

**ROMAN SCULPTURE IN ASIA MINOR**

**Proceedings of the International Conference to celebrate the  
50th anniversary of the Italian excavations at Hierapolis in Phrygia,  
held on May 24-26, 2007, in Cavallino (Lecce)**

# JOURNAL OF ROMAN ARCHAEOLOGY®

JRA® SUPPLEMENTARY SERIES NUMBER 80



Il presente volume è stato in parte finanziato con i fondi PRIN 2008

ISBN 1-887829-80-6

ISBN-13: 978-1-887829-80-9

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ISSN 1063-4304 (for the supplementary series)

Layout: D. L. Davis

Printed by Thomson-Shore, Dexter, Michigan

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Proceedings of the International Conference  
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of the Italian excavations at Hierapolis in Phrygia,  
held on May 24-26, 2007, in Cavallino (Lecce)

edited by

**F. D'Andria and I. Romeo**

*with contributions by*

J. Auinger, M. Aurenhammer, G. Bejor, A. Bravi, A. Canazza,  
F. D'Andria, N. de Chaisemartin, B. Kiilerich, G. Koch, S. Mägele,  
U. Mania, G. Pellino, P. Pensabene, E. Rathmayr, T. Ritti, I. Romeo,  
C. B. Rose, M. P. Rossignani, C. Roueché, F. Sacchi, C. Şimşek, R. R. R. Smith,  
B. Söğüt, L. Sperti, V. M. Strocka, H. Yıldız, & A. Zaccaria Ruggiu

PORTSMOUTH, RHODE ISLAND  
2011

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## Preface

The conference "Roman Sculpture in Asia Minor," held on May 24-26, 2007, was designed to celebrate the 50th anniversary of the Italian excavations at Hierapolis of Phrygia. In 1957, following an invitation extended by A. H. Mansel, P. Verzone, then an engineer from the Turin Polytechnic teaching at the Teknik Üniversitesi in Istanbul, planted his tent on the plateau of Hierapolis. That moment marked the beginning of field activity that has continued uninterrupted to the present day. The Hierapolis excavations are presently conducted with the cooperation of 7 Italian universities: Salento (Lecce), the Turin Polytechnic, Napoli "Federico II", the Catholic University of Milan, Venice "Ca' Foscari", Roma "La Sapienza", and Messina. Recently, we welcomed members of two foreign institutions, the Frontinus-Gesellschaft and the University of Oslo. The publication of the conference proceedings in the *JRA* Supplementary Series constitutes an important complement to the volumes produced in recent years by the Missione Archeologica Italiana a Hierapolis (MAIER) with Ege Yayınları in Istanbul. Those volumes present results of the ongoing study of Hierapolis and its surroundings: an archaeological guidebook of Hierapolis-Pamukkale by F. D'Andria, an epigraphic handbook by T. Ritti, a guide to mediaeval Hierapolis by P. Arthur, excavation reports (*Hierapolis di Frigia* I and IV), the *Atlante di Hierapolis (Hierapolis di Frigia II)*, and monographs such as the Doric architecture at Hierapolis (*Hierapolis di Frigia III*) by T. Ismaelli.

The excavation and restoration programme at Pamukkale represents an important instance of cooperation and scientific exchange between Italian and foreign scholars, including Turkish colleagues and authorities. Thus the conference warmly welcomed the President of the Pamukkale University, Denizli, N. Fazil Ardiç, who emphasized the relevance of the joint research taking place at Hierapolis and Laodikeia and in the Lykos valley as a whole. Turkey is now the meeting place of several privileged archaeological missions, and their activities are made possible through the generous support of the Turkish Ministry of Culture, represented at the conference by M. Ayaz, Director of the Excavation Service. We also welcomed H. Baysal, Director of the Denizli Museum, who is actively engaged in efforts to preserve and enhance the cultural heritage of the territory of Denizli.

A congenial environment for our conference was found in the newly restored gallery of the Palazzo Ducale at Cavallino (Lecce), which is adorned with striking frescoes and "pietra leccese" statues by Carlo D'Aprile, a 17th-c. artist from Palermo, that illustrate Cesare Ripa's *Iconology*. The conference brought together major scholars in the field of Roman sculpture in Asia Minor in order to discuss key aspects of the discipline, present new data, and explore recent scholarly trends. One *leitmotif* was the contextualization of sculptural finds within the topographic and social landscapes of cities such as Aphrodisias, Ephesos, Hierapolis, Ilion, Laodikeia, Pergamon, Perge, and Sagalassos. Another focal point was the construction of local identity and especially how cultural memory could be expressed visually against a background of diverse power relationships between Rome and the communities of Asia Minor. A third theme concerns modes of production, trade, and technical aspects of workshop activity, for which epigraphic evidence offers assistance. The existence of "schools of sculpture" was challenged and debated in a stimulating fashion.

