



ΑΝΘΡΩΠΟΣ

STUDIES OF THE ANCIENT WORLD

6 - 7/2006 - 2007

Trnavská univerzita v Trnave Filozofická fakulta

Universitas Tyrnaviensis Facultas Philosophica



ANODOS

Studies of the Ancient World

6-7/2006-2007

TRNAVA 2008

A N O D O S

Studies of the Ancient World

6-7/2006-2007

Redakčná rada/Editorial board:

Prof. PhDr. Mária Novotná, DrSc., Prof. Dr. Werner Jobst, doc. PhDr. Marie Dufková, CSc.,
doc. PhDr. Klára Kuzmová, CSc.

Výkonní redaktori/Executive editors:

doc. PhDr. Klára Kuzmová, CSc., Mgr. Ivana Kvetánová, PhD.

Počítačové vyhotovenie/Computer elaboration:

Zuzana Turzová

© Trnavská univerzita v Trnave, Filozofická fakulta

Kontaktná adresa (príspevky, ďalšie informácie)/Contact address (contributions, further information):

✉ Katedra klasickej archeológie, Trnavská univerzita v Trnave, Hornopotočná 23, SK-918 43 Trnava
☎ +421-33-5939371; fax: +421-33-5939370
✉ klasarch@truni.sk

Publikované s finančnou podporou Ministerstva školstva SR (Projekty: MVTS - Tur/SR/TVU/08; KEGA
č. 3/5105/07; VEGA č. 1/3749/06) a Pro Archaeologia Classica.

Published with financial support of the Ministry of Education of the Slovak Republic (Projects: MVTS - Tur/SR/
TVU/08; KEGA No. 3/5105/07; VEGA No. 1/3749/06) and the Pro Archaeologia Classica.

**Za znenie a obsah príspevkov zodpovedajú autori.
The authors are responsible for their contributions.**

Tlač/Printed by: GUPRESS, s.r.o., Bratislava

Žiadna časť tejto publikácie nesmie byť reprodukováaná alebo rozširovaná v žiadnej forme - elektronicky či
mechanicky, vrátane fotokópií, nahrávania alebo iným použitím informačného systému vrátane webových stránok,
bez predbežného písomného súhlasu vlastníka vydavateľských práv.

No part of this publication may be reproduced or transmitted in any form - electronic or mechanical, including
photocopy, recording, or any information storage and retrieval system, including web pages, without the prior
written permission from the copyright owner.

ISBN 978-80-8082-228-6

Obálka/Cover:

*Motív „Zázračného dažďa“ zo stĺpa Marka Aurélie v Ríme. V okienku: Zobrazenie Demeter a Persephone, skýtsky hrob, Bolšaja
Bliznica, Ukrajina*

*Motif of the „Miracle rain“ from the column of Marcus Aurelius in Rome. In the Window: Depiction of Demeter and Persephone,
Scythian grave, Bolšaja Bliznica, Ukraine*

Grafické spracovanie/Graphic elaboration: Mgr. Pavol Šima-Juríček

Počítačové spracovanie/Computer elaboration: PhDr. Ivan Kuzma

Proceedings of the International Symposium

CULT AND SANCTUARY THROUGH THE AGES
(From the Bronze Age to the Late Antiquity)

**Dedicated to the 10th anniversary of the Department of Classical Archaeology
and to the 15th anniversary of Trnava University**

Častá-Papiernička, 16 - 19 November 2007

CONTENTS

Preface	9
Speech of Dušan Čaplovič: Deputy Prime Minister of the Government of the Slovak Republic	11
KUZMOVÁ, Klára - HRNČIARIK, Erik: Department of Classical Archaeology of Trnava University (1997-2007)	13
ASLAN, Erdoğan: Quellenkult: Das Beispiel von Lykaonia	25
BALDIRAN, Asuman: A Study About Cults of Lykaonia Region	35
BAMMER, Anton: Two New Temples at Aigeira	47
BECKS, Ralf: Ein Kultbau der Spätbronzezeit in Troia	61
BERNÁT, Michal - JOBST, Werner - PIRAS, Rita: Die Weihaltäre aus dem Tempelbezirk des Jupiter Optimus Maximus auf dem Pfaffenberg	73
BILGI, Coşkun - DOĞANAY, Osman: The Cult of Mother Goddess in Gerga	81
BOCHER, Susanne: Reconstructing Votive Cult Practices in Early Greek Sanctuaries – The Example of the Geometric Votive Bronzes From Olympia	85
BOUZEK, Jan - ONDŘEJOVÁ, Iva: Götter und Göttinnen: Welche sind Unterschiede nach Geschlecht in den Opferungen, besonders in Mitteleuropa?	93
BŘEŇOVÁ, Klára: The Hebrew Goddess Asherah	103
BULBA, Mustafa: Demeterkult in Kaunos	109
BÜLOW von, Gerda: Deutsch-serbische Kooperation in Romuliana-Gamzigrad. Erste Ergebnisse der geophysikalischen Prospektion	115

ÇEVİK, Nevzat: The Gods and Temples in: From the 2 nd Millenium to the 1 st Millenium B.C. A Comparative Study	123
DAŞBACAĞ, Coşkun: Hecate Cult in Anatolia: Rituals and Dedications in Lagina	143
DOYRAN, Münife: Demeter Cult at Caunus: Kernoi	149
DYCZEK, Piotr: Lar populi sancte Medaure...(CIL III, 2581=ILS 4881)	155
ERAVŞAR, Osman: An Essay of the Cult of St. George in the Anatolia During the Medieval Ages	165
EROL, Ayşe F.: The Mother Goddess: Analyzing Her Feature as a City Protector	173
FURMÁNEK, Václav - MITÁŠ, Vladimír: Argonauten, Iason und Kenotaphe aus der Urnenfelderzeit in der Slowakei	187
CHALUPA, Aleš: How Did Roman Emperors Become Gods? Various Concepts of Imperial Apotheosis	201
IŞIK ASLAN, Emet Egemen The Bull and Horn Cult	209
JIRÁŇ, Luboš: Die Reflexe der kultischen Sphäre in den archäologischen Quellen der Bronzezeit in Böhmen	213
JOBST, Werner: Kult und Heiligtümer des römischen Iuppiter Optimus Maximus in Pannonien	219
KARAUĞUZ, Güngör: On Open Air Cult Areas in Devrek and Environment	227
KIZIL, Abuzer: An Open Air Stepped Rock Altar at Kalem Köy in Milas, Karia	233
KOÇEL ERDEM, Zeynep: The Cult and the Mythological Scenes on Athenian Export Red Figure Vases During the 4th Century B.C.	241
KUSTÁR, Rozália: The Profane and/or the Sacred: the Interpretation of Seven Pits From Harta-Weierhivl, Hungary	253
MINARČÁK, Pavol: Elementary Types of Hellenistic Isis	265

MINAROVIECH-RATIMORSKÁ, Jana: The Architecture of Roman Sanctuaries in Hungarian Pannonia	275
MÜLLER-KARPE, Hermann: Zum Beginn des Christentums	289
NAGEL, Alexander: Searching for the Gods at Ancient Akarnania: New Evidence From a Ritual Deposit Near Stratos	293
NOVÁKOVÁ, Lucia: Decorative and Structural Techniques of Mud-Brick in Sacral Architecture of Northeastern Syria (the End of the 3rd Millenium - the 2nd Millenium BC)	303
NOVOTNÁ, Mária: Ein Tätowierungssatz aus einem Grab in Kapušany (Ostslowakei)	313
ÖZBEK, Çiğdem: Cults on Imbros (Gökçeada) in the Classical Antiquity	325
ÖZDILEK, Banu: The Discoveries Made Concerning Cult Elements From Kelbessos	331
PAKKANEN, Petra: Defining Cult Site. Theoretical Observations on the Nature of Religion at the Sanctuary of Kalaureia on Poros, Greece	343
PAMIR, Hatice: Isis and Sarapis Cult in Antioch-on-the-Orontes	355
PIRAS, Rita - RASSU, Massimo: Le culte de l'eau en Sardaigne à partir de l'âge du Bronze jusqu'au Christianisme Temples à puits, sources sacrées et sanctuaire	369
ROTHENHÖFER, Peter: Indigene Kulte in städtischen Zentren Lusitaniens	381
ROUSIOTI, Dimitra: Aspects of Religion in Late Bronze Age Greece: Urban Shrines in the Peloponnese	389
ŞAHİN, Derya: The Cult of Nereids on Mosaics	397
ŞAHİN, Işık - GÜÇLÜ, Hüsniye: Terracotta Figurines of Aphrodite From Turkish Thrace: The Cult of Aphrodite	403
SIMON, Erika: Die römischen Lectisternien im 4. Jahrhundert v. Chr.	413
SÖĞÜT, Bilal: Naiskoi From the Sacred Precinct of Lagina Hekate: Augustus and Sarapis	421

