

# Seleucia

Sayı XVI - 2026



Olba Kazısı Serisi

# Seleucia XVI

Olba Kazısı Serisi

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## PRAEFATIO

Seleucia'nın editörleri olarak dergimizin 2026 yılı, XVI. sayısında zengin bir içeriği sizlerle paylaşmaktan gurur duyuyoruz.

Olba'yı konu alan çalışmalara öncelik tanıyan Seleucia'nın bu sayısında, ilk yayınlanışı 19. yüzyıla dayanan Olba su kemeri üzerindeki yazıtın ilgi çekici bir değerlendirmesini bulacaksınız. Kentte son yıllardaki kazılarda ortaya çıkartılan ve daha önce bilinmeyen bir yapı olan "Su Kemerli Kilisesi" ile ilgili ayrıntılı bir tanımlamayla buluşacaksınız. Bu yapıda ele geçen cam sikke ağırlığı konusundaki değerlendirmeye de yine bu sayıda ulaşacaksınız. Olba'da eskiden beri tanınan ama detaylı bir incelemesi yapılmamış olan "Kemerli Lentolu Kaya Mezarı Kompleksi" hakkında son zamanlarda yapılan bir çalışmanın sonuçlarını okuyacaksınız.

Cilicia Bölgesi çalışmaları kapsamında, Magarsus (Adana- Karataş) tiyatrosunun burada yapılan son arkeolojik araştırmalar ışığında değerlendirildiği bir makale de bu sayımızda yer almakta. Yine Akdeniz Bölgesi'nin eski çağ arkeolojisi bağlamında, Pamphylia ve Lykia arasındaki etkileşimin Bizans levhaları üzerinden ele alındığı bir makaleyi de okuyucularımıza sunmaktayız.

Anadolu'daki Yunan- Roma mimari geleneğine uygun olarak inşa edildiğini düşündüğümüz Sardes'teki Artemis Tapınağı tasarımındaki İtalya etkilerinden haberdar olmak, kuşkusuz ilginizi çekecektir. Bu sayımızda yer verdiğimiz mimarlık alanında yapılmış bir diğer çalışma ise Letoon'daki Hyposorionlu Mezar Anıtı konusundadır.

Anadolu'daki çeşitli kazılarda bulunan veya müze koleksiyonlarında yer alan eserler de dergimizin bu sayısındaki birçok çalışmanın konusudur. Bunlar, Gaziantep, Yenicehöyük Kazıları Rhodos amphora mühürleri, Hadrianopolis Kazıları Roma sikke buluntuları, Yozgat Müzesi koleksiyonundan kartal heykeli, Metropolitan Museum'dan bir portre ve Bodrum Sualtı Arkeoloji Müzesi'nden Eirene Steli'nin ele alındığı makalelerdir.

Eski çağ yazılı kaynakları üzerinden yapılan çalışmalar da dergimizin bu sayısında yer almaktadır. Bunlar, Anemurium'da MÖ 4. yüzyıl ile MS 3. yüzyıl arasındaki süreci inceleyen makale ile Kudüs'teki Süleyman Tapınağı'nın ateşe verilmesini ele alan Titus Flavius Iosephus'un eski Yunanca metni bağlamında değerlendiren çalışmadır. Ayrıca, 19. yüzyılda Kıbrıs'taki arkeolojik faaliyetin Luigi Palma di Cesnola örneği üzerinden ele alındığı makaleyi ilgiyle okuyacağınızı düşünmekteyiz.

Dergimizde Diyarbakır yapılarındaki çiniler, Ahlat Selçuklu Mezarlığı ve Eski Ahlat Şehri Kazısı sikke buluntuları gibi Anadolu'nun Türk-İslam dönemine ilişkin çalışmalar da yer almaktadır.

Son olarak, Roma'da statü ve ideoloji sembolü olarak "calceus"un (bir tür deri bot) ele alındığı makaleyi de bu sayının ilgi çekici bir çalışması olarak sizlere sunmaktayız.

Editörler:

Prof. Dr. Emel Erten

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Prof. Dr. Fikret Yegül

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## PREFACE

As the editors of *Seleucia*, we are proud to share the rich content of its 2026 sixteenth issue.

In this issue of *Seleucia*, which prioritizes studies on Olba, you will find an interesting assessment of the inscription on the Olba aqueduct, first published in the 19th century. You will also find a detailed description of the “Aqueduct Church” a previously unknown structure unearthed in recent excavations. Another article studies the glass coin weight found in this structure. You will also read the results of a recent study on the “Rock-Cut Tomb Complex with an Arcuated Lintel” in Olba, which has long been known but not thoroughly examined.

As part of the archaeological work in Cilicia, this issue includes an article evaluating the Magarsus (Adana-Karataş) theater in light of recent archaeological research conducted there. In the context of ancient archaeology in the Mediterranean region, we also proud to present an article that examines the interaction between Pamphylia and Lycia through Byzantine panels in Antalya Museum.

You will undoubtedly be interested to learn about the Italian influences in the design of the Temple of Artemis in Sardis, which we believe was built in accordance with the Greek-Roman architectural tradition in Anatolia. Another study in the field of architecture in this issue is on the Hyposorion Tomb Monument in Letoon.