The conference was made possible through the generosity of several institutions and friends: the Italian Ministry of Education; Italian Ministry of Foreign Affairs; T. C. Kültür vz. Turizm Bakanlığı; the Region of Puglia, and its Assessore al Mediterraneo, Prof. S. Godelli; the Province of Lecce and its President, Sen. G. Pellegrino; the Municipality of Lecce and its Mayor, Hon. A. Poli Bortone, the Presidente dell'Agenzia Patrimonio Culturale Euromediterraneo; the Municipality of Cavallino and its Mayor, Avv. M. Lombardi; the Hon. G. Gorgoni, Assessore alla Cultura di Cavallino and our kind host; O. Limone, Rettore of the University of Salento, with its Facoltà and Dipartimento di Beni Culturali; the Scuola di Specializzazione in Archeologia "Dinu Adamesteanu"; and the Consiglio Nazionale delle Ricerche — IBAM, Istituto per i Beni Archeologici e Monumentali. Our warmest thanks go also to the Banca Popolare Pugliese; to C. Tafuro of RI Costruzioni e Prefabbricati for his instrumental contribution to the logistics of the conference at the Perla Hotel in Marina di Casalabate; and to L. Memmo of Castello Monaci, wine-makers in Salento.

Above all, the organizers welcomed the opportunity to bring to Lecce so many old and new friends of Turkey and of Hierapolis in particular. Beyond its scholarly success, we hope the conference will be remembered as a time of conviviality and a celebration of camaraderie, appropriately sanctioned as we danced the "pizzica" together in the Salentine countryside of the Museo Diffuso in Cavallino, one of the most important archaeological sites of Messapia.

Francesco D'Andria

Ilaria Romeo

#### ADDRESSES OF CONTRIBUTORS

- Johanna Auinger, Staatliche Museen Berlin – Antikensammlung, Bodestrasse 1-3, 10178 Berlin  
j\_auinger@hotmail.com
- Maria Aurenhammer, Österreichisches Archäologisches Institut, Franz-Klein-Gasse 1, 1190 Wien  
maria.aurenhammer@oeai.at
- Giorgio Bejor, Facoltà di Lettere e Filosofia, Università di Milano, via Festa del Perdono 7, 20122 Milano  
giorgio.bejor@unimi.it
- Alessandra Bravi, Archäologisches Institut, Universität Heidelberg, Marstallhof 4, 69117 Heidelberg  
Alessandra.Bravi@zaw.uni-heidelberg.de
- Alessandra Canazza, Scuola di Specializzazione in archeologia classica e medievale Dinu Adamesteanu, Università degli Studi di Salento, via Dalmazio Birago 64, 73100 Lecce  
alexcanazza@libero.it
- Francesco D'Andria, Facoltà di Beni Culturali, Università del Salento, via Dalmazio Birago 64, 73100 Lecce  
francesco.dandria@unisalento.it
- Natalie de Chaisemartin, Département d'Archéologie et Histoire de l'Art, Université de Paris-IV Sorbonne, 2 rue de Poissy, 75005 Paris  
nsch@freesurf.fr
- Bente Kiilerich, Inst. for ling., litt. og estet. studier (LLE), University of Bergen, Postboks 7805, 5020 Bergen  
Bente.Kiilerich@lle.uib.no
- Guntram Koch, Christlich Archäologisches Seminar, Biegenstr. 11, 35032 Marburg  
kochg@staff.uni-marburg.de
- Semra Mägele, Universität Köln, Institut für Klassische Archäologie, Albertus-Magnus-Platz, 50923 Köln  
smaegele@uni-koeln.de
- Ulrich Mania, Christian Albrechts Universität, Institut für Klassische Altertumskunde, Klassische Archäologie, J.-Mestorf-Str. 5, 24115 Kiel  
umania@klassarch.uni-kiel.de
- Giuseppe Pellino, Facoltà di Beni Culturali, Università del Salento, via Dalmazio Birago 64, 73100 Lecce  
giuseppellino@yahoo.it
- Patrizio Pensabene, Facoltà di Lettere e Filosofia, Università di Roma La Sapienza, Piazzale Aldo Moro 1, 00185 Roma  
patrizio.pensabene@uniroma1.it
- Elisabeth Rathmayr, Institut für Kulturgeschichte der Antike der Österreichischen Akademie der Wissenschaften, Bäckerstraße 13, 1010 Wien  
Elisabeth.Rathmayr@oeaw.ac.at
- Tullia Ritti, Facoltà di Lettere e Filosofia, Università di Napoli Federico II, via Porta di Massa 1, 80133 Napoli  
ritti@unina.it
- Ilaria Romeo, Facoltà di Beni Culturali, Università del Salento, via Dalmazio Birago 64, 73100 Lecce  
ilaria.romeo@unisalento.it
- Charles Brian Rose, Mediterranean Section, University Museum of Archaeology and Anthropology, University of Pennsylvania, Philadelphia PA 19104  
roseb@sas.upenn.edu
- Maria Pia Rossignani, Facoltà di Lettere e Filosofia, Università Cattolica del Sacro Cuore, Largo Agostino Gemelli 1, 20123 Milano  
mariapia.rossignani@unicatt.it
- Charlotte Roueché, Department of Byzantine and Modern Greek Studies, King's College, London WC2R 2LS  
charlotte.roueche@kcl.ac.uk
- Furio Sacchi, Facoltà di Lettere e Filosofia, Università Cattolica del Sacro Cuore, Largo Agostino Gemelli 1, 20123 Milano  
furio.sacchi@unicatt.it
- Celal C. Şimşek, Department of Archaeology, University of Pamukkale, Kinikle Campus, Denizli (Turkey)  
csimsek@pau.edu.tr
- R. R. R. Smith, University of Oxford, Ashmolean Museum, Beaumont Street, Oxford OX1 2PH  
bert.smith@ashmolean-museum.oxford.ac.uk
- Bilal Söğüt, Department of Archaeology, University of Pamukkale, Kinikle Campus, Denizli (Turkey)  
bsogut@pau.edu.tr
- Luigi Sperti, Facoltà di Lettere e Filosofia, Università Ca' Foscari, San Sebastiano, Dorsoduro 1686, 31023 Venezia  
sperti@unive.it
- Volker Michael Strocka, Em. Prof. Universität Freiburg, Hochrüttestr. 3, D-79117 Freiburg  
Volker.Michael.Strocka@archaeologie.uni-freiburg.de
- Haşim Yıldız, Museum of Denizli, 459 sokak 10, Bayramyeri (Turkey)
- Anna Paola Zaccaria Ruggiu, Dipartimento di Scienze dell'Antichità e del Vicino Oriente, Palazzo Malcanton Marcorà, Dorsoduro 3484/D, 31023 Venezia  
zccanpl1@unive.it

