

# Seleucia

Sayı XV - 2025



Olba Kazısı Serisi



# Seleucia XV

Olba Kazısı Serisi

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Seleucia Dergisi, Sayı IV - 2014'den itibaren TR Dizin Ulakbim'de ve 2021'den itibaren Erih Plus'ta taranmaktadır.

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Seleucia

Olba Kazısı Serisi

Sayı: XV

Yıl: 2025

ISSN: 2148-4120

ISBN: 978-625-6925-83-0

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**Yayının Adı:** Seleucia (Dergi)

**Yayın Türü:** Yerel Süreli Yayın

**Yayın Şekli:** Yıllık – Türkçe ve İngilizce.

**Yayın Sahibi:** Bilgin Kültür Sanat Org. Yay. Bas.  
Dağ. Paz. Gid. İnş. San ve Tic. Ltd. Şti. adına  
Engin Devrez

**Sorumlu Yazı İşleri Müdürü:** Engin Devrez

**Yayının İdare Adresi:** Bilgin Kültür Sanat Şti. Ltd.  
Selanik 2 Cad. 64/13, Karadeniz İşhanı 3. Kat  
Kızılay – Ankara  
Tel: 0312 419 85 67  
Sertifika no: 20193  
[www.bilginyayinevi.com](http://www.bilginyayinevi.com)  
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## PRAEFATIO

SELEVCIA'nın 2025 sayısı bu yıl da zengin bir içerikle okurlarına ulaşıyor. Bu sayı ile aynı zamanda dergimizin on beşinci yılını da kutlama mutluluğu içindeyiz. Bu yıl aynı zamanda Olba kazıları da on beşinci yılını kutluyor. Bundan yirmi dört yıl önce, Olba akropolisinin eteklerinde mütevazı bir yüzey araştırması biçiminde başlayan çalışmamızın gelişerek, bir kazı haline gelmesinde on beş yılı geride bıraktık. Şimdi Olba'nın yerleşim tarihi, kentteki yaşam tarzı konusunda çok daha fazla bilgi sahibi olmanın sevincini ve gururunu taşıyoruz.

Olba kazısı ekibinin özveri ve gayretleri ile on beş yıldır aralıksız olarak yayınlanan SELEVCIA'nın bu sayısında, Anadolu arkeolojisini, sanat tarihini, epigrafisini, nüvizmatığını, mimarlık tarihini aydınlatan, yepyeni bulguları ve fikirleri içeren toplam yirmi bir bilimsel metin yer almakta. Bu çalışmaları yaparken emeklerini, deneyimlerini bizlerle, dergimizle paylaşan yazarlarımıza şükranlarımızı sunuyoruz.

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## PREFACE

SELEVCIJA's 2025 issue reaches its readers with a rich content this year as well. With this issue, we are also happy to celebrate the fifteenth anniversary of our journal. This year, the Olba excavation project is also celebrating its fifteenth anniversary. Twenty-four years ago, we started our work as a modest surface survey on the lower slopes of the Olba acropolis and it has been fifteen years since it turned into a full-scale excavation. Now, we are happy and proud to have much more information about Olba's settlement history and the lifestyle in the city.

This issue of SELEVCIJA, which has been published continuously for fifteen years thanks to the dedication and efforts of the Olba excavation team, includes a total of twenty-one scientific texts that shed light on Anatolian archaeology, art history, epigraphy, numismatics, and architectural history, and include brand new findings and ideas. We would like to express our gratitude to our authors who shared their efforts and experiences with us in our journal.

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# Olba Kazısı Serisi

## Seleucia

### Makale Başvuru Kuralları

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

### Yazım Kuralları

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

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

Kitap için:

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

Makale için:

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

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



## Olba Excavations Series

# Seleucia

### Scope

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

### Publishing Principles

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

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

Book format:

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

Article format:

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

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



## Eagle Figurine With Gold Medallion Holding a Ram From Burdur Museum

Salih Soslu\*

### Abstract

In this study, an eagle figurine from Burdur Museum will be examined. It was purchased by the museum authorities in 1975 and recorded in the museum inventory. The figurine is made of silver alloy. It was produced with mold technique. In addition, wire, granulation and engraving technique were used. It was defined as a gold medallion eagle figurine due to the gold ornamentation on it. The eagle figurines are one of the leading artifacts of art of the Roman Empire. They were theologically accepted with various mystical rituals and ideologically became the symbol of political and military power. Their purposes of use changed accordingly and they were used as cult objects, military symbols, grave gifts, furniture and ornaments or accessories belonging to an object. Findings such as melted metal residue and solder marks indicating that the Burdur Museum example belongs to an object indicate that the figurine is part of an object. The twisted square gold wire wrapping the body of the figurine like an ornament, the serpent soldered to the gold wire on the chest and the ram figure between its claws are the most important defining characteristics that distinguish our work from existing eagle figurines. At the same time, this figurine is a rare example where eagle-serpent-ram figures are defined as a group of works and form a common composition. Another distinguishing feature is that the eagle figurine is made of silver alloy and decorated with gold alloy ornaments. The stylistic and technical features of the figurine provide a historical standard for displaying the craftsmanship of the Hellenistic and Roman Imperial Period.