Artifacts found in various excavations in Anatolia or in museum collections are also the subject of a number of studies in this issue. These include articles on the Rhodian amphora seals from the Yenicehöyük excavations in Gaziantep, Roman coin finds from the Hadrianopolis excavations, an eagle statue from the Yozgat Museum’s collection, a portrait from the Metropolitan Museum, and the Eirene stele from the Bodrum Museum of Underwater Archaeology.

Studies based on ancient written sources are also included in this issue such as the article examining the period between the 4th century BC and the 3rd century AD in Anemurium, and a study evaluating the destruction of Solomon’s Temple in Jerusalem within the context of Titus Flavius Iosephus’s ancient Greek text. We also believe you will find interesting the article discussing 19th century archaeological activity in Cyprus through the example of Luigi Palma di Cesnola.

Our journal also features studies on the Turkish-Islamic period of Anatolia, such as the tiles in the buildings of Diyarbakır, the coin finds from the Seljuk Cemetery and the Old Ahlat City excavations.

Finally, we present an interesting article in this issue on the “calceus” (a type of leather boot) as a symbol of status and ideology in Rome.

Editors:

Prof. Dr. Emel Erten

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# Olba Kazısı Serisi

## Seleucia

### Makale Başvuru Kuralları

Seleucia, Olba Kazısı yayını olarak yılda bir sayı yayınlanır. Yayınlanması istenen makalelerin en geç Şubat ayında gönderilmiş olması gerekmektedir. Seleucia, arkeoloji, eski çağ dilleri ve kültürleri, eski çağ tarihi, sanat tarihi konularında yazılan, daha önce yayınlanmayan yalnızca Türkçe, İngilizce çalışmaları ve kitap tanıtımlarını yayımlar.

### Yazım Kuralları

Makaleler, Times New Roman yazı karakterinde, word dosyasında, başlık 12 punto baş harfleri büyük harf, metin ve kaynakça 10 punto, dipnotlar 9 punto ile yazılmalıdır. Sayfa sayısı, kaynakça dâhil en çok on sayfa olmalıdır. Müze, kazı, yüzey araştırması malzemelerinin yayın izinleri, makale ile birlikte yollanmalıdır. Kitap tanıtımları, üç sayfayı geçmemelidir. Çalışmada ara başlık varsa bold ve küçük harflerle yazılmalıdır. Türkçe ve İngilizce özetler, makale adının altında, 9 punto, iki yüz sözcüğü geçmemelidir. Özetlerin altında İngilizce ve Türkçe beşer anahtar sözcük, 9 punto olarak “anahtar sözcükler” ve “keywords” başlığının yanında verilmelidir. Doktora ve yüksek lisans tezlerinden oluşturulan makaleler, yayına kabul edilmemektedir.

- Dipnotlar, her sayfanın altında verilmelidir. Dipnotta yazar soyadı, yayın yılı ve sayfa numarası sıralaması aşağıdaki gibi olmalıdır. Demiriş 2006, 59.
- Kaynakça, çalışmanın sonunda yer almalı ve dipnottaki kısaltmayı açıklamalıdır.

Kitap için:

Demiriş 2006 Demiriş, B., Roma Yazınında Tarih Yazıcılığı, Ege Yay., İstanbul.

Makale için:

Kaçar 2009 Kaçar, T., “Arius: Bir ‘Sapkın’ın Kısa Hikayesi”, Lucerna Klasik Filoloji Yazıları, İstanbul.

- Makalede kullanılan fotoğraf, resim, harita, çizim, şekil vs. metin içinde yalnızca (Lev. 1), (Lev. 2) kısaltmaları biçiminde “Levha” olarak yazılmalı, makale sonunda “Levhalar” başlığı altında sıralı olarak yazılmalıdır. Bütün levhalar, jpeg ya da tift formatında 300 dpi olmalıdır. Alıntı yapılan levha varsa sorumluluğu yazara aittir ve mutlaka alıntı yeri belirtilmelidir.
- Levha sayısı her makalede 10 adet ile kısıtlıdır.
- Latince - Yunanca sözcüklerin yazımında özel isimlerde; varsa Türkçe ek virgülle ayrılmalı, örneğin; Augustus’un, cins isimler italik yazılmalı, varsa Türkçe ek, italik yapılmadan sözcüğe bitişik yazılmalıdır, örneğin; *caveanın*.
- Tarih belirtilirken MÖ ve MS nokta kullanılmadan, makale başlıkları ile yazar ad ve soyadlarında sadece baş harfler büyük harf olarak yazılmalıdır.

## Olba Excavations Series

# Seleucia

### Scope

Seleucia is annually published by the Olba Excavations Series. Deadline for sending papers is February of each year. Seleucia features previously unpublished studies and book reviews on archaeology, ancient languages and cultures, ancient history and history of art written only in Turkish or English.

### Publishing Principles

Articles should be submitted as word documents, with font type Times New Roman, font sizes 12 points for headings (first letters should be capitalized), 10 points for text, and 9 points for footnotes and references. The number of pages of each article should not be longer than ten pages, including the bibliography. If the study is on some material/materials from a museum or an excavation, the permission for publication should be submitted together with the article. The book reviews should not be longer than three pages. If there are sub-titles, the headings should be written bold with small letters. Abstracts written in both Turkish and English should appear below the heading of the article, should be size of 9 points and minimum count of words should be 200. Below the abstracts, a minimum of 5 keywords for both languages should be included (of size 9 points) below the headings “anahtar sözcükler” and “keywords”. The articles produced out of master’s theses or doctoral dissertations will not be accepted for publication.

