Olympia Bobou

**New images for new gods**

One of the most interesting phenomena of the Hellenistic period is that of the creation of new genres of artistic expression and the elaboration and re-evaluation of traditional forms and images. Representations of children emerge as a category of sculpture in the late fourth century BC, and are among these new genres. They can be divided in three sub-categories: divine or mythological children, children in playful activities (often in small-scale objects), and portrait statues.

In this paper, I want to discuss the uses of portrait statues of children in sanctuary spaces. These are by far the largest category of children’s images in large-scale statuary, and they were dedicated to gods and goddesses between the fourth century BC and the first century AD. However, they are not a widespread phenomenon that spans the entire Hellenistic world. Unlike other votive objects, statues of children cannot be separated from the cults of deities to whom they were dedicated, and so they form a particular category of dedicatory statues.
Luigi Caliò

**The development of the urban sanctuaries in Kamiros in Hellenistic times**

The ancient town of Kamiros is situated on the north coast of the island of Rhodes. After the first explorations in the second half of the nineteenth century by Biliotti and Saltzman, the archaeological site was excavated systematically by an Italian archaeologist, Giulio Iacopi, in the years 1928-1930. Jacopi was particularly interested on the central quarter of the ancient town, between the Acropolis, where the hieron of Athena and Zeus Polieus stood, and the lower sanctuary dedicated to Hestia and Zeus Teleios. In this part of the town the urban pattern is regular, with a central *plateia* that join the two sacred areas and several *stenopoi* that cross the first at right angles. The sanctuaries, by contrast, do not follow the same orientation as the road grid and perhaps reflect an earlier pattern established before the introduction of the urban plan.

The polis of Kamiros was, in fact, partially destroyed by the earthquake that struck the island in 228/7 BC and as a result extensive rebuilding was necessary not only in the city of Rhodos, but also in the other three poleis that existed in the island before the earthquake. The design of the new plan for Kamiros appears to have been heavily influenced by the previous topographical situation, but at the same time it has several elements of novelty both in the architectural forms of the new buildings and in the pattern for the general layout. The new design of the urban sanctuaries at Kamiros may suggest a renovation of the cult which was made more accessible to the civic body in the Hellenistic period.
Lorenzo Campagna

* Tauromenion (Taormina, Sicily): the Hellenistic sacred area near the church of Santa Caterina and its transformations during the Roman Imperial age.

The Hellenistic sacred area is located in the vicinity of the ancient *agora* and, although the name of the divinity to whom it was dedicated is uncertain, it was undoubtedly one of the major sanctuaries of *Tauromenion*. In the Hellenistic period the sacred landscape was dominated by a peripteral temple, but towards the beginning of the second century AD the organisation of the space of the sanctuary underwent a radical change. A massive *odeion* was built directly against the southern flank of the temple, so that its colonnade became the backdrop of the stage, while the space around the cult building was heavily modified in order to accommodate the entrances to the *odeion*. The new structures changed the hierarchic order within the area, signalling a fundamental transformation both in the function of the sacred building and in ritual practices. These structural changes are therefore extremely relevant to our understanding of the changes which affected the religious and cultural identity of *Tauromenion* from the early Imperial age onwards, but have only recently been given prominence within the current systematic study of the area being undertaken by the University of Messina. The aim of this paper is to present new data provided by recent excavations and research from this study, which may help to better explain the transformations in the sanctuary, and to examine them within the wider context of the changes in the urban landscape following the foundation of the Augustan colony of *Tauromenium*. 
Alessandro Celani