This study initially gives information regarding the defining, technical and iconographic features of the figurine. Secondly, a proposal for its date is presented by an analogical and typological assessment utilizing comparative examples of the figurine.

**Keywords:** Burdur Museum, Rome, Eagle, Ram, Gold Medallion.

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## Burdur Müzesi'nden Koç Tutan Altın Madalyonlu Kartal Figürini

### Öz

Bu çalışmada Burdur Müzesi'nden bir kartal figürini incelenecektir. Figürin, 1975 yılında müze yetkilileri tarafından satın alınarak müze envanterine kaydedilmiştir. Gümüş alaşımından yapılmıştır. Kalıp tekniği ile üretilmiştir. Ayrıca tel, granülasyon ve kazıma tekniği kullanılmıştır. Üzerindeki altın süslemelerden dolayı altın madalyonlu kartal figürini olarak tanımlanmıştır.

Kartal figürinleri, Roma İmparatorluğu'nun önde gelen sanat eserlerinden biridir. Çeşitli mistik ritüellerle teolojik olarak kabul görmüş, ideolojik olarak da siyasi ve askeri gücün simgesi haline gelmiştir. Kullanım amaçları da buna bağlı olarak çeşitlilik göstermekte olup, kült objesi, askeri sembol, mezar hediyesi, mobilya ve süs eşyası veya bir nesneye ait aksesuar olarak kullanılmıştır. Burdur Müzesi örneğinin bir objeye apliance edildiğini gösteren erimiş metal artığı ve lehim izi gibi bulgulardan, figürinin bir objenin parçası olduğu anlaşılmaktadır. Figürinin gövdesini bir bezeme gibi saran burgulu kare altın tel, göğüs kısmında altın tele lehimlenmiş yılan ve pençeleri arasında yer alan koç figürü, çalışmamızı mevcut kartal figürinlerinden ayıran en önemli tanımlayıcı özelliklerdir. Aynı zamanda bu figürin, kartal-yılan-koç figürlerinin bir eser grubu olarak tanımlandığı ve ortak bir kompozisyon oluşturduğu nadir bir örnektir. Bir diğer ayırt edici özellik ise gümüş alaşımından yapılmış ve altın alaşımlı süslemelerle süslenmiş olmasıdır. Figürinin stilistik ve teknik özellikleri, Hellenistik ve Roma İmparatorluk Dönemi işçiliğini göstermesi açısından tarihsel bir ölçüt oluşturmaktadır.

Bu çalışmada öncelikle figürinin tanımlayıcı, teknik ve ikonografik özellikleri hakkında bilgi verilmektedir. İkinci olarak figürinin karşılaştırmalı örneklerine dayalı analogik ve tipolojik bir değerlendirme yapılarak tarihlenmesi için bir öneri sunulmaktadır.

**Anahtar Kelimeler:** Burdur Müzesi, Roma, Kartal, Koç, Altın Madalyon.

### Introduction

The eagle figurine was purchased by the Burdur Museum in 1975 and recorded in the museum inventory. It is made of a silver alloy. It is produced using a mold technique. It is decorated with gold wire, granulation, and engraving techniques. There is a stylized serpent on the chest and a ram figure between its claws. Due to the gold decoration on it, it is depicted as an eagle figurine with a gold medallion (**Fig. 1A-D**).

As in the Burdur Museum instance, numerous metal objects exist in excavations, surface surveys, museums, and private collections<sup>1</sup>. Among these, mythological figurines, god-goddess and animal figurines are known examples<sup>2</sup>. This figurine was theologically accepted

1 Tekin 2018, 13-18 et al. ; For gold artifacts belonging to Burdur Museum, see Soslu 2024, 45-54; S. Soslu - A. Soslu 2024, 39-55.

2 For sample studies, see Wittkower 1939, 293-325; Speidel 1976, 123-163; Jeppers 1980, 173-180; Bartman 1992; Warden 2002, 128-134; Lafı 2015-2016, 117-124; Lafı - Feugère 2006; Lafı - Gürler 2010; Durham 2013, 78-105; Bastien 2016; Canlı 2019; Çeliklebaşı 2020; Erdan 2019, 227-248; Temür 2023, 253-275; Belis 2024, 30-51.

in ancient societies with various rituals and ideologically became the symbol of political and military power. In Helladic society, it is recognized as the symbol and messenger of Zeus<sup>3</sup>. In Roman society, it symbolized immortality and resurrection, regarded as the sacred animal of Jupiter and esteemed as the divine and sovereign power of legionaries<sup>4</sup>. In this respect, the purposes of use of the eagle also vary. In addition to being used as a votive and cult object, military symbol, grave gift, furniture and ornaments, it was also used as an accessory belonging to an object or as a part of an object connected to an object<sup>5</sup>.

