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**MERSİN ÜNİVERSİTESİ**  
**KILIKIA ARKEOLOJİSİNİ ARAŞTIRMA MERKEZİ**  
**BİLİMSEL SÜRELİ YAYINI ‘OLBA’**

**Amaç**

Olba süreli yayını; Küçükasya, Akdeniz bölgesi ve Ortadoğu’ya ilişkin orijinal sonuçlar içeren Arkeolojik çalışmalarda sadece belli bir alan veya bölge ile sınırlı kalmaksızın 'Eski Çağ Bilimleri'ni birbirinden ayırmadan ve bir bütün olarak benimseyerek bilim dünyasına değerli çalışmaları sunmayı amaçlamaktadır.

**Kapsam**

Olba süreli yayını Mayıs ayında olmak üzere yılda bir kez basılır. Yayınlanması istenilen makalelerin en geç her yıl Kasım ayı sonunda gönderilmiş olması gerekmektedir.

1998 yılından bu yana basılan Olba; Küçükasya, Akdeniz bölgesi ve Ortadoğu’ya ilişkin orijinal sonuçlar içeren Prehistorya, Protohistorya, Klasik Arkeoloji, Klasik Filoloji (ile Eskiçağ Dilleri ve Kültürleri), Eskiçağ Tarihi, Nüvizmatik ve Erken Hıristiyanlık Arkeolojisi alanlarında yazılmış makaleleri kapsamaktadır.

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b- Metin 10 punto; özet, dipnot, katalog ve bibliyografya 9 punto olmak üzere, Times New Roman (PC ve Macintosh ) harf karakteri kullanılmalıdır.  
c-Dipnotlar her sayfanın altına verilmeli ve makalenin başından sonuna kadar sayısal süreklilik izlemelidir.  
d-Metin içinde bulunan ara başlıklarda, küçük harf kullanılmalı ve koyu (bold) yazılmalıdır. Bunun dışındaki seçenekler (tümünün büyük harf yazılması, alt çizgi ya da italik) kullanılmamalıdır.
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c) Metin içinde yer alan “fig.” ibareleri, parantez içinde verilmeli; fig. ibaresinin noktasından sonra bir tab boşluk bırakılmalı (fig. 3); ikiden fazla ardışık figür belirtiliyorsa iki rakam arasına boşluksuz kısa tire konulmalı (fig. 2-4). Ardışık değilse, sayılar arasına nokta ve bir tab boşluk bırakılmalıdır (fig. 2. 5).

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Dipnot (kitaplar ve makaleler için)

Richter 1977, 162, res. 217.

Diğer Kısaltmalar

age.	adı geçen eser
ay.	aynı yazar
vd.	ve devamı
yak.	yaklaşık
v.d.	ve diğerleri
y.dn.	yukarı dipnot
dn.	dipnot
a.dn.	aşağı dipnot
bk.	Bakınız

4. Tüm resim, çizim ve haritalar için sadece "fig." kısaltması kullanılmalı ve figürlerin numaralandırılmasında süreklilik olmalıdır. (Levha, Resim, Çizim, Şekil, Harita ya da bir başka ifade veya kısaltma kesinlikle kullanılmamalıdır).



5. Bir başka kaynaktan alıntı yapılan figürlerin sorumluluğu yazara aittir, bu sebeple kaynak belirtilmelidir.
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**MERSIN UNIVERSITY**  
**‘RESEARCH CENTER OF CILICIAN ARCHAEOLOGY’**  
**JOURNAL ‘OLBA’**

**Scope**

Olba is printed once a year in May. Deadline for sending papers is the end of November each year.

The Journal ‘Olba’, being published since 1998 by the ‘Research Center of Cilician Archeology’ of the Mersin University (Turkey), includes original studies done on prehistory, protohistory, classical archaeology, classical philology (and ancient languages and cultures), ancient history, numismatics and early christian archeology of Asia Minor, the Mediterranean region and the Near East.

**Publishing Principles**

1. a. Articles should be written in Word programs.
  - b. The text should be written in 10 puntos ; the abstract, footnotes, catalogue and bibliography in 9 puntos ‘Times New Roman’ (for PC and for Macintosh).
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  - d. Titles within the article should be written in small letters and be marked as bold. Other choices (big letters, underline or italic) should not be used.
2. Punctuation (hyphen) Marks:
  - a) One space should be given after the comma in the sentence and after the dot at the end of the sentence.
  - b) The footnote numbering within the sentence in the text, should take place before the comma in the sentence or before the dot at the end of the sentence.
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    - \*It should be set in brackets and one space should be given after the dot (fig. 3);
    - \*If many figures in sequence are to be indicated, a short hyphen without space between the beginning and last numbers should be placed (fig. 2-4); if these are not in sequence, a dot and space should be given between the numbers (fig. 2. 5).

- d) In the bibliography and abbreviations, if the author has two family names, a short hyphen without leaving space should be used (Dentzer-Feydy); if the article is written by two or more authors, after each author a space, a long hyphen and again a space should be left before the family name of the next author (Hagel – Tomaschitz).
3. The ‘Bibliography’ and ‘Abbreviations’ should take part at the end of the article. The ‘Abbreviations’ used in the footnotes should be explained in the ‘Bibliography’ part. The bibliography used in the footnotes should take place as abbreviations and the following order within the abbreviations should be kept: Name of writer, year of publishment, page (and if used, number of the illustration). This rule should be applied even if a publishment is used only once.

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Footnotes (for books and articles):

Richter 1977, 162, fig. 217.

Miscellaneous Abbreviations:

op. cit.	in the work already cited
idem	an author that has just been mentioned
ff	following pages
et al.	and others
n.	footnote
see	see
infra	see below
supra	see above

4. For all photographs, drawings and maps only the abbreviation ‘fig.’ should be used in continuous numbering (remarks such as Plate, Picture, Drawing, Map or any other word or abbreviation should not be used).
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9. Six keywords should be remarked, following the abstract in Turkish and English or German.
10. Figures should be at least 300 dpi; tif or jpeg format are required.
11. The article, figures and their layout as well as special fonts should be sent by e-mail (We Transfer).

## TERRACOTTA FIGURINES FROM THE TEMPLE OF APHRODITE AT APHRODISIAS

Elçin DOĞAN-GÜRBÜZER \*

### ÖZ

#### Aphrodisias Aphrodite Tapınağı'ndan Ele Geçen Pişmiş Toprak Figürinler

Antik Dönemde bir Karia kenti olan Aphrodisias, Türkiye'nin güneybatısında modern Geyre köyünün yanında, Morsynus ırmağının vadisinde konumlanmaktadır. Antik Dönemde Aphrodite kutsal alanı ve mermer heykeltıraşları ile ünlü olan kentte bilimsel kazı çalışmaları 1961 yılında başlamıştır ve günümüzde de devam etmektedir. Buradaki yapıların en önemlilerinden biri kentin baş tanrıçası Aphrodite'ye adanan tapınaktır. Tapınak, MÖ 30 yılında temelleri atılmış, MS 1. yüzyılda genişletilmiş, Geç Antik Çağ'da ise kiliseye dönüştürülmüş bir yapıdır. Tapınak kazılarında elde edilen buluntular, tapınağın tarihçesi hakkında önemli bilgiler sunmuştur. Söz konusu buluntular arasında önemli bir grubu pişmiş toprak figürinler oluşturmaktadır. Yoğun olarak 60'lı yıllarda yapılan tapınak ve çevresindeki kazılardan toplam 32 adet pişmiş toprak figürin ele geçirilmiştir. Figürinlerin buluntu yerlerinin, temelde kutsal alan temenosu içerisindeki çeşitli açmalar olduğu görülmektedir. Ancak tapınak farklı dönemlerde çeşitli yapım aşamalarından geçmiş olduğu için figürinlerin in-situ olarak bulunduğunu söylemek zordur. Figürin tiplerine bakılacak olursa büyük bir çoğunluğunun kadın tiplerinden oluştuğu görülmektedir. Kadın tipleri içinde Arkaik döneme ait ünlü oturan kadın figürinleri, Tanagra tipinde baş ve giysi parçaları ve Hellenistik-Roma dönemlerinde sıkça karşılaşılan çeşitli tiplerde kadın başları bulunmaktadır. Ayrıca Aphrodite-Eros grubunun betimlendiği bir kabartma da pişmiş toprak figürinler arasında değerlendirilmiştir. Giyimli kadın tipleri dışında "Çıplak Aphrodite" tipinin varlığı çeşitli gövde ve kol parçaları ile ortaya konmaktadır. Eros betimleri grupta iki örnek ile temsil edilir. Bir tanesi bir kabartma parçası üzerindeki çocuk Eros betimi diğeri ise yine

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This study is based on a two-year research during the 2018 and 2019 campaigns at Aphrodisias under the direction of Prof. R.R.R. Smith. I would like to hereby thank Prof. Smith for his kind permission to publish these figurines and for the use of excavation documentation, which was necessary for this study. I am also grateful to Serra Somersan for proofreading the paper and to the staff of the Aphrodisias museum for all the help they gave me during the study of the figurines in the museum depots. I would also like to thank Dr. Ulrike Outschar and Dr. Muradiye Öztaşkın for informing me about the usage of local clay for pottery at Aphrodisias. All the images used in this study were acquired from the Aphrodisias excavation archive. The photographs of the figurines were taken by Afsheen Leonardo Amiri.

kabartma bir plaka olabilecek ayakta çıplak genç erkek figürüdür. Erkek figürlerinin Aphrodisias Aphrodite Tapınağı'ndaki figürin adakları arasında en az tercih edilen tip olduğu görülmektedir. Aphrodisias tapınak figürinleri içerisinde bir baş ve bir kouros figürinine ait arka yüz ile temsil edilen erkek tipleri çok azdır. Çalışmadaki bir diğer figürin grubu ise hayvan betimleridir. Güvercin, ayı, koç (ya da keçi) ve bir dört ayaklı büyükbaş hayvandan oluşan gruptaki tüm figürinler içi dolu olarak üretilmiş ve üzerindeki detaylandırmalar kazıma çizgi ve noktalarla yapılmıştır. Tüm bu figürinler kentin baş tanrıçası Aphrodite'ye adanmış adaklar olup, tanrıçanın kült faaliyetleri hakkında da bilgi sunarlar. En çok adanan kadın figürinleri Aphrodite'nin diğer merkezlerdeki adak sistemiyle de uyumludur. Erkek figürinlerinin azlığı tanrıçalara figürin adaklarında beklenen bir olgudur. Hayvan figürinleri, güvercin örneğinde olduğu gibi Aphrodite kültündeki kutsal öğeleri göstermesi açısından önemlidir. Çalışmadaki figürinler dönemsel olarak ele alındığında MÖ 6. yüzyılda tanrıçaya figürin adandığı görülür. Bu tarihten MÖ 3. yüzyıla kadar bir boşluk olmakla birlikte MÖ. 3.- MS 1. yüzyıllar arası figürin adaklarının arttığını söylemek mümkündür. Sonuç olarak, Karia bölgesinin yerel bir kültürden türeyen Aphrodisias Aphrodite'sine adanmış pişmiş toprak figürinler, kültün tarihi, yapısı ve işlevi hakkında bilgi vermesi açısından önemlidir.