**A male head from Terracina: Sculptural Styles, Myths and Narratives**

A male head found in Terracina in the nineteenth century is the focus of this contribution. It is extensively reconsidered both in its stylistic features and its historical implications. Over the last decades, it has been interpreted either as an image of a Hellenistic dynast (Ptolemy V for instance) or as a portrait of a Roman leader (M. Aemilius Lepidus). It is here identified as part of the statue of Iuppiter Anxur, the major male deity of ancient Terracina, son and/or *paredrus* of the nymph Feronia. The cultual and cultural background of this obscure form of young Iuppiter is broadly presented, both in its local roots (Feronia and the Volscian pre-Roman community of Anxur) and in the early established relation to Greek myths and narratives (Circe and Odysseus’ saga). A substantial part of the analysis is covered by the presentation of the historical evidence on Servius Sulpicius Galba (144 BC) possible patron of the statue and of the ancient temple of Iuppiter Anxur. Potentially interesting aspects of his life include: his being an “*orator popularis*”, his possible involvement in the slave trade, and the active role he played in solving a controversy between the Cretan communities of Itanos and Hyeraptina about the property of the temple of Zeus Dyctaeus. In short, he appears to have been a man standing between two cultures. Similarly, it is in the reciprocal relation of the young Cretan Zeus and the Iuppiter Anxur that the mixture of pathos and freshness of the Terracina head seems to find its very substance.
Alessandro D'Alessio,

**Spaces, functions and landscape in the late Republican sanctuaries of Italy**

Architecture is the expression of specific cultural and social systems and reflects the values and ideas of the society which created it. It therefore changes and redefines itself following the changes and redefinitions of the cultural factors which generated the social system it belongs to. This phenomenon can be observed particularly well through the study of the late Republican sanctuaries of central Italy. These sanctuaries offer a combination of multiple functions, and the space within them is given different meanings and roles depending on the needs of the environment and the perception of the people who used them. It is, in particular, the organization of spaces and functions within the sacred precinct, and the changing relations between the sanctuary complexes and the surrounding landscape—both in its physical dimension and in its ideological, symbolic and psychological implications—that make these monuments highly distinctive. The unique combination of different factors and their varying relation ultimately carries important consequences for the cult and reflect critical historical changes in contemporary society.
Björn Forsén

**Agia Paraskevi at Arachamitai:**

**some thoughts concerning a new Hellenistic sanctuary in Arcadia**

This paper deals with the site of Agia Paraskevi at Arachamitai, which is located at the highest point of the pass leading from Asea into the valley of Arachamitai in Arcadia. On the basis of a magnetometer survey and trial excavations this recently found site can tentatively be interpreted as an extra-urban sanctuary with cult activity stretching from the second half of the sixth until the end of the first century BC, but with the majority of the finds dating to the Hellenistic period. A stoa-like structure (ca. 30x11 m) of Hellenistic date belongs to the sanctuary, which on the basis of stamped roof tiles can be contributed to Artemis Despoina.

The sanctuary at Agia Paraskevi belongs to the group of sanctuaries connected with fertility, birth and healing that prospered from the sixth century onwards and frequently continued in use throughout the Hellenistic period. Such sanctuaries often lack monumental temple architecture, but instead abound in small personal votive offerings. More research concerning this type of sanctuary is badly needed in order to enlarge our knowledge of post-Classical religious space and practices.
Ioannis Graekos

Rethinking the Mother of the Gods: The politics of sacred space in Macedonia (fourth century BC).

The origin of Cybele’s cult in Macedonia has scarcely been explored by the scholars either because of the absence of any literary sources or because it was commonly believed that she was somehow always present there since prehistoric times. This paper is an attempt to explore the specific places where, and times when the Mother of the Gods becomes visible (i.e. is archaeologically attested) at Aigai and the Imathia regions, and also to relate her cult to changes in the political, ideological and social aspects of life in the Macedonian kingdom during the crucial period of the second half of fourth century BC. Its central argument is that the image of the Phrygian goddess, as is commonly depicted mostly on clay figurines, the placement and form of her sanctuaries, and the type of her cult combines special features of royal ideology and popular religion in a time when the Macedonian cities and state are being totally reformed.
Elisabetta Interdonato

Architecture and rituals in the Hellenistic age: the case of the Asklepieion in Kos.

Excavated at the beginning of the twentieth century by the German scholar Rudolph Herzog, the Asklepieion of Kos is one of the best known sacred complexes of Eastern Greece. But despite its fame it has not until now been the object of a thorough analysis that took in consideration all the data (architecture, inscriptions, small findings, sculptures, literary sources). The aim of the most recent research is to examine all these different kinds of information to reconstruct a contextual history of the sanctuary.