ŠEDO, Ondrej: A Ditch with Human and Animal Skeletons in Mušov-Neurissen: Traces of Violence or of a Ritual?	433
TIRPAN, Ahmet A.: The Temenos of Lagína Hekate in Koranza	445
TITZ, Pavel: The Introduction of Greek Cults into the Early and Republican Rome: the Mythical Horizon	453
TRANTALIDOU, Katerina - KAVOURA, Ismini Astragali in Caves: The Contribution of the Archaeozoology in the Understanding of Some Ancient Greek Cult Practices	459
VALENTINI, Stefano: Communal Places of Worship in Jezirah During the EJ II-IIIa Period. The 'Sacred Area' of Tell Barri	475
YAĞIZ, Oya: Les images de culte sur les monnaies des Thraces	487
ZDRAVKOVA-DIMITROVA, Yana: From Late Bronze to Early Iron Age - Thracian Sanctuaries in the Eastern Rhodopi Mountain - Bulgaria	493
ZIMMERMANN, Thomas: Symbols of Salvation? – Function, Semantics and Social Context of Early Bronze Age Ritual Equipment From Central Anatolia	509

Preface

ANODOS 6-7/2006-2007 contains 53 articles in English, German and French presented at the international symposium "Cult and Sanctuary through the Ages. From the Bronze Age to the Late Antiquity" in Častá – Papiernička, Slovakia, on 16-19 November 2007. The symposium was organized on the occasion of the 10th anniversary of the Department of Classical Archaeology and of the 15th anniversary of Trnava University, under the auspices of Dušan Čaplovič, Deputy Prime Minister of the Government of the Slovak Republic for Knowledge-Based Society, European Affairs, Human Rights and Minorities.

At the same time it was the fourth event of this kind, which takes place every second year. The partner institutions from Turkey – Selçuk University in Konya and Uludağ University in Bursa – as well as the Slovak Archaeological Society at the Slovak Academy of Sciences, the Archaeological Museum of the Slovak National Museum and the voluntary association Pro Archaeologia Classica traditionally cooperated in the organization of the symposium. The participants were scholars from thirteen countries (Turkey, Greece, Bulgaria, Italy, Austria, Hungary, Poland, the Czech Republic, the Slovak Republic, Germany, Belgium, Great Britain and the USA). Graduate and post-graduate students from Trnava also participated in both organization and programme (lectures, presentations, discussions, poster sessions). At the end of the symposium there was arranged an excursion to the Archaeological Museum of the Slovak National Museum in Bratislava. Participants had opportunity to see permanent and contemporary exhibitions of the museum.

The publication of ANODOS 6-7/2006-2007 has been financially supported by The Faculty of Arts of Trnava University, the Ministry of Education of the Slovak Republic (Projects: MVTŠ - Tur/SR/TVU/08; KEGA No. 3/5105/07; VEGA No. 1/3749/06) and the voluntary association Pro Archaeologia Classica.

Editors
Trnava, 5 December 2008

Ansprache des Vizeministerpräsidenten der Slowakischen Republik, zuständig für eine gebildete Gesellschaft, Europafragen, Menschenrechte und Minderheiten,

Dušan Čaplovič

Sehr geehrte Damen, sehr geehrte Herren, liebe Gäste,

erlauben Sie mir, Ihnen zuerst einmal für Ihre Einladung zu danken. Bitte sehen Sie mich in erster Linie als Historiker - als einen von Ihnen, und dann erst als Vertreter der politischen Macht. Die wissenschaftliche Diskussion erfordert Freiheit und Gleichheit der Beteiligten. Sonst ist sie schrecklich verstümmelt. Dies begriffen schon die Herrscher des Mittelalters, die zwar mit fester Hand über ihre Untertanen herrschen konnten, allerdings erlaubten sie, dass auf Universitätsboden Inseln der Freiheit entstanden. Sie wussten nämlich, dass eine Meinung, die nicht frei ist, wertlos ist. Denn welche Bedeutung hätte es für sie, wenn ihnen die erhabenen Doktoren und Professoren nur sagen würden, was sie selbst hören wollen? Das, was der Herrscher hören will, das weiß er und das kennt er. Er braucht nicht, dass ihm das ein anderer sagt. Für den, der die Macht hat - für den der schöne deutsche Begriff „Machthaber“ existiert, ist es wichtig, ein freies kritisches Wort zu hören. Aber kehren wir zum ursprünglichen Thema zurück!

Gegenstand Ihrer Konferenz ist die Spiritualität der altertümlichen Zivilisation des Nahen Ostens und des Mittelmeerraums. Das ist ein interessantes Thema, das auch in unserer Zeit nicht völlig unaktuell ist. Im wesentlichen gehen die zwei großen Zivilisationen - die euro-amerikanische und die islamische - von den Denktraditionen des altertümlichen Nahen Ostens und des Mittelmeerraums aus. Diese zwei Zivilisationen decken bei Vereinfachung der geographischen Projektion heute etwa 80% des Kontinents ab. Und dies alles hatte seine Wurzeln in einem verhältnismäßig kleinen Gebiet des östlichen Mittelmeerraums. Wenn ich mir erlaube, dies noch weiter zu vereinfachen, waren besonders zwei Gebiete Ausgangspunkt des gegenwärtigen modernen Denkens: Mittel- und Südgriechenland und das historische Palästina. Auch zusammengenommen hatten sie kein größeres Gebiet als 70 000 - 80 000 Quadratkilometer, was wir zum Beispiel mit der heutigen Tschechischen Republik vergleichen können. Dabei vertrugen sich die antiken Griechen und die Israeliten im wesentlichen nicht. Die Synthese der beiden getrennten Gelehrtenwelten - der griechischen und der jüdischen - zu einer gesamten europäischen Kulturtradition ist eigentlich eine überraschende Erscheinung.

In meiner kurzen Ansprache werde ich Sie nicht mit Details meiner Kenntnisse der Geschichte religiöser Kulte belasten. Aber trotzdem möchte ich Sie auf die Besonderheit des Gebiets hinweisen, auf dem wir uns heute befinden. Die Slowakei, als Land reich an Kupfererz, spielte im Prozess der Entwicklung der nahöstlichen antiken Kultur eine bedeutende Rolle. Das Kupfer aus großen Teilen der ägäischen und kleinasiatischen Bronzen stammt eben aus slowakischen Lagerstätten. Die Slowakei und das Donauebenengebiet waren wohl auch Ausgangspunkt der Invasionen indoeuropäischer Stämme in den Balkan und den östlichen Mittelmeerraum in der Hälfte des 2. Jahrtausends vor unserer Zeitrechnung. Deshalb kann auf die Frage, wann die Slowakei eine bedeutende Rolle in der Geschichte gespielt hat, geantwortet werden: in der Bronzezeit und besonders zu deren Ende.

Wir befinden uns unweit der bedeutenden und geheimnisumwitterten Burgstätte Molpir. Dies ist ein besonderer Ort mit eigener Kultstätte, wo ritueller Kannibalismus praktiziert wurde.

Und besonders möchte ich auf den Burgwall unter der Burg Devín aufmerksam machen. Es ist ein interessanter Ort. Dies erfordert allerdings eine etwas längere Erklärung.

Traditionell wird behauptet, Europa stehe auf drei Hügeln: dem Capitol, der Akropolis und Zion. Jeder repräsentiert eine der Traditionen, aus denen sich das heutige Europa entwickelt hat. Das Capitol in Rom, der Glanz der Akropolis in Hellas und Zion, unser jüdisch-christliches Erbe. In dieser Dreiheit fehlt mir das vierte Element, und zwar der Einfluss der sogenannten Barbaren: Kelten, Germanen, Slawen und andere. Gerade sie waren es, die in den sogenannten dunklen Zeiten der ethnischen und politischen Landkarte Europas ihre Form gaben, die im wesentlichen in groben Umrissen bis heute erhalten blieb. Wenn wir das Beispiel mit den Hügeln zur Symbolisierung des römischen, griechischen und jüdisch-christlichen Einflusses auf das Wesen der gegenwärtigen euro-amerikanischen Zivilisation anwenden, können wir einen geeigneten Hügel suchen, der ein Symbol dieses barbarischen Europas sein könnte. Was könnte dies sein? Kamelot? Die Wartburg? Vyšehrad? Mein Kandidat ist gerade Devín. Nicht nur deshalb, weil es ein imposanter Zugang zur unteren Donau in der Slowakei und zum gesamten Karpatenkessel ist, sondern hauptsächlich deshalb, weil Devín die einzige Lokalität in Europa ist, möglicherweise mit Ausnahme von Bratislava selbst, in der sich durch einen faszinierenden Zufall im Altertum und im frühen Mittelalter Besiedlungen aller bedeutenden großen Sprachgruppen des „barbarischen“ Europas abwechselten, sogar mit den Römern selbst. Auf dem Burgberg von Devín finden wir Spuren von Dakern, Kelten, Germanen, den bereits erwähnten Römern, dann von Slawen, Awaren und ungarischen Nomaden. Deshalb wäre es das beste Symbol, das wir dem Capitol, der Akropolis und Zion als Symbol der gegenwärtigen euro-amerikanischen Zivilisation zuordnen können.