**Anahtar Kelimeler:** Aphrodite, tapınak, figürin, terrakotta, kutsal alan, adak.

### ABSTRACT

The ancient Carian city of Aphrodisias is located in southwestern Turkey, near the modern village of Geyre, in the upper valley of Morsynus River. The city was famous in antiquity for its sanctuary of Aphrodite and its marble sculptors. The first systematic excavations at the site started in 1961 and still continue today. One of the most important structures at the site is the Temple of Aphrodite dedicated to the patron deity of the city. The first phase of the temple is dated to 30 BC, it was enlarged in the 1<sup>st</sup> century AD and it was then converted into a church in late antiquity. The finds discovered in the excavations of the sanctuary present quite important information about the history of the temple. Amongst the finds, a significant group consists of terracotta figurines. Several areas of the temple were excavated in the 1960's and during these field works, a total of 32 fragments of figurines were brought to light. The figurines were mostly unearthed in the temenos of the sanctuary. Since the temple had a long and complicated history, the context of the figurines is not very clear. The majority of the figurines represents females. Female types include seated female representations, which were popular in the Archaic Period, fragments of head and drapery reflecting the Tanagra type and various female heads, which were widespread during the Hellenistic and Roman Periods. Furthermore, a relief representing an "Aphrodite-Eros" group has been evaluated within this study. The existence of the "Naked Aphrodite" type is proven through several body and arm fragments. There are two representations of Eros. One is an infant Eros on a relief fragment, the other is a nude youth on an applique fragment of a relief vase. It seems that the male figurines are the least favoured votive offerings to Aphrodite among the figurines from the sanctuary. They are represented with only two examples; the back of a draped kouros figurine and the fragment of head. Another group in this study is the animal representations including dove, bear, ram and cattle, which are all solid and decorated with incisions and lines. All the figurines in this study are votive offerings to Aphrodite and they give information about the cultic activities for the goddess. The

scarcity of male figurines is to be expected in the dedication of the votive offerings to deities. Animal representations like dove figurines, are important in terms of indicating the sacred elements in the cult of Aphrodite. The earliest figurines from the sanctuary are dated to the 6<sup>th</sup> century BC after which there is a hiatus until the 3<sup>rd</sup> century BC, when the dedication of figurines start again and continue increasingly until the 1<sup>st</sup> century AD. Thus, the terracotta figurines dedicated to the Aphrodisian Aphrodite that had originated from a local cult, are significant in terms of reflecting the history, the structure and the function of the cult.

**Keywords:** Aphrodite, temple, figurine, terracotta, sanctuary, votive offering.

## Introduction

Aphrodisias in Caria is located near the modern village of Geyre. The city lies in the Meander River basin, in the fertile valley of a tributary stream called the Morsynus. Archaeological and epigraphic evidence at the sanctuary dedicated to Aphrodite show that the city was very famous for the local worship of the goddess in antiquity. The sanctuary of Aphrodite is located in the northern part of the city centre of Aphrodisias. It comprises the temenos wall on the east and three porticoes enclosing a rectangular area (ca. 63.01 x 94.63 m) lying to the north of the city centre in an east-west direction<sup>1</sup>(fig. 1). The first marble in antis or prostyle temple built here is dated to the Hellenistic period and it was the first monumental building of the sanctuary. The pseudo-dipteral Ionic temple, which is visible today, is dated to the 1<sup>st</sup> century AD. The temple was converted into a Christian Church in late antiquity<sup>2</sup>.

Much of the excavation activities carried out in the 1960's in the sanctuary concentrated on the temple of Aphrodite<sup>3</sup>. During the excavation campaigns, a number of votive offerings dedicated to the goddess were uncovered. Among the offerings, a total of thirty-two fragments of figurines including a back fragment of a kouros figurine, two seated female figurines, six female heads, one male head, a nude torso of a male, female drapery fragments, animal representations and a fragment of a relief decoration depicting Eros and Aphrodite were recorded. Terracotta figurines are one of the most important votives for understanding the historical background and activities of a cult. The figurines found at the sanctuary of Aphrodisias also give information about the cult activities of the Aphrodisian goddess.

## The Archaeological Context of the Artefacts

The archaeological evidence concerning the early phase of the cult at the sanctuary is limited. However, the worship of a local goddess in Aphrodisias had probably

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1 Doruk 1990, 67.

2 Cormack 1990, 76-88.

3 Erim 1986, 54.

started in the 6<sup>th</sup> century BC<sup>4</sup>. Terracotta figurines of seated females from the 6<sup>th</sup> century BC (**Nos. 1, 2**) besides a candle carved of green stone, pottery fragments indicating a votive character and a marble water spout in the shape of a lion head can be regarded as traces of early cultic activities in the sanctuary<sup>5</sup>. It seems that there is a hiatus between the 5<sup>th</sup> and 3<sup>rd</sup> centuries in the dedication of terracotta figurines, although the scattered potsherds indicate that cult activity in the sanctuary, which was still a small, local one, clearly continued during the 5<sup>th</sup> and 4<sup>th</sup> centuries BC. The earliest monumental building in the sanctuary dates back to the 3<sup>rd</sup> century BC. It is a rectangular structure and has a foundation wall, which was excavated in 1965. It lies underneath the later temple but has a slightly different orientation<sup>6</sup>. The Ionic temple visible today is dated to the 1<sup>st</sup> century AD, and was constructed after a structure probably including a columnar naos dated to the 30s BC by a dedication of the freedman C. Julius Zoilos inscribed on the door lintel<sup>7</sup>.

Between the 3<sup>rd</sup> and 1<sup>st</sup> centuries BC, the dedication of terracotta figurines to the goddess increased significantly. The types of figurines from the Hellenistic Period consist of mostly females - even the nude type, which is typical among the Hellenistic representations of Aphrodite, a small number of males and animals including the dove, bear and ram. It is quite interesting that although most of the monumental architecture in the sanctuary dates to the Roman Imperial Period, so far, no terracotta figurines from that period were found in the sanctuary. Eventually, by the 1<sup>st</sup> century AD the terracotta figurines started disappearing from the sanctuary or at least they were dedicated in a very small quantity.

The terracotta figurines analysed in this paper were found in the investigated trenches at the temple of Aphrodite and its vicinity in the course of a six-year research from 1963 until 1967 and again in 1983. Seated female figurines, **Nos. 1 and 2**, which are dated to the late 6<sup>th</sup> century BC were discovered in a trench behind the apse of the church, unfortunately in a disturbed context<sup>8</sup>. Along with the figurines of seated women, a dove (No. 26), a male head (No. 30), a Megarian bowl, a fragment of an Attic Black Figured vessel, pottery sherds dating to the 7<sup>th</sup>-6<sup>th</sup> centuries BC and flint and obsidian tools were unearthed<sup>9</sup>. K. Erim stated that the pottery found in the trenches behind the walls of the church and the main trenches of the cella were mixed and heaped up during the construction of Hellenistic temple<sup>10</sup>. **No. 4** was found in the nave of basilica which, was later revealed to be the pronaos area<sup>11</sup> while **No. 24** was

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4 Brody 2007, 5.

5 De La Genière 1987, 54, figs. 1-8.

6 Erim 1966, 59-67; Brody 2007, 5.

7 Brody 2001, 96 (After Reynold 1982, Doc. 37). Also, the boundary stones marking the edges of the sacred area were erected by Zoilos (Smith 1993, 12, T5).

8 Erim 1986, 58.

9 Erim 1965, 137. About the Archaic findings of this context see, Eren 2005, 126,127, fig. 1.

10 Erim 1965, 137.

11 K. Welch, "The excavation of the temple of Aphrodite at Aphrodisias" unpublished report.



brought to light just in front of the entrance to the diaconicon lying on the marble flooring. The highest number of terracotta figurines in the sanctuary of Aphrodite was revealed in the 1964 excavation campaign. **Nos 3, 9, 14, 16** were uncovered together with the Hellenistic pottery sherds comprising mostly of terra sigillata. **No. 9** was from the western top side of the mound, which was a stone pile in the middle of the cella wall. Along with those figurines (**3, 9, 14, 16**), **Nos. 6, 13, 15** were discovered in one of the main trenches of the cella (trench 2). In a trench at the northeast corner of the temenos, animal figurines (**Nos. 27, 28**), a head (**No. 11**) and a drapery fragment (**No. 12**) along with the moulded lamps which, indicate the Hellenistic Period were brought to light. **No. 31** and **32**, were revealed in the same area, on a mosaic floor. It is also noteworthy that all the animal representations of the group were found in the north temenos trench. In 1967 the excavation area was extended towards the west. The excavators came across “two steps”, the crepis of the Temple built by Zoilos, where a Hellenistic figurine probably depicting Eros (or Attis) (**No. 25**) was uncovered<sup>12</sup>. **No. 8** and **29** were also found in the same area as the previous one. Eventually while eighteen of the figurines in the sanctuary were found in several trenches in the temenos area (**Nos. 1, 2, 5, 7, 10, 11, 12, 17, 18, 19, 20, 21, 22, 27, 28 and 30**), thirteen of them were uncovered in the trenches of the temple (fig. 2).

### Technique

The clay and the fabric of the figurines vary between light brown and reddish yellow including two examples of pink and red<sup>13</sup> (fig. 3). Most of them have brown micaceous clay and the fabric is fired hard. One piece (**No. 19**) stands out strikingly among the buff and orange colour of the common fabric with its very red clay (Munsell 10 R 6/6) indicating that it might be an import. With the exception of a head and a body (**Nos. 7, 24**), the interiors of the figurines are treated carefully by smoothing the surface after the clay was pressed into the mould. On **No. 25**, however, traces of fingerprint on the back part are visible. It is clear that **No. 24** was shaped from a bipartite mould. Many figurines of female heads like **Nos. 7, 10, 11** seem to have been made of quite worn moulds. Animal figurines (**Nos. 28-31**) are solid, decorated with incision marks and lines. Most figurines were baked hard. The grayish interiors of some figurines indicate the hardness of their firing (**Nos. 1, 2, 24**). **Nos. 2** and **11** are badly fired. **No. 31** is fired very dark. The traces of white slip can be seen on almost all pieces. **Nos. 8** and **27** however, bear the best-preserved slip among the figurines. **No. 31**, which is the upper part of a ram-shaped vase, has traces of red slip around the rim. Pink paints were widely used, the traces of which are visible on the faces of female figurines<sup>14</sup>

12 K. Welch, “The excavation of the temple of Aphrodite at Aphrodisias” unpublished report.

13 The clay of the figurines is classified as below basing on Munsell Soil-Color Charts:

Reddish Yellow: 5 YR 7/6, 5 YR 6/6, 5 YR 7/6

Light Brown: 5 YR 6/4, 5 YR 5/4, 7.5 YR 6/4, 7.5 YR 6/3, 7.5 YR 5/2, 10 YR 7/4, 10 YR 8/4

Pink: 5 YR 7/4

Red: 10 R 5/4

14 In contrast, Reynold Higgins claims that female flesh is left white, while males are rendered in either red

(Nos. 7, 8). No 30, a dove figurine, has traces of black paint.

