

The "Kalybe Structures" – Temples for the Imperial Cult in Hauran and Trachon: An Historical-Architectural Analysis

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Hauran and Trachon were clearly frontier areas. In spite of their relative proximity to Damascus on the one hand, and the cities of the Decapolis on the other, these areas, characterized by the black, basalt landscape, were known to be wild and dangerous (Fig.1).¹ Only with their transfer to King Herod in 23 BCE did things begin to change. Herod succeeded in controlling the Itureans, as well as the Nabataeans, who had already begun to settle in these regions from the beginning of the first century BCE. Furthermore, he began settling Jews there, some of whom had just arrived from Babylon. Herod, and later his sons, ruled this large area for about 100 years, until it was included in Provincia Arabia in 106 CE.² Establishment of the new provincial capital in Bosra, the paving of the Via Traiana Nova, and the bringing of the 3rd Cyrene Legion to



Fig. 1: The distribution of the "Kalybe" Temples in the Hauran and Trachon.

Bosra (its new permanent base) – all hastened the urbanization and Romanization of Hauran and Trachon. For these areas, as for the others in the eastern provinces of the Roman Empire, the second and third centuries CE were times of great flourishing and growth.³

The reign of the Antonine and Severan Emperors was particularly beneficial to these areas. Much was done by Philip the Arab (244-249 C.E.), who, in the village of his birth (today called Shuhba) in the land of Trachon, established a city which he named after himself – Philippopolis.⁴ Thus, within a relatively short time, Hauran and Trachon, 'Basalt Land' were transformed from frontier areas with virtually no history into important foci of activity in the eastern Roman Empire.

When the first of the European travelers, such as W. J. Bankes (1819), L. de Laborde (1827) and M. de Vogüe (1860) surveyed portions of the 'Basalt Land', they were surprised to discover architecture that, in its construction methods and wealth of forms, was not only not inferior to architecture in the western provinces of the Roman Empire, but in many cases surpassed it, especially in unique, local solutions to the construction challenges posed by an almost woodless region.⁵

In this article I focus on a group of seven temples and stress the uniqueness and originality of their architecture, as developed here in the 'Basalt Land'. This unique group of temples is called the "Kalybe" Temples (in Greek: καλύβη). First let us explain the source of their name.

M. de Vogüe, a French nobleman, researcher and traveler, in the course of his many years of travel in Syria found a well-preserved worship structure with two Greek inscriptions (Fig. 2) in a village named Umm Iz-Zetun to the south of Ledja (Trachon).⁶ These two inscriptions, very similar in content, told a story of the residents of the village (whose ancient name we do not know), who erected the "Kalybe" temple (with the adjective: ἱερά - 'the holy', added to the Greek name) in honor of Emperor Probus, in the seventh year of his reign, i.e. in 282 CE.⁷ Hence, this is a building for worship, a temple, intended especially for worship of the Emperor. We should notice that the term "kalybe" is not mentioned in any of the building inscriptions found elsewhere in the entire Greco-Roman world, except here in the Umm Iz-Zetun inscription.⁸

De Vogüe himself, and other investigators in his wake, located additional structures in Trachon and Hauran, which, because of their great similarity to the structure at Umm Iz-Zetun, they called the "Kalybe Structures".⁹ Today in the Trachon/Hauran region we know of six such structures, in addition to the one at Umm Iz-Zetun, all similar in plan and design. No inscriptions whatsoever

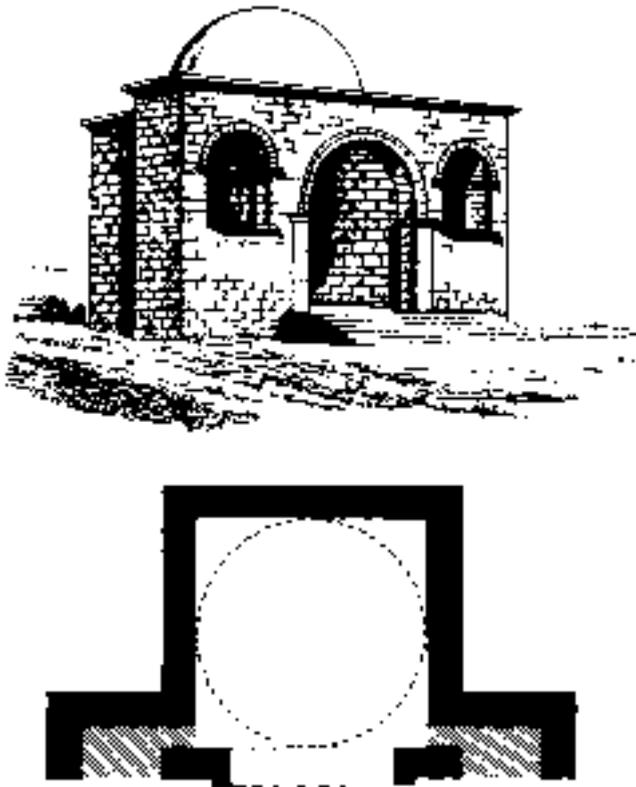


Fig. 2: Umm Iz-Zetun, the "Kalybe" Temple, plan and suggested reconstruction.

were found in these other buildings indicating that they are a unique group of structures sharing a common architectural component, a common inspiration, and were meant for the Imperial cult. I shall briefly describe these seven temples and then focus on their characteristics.

Umm Iz-Zetun (Fig. 2)

This temple is located in a small village on the southern edge of Trachon, about 10 km north of Philippopolis (Shuhba).¹⁰ The "Kalybe" Temple described by de Vogüé was designed as a building with one hall, square in shape, roofed with a dome. The hall was entered via an arched entrance as wide as the hall itself. The entrance façade of this structure was widened by the addition of short walls to the left and right of the entrance, one on each side. These walls were decorated with semi-circular niches, roofed by half-domes. The hall was entered from the outside by a flight of stairs.

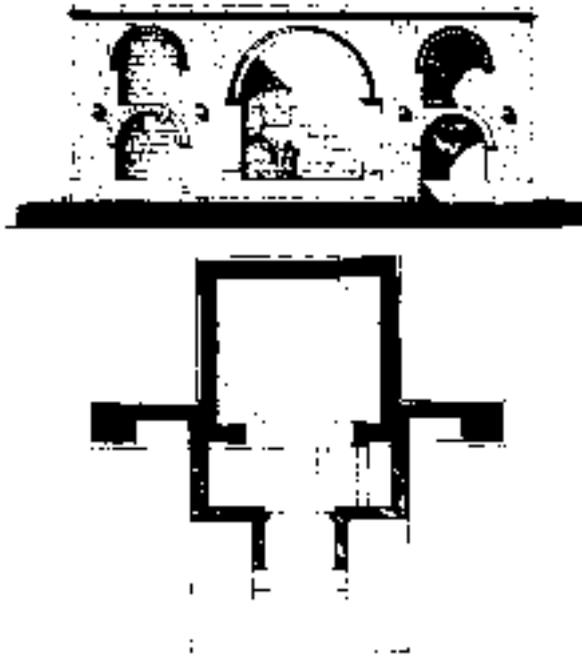


Fig. 3: Shakka, the "Kalybe" Temple, plan and suggested reconstruction.