Geehrte Gäste,

ich denke, dass Ihre Teilnahme an der Konferenz und der gegenseitige Austausch von Erkenntnissen uns alle bereichert. Ich hoffe ebenfalls, dass die Ergebnisse der Konferenz nicht nur auf eine kleine Gruppe Fachleute beschränkt bleiben, sondern dass sie auch in die breite Öffentlichkeit gelangen.

Častá-Papiernička, 16. 11. 2007

Naiskoi From the Sacred Precinct of Lagina Hekate: Augustus and Sarapis

Bilal Söğüt

Keywords: Augustus, Sarapis, Naiskos, Cult, Lagina, Hekate Sanctuary

Abstract: During the excavations at Lagina Hekate sanctuary in the Karia Region, blocks of naiskoi were found at Byzantine building between the temple of Hekate and her monumental altar. These naiskoi are dated in first and second century A.D. As to the inscriptions on architrave of entablature, one of them belongs to Augustus. It means that a small entablature and pediment of marble evidently belonging to a naiskos housing the statue of Augustus. Relief on different Pediment block tells the story about the temple which built for Sarapis and dated was second century A.D. The Sarapis bust figure in the centre of pediment is depicted as a bust with a modius on his head. In the area, all the naiskoi belong to two different kind of architectural structures which are Ionic and Corinthian order. The plans are in antis and prostylos.

The two important religious centers of the ancient city of Stratonikeia in Karia are the sacred precincts of Hekate Lagina and that of Zeus Panamaros and Hera. Except for the publication of inscriptions, no work has been undertaken in the Zeus Panamaros and Hera. In the Hekate Lagina sacred precinct, a team, of which I am a member, is under the direction of Professor Ahmet Tırpan who has been conducting excavations since 1993.¹ Here, work focused on the Propylon, the Altar and the Temple of Hekate as well as the Stoa and excavations of these structures continue today.

During the excavations, remains of a Byzantine structure with an adjoining chapel have been discovered in the field between the Temple of Hekate and the Altar. Among the remains is a Byzantine chapel adjoining the western side of the altar and to its northwest are residences extending towards the temple. The walls of this Byzantine structure are built of rubble, marble and whole architectural elements and pieces, plain or with profile. All were brought from various structures within the precinct.²

Some of the architectural elements discovered in the Byzantine structure form a coherent group, which can be differentiated from the others. One, a single block on top of an architrave fascia, contains a dedicatory inscription to Augustus. The other, a group of 4 blocks, when joined, forms the tympanum of a pediment.³ Depicted on the center block of the tympanum is a shield bust of Sarapis. Hence, we can conclude that these two structures belonged to Augustus and Sarapis. In addition, we found complete pieces from the corner of the upper structure and also inscribed blocks. We are certain that these architectural pieces indicate the presence of more naiskoi.

A study was needed for an evaluation of these architectural elements that contained both inscriptions and reliefs and that were reused as building blocks in the Byzantine structure. This study concerns the preliminary findings and evaluations of these pieces, which were discovered in the area between the altar and the temple, and yet belonged to neither.⁴ Based on the elements of the upper structure, we believe that at least more than two naiskoi were located in the sacred precinct.

¹ For the excavations of the first season at the Lagina Hekate Sanctuary and its environs, see Tırpan 1996, 209-27; Şahin 1997, 83-106; Tırpan and Söğüt 2000, 153-62; 2001, 299-310; 2002, 343-50; Şahin 2002, 1-22; Tırpan and Söğüt 2004, 87-100; 2005a, 371-86; 2005b; 2006, 257-70; 2007, 591-612.

² Doric architectural fragments from the Stoa comprise the majority of these pieces. For a study and an evaluation of these Doric pieces, see Gider 2005, 70-7.

³ Tırpan and Söğüt 2000, 156, pl. 10; 2005b, 44-5, pl. 51.

⁴ I would like to thank the Director of excavations, Professor Ahmet A. Tırpan for his permission for this study and also Research Assistant Zeliha Gider for her architectural drawings. Thanks also go to our students Mustafa Kağıtçı, Olgay Yılmaz and Mustafa Çimen as well as to Yasemin Er Scarborough for her help in translation of the article.

1. The Augustus Naiskos

To the west of the altar, we uncovered in the first level a complete architectural block, no. 98A16, belonging to an upper structure. Except for a few small fractures on its sides and corners, it is well preserved.⁵ The block is of three pieces since its corner cornices are broken. Its front facade and its two narrow sides have been worked similarly (Fig. 1-2). The front piece consists of a three-fasciae architrave, a frieze with a concave profile and geisipodes, a pediment and a sliding geison and sima. Between the fasciae and on the transition from the fasciae to the crown are bead-and-reel and an Ionic cymatium. In addition, a band ornament is placed on the upper side of the fascia. The second fascia has the following Greek inscription in one line:⁶ *People erected the naiskos of the god Augustus Caesar.*

This block, a complete element of an upper structure, belongs to the front part of a building. The well-preserved corners and their extension on both sides show the width of the facade. The open V-shaped segment on the extension of the sides and the anathyrosis show that another block was placed here and that this constituted the side segment of the naiskos. The block placed on either side is of one piece from the architrave to the horizontal sima and its arrangement was similar to the front facade.

It is hard to determine the plan of the naiskos based only on the block from the upper structure. However, since the upper structure elements are complete, a suggestion can be made. The open V-shaped anathyrosis in the joining parts of the block indicates the placement of a supporting piece at each corner at the front and also the presence of an architrave on three directions (Fig. 3). The soffit below the architrave in the front facade should continue along the two sides and thus the plan should be a distylos prostylos. The open V-shaped segments on both side edges in the back also support the suggestion of such a plan. An unlikely plan type would be apteral if the wall architraves continued on both sides. But since the anathyrosis of the architrave blocks joining on the wall were not made as flat surface, this is unlikely. The presence of a V-shaped joining surface here shows that the upper structure was supported by a column. Therefore, a column must have been placed at each corner. This confirms the suggestion that the plan is a diastylos prostylos type. It is not possible to give an exact measurement of the width between the anta and column and also the size of the naos in the back without seeing the location of the structure. Although a suggestion about the plan can be made, the measurements and the plan of the naos can only be determined after

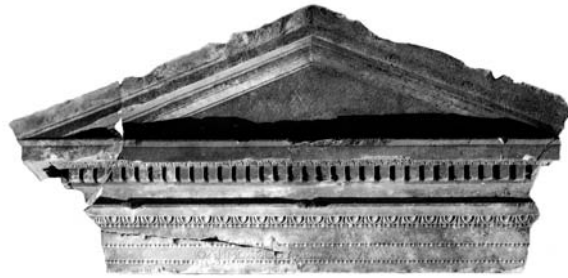


Fig. 1. The front facade of the Augustus Naiskos.

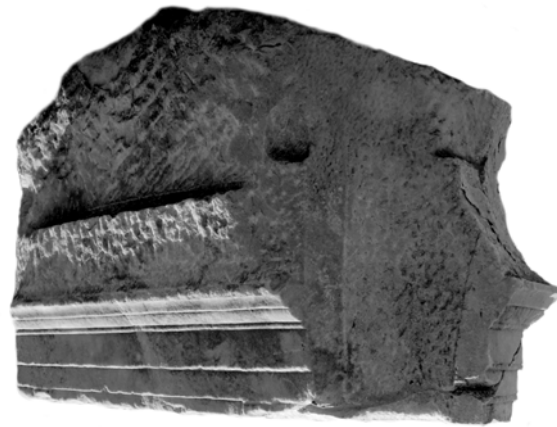


Fig. 2. The back and the right side edge of the upper structure of the Augustus Naiskos.

⁵ The inscription's width is 197 cm, its height is 99 cm; the architrave's lower width is 27 cm. Its corner piece dates from a different period, and was therefore given a different number (98A108) and the two were later joined. But since the main piece is number 98A16, it is known as this number.

⁶ Şahin 2002, 4, no. 4.