This paper will present some of the results of this study, focused on the reconstruction of the ritual practices in the Asklepieion during the Hellenistic age. In particular, it will focus on the archaeological evidence in order to better understand both the religious activity and the functions of the buildings, together with the reciprocal relationship between these two.
Maria Kantirea

**Reshaping the sacred landscape through benefaction:**

the sanctuary of Lycosoura in the Peloponnese

The sanctuary of Despoina and Kore at Lycosoura in the Peloponnese seems to have been an important post-classical sacred landscape, serving the ritual needs of the local population, acting as centre for the organization of the *Lycaian* games, and satisfying the political aspirations of the Arcadian cities and the individual ambitions of the local nobles. Like almost all cult centres in Greece and Asia Minor under the Roman Empire, the sanctuary of the Great Goddesses underwent some topographical alterations to meet the new architectural standards as well as the religious and ideological demands of Roman rule, such as the incorporation of the imperial cult into the previous ritual system.

This paper provides a comparative study of the available material of the late Hellenistic and early Imperial period — epigraphic texts, especially a decree of Megalopolis in honour of Xenarchos, son of Onasicrates (*IG* V.2, 515), and other written sources, such as Pausanias’ *Periegesis* — in relation to the evolution of the historical geography of Arcadia. Identifying and understanding the factors that provoked architectural developments or encouraged ritual changes – importantly, local benefactors (sponsors of monumental programmes) and Roman *negotiators* - is a central concern of this analysis. The aim is to elucidate the influence of the *imperium romanum* on the religious practices of the less romanized Arcadian population, the relation between building finances, foundation and benefaction, and finally the extent and character of human intervention on the spatial reorganisation of the sanctuary of Lycosoura.
Sofia Kravaritou

Sacred space and the politics of multiculturalism in Demetrias (Thessaly)

This paper addresses the issues related to the reorganisation of sacred space in Eastern Thessaly, following the foundation of Demetrias under Macedonian rule (293 BC). Demetrias was first established by synoecism of the local Thessalian and Magnesian communities, controlling the Pagasetic's port and the Magnesian peninsula respectively. It was subsequently ruled by the local Magnesian Koinon, while Macedonians returned briefly before releasing permanent control to the Koinon and to the Romans. As a result, this Macedonian basileion, being concurrently an international port and a trading center, was inhabited by Macedonians, local populations relocated from their original communities, as well as by individuals from all over Greece and the entire Mediterranean. Eventually, the ethnic diversity of these post-classical groups, expressing a series of changing and competing claims, has serious impact on the reorganisation of Demetrias’ sacred space in terms of continuity and change. Former divinities vanish or, in other cases, relocated gods and heroes of the local classical communities co-exist with new gods, imported Anatolian divinities, deified Macedonian rulers, as well as divine roman emperors. The study of the available archaeological and epigraphic evidence indicates that the local religious features –religious architecture, rituals and votive objects- are shaped according to the politics of local post-classical multiculturalism, since they stem from the interplay between converging in the geographical space but also clashing civic and ethnic identities claiming consecutively control over the major Thessalian port and appropriation of its resources.
Yves Lafond

Evergetism and religion in the cities of Peloponnese (I BC- I AD): between civic traditions and the self-celebration of local elites

In the context of the research on the Peloponnese in the Imperial period, the aim of this paper is that of clarifying the religious identity of the cities in the period between the first century BC and the first century AD. The documentary basis of this research consists in the honorific inscriptions which preserve the eulogies dedicated by the cities to their benefactors and help us describe how religious identities are constructed. These documents clearly reveal the desire to advertise the generosity of the benefactors within the religious space, in order to thank them for enabling the smooth functioning of religious life. Benefactors belonging to the local elites in fact took on themselves the financial burden of priesthoads and restorations of sacred spaces. This concerted celebration of the generosity of the elites reveals, on the one hand, the impact of a restricted social group on the civic body and on the other, the desire to conform to the most traditional evergetic models, thereby assuring a new civic order based on moral and religious values.
Annalisa Lo Monaco

**Roman consuls and Greek communities: sanctuaries and beyond.**

This paper focuses on how the Roman magistrates behaved in Greece at the time of the conquest. An analysis of literary sources and epigraphic documents shows how, until the time of Lucius Mummius, the practice was to give to the gods only gold crowns and shields or weapons worn during battle: only with Lucius Mummius does the fashion begin of donating honorary monuments. Individual Greek cities, on the other hand, continued the tradition of dedicating new monuments in honour of consuls and magistrates until the beginning of the first century BC. From this moment, the fashion spreads for re-use of monuments of previous ages, re-dedicated to leading contemporary figures. Cases of the sanctuary of Amphiaraion of Oropos and the Athenian acropolis will be discussed to illustrate the phenomenon.
Milena Melfi