The eagle figurine, the focus of our investigation, possesses notable and significant characteristics that set it apart from its counterparts in the literature. The twisted square gold wire soldering the figurine's body as an ornament, the coiled serpent resembling a spiral rosette affixed to the gold wire on its chest, and the ram figure grasped between its claws are the principal distinguishing characteristics that set our study apart from existing eagle figurines. This figurine is a unique instance in which the eagle-serpent-ram figures are defined as a group and constitute a common composition. An other significant feature is that the figurine is made of a silver alloy and is used together with another metal, gold. Silver eagle figurines are relatively few compared to bronze examples, and no examples made from the second alloy, gold, have been found to yet.

This study will first explore the distinguishing characteristics, technical attributes, and iconography of the figurine. Then, since the absence stratigraphic and contextual data for the figurine, which was recorded in the museum inventory through purchase, an analogical and typological evaluation based on comparative examples will be made.

## **Burdur Museum Example**

### **Technical Specifications:**

The figurine was acquired by the Burdur Museum on May 16, 1975, and recorded in the museum inventory under the number K.152.48.75. It is presently located in the museum's storehouse.

The figurine depicts an eagle adorned with a gold medallion. It is made of a silver alloy. It is use of gold wire. It is produced using mold technique. It is additionally adorned with wire, granulation, and engraving techniques. The figurine is intact; nevertheless, it has traces of melted metal and solder, suggesting that it has been detached from an object or fractured. Its dimensions are 1.9 cm in height, 1 cm in width, and 1.2 cm in depth.

The dimples on the ram figure are remarkable. These dimples are thought to be caused by mold. The cause of this phenomenon is the gas produced from inadequately cooked mold,

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3 Cook 1914, 341; Tatscheva-Hitova 1977, 271-300.

4 Wittkower 1939, 311; Markowska 1973, 359-364, 417-419; Maaskant-Kleibrink 1986, 71; Schneider – Cancik 1996, 115; Davies 2000, 93.

5 Plin. *Nat.* 10.5.16; *CIL* XIII.6901; *CSIR* I.4 no. 149; Toynbee 1973, 241, 245; Speidel 1976, 124, 139; Henig 1978, 270 no. 705, pl. XLIX; 271 no. 708, pl. XXII; Coarelli 2000, pls 5, 9, 26, 27, 50; Stoll 2007, 458; Durham 2013, 88; Lafi 2015-2016, 119.

which reacts with the hot metal, resulting in the formation of dimples. Also, various reasons may include the metal developing a thin layer in the mold and the dimples resulting from the cooling and contraction of the metal. Patina residues were identified in multiple areas of the figurine.

### Definition:

The eagle figurine is presented from the front and is positioned on a ram. The eagle's head is upright and slightly inclined to the right. Its neck is elongated and robust. The eyes are almond-shaped, and the region surrounding them is delineated by incised lines. The beak is big and hook-shaped, and the mouth is closed (**Fig. 1A, C-D**). The feathers on the head and chest are given with incised lines. The chest feathers are fluffy as a result of the incised effect (**Fig. 1A, Fig. 2E**). Its wings are positioned closed. Both wings are positioned naturally, and the feathers are designed in an arc shape with incised lines. The wings are not completely integrated into the fluffy back (**Fig. 1B-D**). The wing tips overlap where they meet the tail feathers. The tail feather is processed in the form of a rectangular ornament and ends straight (**Fig. 2F**). The feet are thick and separate. The head is marginally inclined to the right, impacting body static and appearance, resulting in the left leg being elevated relative to the right. The paws possess three claws, with considerable spacing between them (**Fig. 1A**). There is a special ornament on the neck and feet. This is a medallion ornament. The twisted square gold wire wrapped once around the neck descends towards the feet and ends at the back, wrapping around the feet like a double bracelet or bangle (**Fig. 2C**).

A serpent figure is soldered to the twisted square gold wire on the eagle. The serpent is made in a spiral form by soldering little beads with the granulation technique. It is positioned in a natural curl. Its head and partly its eyes are visible (**Fig. 2D**).

A ram figure is positioned between the eagle's claws (**Fig. 2A**). The ram figures head is oriented to the right, and its front legs are positioned conventionally beneath its torso (**Fig. 1A, D**). The ram figure is characterized by deep-set eyes, a flat nose, and spiral horns that originate from the top of its head and continue to its ears. It has a unique body structure with its hind legs connected to each other and its front legs integrated from the hoof section and serving as a pedestal.