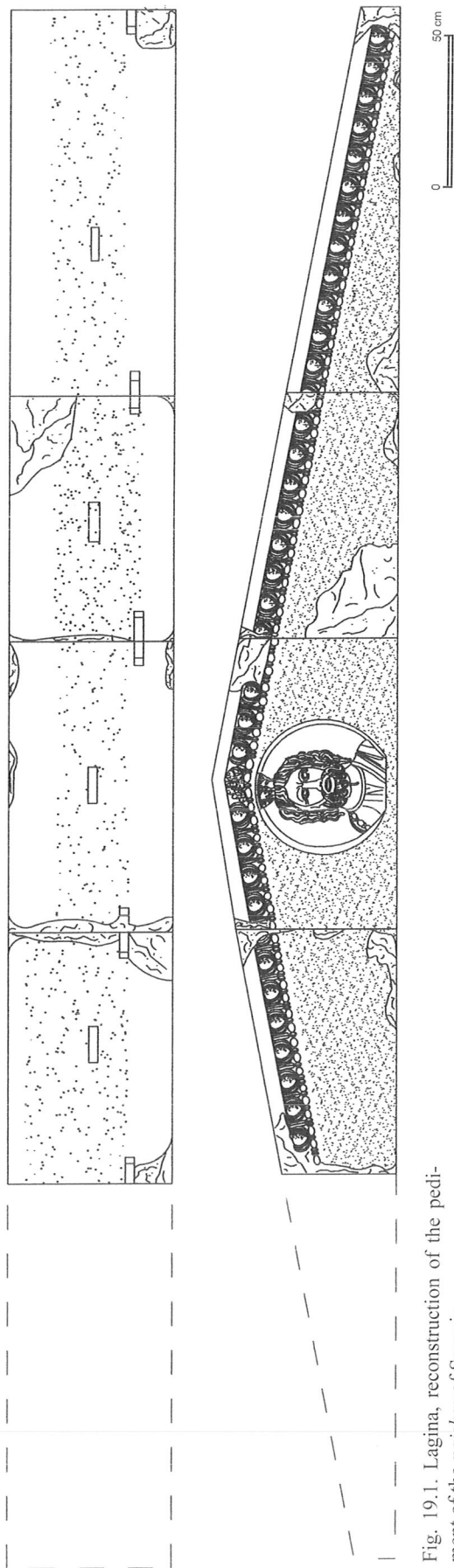


Fig. 19.1. Lagina, reconstruction of the pediment of the *naiskos* of Sarapis.



Fig. 19.2. Lagina, *naiskos* of Sarapis: pediment block no. 98A142.

# The Sarapis relief from Lagina

## Bilal Söğüt

The sanctuary of Hecate at Lagina is one of two sanctuaries within the territory of Stratonikeia (Caria). An important regional sanctuary founded during the Hellenistic period, it has been undergoing excavation since 1993<sup>1</sup> and excavations continue in the areas of the stoa, temple and altar.

Between the altar and temple of Hecate stood an early Byzantine building with a chapel on its S side. Built mainly with *spolia*, it re-used whole or fragmentary architectural elements gathered from structures within the sanctuary. Among the architectural elements found collapsed within the Byzantine structure are 4 blocks forming a nearly complete tympanum (fig. 19.1).<sup>2</sup> Besides the central block, three lateral blocks survive; only the left corner block is missing.<sup>3</sup> The central block bears a bust of Sarapis<sup>4</sup> within a shield roundel (figs. 19.2-3).<sup>5</sup> The image is slightly off-center towards the right. The other blocks have mouldings, but no figural representation. Each block is complete except for minor fractures at the corners and sides. The vertical edges display anathyrosis, and each block has a lifting cavity on its upper face. The rear surface of the blocks has been smoothed. The 4 architectural elements are linked by their anathyrosis and the shape of the clamps and it is clear that the blocks originally belonged to a single architectural element.

### The Sarapis relief

In Asia Minor, Sarapis statues or reliefs dating to the Hellenistic and Roman periods are rare compared to the number of inscriptions. Two types of Sarapis are known: one with, the other (less frequent) without, the *modius* (a basket or measuring vessel) worn as a headdress. The *modius* can be carved together with the head or attached separately.<sup>6</sup> Typically, the *modius* is decorated by leaves (sometimes with fruit) that shoot from a central tendril.<sup>7</sup> The Lagina example includes a *modius* with 5- and 7-leaved tendrils (fig. 19.4). On some of the other examples the decorative plant can be identified as myrtle.<sup>8</sup> With its allusion to the dark nature of the underworld, myrtle

---

1 On excavations at the Hecate sanctuary in Lagina, see Tırpan 1996, 209-27; Şahin 1997, 83-106; id. 2002, 1-22; Tırpan and Söğüt 2000, 153-62; 2001, 299-310; 2002, 343-50; 2004, 87-100; 2005a, 371-86; 2005b; 2006, 257-70; 2007, 591-612.

