

## A 'SMALL-SIZE STATUE' OF HEPHAISTOS FROM OLYMPOS (LYKIA)

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### Öz

#### Olympos'tan (Lykia) Bir 'Küçük Boy' Hephaistos Heykeli

Yunan-Roma sanatına yansıyan 'Olymposlu Tanrılar' arasında en az popüler olan Hephaistos'tur. Ancak Lykia kentlerinden Olympos'ta yürütülen kazılarda Hephaistos'a ait bir 'küçük boy heykel'in bulunması şaşırtmamalıdır çünkü Olympos'un yaklaşık 5 kilometre kuzeyindeki 'Yanartaş' Hephaistos'un 'evi'dir. Özellikle heykeltıraşlık sanatına az yansıtılan Hephaistos'un Olympos'ta bulunan örneği, ünik olmasıyla da dikkat çeker: Yaygın olarak exomis giyen, pilos takan ve ellerinde kerpeten ve çekiç tutan Hephaistos, Olympos'ta himation giyer ve bir elinde tuttuğu balta ile diğer tarafında bulunan kalkanı şekillendirmek suretiyle 'iş başında' aktarılır. Bu makalede Hephaistos sikke, seramik, kabartmalar, bronz heykelcikler gibi farklı arkeolojik eser türleri üzerinden ikonografik ve özellikle tipolojik olarak incelenir. Roma Dönemi'nde Vulcanus adıyla var olmaya devam eden Hephaistos'un Roma'nın batı eyaletlerinde yoğunlaşan bronz heykelcikleri ve kabartmaları özellikle karşılaştırma malzemesi sunar. Çalışmada Hephaistos ayrıca stilistik olarak çalışılır ve tarihlendirme önerisi sunulur. Hephaistos'un duruşu ve giysisi ile Zeus'u çağrıştırmaları nedeniyle, Hephaistos-Zeus arasındaki olası bağlantıya da değinilir. Eserin 'in situ' konumu için 'küçük boy' Hephaistos heykelinin bulunduğu konuma yakın bir alandan gelen ve Hephaistos'u anan, devşirme bir inşa yazıtı da dikkate alınır.

**Anahtar Kelimeler:** Lykia, Olympos, Küçük Boy Heykel, Oturan Hephaistos, Yazıt.

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### Abstract

Hephaistos is known not to be as popular as the other ‘Olympian Gods’ in Greco-Roman Art. But the ‘small-size statue’ of Hephaistos, found during the excavations undertaken in Olympos in Lykia should not be surprising because Hephaistos is ‘at home’ in ‘Yanartaş’, located approximately 5 kilometers North of Olympos. Especially being represented rarely in statuary the ‘small size statue’ of Hephaistos from Olympos attracts the attention with its uniqueness amongst other representations of him: Instead of his widespread depiction wearing an exomis, carrying a pilos on his head and holding a pincer and a hammer in his hands we see him wearing a himation and holding an axe and a shield in his hands whilst ‘working’. In this article the depictions of Hephaistos will be traced on various archaeological material such as coins, ceramics, reliefs, bronze statuettes for an iconographic and typological analysis. In this frame it will be underlined that Hephaistos continuing to exist under the name Vulcanus in the Roman Period gains importance in the western provinces and offers rich comparison material through many bronze statuettes and reliefs. Finally the ‘small-size statue’ of Hephaistos will be studied stylistically and will be dated. The seated posture and garment of Hephaistos recalls Zeus and therefore a possible relation to Zeus will also be examined. Furthermore suggestions for a ‘in situ’ location of Hephaistos will be undertaken in accordance with a spolio construction-inscription bearing the word Hephaistos which was found during the excavation, close to the findspot of the ‘small size statue’ of Hephaistos.

**Keywords:** Lykia, Olympos, Small Size Statue, Seated Hephaistos, Inscription

### Introduction

The number of Hellenistic-Roman sculptures in Olympos, one of the Lycian cities is low, largely due to the city’s strong Early Christian and Byzantine periods. However, recovered marble fragments suggest the existence of significant statues. The example analyzed here is a small-size<sup>1</sup> seated male statue which was discovered south of the Roman Temple, at the west wing of the Southern Stoa, 260 cm from the southeast corner wall of the vestibulum (fig. 1). Since it was discovered just below the surface at level +4.50, it is assumed that it had been transported from another location to the temple area<sup>2</sup>. Based on the analysis of their location, layout and architectural elements, the Roman Temple and South Stoa are dated to the 2nd century AD,<sup>3</sup>. A ‘Bishop’s Palace’ was constructed in the temple area during the Early Christian Period<sup>4</sup>.

### Description

The small-size seated male statue is 80 cm high including its base and it

1 In this study, works that are of approximate human height or taller are classified as ‘statues,’ whilst the work considered here is referred to as a ‘small-size statue’ as it measures 0.80 m in height (lacking the head). See also Filges 1999, 337; Colzani 2023, 1-3. 6.

2 Öncü 2021, 310-312. 319; Olcay-Uçkan et al. 2022, 418: recovered from GS-BK-D1 (in Shop 1 on the west wing of the south stoa).

3 Diler 1989, 110-112; Serdaroglu 2004, 80-82, 151; Olcay-Uçkan et al. 2017, 11 et seq; Öncü 2021, 306-311: Located in the northern part of the city, the temple features six columns in Ionic order and follows a prostyle plan. The first phase of the Southern Stoa is dated to the Hellenistic Period.