**Greek cults in a conquered land: Corinth 146-44 BC**

The city of Corinth was conquered and raised to the ground by Mummius’ troops in 146 BC. Although the literary sources recorded a dramatic scenario, the recent reassessment of the evidence from a century of American excavations in Corinth demonstrated that the central area of the Greek city was continuously inhabited from the late second century BC until the foundation of the Roman colony in 44 BC. Only two of the Corinthian cult places register the same level of activity as in the central area of the city: the Sanctuary of Demeter and Kore and the Asklepieion. This paper explores the reasons why the interim settlers—probably Roman businessmen or their agents—chose Asklepios and the Eleusinian goddesses as their elected deities, and suggests that the survival of certain Greek cults over others provided a factor of cultural and religious cohesion for the new resident population in the years of the colonial foundation. The pre-existing sanctuaries might have therefore contributed in defining the status of Corinth and its pantheon as a colonial creation, precisely in the manner seen fit by the Roman authorities. The case of Corinth further demonstrates the strategy used by the Romans in placing themselves in the context of pre-existing networks of communication and will ultimately confirm how Rome’s political control over Greece was almost entirely based on a deep knowledge and understanding of the local background.
The myth of artistic innovation: Hellenistic divine images and the power of tradition

The Hellenistic period is in many ways a time of innovation and experimentation in art. In sculpture, artists and patrons demonstrate a notable interest in new and realistic subjects, such as ugly old women, working peasants, slaves with disfigured bodies, or non-Greeks. These subjects were of course well known from the minor arts long before the late fourth century BC, but now they increasingly populate the Lebenswelt of Hellenistic cities in form of monumental sculptures in the round. Despite the obvious artistic curiosity, there also exists a field in which tradition appears more powerful than innovation: the sculptural depictions of the divine. Hellenistic images of gods and goddesses seem to continue the artistic paths of the fifth and fourth centuries BC. Despite their artistic qualities, images such as the Chairestratean Themis or the statue of Poseidon from Melos glimpse back towards the fifth century in an unimaginative, occasionally even sterile way. The striking innovation of the Praxitelean Aphrodite becomes a traditional motif in the Hellenistic period, and the extraordinary boyish rendering of Apollon Sauroktonos comes to be part of the iconographic canon of Hellenistic youthful gods. Even sophisticated personifications such as the so-called Tyche of Antiocheia that are overloaded with semantically significant attributes seeking to compensate for the gaping lack of a mythological curriculum vitae recall conceptually the achievements of the fourth century, when personifications of abstract ideas with no mythological background were first created as sculpture in the round. Furthermore, even in a case like the Gigantomachy frieze of the Pergamene Great Altar that exemplifies in terms of bodily expressions and positions the Hellenistic pathos, the faces of the divine beings remain strangely uninvolved when compared to the agony of the giants. Interestingly enough, this apparent traditionalism in the sculptural rendering of the divine corresponds to tendencies of sacred architecture to revive the models of the sixth and fifth centuries BC. Even an architect of Hermogenes’ calibre is not the innovator Vitruvius tries to make us believe, but rather a traditionalist interested in forms of the glorious past. His pseudodipteros and eustyllos temple designs certainly quote Archaic Ionic architecture.

This paper aims at a discussion and contextualization of the traditionalism inherent in Hellenistic divine images. In addition, it will offer explanations of this phenomenon that go beyond the traditional hypotheses that divine images in their Classical ideal are used either as a visual affirmation of Greek identity in a dramatically changed Hellenistic world by Greeks or as a demonstration of the assimilation of Greek culture by non-Greeks.
Maria – Fotini Papakonstantinou

The Asklepieion of Daphnous: a new discovery in Agios Konstantinos in Phthiotis

The Asklepieion of Daphnous at Agios Konstantinos in Phthiotis was excavated in 2007 in the frame of the construction of the New National Road Patras – Athens – Thessaloniki – Evzonoi (PATHE). It is a rectangular building complex (dimensions 30X15 m.), consisting of two different buildings, Building A (katagogeion) and Building B (enkoimeterion, abaton, loutron). A monumental rectangular altar, an eschara full of ashes and seven pits (bothroi) dug in the ground were found in the outdoor area of the sanctuary. Some of the pits contained material from sacrifice and ritual activity. A thick layer of burned soil with tile fragments, animal bones, sherds, small objects and stones was found at the eastern part of the building complex.

