

The Relationship Between Bronze Figurines and Cults of Apollo in Asia Minor

Bronz Heykelcikler ile Küçük Asya Apollo Kültleri'nin İlişkileri

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Abstract: It has been possible to observe from surviving plastic examples that the gods of the Greek and Asia Minor pantheons acquired local or regional attribute(s), which were added to their recognized cults. The largest problem with this research material is its recovery from illegal excavations, and, in consequence, the absence of a recorded find-spot. Bronze statuettes are significant in terms of their relationship with cult statues, as plastic examples, and the evidence they add to the catalogue of cult, increased through each new discovery, also including representations on coins and in inscriptions. It is believed that the catalogue of cult in Asia Minor will be completed after the comprehensive research of the bronze statuettes preserved in Turkish museums which is expected to enhance our knowledge concerning some relatively well known cults and to enlighten us concerning some presently unknown cults. Apollo, who in mythology has various epithets and related descriptions, appears in a variety of distinct typologies. These would have been related to the intense appropriation of oracular and foresight in Anatolia and the region of the Near East and/or the popularity of the gods associated with significant cult and prediction centers, especially in the regions of Troia, Ionia, Karia, Pisidia and Lycia in Western coastal Asia Minor. Apollo, who gained additional attributes from several local forms of worship, in addition to his widely known epithets, such as music, medicine, archery, art, poetry and agriculture, may, in consequence, also appear in uncommon iconographies and typologies. In this study rare, and unique, bronze representations of this god are introduced and investigated.

Keywords: Apollo, Phiale, Omphalos, Cult

Öz: Hellen ve Küçük Asya pantheonlarında kabul gören tanrıların bilinen kültleri yanında bir veya birden çok yerel bazen de bölgesel misyonların yüklendiğini plastik örneklerle izlemek mümkün olmuştur. Araştırma malzemesinin en büyük şanssızlığı kaçak kazı sonucu bulunmuş olmaları ve buluntu yerlerinin bilinmemesidir. Bronz heykelcikler, sikke ve yazıtlar ile çıkarılan ve her buluntu ile zenginleşen kült haritasına plastik buluntu olarak destek vermesi ve kült heykelleri ile örtüşmesi açısından önemlidir. Türkiye müzelerinde korunan bronz figürinlerin bilinen kültlere ışık tutacağı ya da bilinmeyenlerin aydınlanacağı, tamamının araştırılması ile Küçük Asya kült haritasının tamamlanacağına inanılmaktadır. Farklı epithetlerle ve buna bağlı betimlemelerle mitolojideki yerini alan Apollo, incelenen eserler içerisinde birkaç değişik tipoloji ile karşımıza çıkmaktadır. Özellikle Batı Anadolu kıyılarında Troya, İonya, Karia, Pisidya ve Likya bölgelerinde önemli kült ve bilicilik merkezleri bulunan tanrının çok sevilmesi ve benimsenmesi Anadolu kökenli olmasından ve/veya Anadolu ile Yakın Doğu'da falcılık ve önbiliciliğin yaygın kabul görmüş olmasından kaynaklanmış olmalıdır. Bilinen müzik, tıp, okçuluk, sanat-şiir ve tarım gibi genel epithetleri yanında birçok yerel tapınımlara bağlı olarak farklı misyonlar yüklenen Apollo yaygın olmayan tipoloji ve ikonografiler içerisinde de görülebilmektedir. Bu çalışma ile tanrının en belirgin tipleri yanında ender rastlanan ve ünik sayılabilecek bronz betimlemelerini inceleme ve bilime taşıma şansı doğmuştur.

Anahtar sözcükler: Apollo, Phiale, Omphalos, Kült

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The bronze figurines in this Ph.D. study were collected in research involving 14 museums and were identified as finds supporting the diversity of Apollo cults in Asia Minor together with other gods. It has been possible to observe from these plastic examples that carry one or more local and sometimes regional missions together with the known cults of the gods accepted within the Hellenic and Asia Minor pantheons.

The greatest problem with this research material is these figurines were found in illegal excavations, and the location of these finds is unknown. Bronze figurines as plastic finds, which have been excavated together with coins and inscriptions, are important in terms of supplying scientific evidence to establish a map of cult – enriched by each find – and in terms of overlapping with known cult sculptures. Moreover, Mesopotamian and European small bronzes have been published, and are recognized for this reason. I believe that the publication of a group of Asia Minor bronzes will allow for comparisons to be made and help to complete the map of cult.