Shakka (Fig. 3)

Shakka, the ancient Saccaea, in southeastern Trachon, is about 8 km east of Umm Iz-Zetun.¹¹ The main part of the structure at Shakka, highly similar to its neighbor at Umm Iz-Zetun, is a square hall with a wide, arched entrance façade. Short walls were added to both sides of this entrance façade, like wings, decorated with two niches, set one above the other, on each side. These niches were square and topped with arches. Opposite the entrance façade was a square expanse, as wide as the façade, with a flight of stairs between the two bordering walls (the *antae*). The only hall in the building was roofed by a stone dome set on four stone beams, placed diagonally above the four corners of the hall (squincies). These beams enabled the round dome to be set over the square space.

Il-Haiyat (Fig. 4)

Il-Haiyat site is located in southeastern Trachon, 7 km northwest of Shakka.¹² It is a wide building with its length on an east/west axis. The structural plan reveals three halls arranged in a row, almost identical in dimensions. The central

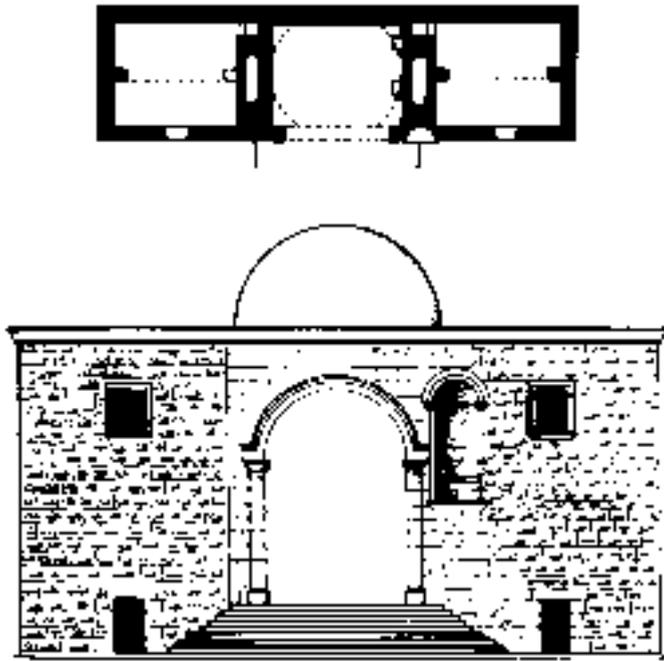


Fig. 4: Il-Haiyat, the "Kalybe" Temple, plan and suggested reconstruction.

hall, which had apparently been domed, opens to the north with an arched opening, almost as wide as the hall itself, and raises the entire height of the building, whereas the two side halls were each divided horizontally into two stories. Each hall on the lower floor had a small entrance, and on the upper floor there were windows located above the entrances. There were two flights of stairs to the upper floor, located in the thick walls that separate the central hall from the side halls.

An unusual semi-circular niche, roofed by a half-dome, is situated between the arch crowning the central entrance and the western window. The depth and height of this niche allow for the placement of a statue.

The Hexastyle Temple at Philippopolis (Figs. 5-7)

Philippopolis (now called Shuhba) (Fig. 5) was built in southern Trachon by Emperor Philip the Arab between 244-249 CE.¹³ Construction of this city was never completed, but enough was built to show that it would have been a large city with monumental public buildings. Among the buildings first erected were two "Kalybe" temples. The first, the *Hexastyle* Temple, was built in the

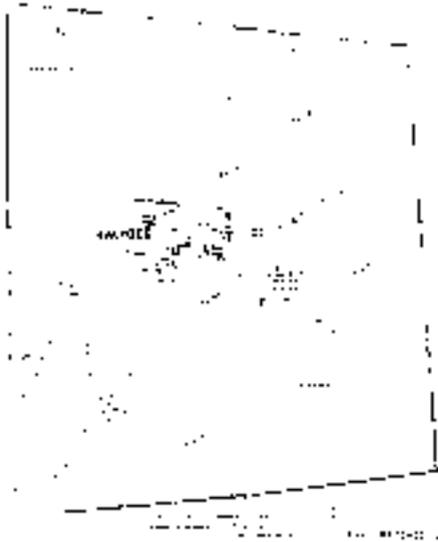


Fig. 5: Philippopolis, city-plan. Note the locations of the *Hexastyle* Temple and the "Kalybe" Temple.

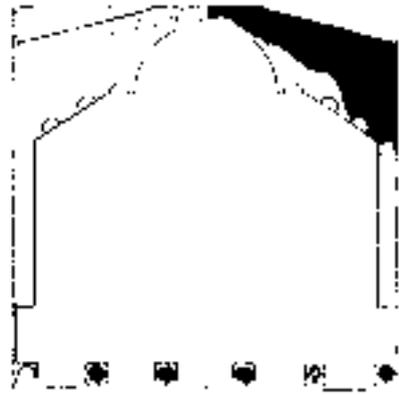


Fig. 6: Philippopolis, the *Hexastyle* Temple, a plan.



Fig. 7: Philippopolis, the *Hexastyle* Temple, suggested reconstruction (drawn by E. Ben-Dov).

very heart of the city, not far from the forum. By the beginning of the 20th century, when it was surveyed by Butler, all that remained of the structure were a few sections of walls and four of the six columns of the *porticus*, which had originally stood at the temple entrance façade. Despite its poor state of preservation, it was possible to sketch a schematic plan of this structure (Fig. 6).¹⁴

What we can see is a *hexastylon-prostylon* temple, i.e. six columns of the *porticus* standing opposite the entrance façade. Behind the outer columns of the *porticus* are straight walls joined to the diagonal walls alongside the Temple apse (central niche). It is an open structure, like an exedra. Its façade, facing the apse, features a *porticus* of six columns set on Ionic bases and carrying Corinthian columns (Fig. 7). At the center of the rear wall, as stated, there was a semi-circular niche (the apse), which had probably been covered by a half-dome. At each side of this niche, arranged symmetrically, there were diagonal walls. In each of these two walls there were three small semi-circular niches. Between the ends of the two diagonal walls and the corner columns of the *porticus* of the façade, straight walls extended towards the broad apse, delineating an expanse that could be entered through the *porticus* in the façade. It would seem that the expanse opposite the apse, that is the broad area between the two straight walls and the *porticus*, was not covered (Figs. 6-7).