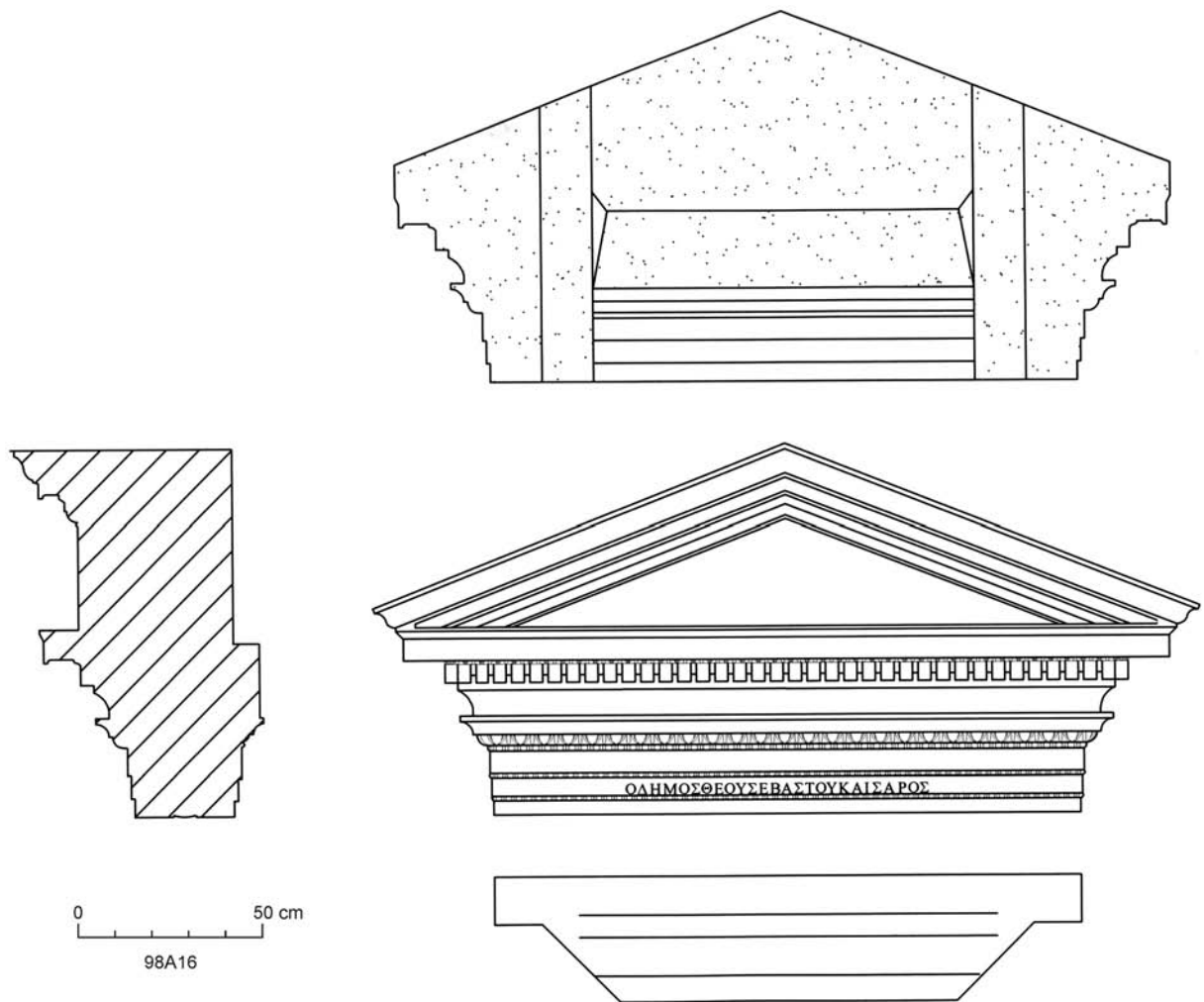


Fig. 3. Drawing of the block no. 98A16.

the remains of the structure have been completely excavated. It is clear that given its present shape, the small naiskos with all its architectural elements was a complete building worthy of Augustus in the Hekate sacred precinct. In the historical period of the sacred precinct one of the most intensive building activities was during this time and it is possible that other buildings besides this naiskos and propylon were dedicated to Augustus.⁷

Based on the horizontal supporting elements and on the cornice arrangements, the order of the naiskos may be Corinthian or Ionic. In the pediment, the profile at the transition from the tympanum to the sliding sima has been carved as a hole. In large buildings the tympanum is where Ionic cymatium as seen here and the crown section are placed. Hence, the tympanum shape of the structure also indicates that it may have had one of the two orders. During the excavations of the Byzantine structure, complete or almost complete small Corinthian and Ionic capitals and their fragments were found. Which buildings these capitals belonged to are not known for certain? Since the architectural arrangement and the ornamental features of the capitals are suitable for this period, they may well belong to this naiskos.

The Ionic order has an ancient tradition in Anatolia, where it has always maintained a special position as seen in Lagina. However, with the advent of Roman rule in Anatolia, some changes are noted. This may have influenced the use of Corinthian order at the Temple of

⁷ Şahin 1982, 14, no. 511 and 67, no. 668; Rumscheid 1994, 23; Tırpan and Söğüt 2005b, 12-7.

Hekate, which was built at the beginning of the 1st century B.C. Corinthian order was also preferred in the temples dedicated to Augustus in the important cult centers of the Roman colonies and of other places where Roman influence was significant. Of these, the best two examples are the temples of Augustus in Ancyra⁸ and in Pisidian Antiocheia.⁹ Since the two important temples dedicated to Augustus were built in Corinthian order, it is possible that Corinthian was used in the naiskos here. In addition, in the Augustan era, some of the structures built in the Hekate sacred precinct, including the parapet columns of the Hekate altar, were built in the Corinthian order.¹⁰ In the Augustan era, the presence of large scale buildings with Corinthian capitals in the Hekate sacred precinct is also known. Based on these facts, it is more likely that the Augustus naiskos was built in the Corinthian order (Fig. 4).

The pediment indicates that the structure had a barrel-vault. The block with the inscription must have been placed on the front façade. However, the presence of a pediment in the back is not certain. During our work a second pediment was not found. If in the original design, the back had leaned against a wall, a pediment would have been placed only on the front façade. The cavities in the back of the block, which are located on either side at the level of the geisipodes and in which a wooden cross beam was placed, belonged to the wooden legs that carried the barrel vault.

The Ionic and the Lesbos cymatium and the open and closed palmate ornaments seen on the naiskos reflect the plainness widespread in the Augustan Era (Fig. 5). Especially striking are the almost half eggs, shallow V-shaped grooves between the egg and the shell. Also striking are the darts, which are wide at the top but narrow towards the bottom and the sharp profile on the upper surface of the darts (Fig. 6), which can be seen in the Augustan era

and the period immediately after it. The best two similar examples from the Hekate precinct

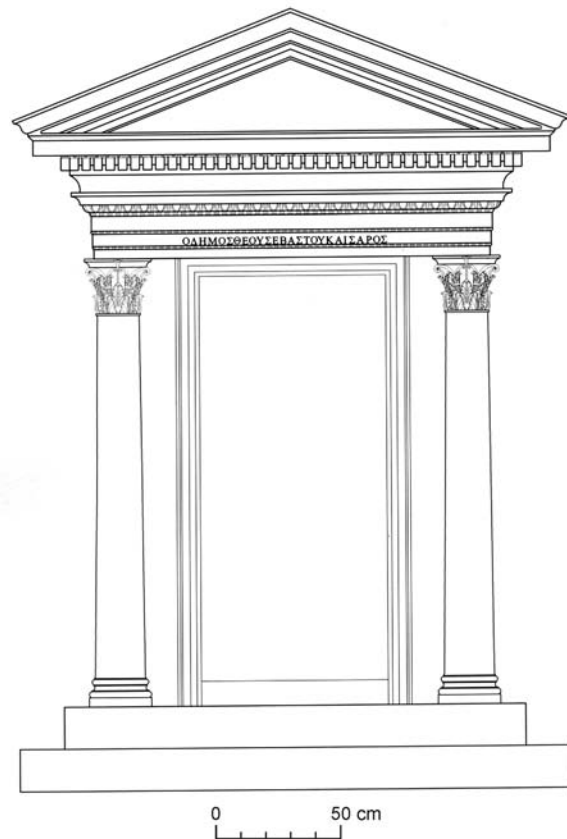


Fig. 4. The suggested restitution of the facade of the Augustus Naiskos.

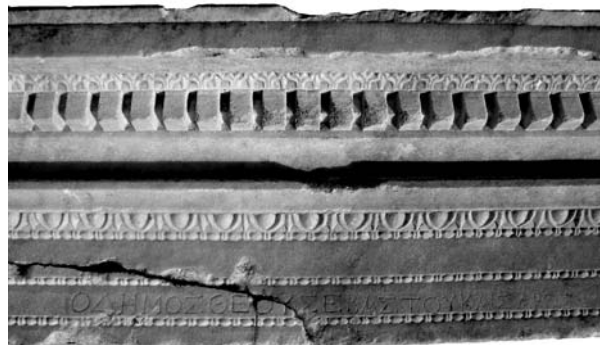


Fig. 5. Detail of the inscription and ornament of the upper structure of the Augustus Naiskos.

⁸ Idil 1984, 8-9, pl. 3.2, 4.1; Rumscheid 1994, 6-7, pl. 5.6-8, 6.1-2.