The god who takes his place in mythology with a variety of different epithets and related descriptions can be found in several different typologies in published works. The sympathy towards and adoption of Apollo, particularly on the western Anatolian coasts, in Troy, Ionia, Karia, Pisidia and Lycia, with important cult and oracular centers, was most probably due to the Anatolian origin of the god, and/or to the widespread acceptance of oracles and prophesying in Anatolia and the Near East (Wilamowitz-Möllendorf 1903, 575 ff.; Taşlıklioğlu 1954, 12 ff.; Erhat 1972) 28 f.; *RE* II 1 (1979), 1-110. s.v. Apollo (Wernicke); *LIMC* II (1984), 183). In addition to Apollo's well known epithets, concerning music, medicine, archery, art-poetry and agriculture, Apollo, acquired different attributes and epithets depending on various forms of local worship, reflected in uncommon typology and iconographies. In this study, the most characteristic types of depictions of Apollo, as well as rare and unique bronze depictions of Apollo are evaluated and introduced.

Apollo-Phiale Bearer: Depicted in a standing position, Apollo carries a phiale in one hand, reaching towards a triple-legged cauldron, or sometimes an altar. While the right hand holds the phiale, the left hand can hold different objects such as a laurel branch, axe or a whip (*LIMC* II (1984): 236). Apollo was first depicted with a phiale in his hand as a kuros in the VIth century. This iconography, which was recorded on coins (*SNG v Aulock*, n. 4769, 4772; Gürdal 2007, 148 vd., 233 Fig. 37), is not preserved in statues or statuettes. In the examples presented in this study, the god is depicted entirely naked except for the Belvedere example.

Apollo-Quiver Bearer: In this depiction, the god carries the indicator of his attribute, the quiver, on his back. The depictions of Apollo armed are often recorded with bow, arrows, and quiver, and are often described as “*Apollo Lykeios*” in minor works and coins of the Hellenistic Period. Figurines of Apollo of this type are also found in the neighboring region of Thrace. This fact provides us with important evidence concerning religious relations and cultural borders in this period. It is possible that the figurines of Apollo with a quiver on his back among the examined examples represented the cult figure that was described with the term, “*Hekebolos*” (Hekebole is used for Artemis) as hunter, sniper and striker, with his sister Artemis (*SEG XXXI* (1981): Nr. 744, 757).

The left arm hangs down from the shoulder (Fig. 1a-c, Cat. 1. Edr. 003). The body of the representation lacking detailed modelling is of the same width and stiffness from the armpits to the hips, and there is not much detail in this area. The hips are weak and indistinguishable; the joints of the legs below. The shoulders are rounded, the neck is long. Behind the largely worn pear-shaped head, the hair is marked with a few incisions. The quiver, carried on the back and invisible when viewed from the front, crosses between the right shoulder and the left arm pit. A

cylinder-shaped quiver with no visible laces is wide, short and not straight. The rounded right hand of the figure is converted into a phiale form. Since the figure is carrying the phiale and quiver, it is thought to represent Apollo or a gift figurine dedicated to Apollo. The figurine belongs to one of the Apollo cults in the region and was probably produced in a local or a travelling workshop, like many other examples.



Fig. 1a. Edr-003



Fig. 1b. Edr-003



Fig. 1c. Edr-003

The rounded right hand of another figurine, today in the Edirne Museum, was given a phiale form as in the above example (Fig. 2a-c. Cat. 2. Edr-002). The back of the torso and the front are straightened, and no detail is provided. The body is bare, the sexual organs are engraved as protrusions. In this figure, which resembles works of the Geometric Period, the chest and belly are defined by a rounded dip; the legs are very weak and spaced. The hair extending to the nape consists of long lines made after casting. The object that extends to the top right from the region where the shoulder and neck are joined is a quiver. Its form, tapering towards the tip and resembling a curled leaf contrasts with the general workmanship. Despite the amorphous and disproportionate work of this local production, it should be regarded as an Apollo figurine or a gift figurine dedicated to Apollo, because of the quiver on his back and the nudity of the figure. The top part of the quiver, over the right shoulder, can be seen from the front. The quiver is attached by a strap that comes from the right shoulder, passes between the nipples, goes down and returns to the back, and is carried on the back. The figure is described as Apollo due to the posture and the opening of the arms, the quiver carried on his back, and the naked body, was evaluated within this group because of similar examples. Based on the quality of its production, it was most probably produced in local workshops that were widespread in the region. The work is most probably dates from the IIIrd or IVth century A.D.



Fig. 2a. Edr-002



Fig. 2b. Edr-002



Fig. 2c. Edr-002

In example Edr-007 (Fig. 3a, b. Cat. 3.) and İst-042 (Fig. 4a, b, Cat. 4.), with a generally thin structure, the body of the other figure continues with the same width from the shoulders to the hips. The muscles in the abdomen and the chest are somewhat evident, and there is no emphasis on other areas. The shoulder tips and knee transitions are sharp, the legs are very thin. Hair is fluffy and wavy, combed back, and finished with a knot on the neck. Face is wide and long, limbs are proportional within themselves. The

figure carries a quiver on its back, which is tied with a strap that comes from the right shoulder and goes down beneath the left chest, and then moves to the back.