The "Kalybe" at Philippopolis (Figs. 5, 8-10)

The open worship structure at the center of Philippopolis is part of an expansive complex, apparently a palace, located next to the Forum.¹⁵ This "Kalybe" has been excellently preserved. It has been studied by many scholars and preservation and reconstruction activities have recently been undertaken by the Syrian Antiquities Authority. Already at the start of the 20th C. Butler defined this as a "Kalybe" structure, while M. Gawlikowski recently called it: 'le sanctuaire imperial'.¹⁶ Indeed, the "Kalybe" at Philippopolis is a monumental structure, which, with its broad façade (almost 30m), bounds the west side of the Forum (Figs. 8-9).

The "Kalybe" at Philippopolis is designed as an exedra, with a semi-circular niche at the center (the apse), on both sides of which are diagonal walls continued by perpendicular, parallel walls, that form a regular, rectangular expanse at the front of the building. This apse, a 6m opening, was covered by a half-dome. Parallel to the building's façade, a few meters from it, a low wall, decorated with alternating rectangular and semi-circular niches, extended in a way reminiscent of the *proscenium* walls in the Roman theaters (Fig. 19).¹⁷ Leading to the front of the Kalybe was a staircase, the width of the entire façade



Fig. 8: Philippopolis, the "Kalybe" Temple, view from the East.

(ca. 30m), which offered easy access from the forum level, about 3m lower than the "Kalybe" floor. Both the diagonal walls alongside the apse had large, rectangular entrances leading to two rooms, symmetrically located on either side of the central apse. Each of the two perpendicular and parallel walls, which delineate the rectangular expanse opposite the apse, featured two rectangular niches set side-by-side.

The "Kalybe" at Philippopolis is outstanding not only for its impressive dimensions, but also for its excellent construction. Its architectural decoration has barely survived, but even from what remains one can conclude that it was, like the building itself, of basalt stone. However, the statues in the niches, especially that of the Emperor, which was set in the apse, were presumably made of marble (Fig. 10).¹⁸

Temple "C" at Kanawat [Kanatha] (Figs. 11-13)

Kanawat was one of the largest cities in the center of Hauran and its history is well documented in historical sources.¹⁹ Temple 'C' is one of the three temples from the Roman period that was studied in Kanawat, but, unlike the other two, in the Byzantine period it became incorporated into a large ecclesiastical complex and significant alterations were made in its structural plan.²⁰ Several researchers who visited Kanawat during the 19th and early 20th centuries noted

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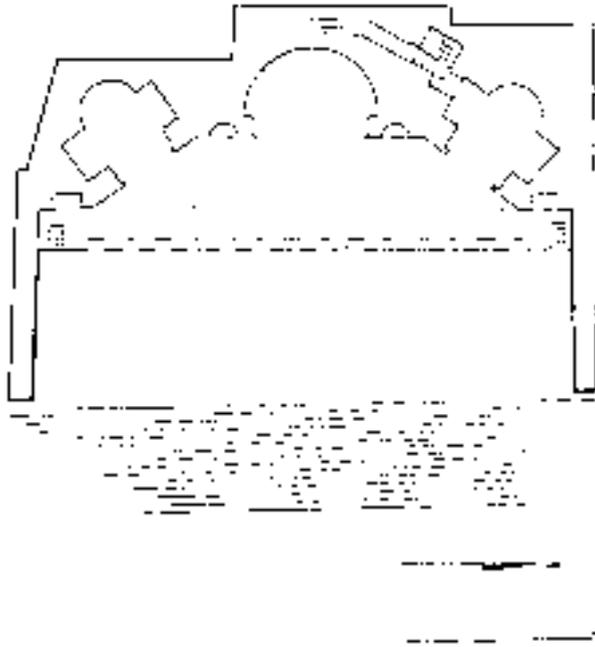


Fig. 9: Philippopolis, the "Kalybe" Temple, plan.

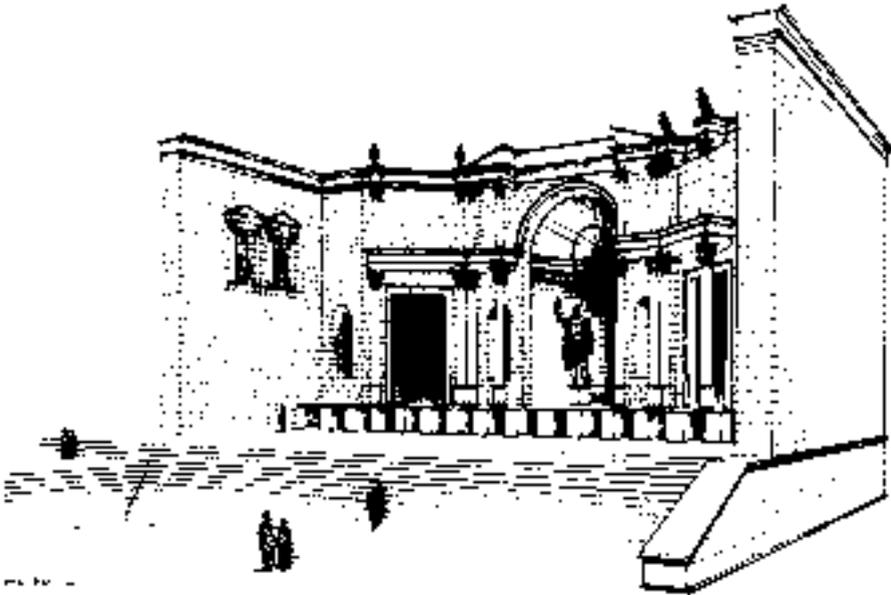


Fig. 10: Philippopolis, the "Kalybe" Temple, suggested reconstruction (drawn by E. Ben-Dov).

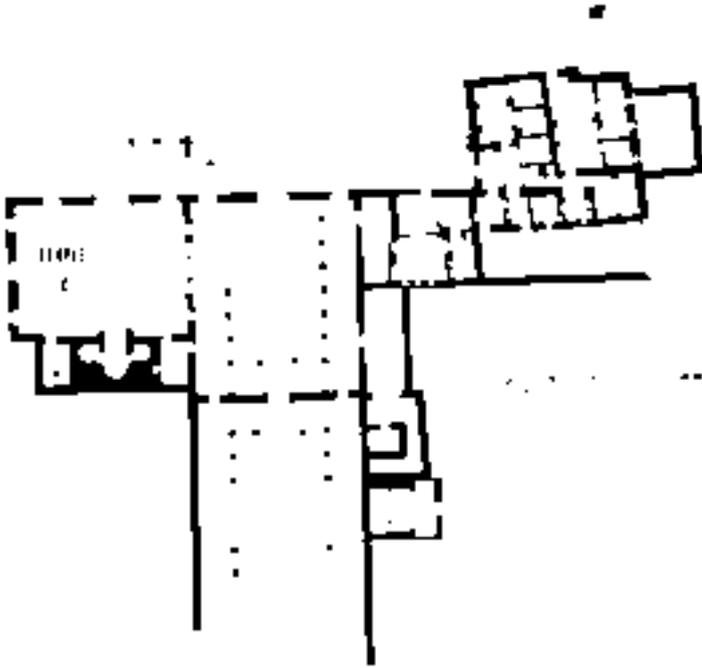


Fig. 11: Kanawat, the ecclesiastical complex, a plan. Note the location of Temple 'C'.