4 Olcay-Uçkan-Evcim 2015, 5.6; Öztaşkın 2017, 49-78.

is 37.5 cm wide<sup>5</sup>. The head and the left arm up to the left shoulder are broken. The back of the small-size statue is less carefully executed compared to the front. Particularly on the back and left side as well as on certain areas at the front, such as the lower part of the right arm, the hand, the side part of the right upper leg, the right foot and its surroundings, the surface between the upper body and the shield, and finally the tree trunk depicted as a support were deliberately left unfinished in dashed punctuated strokes (fig. 2, 3).

The small-size male statue is seated on a throne without a backrest but with a prominent lion's foot seen on the right side. The left arm of the figure is placed over a shield that rests either on a pier with quadrangular profile or an anvil<sup>6</sup> which is placed on a thick support resembling a tree trunk. The edge of the profiled shield is distinctly carved. In his right hand, the figure holds a hammer or an axe resting on his lap, with the handle positioned near the head of the tool<sup>7</sup> (fig. 4, 5).

Although the head of the small-size statue is missing, it is evident from the break at the neck that he was originally facing the shield on his left side; he gives the impression of watching the shield, whilst shaping it with the hammer. Since the left arm rests on the shield, his left shoulder is raised higher than the right, creating a successful contraposto pose (fig. 6, 7).

His legs are positioned side by side, with the left leg placed slightly forward. It is unclear whether his feet are bare or, as is often the case, if he is wearing boots<sup>8</sup>.

The *himation* is draped around the back of the body, leaving the upper part exposed in the front, with a small piece resting on the left shoulder (fig. 8, 9). The *himation* at hip level comes up from the right side, passes over his lap and drapes down the side of the left leg. Although the garment covers the legs completely, the left groin area is particularly exposed.

Although the folds of the *himation* are not very soft, the distinction between thick and thin is evident, indicating mobility in the draped areas. The chest and abdominal muscles of the sculpture are fairly rigid and schematic, but anatomical features are still discernible.

### Identification of the Statue and its Relation to Olympos

The small-size male statue in question can be identified as Hephaistos due to its distinctive characteristics. As Hephaistos is one of the less popular 'Olympian Gods' in Greco-Roman art and he is depicted especially as a statue in limited

5 The measurements are as follows: the body length is 29.5 cm, and the width is 17.5 cm. The width between the two legs is 17.5 cm, while the length from the knee to the foot is 20 cm. The width of the *himation* on the left shoulder is 8.8 cm. The diameter of the circular area on the inner surface of the shield held in the left hand is 17 cm, with the width of the fluted section surrounding the circular area varying between 3.3 cm and 3.2 cm. The support measures 30 cm in height and 20 cm in width. The width of the statue's base is 37.5 cm at the front and 30 cm at the back, with a depth of 20 cm on the left side. The right side has a diagonal break measuring 25 cm, and the thickness is 5 cm.

6 Brommer 1978, Taf. 49,2.

7 Brommer 1978, 139; tools are often not precisely defined and various possibilities are emphasized.

8 Brommer 1978, 152.

numbers, this particular small-size statue of the god from Olympos in Lykia gains importance and stands out for its uniqueness among all his representations<sup>9</sup>.

Based on the inscriptions, the primary deities worshipped in Olympos are Zeus and Hephaistos. The statements indicating that penalties for damaging tombs will be paid to the temple treasury of Hephaistos as much as to Zeus Olympios highlights the significance of Hephaistos<sup>10</sup>. Although Zeus is the god of Olympos, ‘Yanartaş,’ located about 5 kilometers north of Olympos, is considered the ‘home’ of Hephaistos<sup>11</sup>. According to mythology Hephaistos, the god of fire and blacksmithing, crafted weapons and armor for gods and heroes<sup>12</sup>. In this context, the never-extinguishing fire produced by the methane-containing gas rising to the surface at ‘Yanartaş’ is undoubtedly essential for Hephaistos’ craft. Ancient sources suggest that this site is regarded as the cult center of Hephaistos. Votive inscriptions imply the existence of a designated cult area, indicating a likely temple or sanctuary with an altar dedicated to Hephaistos. Additionally, semicircular altars can still be found at the site today<sup>13</sup>. Furthermore, the Opramoas inscription in Rhodiapolis states that Opramoas donated 12,000 dinars for Hephaistos and the emperor festivities organized in Olympos and Yanartaş<sup>14</sup>. It is also known that the Panegyris games were held in Olympos in honor of Hephaistos from the 2nd century BC onwards<sup>15</sup>. ‘Theophoric’ names such as ‘Hephaistios’ or ‘Hephaistokles’ also reference to the cult of Hephaistos in Olympos. Malten<sup>16</sup>, one of the pioneering researchers studying Hephaistos, concluded from his research on theophoric names and coins that the cult of Hephaistos held particular significance for the people of the Carian-Lycian region. His studies indicated that the cult of Hephaistos was most prevalent and widely practiced in this area and spread from here to other regions. However, Brommer<sup>17</sup> states that the common name Hephaistion does not indicate a Hephaistos cult, and it is not correct to identify a cult, based solely on names. A similar situation applies to coins. Although the highest percentage of coins depicting Hephaistos is in Asia Minor, they concentrate in the 3rd century AD and show Hephaistos in a similar typology, which makes us think that the typology bears external influence. Never-