### Types and Styles

Amongst the terracotta finds from the sanctuary of Aphrodite, female representations are dominant. This group includes the type of Archaic seated figurines (Nos. 1, 2)<sup>15</sup>. The figurines are seated frontally on a throne with a backrest. The legs stand on a footstool. The arms follow the outline of the body and rest on the knees. They are dressed in a long chiton and a himation covering the shoulders and arms ending on the shins with vertical falls. This type is included in the “Aphrodite Group”, which has been identified by R.A. Higgins<sup>16</sup>. The enthroned female figurines with a *polos* or *stephane* and a veil or without any ornament on the head are among the most widespread types of the Archaic Period and have Ionic origins<sup>17</sup>. These figures are seated firmly like “Branchidae” figures<sup>18</sup>. Another similar example to this group is the “Seated Goddess in Berlin”, which shows a blend of Archaic and Severe elements<sup>19</sup>. This type of terracotta figurines appeared in ca. 550 BC, became quite famous especially between 530-510 BC and lasted until ca. 500 BC<sup>20</sup>.

Aphrodite is possibly represented with five fragments in the corpus<sup>21</sup>. No. 3, a semi-nude female figure, maybe leaning onto a pillar with the drapery wrapped around the hand and hip, reflects one of the best-known representations of the goddess especially in the Hellenistic Period. During this period, the depiction of drapery folds wrapped around the hand and wrist is commonly seen on draped or nude figurines<sup>22</sup>. A drapery fragment (No.4) could possibly have been the left-lower part of the representation of Aphrodite of Aphrodisias. The drapery is depicted with vertical folds falling monotonously. The heavier trimming of the hem points to a period not earlier

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or pink. (Higgins 1969, 7). However pink skin color was also applied on some Tanagra figurines (see, Jeammet 2014, 210-211). For the craft practices of color on Tanagra figurines see, Bourgeois 2007, 81-89.

15 These two seated figurines and another fragment from a different sector were published earlier by Juliette de la Genière (De la Genière 1987, 54, fig. 8).

16 Higgins 1967, 34-37.

17 For Naxos; Sismantoni-Bourmias 2015, fig. 4; Claros; Doğan-Gürbüz 2014, 58-59, fig.3-4. Erythrai; Bayburtoğlu, 1977, cat. no. 3, 6, 7. Klazomenai; Mollard-Besques 1954, pl. 35 B 327, 329.

18 Tuchelt states that the same type was applied on the terracottas under the influence of great marble sculpture and they were found in altars and graves and within the middle of the 6th century BC, a number of replicas were produced also in Miletus. (Tuchelt 1970, 217).

19 Ridgway 1970, 93, no. 125.

20 Higgins 1967, 36.

21 Terracotta representations of the Aphrodite of Aphrodisias were also brought to light during the excavations. But since they were not found in or around the sanctuary, they were not included in this study. For a medallion and a terracotta bust of Aphrodite of Aphrodisias see, Brody 2007, 38-29, Pl. 12, figs. 17-18.

22 See Merker 2000, H 128, H 138.

than the 4<sup>th</sup> century BC<sup>23</sup>. On **No. 5**, which could also be a relief of a plate, Aphrodite is seen with only her left arm and hand spreading out her veil above the head. The figure of the nude Eros is preserved completely, in the position of holding his right hand towards Aphrodite's left arm. A very close example to **No. 5**, showing Eros and Aphrodite together in the same composition was found in Cyprus in a domestic context<sup>24</sup>. Aphrodite's half-naked representations and the gesture of touching to her head or veil are quite common in the visual arts of Classical Antiquity. This gesture is also a characteristic of the goddess<sup>25</sup>.

Except a few examples, isolated female heads (**Nos. 6-11**) are poorly preserved. They could have belonged to draped standing or seated figurines representing goddesses or mortals in the Hellenistic Period. There are several facial types. Among them **No. 6** is the best preserved. The figure has a Classical look, due to its coiffure, which is arranged in the Cnidian fashion in front, swept down to the ears from a central part. However, the highbrow ridge, triangular forehead and extremely tilted head are signs of the Hellenistic period<sup>26</sup>. The head reflects an intensive Classical influence and it resembles the works of Praxiteles in terms of the hair style and emotional expression of the eyes and cheeks<sup>27</sup>. It represents the sculptural style of the mid-2<sup>nd</sup> century BC. According to D. Burr-Thompson, the coroplasts of the 2<sup>nd</sup> century BC become too careless to render the delicate features of Praxitelean face, and they develop a more incisive style with angular contours and sharp features<sup>28</sup>. **No. 6**, with its angular face with small eyes, low forehead and pointed nose and chin, exhibits the 2<sup>nd</sup> century style mentioned by Burr-Thompson.

**No. 7** is poorly preserved. The figurine has a slender face and pointed chin. It also appears to have had a coiffure with a thick wreath. The term "thick wreath" refers the ring or doughnut shaped wreath represented on all well-modelled examples as stippled with small dots or dashes<sup>29</sup>. Thick wreaths with a fillet dates back to the 2<sup>nd</sup> century BC<sup>30</sup>. Wreaths were worn by men, women, children and even by slaves until Hellenistic period and they are thought to be symbols of immortality. Also wearing such headdresses has been associated with festivals<sup>31</sup>. On the other hand, some banqueting figurines are also depicted with the thick wreaths<sup>32</sup>. The same round wreaths

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23 Merker 2000, 34.

24 Papanioniou – Michaelides – Dikomitou-Eliadou 2019, 17, fig. I.8.

25 Higgins 1986, 109, fig. 128.

26 See Merker 2000, 163.

27 Hasselin-Rous – Çaldıran-Işık – Kongaz 2015, 58, no.28.

28 Burr-Thompson 1963, 32.

29 Burr-Thompson 1963, 45.

30 Merker 2000, 258; Romano 1995, 32; Töpperwein 1976, pls. 47-48, nos. 315, 321, 322; Rumscheid 2006, taf. 74, 80-81.

31 Burr-Thompson 1963, 45.

32 See Mollard-Besques 1963, 127, Pl. 153 d.

with the particular design of stippled thin ribbons falling to shoulders can be seen on some heads of Youthful Eros<sup>33</sup>. Therefore, No. 7 may well have represented a mortal who participated in the festival of the city of Aphrodisias.

**No. 8**, with its round face and clearly modelled features, reflects the sculptural style of the early 2<sup>nd</sup> century BC that is mostly seen among Myrina terracottas. At Salamis a female head bearing similar features to **No. 8**, is proposed to be the head of Aphrodite<sup>34</sup>. The figure has a smooth nose and full lips and cheeks. The slightly upright position of the head suggests the sculptural style of the Hellenistic Period. The most outstanding character of the figurine is the elaborated amphora-shaped earring. The amphora hangs from a disc or semi-circular plate. As a jewellery motif, the amphora seems suitable because of its amuletic properties and it became very popular in the Hellenistic Period especially in the 2<sup>nd</sup> and 1<sup>st</sup> centuries BC<sup>35</sup>. Examples of this type of jewellery are known from Vulci, Perugia and Bettona, Delos or Samothrace and also from the Black Sea region<sup>36</sup>. However, the terracotta figurines decorated with amphora-shaped earrings do not seem to have been used in a widespread manner.

A large-scale terracotta head, **No.9**, differs from the other Aphrodisian terracotta figurines in terms of its style. It has a long face with circular incised eyes, long nose and full upper lip adjacent to its nose. There is a dimple on the chin. The hair is parted in the middle covered by a veil. The general appearance, especially its coiffeur gives an archaistic effect to the figurine. A very similar example to **No. 9** comes from Smyrna, dated to the 2<sup>nd</sup> century BC<sup>37</sup>. It bears the traces of a baroque style of which some remarkable examples can be seen in the sculpture of Pergamon<sup>38</sup>. Although it is a fragmentary with its upper part broken, **No. 10** reflects a Classical influence with its head tilted to the right and its full lips and chin. **No. 11** is poorly preserved. It may have carried a wreath on its head.

Draped female figurines are also seen among the terracottas of Aphrodisias. They are dated to the Hellenistic Period and belong to the standing women type. **Nos. 12-14** are fragments of female drapery. **No. 12** appears to be related to the lower part of a standing female. The figurine is wrapped in a himation over a chiton. The pattern of the drapery resembles the “Tanagra” types<sup>39</sup>. Similar figurines are defined as “mantle dancer”<sup>40</sup>. However, the mantle of those dancer figurines is depicted extremely thin

33 Pisani 2006, 289, Pl. 36 f, no. 153, Hasselin-Rous – Çaldıran-Işık – Kongaz 2015, 43-44, fig. 17.

34 Herbert 1959, 106, Fig. 14

35 Higgins 1980, 163.

36 Higgins 1980, 163; Belaňová 2016, 118.

37 Hasselin-Rous – Çaldıran-Işık – Kongaz 2015, 155, No. 107.

38 Hasselin-Rous – Çaldıran-Işık – Kongaz 2015, 155, No. 107.

39 The main garment of “Tanagra ladies” is a chiton. A cloak or himation is also worn, which seems to have been linen and rarely of wool. The cloak is wrapped tightly round the body. Eventually, the multiple folds and creases running in opposing position are visible (see, Tzanavari 2017, 155, Higgins 1980, 120).

40 Merker 2000, 222, H 166, Pl. 30.

or transparent in order to reveal the body shape<sup>41</sup>. Therefore, **No. 12** could not be the rendition of a dancing figure. Considering the high quantity of “Tanagra Figurines” found in the Aegean throughout the Hellenistic Period, it is rather interesting that no Tanagra Figurine has been unearthed at Aphrodisias to the present day. **No. 13** probably belongs to standing draped female type. The fragment of drapery could have belonged to the lower part of the chiton of the figurine. The folds running slightly towards the left indicate the movement of the figure. Similar examples can be seen among the terracotta figurines of Pergamon<sup>42</sup>. **No. 14**, which is a tiny fragment of a female figurine must belong to a standing woman, due to the position of the hand. The hand gently lifts the drapery. Above the hand the broad fold of the drapery (?) is visible. These kinds of broad folds are rendered on standing peplos figurines from the Classical Period<sup>43</sup>.