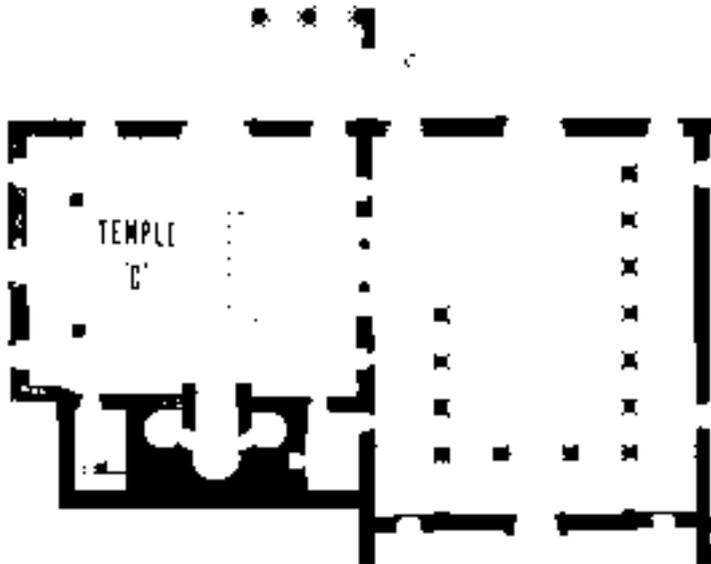


Fig. 12: Kanawat, Temple 'C', a plan. Note the tri-apsidal niche and the *porticus*.

the Roman structure incorporated into the Byzantine complex, and dated it from the 2nd and 3rd centuries CE, seeing it as a 'temple-like structure'.²¹

Temple 'C' is a rectangular building, whose entrance façade comprises a *porticus* of four columns set between corner pillars, facing north. This arrangement, i.e. the *tetrastylon in antis*, is rather rare in classical architecture. In the shafts of the four columns of the *porticus*, about halfway up, corbels (brackets) were placed to support statues. This decorative component is also rather rare in classical architecture and has been found only in a few places in Syria.²² The space between the two central columns of the *porticus* is larger than the spaces between the side columns, suggesting that this is what bore the Syrian gable (Fig. 13).⁽²³⁾

The two long eastern and western walls of the Temple are smooth. They stand behind the pillars of the entrance *porticus* and are attached to the south wall of the Temple. The southern wall, opposite the entrance, is designed as a semi-circular niche (the apse), with a rectangular room on each side. Both these rooms open to the north, to the inner open space of the Temple. In the circular wall of the apse three decorative, round niches were arranged symmetrically: a niche with a larger opening at the center and smaller ones to each side. The inner space of the Temple, between the apse wall, the entrance *porticus* and the two long walls, was not roofed. On the other side of the Temple *porticus* covered by the Syrian gable, was a rectangular space stretching to an imposing 2-story-high wall with a semi-circular niche, roofed by a half-dome, containing the Emperor's statue (Fig. 13).

The "Kalybe" at Bosra (Figs. 14-18)

Bosra, on the southwestern slopes of Hauran, became the capital of Provincia Arabia at the beginning of the second century CE and the permanent base of the third Cyrene Legion.²⁴ The preponderance of its public buildings were built in the course of the second and third centuries CE and attest to a period of growth and development in Bosra during this period.²⁵ Among all of the "Kalybe structures" studied in this article, that of Bosra enjoyed the most impressive location, being situated at the intersection of the two main, colonnaded streets of the city.²⁶

The plan of the Bosra "Kalybe" is in the form of an exedra, at the center of which is a semi-circular niche covered by a half-dome, with diagonal walls stretching out on both sides. The resemblance of this "Kalybe" to that of Philippopolis is very clear, and the only significant difference between the two is that the open façade of the former (24.6m long, almost like Philippopolis)

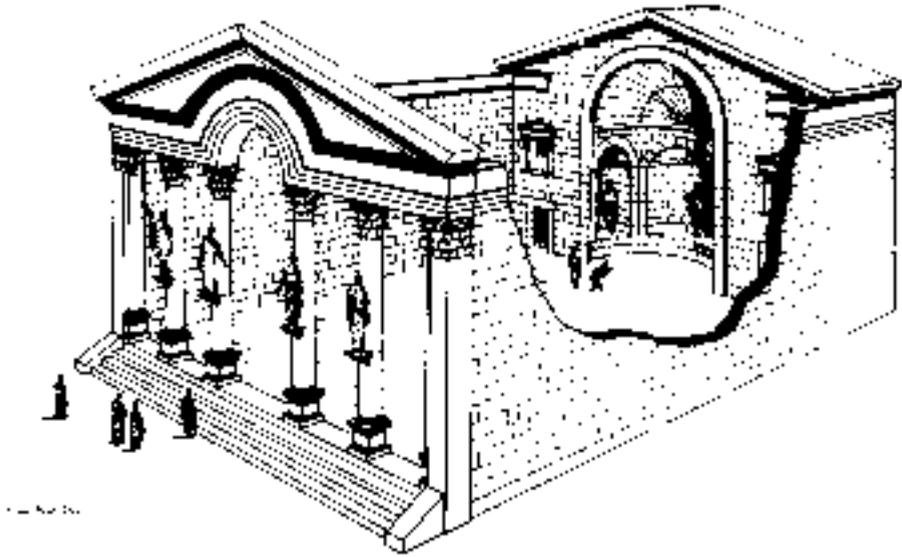


Fig. 13: Kanawat, Temple 'C', suggested reconstruction (drawn by E. Ben-Dov).