Fig. 3a. Edr-007



Fig. 3b. Edr-007



Fig. 4a. İst-042



Fig. 4b. İst-042

With an indicator like a quiver, the hair style, the naked and delicate body structure indicate this figure represents Apollo. This representation of Apollo is reminiscent of other similar examples, and probably carried a phiale in his right hand. Of the material studied in this paper, the only examples that certainly carry phialae are: Edr-002, Edr-003, İst-075, İst-076 and SH-070. There are many examples with this typology and iconography (Ogneova-Marinova 1975, 34 f. Figs. 7 f.; 37, Figs. 10, 39 Figs. 14 f.; For the example of Augst see: Kaufmann-Heinimann 1977, Taf. 9, Abb. 13; Baluta 1994, 29-36, Fig. 1. The author calls this figure Dionysus. The curled hair towards the two shoulders, the quiver rising from the right shoulder and fixed with a transverse belt and carried at the back are the epithets of Apollo). Aside from these, the work in Sofia Museum numbered 1815 was identified as closest to İst-042 (Ogneova-Marinova 1975, 37, Fig. 12).

Apollo-Helios: Apollo, together with many worshipped epithets, was also regarded as the “god of sun-light” in the Hellenistic and Roman worlds from the VIth century B.C. onwards (Matern 2002: 1 ff).



Fig. 5a. SH-068



Fig. 5b. SH-068



Fig. 5c. SH-068

In the SH-068 example (Fig. 5 a-c. Cat. 5. SH-068), the body is completely bare, without volume and solid processed, with straight hips, chest and abdominal area. The neck is very short, the head is large, the oval face is full, and the facial parts are engraved small with rough lines. The crown on the forehead and descending to the temples contains sunbeam motifs. The hair is combed to the back and collected in a bun on the nape. The quiver he carries on his back is attached by a strap that moves from his right shoulder to the underside of his left arm, the remainder of which is not seen on the back. The figure, which is similar to other examples with a quiver carried on the back and the arrangement of the hair, is regarded as an Apollo figurine or a gift figurine dedicated to Apollo. The naked body of the figure also supports this description.

It is possible that the figure carried a phiale or a whip from the right arm which hangs down the side of the body, which is broken from the elbow down. The hair is divided by a line that starts from the top of the forehead and moves to the back, combed to both sides, and is finished in a small and flat bun on the nape. The tips of the crown that is right above the forehead with sunbeam motifs enter the bun on the nape. For a parallel example of this type of hair and crown see (Fremersdorf 1928, Pl.47; Ogneova-Marinova 1975, 35, Fig. 8). The strap that comes from the right shoulder and passes around the chest, carries the quiver on the back of the figure. The conical cover of the quiver with a cylindrical form and tapering towards the top can be seen. The cylindrical base is wider than the body. With a soft-lined body, a crown with beam motifs on his head, and the quiver he carries on his back, this figure is named Apollo-Helios. The right arm opening towards the side should be evaluated in relation to carrying a phiale, as is the case in other similar examples (Gerasimov 1941, 323-372; Ogneova-Marinova 1975, 35, Fig. 8). Its position, body and hair style is a very close parallel. It has a quiver and carries a phiale in his right hand. In particular, the close similarity of this work with the Bulgarian find is noteworthy (Gerasimov 1941, 323-372; Ogneova-Marinova 1975, 35, Fig. 8). The posture is the same in both works down to the finest detail. With the crown of sunbeams on his head, the “*Apollo-Helios*” description becomes stronger, while it can also be stated that the figure carries a globe that represent the world. These globular objects symbolize the earth (Matern 2002, 342, Fig. 24 vd.; 343 Fig. 28), with the left hand that faces upwards.

The İst-075 example (Fig. 6a, b) has an athletic naked body, but has delicate and feminine lines. The elaborately arranged hair resembles the hairstyle of Aphrodite. The hair is first divided from the top of the forehead, combed towards the sides; the remaining hair curls towards the back and ends in a bun over the nape. On the top, another wide bun in the form two twisted bows was formed from the hair strands at the front and sides. At the back, the thick-stranded hair, which was separated from the center, was combed in both opposite directions, and wrapped around the raised parts on the sides.