- Footnotes should be given under each page. The ordering of author surname, year of publication and page number should be as follows: Demiriş 2006, 59.
- The reference list should appear at the end of the study and should explain the abbreviation given in the footnote.

Book format:

Demiriş 2006 Demiriş, B., Roma Yazınında Tarih Yazıcılığı, Ege Yay., İstanbul.

Article format:

Kaçar 2009 Kaçar, T., “Arius: Bir ‘Sapkın’ın Kısa Hikayesi”, Lucerna Klasik Filoloji Yazıları, İstanbul.

- Photographs, pictures, maps, drawings, figures etc. used in the article should be referred to in the text as (Fig. 1), (Fig. 2) as abbreviations, and an ordered list of these items should appear at the end of the article under the heading “Figures”. All figures should be in JPEG or TIFF format with 300 dpi. If there are figures cited, the responsibility lies with the author and citation should be explicitly given. The number of figures for each article is limited to 10.



## Marble Eagle Statue from Yozgat Museum

Savaş Altun\*

### Abstract

In this study, the marble eagle statue exhibited in the Yozgat Museum is examined in terms of its possible function, representational context, and iconographic character within the Roman Imperial Period. As the object is not an archaeological excavation find with contextual data, it has been evaluated on the basis of formal, stylistic, and iconographic evidence. Carved from a single block of marble, the statue is distinguished by its closed-wing arrangement, compact body mass, and schematized feather treatment, while the goat beneath its talons constitutes one of the defining elements of its iconography. The sculpture has been considered comparatively alongside selected eagle representations from the Roman Imperial Period, with particular emphasis on the examples from Kınık Höyük. These comparisons have made it possible to assess the Çayıralan statue not only stylistically, but also in terms of how superiority and hierarchy were transformed into a visual order in large-scale sculpture. The available evidence indicates that the statue should be understood not as an ordinary animal depiction, but as a representation structured around the hierarchical relationship between the eagle and the goat. In this respect, the object should be regarded as an example of high representational value situated at the intersection of Roman eagle iconography and the Anatolian eagle-goat tradition.

**Key Words:** Roman Period, Eagle Sculpture, Eagle-Goat Iconography, Anatolia, Symbolism

## Yozgat Müzesi'nden Mermer Kartal Heykeli

### Özet

Bu çalışmada, Yozgat Müzesi'nde sergilenen mermer kartal heykeli, Roma İmparatorluk Dönemi içindeki olası işlevi, temsil bağlamı ve ikonografik niteliği açısından incelenmektedir. Arkeolojik kazı konteksi buluntusu olmayan eser, biçimsel, stilistik ve ikonografik veriler temelinde değerlendirilmiştir. Tek blok mermerden işlenmiş olan heykel, kapalı kanat kuruluşu, kompakt gövde kütlesi ve şematik tüy işçiliğiyle dikkat çekmekte, pençeleri altındaki keçi ise ikonografinin bir unsurunu oluşturmaktadır. Eser, Roma İmparatorluk Dönemi'nden seçilmiş kartal betimleri ve özellikle Kınık Höyük örnekleriyle karşılaştırmalı olarak ele alınmıştır. Bu karşılaştırmalar sonucunda, Çayıralan heykelinin yalnızca stilistik açıdan değil, aynı zamanda büyük boyutlu heykelde üstünlük ve hiyerarşinin nasıl görsel bir düzene dönüştürüldüğü bakımından da değerlendirilmesi mümkün olmuştur. Elde edilen veriler, heykelin sıradan bir hayvan betimi olarak

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değil, kartal ile keçi arasındaki hiyerarşik ilişki üzerinden kurulan bir temsil olarak anlaşılması gerektiğini göstermektedir. Bu yönüyle eser, Roma kartal ikonografisi ile Anadolu'daki kartal-keçi geleneğinin kesişiminde yer alan, temsil değeri yüksek bir örnek olarak değerlendirilmelidir.

**Anahtar kelimeler:** Roma Dönemi, Kartal Heykeli, Kartal-Keçi İkonografisi, Anadolu, Sembolizm

## Introduction

The eagle figure is one of the most powerful animal images associated in the ancient world with strength, sovereignty, protection, and divine authority. Employed across different cultures, it acquired shifting layers of meaning and could signify divine sanction, rulership and superiority, or protective power according to context<sup>1</sup>. Representations in which the eagle is depicted together with different animals further expanded this symbolic field and became a mode of expression through which concepts such as sovereignty, superiority, and sacred relationship were made visible<sup>2</sup>. Such arrangements do not merely reflect a natural relationship between animals; they also give form to abstract concepts such as control, superiority, and sacred hierarchy.