**Nos. 15-23** are fragments of female figurines. **No. 15** represents the right breast while **No. 16** is a left breast, which is rendered slightly full and visible under a transparent chiton or the figure is totally nude. Similar renditions are seen among the figurines of Cybele from Troy reflecting the style of the 2<sup>nd</sup> century BC<sup>44</sup>. These fragments may have also belonged to a naked representation of Aphrodite. **Nos. 17-20** reveal assorted fragments of arms belonging to female figurines. **No. 17** is bent 90 degrees. A single broad fold is visible on the upper part, which reflects the type of draped woman. A similar example is found among the terracotta figurines of Troy that may have been exports from Pergamon and it is identified as well modelled in the sculptural style of the early 2<sup>nd</sup> century BC<sup>45</sup>. The position of the arm suggests that the left hand could have been resting on the hip. These kinds of figurines are identified as dancers. **Nos. 18-19** reflect the left arms of female figurines. While **No. 18** is depicted as holding the drapery with the left hand, the hand of **No. 19** is not preserved. The arm of **No. 19** appears to be bent much more. In any case, both must have represented the type of standing draped women. **No. 20** is a nude sharply bent arm of a female terracotta figurine. The position of the arm evokes the type of *Aphrodite Anadyomene*, representing the goddess emerging from the water and drying her hair. The origin of the *Anadyomene* type dates back to the painting art of the 4th century BC. According to the ancient sources, painter Apelles and his contemporary sculptor Praxiteles watched Phryne taking her clothes off, letting her hair free and walking to the sea at Eleusis. At that moment, while she was holding her hair at the same time, Apelles was inspired to use the nude depiction of her as *Aphrodite Anadyomene* (“rising from the sea”) in his panel-painting situated at the sanctuary of Asclepius at Kos<sup>46</sup>. For the sculptured versions of *Aphrodite Anadyomene* derived from the painting, two major

41 Friesländer 2001, 2.

42 A close example from Pergamon is dated to the second half of the third century. See, Töpperwein 1976, 62, kat. 240, taf. 39.

43 See, Merker 2000, 83, pl. 2, C. 14.

44 Burr-Thompson 1963, 84, pl. XV, no. 49, 50.

45 Burr-Thompson 1963, 25-26, no. 157.

46 Plinius, NH, 35.97; Atheneus 13.390. Havelock 2007, 86.

types have been proposed: standing half-draped type, and standing nude type<sup>47</sup>. Both are represented with naked arms curved and lifted as can be seen obviously on the small fragment of **No. 20**. Amongst the terracotta figurines, various representations of *Aphrodite Anadyomene* became very popular during the Late Hellenistic and Roman Imperial Periods. Thus, **No. 20** is probably a fragment of the representation of *Aphrodite Anadyomene*. On the other hand, there are similar terracotta fragments of arms in Pergamon, which are identified as *Aphrodite Genetrix* type<sup>48</sup>.

**Nos. 21-22** are hand fragments of figurines holding a phiale. The most remarkable feature of the figurines is the arrangement of the fingers holding the phiale. The real position of holding a plate-like object is rendered. Also, the separated hand is another outstanding feature of the figure. The phiale-holding figurine types are very common among Cybele representations. However, they are mostly seen with the hand attached to the body. One example from Gordion is depicted with the hand holding the phiale separated from the figure<sup>49</sup>. The figurine from Gordion is dated to the late 3<sup>rd</sup> – 2<sup>nd</sup> century BC. The same type of phiale with omphalos can be seen among the terracottas from Halicarnassus<sup>50</sup>.

**No. 23** is a unique example of the base of a female figurine among the corpus. It is a bare, single foot situated on the right corner of a high rectangular base. It is obvious that, originally, the legs of the figurine were not adjacent. Probably the right leg is advanced facing the corner of the base. Similar examples with the weight divided equally onto each leg are seen among the Peplos figurines dated to the Classical Period from Corinth<sup>51</sup>. According to G. S. Merker, the pose and the barefoot could be related to the ritual participants who were barefoot in Kallimochos' Hymn to Demeter<sup>52</sup>. Merker suggests that sandals could have been taken off during the ritual or bare feet may have been preferred in order to make a more direct connection with the earth as the source of fertility<sup>53</sup>.

**No. 24** is one of the earliest terracotta figurines among the group and it represents the back part of a draped kouros. The arms of the figurine hang along the body. His long hair falls to the back with rows of horizontal layers. The legs and buttocks are sticking out. Even though the front part is not preserved, it is obvious that this fragment belongs to a draped standing male figurine, which reflects a very common type originated in Ionian sculpture of the 6<sup>th</sup> century BC<sup>54</sup>. Terracotta figurines of this type

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47 Havelock 2007, 87-93. As a third type of Aphrodite Anadyomene, the depiction of goddess crouching as naked can be added. See. Ridgway 2002, 116-117, pl. 40; Brinkerhoff 1978, pl. XII, H, Rhodos Museum.

48 Kielau 2009, 47,46, pl. 7A, nos. 62-63

49 Romano 1995, pl.15, no.52.

50 Higgins 1969, pl.66, no.48,483.

51 Merker 2000, 30, C20.

52 Merker 2000, 30.

53 Merker 2000, 30.

54 For the sculptural examples of the type see, Boardman 2001, no.94, no. 174; Vermeule 1966, 103, fig.

have been found commonly at many centres of the Mediterranean world<sup>55</sup>. Among them two centres are quite significant in terms of mass production of these figurines in series: Thasos and Claros. For Thasos figurines, S. Huysecom determined seven successive generations and three sub-groups of which two groups (A-B) are different in terms of hair modelling and the third (C) differs by the position of holding a lyre<sup>56</sup>. At Claros, on the other hand, over 30 figurines of draped kouros were found within three different generations<sup>57</sup>. Type I of Claros falls into the same group as Thasos type A, which reflects the Ionic “full face and body”<sup>58</sup>. The Aphrodisian Figurine **No. 24**, should also be in the same group.

Amongst the figurines from the Temple of Aphrodite, one fragment possibly represents Eros. **No. 25** is a naked young male figure. It could have either belonged to a figurine or the applique of a relief vase. A wreathed youth with long wavy hair stands with the left leg forward. He is dressed in a cloak (chlamys) covering his back, falling behind the right shoulder and along the left leg, leaving his front naked. The cloak or mantle forms a kind of backdrop as some similar standing youths from Corinth<sup>59</sup>. He holds a circular object like tympanum with his right hand on his left side. Naked young male figurines with a cloak from the Hellenistic Period are generally identified as Eros<sup>60</sup>. Facial features of the figurine like the roundness and fullness also recall the representations of Eros. Thus **No. 25**, most probably is a rendering of Young Eros. **No. 26** is a male face. Deep eyes, full lips and chin of the figure are the characteristic features of Hellenistic terracottas. The hollowed vertical lines between the mouth and cheeks make the figure more realistic.

Animal figurines from the temple of Aphrodite are divided into four types: bear, birds, ram and a quadruped. In antiquity, terracotta representations of animals were also used as toys. On the other hand, they were dedicated to certain deities as votive offerings and are found commonly in the temples and sanctuaries. Animal figurines in this group are also votives dedicated to the Aphrodite of Aphrodisias. As **No. 27** is a small fragment, the type of figurine is not clear. However, the solid and full body suggests that it could have represented the hind part of a quadruped. **No. 28** is a small-scale figurine of a bear. Facial features are not represented except two small holes which were possibly rendered as ears or eyes. Tiny holes on the body must have

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10; Hanfmann – Ramage 1978, figs. 55-57 (from Mysus); Richter 1960, 110, no. 128, fig. 371, 37.

55 Rhodos: Higgins 1969, 71-72, Pl 30, no. 151; Mollard-Besques 1963, 50, Pl. VIII, 2; Samos: Sinn 1975, pl. 18, no. 50; Miletos: Von Graeve 2007, 347, resim 4; Thasos: Huysecom 2000, 107-126; Delos: Laumonier 1956, Pl. XXIII, no.162; Klaros: Doğan-Gürbüz 2012, pl. 33-66; Kos: Mendel 1914, 128, Pl. III, fig. 11; Keos: Bournias 2015, fig. 3; Iasos: Laviosa 1985, 47, pl. IX, a-c; Tlos: Işın 2018, Cyprus: Senff 1993, 31-32, pl. 9-10; Gela: Orsi 1906, 187, fig. 142.

56 Huysecom 2000, 120.

57 Doğan-Gürbüz 2012, 101-109.

58 Bournias 2015, 35; Kyrieleis 1996, 111-121.

59 Merker 2000, 60, Pl. C 188-C191

60 A figurine vase from Athenian Agora is similar to no. 25 in terms of the general attitude and feature. This figure is called as “Youth Eros” (Reeder-Williams 1978, 390, pl. 97, no. 38).

been made to indicate the hair. Among the representations of animals, the bear is one of the least common ones in antiquity. Bears were regarded as sacred animals in the cult of Artemis Brauronia, which included a ritual for young girls called *Arkteia* who acted as little priestesses of Artemis and imitated bears<sup>61</sup>. Cybele is another deity in the cult of whom bears take part<sup>62</sup>. However, the representations of bears were mostly dedicated to the sanctuaries related to Artemis<sup>63</sup>. In literary and archaeological sources, the connection between the cult of Aphrodite and the bear has not yet been proven. The bear figurine, **No. 28**, could have been chosen for dedication to the Aphrodite of Aphrodisias purely by chance. Possibly it was dedicated as an offering of a small toy.