### Iconography:

Ancient authors asserted that the eagle was the most powerful and esteemed of birds<sup>6</sup>, regarded as a divine entity due to its ability to soar at heights and survey extensive territories<sup>7</sup>. They were swift, meticulous, and lethal. They exhibited no fear of storms, which led to their characterization as divine messengers<sup>8</sup>. In this regard, the eagle has consistently had a significant position in ancient civilizations. F. Cumont has linked a deity of Lydian

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6 Plin. *Nat.* 10.3.1.

7 Aristot. *Hist. an.* 9.22.6.

8 Ovid. *Met.* 10.155-160; Cass. Dio. 56.25.5; Suet. *Aug.* 94-12.

and Phrygian origin, influenced by Judaism and associated with Sabazios<sup>9</sup>, to the era of Antiochus III. He posits that the eagle was regarded not only as an emblem of Zeus in the beliefs of Helladic culture but also as a sign of the Semitic deity Baalini, the lord of the sky<sup>10</sup>. The ancient Hellas society thought that the sun was a bird because it was in the sky. The sun was revered as the bird and messenger of the sky god Zeus<sup>11</sup>. In this regard, the eagle secured its position in the pantheon alongside Zeus<sup>12</sup>. In Roman society, the eagle symbolized resurrection and immortality. This ritual was a key symbol of Rome throughout the Roman Republic and persisted throughout the Roman Empire. Among the royal symbols that the Tuscans once sent to Rome as a symbol of friendship was an ivory eagle. Since then, the eagle was adopted by the Romans. Jupiter was thought to have ascended to the heavens with an eagle, which was venerated as the sacred animal of the deity<sup>13</sup> and employed as a sign of divine authority and power in the iconography of emperors<sup>14</sup>. The Roman eagle is often made of gold and silver; the numerous bronze statuettes also exist<sup>15</sup>. The eagle depictions, symbol of Jupiter, are commonly observed on votive and tomb stelai. It is regarded as the symbol and representation of posthumous apotheosis about the cult of the deceased. Therefore, eagles were flown over the emperor's funeral fire as an element of the cult of the dead<sup>16</sup>. It holds significant relevance in dream interpretation and serves as a harbinger of prophesy (*omina*)<sup>17</sup>. It is the size of a dove and is attached to the tip of a spear, standard or flag and lifted upwards. Consequently, it emerged as a symbol of authority and power inside the Roman Empire<sup>18</sup>,

9 The god's iconography includes the eagle and the lightning bolt, which are also Zeus' identifying symbols, see Türkan 2024, 591.

10 Cumont 1914, 1906.

11 Cook 1914, 341; Tatscheva-Hitova 1977, 271-300.

12 Wittkower 1939, 307.

13 Markowska 1973, 359-364, 417-419; Maaskant-Kleibrink 1986, 71; Schneider – Cancik 1996, 115.

14 Wittkower 1939, 311; Davies 2000, 93. Emperor Claudius is depicted holding a scepter in his left hand and an eagle near his right foot, see Kleiner 1992, fig. 6-7. Top executives are depicted with the figure of an eagle, see Megow 1987, 1653, taf. 3, 63.

15 The examples in this study are proof of this claim.

16 Hünemörder 1996, 115.

17 Flower 2008, 74-80. It is reported that the eagle conveyed important signs to some important figures of this period. The most well-known of these is Marius. In Cicero's biographical poem, he interpreted an eagle with a serpent flying over its head and the eagle finally killing the serpent and dropping it to the ground as a sign of victory for the Romans, see Cic. *Div.* 1.106. But this is not the only sign associated with Marius. Both Plutarch (*Vit. Mar.* 36.5-6) and Appian (*B Civ.* 1.7.61; 1.8.75) tell the story of him saving seven eaglets as a child, which suggests that he would eventually serve seven consulships.

18 Suetonius (*Aug.* 94, 7) said that during lunch on the way to Campania, an eagle took bread from Octavian's hand, rose into the sky, and then descended to give it back to Octavian. This was a mysterious event for the future emperor, marking his first foray into divinity. The same event is related by Cassius Dio (45.2). Livius (*perioch.* 1.34.8) also mentions that an eagle landed on the hat of King Tarquinius Priscus when he was a child.



acquiring political and military significance as the legion eagle (*signa militaria*)<sup>19</sup>. The legion eagle was often depicted in the Roman Empire's artworks and coins<sup>20</sup>. The representation of the deity accompanied by an eagle and a bull in the cult of Jupiter Dolichenus<sup>21</sup> during the 2nd-3rd centuries AD is significant for illustrating the connection between the god and the eagle<sup>22</sup>. Also, the depictions of eagles perching on mountains are also encountered in agalmas<sup>23</sup>. For example, the eagle statue on the summit of Mount Nemrud and the eagle statues placed on the large column protecting the Karakuş<sup>24</sup> and Sesönk<sup>25</sup> (Üçtaş) tumuli in Commagene are some of the best-known examples<sup>26</sup>.