Fig. 6a. İst-075

Fig. 6b. İst-075

The depth of the thin bordered phiale he carries in his right hand is low, and has a linear sunbeam depiction in the middle. Portraits of the god can be seen on one side of Mysia coins, and the representation of twelve rays can be seen on the back (Wroth 1892, 62, Pl. 15, Figs. 7 and 8). The decoration in the phiale must have been engraved with this thought in mind.

When the figure is examined as a whole, it evokes Apollo with its soft and flexible posture, and delicate structure. The soft expression on the face and the hair forming the large “*bowknot*” on the top strengthen this possibility. The hair decorated in this way with a bun at the top is a characteristic that can also be seen in examples of the young Dionysus (Manfrini-Aragno 1987, 58 ff., Figs. 24-43; Baluta 1994, 300, Fig. 4). Baluta interpreted this example as Bacchus, but the hairstyle and the belt which supports the quiver, are attributes of Apollo. The possibility this statuette represents Apollo seems more probable because of the object in the left arm carried in this way according to the preserved remains (For similar examples of the position and the phiale see: Walde-Psenner 1983, 169-228, Fig. 49). The identification of the object that leans on the left arm and extends to the shoulder cannot be made due to damage. When we consider similar examples where an object held on the left hand leans on the arm, it is difficult to come to an

exact judgment for this object, however, several suggestions can be made. The lyre is the most well-known marker of Apollo, carried in his left hand, sometimes leaning on his arm (There are many Lyra carrying examples. *LIMC* II (1984), 254, Nr. 795 (Relief), Nr. 42, 197 (marble statue), 254 ff. Nr. 172, 232, 238, 240 (gem), Nr. 93, 96, 99, 230 (coin). For the examples on vases see: Simon 1985, 142 Fig. 135). However, it is also possible that the god carried another object rather than the lyre on his left arm. For example, SH-070 (Fig. 6. a-d) examined within the context of this study is of a different iconography with a double-edged axe carried in the same arm and position.

Another possibility is that the god may be carrying his whip on his left arm. With this attribute, the god carries the “*Helius-Sol*” epithet (Babelon 1895, 53, Fig. 114). In this example the god is wearing a khlamys. To be clothed or naked must not change the identification. In another example where Nero is represented as Apollo, he is carrying an object, like the example of İstanbul, in his left hand (Matern 2002, 343, Figs. 26 f.; 344, Fig. 30; 346, Fig. 38; 348 Fig. 45 f.; 35 Fig. 52). “*Apollo-Helius*” is generally defined by the crown of sunbeams on his head. This example can also be regarded as belonging to the same group of depictions, as there are examples of some depictions with this epithet of the god, but where the god does not have his crown of sunbeams (Matern 2002, 343, Fig. 28; 345, Fig. 33; 347, Fig. 42; 350, Fig. 53 f).

The İst-002 figurine has a delicate but modelled naked body; the muscle structure is not engraved in any part (Fig. 7a, b. Cat. 6). In this work where the chest and hips are full and the abdominal region is bloated, the groin lines are given and the area between the chest and the abdomen protrudes. Despite this elaborate forming, the transitions of the arms and legs are sharp. The head of this figurine is not well preserved, however the hair is in the form of two braids move towards the shoulders and fall down to the arms. Based upon similar examples and



Fig. 7a. İst-002

Fig. 7b. İst-002

the placement of the right arm, the figure could have been holding a phiale in its hand, and directing it towards the altar at his feet; or it could have been carrying the iconography of the Louvre museum example. This figurine with its feminine lines emphasized resembles the depictions of the young Dionysus (Feytmans 1979, Pl. 14; Simon 1990, 132, Fig. 163). However, there are no known examples of the god carrying a similar attribute. Although the other attributes are not preserved, the figure is closer to examples of Apollo from its features (*LIMC* II (1984; 447 f. Fig. 503). The is the high probability he carried a phiale in his broken right hand. For a similar example (Kunze 1990, 71, Fig. 23). The pose, body and hairstyle are similar, there is nothing in its left hand but he carries a phiale in his right hand. Different proposals can be made concerning the object he carries on his left arm, which is the only remains of an attribute that survives. The object that the god grasps with his hand and rests on his shoulder may be a double-edged axe, the attribute of the cult statue of “*Apollo Propylaius*” with an epithet more common in the region of Phrygia. This object shows very similar characteristics to İst-070. The style of holding and in standing is very similar. But very elaborate workmanship of the hilt cannot be seen in this example. For similar examples (Matern 2002, 344, Fig. 30; 346 Fig. 38). For the object carried on this arm, the examples where the god carries thin laurel branches on his left arm should also be considered, but, despite these possibilities, the god carrying his whip seems the most plausible. The form of the club and the way it is carried is very similar to known examples (Matern 2002, 343 ff, Figs. 26 f. 38 statuette, 344 ff. Figs. 30, 45 f., 52, 57; Relief,

364 ff. Fig. 100; Rhodian coin, 123, 125 f. Roman coin). In this context, the figure should be regarded as representing “*Apollo-Helios*” The figurine is considered to be “*Apollo Helios*” because the object is very thin and it more probably represents a whip than an axe. For similar examples (Babelon 1895, 53 Fig. 114. In this example the god is wearing a *khlamys*). To be clothed or naked does not affect the identification as *Helios*. In another example where Nero represented himself as *Apollo*, he is carrying an object like the example of İstanbul, in his left hand (RSGR II, Pl.98 Fig. 9 Lyon).