9 Pavel 2017, 105.

10 Diler 1989, 108.109; Özer 2013, 463; Öztürk 2017, 225 et seq; Avcu 2014, 35 et seq. Fines were also paid to the imperial coffers; Adak – Tüner 2004, 55.58 et seq: The inscription, in the settlement on the Musa Dağı near Olympos, extending on the facade of a structure over both entrances on a large quadrangular stone, believed to date back to the late 2nd century AD., is noteworthy: It is reported that the structure was dedicated to Zeus Olympios. The cult of Zeus Olympios was widespread in eastern and northern Lycia, as well as in Olympos.

11 Knauss 2012, 212.

12 LIMC VIII-1 1997, 283 et seq; Knauss 2012, 203 et seq.

13 Olcay-Uçkan - Öztaşkın 2016, 281; Karamıklı 2019, 45; Çevik 2015, 473; Brommer 1974, 141 et seq; for ancient sources see also Diler 1989, 106; 109 fn. 14; Çevik 2015, 472 et seq; Öztaşkın 2007, 1-3; Karamıklı 2019, 42-45; ‘Yanartaş’ is also associated with the Khimaira-Bellerophon-Pegasus mythos: Uğurlu 2006, 12: Depictions of Khimeira and Bellerophon appear on Lycian coins, the Trysa Monument, sarcophagi at Tlos and Xanthos, and the Heroon of Limyra; Diler 1991, 161; Arslan – Tüner-Önen 2024, 123.

14 Petersen – v. Luschan 1889, 117.

15 Olcay-Uçkan – Öztaşkın 2016, 280 et seq; Brommer 1978, 187.

16 Malten 1912, 311. 316. 325. 326.

17 Brommer 1974, 140. 141, fn. 7.

theless, even when excluding theophoric names and coins Ilion, Magnesia on the Maiandros, Kausa near Amasya, and especially Olympos in Lycia stand out for their cult of Hephaistos<sup>18</sup>. As a result, the absence of archaeological artifacts such as inscriptions, coins, and sculptures from Olympos and especially Yanartaş<sup>19</sup> not dating earlier than the 3rd century AD raises doubts about the idea that the cult of Hephaistos spread from this location. During the Early Byzantine Period, a church with three naves and a chapel with a single nave was constructed in Yanartaş. Today, only the remnants of a Roman bath, a fountain and statue bases can be observed at the site. Unfortunately, no additional archaeological artifacts from earlier periods have been discovered<sup>20</sup>.

But still, the significant role of Olympos in the worship of Hephaistos can be better understood through the fragments of a construction inscription discovered during the 2023 excavations as spolia on the walls of the Bishop's Palace. Among numerous fragments of an architrave, following words can be deciphered on five fragmentary blocks: ".....for Hephaistos of Olympos" (.....Ἡφαίστω Ὀλυμ[πιη]ῶν). This suggests the existence of a big structure erected in honor of Hephaistos (fig. 10)<sup>21</sup>. The small-size statue of Hephaistos and the inscription are located close to each other<sup>22</sup>. However as mentioned above, because Hephaistos was found near the surface, it is believed that it was later moved to this area. Therefore it is not possible to relate the inscription with the small-size statue of Hephaistos.

Based on mythology, ancient sources, inscriptions and coin depictions, the small-size statue examined in this article is believed to represent Hephaistos. This article will conduct an iconographic and typological analysis of Hephaistos on various archaeological artifacts to support this interpretation. It's important to note that there are no direct comparisons available for the specific Hephaistos small-size statue in question; instead, we will compare similarities and differences with other examples, highlighting the unique features of Hephaistos from Olympos.

### Iconography and Typology

Hephaistos is depicted in various ways in mythology due to his different roles. For example, he is shown especially on ceramics as the creator of the wheel to which Ixion is attached. Sometimes he appears among the gods as an adult, at other times as a young man or as a fighter against giants. In different contexts, he is portrayed as a master of fire and metalworking<sup>23</sup>.

Hephaistos appears from the 6th century BC onwards frequently as stone, bronze and terracotta statuettes and on ceramics<sup>24</sup>, friezes, gems and coins. Before

18 For the relation of the cult of Hephaistos with Phaselis see: Arslan – Tüner-Önen 2024, 123-125.

19 Brommer 1978, 187; Brommer 1974, 143.

20 Öztaşkın 2007, 19-23.38-40; Öztaşkın 2012, 313-327.

21 We would like to express our gratitude to Prof. Dr. Hüseyin Sami Öztürk for sharing valuable information about the inscription.