This broad semantic framework enabled the eagle figure to be used widely across different media of ancient artistic production. In the Roman world, however, the symbolic character of the eagle acquired a more explicit ideological content, and the figure emerged as a powerful image representing both divine legitimacy and imperial as well as military authority<sup>3</sup>. For this reason, eagle representations of the Roman period should be interpreted not merely as

1 For the general symbolism of the eagle figure in the ancient world and its use in different cultural contexts, see Wittkower 1939, 295–302; Wypustek 2011b, 45–52; Greet 2015, 89–95; Frankfort 1954, 129–146; Dalley 1989, 154–169; Filipek 2023, 17–18.

2 For examples in which the eagle is depicted within the same composition together with different animals such as the bull, stag, goat, and serpent, and for their iconographic meanings, see Belis 2024, 43, pl. 6, 3, fig. 4a–b, pl. 6, 2; Khachatryan 1998, 145–146, 149 fig. 89; Falter 2005, 148–157; Weiss 1985, 21–48; Belis 2021, 71–101; Przeworski 1940, 63–64 fig. 2; Parlasca 1989, 67–69, figs. 2–6; Hillert 1997, 299, no. 31, no. II 1–5; Warden 1997, 56–57, nos. 184–187; Lafli – Feugère 2006, 95–97, figs. 27–29, nos. 92–96; Whybrew 2016, 927–936; Mouterde 1957, 209, pl. 3, 2; Warden 2002, 131, fig. 4; Brandt – Krug – Gercke – Schmidt 1972, no. 3411; Zwierlein 1991, no. 2414; Blömer 2019, 253; Blömer – Crowther 2014, 350–364; Göktürk 2000, 147, no. 42, pl. 21, 2; Bossert 1942, 79, figs. 1012–1023; Chantre 1898, 128, 154–156, pl. 26; Santrot – Badalian 1996, 236–237, no. 240; Invernizzi 1999, 51, pl. 7f; Hawkins 2004, 356–360; Hawkins 2013, 68–72; Hakman 2017, 463–467; Altun 2021, 315, pl. 4; Altun 2022, 128, pl. 3, Soslu 2025, 259–272, fig. 1a–d; Wittkower 1939, 293–325; Kleiner 1992, 79–85.

3 For the relationship of the eagle in the Roman world to imperial ideology, divine legitimacy, public representation, and military-public authority, see Wypustek 2011a, 291–303; Cumont 1917, 35–118, For its place within Roman imperial ideology and military representation, see Kryśkiewicz 2014, 532–551; L'Orange 1953, 85–110; Davies 2000, 27–54.

realistic depictions of animals, but in many cases as representations carrying ceremonial and public significance<sup>4</sup>.

Examples in which the eagle is depicted together with different animals within the same composition have been known in Anatolia since earlier periods<sup>5</sup> (**Fig. 4 a–b**). The eagle–goat relationship in particular continued to appear in different works during the Roman Imperial Period and was reinterpreted in new contexts. This continuity makes it necessary, in assessing the Çayıralan example, to take into account not only the symbolism of the eagle in the Roman world but also the local iconographic tradition of Anatolia.

This study aims to evaluate the marble eagle statue reported to have been brought to the Yozgat Museum in connection with illicit excavations in the Çayıralan district of Yozgat, with regard to its possible function, context of use, and iconographic features within the the Roman Imperial Period. Within this scope, the object was examined and documented in situ at the museum<sup>6</sup>. The statue was first assessed in terms of its formal and plastic features and was then examined through selected comparative examples from the Roman world and Anatolia, with particular emphasis on the eagle sculptures from Kınık Höyük. In this way, the discussion was directed not only toward the dating of the object, but also toward determining what kind of representation it should be understood to constitute<sup>7</sup>.

## Description

The marble eagle statue represents a monumental standing eagle rendered in a stylized manner. Measuring 150 × 65 × 46 cm, the work was carved from a single block of marble and has largely preserved its overall massed form (**Fig. 1 a–d**). Although the surface exhibits localized abrasion, minor fractures, and traces of wear, the sculpture is generally well preserved.

In frontal view, the eagle's head is raised and appears slightly turned to one side, while the figure as a whole is arranged so as to produce a strongly frontal effect. The chest is prominently projected, and the body is conceived as a compact, vertically rising mass. The wings are fully closed and tightly attached to the body. This treatment reinforces an impression of stillness, balance, and monumentality rather than movement.

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4 For the relationship of the eagle figure in Anatolia to local religious contexts and mountain cults, see Hillert 1997, 286–289; Weiss 1996, 158–161; Price 1987, 56–80.

5 For earlier examples of the eagle–goat relationship in Anatolia and for the visual continuity of this relationship, see Beran 1967, 24, pl. 7–72; Boehmer – Güterbock 1987, 26, pl. V. 50–52, For its numismatic continuation in the Roman Imperial Period, see RPC III, 3333; RPC III, 3343; RPC III, 3348; RPC III, 3344; RPC III, 3347; RPC X, unassigned, ID 60660; RPC V.3, unassigned, ID 85116; Weiss 1985, 32–36; Göktürk 2000, 146–148.

6 This study was conducted with the permission of the Republic of Türkiye Ministry of Culture and Tourism, Yozgat Museum (permit no. E-16080153-155.01-7720787).