Carrying a Double-Edged Axe: The “*Apollo Propylaius*” iconography carrying the double-edged axe goes back to the beliefs of earlier nations such as the Hatti, Hittite, and Phrygian. For this reason, more examples should be expected from Asia Minor. In the western part of Asia Minor and in the Phrygian Region, the presence of this cult continued in the Roman Period, and local people continued to pray to the god and ask for help recorded on funerary stele. For the wide spread cult of the Phrygian *Apollo Propylaius* (Taşlıkılıoğlu 1954; and Taşlıkılıoğlu 1963 V f). For the investigations in the Western Anatolia (Petzl 1994, 22). The god can be seen with two of its identifiers on Lydian coins, with the laurel branch and double-edged axe (Barclay 1964, Pl. 31 Nr. 1 Thyatira Traian coin; Tayyar 2007, 60).



Fig. 8a. SH-070



Fig. 8b. SH-070



Fig. 8c. SH-070



Fig. 8d. SH-070

In this study there is only one figurine where the god is depicted with a double-edged axe (Fig. 8a-d Cat. 8). Preliminary research and examinations made in a total of 32 museums did not reveal another example. Nor does an example of this type exist at present in the publications and catalogues of the museums whose collections were not examined in this study. The figurine, which is described as “*Apollo Propylaius*”, carries a double-edged axe in the left arm and a phial in the right hand having a downward swing. In the depictions on the Pisidian coins identified by Von Aulock as *Apollo Propylaius*, the god can be seen holding the bow and arrow, two of his identifiers, with both hands. On Kremna coins, he is described as moving from left to right with his cape on his back (von Aulock 1979, 116, Taf. 26 f. Nrs. 1118-1120 Commodus). On Apollonia Mordiaion coins he appears cape-less with his quiver on his back (von Aulock 1979, 58 Taf.3, Abb.95). In inscriptions it is said recorded he was worshipped with the same epithet (SEG XXVI 1976-77, Nr. 1376; XXVIII 1978, Nr. 1121).

The athletic body is plastic and has soft lines. The thoracic and abdominal region is raised, the hips are full, but the muscles are not emphasized anywhere on the body. The hair, which has been separated from the center, is gathered to the sides and combed, and arranged in the form of a wide crown-band covering the head, and ending in a central bun over the nape.

The object carried on the left arm, and which has two protrusions in different forms to the front and back at shoulder level is identified as an axe. The right side of the axe edge has a rosette form, which is consistent with this evaluation, whereas the left side does not. The handle, which can be seen between the two edges, is tapered and pointed.

The depth of the phiale carried in the right hand and pointed forward with an angle is narrow. It resembles the other phiale depictions examined. With a delicate structure, hair arrangement and carrying a phiale, this work can be defined as representing Apollo.

The importance of Apollo for Asia Minor and its cults is known to date back to the distant past. “*Apullunas*”, the name of a god recorded in the Hittite texts is identified as Apollo, and has the meaning of “*gateway protector*”. It is known to have been clothed and holds a double-edged axe (Orthmann 1985, Fig. 348; Akurgal 1995, Pl.40). In addition, Korfmann asserts the existence of a cult area in Troia, and he associates this with the Hittite Appaliunaas (M. Korfmann, “*Gerçekleşen Mitos, Mitoslaşan Gerçek, Troia*” İzmir Kent Kültürü Dergisi. 2002 İzmir. 152). The fact that the god is portrayed with a double-edged axe in Roman period figurines can be considered an indication that this deep-rooted iconographic tradition continued without interruption.