⁹ Heilmeyer 1970, 81-4, Taf. 8.3-4; Lyttelton 1974, 58, fig. 65; Büyükkolancı 1996, 60-6, Lev. 48-61; Rumscheid 1994, 6-7, pl. 6.1-4, 7.1-3, 8.1; Mitchell and Waelkens 1998, 126, 134, fig. 85-6, 98. Based on newly found inscriptions, Th. Drew-Bear proposes a 2 B.C.-A.D. 2 date for the completion of the temple and the porticoes and the propylon (Drew-Bear 1995, 14).

¹⁰ Although the columns comprising the parapet and drums surrounding the altar are broken, their complete reconstruction can be made. For the parapets, see Tirpan and Söğüt 2005b, 23, pl. 24.

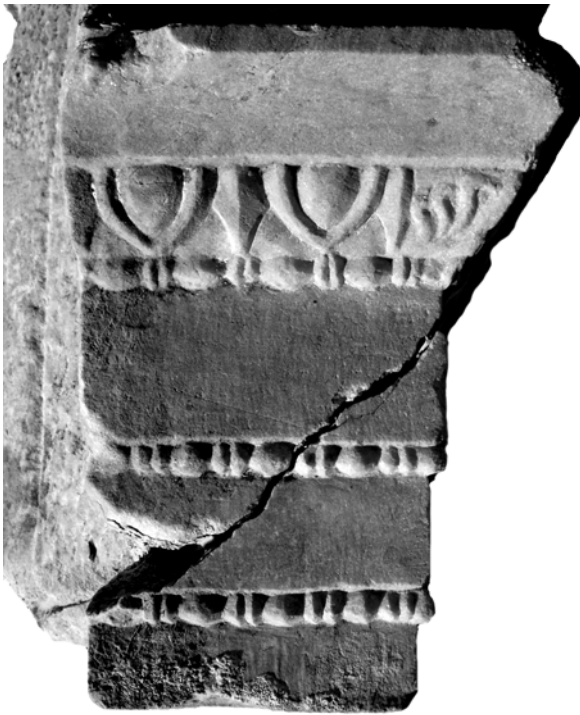


Fig. 6. Detail of the side edge of the upper structure of the Augustus Naiskos.



Fig. 7. The pediment block no. 98A142.

Since the four pieces were found in different years¹⁵ and since no other architectural elements to complete them were found afterwards, it can be assumed that they were brought here from another place and were reused as building blocks in different buildings.

A shield bust of Sarapis¹⁶ is carved on the central block, no. 98A142 (Fig. 7). Others do not contain any representation. The blocks are complete except for a few fractures at the corners and sides. The side edges that join the lower and other blocks have anathyrosis and each block has a lifting cavity on its upper central part. The anathyrosis on either side of the tympanum

are those from the propylon¹¹ and from the altar.¹² The ends of the darts and the bead-and-reel at the lower edges of the eggs are in fine proportion. These features, a continuation of the Late Hellenistic period, are used in the Augustan Era in Anatolia. The band ornament on the upper sides of the architrave fascia is most frequently found in the Augustan era.

Since the inscription names Augustus as a god, it definitely dates to a period after the death of the emperor.¹³ If the temple and the inscription both date from the same period, since the naiskos is a small structure, its construction and its inscription could not have taken place long after the deification of the emperor on September 17, A.D. 14.¹⁴ Hence, it must have been built at the beginning of the period of Tiberius. The Augustan elements and influences in the ornaments can be due to two factors: the emperor's era was close in time to that of Tiberius and the naiskos was built by someone who worked on the other structures in the precinct and who also used the style of that period. Based on the other architectural pieces, it is clear that this mason worked on several buildings in the precinct. The other likely conclusion is that the structure was built during the Augustan period and the inscription on the architrave was added after the deification of the emperor on September 17, A.D. 14.

2. The Naiskos of Sarapis

Of the architectural blocks found in the Byzantine structure, another group has 4 tympanum blocks. 4 of the original 5 pieces that comprised the pediment were discovered.

¹¹ Tirpan and Söğüt 2005b, 12-7, pl. 12.

¹² Tirpan and Söğüt 2005b, 17-24, pl. 21

¹³ Augustus died on September 14 and was deified on September 17. The inscription cannot date prior to September 14.

¹⁴ For the temple of the emperor in Stratonikeia, see Tirpan 1998.

¹⁵ Three of these was found in 1998, and the other in 2000.

¹⁶ For cult of Sarapis, see Roeder 1920, 2394-426; Stiehl 1963, 21-33; Clerc and Leclant 1994, 666-92; Walter 1995, 281-309; Takács 2001, 446-8; Hennemeyer 2005, 139-54; Hoffmann 2005, 3-20; Radt 2005, 59-80; Takács 2005, 155-68; Tradritti 2005, 209-26; Ünlüoğlu 2005, 95-108.

can be easily joined based on the locations of the clamp and on the measurements. Thus, it is clear that they are parts of a complete piece. The backs of the blocks are smooth surfaced. The sloping crown on the front is decorated with an Ionic cymatium. The eggs are almost whole and are joined to the bead-and-reel with a thin tie. Between the egg and the shell a groove of the same width is cut. Some of the upper sides of the shells around the eggs are cut diagonally inwards and others are slightly round in shape. The dart between the eggs and the shells is of the same width and is slightly sharp at the top. Similar architectural ornaments, the Ionic cymatium and the bead-and-reel on the crown, are known from Antonine Period.¹⁷

Below the Ionic cymatium at the crown is a bead-and-reel motif. The reels are fleshy and the beads have become elliptical, not round. The bead-and-reel below the Ionic cymatium is arranged so that one bead is placed below an egg, and two beads are placed under a dart.

However, at some places three double beads are placed next to each other, hence destroying the symmetry.

On all the discovered blocks, a 2.3 cm wide band ornament is placed at the lower side of the bead-and-reel ornament. Except for the relief, the tympanum is smooth surfaced, and finely carved.

Although lacking a piece, the pediment is noticeable by the Sarapis relief indicating the identity of the structure and of its cult. The relief, carved a little to the right of the center, is the shield bust of Sarapis (Fig. 8).¹⁸

In western Anatolia more inscriptions about Sarapis have been found than sculpture or reliefs. Except for a few examples, a Sarapis statue or relief dating from the Hellenistic and Roman period is little known. The earliest example of the Sarapis statue type in Anatolia is a work of Briaxis.¹⁹

Two representations of Sarapis, with or without modius, are known. The modius can be carved with the head or as separate from the head in which case it was attached to the head.²⁰ The Lagina Sarapis, like most representations also has a modius. When viewed from the sides and front, the modius usually has a plant ornament with or without fruit, comprising of leaves that shoot from the central tendril.²¹ In the Lagina example, 5 or 7 leaved tendrils are shown. Modius without any ornaments are also known.²² A Sarapis bust, dating to the Roman period, was found at the excavations in Hama on Orontes. Although the cap is represented rather



Fig. 8. The shield bust of Sarapis on the pediment block no. 98A142.

¹⁷ For similar examples and analogy, see Karaosmanoğlu 1996, 44-51.

¹⁸ For a study of this relief and of the Egyptian cults in the region, see Söğüt (forthcoming).

¹⁹ For a Sarapis bust dated to 2nd century A.D. after the Briaxis type, see Vassilika 1998, 104, no. 50; Smith 2002, pl. 81.

²⁰ In the theater at Corinth, the hollow where the modius was placed and the dubel from which it was attached can be seen. For the upper part of the head and for the dubel see Milleker 1985, 132-5, pl. 29a.

²¹ For a similar representation on a Sarapis relief, see Clerc and Leclant 1994, 682, no. 154. Another version of this floral ornament with fruit is in the Alexandria Museum (Clerc and Leclant 1994, 676, no. 93). A different version is in the Paris example (Clerc and Leclant 1994, no. 66).

²² Edward 1938, fig. 8.

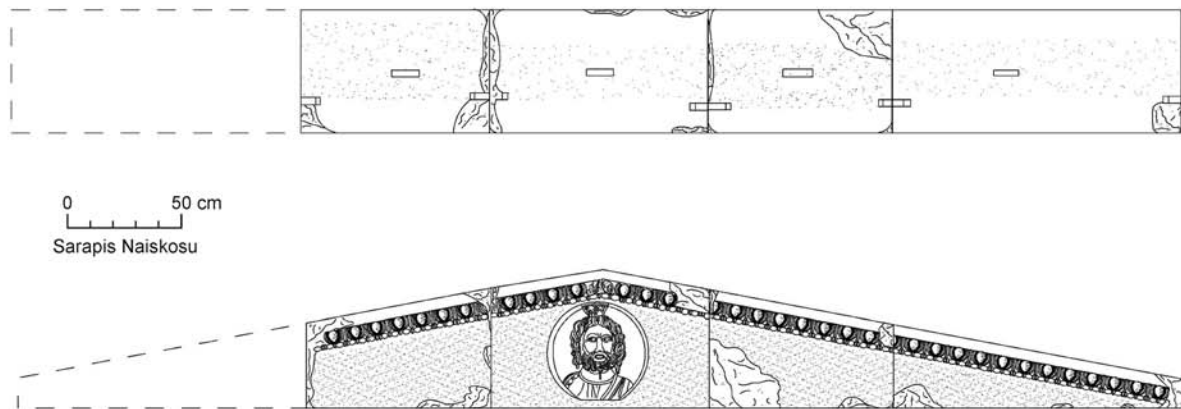


Fig. 9. The drawing of the pediment of the Sarapis Naiskos.

high, no ornaments can be seen.²³ There are more similar examples.²⁴ Although different in representation, the Lagina Sarapis has a modius closer to the original.