7 For the examples used in the comparative evaluation, see Lertz et al. 2017, 24–25, figs. 4–6; Durham 2013, 79–83, figs. 4–6; Peppers 1980, 176–179; Gorny - Mosch 2011, fig. 79, 93; Highcock et al. 2020, 573–574; d'Alfonso et al. 2020, 25–27; Trameri – d'Alfonso 2020, 65–82; d'Alfonso et al. 2025, 160; Gorrini 2022, 134, fig. 8.

In the lateral views, the block-like structure of the sculpture can be observed more clearly. The head and neck are treated as a thick mass rising forward, while the wings extend downward as broad surfaces enveloping the body. Whereas the scale-like feather pattern of the shoulders and upper body continues onto the sides, the wing surfaces are rendered in a longer, more linear, and simpler manner. From this perspective, the figure appears to have been conceived not through outward movement, but through an inwardly controlled design that concentrates the mass. In the lower zone, a connected supporting arrangement can be seen between the goat's head and the main body of the eagle, reinforcing the mass and structural stability of the sculpture.

The same mass-oriented conception is maintained on the rear side. The two closed wings wrap around the back of the body and form broad surfaces tapering downward. In the rear view, the feather treatment is simpler and the surface is less elaborately articulated than on the front. As a result, the back of the sculpture is organized not through independent anatomical detail, but through a unified mass effect that strengthens the monument as a whole. This feature indicates that the sculpture was designed with an emphasis on frontal and monumental appearance rather than on fully developed three-dimensional movement.

On the neck, chest, and upper body, the feathers are rendered as large, scale-like, and repeated units. This surface treatment privileges formal clarity, rhythm, and decorative organization over detailed anatomical naturalism. When the treatment of the front and lateral surfaces is considered together with the more simplified handling of the rear, it becomes clear that the sculpture was designed to achieve its strongest visual effect particularly from the front.

In the lower part of the sculpture, the eagle is depicted together with a secondary animal beneath its talons. This figure can be identified as a goat, represented with its head raised, mouth open, and facial details clearly articulated. The goat's head is positioned not directly on the ground, but on a pedestal-like rectangular supporting block incorporated into the lower part of the sculpture. The difference in scale and placement between the eagle and the goat further indicates that the figures were conceived not as part of a naturalistic animal scene, but as a deliberately structured symbolic group.

### **Evaluation of the Eagle Statue**

In this section, the Çayıralan eagle statue is examined within a holistic framework that takes into account its plastic and stylistic features, its iconographic structure, and its possible function within the Roman Imperial Period. Since the statue does not derive from a secure archaeological context, the discussion has not been confined to formal comparison alone; it has also been broadened to include the question of what kind of monument, sculptural program, or sculptural arrangement the work may originally have belonged to. For this reason, the analysis proceeds on two interconnected levels. First, plastic and formal comparisons are made with Roman eagle sculptures whose chronology or find data can be defined more

clearly. Second, the original function and placement scheme to which the Çayıralan eagle may have belonged are discussed. Such an approach is methodologically necessary, because the comparative examples do not all carry the same chronological value, some derive from stratified archaeological contexts, whereas others can be dated mainly through stylistic assessment. Accordingly, these examples do not provide an absolute date; rather, they make it possible to assess the massing, workmanship, and iconographic structure of the Çayıralan statue within a more secure comparative framework.

From an analytical perspective, the significance of the Çayıralan eagle lies not in the mere presence of individual formal features, but in the way these elements combine to form a coherent sculptural language. They should therefore be regarded not simply as descriptive traits, but as comparative indicators that help situate the statue within a broader formal and chronological framework. This analytical value can be assessed more securely through comparison with Roman-period eagle sculptures whose chronology is more clearly established, particularly those that display similarities in wing arrangement, bodily configuration, and plumage treatment.

In this respect, the Minorities eagle provides a particularly useful comparative example, especially with regard to the treatment of the plumage (**Fig. 2a**). In that sculpture, the feathers of the neck and chest are arranged as short, overlapping units, thereby creating a regular and decorative surface rather than a wholly naturalistic rendering of avian anatomy<sup>8</sup>. The Minorities example has been associated, on stylistic grounds, with the Flavian–Trajanic period, and its archaeological context is consistent with this dating<sup>9</sup>. Its importance for the present study lies not in offering an exact formal correspondence with the Çayıralan statue or an absolute chronological benchmark, but in demonstrating that repetitive and carefully organized plumage could function as a characteristic feature of early Imperial sculptural production. In the Çayıralan example, the same tendency appears in a more schematic and more monumentalized form, with the surface structured not through fine naturalistic observation but through patterned repetition.

A more developed expression of similar plastic principles can be observed in the bronze eagle in the J. Paul Getty Museum<sup>10</sup> (**Fig. 2b**). Unlike the Çayıralan statue, the wings of the Getty eagle are partially open; however, this partial opening does not imply flight or dramatic movement. On the contrary, the wings expand the body mass laterally and enhance the visual authority of the figure, while remaining structurally integrated with the rest of the body. The feathers of the neck and chest are again rendered in repeating, fish-scale-like forms, whereas the feathers of the wings are presented as longer and more layered units. This distinction allows for a more detailed surface treatment and creates a more pronounced sense of depth in the sculpture. The Getty example is significant not because it provides an

8 Lerz et al. 2017, 23–25, fig. 4–6.

9 Ibid., 30–33.

10 J. Paul Getty Museum, inv. no. 72.AB.151.

exact counterpart to the Çayıralan statue, but because it demonstrates that frontal emphasis, plumage treatment, and volumetric articulation formed part of a broader stylistic approach in Roman sculpture. The Getty example is important not as a chronological benchmark, but as a comparison piece that helps clarify how frontal emphasis, layered plumage, and integrated wing arrangement could contribute to a monumental and authority-oriented image in Roman eagle sculpture. In this respect, its value for the present study is interpretive rather than chronological<sup>11</sup>.