2 Three of the blocks were found in 1998 and one in 2000.

3 Central block with relief, inv. no. 98A142: w. 0.95 m; d. 0.42 m (below), 0.54 m (above); h. 0.52-0.60 m; shield diam. 0.46 m. Right central block, inv. no. 98A165: w. 0.81 m; d. 0.43 m (below), 0.53 m (above); h. 0.36-0.52 m. Right corner block, inv. no. 98A141: w. 0.127 m; d. 0.50 m (below), 0.52 m (above); h. 0.36 (left), 0.13 m (right). Left central block, inv. no. 00A10: w. 0.835 m; d. 0.48 m (below), 0.55 m (above); h. 0.37-0.52 m.

4 For the cult of Sarapis, see *RE* I A.2 (1920) 2394-426, s.v. "Sarapis" (G. Roeder); Stiehl 1963, 21-33; *LIMC* VI (1994) 662-92, s.v. "Sarapis" (G. Clerc and J. Leclant); Walters 1995, 281-309; *Neue Pauly* 11 (2001) 446-48, s.v. "Sarapis" (S. A. Takács); Hennemeyer 2005, 139-54; Hoffmann 2005, 3-20; Radt 2005, 59-80; Takács 2005, 155-68; Tiradritti 2005, 209-26; Ünlüoğlu 2005, 95-108.

5 Tırpan and Söğüt 2000, 156, pl. 10; 2005b, 44-45, pl. 51.

6 In a relief of Sarapis in the theater at Corinth, the hollow for the *modius* and its attachment dowel can be seen. For the upper part of the head and for the dowel, see Milleker 1985, 132-35, pl. 29a.

7 For a similar representation on a Sarapis relief, see *LIMC* no. 154. Another version of the floral ornament with fruit is in the Alexandria Museum: *LIMC* no. 93. A different version is present in the Paris example: *LIMC* no. 66.

8 Myrtle grows in caves with deep recesses. Examples are known in antiquity (Paus. 2.32.3). The Persians put garlands of myrtle on sacrificial animals (Hdt. 1.132). On Demeter's garland of myrtle, see Nock 1932, 336.

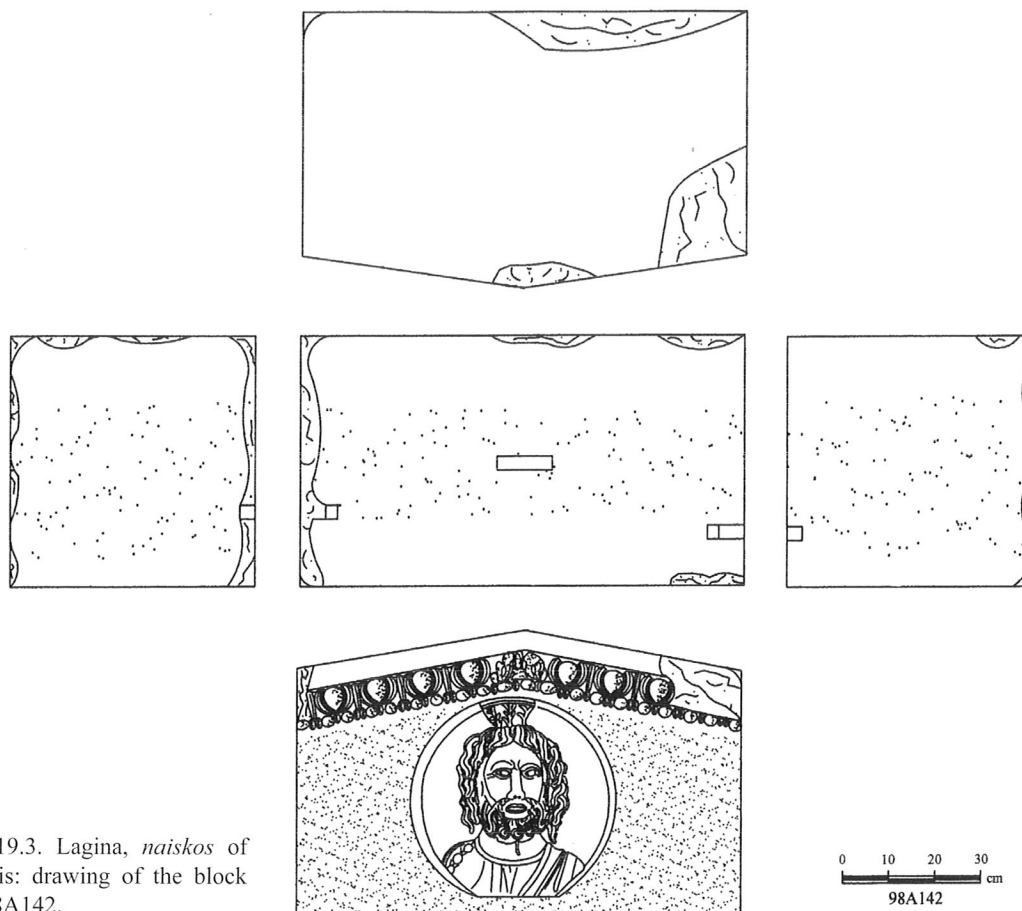


Fig. 19.3. Lagina, *naiskos* of Sarapis: drawing of the block no. 98A142.