In contrast to the bears, the birds were one of the most frequently represented types among the animals in ancient Mediterranean<sup>64</sup>. At the temple of Aphrodite of Aphrodisias, two types of bird representations have been discovered. **No. 29** is a bird figurine depicted in the act of flight. The outstretched wings and long position of the body indicate the action. The details of the figurine are full, the anatomy is exact. The bird may be a pigeon or dove. **No. 30**, which could also be a pigeon or dove, is a fuller representation in comparison to the previous one. Wings and tails are rendered with incised lines. The lower part where the legs should be placed is depicted in a solid and cylindrical manner. Similar dove figurines with the same rendition of legs or base have been found especially in cemeteries of Southern Italy<sup>65</sup>. Apart from cemeteries, sanctuaries yield terracotta figurines of birds quite frequently<sup>66</sup>. This is because birds were held sacred to the deities. Aphrodite was one of these goddesses who received votives of bird representations. Among the birds, pigeons and doves were more associated with Aphrodite, as they were sacred in her cult<sup>67</sup>. That doves were kept in the sanctuary of Aphrodisias is known from an inscribed marble base<sup>68</sup>. According to Brody, the sanctity of doves at Aphrodisias is linked to a long-established tradition in the Near East especially in Babylonia where the Queen Semiramis was believed to have been transformed into a dove and the protected status of doves at the city

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61 Aristophanes mentions that the girls between 5-10 years old dressed up like bears for the rites of Brauronian Artemis (Aristophanes, *Lysistrata*, 641-647). For the rituals of Brauronia see, Nielsen 2009, 78-80, Bevan 1987, 18-19; Papadimitrou 1963, 118. On the other hand, Pausanias gives information about the festival of Artemis at Patras during which live animals including bear cubs were thrown upon the altar (Pausanias 7.18.12).

62 According to Nonnus (Dionysiaca III. 70-74) lions and bears danced in the night festival of Cybele.

63 Bevan 1987, 17-21.

64 For the animal terracotta representations based on the findings from cemeteries in the Mediterranean basin see, Huysecom-Haxhi 2003. In this study, the terracotta representations of animals found in various sites of the Mediterranean were classified in terms of the types. According to that table, birds are the most wide-spread type among the animal figurines (Huysecom-Haxhi 2003, 96).

65 Tzanavari 2017, 334, no. 358; Vantrelli 2004, fig. 78.

66 The representations of birds were dedicated to female deities more than the male ones. (Bevan 1989, 163)

67 Plutarchos, *Moralia* 379D; Aelian, *De Natura Animalium* X. 33.

68 Reinach 1906, 107; Brody 2007, 97.



indicates the celestial aspect of the local deity as Aphrodite *Ourania*<sup>69</sup>. The ram is also represented amongst the terracottas of Aphrodisias. **No. 31** is the upper part of a ram/goat-shaped vessel. Similar examples of figurines were found both in sanctuaries and cemeteries<sup>70</sup>. The ones found at cemeteries must have had a function as toys that were quite common during Hellenistic and Roman periods. Ram figurines from sanctuaries like Claros<sup>71</sup>, Corinth<sup>72</sup> and sacred caves on Gallesion mountain at Metropolis<sup>73</sup> could be interpreted either as a request to the deity or a symbol of a real sacrificial animal. The ram or goat could have had a special importance in the sanctuary of Aphrodisias, since that animal was sacred to *Aphrodite Pandemos*<sup>74</sup>. She was represented riding on a ram (or goat) by Scopas at Elis<sup>75</sup>. The final fragment **No. 32** could be an ear belonging to a large-scale animal representation. (fig. 4)

## Conclusion

The six-year campaign in the sanctuary of Aphrodite at Aphrodisias produced quite important information about the worship of Aphrodite in Caria. The figurines found from the temple of Aphrodite suggest that in the 6<sup>th</sup> century BC the cult, probably a local one dedicated to the goddess, already existed. The terracotta votive figurines that she received in the earlier period were the common type of seated females originated in Ionia. A kouros figurine also reflects another widespread type from Archaic Period. It seems that the dedication of terracotta figurines between the 5<sup>th</sup> and 4<sup>th</sup> centuries BC was not very dense at the sanctuary. Most probably, the figurine deposit of the Classical Period has not been recovered yet. Nevertheless, the other small votives like fine ware pottery dating to this period have been revealed in the area. In the Hellenistic Period between the 3<sup>rd</sup> and 1<sup>st</sup> centuries BC when the Hellenistic Temple was constructed and the goddess was known as the Greek Aphrodite, the dedication of terracotta figurines increased. The most common type is female figurines including Tanagra type and several draped female representations, which left their mark on Hellenistic period. Naked females, which are most probably the renditions of the goddess herself, are also found amongst the figurines. We do not have any proof yet about the Roman figurines at the sanctuary.

Following the female types, the second essential group of votive figurines are animal representations. They vary in type consisting of doves, bear, ram and a quadruped. Doves have a special importance because of having a sacred character in the cult of Aphrodite. Male types were found at Aphrodisias only in a small quantity. This is not

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69 Brody 2001, 99-100.

70 Blinkenberg 1931, 113, Nr. 2408; Higgins 1959, pl. 16, no. 1640; Romano 1995, pl. 6, Nr. 22; Meriç 2007, lev. 115, TK 120; Rhomipoulou 2017, 447, no.606.

71 Doğan-Gürbüz 2012, lev. 44, Kat. No. 416.

72 Merker 2000, 267, V6.

73 Ekin Meriç 2007, 40, lev. 115, TK 120.

74 Smith – Spalding 1870, 228-229 s.v “Aphrodite”.

75 Pausanias.VI. 25. 1.

surprising due to the fact that the female figurines were more dominant in production in comparison to males and animals in antiquity. Besides, dedicating female figurines rather than male figurines to a goddess, to Aphrodite, seems unexceptional.

Were those figurines produced in Aphrodisias or were they imported? The answer changes depending on the period. The earlier examples like the seated females and the kouros must have been brought from the well-known production centres in Ionia, Caria or Rhodos. The clay of the earliest figurines at Aphrodisias varies in colour between pale brown and orange, which is the characteristic of the “Aphrodite Group” and a similar clay type is observed in the figurines from Ephesus and Priene<sup>76</sup>. However, the Hellenistic figurines could have been produced at the city. Considering their clay and fabric, it appears that they mostly have tan micaceous character that could be the local clay of the district. The same characteristic of clay is seen on the pottery of the site. Ulrike Outschar states that for most of the ceramic material at Aphrodisias, a local or regional production can be suggested. Large clay deposits are known to be located next to Aphrodisias and in the Dandalos valley and are still in use today<sup>77</sup>. According to the analysis on the pottery of Aphrodisias the most common inclusions in all fabrics are lime, quartz and mica as silver flakes. In general, all the Aphrodisias fabrics are quite micaceous. “Tan Micaceous Ware”, which is also very micaceous, was used in all periods and is the most common fabric<sup>78</sup>. Although no kiln has been discovered yet, it is thought that a production centre could be hidden under the modern village of Geyre or one of the other villages around Aphrodisias, near the river<sup>79</sup>. Moreover, an obvious evidence for terracotta figurine production at Aphrodisias is a clay mould found at the south wall, representing half of the lower part of a figure<sup>80</sup>.

Since the temple had a long and complicated history, the context of the figurines is not very clear. They were found in several trenches mostly in the temenos area. In spite of the fact that the figurines are supposed to be found generally in *bothroi* at sanctuaries, the contexts where the figurines were uncovered were not identified as *bothroi*. As for the find spots of the figurines, we do not have definite evidence about the altar of the Archaic and Hellenistic temple<sup>81</sup>. Most probably the figurines around the altar and in any *bothros* were gathered with the earth fill and used when the temple was being converted into the church.

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76 Higgins 1967, 32.

77 I hereby would like to thank Ulrike Outschar for sharing the manuscript of her upcoming article on the pottery from the South Agora at Aphrodisias.

78 De Staebler 2012, 61-62.

79 De Staebler 2012, 68.

80 Inv. Nr. 1975-075.

81 A circular marble base was discovered, which was thought to be a fragment of a circular altar of Archaic or Classical period. (De la Genière 1990, 44; K. Welch, “The excavation of the temple of Aphrodite at Aphrodisias” unpublished report.)

## Catalogue

### 1. Seated Female

Inv. Nr. 1965-285.

Find Spot: TAph Temenos I-III Water channel A.

H: 10,7 cm.

W: 5,9 cm. (at bottom).

D: 8,5 cm.

Clay: 5 YR 7/6 reddish yellow. Micaceous clay, badly fired.

Date: Late 6<sup>th</sup> century BC.

Description: Headless, hollow figurine of seated female, with hands on her knees. She sits on a throne with a long back rest and footstool. She wears a chiton and himation hanging with folds from the knees. Restored from several fragments.

Comparanda: Higgins 1969, pl. 14, 63, 73; pl 15, 6; Pl.22, 121-124, Rhomiopoulou 2017, 296, no. 272; Tolun 2015, fig. 12; Robinson 1931, Pl. 5 no. 21; Graeve 1992, taf. 15, 3-4; Sismantoni-Bournias 2015, fig. 4; Mellink 1983, pl. 59, fig. 11-12; Bayburtoğlu, 1977, cat. No. 3, 6, 7; Mollard-Besques, 1954, pl. 35 B 327, 329.

### 2. Seated Female

Inv. Nr. 1964-319 A-B (Museum Inv. Nr. 79/20/471).

Find Spot: TAph Tem. I, -3.20-3.40 m.

H: 15 cm.

W: 5 cm.

D: 5 cm.

Clay: 5 YR 7/6 reddish yellow. Micaceous clay.

Date: Late 6<sup>th</sup> century BC.

Description: Head and right side of the body are broken. In two fragments. A vertical fold of himation is seen on the knee. Unevenly fired.

Comparanda: Higgins 1969, pl. 14, 63, 73; pl 15, 6; Pl.22, 121-124, Rhomiopoulou 2017, 296, no. 272; Tolun 2015, fig. 12; Robinson 1931, pl. 5 no. 21.

### 3. Semi-nude Aphrodite

Inv. No. 1964 -060

Find Spot: TAph Trench 2

H: 5,4 cm.

W: 3,2 cm.

D: 3 cm.

Clay: 5 YR 7/6 reddish yellow. Micaceous clay

Decoration: Traces of white slip.

Date: 2nd-1st century BC.

Description: Fragment of a figurine. Left side of torso including entire circumference of neck. Torso is nude while left arm holds drapery at the side. Drapery is wrapped around the hand. Hollow.

Comparanda: Vassilipou – Skoumi – Nassioti 2015, fig. 7.

### 4. Draped female

Inv. No: 1963- 131.

Find Spot: TAph Trench 1 Stratum 1, at -1.35.

H: 8,5 cm.

W: 3,5 cm.

D: 2,3 cm.

Clay: 7,5 YR 6/4 light brown. Broken ends show grayish interior.

Date: 3<sup>rd</sup>-2<sup>nd</sup> century BC.

Description: Drapery fragment. Two rows of long vertical drapery, traces of the base, back roughly modelled. The left foot seems to be pulled back and to the side. It could possibly belong to a statuette of the Aphrodite of Aphrodisias.

Comparanda: Merker 2000, Pl.5, C27.

### 5. Aphrodite and Eros

Inv. Nr. 1983-115 (83/39/3945).

Find Spot: TAph East Temenos Trench A (north), 1.75 m.

H: 10 cm.