A later stage in the development of Roman eagle imagery can be observed in the marble eagle published in the Gorny-Mosch catalogue, which is depicted in association with a goat and dated to the third century CE.<sup>12</sup> (**Fig. 2c**). This example is particularly important because it shows how the eagle statue was treated in terms of form and workmanship at a later stage. In addition, the fact that the eagle is depicted together with a goat demonstrates that this example also bears a close resemblance to the Çayıralan statue in terms of its basic iconographic configuration. Here, the eagle stands on the severed head of a goat, with its head raised upward and its wings slightly opened to the sides. This arrangement reflects a hierarchical and symbolic composition rather than a narrative scene<sup>13</sup>. The feathers are sharply separated from one another by pronounced raised ridges, their tips are rendered in a more angular manner, and the surface is fashioned so as to produce a stronger chiaroscuro effect. The wings are not fully closed; instead, they open slightly to the sides, contributing to the lateral expansion of the figure and giving it a more display-oriented appearance. Although this arrangement does not create true narrative dynamism, its surface treatment is clearly more elaborate and more animated than that of the Çayıralan statue. By contrast, the Çayıralan eagle exhibits a more compact body mass, a more restricted wing arrangement, and a more schematic treatment of the plumage. For this reason, the example in question should be regarded not as a contemporary parallel to the Çayıralan statue, but as a representative of the more elaborate and more developed formal language characteristic of the later Roman Imperial Period.

These comparisons show that the chronology of the Çayıralan statue should be established not on the basis of a single feature, but through the combined evaluation of several interrelated formal and stylistic characteristics. When considered together, the wings fully integrated into the body, the compact and frontal body mass, the repeated scale-like rows on the chest, and the restrained yet deliberate surface treatment point to a sculptural conception that privileges order, authority, and coherent massing. These qualities correspond more closely to the formal language of the early Roman Imperial Period than to the deeply carved, sharply ridged, and more open and expansive formal treatments seen in later Roman animal sculptures. Accordingly, the Çayıralan eagle should be dated to the early Roman

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11 Peppers 1980, 176–179.

12 Gorny - Mosch 2011, fig. 79.

13 Ibid., 93.

Imperial Period, more specifically to a range between the late first century BCE and the early first century CE. This dating is based on comparative stylistic analysis and on the cumulative evaluation of the formal features discussed above.

The significance of the statue is not confined to questions of style and dating alone. Its iconographic force arises from the relationship between the eagle and the accompanying goat, and this relationship must be understood within a broader visual and cultural framework. In Roman art, the eagle could function in more than one way. When represented beside Zeus or Jupiter, it could serve as a divine attribute; when depicted independently, it could become an autonomous symbol of sovereignty, divine legitimacy, or supreme authority. Static and schematic representations of the eagle tend to emphasize this function more strongly than more animated examples<sup>14</sup>. For this reason, the Çayıralan statue should be interpreted not as an isolated animal depiction, but as part of an established iconographic tradition that derives its meaning from the hierarchical relationship between the figures. In the Roman world, the eagle was not merely a divine attribute or a general symbol of sovereignty; it was also one of the principal visual markers of military identity and imperial authority. In this context, the *aquila*, or legionary eagle, stands out as the most important military standard, representing the pride, continuity, and sacred character of the Roman army. Ancient sources likewise indicate that it was perceived as a sacred emblem identified with the collective identity of the legion. Formally, the *aquila* was produced in precious metals, depicted with outstretched or upraised wings, and at times furnished with elements associated with Jupiter, such as a bundle of thunderbolts. As such, it functioned as a powerful symbol of Roman imperial ideology and divine legitimacy<sup>15</sup>. Therefore, although the Çayıralan eagle statue cannot be identified directly as a legionary standard, it should nevertheless be evaluated within the broader range of associations that the eagle acquired in the Roman world, including military prestige, sacred authority, and public sovereignty<sup>16</sup>.

Although the eagle acquired new meanings in the Roman period, certain iconographic schemes known in Anatolia since earlier periods continued to be used after being reinterpreted within this new field of meaning. During the Roman Imperial Period, a similar visual configuration reappears in numismatic material, especially on Cilician coins in which eagle and goat imagery are combined within a formally structured symbolic scheme<sup>17</sup> (**Fig. 3 a–g**). In these types, the goat is generally placed in a subordinate position relative to the eagle, and the composition conveys hierarchical superiority rather than a natural hunting scene. In some examples, the presence of architectural or sacred framing elements further reinforces the elevated status of the eagle. These data indicate that the eagle–goat iconography persisted in the Roman period not merely as a descriptive animal scene, but as a more deeply rooted

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14 Voegtle 2017, 118–120.