22 The small-size statue was recovered from GS-BK-D1 and the inscription fragments from GS-BK-D5 and D8.

23 Pavel 2017, 80. 84.

24 Pavel 2017, 78. 81.

the 5th century BC, there was no clear typology for Hephaistos and the earliest known statue of him goes back to the cult statue of Hephaistos worked by Alkamenes in 421 BC for the Hephaisteion in Athens (Pausanias I 14.6)<sup>25</sup>. We can infer that the cult statue of Alkamenes influenced later depictions of Hephaistos. But even though the existence of some statues such as two on the island of Delos, one in Thessaloniki and one in Athens is known, due to the lack of sufficient information about their appearance, it may be misleading to speculate about the details of Alkamenes' cult statue based solely on such copies<sup>26</sup>. Nevertheless, the Vatican Hermes head with pilos and beard, along with the Ostian statue are considered to be the best representations of the original Hephaistos cult statue by Alkamenes in the Athenian Hephaisteion. Furthermore, an analysis of the depictions on various types of archaeological artifacts show that Hephaistos is often depicted wearing a pilos on his head and a short exomis. He is shown holding a hammer in his right hand and pincers in his left hand as attributes, which support a reconstruction of the cult statue by Alkamenes in this way<sup>27</sup>. The pilos, exomis, hammer, and pincers are more likely to represent Hephaistos "at work" producing weapons. However, the type of garment more suited to a cult statue is the himation, and there are suggestions for the cult statue in this direction as well<sup>28</sup>. Based on the fact that, the cult statue of Alkamenes influenced later depictions of Hephaistos we can infer that although the head of Hephaistos from Olympos has not been preserved, it is possible that he also wore a pilos. Although it is uncommon, the garment of Hephaistos from Olympos is a himation, which might also suggest that some copies of Hephaistos reflect Alkamenes' cult statue. We will mention the reasons for him wearing a himation later on.

When examining the various archaeological representations of Hephaistos, we can draw conclusions about the Hephaistos from Olympos. While the depictions of Hephaistos on coins may not perfectly match the small-size statue

25 Papaspyridi-Karusu 1954/55, 67 et al.; Harrison 1977, 137 et al.; Pavel 2017, 100.101; Brommer 1978, 20. 31.35. 75. 76, fn. 4 and 6; 77 Abb. 34; 78. 79. 90. 91; 102. 185; Knauss 2012, 208.210: In the Classical Period, Hephaistos is depicted in various structures in Athens, associated with Athena. For example, the east pediment of the Parthenon shows the mythological scene of Hephaistos assisting in the birth of Athena from the head of Zeus; therefore a torso from this pediment is believed to represent Hephaistos. Additionally, Hephaistos is depicted on the east frieze of the Parthenon and is suggested to be represented on the bases of the cult statues of Athena Parthenos and Zeus at Olympia. Hephaistos is also thought to have appeared on the Hephaisteion east frieze. Other buildings where Hephaistos is suggested to have appeared are the eastern frieze of the Temple of Nike, on the northern section of the Erechtheion and on the frieze of the Temple of Ilisos. In the Hellenistic Period, reliefs depicting Hephaistos are less numerous. There is debate over his presence on the Gigantomakhia reliefs at Pergamon and Lagina, but his presence on a round base in Alexandria, on a base in Ostia and on the Altar of Artemis at Magnesia is more certain.

26 Brommer 1978, 85. 86. 88. 95. 96. 154.

27 Pavel 2017, 81. 82; Andrae-Anger 1995, Teilband 2.3 Seite 55 no. 420 Taf. 627.

28 Brommer 1978, 81. 84. 85. 88. 89; Pavel 2017, 96: Among the different reconstructions proposed for Hephaistos in the temple is the suggestion that Hephaistos is wearing a himation, similar to the small-size Hephaistos from Olympos, with the himation draped forward over his left shoulder. Additionally, although Hephaistos' disability is not clearly depicted in the seated small-size statue from Olympos, prominent sculptors such as Alkamenes and Euphranor did not portray his disability in their works, as it was incompatible with the idealism of the Classical Period. This must have influenced the later copies as well. For literature focused on Hephaistos' disability: Pavel 2017, 77-79. 94 et seq. 104. 106; Knauss 2012, 204 et seq.

from Olympos, it is noteworthy that these representations are commonly found in Asia Minor, providing important typological examples. Hephaistos is depicted on coins in northwestern and western Asia Minor in several examples from the 2nd century AD on. For instance, a coin from Magnesia on the Maeander with the representation of a seated 'statue' of Hephaistos facing to the right and producing a shield is being carried by four men and this typology is believed to mirror a cult statue from the same location<sup>29</sup>. The same typology appears on most coins from Asia Minor in the 2nd and 3rd centuries AD. They depict Hephaistos wearing a pilos on his head, being seated and facing right while forging iron on an anvil in front of him. This consistent motif of Hephaistos found across different regions simultaneously, suggests that there were no independent regional cults. The depiction of Hephaistos seated while forging a helmet or shield references a moment from the mythology of Achilles, in which he forges tools of war for the hero. This typology was not originally used for coins and therefore must have been adapted from another context<sup>30</sup>.

The primary focus is on the 3rd century AD, during which approximately one-third of the coins depicting Hephaistos in Asia Minor originate from Pamphylia and Pisidia. Consequently, the assertion that Lycia served as the 'homeland' of Hephaistos remains a topic of debate. Up to date, four coins featuring Hephaistos have been identified from Olympos. These coins display Gordianus III<sup>31</sup> on the obverse and Hephaistos on the reverse, depicted seated and facing right, holding a hammer in his right hand and forming the shield in his left. Notably, on one of these coins, the positioning of the left arm on the shield provides a valuable reference for visualizing the broken arm of the small-size statue of Hephaistos from Olympos<sup>32</sup>. Although he is depicted wearing an exomis on the coin, his seated posture and the attributes in his hands—hammer and shield—suggest a parallelism between the coinage and the Hephaistos small-size statue of Olympos.