Although not present in the Lagina Sarapis, myrtle²⁵ may be the plant represented with its round fruits on some reliefs. This plant is connected to Sarapis and the cult of dead. The representations of the plant with its elliptical leaves and round fruits look very much like the myrtle. The myrtle tree, which was used in the cult of dead in antiquity, is still used in funerals today.²⁶ As is generally true in Graeco-Roman religious symbolism, the myrtle suggests here the underworld's dark nature.

As frequently seen in the Sarapis type, the hair curls fall downwards, and five parallel curls are placed on the forehead. Also the curls of the beard, which are longer on the chin, are parted in the middle. By contrast, however, another Hellenistic example has prominent curls on the forehead parted in the middle, a long mustache on the upper lip and a short full beard depicted in small curls.²⁷ For example, a Sarapis head with similar hair and beard from the Sarapeion in Alexandria is dated to the late 3rd to 2nd century B.C.²⁸

Our Sarapis bust from Lagina also displays a set of facial expressions. The protruding forehead, thick brows, large eyes and prominent cheekbones present a pleasing whole with the hair and the beard. The dark and menacing facial expression found in the representations of Hades has been adapted here for Sarapis.²⁹

In spite of the fractures in the nose, lips and chin, the curls of the moustache around the lip and the long curls ending in volutes around the chin are intact. The round holes made with a drill indicate that there were a total of 5 curls: one on either side of the chin and three on the chin itself. Hence, the round shaped beard has gained movement with these 5 curls placed in

²³ For an intact bust of Sarapis, see Ingholt 1942, 474-5, fig. 14.

²⁴ For an example of a Modius found in the South Stoa in Corinth without any ornaments, see Milleker 1985, 127-32, pl. 26a-b, 27a-b; Clerc and Leclant 1994, no. 9, 14b, 16a, 26a, 26c, 47a, 69, 70, 73b, 83f, 89b, 93b, 95b, 118b, 123, 125a, 212. Some of the unornamented Modius may have been painted, since the paint would not have survived, they may appear to be plain.

²⁵ This plant grows in caves with deep recessions. Many similar examples are known in antiquity (Pausanias 2.32.3). The Persians used to put garlands of myrtle on their sacrificial animals (Herodotos I.132), which shows that it was a sacred plant for religious ceremonies. Moreover, Demeter has a garland of myrtle (Nock 1932, 336).

²⁶ The myrtle tree, known as "Murt" in some regions is today placed on the slab where the dead body is washed. Moreover, in many regions it is placed on tombs. In general the offshoots without fruit are used. The myrtle tree's fruit is eaten and is used in different ways in the funerals. One of the most important reasons for this is that it is evergreen and it has a pleasant scent.

²⁷ Smith 2002; Picture 227.3. For examples where the hair is parted at the center, see Clerc and Leclant 1994, no. 8a, 25, 26a, 26c, 67, 83f, 95b, 118b, 125a.

²⁸ Smith 2002, 215.

²⁹ Özgan 1995, 148.

order. As in most Sarapis types our bust also does not have a long beard nor is it parted at the center with curls. Although there are a few differences in the depiction, the Lagina Sarapis was most likely a copy of the Hellenistic Sarapis from Alexandria. In the Lagina relief, the part extending from the chin to the ear has not been fully finished.

A similar treatment of the hair curls and the beard can be seen on the Sarapis head from the South Stoa of Corinth.³⁰ It differs from the 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 and in their round curves.³¹ Although Sarapis was an Egyptian god, we can infer an Anatolian, especially Pergamene origin in this type of treatment (as in the Alexandrite example).³² This is to be expected since in the 2nd century B.C. Pergamon created a school in sculpture and architecture.³³

The clothing of the Lagina Sarapis has its sources in the cult statues of the magnificent “father gods” such as Zeus, Poseidon, Sarapis and Asklepios, who were depicted semi nude in their heroic aspect. What sets him apart is the round collared khiton he wears. It is depicted with a thick rope around the neck, which must be a regional influence since it is not commonly seen in other reliefs.

As in the Sarapis example, other father gods also are usually not depicted with both khiton and himation together. In general they wear a himation leaving bare the right shoulder or the upper part of the body. However, in Karia³⁴ and in Phrygia³⁵ the Zeus reliefs are frequently depicted with both outfits.³⁶ The earliest example of this type with the round collared khiton is seen on Zeus Labraunda.³⁷ Although no changes can be noted in the himation, the khitons can have either round or V-shaped necks. For example, the Çivril Zeus wears a V-necked khiton.³⁸ The reliefs of Zeus wearing round collared khiton of different fabrics are known from Karia and Phrygia. An example is the Zeus-Hermes³⁹ relief found in the environs of Denizli and which

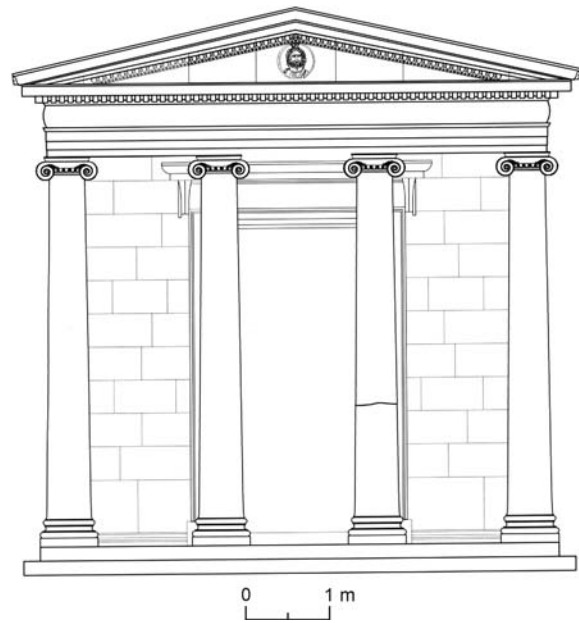


Fig. 10. The suggested restitution of the facade of the Sarapis Naiskos.

³⁰ Edward 1938, 548-9, fig. 8.

³¹ A group of statues among which is this Sarapis head has been interpreted as Pergamene influence in Corinth. For a study of the head and this statuary group, see Edward 1938, 539 ff.

³² This type, created by Briaxis, and became the model for the Sarapis statues, was used in an Anatolian city. It is a well known type in Anatolia.

³³ In addition, both Pergamon and Alexandria were two important scientific centers with libraries

³⁴ The best example from this region is the Zeus relief and the ‘Zeus Ktesios Patrios’ inscription found in the ancient city of Heracleia Salbake and which is now on display in the Hierapolis Archaeological Museum (inventory number 77). See Robert and Robert 1954, 165, no. 42; Buckler and Calder 1939, 33, no. 87, pl. 16; Şimşek 1997, 62-3, pl. 177.

³⁵ For the two Zeus reliefs of the imperial period from Phrygia that were taken to Germany and California, see Koch 1987, 127-32, pl. 12.1-2.

³⁶ In general, the most important aspect that differentiates Hades from the representations of Zeus and Poseidon is the khiton he wears. But this difference cannot always be seen in the local “father deities” in Caria and Phrygia since Zeus reliefs and statues display both types in these regions.

³⁷ Ada, Zeus and Idrieus are depicted on a stele found in Tegea in Greece and which is now in the British Museum. The relief dates from the 4th century B.C. On it Zeus wears a round collared khiton under a himation. See Kızıllı 2002, 97, pl. 83; Peschlow and Bindokat 2005, 49.

³⁸ Söğüt and Şimşek 2002, 283-4, pl. 18; Söğüt et al. (forthcoming), pl. 3.

³⁹ Malay 1994, 177, no. 10, figs. 8A-B; Şimşek 2007, 353, pl. 156.

is now on display in the Hierapolis Archaeological Museum. The winters in the mountainous region of Denizli are very harsh, which may explain why Zeus was dressed in wool like the people and especially the shepherds of the mountains. The Lagina Sarapis, which wears the two types of clothing, is depicted like the Zeus reliefs from Karia and Phrygia. However, this is not due to the weather but rather it is the characteristic style of the god. Under the himation, he wears a round collared khiton with buttons on the shoulder. The collar's edge is rope-shaped. Therefore, in his clothing the god differs from the other representations of Zeus. This shows that the clothes were depicted similarly with differences only in details.