Carrying a Laurel Branch: In this iconography, the god is represented carrying a phiale in his right hand, a thick laurel branch in his left hand hanging down, and a quiver on his back. This depiction is termed, “*Daphnephorus*” (LIMC II 1984, 254 ff. Nr. 324). This epithet, is depicted in small sculptural works to the east of the Hellenic Republic and was of interest in the Hellenistic and Imperial Periods. The first known large statue of this type, which was the subject of a small statuette, is dated to the IVth century B.C. (LIMC II 1984, Pl.205 Fig. 261). Apart from that, there are many examples in reliefs, on coins and carved in gemstones (Ogneova-Marinova 1975, 34 Fig. 7; LIMC II 1984, 254 ff. Nr. 162 and 169 Gem, Nr. 491 Coin, Nr. 653; 1092 Vase, Nr. 32 Statuette; Vassilev 1994, 432, Fig. 4). With this epithet the god is a healer, he is especially known for cleansing stained spirits, and is also referred to as Apotropaius “*repellent*” (Taşlıkılıoğlu 1954, 18 f). In other words, with a branch this sacred tree, the god cleanses criminals from the sinful spirits of their inner souls and cleans the sinful of their sins (Walter 1971, 304 ff.). Is the laurel branch thrown in bath water today, not simply an extension of this belief?

There is only one example carrying this depiction amongst the works examined in this study (Fig. 9a, b. Cat.9. İst-076). This figurine with an unknown find spot was considered to belong to this region because it resembles examples found in both parts of Thrace. Because of the wide spread popularity of this epithet in Eastern Greece, it is certain to meet with in the Western and Northwestern areas of Asia Minor. The relations between other figures and figurines also support this idea. It can be understood from the inscriptions of the Daphne and Seleucia Pieria settlements in Asia Minor that cults formed of “*Apollo Apotropaius*,” depicted with a laurel branch in his hand, and worshipped as the repellent (This cult which is found in and around Antiochia, includes both the healer and the protector epithets of the god. For the inscriptions (SEG XX (1964), Nr. 719a; XXXV (1985), Nr. 1521). It is expected there will be more examples of the type of the İstanbul figurine, which is currently the only known example, as it is found in the neighboring countries of Thrace.

Of the body, without any muscle structure, only the chest is depicted a little fuller, and a bulging region was emphasized under the umbilicus. For a similar example of pose and body



Fig. 9a. İst-076

Fig. 9b. İst-076

type (Vassilev 1994, 433, Fig. 5, a-b). The head is turned to the right, and the facial elements of the oval face are eroded, except for the nose. The right hand is rounded and given the form of a phiale. The hair is separated at the middle over the forehead, and hangs down to the temples, and is tightly surrounded by a diadem. Since the remaining areas are flattened, no further hair detail can be seen.

The object carried in the left hand is a thick laurel branch. Concerning carrying the laurel-daphne (for the same Apollo see: de Ridder 1913, 55, Nr. 343 Pl. 29, Fig. 343; Zadoks et al 1967, 2 ff. Fig. 1,1; Walter 1971, 304, 306; *LIMC* II 1984, 254 ff. Nr. 257, 261a. 372 ff). On many bronze figurines found in Thrace, and on Pisidian coins, the god was depicted in many examples with this identifying attribute. For Pisidian coins (von Aulock 1977, 100, Pl. 21 Nr. 949 Isinda. Pappa-Tiberiopolis; von Aulock 1979, 53, Pl. 1 Nr. 9. 13 ff). The quiver on his back has a cylindrical form, and extends from the bottom of the left shoulder up to the connection point of the right shoulder and the neck. The two examples found in southern Bulgaria show a very close resemblance to this work in terms of their typology and iconography (Vassilev 1994, 429-434, Fig. 4). These two examples which were produced in the same workshop, very closely parallel each other. They show some characteristics in body form and in the representation of the right hand, to this example in İstanbul. By carrying a phiale in his right hand and a thick laurel-daphne branch in his left and the quiver at his back, they exhibit close similarities. These two examples are thought to be Roman period adaptations of the IVth century B.C. figure (Vassilev 1994, 429). The author dates these artifacts generally despite there being enough data as the author thinks that it would be more reasonable to date these examples after the results of scientific systematic excavations and investigations have been undertaken and published.

Apollo-Omphalos: There is only one work in this group and these are largely unknown examples in Anatolian museums (Fig. 10a, b. Cat. 10. İst-021). The examined work was found in Macedonia and brought into the İstanbul Archeology Museum from the Radowitz Collection in the Ottoman period. The relationship with Asia Minor and/or the presence of the cult is better understood with the assistance of the numismatic evidence (Wroth 1904, Pls.5: 8, 6: 2 f. A. Troas, Imperial Period) The writer considers the object that the god is stepping on represents a support, but from the shape of this object



Fig. 10a. İst-021



Fig. 10b. İst-021

and the known cult of the god, it should also represent an omphalos. When the figures identified by this depiction were researched, no other examples were found. The position of the figure resembles Hermes tying his sandal, the work of Lysippus (As a statue: Antalya Museum Env. No: 3.25.77; Richter 1920, 211, Fig. 742; For similar examples on coins see: Mørkholm 1991, 89, Nr. 230 Pl. 14, Fig. 230). Hermes steps on a high object and is tying his sandal. This example from Crete is dated to 300 B.C. (Fuchs 1969, 106 f. Figs. 97 f). The modelling of the movement of the body is quite similar. The depiction of the body form with delicate and soft lines is also reminiscent of the same work. When viewed from behind, the feminine lines appear to be in the foreground.