Bronze statuettes can be the smaller scaled versions of larger statues and like coins they provide important typological information. These statuettes always depict the god as a blacksmith, holding a hammer in his right hand and pincers in his left. The bronze statuettes of Hephaistos, classified by Brommer<sup>33</sup> as Type (group) I and Type II, are always depicted in a standing position, with a beard, wearing a pilos on the head and an exomis leaving the right shoulder bare. Type I group, includes Hephaistos bronzes with neither the right nor the left hand raised. Only few examples show either one or both arms extended forward in a horizontal position. He typically holds a hammer in his right hand and pincers in his left. The feet are mostly bare, with very few examples wearing boots. The head and posture positions of the bronze statuettes vary. Brommer's Type III group consists of seated bronze statuettes. The bronze statuettes in this group also have a hammer in one hand and pincers in the other, but the divergent positions

29 Brommer 1972, 72. 532 et seq. 535 et seq; Madigan 2013, 15; Pavel 2017, 88.102.

30 Knauss 2012, 207.

31 v. Aulock 1974, 71 Taf. 11 nr. 186-189; [https://www.asiaminorcoins.com/gallery/displayimage.php?album=249&pid=15422#top\\_display\\_media](https://www.asiaminorcoins.com/gallery/displayimage.php?album=249&pid=15422#top_display_media) (28.02.2024).

32 v. Aulock 1974, 71 Taf. 12 nr. 190.

33 Brommer 1978, 54 et seq.

of the legs and arms and the displacement of the attribute in their hands suggest that they do not go back to a single type. The small-size statue of Olympos can be partially included in this last group of Brommer's. However, the Hephaistos of Olympos is given in a more static position and is wearing a himation.

Depending on mythology, Hephaistos is often depicted with deities such as Dionysus, Athena, Aphrodite or Ares, particularly on ceramics from the Archaic and Classical Periods. Few reliefs depicting Hephaistos exist prior to the Roman period, primarily found in Greece and a limited number in Asia Minor. Till the Roman period Hephaistos is rarely depicted alone on reliefs, he appears rather alongside other gods so that there is not any specific votive relief dedicated to him. During the Roman Period, bronze and terracotta figurines as well as few statues reflect Hephaistos but he appears more frequently on reliefs. Known as Vulcanus by the Romans the Greek typology is maintained, especially in reliefs. By the 3rd century AD, representations of Vulcanus begin to emerge and become common in the western provinces of the Roman Empire<sup>34</sup>. Although Hephaistos is now more often depicted alone on reliefs none of them can be associated with a certain sanctuary. In his western depictions, Vulcanus is often shown wearing a pilos on his head and an exomis that leaves one shoulder exposed, holding an axe or hammer in his right hand and pincers in his left. An exception is found in the reliefs from Alzey and Orleans, where Vulcanus' upper torso is completely bare<sup>35</sup>. Now, in the light of the examples analyzed above, the iconographic and typological position of the Olympos small-size statue among other Hephaistos depictions will be emphasized and the features that are and are not unique to the Hephaistos from Olympos will be discussed in turn: Himation, the attributes axe/hammer-shield, 'throne' with lion's feet and without backrest.

The Hephaistos we have seen on archaeological artifacts discussed above predominantly wears a pilos on his head and an exomis. Since the Hephaistos of Olympos does not have a head, it is not possible to say whether he wears a pilos or not. However, it should be emphasized that he wears a himation instead of an exomis.

The fact that Hephaistos is rarely depicted wearing a himation is not conclusive for his identification as it is evidenced by Attic ceramics from the 6th to 5th centuries BC and later by various ceramic types such as an Apulian amphora, where he is represented in a himation; so there are examples of Hephaistos standing and wearing a himation<sup>36</sup> that extends from his legs to his feet, leaving his upper torso bare or seated with his himation wrapped around his left shoulder and extending to his legs. An Attic vessel with the inscription 'Hephaistos Kalos'<sup>37</sup> shows Hephaistos seated and holding a double-headed axe, evoking Zeus in a sense<sup>38</sup>. Not only on the ceramics but also on the frieze of Hephaisteion he

34 Particularly in southwestern Germany and France, including present-day Worms, Speyer, Mainz, Vienne-en Val, Lyon, Orleans, Alzey and Strasbourg. However, there is no large-size statue from the western provinces that can be definitively attributed to Hephaistos: LIMC VIII-1 1997, 293 et seq; Brommer 1973, 37-39; Knauss 2012, 212.213.

35 Brommer 1973, 1. 33.22. 24 et seq.

36 LIMC IV 1988, 633 Taf. 386 Nr. 4; 633 Taf. 388 Nr. 44.

37 LIMC IV 1988, 633 Taf. 387 Nr. 43.

38 Knauss 2012, 210.



is shown seated, with his upper body bare and his himation covering his legs<sup>39</sup>.