W: 6 cm.

D: 0,8 cm.

Clay: 5 YR 7/4 Pink.

Decoration: Traces of slip and pink coloured paint.

Date: Hellenistic Period.

Description: Terracotta figurine or a plate with

relief decoration. Slightly curved fragment, with hand-modeled back. Face concave, decorated with part of a scene in relief. Within a circular frame (?) to the right, figure of Eros, with frontal body, wings spread out on either side of his head, is turned to the left. Eros seems to be holding the hand of a larger female figure spreading out her drapery above her head, Aphrodite. Traces of paint on points above Aphrodite's head and below Eros' splayed legs.

Comparanda: Papantoniou – Michaelides - Dikomitou-Eliadou 2019, 17, figure I.8; Muller – Tartari – Toçi 2004, 618, fig.15; Queyrel 1988, pl. 12.

### 6. Female Head

Inv. Nr. 1964-064.

Find Spot: TAph Trench 2-1.60 to -1.80 m.

H: 3,6 cm.

W: 3,3 cm.

Clay: 5 YR 7/6 reddish yellow. Micaceous clay.

Decoration: Traces of white slip on the face and hair.

Date: 2<sup>nd</sup> century BC.

Description: Head tilted to left and slightly to the back. Face oval with triangular forehead. Eyes deeply set, both lips defined. Nose short and slightly wide. Mouth narrow, lips full. Chin full. Locks of hair wave down over ears from central part, gathered into a bun at back. Broad fillet incised around the head. An incised vertical line at the center of the head. Long neck with three creases.

Comparanda: Calafato 2016, tav. XI; Hasselin-Rous – Çaldıran-Işık – Kongaz 2015, no.28; Kielau 2009, Kat. 361; Burr- Thompson 1963, pl. XLIV, 206; pl. XLV, 209; pl. XLIX, 231.

### 7. Wreathed Female (?) Head

Inv. No. 1963-063.

Find Spot: TAph NW Temenos, Trench 1 Stratum 2 at -2.60 m.

H: 4,1cm.

W: 3,3 cm.

D: 1,8 cm.

Clay: 5 YR 7/6 reddish yellow.

Decoration: Traces of white slip and pink paint.

Date: 3-2<sup>nd</sup> century BC.

Description: Surface much effaced and features barely preserved. Triangular face, lumpy nose. Long hair with a thick wreath-like headdress. Back of head partly broken and partly flattened. Solid.

Comparanda: Karlsson 2015, fig.7; Kielau 2009, Kat. 417, 419; Rumscheid 2006, Tafel. 74, 80-81; Romano 1995, Pl. 20, 66; Queyrel 1988, Pl. 32, Burr-Thompson 1963, Pl. LII-LIII, nos. 261-271.

### 8. Female Head

Inv. Nr. 1967-163.

Find Spot: TAph 67/1, Stratum 3.

H: 4 cm.

W: 3,3 cm.

Clay: 7,5 YR 6/3 light brown. Small quantity of mica added. Traces of white slip and some pink and black paint

Date: 2<sup>nd</sup> century BC.

Description: Right hand extremity and hair mostly missing. Head is slightly upright. Full lips and cheeks. Smooth nose. Left ear is decorated with elaborate amphora-shaped earring.

Comparanda: For amphora-shaped earrings see, Higgins 1980, Pl. 48C

For the facial feature of the figure see, Herbert 1959, 106, Fig. 14.

### 9. Female Head

Inv. No. 1964-059 (mus. Inv. No.79/18/492).

Find Spot: TAph Trench 2.

H: 6,5 cm.

W: 4,5 cm

D: 0,3 cm.

Clay: 5 YR 5/4 reddish brown - 5YR 5/6 yellowish red. Traces of reddish slip.

Date: 2<sup>nd</sup> - 1<sup>st</sup> century BC.

Description: Front half of mould-made head. Hair is parted in middle and covered by a veil, which extends down both sides of face. Eyes are reduced to a linear formula of a circle with a dot in the center. Lips are pursed together immediately adjacent to nose. Chin is cleft. Archaistic.

Comparanda: Hasselin-Rous – Çaldıran-Işık – Kongaz 2015, no.107.

### 10. Female Head

Inv. No. 1965-212.

Find Spot: TAph Temenos V Trench 1, Stratum 4.

H: 3,7 cm.

W: 2,2 cm.

D: 1,7 cm.

Clay: 10 YR 7/4 very pale brown. Micaceous clay.

Date: 3<sup>rd</sup>-1<sup>st</sup> century BC.

Description: Fragment of hollow female figurine, consisting of neck and lower part of face. Head inclined to the right. Buff clay.

Comparanda: Merker 2000, Pl. 11, C98.

### 11. Female Head

Inv. Nr. 1966-422.

Find Spot: TAph North Temenos, Trench 22, Stratum 1.

H: 4 cm.

W: 4 cm.

Clay: 5 YR 6/4 light reddish brown. Micaceous clay.

Date: 3<sup>rd</sup>-2<sup>nd</sup> century BC.

Description: Front portion of head, probably female. Features mostly blurred.

Comparanda: Burr-Thompson 1963, Pl. LII-LIII, nos. 261-271.

### 12. Standing draped female

Inv. Nr. 1966-469.

Find Spot: TAph North Temenos, Trench 25, Stratum 1.

H: 4 cm.

W: 2,9 cm.

Clay: 5 YR 6/6 reddish yellow. Micaceous clay.

Date: 3<sup>rd</sup>- 2<sup>nd</sup> century BC.

Description: Fragment of drapery of standing draped woman. Preserved from abdomen to thigh. Himation is draped over chiton. Chiton folds modeled diagonally on the right side. Himation is rendered with “U” shaped overlapping folds on the left side.

Comparanda: Tzanavari 2017, fig. 5; Dewailly 2007, fig. 8,2; Merker 2000, Pl. 68, H148; Pl. 33, H99; Queyrel 1988, Pl. 4, No 20; Burr-Thompson, 1963, pl. XXXIII, no. 153.

### 13. Female drapery fragment

Inv. Nr. 1964-063.

Find Spot: TAph Trench 2-1.60 to-1.80 m.

H: 4 cm.

W: 3 cm.

Clay: 10 R 7/4 very pale brown. Micaceous clay.

Date: 2<sup>nd</sup>-1<sup>st</sup> century BC.

Description: Part of drapery. Vertical, shallow folds.

Comparanda: Queyrel 1988, pl. 30, nos. 273, 27; Töpperwein 1976, 62, Kat. 240, taf. 39.

### 14. Fragment of a female figurine with hand

Inv. No. 1964-057.

Find Spot: TAph Trench 2.

H: 4,9 cm.

W: 2,1cm.

Clay: 10YR 7/4 very pale brown. micaceous clay.

Date: 2<sup>nd</sup> - 1<sup>st</sup> century BC.

Description: A part of the body of draped female figurine. Upper part of the hand on the drapery is preserved.

Comparanda: Merker 2000, Pl.2, C 14, C15, Pl.24, H3, H10.

### 15. Fragment of female figurine

Inv. No. 1964-061.

Find Spot: TAph Trench 2.

H: 3,6 cm.

W: 0,3 cm.

Clay: 5 YR 7/6 reddish yellow. Micaceous clay.

Date: 2<sup>nd</sup>-1<sup>st</sup> century BC.

Description: Portion of right breast and torso. Nude female (?)

Comparanda: Queyrel 1988, Pl. 4, no. 2.

**16. Fragment of a female figurine**

Inv. No. 1964-062.

Find Spot: TAph Trench 2.

H: 6 cm.

W: 3,5 cm.

D: 2,5 cm.

Clay: 10 YR 8/4 very pale brown. Micaceous clay.

Date: 2<sup>nd</sup>-1<sup>st</sup> century BC.

Description: Left breast and part of torso. Fragment of a nude female.

Comparanda: Queyrel 1988, Pl. 4, no. 2, Pl. 13, no. 124; Burr-Thompson 1963, Pl. XV, no. 49, 50.

**17. Arm of a female figurine**

Inv. No. 1964-572b.

Find Spot: TAph Temenos III, Stratum 3 (S. end, W. side).

H: 3,8 cm.

Clay: 5 YR 6/4 light reddish brown. Micaceous clay.

Date: 2<sup>nd</sup>-1<sup>st</sup> century BC.

Description: Bent arm of draped female figurine. A horizontal band, possibly fold of drapery on upper arm.

Comparanda: Burr-Thompson 1963, no. 157a.

**18. Arm of a female figurine**

Inv. Nr. 1965-233.

Find Spot: TAph Temenos V Trench 1, Stratum 4.

H: 4 cm.

Clay: 5YR 7/6 reddish yellow. Micaceous clay.

Date: 2<sup>nd</sup>-1<sup>st</sup> century BC (?)

Description: Fragment of figurine consisting of left arm and hand holding drapery.

**19. Arm of a female figurine**

Inv. Nr. 165-259.

Find Spot: TAph Temenos East Water channel A.

H: 5 cm.

W: 2,5 cm.

Clay: 10 R 5/8 red. Micaceous clay.

Date: 2<sup>nd</sup>-1<sup>st</sup> century BC (?).

Description: Part of left arm. Bent.

Comparanda: For the position of the arm, see: Merker 2000, pl. 24, H9, H10.

**20. Arm of a female figurine**

Inv. Nr. 1967-255.

Find Spot: TAph North Temenos 67 Trench E, Stratum 3.

H: 4,6 cm.

W: 4,5 cm.

Clay: 7,5 YR 5/2-5/4. Yellow red. Micaceous clay.

Date: 2<sup>nd</sup>-1<sup>st</sup> century BC (?).

Description: Fragment of nude right arm of figure from shoulder to wrist. Fired very dark.

Comparanda: McK. Camp 1996, Pl. 70, no. 18; Kielau 2009, Taf. 7A, Kat. 63; Taf. 8B Kat. 72-73; Mollard-Besques 1963, 19 Taf. 19 d.

**21. Hand holding phiale**

Inv. Nr. 1965-241.

Find Spot: TAph Temenos V, Trench 1, Stratum 4.

H: 3,5 cm.

W: 3 cm.

Clay: 5 YR 6/4 light reddish brown. Micaceous clay.

Date: 3<sup>rd</sup> – 2<sup>nd</sup> century BC.

Description: Right hand holding phiale. Four long fingers are on exterior surface, thumb on the inside of phiale.

Comparanda: Higgins 1969, pl. 66, 48, 483; Romano 1995, pl.15, no.52.

**22. Hand holding phiale**

Inv. Nr. 1965-193.

Find Spot: Temenos V Trench 1, Stratum 3.

H: 3,8 cm.

W: 2,8 cm.

Clay: 5 YR 6/6 reddish yellow.