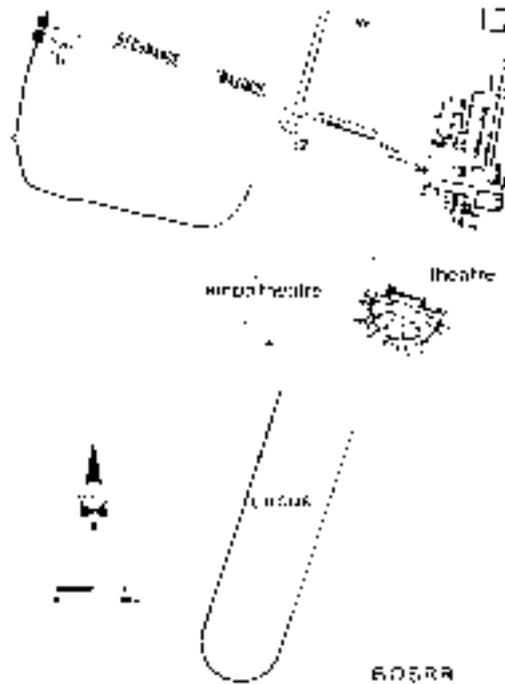


Fig. 14: Bosra, southern part of the city, a plan. Note the location of "Kalybe" Temple (A).

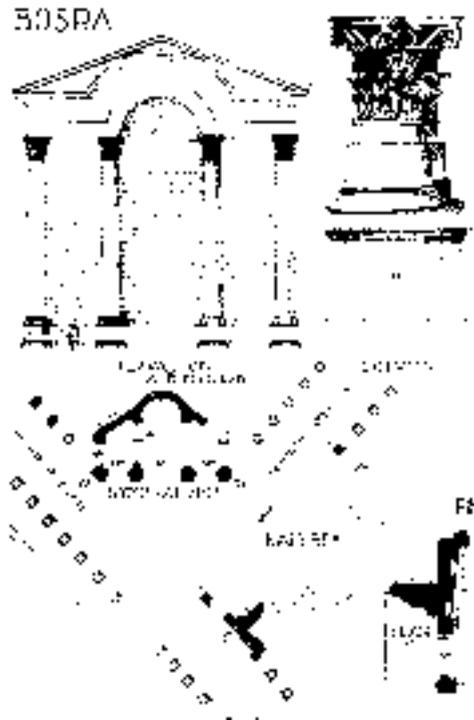


Fig. 15: Bosra, the "Kalybe" Temple, schematic plan.

was not bound by two short, perpendicular walls, but by two columns, set opposite pilasters one at each end of the "Kalybe's" façade (Figs. 15-17).

At the centre of the Bosra "Kalybe" there was, as stated, a semicircular niche with a smaller niche on either side. Two diagonal walls, each 5m long, continued the short walls alongside the central niche. Each of the two short walls features a small semi-circular niche and a pilaster, which complete the broad façade of the "Kalybe" structure. The preserved architectural decoration attests to an exceptionally high level of execution. If one judges by the large number of decorative niches that were situated in the three stories of the structure, one can assume that many statues originally decorated the "Kalybe" in addition to that of the Emperor, which was set, as can be logically assumed, in the central niche (Fig. 18).

* * *

A close look at the plans of the seven "Kalybe structures" studied here and their execution indicates that we have a group of buildings with unique architectural



Fig. 16: Bosra, the two columns of the "Kalybe" Temple as seen from the *Hymophaeum* (phot. Dr. M. Burdajewicz).

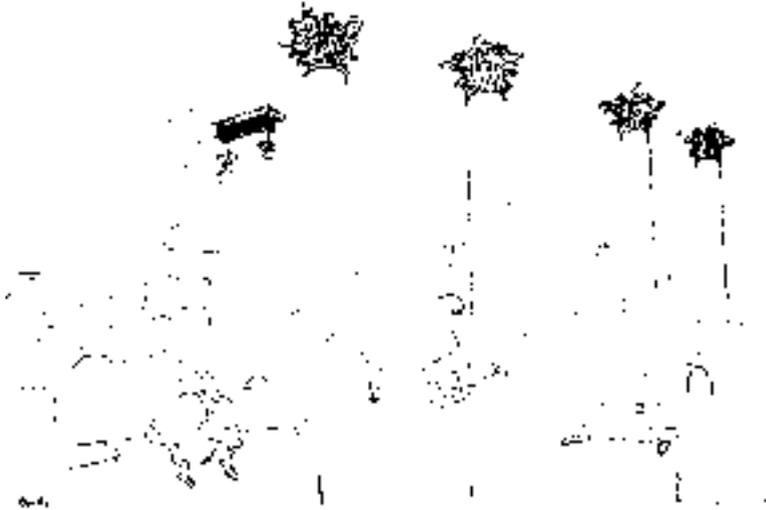


Fig. 17: Bosra, the "Kalybe" Temple as seen in early 19th century (drawn by Ch., Barry in 1819).

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Fig. 18: Bosra, the "Kalybe" Temple, suggested reconstruction (drawn by E. Ben-Dov).



Fig. 19: Sabratha, the theatre (late second century CE (note the reconstructed *scaenae frons*).

characteristics. Furthermore, all of the seven structures were erected in a given, defined geographical area, namely, on the southern slopes of Trachon and Hauran. The northernmost of these sites discussed, Il-Haiyat, is only ca. 45 km away from the southernmost site, Bosra; while the distance between the westernmost and easternmost sites is not more than 20 km (Fig. 1).

This is a delimited area – the "Basalt Land" – first and foremost characterized by the fact that the only building material that it has in abundance is basalt stone, an excellent material despite the great difficulty encountered in splitting and using it. All seven of the "Kalybe structures" studied here were built entirely of basalt stone.

Chronologically, it seems logical to assume that all seven of the "Kalybe Structures" were built during the course of the third century CE, apparently during the second half of that century. Indeed, only one of the seven "Kalybe" buildings, that of Umm Iz-Zetun, is dated precisely (282 CE), but also the two structures at Philippopolis can also be very confidently dated to 244-249 CE, the time of the reign of Philip the Arab. The "Kalybe" at Bosra, because of its great similarity to that of Philippopolis, can reasonably be dated to the middle of the third century CE. The dating of the other "Kalybe structures" is less precise, being based upon architectural-typological considerations.

Regarding the spatial relationship of the seven "Kalybe structures", five of them were erected in cities, located for the most part in central and very prestigious sites, while the other two were built in villages.²⁷

A study of the plans of the seven structures indicates that despite their great similarity, they can be divided into three clear sub-categories:

A. Temples with a roofed *adyton*

Three temples belong to this sub-category: Umm Iz-Zetun, Shakka and Il-Haiyat. Each of these has a square, roofed hall at the center of the building, with a few stairs leading up to it. The centrality of the hall is emphasized by the addition of wings or side halls, arranged symmetrically on either side of the open central hall.

