late Classical period have experienced a variation after the late second century B.C. by the Hellenistic-Classicizing trends in which the belt is high-waisted.

35 Bieber 1977, 121.122 pl. 89 figs. 544–547.

36 Nippe 1988, 76 K 1 pl. 1. 2; 79 K 5 pl. 3 a; 80 K 7 pl. 6 a; 81 f. K 9 pl. 4 b; 82 f. K 11 pl. 5 a; 85 K 15 pl. 5 b; 87 f. K 19 pl. 6 b; 97 K 34 pl. 6 c.

37 Alexandridis 2004, 61. 62: the Greek god/goddess statuary types with waist or shoulder bulged *himation* have always been of interest for the adaptation of Salus (Hygieia) and Fortuna/Tyche.

38 İnan 1975, 99–101 nos. 45. 46 pl. 51, 2. 3. Compare also: 119 no. 59 pl. 61, 2. 3; 137 no. 78 pl. 81, 1–3.

39 Bieber 1977, 49 pl. 31 fig. 173; compare Mitropoulou 1984, 20. 21 pl. 3, 1.

40 Mitropoulou 1984, 20. 21 pl. 3, 2. 7. 8; Hausmann 1954/1955, 130 no. 1 suppl. 32 Munich no. 310.

41 Katakis 2002, 31 f. no. 29 pls. 34. 35; Mitropoulou 2001, 67 fig. 32 K 39; 101 figs. 44. 45 M1. M2; Leventi 2003, 57 f.125 pl. 39 R 62 (possibly Athenian Asklepieion).

42 Croissant 1990, 393. 566 nos. 191.192.

of the Anazarbos statue can also be seen on statues which do not necessarily depict Hygieia. Consequently, neither the stance nor the drapery is restricted to one prototype and she is not the variant of a certain Hygieia type but she is rather a new creation, inspired and adapted from the type Fortuna/Tyche Braccio Nuovo. Some Broadlands variations and the Kos/Compiègne type are comparable in their stance and especially their ›accessories‹ like the snake and Hypnos: as presented above, the snake and Hypnos are not always consistent in all types of Hygieia but are both present at the Anazarbos statue. Therefore, the Anazarbos Hygieia-Hypnos statue stands quite unique and seems to be the work of a creative artist.

Stylistic Characteristics and Dating

12 Considering certain stylistic characteristics of the Anazarbos Hygieia statue and comparing them with statues showing similar stylistic details, it is possible to suggest a date for the Hygieia-Hypnos statue of Anazarbos. The rather thick, round ridged but nonetheless softly carved pleats of the *chiton* hanging down over the feet from underneath the *himation* are striking in particular because, unlike the upper part of the *chiton* which is stretched over both breasts and reveals body lines, this part is literally identical with the *himation* folds. Statues with similar folds are seen mostly in the second century A.D. The clothing folds of the Antonine period ›Leaning Aphrodite‹ statue from Gortyn⁴³ could be compared to the Hygieia statue, particularly for the roundness of the ridges over the abdomen, the lack of sharp lines and the undulated draping of the *himation* next to the left arm. The Tyche (Hygieia?) statue exhibited at the Greco-Roman Museum of Alexandria⁴⁴ has comparable features with those of Hygieia from Anazarbos: the *himation*'s deep fold on the interior of the non-weight bearing leg and the rounded ridge folds throughout the *himation* as well as the stylization of the *chiton* folds over the chest. Furthermore, the visible part of the *chiton* underneath the *himation* which falls over the legs shows in both statues rounded and thick folds. However, these folds have lesser drilling interruptions in the *chiton* of the Anazarbos Hygieia. Another second century A.D. female statue in the Greco-Roman Museum of Alexandria⁴⁵ bears resemblance to the Hygieia of Anazarbos in terms of the stylization of the *chiton* folds over the chest and the thick and voluminous *chiton* folds in the visible part underneath the *himation*. Stylistically, other similar examples can be observed among reliefs and statues dated to the late Antonine-Severan period. These can be clearly observed on the *togati*⁴⁶ of London, Naples and Leptis Magna⁴⁷ which feature rounded-ridged folds.

13 As a result based on stylistic comparisons, we can suggest that statue of Hygieia-Hypnos was carved in the Antonine period around A.D. 170–180. As mentioned the statue was found in front of the monumental gateway which is also dated to the Antonine period, to the third quarter of the second century A.D. (150–175). It is thought to have been built after Lucius Verus' victorious campaigns against the Parthians in A.D. 162 and 166⁴⁸.