The shield busts of this type are also known as Tondo Busts, Clipeatae Imagines or Tondo Image.⁴⁰ The shield portraits, first seen inside the buildings, were later used outside in the niches and the pediments. Both gods/goddesses and mortals were depicted.⁴¹ A tondo bust of Apollo from Aphrodisias which was later taken to Italy is a well-known example.⁴² A late example from the Severan era can be seen in the pediment of the Miletus Sarapeion's gate.⁴³ Many more similar examples of both gods and mortals exist. The shield bust of Sarapis in Lagina is an architectural use of the same concept in the Antonine period.

It can be seen that when the tympanum blocks are joined with the relief block and also based on the clamp and the measurements, a corner block is missing (Fig. 9). Still, since the exact measurements of the pediment are known, the approximate size of the façade can be determined. Based on the measurements and the architectural elements, the plan of the Sarapis naiskos must be a prostylos or in antis. The different architectural pieces indicate that there may have been other structures in the sacred precinct but this naiskos is the only known example dating from the 2nd century A.D. The supporting elements and other parts of the upper structure would have definitely revealed the order of the naiskos, but they have not yet been found. However, among the architectural components found in the same area are pieces of Ionic corner capital and an upper drum. These show the presence of Ionic order structures here dating from the 2nd century A.D. Both the ornaments of the crown and the architectural pieces indicate that the Sarapis naiskos was more likely built in the Ionic order. Its structure was most likely a tetrastylus prostylos (Fig. 10). Hence a part of the pieces of the supporting elements may also belong to this structure which was built in the Antonine Period.

3. The Location of the Naiskoi

Based on the find place of the inscriptions, the area between the Temple of Hekate and the altar has been suggested for the location of these naiskoi.⁴⁴ Their architectural pieces have indeed been found in this location but this is because they were reused as building blocks in the Early Byzantine structure. Although it is in the sacred precinct, the location of the Sarapis naiskos has not been determined with certainty since the excavations are still ongoing. Still, the suggested location of the naiskoi between the temple and the altar is problematic both in terms of architecture and cult ceremonies. Because given the presence of at least more than two naiskoi, the space is not adequate for all. The presence of these naiskoi between the temple and the altar,

⁴⁰ The tondo portraits found in the tombs of 4th century B.C. were made of terracotta or bronze. However, there are examples made of different materials. The Tondo bust of Heracles in Egypt was wooden and that of Zeus in Lycia is of silver (Vermeule 1965, 363, 370 ff.). A relief bust of King Mithridates, wearing a mantle, set within a medallion as an imago clipeatae in 102-101 B.C. For this relief see Webb 1996, 142, fig. 130-1. In the Roman era the shield portraits are more common (Winkles 1979, 482). For these types of reliefs on the tombs of Lamotis in Rough Cilicia, see Scarborough 1998, 81, pl. 1, 5, 8.

⁴¹ The bronze shield bust of Trajan found in the excavations in Ancyra was placed on the wall of the bouleuterion in the Roman era (Budde 1965, 103). The 15th century drawing by Cyriac of Ankona ? of the Hadrianus Temple of Cyzicus shows a shield portrait of Hadrian in the pediment. Also in Cyzicus a shield portrait of Antoninus Pius similar to that of Hadrian was found. Another example is a portrait of Marcus Aurelius in the pediment of the entrance at Eleusis. For these and other examples, see Vermeule 1965, 376 ff.

⁴² Vermeule 1968, 88.

⁴³ Knackfuss 1924, 205, fig. 215-8.

⁴⁴ Şahin 2002, 4, 14.

the two most important structures of the precinct, would not be suitable for the ceremonies. The most important ceremonies in the precinct took place around the altar and between the altar and the temple. Especially, if we consider the fact that the religious ceremonies were watched by people seated on the steps in the western part of the precinct, it is difficult to place the naiskoi between the altar and the temple. Therefore, a separate location must be suggested, which faced the field where the ceremonies were conducted.

In similar sacred precinct arrangements, the naiskoi outside the main temple were placed along the side of the precinct side by side there. For example, this can be seen in the arrangements of the Altis sacred precinct in Olympia both in the Hellenistic and Roman period.⁴⁵

One of the most suitable location for the naiskoi, although yet unexcavated, is to the east or south of the altar and the temple, where their entrances faced the area of the cult ceremonies in the precinct or around the altar.

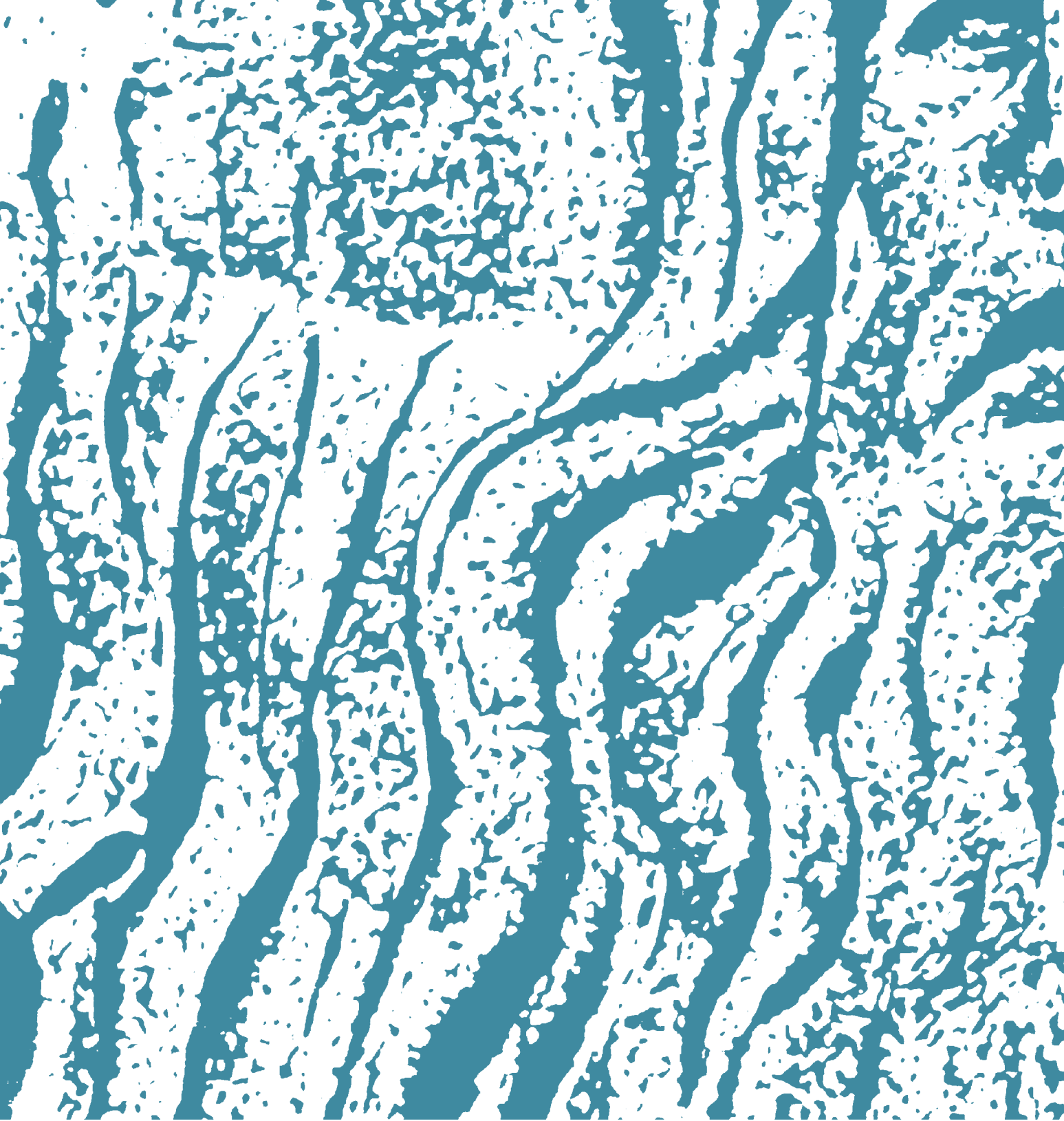
Assoc. Prof. Dr. Bilal Sögüt
Pamukkale University, Science & Art Faculty
Department of Archaeology, Kinikli Campus
TR-200 20 Denizli
bsogut@pamukkale.edu.tr