Date: 3<sup>rd</sup>-2<sup>nd</sup> century BC.

Description: Fragment of figurine consisting of

hand holding phiale. Four long fingers are on the exterior surface, thumb is on the inside of phiale.

Comparanda: Higgins 1969, pl. 66, 48, 483; Romano 1995, pl.15, no.52.

### 23. Base with a foot

Inv. Nr. 1965-223.

Find Spot: Temenos V Trench 1, Stratum 4.

H: 3,7 cm.

W: 2,8 cm.

Clay: 5 YR 6/4 light reddish brown. Very micaceous clay.

Description: A rectangular base with right bare foot.

Comparanda: Merker 2000, Pl.2, C20.

### 24. Draped Kouros Figurine

Inv. No. 1962-260.

Find Spot: TAph "XV".

H:10,5 cm.

W: 3,4 cm.

Clay: 7,5 YR 6/4 light brown.

Date: Second half of the 6<sup>th</sup> century BC.

Description: Part of a back. Shaped from a bipartite mold. Inside slightly burned. Fine lines at one point. Arms hang along the sides of the body. Hair falling down to the back, depicted in horizontal layers.

Comparanda: Higgins 1969, 71-72, pl 30, no. 151; Laumonier 1956, pl. XXIII, no.162; Senff 1993, 31-32, pl. 9-10; Bourmias 2015, fig. 4; Işın 2018, fig. 1-3.

### 25. Nude male figurine / applique portion of relief vase

Inv. Nr. 1967-159 (79/20/486).

Find Spot: TAph "67/1" Stratum 2.

H: 8,6 cm.

W: 5,6 cm.

Clay: 7,5 YR 7/6 reddish yellow. Plenty of mica and medium lime added, coarse textured.

Decoration: Traces of white slip and pink coloring.

Date: 4th century BC (?).

Description: Figure is a nude youth, preserved from head to below right shin. He seems to be wearing a chlamys? drapery of which seems to fall behind right shoulder and along left leg. Hair is long, head seemingly wreathed or garlanded. With his right hand, across his waist, he stretches out and seems to hold a circular object. Traces of fingerprints in back.

Comparanda: Tzanavari 2017, 335, no. 360; Williams 1978, pl. 97, no. 38.

### 26. Male Head

Inv. Nr. 1964-266 (Mus. Inv. No. 4670).

Find Spot: TAph Temenos 1 Stratum 2.

H: 5 cm.

W: 3,1cm.

D: 2,5 cm.

Clay: 5 YR 6/6 reddish yellow. Micaceous clay.

Date: 3<sup>rd</sup>-2<sup>nd</sup> century BC.

Description: Face of a man. Deep eyes. Both lids well defined. Large nose. Full lips. Vertical lines near to lips are rendered. Prominent chin.

Comparanda: Merker 2000, H 217, H 406; Queyrel 1988, Pl. 8, no. 48.

### 27. Quadruped?

Inv. Nr. 1966-607.

Find Spot: TAph North Temenos Trench 25, Section W, Stratum 4.

H: 4,5cm.

Clay: 5 YR 6/6 reddish yellow. Micaceous clay, traces of white slip and paint.

Description: Hind legs and buttocks of a bovine (?). Solid.

### 28. Bear figurine

Inv. Nr. 1966-167 (4675).

Find Spot: TAph North Temenos Trench 15.

H: 3,5cm.

W: 5,5 cm.

Clay: 10 R 6/6 light red. Micaceous clay.

Description: Small animal toy, probably bear. Hand modeled. Decorated with holes over body to indicate hair (?). Two holes on head for eyes or ears. Front right leg and back left paw missing.

### 29. Bird figurine

Inv. Nr. 1967-161 (4677).

Find Spot: TAph "67/1", Stratum 2.

H: 3,2 cm.

W:2,6 cm.

Clay: 5 YR 6/4 light brown. Micaceous clay with traces of white slip.

Description: Bird in act of flight, with outstretched wings. Possibly a finial. Most of wings and tail missing. Feathers indicated with incision marks, lines, pockmarks on body. Probably pigeon or dove.

### 30. Dove or Pigeon figurine

Inv. Nr. 1964-268 (79-20-482).

Find Spot: TAph Temenos 1 Stratum 2.

H: 4,5 cm.

W: 3,6 cm.

D: 7 cm.

Clay: 5 YR 7/6 reddish yellow.

Decoration: Traces of white slip and black paint.

Date: 3<sup>rd</sup>-1<sup>st</sup> century BC.

Description: Dove or pigeon. A cylindrical base. Hollow. Double mould. Wings are shown with incised lines starting from body coming through the tail.

Comparanda: Tzanavari 2017, 334, no. 358; Vantrelli 2004, fig. 78; Dewailly 2003, 58, pl. XVI,2; Pesetti 1994, pl. 10, 6; Weill 1985, pl. 10, no. 58-63.

### 31. Ram figurine

Inv. Nr. 1966-345.

Find Spot: TAph Mosaic area Level 2A.

H: 5,6 cm.

W: 3,2 cm.

Clay: 7,5 YR 6/4 light brown. Micaceous clay. Soft fabric.

Decoration: Traces of red slip on the lip of opening.

Date: 3<sup>rd</sup>-1<sup>st</sup> century BC. (?)

Description: Upper portion of an animal-shaped (ram) vase. Only head and neck of the ram preserved with a circular opening for pouring.

Comparanda: Blinkenberg 1931, 113, nr. 2408; Higgins 1959, pl. 16, no. 1640; Romano 1995, pl. 6, nr. 22; Meriç 2007, Lev. 115, TK 120; Rhomipoulou 2017, 447, no.606.

### 32. Ear of an animal figurine?

Inv. Nr. 1966-330.

Find Spot: TAph NE corner Level 4.

H: 3,4 cm.

W. 1,9 cm.

Clay: 7,5 YR 6/4 light brown. Micaceous clay.

Description: Figurine fragment in the shape of an oval spoon, possibly an ear? of an animal.



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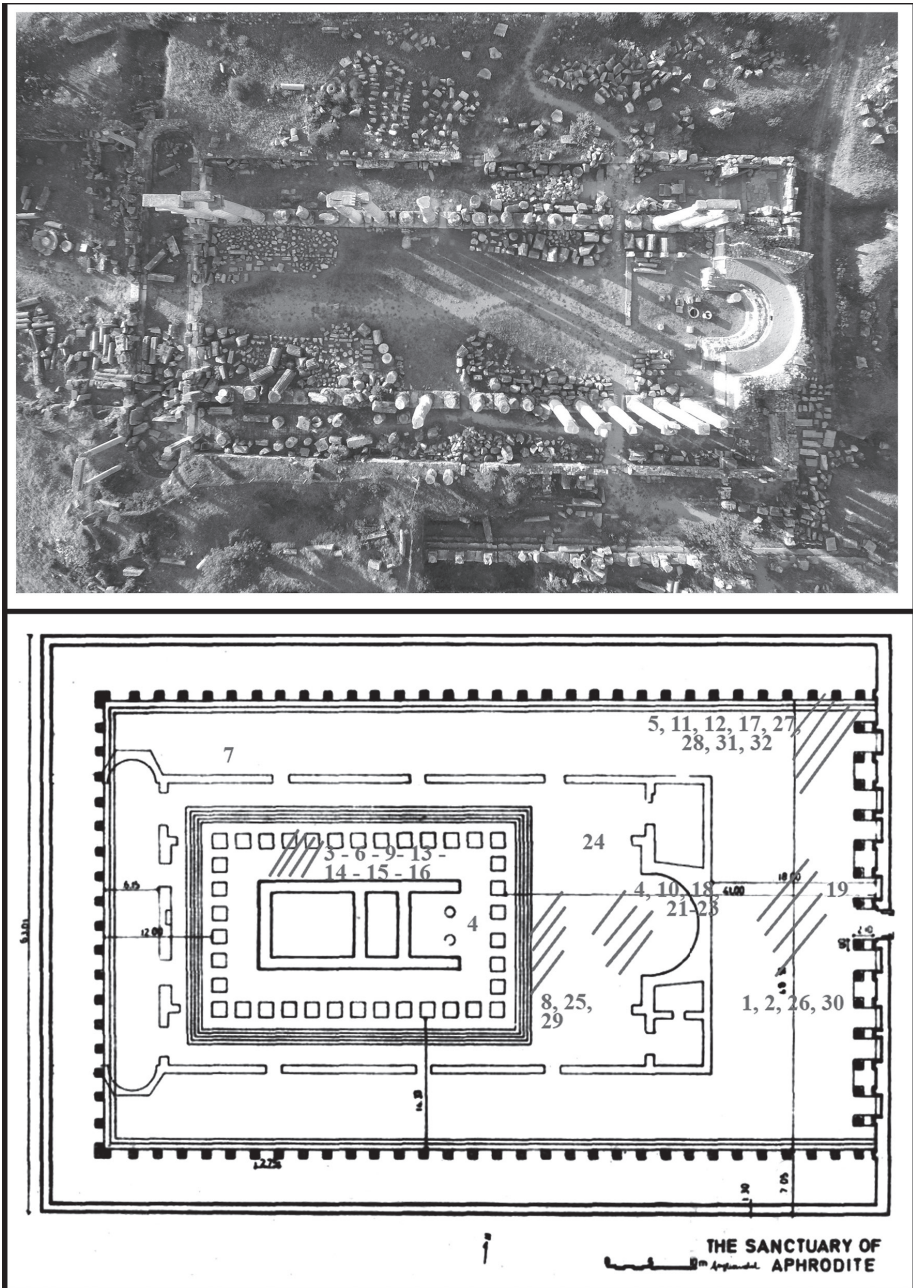


Fig. 1 The aerial photo of the Sanctuary of Aphrodite and possible find spot of the figurines on the plan. The plan in Fig.1 is from Doruk 1990 and has been modified. "

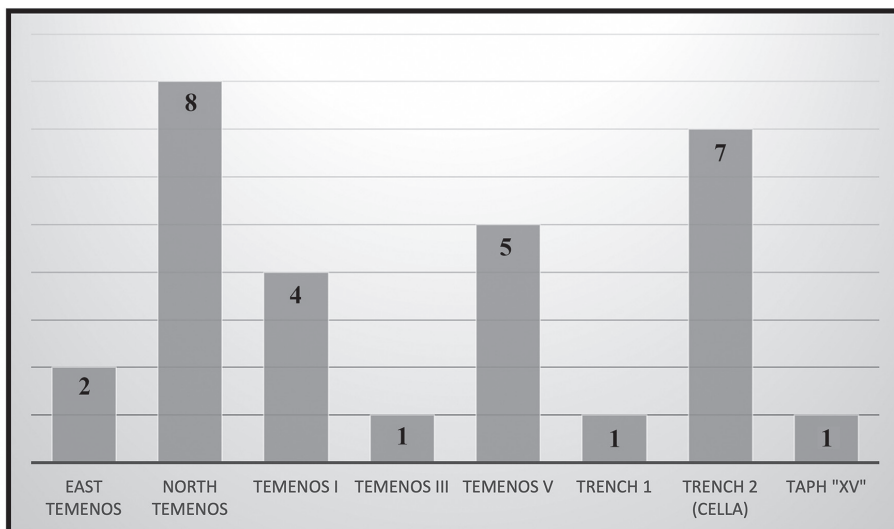


Fig. 2 The distribution of the figurines according to the trenches at the sanctuary.