There is some information in the iconography that eagle figurines carry religious, political and military messages. The topic of theology was referenced in our previous explanation. In our explanations below, it is stated that they carry political messages in political and military matters. In this context, J. Creighton asserts that animals portrayed beside eagles convey a historical message and information<sup>27</sup>. The researcher stated that an eagle figurine in Mauritania carries a lightning bolt, and the English eagle figurine carries a serpent. He characterized this as a development signifying triumph in warfare. D. N. Briggs similarly characterized the serpent-eagle symbol as a political and military event signifying victory<sup>28</sup>. The eagle and serpent statue, sourced from Khirbet et Tannur in Jordan, along with the eagle and serpent figures on the silver coin minted during King Atrebat of Tincomarus's reign<sup>29</sup>, were designed to convey allegorical themes of combating evil and adversaries, as well as illustrating the prevailing power. In each of these instances, an iconography rooted in political, military, and religious themes was established.

19 Plin. *Nat.* 10.5.16; Wittkower 1939, 308; Menzel 1960, nr. 95, taf. 58; Toynbee 1973, 241; Laflı 2015-2016, 124; Holmes 2020, 77-80.

20 Speidel 1976, 124, 139; Henig 1978, 270 no. 705, pl. XLIX; 271 no. 708, pl. XXII; Coarelli 2000, pls 5, 9, 26, 27, 50; Stoll 2007, 458; Çelikbaş 2020, 21.

21 Jupiter Dolichenus is a mystery cult god in ancient Rome. He was a local Hittite-Hurrian god who was first worshipped in Dolikhe (Dülük-Gaziantep) in the Southeastern Anatolia Region. He later acquired Semitic characteristics and became a universe god by being identified with the god Ahura Mazda during the Achaemenid period (6th-4th centuries BC). Under the influence of ancient Greek culture, he later took the name Zeus Oromasdes; with this name he was associated with the cult of another Persian god, Mithra. The tradition of worshipping Jupiter Dolichenus and his wife gradually shifted to the West, Rome and other military centers. It became quite widespread in these places in the 2nd-3rd centuries AD. In Roman mystery religion, he was not only considered a sky god, but was also believed to determine military success and security. He was usually depicted sitting on a bull and armed with his distinctive weapons, a double axe and a lightning bolt, see Doğan 2021, 613-626.

22 Warden 2002, 128-134.

23 Weiss 1985, 28-29, fig. 5, 8.

24 Acar 2000, 54.

25 Acar 2000, 61.

26 Blömer – Winter 2011, 197-201, 291-294; Canlı 2020, 290-291.

27 Creighton 2000, 121, fig. 4.12.

28 Briggs 2013, 3.

29 Lerz – Henig – Hayward 2017, 27, 30, fig. 9b-d.

Upon examining the eagle representations discovered in the archeological finds, it is observed that certain specimens are grasping a wreath<sup>30</sup>. This representation signifies triumph. No comparable representation exists in the Burdur Museum example. However, one can assert that the ornamentation crafted from twisted square gold wire in the museum instance bears a resemblance to a wreath or possesses attributes akin to a wreath. A gold wire medallion adornment may have been favored over a wreath.

In the medallion decoration, a stylized serpent figure is soldered on the part corresponding to the chest. The inclusion of a gold-embroidered medallion and the soldering of a serpent coiled on the eagle's chest as the medallion's last link enhanced the significance of the figurine. It is possible to find examples proving the eagle's struggle with the serpent<sup>31</sup>. However, when the serpent figure in the Burdur Museum example is examined, there is no scene as distinct and dynamic as the serpent figure held in the eagle's mouth, between its wings and claws, as in these examples. In iconography, the eagle symbolizes the sky and light (sun)<sup>32</sup>, whereas the serpent represents the underworld and darkness<sup>33</sup>. In this context, it can be thought that the relationship between the eagle and the serpent is symbolized as the soul represented as the serpent being carried to the divine realm by the eagle<sup>34</sup>.

In the Burdur Museum sample, the ram figure grasped by the eagle in its claws is an additional element of iconography, alongside the serpent depiction. For the eagle, it constitutes prey and symbolizes the adversary. It is thought to safeguard the departed from malevolence / evil<sup>35</sup>. It also depicts living animals and possesses a religious dimension<sup>36</sup>. The eagle grasping the ram figure in its claws must be considered in the prey-predator equation. The anatomical structure of the ram figurine is in a natural recumbent position. This circumstance unequivocally signifies capitulation. The depiction of the serpent and ram alongside the eagle, held by a formidable figurine like the eagle, underscores the eagle's iconographic superiority.