is connected both to Sarapis and the cult of dead.<sup>9</sup> *Modii* without any ornament are also known.<sup>10</sup>

As is typical of Sarapis images, our example has long locks of hair that fall to the shoulder and 5 curls across the forehead. The curly beard has a central part and extends past the chin (fig. 19.5). Despite the fractures on the nose, lips and chin, the curls of the moustache are intact. Round holes made with a drill indicate that there were originally 5 curls in the beard: two long curls ending in volutes extend on either side of the chin, and three smaller curls are present on the chin itself. The area from the chin to the ear has not been fully finished. A Sarapis head dated to the late 3rd or 2nd c. B.C. with similar hair and beard is known from the Sarapeion in Alexandria.<sup>11</sup> Despite some differences, the Lagina Sarapis is probably close to the original copy of a Hellenistic Sarapis from Alexandria (fig. 19.6).<sup>12</sup>

9 The myrtle tree, known as *murt* in some regions, is today placed on the slab where the dead body is washed. In many regions it is placed on tombs. In general, offshoots without fruit are used. The myrtle tree's fruit is eaten and used in different ways during funerals. The popularity of myrtle is due to its ever-green nature and pleasant scent.

10 Edward 1938, fig. 8. On a Roman Sarapis bust with a high, unornamented headdress found in Hama on the Orontes, see Ingholt 1942, 474-75, fig. 14. Other undecorated examples are also attested, such as one from the S Stoa in Corinth: Milleker 1985, 127-32, pls. 26a-b and 27a-b. For others, see *LIMC* nos. 9, 14b, 16a, 26a, 26c, 47a, 69, 70, 73b, 83f, 89b, 93b, 95b, 118b, 123, 125a and 212. Some unornamented *modii* may originally have been painted.

11 Smith 2002, 215.

12 By contrast, a different Hellenistic example has prominent curls parted at the centre of the forehead, a long moustache on the upper lip, and a short full beard arranged in small curls: Smith 2002, fig. 227.3. For examples where the hair is parted at the center, see *LIMC* nos. 8a, 25, 26a, 26c, 67, 83f, 95b, 118b and 125a.





Fig. 19.4. Lagina, *naiskos* of Sarapis: detail of Sarapis *modius* (block no. 98A142).

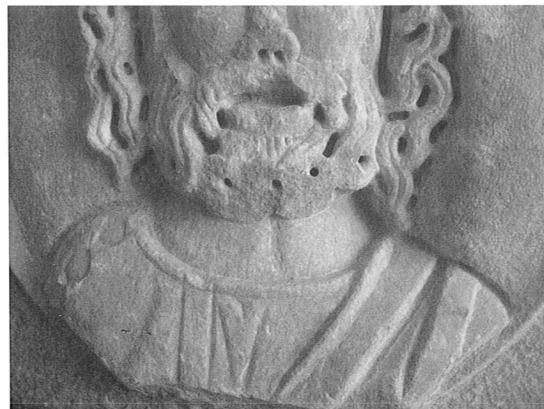


Fig. 19.5. Lagina, *naiskos* of Sarapis: detail of Sarapis beard (block no. 98A142)

A similar treatment of hair and beard appears on a Sarapis image from the S Stoa in Corinth.<sup>13</sup> This example differs from other Sarapis heads because of the prominent curls on the forehead, which are parted at the center. Differences can also be seen in the long curls on either side of the mouth and on the chin. Although Sarapis was an Egyptian god, and our examples of this type of hairstyle are from Alexandria, Lagina and Corinth,<sup>14</sup> its origin lies in Asia Minor, probably Pergamum. This type, traditionally attributed to Bryaxis, became the model for many Sarapis statues, and was very widespread in Asia Minor. Although differences exist, the *modius* of the Lagina piece seems closer to the type traditionally attributed to Bryaxis, who is credited with the earliest Sarapis statue in Asia Minor.<sup>15</sup>

The protruding forehead, thick brows, large eyes and prominent cheekbones are well integrated with the hair and beard (fig. 19.2). A dark and menacing expression, often found in the representations of Hades, has been adopted.<sup>16</sup>

The clothing is modeled on cult statues of Zeus, Poseidon and Asklepios, who were typically depicted half-draped to stress their heroic aspect, but those gods generally wear only the *himation*, leaving bare the right shoulder or the upper part of the body. In reliefs from Caria<sup>17</sup> and Phrygia,<sup>18</sup> however, Zeus frequently wears both *chiton* and *himation*.<sup>19</sup> The earliest example of a Zeus with a round-collared *chiton* is the Zeus of Labraunda.<sup>20</sup> When worn by Zeus, the *chiton* can have either a

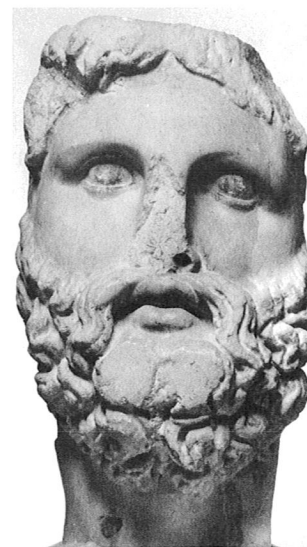


Fig. 19.6. Sarapis head from the Sarapeion at Alexandria (from Smith 2002).