B. Temples with a *naos* shaped like a semi-circular hall and a *porticus* at the entrance

This sub-category features only two temples, Temple 'C' at Kanawat and the *Hexastyle* Temple at Philippopolis. The *naos* in these temples is designed as a semi-circular hall (apse) covered by a half-dome. At the ends of the wall, at the center of the apse, there are two parallel walls, one on each side, that form a



Fig. 20: Miletos, the *Nymphaeum* (late second century CE) suggested reconstruction (drawn by Dr. J. Hülsen).

rectangular space at the entrance; the *porticus* stands opposite the apse. The space between porticus and apse was left unroofed. Of the seven "Kalybe structures", only these two have entrance colonnades.

C. Open exedra-like temples

The "Kalybe structures" at Bosra and Philippopolis belong in this sub-category. They are the largest and most decorated of the seven. Their broad, open façades, with the semi-circular, central, half-dome roofed niches, face the central streets or plazas and recall the abundance of architectural decorations on the *scaenae frons* of theaters or of the *Nymphaea* (Figs. 19-20, 22). The central apse, where, presumably, the Emperor's statue stood, created a very powerful focus. The impressive architectural decoration - mainly two to three stories of rows of columns and carrying entablatures, arranged symmetrically alongside the central niche - contributed to a monumental and attractive sight.

A possible source of inspiration for these open, exedra-like "Kalybe structures" may have been the Septizodium, which was erected in 203 CE by Septimius Severus near the Palatine Hill (Fig. 21). The plan of the Septizodium was preserved on a contemporary map of Rome (*Forma Urbis Romae*). The Septizodium was unfortunately dismantled in 1588, but before this occurred it was sketched by several artists. Its main feature was a solid wall, decorated by

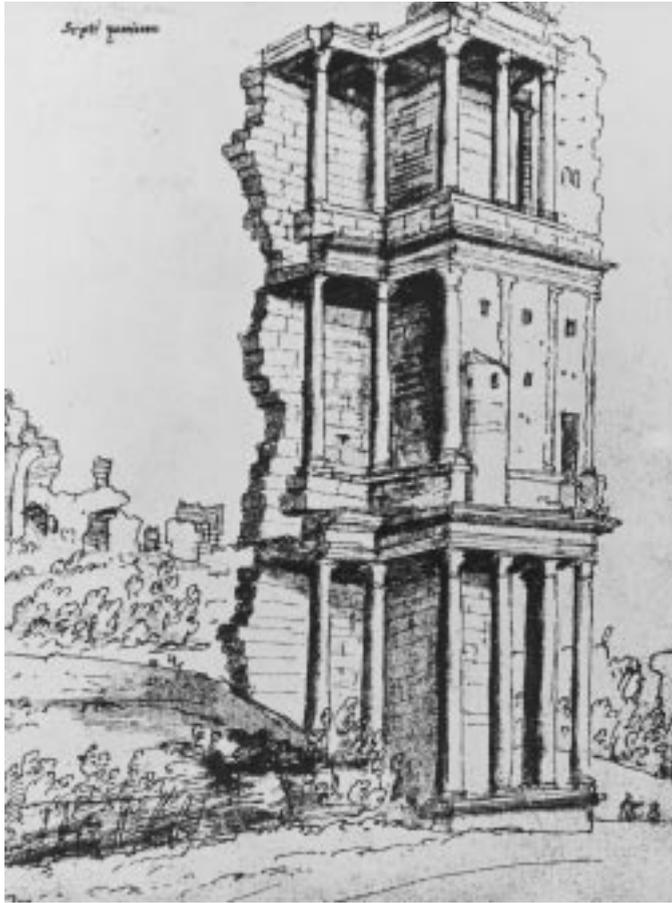


Fig. 21: Rome, the Septizodium (dedicated in 203 CE), as drawn by Martin van Heemskerck between 1532 and 1536.

semi-circular niches with identical openings. Short walls, against the broad façade wall, bounded the structure, one at each side. Parallel to the façade wall, on its three niches, there rose three stories of sets of columns, one above the other, separated by entablatures. One may assume that the walls of the building were covered with colorful marble panels and that many reliefs and images once contributed to the plethora of decoration.²⁸

For an additional possible source of inspiration for the "Kalybe structures" one can look at the 'Imperial Halls' ['Kaisersaal' or 'Marmorsaal']. These 'Imperial Halls', richly decorated in a *scaenae frons* manner were, among other functions, used for the Imperial cult. 'Imperial Halls' functioned as the main halls in the Bath-Gymnasium complexes, which were built in tens of cities of Asia Minor.

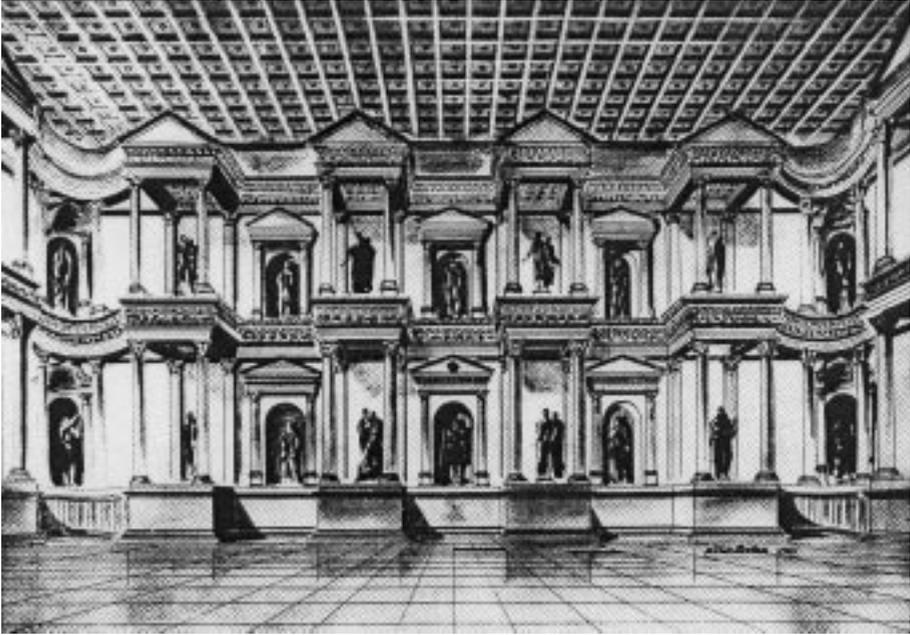


Fig. 22: Side (Pamphylia), Building 'M' (State Agora). Ceremonial Hall (Imperial Hall) reserved for the Emperor cult. Suggested reconstruction.

Bath-Gymnasium complexes were a new architectural type developed in Asia Minor during the Imperial Era combining the Roman Bath and Greek Gymnasium.²⁹

The open worship temples studied here are essentially different from the classic temples of the Graeco-Roman world of the first centuries of the C.E. We call them the "Kalybe" temples, as they were indeed called by the residents of Hauran and Trachon. Their purpose was to serve for the worship of the Emperor, which led to their special, unusual design, differentiating them from all the other temples erected at the same time throughout the eastern provinces of the Roman Empire.