In Anatolian museums, a noteworthy example that is completely preserved is exhibited in

the Adana Museum. This work is helpful in identifying and describing the İstanbul torso with a missing head in terms of its typology and iconography. The Adana example is identified as Apollo, and this definition has been accepted.

The identification made is supported by numismatic evidence from various regions. In these depictions, the god steps on a similar object with his foot. The figure on the coins of Alexandria Troas, is identified as Apollo Smintheus (Wroth 1892, 12 Plate II 15. *Apolloia Ad Rhyndacum*. - Commodus Period-; Wroth 1904, 14, Pl. 4: 7, 20 Plate 5:15 etc. Both are from the Imperial Period); Sear 1979, 642 f. Nr. 6892; Lippold 1950, 253, Pl. 136, Fig. 20). The figure that is identified as Apollo Smintheus is also stepping on an object in the same iconography, appears to be sitting on the same object on some coins. It is possible to find examples of the same typology and iconography in different regions of Asia Minor (Wroth 1892, 350, 570, 640, 644 f). On these examples the god is sitting on this object (Newel 1977, 234, Nr. 1330 f. Pl. 51, Nr. 1 f). On these coins which are examples from “*Seleucia on the Calycadnus*,” Apollo is sitting on an omphalos, carrying a bow in one hand and an arrow in the other. These Seleukid coins were popular in the IIIrd century B.C. in South and Southwest Asia Minor and in the region of Mesopotamia.

The object that he steps on or sits upon is regarded as an omphalos. The omphalos is nearly 0.38m. in diameter, 0.29 m. in height and made from Parian marble. It is known that this figure was found in a vertical trench in the Apollo Temple of Delphi and resulted in various arguments (*RE Suppl.* 5 1995, 123 f. s.v. Delphoi. Schober; for the example of an omphalos standing in front of the god see: Boardman 1998, 169 Fig. 140). This object, which is an important symbol of the Apollo temple and an identifier of the god, is depicted with the god himself in regions where his cults were present. In this typology and iconography of Khitonic worship (*RE II* 1 1979, 109 f. s.v. Apollo. Wernicke), the god on the Alexandria Troas coins representing the cult statue of the Smintheus temple should be defined with the same epithet as the specimen in the İstanbul Museum. It is very similar in terms of the posture, body structure and the position of the arms. Apollo with an athletic form and a thin body, recorded as a Macedonian find, also shows similarities with the figures depicted on the above-mentioned coins, in addition to Hermes tying his sandal and the Herculaneum examples (Newel 1977, 234, Nr. 1330 f. Pl. 1, Fig. 1 f). The example in İstanbul is closer to the figures of Apollo on the coins of the Hellenistic period.

Apollo-Belvedere: (Fig. 11a, b. Cat. 11. İst-016) The hair is separated in the middle over the forehead and combed towards the sides, and a horizontal bow knot form is given with a section of the hair that goes to the top. The remaining hair is gathered and made into a horizontal bun over the nape, and the wide braids originating from there hang down to the shoulders. A pinch of hair that is separated from the bun is combed down the nape. Noteworthy is the section which is combed and given a triangular form and extends to the middle of the back which is striking.



Fig. 11a. İst-016

Fig. 11b. İst-016

The short edge of the khyllamys thrown over the left shoulder hangs down to the chest from the front, the long section at the back widens and covers the back of the shoulders. The garment that was slouched extends all the way to knee level, while remaining in contact with the body.