Bibliography

- Arnold, D. 1988. "Egyptian Art." In *Recent Acquisitions Metropolitan Museum of Art*, No. 1987-1988, 6-7.
- Buckler, W. H., and W. M. Calder. 1939. *Monuments and Documents from Phrygia and Caria*. MAMA VI. Manchester.
- Budde, L. 1965. "Imago Clipeata des Kaisers Traian in Ankara." In *AntPl* IV.1-11, 103-17. Berlin.
- Büyükkolancı, M. 1996. *Pisidia Bölgesi Tapınak Mimarisi*. Ph.D diss. İstanbul.
- Clerc, G., and J. Leclant. 1994. "Sarapis." In *LIMC* VII.1-2: 666-92 (VII.1); 504-18 (VII.2).
- Doxiadis, C.A. 1978. *Architectural Space in Ancient Greece*. Heidelberg.
- Drew-Bear, Th. 1995. "Pisidia Antiocheia'sının Parlak Dönemlerini Yansıtan Yazıtlar." In *12. Araştırma Sonuçları Toplantısı*, 13-7.
- Edward, C. Jr. 1938. "Pergamene Influence at Corinth." In *Hesperia* 7.4: 539-56.
- Gider, Z. 2005. *Lagina'daki Dor Mimarisi*. Ph.D diss., Denizli.
- Heilmeyer, W.D. 1970. „Korinthische Normalkapitelle. Studien zur Geschichte der Römischen Architekturdékoration.“ In *RM Erg.* 16.
- Hennemeyer, A. 2005. "Das Heiligtum der Ägyptischen Götter in Priene." In *Byzas* I: 139-54.
- Hoffmann, A. 2005. "Die Rote Halle in Pergamon – eine komplizierte Forschungsgeschichte mit Zukunftsperspektiven." In *Byzas* I: 3-20.
- İdil, V. 1984. "Anadoluda Roma İmparatorluk Çağı Korinth Başlıkları." In *Anadolu (Anatolia)* 20: 1-49.
- Ingholt, H. 1942. "The Danish Excavations at Hama on the Orontes." *AJA* 46.4: 469-76.
- Karaosmanoğlu, M. 1996. *Anadolu Mimari Süslemeleri: Roma Çağı Yumurta Dizisi*. Erzurum.
- Kızıl, A. 2002. *Uygurlukların Başkenti Mylasa ve Çevresi*. Milas.
- Knackfuss, H. 1924. *Der Südmärket und die Benachbarten Bauanlagen*. Milet 1.7. Berlin.
- Koch, G. 1987. "Zwei Weihreliefs aus Phrygien." In *EpigAnat* 9: 127-32. London.
- Lyttelton, M. 1974. *Baroque Architecture in Classical Antiquity*.
- Lyttelton, M. 1987. "The Design and Planning of Temples and Sanctuaries in Asia Minor in the Roman Imperial Period." In *Roman Architecture in the Greek World*, edited by S. Macready and F.H. Thompson, 38-49. London.
- Malay, H. 1994. "New Inscriptions in the Denizli Museum." In *Arkeoloji Dergisi II, Ege Üniversitesi Edebiyat Fakültesi Dergisi*, 173-83. İzmir.
- Milleker, E. J. 1985. "Three heads of Sarapis from Corinth." *Hesperia* 54.2: 121-35.
- Mitchell, S., and M. Waelkens. 1998. *Pisidian Antioch. The Site and Its Monuments*. London.
- Nock, A. D. 1932. "Cremation and Burial in the Roman Empire." In *The Harvard Theological Review* 25.4: 321-59.
- Özgan, R. 1995. "Antakya Hadesi." In *Lykia* II: 45-159.
- Peschlow-Bindokat, A. 2005. *Latmos'ta Bir Karia Kenti Herakleia Şehir ve Çevresi*. İstanbul.

⁴⁵ For the arrangements and the plan of the sacred precinct, see Doxiadis 1978, 71-91. Similarly, the small structures outside the main cult temple and altar were grouped to the side (Doxiadis 1978, 114-24). For views regarding the planning of the sacred precincts and of temples in Anatolia during the Roman Imperial period, see Lyttelton 1987, 38-49.

- Radt, W. 2005. "Spuren Ägyptischer Kulte in Pergamon." In *Byzas* I: 59-80.
- Robert, L., and J. Robert. 1954. *La Carie Histoire et Géographie Historique, avec le recueil des inscriptions antiques II: Le Plateau de Tabai et Ses Environs*. Paris.
- Roeder, G. 1920. "Sarapis." In *RE* IA.2: 2394-426.
- Rumscheid, F. 1994. *Untersuchungen zur kleinasiatischen Bauornamentik des Hellenismus I-II*. München.
- Şahin, M. Ç. 1982. *Inschriften Griechischer Städte aus Kleinasien*. Band 21,1. *Die Inschriften von Stratonikeia II,1*. Bonn.
- Şahin, M. Ç. 1997. "New Inscriptions from Lagina." In *EpigAnat* 29: 83-106.
- Şahin, M. Ç. 2002. "New Inscriptions from Lagina, Stratonikeia and Panamara." In *EpigAnat* 34: 1-22.
- Scarborough, Y. E. 1998. "Dağlık Kilikya-Lamotis Mezarları." In *Olba* 1: 77-85.
- Şimşek, C. 1997. *Hierapolis Güney Nekropolü*. Ph.D. diss. Konya.
- Şimşek, C. 2007. *Laodikeia (Laodikeia ad Lycum)*. İstanbul.
- Smith, R.R.R. 2002. *Helenistik Heykel*. İstanbul.
- Söğüt, B. (forthcoming) "Sarapis Relief from Lagina." In *La Scultura Romana in Asia Minore*, Lecce-İtalya, 24-26 Mayıs 2007.
- Söğüt, B., T. Sezgin, and B. Dönmez (forthcoming). "Çivril'den Hierapolis Arkeoloji Müzesi'ne Taşınan Mimari Eserler." In 25. *Araştırma Sonuçları Toplantısı*, 2008.
- Söğüt, B., and C. Şimşek. 2002. "Çivril Çevresindeki Arkeolojik Kalıntılar." In *Dünden Bugüne Çivril Sempozyumu Bildirileri*, 279-99.
- Stiehl, R. 1963. "The Origin of the Cult of Sarapis." In *History of Religions* 3.1: 21-33.
- Takács, S. A. 2001. "Serapis." In *Der Neue Pauly Enzyklopädie der Antike* 11: 446-8.
- Takács, S. A. 2005. "Cult, Dedicators and Dedications of Isis and Sarapis in Lydia and Mysia." In *Byzas* I: 155-68.
- Tırpan, A. A. 1996. "Lagina Kazısı 1993-1994." In 17. *Kazı Sonuçları Toplantısı* 2: 209-27.
- Tırpan, A. A. 1998. *Stratonikeia Augustus-İmparatorlar Tapınağı*. Konya.
- Tırpan, A. A., and B. Söğüt. 2000. "Koranza Kazıları." In 21. *Kazı Sonuçları Toplantısı* 2: 153-62.
- Tırpan, A. A., and B. Söğüt. 2001. "Lagina Hekate Temenosu 1999 Yılı Çalışmaları." In 22. *Kazı Sonuçları Toplantısı* 2: 299-310.
- Tırpan, A. A., and B. Söğüt. 2002. "Hekate Temenosu 2000 Yılı Çalışmaları." In 23. *Kazı Sonuçları Toplantısı* 2: 343-50.
- Tırpan, A. A., and B. Söğüt. 2004. "Lagina 2002 Yılı Çalışmaları." In 25. *Kazı Sonuçları Toplantısı* 2: 87-100.
- Tırpan, A. A., and B. Söğüt. 2005a. "Lagina ve Börükçü 2003 Yılı Çalışmaları." In 26. *Kazı Sonuçları Toplantısı* 1: 371-86.
- Tırpan, A. A., and B. Söğüt. 2005b. *Lagina*. Muğla.
- Tırpan, A. A., and B. Söğüt. 2007. "Börükçü Nekropolü 2005 Yılı Çalışmaları." In 28. *Kazı Sonuçları Toplantısı* 2: 591-612.
- Tradritti, F. 2005. "The Return of Isis in Egypt. Remarks on Some Statues of Isis and on the Diffusion of her Cult in the Greco-Roman World." In *Byzas* I: 209-26.
- Ünlüoğlu, B. B. M. 2005. "The Cult of Isis in Asia Minor." In *Byzas* I: 95-108.
- Vassilika, E. 1998. *Greek and Roman Art*. Cambridge.
- Vermeule, C. C. 1965. "A Greek Theme and its Survivals: The Ruler's Shield (Tondo Image) in Tomb and Temple." In *ProcPhilSoc* 109: 361-97.
- Vermeule, C. C. 1968. *Roman Imperial Art in Greece and Asia Minor*. Cambridge.
- Walters, J. C. 1995. "Egyptian Religions in Ephesos." In *Ephesos Metropolis of Asia*, edited by H. Koester, Harvard Theological Studies 41: 281-309.
- Webb, P. A. 1996. *Hellenistic Architectural Sculpture. Figural Motifs in Western Anatolia and the Aegean Islands*. London.
- Winkes, R. 1979. "Pliny's Chapter on Roman Funeral Customs in the light of Clipeatae Imagines." *AJA* 83: 481-4.



9 788080 82286

ISBN 978-80-8082-228-6