Statues and statuettes of Hephaistos/Vulcanus from the western provinces dating to the 2nd and 3rd centuries AD, depict him scarcely wearing a himation. Nevertheless, the representation of Hephaistos from Olympos shares similarities with the examples from Tunis and Lyon in the manner in which the himation is draped forward from the shoulder; however, the himation in this case is shorter<sup>40</sup>. Two reliefs of Vulcanus are worth mentioning which depict him with himation: On the reliefs in Mannheim, the himation is depicted alongside the exomis, whereas in Vienne-en-Val, the himation worn by the standing Vulcanus is presented in a way that leaves the upper body and even the groin exposed, similar to the himation of Hephaistos from Olympos<sup>41</sup>.

References to Hephaistos/Vulcanus's attributes indicate that the above mentioned Attic vessel with the depiction of Hephaistos holding a double-headed axe, is not the sole example of such representations<sup>42</sup>. While Vulcanus is typically depicted holding a hammer in one hand and a pincers in the other in examples from the western provinces of the Roman Empire during the 2nd and 3rd centuries AD, he is also represented holding either a single-headed or double-headed axe in various iconographic contexts, such as in the birth of Athena<sup>43</sup>. This indicates that the tradition of representing Vulcanus in this manner is long-standing. The Hephaistos from Olympos is depicted as having crafted the shield with a hammer held in his right hand. It is challenging to assure whether the tool is a double-headed axe due to the rough treatment evident on its upper part and the himation obscuring his hand. In comparison with similar examples, the tapering front of the tool and the thickness of its back suggest that it should be classified as a hammer. Although there are resemblances to adze-type hammers employed by carpenters, notable differences exist in terms of tapering ratios, lengths and the thickness of the back side<sup>44</sup>.

The New York statuette serves as a significant representation for Hephaistos from Olympos as he is depicted holding a shield in his left hand, which rests upon his left knee. As mentioned above this specific posture is also observed in coins from Asia Minor<sup>45</sup>. Notably, on a relief of an altar in Naples Hephaistos is shown hammering a shield. Both examples support the suggestion offered for the motive of Hephaistos from Olympos<sup>46</sup>.

39 LIMC IV 1988, 645 Taf. 401 Nr. 180; Pavel 2017, 96.

40 Brommer 1978, Taf 27,3; 61. 216 Taf 31,2.

41 LIMC VIII-1 1997, 295. 297 Nr. 111. 112 (Bauchhenss); Brommer 1973, Taf. 52 Vienne-en-Val (no. 70); Additionally, the number of reliefs depicting Vulcanus in a seated position in these later examples from the West is two, with the origin of this motif traced back to Asia Minor.

42 LIMC IV 1988, 633 Taf. 387 Nr. 43; 658 (There is also a depiction of the Etruscan god Sethlans wielding an axe).

43 LIMC VIII 1997, 290 Taf. 210 Nr. 73. 73 a; 291 Taf. 211 Nr. 91; 294 Taf. 212 Nr. 102; 295 Taf. 212 Nr. 113; Brommer 1973, Taf. 2. 3.10. 12.13.18; Taf. 21 no. 22; Brommer 1978, 139: It is not always possible to distinguish in the depictions which type of axe/hammer he is holding ('Axt, Beil, Doppelbeil, Hammer, Doppelhammer').

44 Manning 1985, 17. 18 Pl. 8 B14; Pl.9 B16. B.17; Mutz 1976, 37 Abb.31; We would like to express our gratitude to Dr. Handegül Canlı for providing valuable insights on this subject.

45 Brommer 1972, 531 et seq; Brommer 1978, 57 Taf. 27,1; ayrıca bkz. Brommer 1973, Taf. 6.

46 Brommer 1978, 150. 245 no.16, Taf. 55.2.

Although the element beneath the shield of Hephaistos from Olympos, resembles a pier with a rectangular profile, it can be interpreted as an anvil when compared to similar examples within the context of the subject: The reliefs in Speyer and although slightly elevated, in Vienne-en-Val serve as compelling examples to support this interpretation<sup>47</sup>.

Similar examples of the lion-footed, backless 'throne' on which Hephaistos from Olympos is seated can be found among depictions of Hephaistos/Vulcanus<sup>48</sup>.

The comparison of the himation and attributes of Hephaistos leads us to the following conclusion: Whilst Hephaistos in Olympos, 'home, at the ever burning fire' produces arms for the gods and heroes, he reminds at the same time of his position amongst the Olympian gods by wearing a himation. Hephaistos of Olympos reflects his productive identity and in a way through this his indispensable position amongst the Olympian gods. This must be the reason why the features of Hephaistos/ Vulcanus and Zeus are reflected together.

The conclusion reached is that, due to the lack of a widely recognized and established visual representation of Hephaistos, he was often depicted in a style reminiscent of the cult statue of Zeus Olympios, which held greater symbolic significance. This practice was revived by Hadrian and continued unchanged for centuries<sup>49</sup>. However, stylistic comparisons will be presented below to establish a more precise dating.

### Style and Dating

The dating of statuettes and small-size statues presents more challenges than that of statues of human height or larger, primarily because their smaller size allows for easier production across different regions. This leads to the fact that although they may be contemporaneous, the quality of workmanship varies significantly; thus, differences in the craftsmanship of two statuettes created during the same period can complicate their stylistic dating. Additionally, comparing statuettes and small-size statues with contemporary statues of similar iconography yields limited results for stylistic dating<sup>50</sup>. Filges offers a different method for a dating in which he groups the statuette bases<sup>51</sup>. However, this conclusion cannot be applied to every work or region. Indeed, since the base of the small-size Hephaistos statue from Olympos is missing, considerations regarding the render-

47 Brommer 1973, Taf. 32. Taf. 52 no. 70; the anvil is not depicted prior to the 5th century BC and it becomes less common in later periods; it is more frequently represented in reliefs from the western provinces during the Roman Period.