### Evaluation of the Artifact in Light of Comparative Examples

The relationship among the eagle, serpent, and ram in the Burdur Museum example can be elucidated by the eagle, sovereign of the sky, having vanquished the serpent, emblematic of darkness, and seized the ram, the representative adversary. The gold medallion signifies the ultimate authority and sovereignty of its bearer. The eagle's composed and erect posture, together with its attentive demeanor throughout an event, serves as evidence of this. The eagle's symbolism, closely linked to the sun and serving as Zeus's messenger in the sky,

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30 Toynbee 1973, fig. 120-121.

31 Creighton 2000, 121, fig. 4.12; Briggs 2013, 3; Lerz – Henig – Hayward 2017, 27, 30, fig. 9b-d.

32 Goodenough 1958, 125, 129.

33 Wittkower 1939, 293-325.

34 Beazley – Nock 1946, 159.

35 Çekilmez 2014, 128.

36 El-Khoury 2002, 45.

allows for the association of gold in the Burdur Museum example with the eagle's integration with the sun, symbolizing guidance and illumination in darkness. In this respect, in the iconography, the eagle's flight and gaze towards the sun represent its solar nature<sup>37</sup>, its struggle with the serpent represents the victory against the dark forces (black: represents grief, sorrow, hopelessness), and its holding the ram with its claws shows and symbolizes who has the sovereignty, as well as being an expression of defending one's own lands and being a sovereign power<sup>38</sup>. The eagle symbolizes authority and military conquest throughout the Roman Empire. It is the companion of Jupiter and the sovereign of all avian species. It is the existence of the imperial army and the symbol of the Roma Empire's Eastern and Western sovereignty. The Roman eagle was esteemed by the legionaries and held spiritual importance. It functioned as a symbol of power and authority, fostering a sense of pride and devotion among the soldiers. It symbolized the divine protection and benevolence granted to the legion, illustrating its association with the deities and their favor. In summary, it symbolized the mighty Roman Empire itself and its historical power against the empire's enemies.

A multitude of metal items has been discovered in archaeological excavations, surface surveys, museums, and private collections<sup>39</sup>. Many of these items represent a diminutive iteration of the artistic module employed by Classical sculptors during the 5th to 4th centuries BC<sup>40</sup>. Certain statuettes are Roman replicas that offer valuable about the characteristics of Classical Greek sculptures that have been lost. Among these, deities, mythological entities, and animal representations are prevalent examples. However, the function of most of the statuettes is still a mystery. It is learned that most of these statuettes were used as votive offerings, cult objects, legionary standards, tombs, furniture and ornaments, accessories belonging to an object or an object associated with an object, or as a part of an object attached to an object<sup>41</sup>.

Upon examination of the lower section and edges of the ram figure located between the claws of the eagle figurine in the Burdur Museum specimen, metal residue suggesting it had been fractured or detached from an object, as well as solder marks indicating its application to an object, were identified (**Fig. 2B**). In this context, the eagle figurine may have served as a votive offering, cult object, or component of an object deemed valuable<sup>42</sup>. It may have been utilized decoratively by being positioned on the rim of a bowl or dish. A comparable

37 Lucianus (*Reviv.* 46), in one of his stories, gives the example of an eagle when talking about people whose hearts are greedy; he tests his young by making them look at the sun, and from the information about how much the eagle focuses on the sun, he explains the importance of the relationship between the sun and the eagle.

38 Plin. *Nat.* 10.4-5.

39 Tekin 2018, 13-18 et al.

40 Bartman 1992.

41 Plin. *Nat.* 10.5.16; *CIL* XIII.6901; *CSIR* I.4 no. 149; Toynbee 1973, 241, 245; Speidel 1976, 124, 139; Henig 1978, 270 no. 705, pl. XLIX; 271 no. 708, pl. XXII; Coarelli 2000, pls 5, 9, 26, 27, 50; Stoll 2007, 458; Durham 2013, 88; Laflı 2015-2016, 119.

42 Objects presented as votive offerings by adding bird figures to fibulae can be given as an example of this, see Erdan 2019, 227-248.

instance is the eagle figurine located in the Pella Archaeological Museum; it is noted that the sculpture may have served as a decorative accent for furniture<sup>43</sup>. The high-pedestal object with a falcon head motif and an iron plate inside found in the Muharrem Kayhan Collection is another important example<sup>44</sup>. An further instance is the eagle figurine affixed to the handle of a knife discovered in a votive pit in Philadelphia<sup>45</sup>. These instances date back to the Roman Imperial period. One may also consider that the eagle served as the sacred symbol shown on the standards of the legionaries in the imperial army<sup>46</sup>. However, given the eagle's height of 1.9 cm, it is important to acknowledge that this dimension does not meet military standards. The eagle is the defining symbol of Jupiter Dolichenus, typically represented on the head or back of a bull. Nonetheless, there are representations of an eagle perched on the head of a bull as a abbreviation of this depiction, along with instances where eagle figurines are only linked to the deity<sup>47</sup>. Therefore, the Burdur Museum example may have represented Jupiter Dolichenus and of course the eagle figurine, which is the symbol of the god, as well as being a votive object or an appliqué of a votive object dedicated to the god<sup>48</sup>. In this regard, the eagle figurine may have been a component of a votive or cult object. It may have been utilized decoratively by positioning it on the rim of a bowl or plate.