Numerous findings of different types (bronze snake figurine, bronze bracelets with snake-headed edges, inscribed ritual vases, marble statuettes, fragmentary votive steles etc) suggest the identification of the monument with an Asklepieion. Inscribed sherds bearing the name of the Asklepios confirm the attribution.

According to the excavation data, the use of the area for ritual purposes goes back to the end of the sixth century B.C, and continues during the Classical Period, when Building B was erected. By the middle of the fourth century BC Building A was constructed. It was used for the consumption of common meals (katagogeion). Finally, in the Early Hellenistic Period a temple of small dimensions was added to Building A. This temple was destroyed at the end of the second/beginning of the first century BC. When Strabo visited the site, Daphnous, except for its harbour was in ruins.
Elena C. Partida

**Successive influences in the sanctuary of Delphi: the Aetolian, Pergamene and Roman input to religious architecture and the evolution of the votive landscape**

Following the reconstruction of the temple of Apollo in the fourth century BC, an influx of ex-votos dedicated by the Aetolian people, both individually and as a league, changed the physical appearance of the Delphi sanctuary. Bicolumnar monuments in the Ionic order, the personification of Aetolia seated on a pile of trophies, and oblong exedras carrying statues represent a new trend in the third century BC. Innovations in typology and spatial arrangement may be interpreted in the light of contemporary political circumstances and the respective commissioners’ identity. At Delphi many of the dedications reflect the current aspiring political powers, namely the Aetolians and later the Pergamene kings. Both framed the sanctuary with stoas in a fairly balanced way. The Attalids introduced the vaulted construction and filled a whole terrace with a complex of buildings. Moreover, they are thought to have contributed to the renovation of the theatre.

The monument of Aemilius Paullus marked the beginning of Roman domination, albeit the preference for pillars as votive offerings continued, particularly in the area of the temple. The Romans’ attitude to Delphi is ambivalent. Nero may have stripped the site off many of its precious offerings, but the care of other emperors for the conservation and maintenance of the sanctuary, as well as the re-population of the city, is clearly inferred from epigraphic sources. The institution of the Amphictiony was respected, too.

Judging from the archaeological (architectural and epigraphic) finds, it seems that the ‘states’ of Aetolia and Pergamon expressed their identity and manifested their political role via their dedications at Delphi. Like the Romans, they aimed at embellishing, renovating and even enhancing the infrastructure of the religious site, to ensure an appropriate setting for their cult practices.
Jessica Piccinini

**Renaissance or decline? The oracle of Dodona in the Hellenistic and Early Roman Period.**

According to the archaeological and literary evidence the shrine of Dodona acquired an interregional dimension from the sixth century BC. However, the first monumental structures are not earlier than the second half of the fourth century BC and are can be linked with the consolidation of the Molossian royal dynasty and the political development of the other Epirote tribes. This paper will explore this evolution up to the arrival of the Romans through the analysis of the visual landscape of the sacred area of Dodona, and by comparing it with the other interregional sanctuaries of the Greek world.
Alexia Petsalis-Diomidis

Readings of the Amphiareion of Oropos in the Roman period

The paper opens with an exploration of the spatial arrangement of the sanctuary of Amphiaraos near Oropos with a focus on architectural developments and the display of votive offerings in the Roman period. The aim is to establish how the physical sanctuary and images of the god, both Classical and Roman, evoked divine presence and shaped the experience of pilgrimage in this period. The second part of the paper analyses two texts on the site, Pausanias’ Description of Greece I.34 and Philostratos’ Imagines I.27, in order to illuminate Roman meanings of the Amphiareion. Through this focus on the Amphiareion in the Roman period larger questions are implicitly raised: continuity and change in an oracular/healing sanctuary between the Classical and Roman periods; and the intersection between material and literary worlds.