43 Karanastasi 2016, 104 fig. 8, 3.

44 Savvopoulos – Bianchi 2012, 68 fig. 17 no. 3870.

45 Savvopoulos – Bianchi 2012, 72 fig. 19 no. 3879.

46 Goette 1990, 49–53 figs. 24, 1, 2; 25, 2; 26, 2, 3.

47 Ward-Perkins 1948, 77–79.

48 Kadioğlu 2013, 241. 246 f. 249.

Conclusion

¹⁴ In relation with the dating of the Hygieia-Hypnos statue from Anazarbos around A.D. 170–180, it would not be surprising to find also the statue of a Roman emperor like Lucius Verus who carries significance for Anazarbos in subsequent archaeological excavations carried around the monumental gateway. Thereafter it could be concluded that the Hygieia-Hypnos statue, of which the measures coincide with those of the niche⁴⁹, was erected in the monumental gateway of Anazarbos for the wellbeing of the *Salus Augusti* that is the emperor (Lucius Verus?), the empire and Anazarbos itself as Hygieia. Hygieia, also known as *Salus*, started to gather interest in Rome and the provinces at the end of the second century B.C.⁵⁰. Hygieia was frequently displayed in this sense together with an emperor in public buildings like theatres, *gymnasia* and libraries as well as in *thermae* and *nymphaea* within private villas⁵¹. But it is currently not possible to tell whether Hygieia was displayed inside the niche of the monumental gateway because of insufficient information on the original location of the statue. Even if the uncarved rear side of the Hygieia-Hypnos statue confirms the idea of being displayed in a niche, it is also possible that it might have first been placed in the niche of another structure of Anazarbos like the *therme*, *gymnasion* or *nymphaion* before being moved to the monumental gateway at a later date⁵².

¹⁵ Future archaeological excavations at Anazarbos could reveal other health related structures and other statues associated with health such as Asclepius. In fact, as mentioned above, Hygieia and Asclepius are inseparable in the iconographic sense and are frequently depicted together across the Mediterranean Basin⁵³. The fact that Anazarbos had made a name for itself with Dioscurides over many centuries⁵⁴, heralds the prospect of further health related structures and gods/goddesses being recovered in forthcoming excavations.

Acknowledgements

¹⁶ We would like to thank the Ministry of Culture and Tourism and the Directory of the Adana Museum for the working permit (date: 08.07.2020, number: 95351462-824.01.04-E.485340). Associate Prof. Dr. Annetta Alexandridis, Prof. Dr. Marion Meyer and PD Dr. Axel Filges have enriched us with their ideas on the material. Mehmet Boz has given support for taking the photographs in the museum of Adana and Dr. Ulus Tepebaş for the photo post-processing.

⁴⁹ As mentioned in the introduction of this article.

⁵⁰ Goddess Hygieia became the personification of health and gradually acquired a political meaning as she became frequently depicted to represent first the health of the Roman Empire (*Salus Publica*) and then of the emperor (*Salus Augusti*): Alexandridis 2004, 28 ff. 252.

⁵¹ Winkler 1995, 392 ff.

⁵² It is also possible that the statue was carried here at a later period as fill material.

⁵³ Winkler 1995, 393.

⁵⁴ Ettinghausen 1979, 67–74. 87–90.

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METADATA

Titel/Title: A Hygieia-Hypnos Statue from Anazarbos
Band/Issue: AA 2020/2
Bitte zitieren Sie diesen Beitrag folgenderweise/
Please cite the article as follows: F. F. Gülşen – S. Durugönül, A Hygieia-Hypnos Statue from Anazarbos, AA 2020/2, § 1–16, <https://doi.org/10.34780/aa.v0i2.1028>
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Online veröffentlicht am/*Online published on:* 05.05.2021
DOI: <https://doi.org/10.34780/aa.v0i2.1028>
URN: <https://nbn-resolving.org/urn:nbn:de:0048-aa.v0i2.1028.0>
Schlagworte/*Keywords:* Anazarbos, Hygieia-Hypnos statue, Roman period, monumental gate
Bibliographischer Datensatz/*Bibliographic reference:* <https://zenon.dainst.org/Record/002023403>