15 D'Amato 2018, 13–14, 21

16 Ibid., 4–6, 9, 17–18

17 RPC III, 3333; RPC III, 3343; RPC III, 3348.

visual scheme that made power, sovereignty, and order visible<sup>18</sup>.

The closest iconographic parallels to the Çayıralan statue are the eagle sculptures from Kınık Höyük (**Fig. 2d–e**). These examples are particularly significant because they show that the eagle–goat scheme was employed in monumental sculpture within Anatolia and was not confined to small-scale imagery alone. Within this broader Anatolian tradition, the Çayıralan statue may be understood as a later regional manifestation of an established iconographic formula. The larger Kınık Höyük statue, carved in white-grey marble, measures 120 × 50 × 36 cm, whereas the smaller yellowish marble example measures 75 × 31 × 23 cm and was found together with its base preserving an iron tenon<sup>19</sup>. In both sculptures, the head and body turn slightly to the right, the left leg is stretched forward, the chest is prominently projected, and the talons grasp a mountain goat represented sideways with long curved horns, beard, and open eyes; at the same time, the execution is not identical, since the chest of the larger statue is decorated with large scale-like feathers whereas that of the smaller one is left undecorated<sup>20</sup>. The published archaeological evidence from Kınık Höyük indicates that these statues were associated with a Hellenistic stone-paved plaza; however, they were recovered not from an undisturbed primary context, but from pits cut into that paved area at a later stage<sup>21</sup>. Their importance for the present study therefore lies not in providing a direct chronological parallel for the Çayıralan statue, but in demonstrating that eagle–goat imagery could occupy a formalized and symbolically charged spatial context within Anatolia. This interpretation is strengthened by the discovery, in close association with one of the eagle statues, of a stone base bearing a Greek healing inscription mentioning Zeus, although the same religious context cannot be transferred directly to the Çayıralan example<sup>22</sup>. Recent studies further show that the sanctuary at Kınık Höyük remained active into the Late Hellenistic period, with KH-P II beginning around the mid-second century BCE and ending in the late first century BCE, and that the predominance of animal votives over anthropomorphic types, even in the first century BCE, reflects the strong continuity of local Anatolian religious traditions despite selective Hellenizing additions<sup>23</sup>. When compared with the Kınık Höyük material, the Çayıralan eagle stands out through its more compact body, its more tightly closed wings, and its more explicitly schematic surface treatment; these differences suggest not a different iconographic concept, but a later and more condensed sculptural rendering of the same compositional logic. In both cases, however, the fundamental symbolic structure remains unchanged: the eagle is dominant, the goat is subordinate, and the composition renders authority visible through hierarchical control. For this reason, the eagle–goat motif should be understood not as a rigid and unchanging formula, but as a flexible visual scheme

18 Weiss 1985, 32–36; Göktürk 2000, 146–148.

19 Highcock et al. 2020, 573.

20 Highcock et al. 2020, 574.

21 Ibid., 569–570.

22 Ibid., 570.

23 A. Trameri - L. d'Alfonso 2020, 25, 28.

capable of adaptation across different settings while preserving its core meaning. In this sense, the Çayıralan statue is best understood as a later regional continuation of an established Anatolian eagle–goat tradition and may be placed, on comparative stylistic grounds, within a chronological horizon extending from the late first century BCE to the early first century CE<sup>24</sup>.

### Conclusion

The available evidence demonstrates that the marble eagle statue should be regarded not merely as a work that can be dated on stylistic grounds, but as a figural arrangement possessing representational significance within the Roman Imperial Period. Rather than constituting an ordinary animal depiction, the object displays the character of a composition that makes visible the ideas of superiority, sovereignty, and control through the hierarchical relationship established between the eagle and the goat beneath its talons. Within this framework, the goat emerges not as a secondary element, but as the principal component that visually articulates the superior status of the eagle.

The plastic and stylistic analysis indicates that the Çayıralan statue reflects a sculptural conception closer to that of the early Roman Imperial Period, as indicated by its closed-wing arrangement, compact body structure, and schematized feather treatment. Yet the principal outcome of the study concerns not the dating proposal alone, but the question of how the object should be understood as a form of representation. Among the comparative examples, the eagle sculptures from Kınık Höyük are of particular importance in this respect. On the one hand, they offer meaningful iconographic and visual parallels with the Çayıralan statue in terms of the eagle–goat relationship, the overall organization of the mass, and the treatment of the plumage. On the other hand, their value for the present study lies not in providing a direct chronological parallel for the Çayıralan statue, but in showing that the eagle–goat scheme could be employed in monumental sculpture within a formalized and symbolically charged setting in Anatolia. Although the Kınık Höyük material is associated with a Hellenistic stone-paved area and with epigraphic evidence mentioning Zeus, the same religious context cannot be transferred directly to the Çayıralan example. Even so, this material strongly supports the interpretation of the Çayıralan statue not as a merely decorative figure, but as a consciously constructed representation.