The chief architectural characteristic common to all seven of the "Kalybe" temples is that of their being open structures - that is, that their central space, be it rectangular (like a room), or semi-circular (like an apse), was left open, thereby making the approach to it easy and unhindered. It should be remembered that this unique design of the "Kalybe" temples is diametrically opposed to the design of the temples of the Graeco-Roman world. In classic Graeco-Roman temples, the *naos* (i.e. the main hall of the temple) was seen as the home of the god or goddess, with the statue in the *naos* representing the

god/goddess – him/herself. In the latter case, we can understand why the pilgrims were not allowed to enter the temple itself, but instead gathered in the sacred area (the *temenos*) to observe the sacred rituals. Between them and the *naos* was the *pronaos*, i.e. the entrance room and the columns of the *porticus* of the temple entrance façade.

The "Kalybe" temples, on the other hand, represent a revolutionary approach, contrary to the traditional one of the idol temples. In their plan and design, the "Kalybe" temples directly face the pilgrims and invite them to approach the Emperor's statue. This unobstructed connection between the pilgrims and their Emperor's image does not diminish the grandeur and power that was reflected by the statue standing in the niche, overlooking those gathering at its feet.³⁰ We must remember that worship of the rulers was not a rare phenomenon in the Graeco-Roman world. In contrast, however, other temples erected in Italy and throughout the provinces for the worship of the emperors did not differ in their plans and designs from those built for the gods.³¹ It was only here, throughout the "Basalt Land", in the course of the third century, that Imperial cult temples were erected whose plans and designs, as we have seen, provided a solution to the need for a new expression of religious worship, and thus the "Kalybe" temples offer fascinating testimony to original and daring architectural thought.

Notes

1. Avi-Yonah 1966: 170-173 "Trachonitis" and "Auranitis", Miller 1984: 8-55, Farioli-Companati 1991-1992: 177-232.
2. Avi-Yonah 1966: 90-91, Map 6 p. 92, Map 20 p. 172, Map 21 p. 173.
3. Bowersock 1983: 1-75, Glueck 1965: 3-45, Negev 1997: 520-686, Sartre 1991, Millar 1993: 27-126, Woolf 1997: 1-14, Gawlikowsk 1997: 37-54.
4. For the establishment of Philippopolis, see Segal 1988: 83-87, Segal 1997: 55-57, Avi-Yonah 1976: 88, Dussaud 1927: 360, 363, 380. For Philip the Arab, see Shahid 1984: 65-93.
5. For the first researchers who worked on Hauran and Trachon during the 19th century, see Segal 1998: 109-130. For the characteristics of building in basalt and the unique architectural solutions for building without wood, see Segal 1998: 122-123.
6. de Vogüé 1867: 41-43, Butler 1903: 396. The two inscriptions were analyzed by Littman, epigraphist, who accompanied the Princeton expedition, see Littman 1915: 357-358. These two inscriptions are: 765(12) C.I.G. 4592 and Add. III, p. 1181; C. Graham, *Transactions of the Royal Society of Literature*, VI, 903; Waddington, No. 2545=I.G.R. iii 1186: 765(13) C.I.G. 4591; Waddington, No. 2546=I.G.R. iii 1187:
7. Emperor Probus (full name: Marius Aurelius Probus) was born in 232 CE, in

10. de Vogüé 1867: 41-43, pl. 6, Garret 1914: 127.
11. de Vogüé 1867: 43-45, pl. 6, Butler 1903: 396-397, Figs. 140-141.
12. de Vogüé 1867: 41-43, Butler 1903: 394-398, Figs. 142-143, Dussaud 1923: 355.
13. See note 4 above.
14. Butler 1903: 378-380, Fig. 131, Freyberger 1992: 293-331, Burns 1994: 219.
15. Butler 1903: 382-384, Segal 1988: 154-156.
16. Amer and Gawlikowski 1985: 1-15, Figs. 1-2.
17. See for example, the theater at Bosra, Syria: Finsen 1972, or, for the theater at Bet Shean, see Segal 1995: 56-60, Figs. 49-58.
18. The statuary remains found in the "Land of Basalt", in Hauran, Trachon and the Golan Heights, were, in large part, made of local stone, i.e. in basalt, but in the large cities, such as Bet Shean, tens of statues were found made of various kinds of marble. For the basalt statues found throughout Trachon and Hauran, See Butler 1903: 414-422, Dunand 1934. In particular, see Pls. XVIII, XX, XXI, XXIII for the best basalt statues discovered in places like Philippopolis, Si'a Kanawat and Suweida. In addition, See Dentzer-Feydy 1986: 261-310, Dentzer-Feydy 1992: 227-232. The basalt statuary that was found at the Trachon and Hauran sites is, in the nature of things, the product of local work. This is not the place to deal with the artistic aspects of these statues, but note only that it is local art, folk art, which, despite the fact that it was influenced by classical sources, draws first and foremost on its local, eastern roots. See Avi-Yonah 1961: 43-57, 59-64, 65-95. The situation is different in the Decapolis cities, such as Bet Shean (Scythopolis). We have selected Bet Shean not only because it is very close to the Trachon/ Hauran regions (remember that Kanawat and Bet Shean are only about 100 km apart), but primarily for the fact that most of the public buildings were made of basalt, while the architectural decoration and the sculptural remains found there were of marble. Many tens of statues, if one can judge by their design and size, were intended to stand in monumental public buildings. The artistic level of many of these statues attests to the fact that they were executed at important centers throughout the eastern basin of the Mediterranean Sea, such as Aphrodisias. This division, between the statuary finds in Trachon and Hauran and those from cities such as Bet Shean, is not only a matter of geography. The population of Bet Shean, which was one of the Decapolis cities, was exposed to classical culture over a long period. It is reasonable to assume that the composition of its ethnic population was also different from that of Suweida, Shakka or Philippopolis. Obviously, the importation of numerous marble statues from distant places, in order to present them throughout these cities, cost a fortune which only the wealthiest of cities could afford. For the statues discovered at Bet Shean, See Tsafirir and Foerster 1997: 85-146, Figs. 37-41, especially 128-131, Vitto 1991: 33-45, Figs. 1-1, Foerster and Tsafirir 1990: 52-54, Skupinska-Lovset 1983, Foerster and Tsafirir 1992: 117-138, Figs. 9-15. See also Ovadia and Turnheim 1994.
19. Avi-Yonah 1976: 45, Butler 1903: 357-361, Brunnow and Domaszewski 1909: 118-132, Burns 1994: 191.
20. Amer 1982: 257-275.
21. Butler 1903: 358