48 LIMC VIII- 1 1997, Nr. 84. 91.

49 Brommer 1978, 135: Their most significant associations include the stories of Hephaistos being cast down from Olympus by his father as narrated in the Iliad (I 590 ff), alongside Hephaistos creating an Aegis (II XV 310) and a scepter (II 101) for Zeus, as well as splitting the head of Zeus to allow Athena to be born.

50 Filges 1999, 406 et seq. 411. Methodologically, while common features and generalizations exist among figurines and small statues, stylistic dating remains essential; in fact, it is at this point that the differences between them become apparent.

51 Filges 1999, 397-404. 419-423. 426: He reaches the conclusion that after 170 AD, 'second-class' stonemasons moved from Dokimeion, which had abundant marble deposits, to establish workshops in the southern coastal cities of Asia Minor that were less rich in marble.

ing of the statuette's clothing and its musculature, which are factors for stylistic dating, will be taken into account.

Although the folds of Hephaistos' himation are not rendered in a soft manner, the fabric is effectively represented in areas where it should appear flowing, quite skillfully, distinguishing between thick and thin sections. The horizontal and vertical folds are harmoniously arranged on the surface, and the interplay of light and shadow is well-balanced. Notably, the folds emanating from a point above Hephaistos' right knee and extending downward and outward resemble a light beam; the fold ridges are neither sharp nor pointed and while they are worked in a straight manner, they create a beautiful linear effect. Successful examples of this technique in the depiction of both men's and women's clothing are particularly evident in the mid-2nd century AD<sup>52</sup>.

The musculature and skin structure of Hephaistos, along with their natural relationship to each other (incarnat) are significant for the stylistic dating. The chest and abdominal muscles are depicted as quite rigid and schematic; nonetheless, anatomical features are evident. Furthermore, the surface dullness aligns with the craftsmanship, characteristic of the period. Similar stylistic features are particularly noted from the second half of the 2nd century AD. Striking examples can be found in local sculptures from regions such as Pisidia<sup>53</sup>, as well as in the muscular structure of the small statue of Zeus discovered at the Ianiculum in Rome<sup>54</sup>. While the muscular structure is not prominently emphasized in some comparative examples, others, including the Hephaistos from Olympos, exhibit a more pronounced musculature. This emphasis on muscularity is especially evident in figures such as Herakles, Hephaistos and the Dioscuri, who embody physical strength due to their roles in mythology<sup>55</sup>.

Given that the latest stylistic feature observed in the small-size statue of Hephaistos should be considered for stylistic dating, the muscular structure is particularly significant. The rigidity of the muscle structure arises in the transition between the pectoral and abdominal muscles, along with a lack of sufficient plasticity and softness in the depiction of the abdominal region. This phenomenon may be attributed to a craftsman from a workshop with limited experience, or it may reflect a broader trend of increasing detachment from the natural softness of the human body that emerged in the second half of the 2nd century AD.

In conclusion, the small-size statue of Hephaistos from Olympos exemplifies the stylistic features of its period while also showing local craftsmanship, dating to the second half or the end of the 2nd century AD.

### Evaluation and Result

As previously noted, the Hephaistos from Olympos embodies characteristics of both Hephaistos/Vulcanus and Zeus. The proposed dating to the late 2nd century AD corresponds to a period that facilitates the fusion of emerging values back from the mid of the same century: During the Hadrianic Period, a 'religious policy' was implemented to establish the Panhellenion within the provinces of the

52 Öztunç – Erkoç 2019, 129; Goette 1989, 134.135 Taf. 20, 3.4.5.

53 Işın 2010, 4.

54 Vlzos 2015, 55 et seq.

55 Landwehr 1998, 152. 186 Abb. 30; 155. 187 Abb. 32.

Roman Empire, especially in those that had Greek roots. This initiative prominently featured the iconographic representation of Zeus, particularly through the cult of Zeus Olympos in Olympia and his associated statue. Consequently, this approach united the Greek mainland with the local Greek elite under a shared ideological framework. It is known that this policy continued during the Antonine Period. The characteristics of the small-size statue of Hephaistos from Olympos such as the himation and its drapery over the left shoulder, the positioning of the right arm on the lap, the stance of the legs, and the slight turn on the upper body reflects the artistic understanding of the Antonine Period that integrates elements from both the Classical and Hellenistic Periods<sup>56</sup>, whilst referring to the cult of Zeus.

In light of this information, we can finally propose a ‘in situ’ location in Olympos for the small-size statue of Hephaistos.

The Roman Period ‘Idealplastik’ statues and small-size statues, which were produced based on Greek originals, gradually lost their cult significance and were instead created for specific or decorative purposes, often intended for placement in homes and gardens. Consequently, the small-size statue of Hephaistos from Olympos may be associated either with a cultic context, suggesting that it was produced as a votive offering or for personal worship within domestic spaces or for another individual purpose<sup>57</sup>. Furthermore, as previously mentioned, although it was not found ‘in situ’, the inscription referencing Hephaistos and the small-size statue of Hephaistos’ discovery in the Southern Stoa of the Temple Area warrant consideration, indicating a potential relationship.