With this composition of the cloth, this figure resembles examples of the “*Group of Mercury Cloth Over Shoulder*”. Also for similar examples (Schuchhardt 1958, 77-84, Pl. 77 a-c). In the front and back parts of the khylamys, made of thick fabric, there are long deep grooved, inflated broad-backed folds (*LIMC V* 1990, 365 Nr. 929; 366 Nr. 941a). In the Museums of Zurich and Boston there are two bronze examples with very similar cloth compositions. This figure, named Apollo, with unpreserved identifiers due to the detached arms and legs, resembles the figure of Hermes in both its posture and with the khylamys thrown over the left shoulder. For the example of Hermes with the khylamys over the left shoulder (Walters 1899, Nr. 987; Menzel 1960, Pl. 11, Figs. 12 f.; *LIMC V* 1990, 365 ff. Nrs. 929, 941a). The composition of the cloth is very similar. Since there are known specimens without a petasus on his head, the work can also be regarded as Hermes. However, despite these characteristics, the fine detailing of the hair arrangement, the bowknot-crown at the top (Simon 1969, 119, Fig. 112). The hairstyle is similar to that of Apollo Belvedere; For an example with a very close parallel, hairstyle despite the large ribbon (Kauffmann-Heinimann 1977, Pls. 7 f. Figs. 8 f), and the left arm extended to the side and raised up suggest the work should be classified as an Apollo-Belvedere. The figure must be with standing on a stripe and hold it with his hand and carrying a whip with in his opened right arm, in this sort of position. For the numismatic examples (von Aulock 1968, Pl. 297, Fig. 8543 Perge. Valerian) Left arm is raised and holding a spear, right arm opened and carrying a phiale, for the statue (Matern 2002, 341 Figs. 21 f). In terms of its body structure, the figure has full lines but it is modelled in a firm and stiff manner.

In conclusion, regional and local variants within the cults of Asia Minor can be traced through the small bronze figurines as well as through coins and epigraphs. People who could not go to the temples, or obtain a large statue, could purchase or acquire these small figurines that were easier and cheaper to buy, with which they could worship their god, and convey their expectations directly to their god.

Catalogue

1- Edr-003 The Quiver Carrier: (Figure 1a-c)

Place: Edirne Museum

Museum Env. No.: 769

Find Spot: Unknown

Condition: Full moulded, black patina corrosion has not yet started.

Measures: h: 7 cm w: 3.2 cm.

3- Edr-007 Apollon (Figure 3a, b)

Place: Edirne Museum

Museum Env. No.: 427 (3615)

FindSpot: Lüleburgaz

Condition: Full moulded, brownly green patina largely lost due to corrosion.

Measures: h: 5.3 cm.

5- SH-068 Apollo-Helios? (Figure 5a-c)

Place: Sadberk Hanım Museum

Museum Env. No.: 5643

Find Spot: Unknown

Condition: There is green oxidation, cleaning is necessary.

Measures: h: 10.5 cm weight: 50 gr.

7- İst-002 Apollo (Figure 7a, b)

Place: İstanbul Archaeology Museum

Museum Env. No.: 2562

Find Spot: Unknown.

Condition: Full moulded, brownly green patina, does not exhibit corrosion.

2- Edr-002 The Quiver Carrier (Figure 1a-c)

Place: Edirne Museum

Museum Env. No.: 768

Find Spot: Unknown

Condition: Full moulded, patina well preserved.

Measures: h: 7.4 cm w: 2.4 cm.

4- İst-042 The Quiver Carrier (Figure 4a, b)

Place: İstanbul Archaeology Museum

Museum Env. No.: 6313

Find Spot: Kırklareli

Condition: Full moulded, patina is black and preserved.

Measures: h: 7.1 cm w: 3.2 cm. weight: 50 gr.

6- İst-075 The Phiale Carrier: (Figure 6a, b)

Place: İstanbul Archaeology Museum

Museum Env. No: 6741

Find Spot: Kastamonu

Condition: Full moulded, patina is well preserved, yellow metal. The piece pointed downwards under the right foot is necessary to fix the figurine to somewhere or to a larger base.

Measures: h: 10.9 cm w: 5 cm. weight: 110 gr. (with the foot)

8- SH-070 Apollo-Propylaius (Figure 8a-d)

Place: Sadberk Hanım Museum

Museums Env. No.: 5657

Find Spot: Unknown

Condition: Full moulded, black patina, some parts have corrosion.

- Measures: h: 6.8 cm w: 3.9 cm. weight: 100 gr. Measures: h: 8.5 cm. weight: 220 gr. (with the foot)
9- İst-076 The Carrying Laurel Branch (Figure 9a, b) **10-** İst-021 Apollon-Omphalos (Figure 10a, b)
Place: İstanbul Archaeology Museum Place: İstanbul Archaeology Museum
Museum Env. No.: 88-26 Museum Env. No.: 464
Find Spot: Unknown Find Spot: Macedonia
Condition: Full moulded, yellow metal, no corrosion. Condition: Full moulded. Patina is very well preserved.
Measures: h: 7.5 cm w: 4.5 cm weight: 50 gr. Measures: h: 8.4 cm weight: 350 gr. (with the foot)
11- İst-016 Apollon Belvedere (Figure 11a, b)
Place: İstanbul Arkeoloji Museum
Museum Env. No.: 2538
Find Spot: Diyarbakır
Condition: Empty moulded. Blacky green patina is well preserved, there is no corrosion or oxidation.
Measures: h: 8.6 cm w: 4.5 cm. weight: 150 gr.

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