22. Horizontal supports (brackets or corbels) for supporting statues, unlike those intended to carry entablature, arches or domes, are rare phenomena in classical architecture and are widespread mainly in Syria. In the columns that were part of the colonnaded main streets of Palmyra and Apamea, there were such supports, meant to hold statues. See Segal 1997: 47-52, Figs. 49-51, Segal 1998: 109-130, n. 23. It was most rare to find such corbels (brackets) set in the *porticus* columns in the temples. In all six of the *porticus*' columns of the Baal-Shamin Temple at Palmyra, there were brackets to carry statues. In our region we find them in a few temples, like the northernmost of the two at Atil and in the "Kalybe" structure at Shakka. In the latter, these corbels were set in the façade walls of the temple entrance, on both sides of the central hall, a pair on each side. For the Baal-Shamin Temple at Palmyra, see Collart and Vicari 1969-1975: I, 101-111, II, Pl. LXIX. For the northernmost of the two temples at Atil, see Butler 1903: 343-346, Fig. 121; Brunnow and Domaszewski 1909: 102-106, Burns 1994: 52. For the "Kalybe" structure at Shakka, see Butler 1903: 396-397, Figs. 140-141.
23. Researchers on the history of classical architecture are not of one mind regarding the origin of the "Syrian pediment", but to the best of our knowledge, the earliest of the Syrian pediments known today is in the Temple of Dushara, a Nabataean worship site at Si'a (Si) in Hauran. This Temple is dated with certainty, thanks to the inscriptions, to the latter part of the first century. BCE. For the sanctuary at Si'a and the Dushara Temple, see de Vogüé 1867: 30-38, Pls. 1-4, Butler 1903: 334-340, Butler 1916: 365-402, Dentzer 1985: 65-83. In addition, see Crema 1959: 139-143, Boethius, Ward-Perkins 1970: 440-443, Lyttelton 1975: 195-197, 260-261, Segal 1997: 113-115, Figs. 125, 127-128, n. 72.
24. Butler 1914: 215-295, Segal 1988: 101-148, Sartre 1985: 88-152, Miller 1983: 110-123, Cerulli 1978: 135-176, Freyberger 1989: 45-60, Foss 1997: 189-269 (see an extensive chapter on Bosra, 237-245).
25. The building inscriptions that were found at Bosra attest to the fact that most of the public buildings in the city were erected starting from the 60's of the second century CE and thereafter. See Isaak 1990: 151-159, n. 22.
26. For the design of the square and the relationships between the colonnaded streets and the other buildings at the center of the city, see Segal 1997: 155-157, Figs. 189-190.
27. In the two inscriptions discovered at Umm Iz-Zetun, it is explicitly stated that the "Kalybe" building was built by all of the villagers: τὸ κοινὸν τῆς κ=μης. See more for these inscriptions above in Note 6. For the status of the villages and the reciprocal relationships between them and the cities in Provincia Arabia, see Villeneuve, 1985: 63-136, Foss 1995: 218-222, Gentelle 1985: 19-62, Millar 1993: 250-256, MacAdam 1994: 53-68, Hirschfeld 1997: 33-71, Figs. 1-64.
28. Crema 1959: 545, Figs. 718-719, Boethius and Ward-Perkins 1970: 273, Pl. 143, Gors 1996: 432-434, Figs. 488-490.
29. Ward-Perkins 1981: 292-299, Figs. 190-191, Yegül 1982: 7-31, Yegül 1992: 250-313.
30. There is much research literature on everything related to the iconographic aspect of the Imperial cult. For some of the more modern studies concentrating mainly on the Imperial cult in the eastern provinces of the Roman Empire, see Price and Trell 1977, Harl 1987, Price 1984, Miller 1987: 143-164, Woolf 1994: 116-143,

Bowersock 1994, Rose 1997: 108-120, Elsner 1997: 178-199, Skupinska-Lovset 1999. For the sculptural-artistic aspects of the images of emperors in the third century CE, see McCann 1979: 477-512, Pls. I-XXIV.

31. Starting in the days of Augustus and until the end of the ancient period, before the rise of Christianity, scores of temples were erected for the Imperial cult. Julius Caesar was the first in whose honor a temple was erected in the Forum Romanum itself. Temples for the Imperial cult were erected in Rome itself, but they were primarily widespread in the provinces. The cities saw to the erection of these temples and concerned themselves with regular worship in them, as a proper expression of their loyalty and relationship with Rome and its rulers. Many of these temples survived in Rome and the provinces, and we can see the wide variety in their plans, methods of execution, size and grandeur. A study of these does not indicate anything that differentiated them from the temples erected to the various gods. Naturally we can present a few examples of Imperial cult temples built in Italy and the provinces, starting from the time of Augustus and ending with Septimius Severus:

- ** the temple in honor of Julius Caesar [Divus Julius] in the Roman Forum, see Crema 1959: 174-175, Fig. 168, Nash 1968: 512-514, Figs. 630-633.
- ** the temple in honor of Augustus in Vienne, the ancient Vienna in Gallia Narbonensis (in southern France today), See Crema 1959: 176, Fig. 171; Kahler 1970: 37, Figs. 34-35.
- ** the temple in honor of Augustus in Pola, the ancient Pietas Julia in Illyria (now in Croatia), see Kahler 1970: 38, Fig. 41.
- ** the temple in honor of Augustus in Ankara, the ancient Ancyra in Galatia (now in Turkey). On the walls of the *pronaos* of this temple an almost complete, bilingual (Greek/Latin) inscription was found of "Res Gestae Divi Augusti", known as the Monumentum Ancyranum. This represents, in essence, the will and testament of Augustus, and summarizes his deeds and achievements ("Index rerum a se gestarum") as he wished them to be recorded, see Crema 1959: 179, Krencker and Schede 1936. For the inscription itself, see Brunt and Moore, 1967.
- ** the temple in honor of Vespasian, Divus Vespasianus, located at the foot of the Tabularium in the Roman Forum, See Nash 1968: 501-514, Figs. 1320-1323.
- ** the temple in honor of Trajan in the Forum of Trajan, the largest of the Roman forums, see Nash 1968: 450-456, Figs. 547-557; Packer 1997: 131-135.
- ** the temple in honor of Trajan in the Acropolis of Pergamon, the Traianeum, see Akurgal, 1978: 82, Pls. 32, 343a; Stiller, 1895.
- ** the temple in honor of Hadrian at Campus Martius in Rome, the Hadrianeum, see Nash 1968: 457-461, Figs. 558-567.
- ** the temple in honor of Septimius Severus in the New Forum at Lepcis Magna in north Africa, the Gens Septimia, see Boethius and Ward-Perkins 1970: 476-479, Figs. 177-178; Ward-Perkins 1993: 31-54, Figs. 14-23, Pls. 20-22.

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