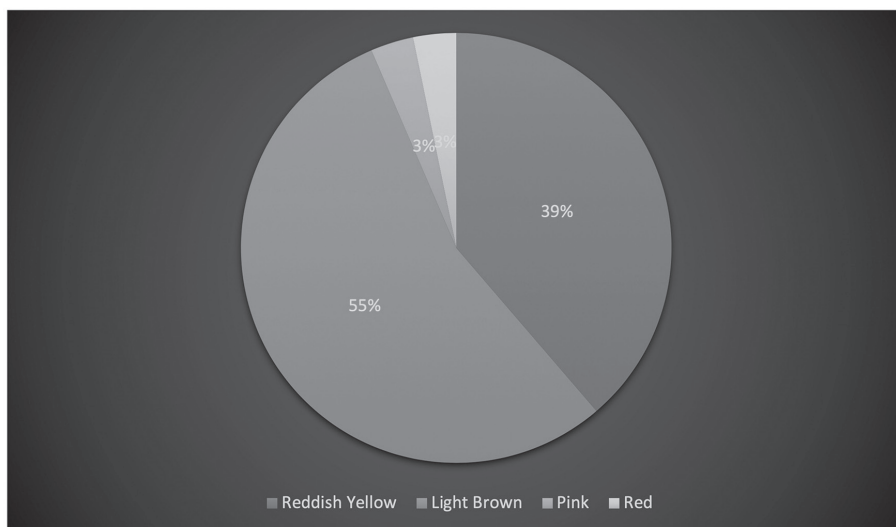


Fig. 3 Clay of the figurines. The colours are identified according to Munsell Soil-Color Charts.

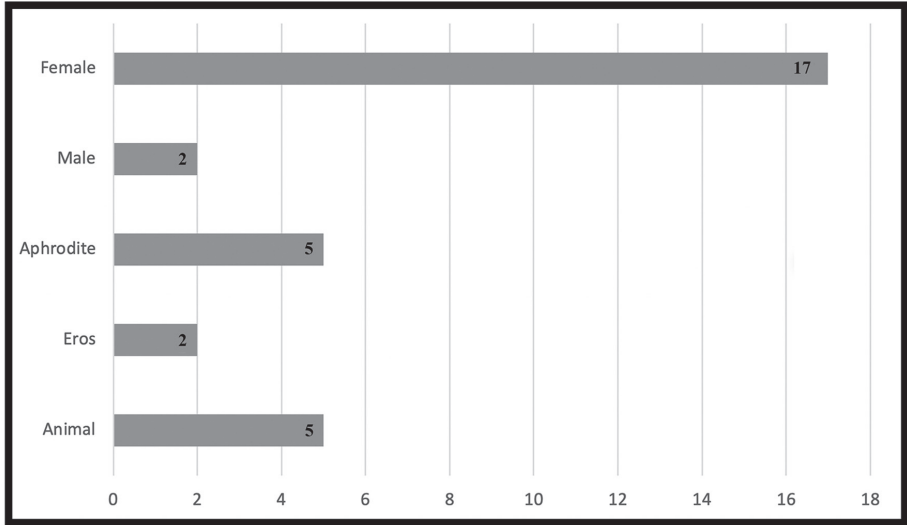


Fig. 4 The types of the figurines of the Sanctuary of Aphrodite.

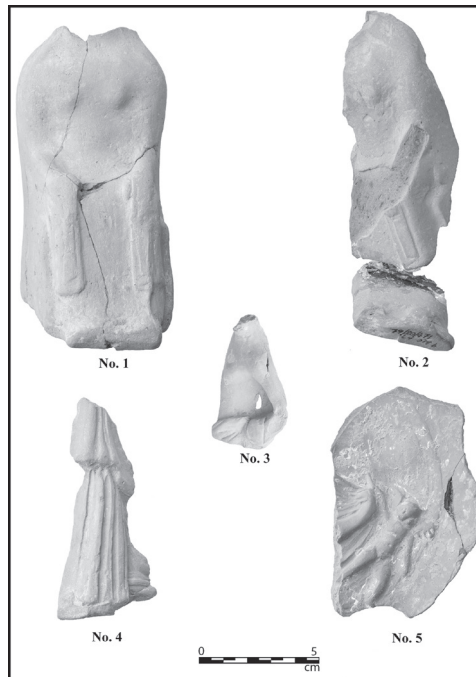


Fig. 5 Female Figurines and Aphrodite-Eros group.



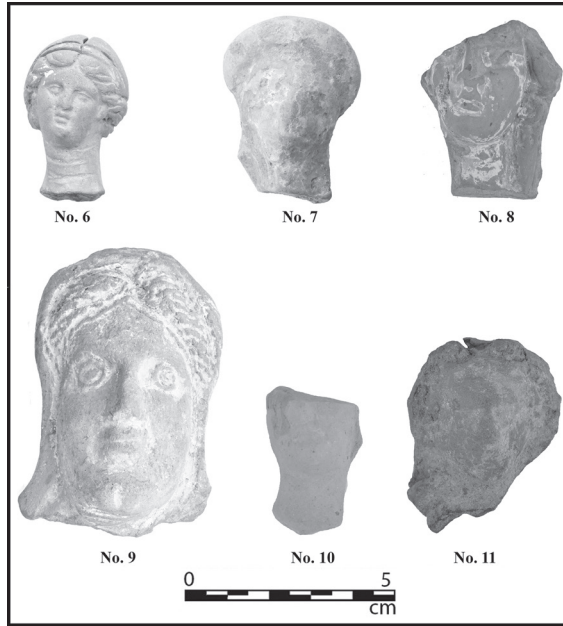


Fig. 6 Female Heads.

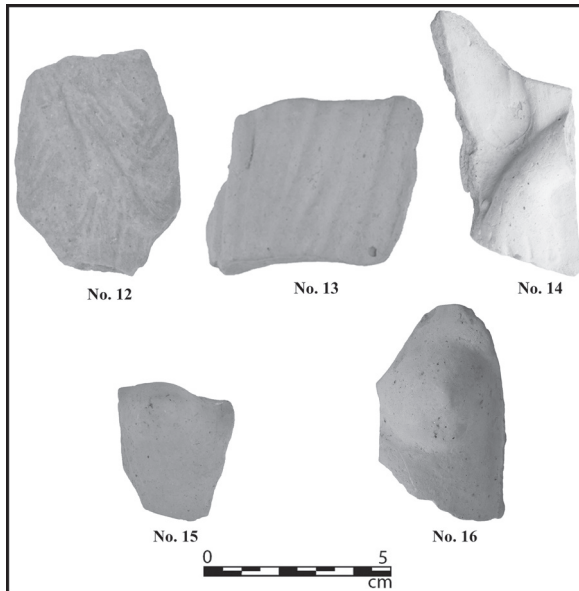


Fig. 7 Female Drapery Fragments.

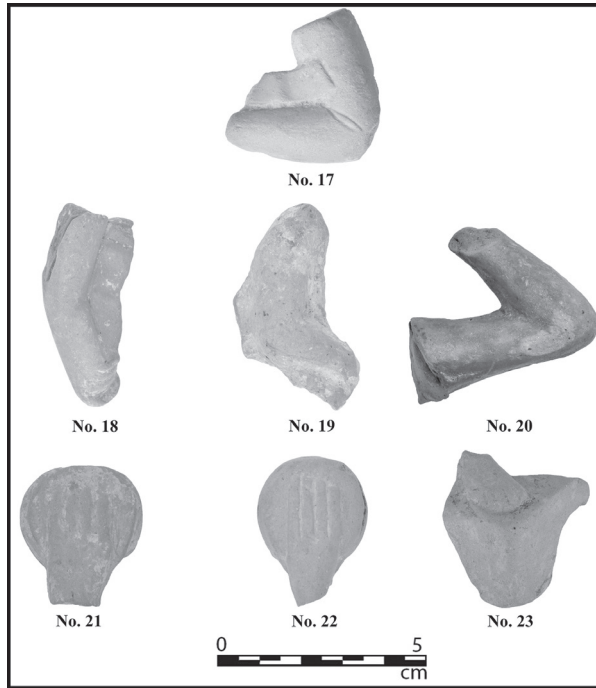


Fig. 8 Several fragments of female figurines.

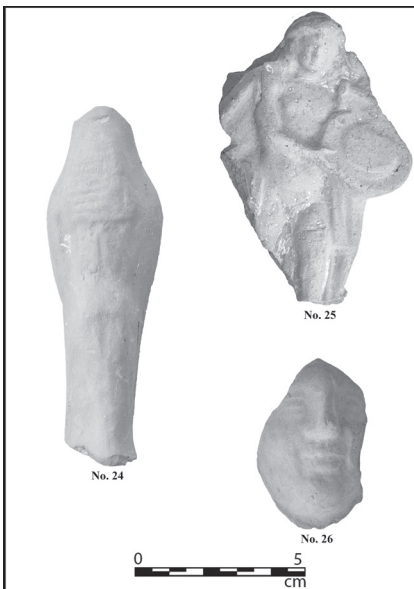


Fig. 9 Male figurines.

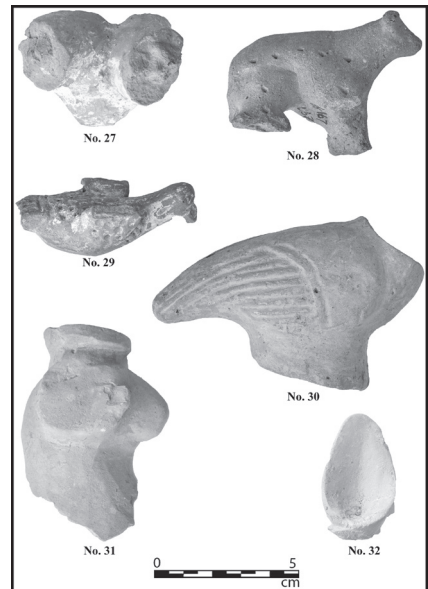


Fig. 10 Animal figurines.