13 Edward 1938, 548-49, fig. 8.

14 The Corinthian example comes from a statuary complex which has been interpreted as an example of Pergamene influence in Corinth: Edward 1938, 539 ff.

15 For a 2nd-c. A.D. Sarapis bust after the Bryaxis type, see Vassilika 1998, 104, no. 50; Smith 2002, pl. 81.

16 Özgan 1995, 148.

17 The best Carian example is the Zeus relief and Zeus Ktesios Patrios inscription from Heracleia Salbake, now in the Hierapolis Archaeological Museum (inv. no. 77): see Robert 1954, 165, no. 42; Buckler and Calder 1939, 33, no. 87, pl. 16.

18 For two Imperial Zeus reliefs from Phrygia (now in Germany and California), see Koch 1987, 127-32, pl. 12.1-2.

19 The aspect that best differentiates representations of Hades from Zeus or Poseidon is the *chiton* he wears but this difference cannot always be seen in the local "father deities" in Caria and Phrygia since Zeus reliefs and statues wear both garments in those regions.

20 Ada, Zeus and Idrieus are depicted on a 4th-c. B.C. stele found in Tegea, now in the British Museum. On it Zeus wears a round-collared *chiton* under a *himation*: Kızıl 2002, 97, pl. 83; Peschlow-Bindokat 2005, 49.





Fig. 19.7. Lagina, *naiskos* of Sarapis: drawing of the head of Sarapis on block no. 98A142.

First displayed inside buildings, shield portraits were later used on exterior niches and pediments. Gods, goddesses and mortals were depicted in the tondi.<sup>24</sup> The shield bust from Lagina applies the same concept to an architectural ensemble (figs. 19.2 and 19.7).

### Decoration of the tympanum blocks

The sloping crown on the front of the tympanum is decorated with an Ionic *cymatium* (figs. 19.3-4 and 19.8-10). The eggs are almost whole and are joined to a bead-and-reel with a thin tie. Between the egg and the shell is a groove of the same width. The upper sides of some shells are cut diagonally inward while others are slightly rounded. The dart between the eggs and the shells is of uniform width and slightly sharp at the top. The bead-and-reel motif has fleshy reels and elliptical beads. Larger single beads below each egg alternate with two smaller beads under each dart. At some points, a double bead replaces the anticipated larger single bead, destroying the pattern. The Ionic *cymatium* and the bead-and-reel resemble Antonine examples.<sup>25</sup> On all the blocks found, a 2.3-cm-wide band ornament is set below the bead-and-reel ornament (figs. 19.2-4).

### The building and its cult

Even though a corner block is missing, the building's façade can be determined as roughly 6.34 m in width and 6.46 m in height. On the basis of its dimensions and architectural elements, the Sarapis *naiskos* must have been prostyle or *in antis*. Other elements attest to a variety of structures within the sanctuary of Hecate, but this *naiskos* is the only one dating to the 2nd c. A.D. Supporting elements and other parts of the superstructure relating to the order employed have not been securely identified,

round or a V-shaped neck; for example, the Zeus from Çivril-Denizli wears a V-necked *chiton*.<sup>21</sup> Reliefs of Zeus wearing round-collared *chitones* of different fabrics are known from Caria and Phrygia. A relief of Zeus-Hermes found in the environs of Denizli wears a woollen garment,<sup>22</sup> perhaps in imitation of regional dress, especially that of mountain shepherds. Our Sarapis also wears both *chiton* and *himation* (figs. 19.5 and 19.7). Under the *himation*, he wears a round-collared *chiton* with buttons on the shoulder and a rope-shaped collar edge. The round-collared *chiton* is the characteristic outfit of Sarapis, not a regional adaptation, but the thick rope collar must be a local influence, since it is rarely found.

Shield busts of this type are also known as tondo busts, *clipeatae imagines* or tondo images.<sup>23</sup>

21 Söğüt and Şimşek 2002, 283-84, pl. 18; Söğüt 2008, pl. 3 (now on display in the Pamukkale Archaeological Museum).

22 Malay 1994, 177, no. 10, figs. 8A-B; Şimşek 2007, 353, pl. 156.

23 A relief bust of Mithridates wearing a mantle was set within a medallion as an *imago clipeata* in 102-101 B.C.: Webb 1996, 142, figs. 130-31. For tondo reliefs on the tombs of Lamotis in Rough Cilicia, see Scarborough 1998, 81, pls. 1, 5 and 8.

24 A bronze shield with a bust of Trajan was placed on the wall of the Bouleuterion in Ancyra in the Roman period (Budde 1965, 103). A 15th-c. drawing of Hadrian's temple in Cyzicus by Cyriac of Ancona features a shield portrait of Hadrian in the pediment. A similar shield portrait of Antoninus Pius was found in Cyzicus, and a shield with a portrait of Marcus Aurelius appears in the pediment of the Great Propylaea at Eleusis. For these and other examples, see Vermeule 1965, 376 ff.