Examples exist when the eagle perches on an animal, a mountain, or a pedestal, as in the Burdur Museum example: eagle-bull from Kayseri Museum<sup>49</sup>, eagle-bull and eagle-goat from Yozgat Museum<sup>50</sup>, eagle-ram (?), eagle-deer, eagle-bull figurines from Mersin and Adana museums<sup>51</sup>, Muharrem Kayhan Collection eagle-deer<sup>52</sup>, eagle-goat from Hadrianopolis<sup>53</sup>, eagle-dog (?) from Zela<sup>54</sup> and eagle-bull<sup>55</sup>, eagle-stag and eagle-bull figurines from the Getty Museum<sup>56</sup>, eagle-goat, eagle-bull, eagle-stag and eagle-ram figures from the University of

43 Lilibaki-Akamati – Akamatis – Chrysostomou – Chrysostomou 2011, 138.

44 Bastien 2016, 100, No 126 MK 355.

45 Canlı 2020, 289-290 et al.

46 Plin. *Nat.* 10.5.16; Wittkower 1939, 308; Menzel 1960, nr. 95, taf. 58; Toynbee 1973, 241; Speidel 1976, 124, 139; Henig 1978, 270 no. 705, pl. XLIX; 271 no. 708, pl. XXII; Coarelli 2000, pls 5, 9, 26, 27, 50; Stoll 2007, 458; Lafı 2015-2016, 124; Holmes 2020, 77-80; Çelikbaş 2020, 21.

47 Warden 2002, 131-132.

48 There are some controversial explanations as to whether the eagle and stag composition can always be symbolically equated with Jupiter Dolichenus and Juno Dolichenus, see Kryskiewicz 2014, 545-546; Belis 2024, 30-44.

49 Eğilmez 2021, 40, cat. 10-11

50 Has 2025, 373-374, fig. 6-7.

51 Lafı – Feugère 2006, 48, fig. 18 No 95-96, fig. 27 No 91-94.

52 Bastien 2016, 100, No 129 MK 865.

53 Lafı – Gürler 2010, 41, fig. 31.

54 Temür 2023, 268-269, fig. 9a-b.

55 Çelikbaş 2020, 22, pl. 6, cat. FA3.

56 Peppers 1980, 176-178, figs. 4-9.

Pennsylvania Museum<sup>57</sup>, eagle-deer from the Louvre Museum<sup>58</sup>, eagle-bull<sup>59</sup> and eagle-deer from the Berlin State Museums<sup>60</sup>, eagle-stag from the J. Paul Getty Museum<sup>61</sup>, eagle-deer<sup>62</sup> and eagle on a pedestal from the Armenian History Museum<sup>63</sup>, eagle on plinth from West German Private Collection M.A., eagle-Mount Argaios from the Archaeological Museum of the University of Münster<sup>64</sup>, eagle-bull from the Roman Bucimi camp in Dacia<sup>65</sup>. These samples are dated between the 1st century BC and the 3rd century AD.

The stylistic workmanship of the incised lines on the head, breast, and wings of the Burdur Museum example (**Fig. 1A, Fig. 2E**) has significant resemblance to the eagle image grasping a lightning bolt in the Muharrem Kayhan Collection<sup>66</sup>. The deep wavy diagonal lines made by this technique closely similar to the Burdur Museum sample and are treated as though they were a singular molded product. The comparable example is historically attributed to the 2nd-3rd century AD (**Fig. 3.1**).

The body physiognomy of the Burdur Museum example has an upright posture. Similar examples in this respect can be found in the Mersin Museum<sup>67</sup>, Ödemiş Museum<sup>68</sup>, Yozgat Museum<sup>69</sup>, Isparta Museum<sup>70</sup>, Tekirdağ Museum<sup>71</sup>, Tokat Museum<sup>72</sup> and Kayseri Museum<sup>73</sup>, J. Paul Getty Museum<sup>74</sup>, Armenian History Museum<sup>75</sup> and Philadelphia<sup>76</sup>. These examples date back to the 1st-3rd centuries AD (**Fig. 3.4-13**).

Showing the tail feathers beneath both closed wings, as demonstrated in the Burdur Museum sample, constitutes a significant aspect of craftsmanship (**Fig. 1A-D**). Similar examples are found in the Muharrem Kayhan Collection<sup>77</sup>, Yozgat Museum<sup>78</sup>, Tokat

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57 Warden 1997, 56-58, pl. 21, No 183-192, pl. 22 No 193.