For this reason, the Çayıralan eagle statue is best interpreted as either an independent sculpture or a component of a broader sculptural program within the Roman Imperial Period. In this regard, the other eagle sculptures examined for comparison are significant not merely as chronological references, but because they demonstrate the representational spheres to which such works could belong in the Roman world. The Minories eagle, the bronze eagle in the J. Paul Getty Museum, and the late marble eagle associated with a goat in the Gorny-Mosch catalogue, despite differing from one another in material, scale, and workmanship, all

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24 Trameri - d'Alfonso 2020, 68, 78–79; d'Alfonso et al. 2020, 25, 28.

indicate that the eagle figure in Roman art belonged to a symbolic and monumental sphere of representation rather than to the category of a single animal depiction. These examples show that the eagle could in some instances function as an independent sculpture, in others as part of a wider visual program, and in still others as a figure carrying strong sacred, ceremonial, or ideological associations. Accordingly, within this comparative framework, the Çayıralan eagle statue should be regarded not simply as a work dated through formal similarities, but as a representation belonging to the group of eagle images that conveyed authority and superiority in the Roman Imperial Period.

At the same time, the available evidence does not allow the sculpture to be identified directly as an aquila, that is, as a functional legionary standard. The principal reason for this is the absence of structural features that might indicate a carrying device or mounting system, as well as the lack of archaeological or epigraphic data demonstrating with certainty the presence of a legionary headquarters or permanent garrison in the region. The concept of aquila should therefore be employed here not as a typological definition, but as a historical interpretive framework through which the military prestige, sacred authority, and public sovereignty associated with the eagle figure in the Roman world may be understood. Likewise, it cannot be stated with certainty that the sculpture formed part of a specific cult statue, architectural element, or funerary monument; however, as the evidence from Kınık Höyük suggests, such compositions may well have been used in organized spatial contexts of a public or sacred character.

The fact that the Çayıralan statue is not an excavation find with contextual data constitutes one of the principal factors delimiting interpretation. This uncertainty, however, does not mean that the sculpture was functionless or devoid of definable meaning. On the contrary, when the available plastic, stylistic, and iconographic evidence is considered together, it becomes clear that the Çayıralan eagle embodied, on a monumental scale, the meanings of superiority and sovereignty attributed to the eagle figure in the Roman Imperial Period through the eagle-goat arrangement preserved in Anatolia.

Accordingly, the original contribution of this study lies not merely in proposing a date for a museum object of uncertain context through comparative method, but in redefining the Çayıralan sculpture as a monumental representation situated at the intersection of Roman imperial eagle symbolism and the Anatolian eagle-goat tradition. The iconographic and formal comparanda provide a firm basis for this interpretation, while also demonstrating that such figural arrangements could be employed within deliberately constructed spatial contexts. In this respect, the Çayıralan eagle statue is important not only as an object that addresses the question of when it was produced, but also as evidence for the ways in which animal imagery in Roman-period Anatolia could assume ideological, symbolic, and representational functions.



**Figure 1 a-d:** Marble eagle sculpture from Çayıralan (Yozgat), Yozgat Museum inventory. Photograph: Yozgat Museum Archive.

	
<p>a. Minories eagle (Lerz et al. 2017, fig. 4)</p>	
	
<p>b. Getty Museum bronze eagle (J. Paul Getty Museum, inv. no. 72.AB.151)</p>	<p>c. Gorny - Mosch catalog marble eagle (Gorny - Mosch 2011, fig. 79)</p>
	
<p>d. Kınık Höyük marble eagle a (Institute for the Study of the Ancient World, “Hellenistic finds from ISAW’s Excavations at Niğde Kınık Höyük, Turkey”, accessed 10 January 2026, <a href="https://isaw.nyu.edu/news/hellenistic-finds-from-isaw2019s-excavations-at-nigde-kinik-hoyuk-turkey">https://isaw.nyu.edu/news/hellenistic-finds-from-isaw2019s-excavations-at-nigde-kinik-hoyuk-turkey</a>)</p>	<p>e. Kınık Höyük marble eagle b (Highcock et al. 2020, fig. 8 )</p>

Figure 2 a-f: Marble and bronze eagle sculptures.



Figure 3 a-g: Eagle and goat depictions on coins.

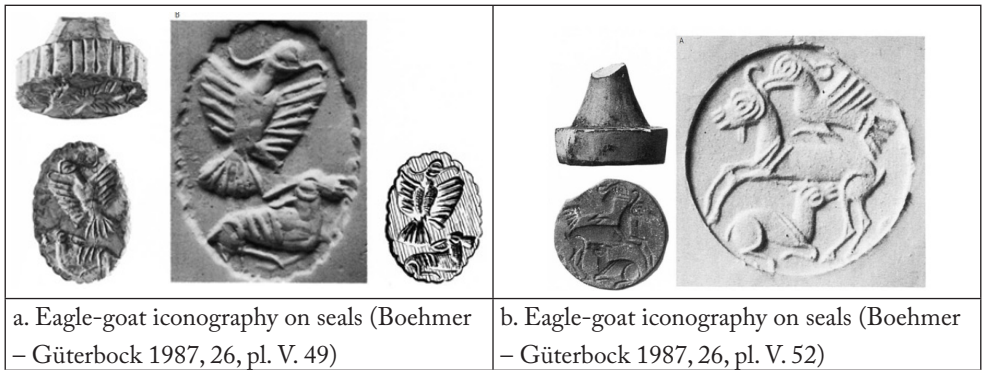


Figure 4 a-b: Eagle and goat depictions on seals.

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