As a result, it is posited that the small-size statue of Hephaistos, dated to the second half or the end of the 2nd century AD, was likely displayed as a votive offering or associated with the stoa or within the specified area during a time when the influence of the Roman Empire was still prevalent in Olympos, prior to the onset of Christian influence<sup>58</sup>.

56 Vlizos 2015, 53-56. 60. 63: Closely related comparisons include the Zeus statuette from the Temple of the Syrian Gods (Ianiculum) in Rome; the Zeus statue influenced by the Serapis iconography which is discovered in Gaza and is exhibited in the Istanbul Archaeological Museum; and notably, the Zeus statue located in the Sanctuary of Zeus Hypsistos in Dion, Macedonia.

57 Filges 1999, 423 et seq; Colzani 2023, 12-17.

58 Olçay-Uçkan 2022, 578; Some data indicating that Roman influence persisted during the period in question includes the tomb inscription of Marcus Aurelius Archepolis, located in the city center of Olympos and dated to the end of the 2nd century AD or to the beginning of the 3rd century AD. According to the inscription he served as the head of the Lycian League (Lykiarches), of which Olympos was a member during the Hadrianic Period. Furthermore, Olympos continued to mint autonomous coins during the reign of Gordian III (AD 238-244).

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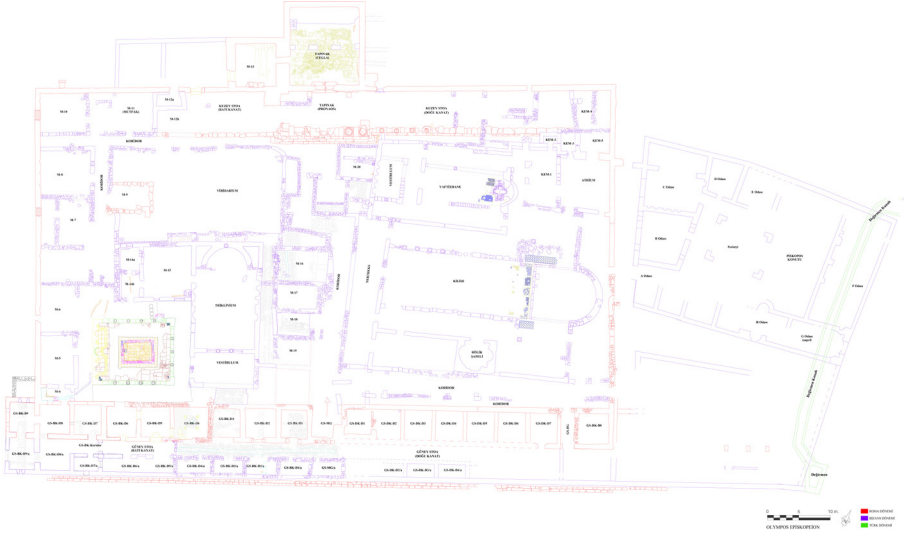


Fig.1 Plan of the Olympos Episkopeion (Drawing: Gökçen Kurtuluş Öztaşkın)



Fig.2 Front View of Hephaistos  
(Photo: Serra Durugönül-H. Mert Erdoğan)



Fig.3 Front and Right View of Hephaistos  
(Photo: Serra Durugönül-H. Mert Erdoğan)





Fig.4 Detail of Hephaistos' Axe and Shield  
(Photo: Serra Durugönül-H. Mert Erdoğan)



Fig.5 Detail of Hephaistos' Support and Anvil  
(Photo: Serra Durugönül-H. Mert Erdoğan)



Fig.6 Right Side and Throne of Hephaistos  
(Photo: Serra Durugönül-H. Mert Erdoğan)



Fig.7 Right and Back View of Hephaistos  
(Photo: Serra Durugönül-H. Mert Erdoğan)



Fig.8 Back View of Hephaistos  
(Photo: Serra Durugönül-H. Mert Erdoğan)

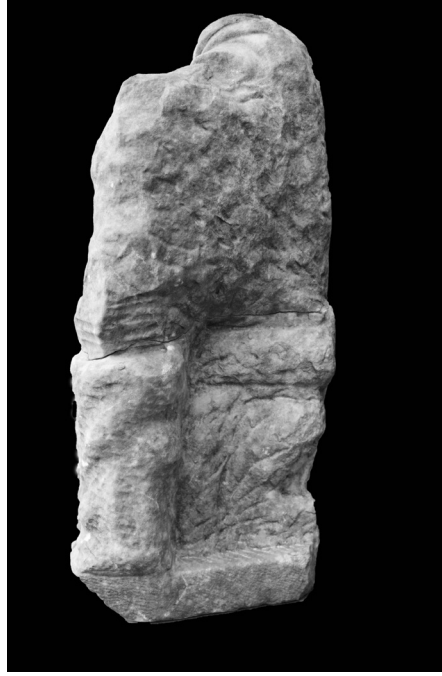


Fig.9 Left Side of Hephaistos  
(Photo: Serra Durugönül-H. Mert Erdoğan)



Fig.10 Construction Inscription (Photo: Gökçen Kurtuluş Öztaşkın)