25 For similar examples and comparisons, see Karaosmanoğlu 1996, 44-51.

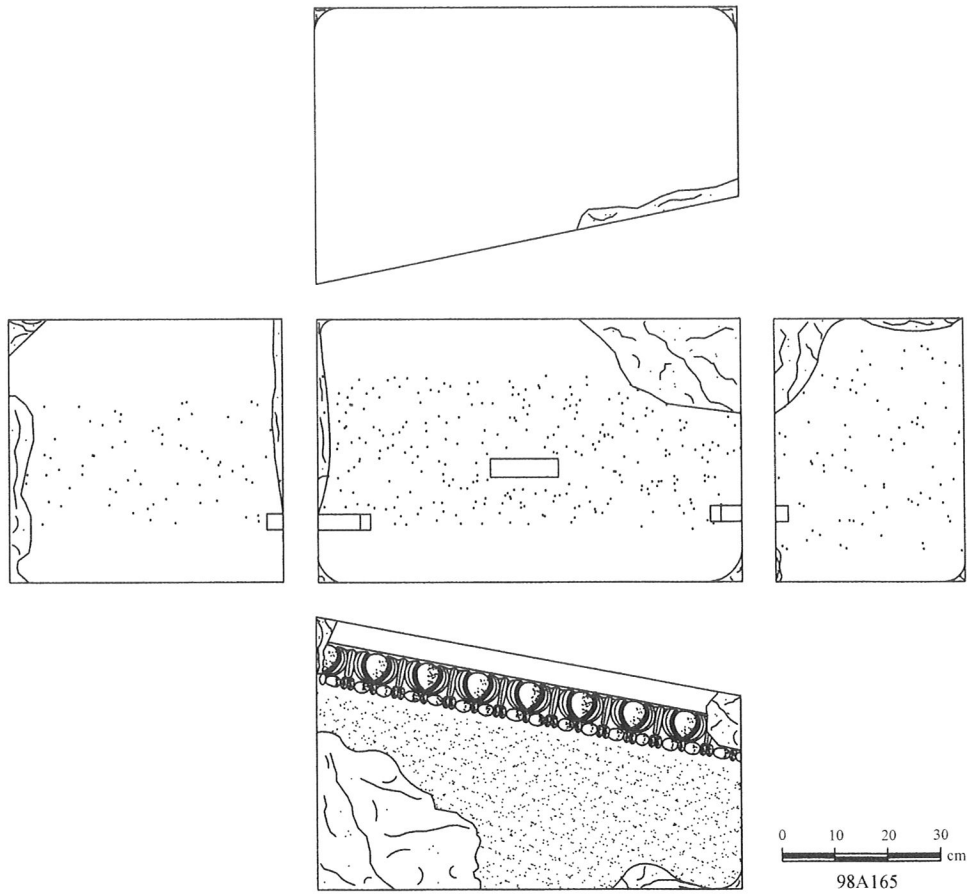


Fig. 19.8. Lagina, *naiskos* of Sarapis: drawing of block no. 98A165.

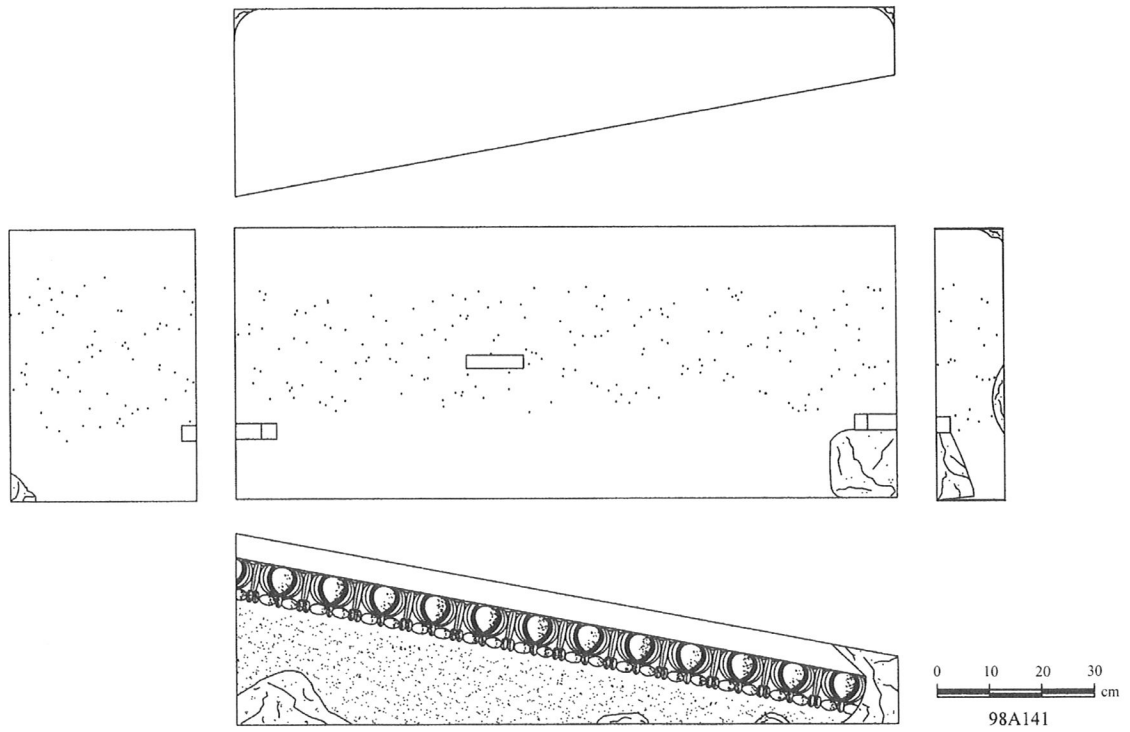


Fig. 19.9. Lagina, *naiskos* of Sarapis: drawing of block no. 98A141.

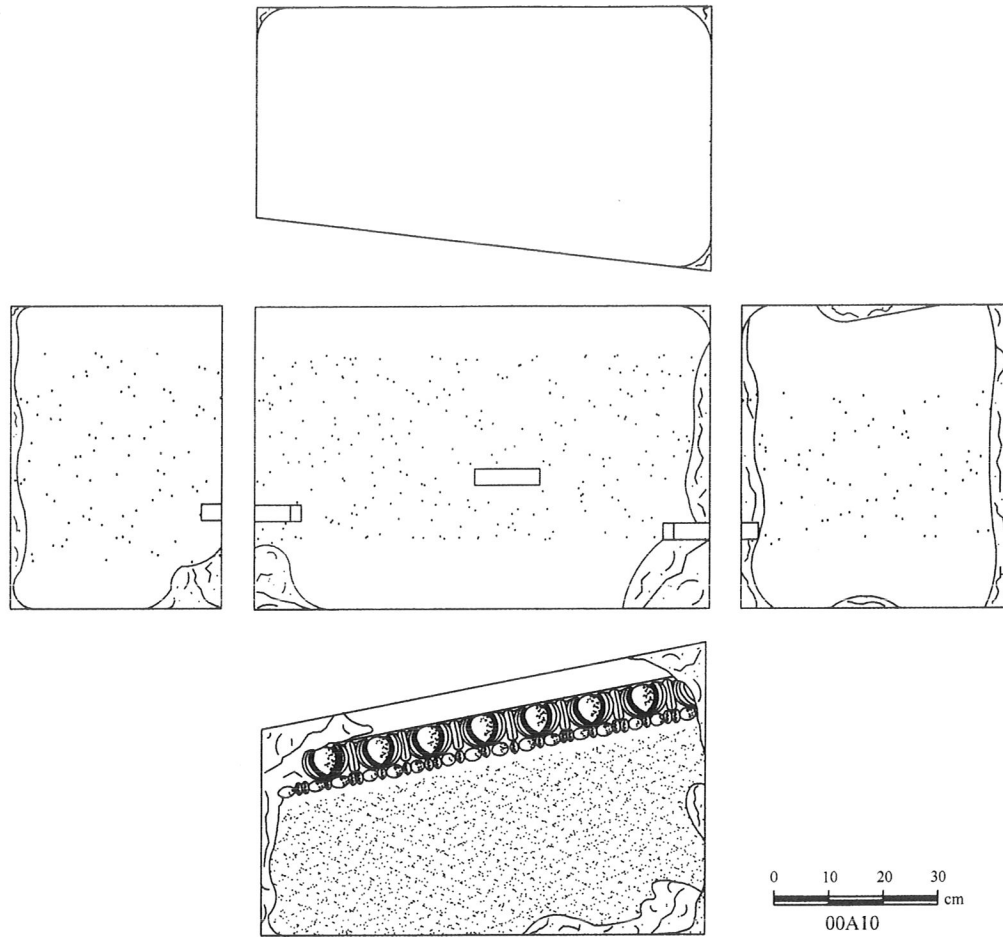


Fig. 19.10. Lagina, *naiskos* of Sarapis: drawing of block no. 00A10.

but among the architectural components found in the same area are fragments of 2nd-c. A.D. Ionic capitals and an upper column drum, which would point to an Ionic tetrastyle, prostyle shrine.

Deities such as Zeus, Hera, Apollo, Artemis, Demeter, Canebos and Sarapis were venerated in and around Lagina, but this is the first representation of one of these gods found within the Hecate sanctuary. Based on the findspots of the blocks, the area between the temple of Hecate and its altar has been suggested as the location of *naiskoi*,<sup>26</sup> but as the blocks were re-used the precise location of the Sarapis *naiskos* has yet to be determined. The proposed location between the temple and the altar is problematic because it would have impeded ceremonies at the altar and between the altar and temple. Further, the ceremonies were watched by people seated on steps in the W part of the sanctuary and a *naiskos* in that position would have obscured their view. In other sacred precincts, as at Olympia, *naiskoi* are placed side-by-side along the edges of the temple precinct.<sup>27</sup> At Lagina the most suitable sites for *naiskoi* (as yet unexcavated) are to be found east or south of the altar and temple.

#### Acknowledgments

I would like to thank the excavation director Prof. A. A. Tirpan for permission to work on this monument. I am also grateful to research assistant Z. Gider and to archaeologist N. Kürüm for the architectural drawings.

<sup>26</sup> Şahin 2002, 4 and 14.

<sup>27</sup> For the arrangement and plan of the sacred precinct at Olympia, see Doxiadis 1978, 71-91. The small structures outside the main cult temple and altar were grouped to the side (ibid. 114-24). On the planning of sacred precincts and temples in Asia Minor during the Roman Imperial period, see Lyttleton 1987, 38-49.

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