58 Belis 2024, 30, pl. 4.1 AM 410; 37-38 pl. 6.1 AO 27624.

59 Belis 2024, 43-44, pl. 6.3 AO 2660 I.

60 Belis 2024, 30, pl. 4.3 VA 3521.

61 Belis 2024, 30-31, pl. 4.4 78.AC.336.

62 Belis 2024, 31, pl. 4.5 2370.

63 Belis 2024, 43-44, pl. 6.4 2599.

64 Belis 2024, 42, pl. 6.2 3413.

65 Popa – Berciu 1978, pl. 13.1.

66 Bastien 2016, 100, No 128 MK 294.

67 Laflı – Feugère 2006, No 80, 86-88, 92-94.

68 Laflı 2015-2016, 123-124, pl. 15, No 10a-b, 12a-b.

69 Has 2025, 373-374, fig. 6-7.

70 Fırat 2015, 187, fig. 7.

71 Çakır 2019, 42, cat. 6a-c.

72 Çelikbaş 2020, 22, pl. 5, cat. FA6

73 Eğilmez 2021, 40, fig. 10-11.

74 Belis 2024, 30-31, pl. 4.4 78.AC.336.

75 Belis 2024, 31, pl. 4.5 2370.

76 Canlı 2019, 74-75, F2.

77 Bastien 2016, 100, No 128 MK 294, No 129 MK 865.

78 Has 2025, 373-374, fig. 6-7.

Museum<sup>79</sup>, Kayseri Museum<sup>80</sup>, Louvre Museum<sup>81</sup>, University of Pennsylvania Museum<sup>82</sup>, Hadrianoupolis<sup>83</sup> and Zela<sup>84</sup>; these examples are dated to the 2nd-3rd centuries AD (**Fig. 4.1-8**).

The detail of the tail feather of the Burdur Museum example is remarkable. The tail feather is processed in the form of a rectangular decoration and the tip is flat (**Fig. 2F**). Upon examining the comparison examples, it is concluded that the tail feathers exhibit a coarse and rudimentary craftsmanship in contrast to the Burdur Museum sample, with minimal attention to detail aside from a few instances. These samples originate from the 2nd to 3rd centuries AD. Nonetheless, the tail feathers of the Silchester eagle from the 1st-2nd century AD<sup>85</sup> and the eagle on the Serapis bust from the 2nd century AD<sup>86</sup> show a significant level of detail in their processing when compared to the analogous instances (**Fig. 5.1-2**). The tail section of the eagle designated DEN-N415 in the Den of Antiquity collection, dating from the 1st-2nd century AD, is meticulously detailed alongside its wings (**Fig. 5.3**). An example that can be given from a different perspective on this subject is the coin literature. When examination of the eagle representations on Hellenistic Ptolemaic coins, one observes that the tail feathers are rendered with meticulous precision. The eagle tail feathers on the coins are adorned with a rectangular motif, similar to the specimen in the Burdur Museum, and have several ornamentation styles, including entwined laurel leaves, grid patterns, rectangular shapes, and diamond forms<sup>87</sup>.

The eagle figurine at the University of Pennsylvania Museum has similarities in technical craftsmanship and physiognomy<sup>88</sup> (**Fig. 5.4**). The eagle's wings are depicted in a closed position, with the tail feathers visible beneath both wings. The legs are thick, and the figurine is portrayed upright, with all details rendered in incised lines, resembling the specimen from the Burdur Museum. This work is attributed to the Roman Imperial Period based on its stylistic features and predates the first two above artifacts.

A notable example that closely resembles the stylistic features of the Burdur Museum is the eagle figurine on a deer head displayed at the Louvre Museum, bearing the inventory number AO 27624<sup>89</sup> (**Fig. 3.2**). The eagle's wings are closed, with tail feathers displayed

79 Çelikbaş 2020, 21-22, pl. 5, cat. FA4-6.

80 Eğilmez 2021, 40, fig. 11.

81 Belis 2024, pl. AM 410.

82 Warden 1997, pl. 21-22, No 184, 186, 188, 189, 193.

83 Laflı – Gürler 2010, 41, fig. 31.

84 Temür 2023, 268-269, fig. 9a-b.

85 Durham 2013, 78-105.

86 Mitten – Doeringer 1967, no. 271.

87 Svoronos 1904, no. 707, 786, 915, 964, 965, 967, 1035; Candeias Sales 2011, 133-147; Lorber 2015, 55-88.

88 Warden 1997, pl. 21 No 188.

89 Belis 2024, 37-38, pl. 6.1 AO 27624.

beneath both wings; its legs are thick, and the body is positioned upright; the mouth is closed, and the eyes are almond-shaped with hollow around them; the chest feathers are puffed up; the calm and focused stance on an event; and all the details are made by incised lines similarly. The primary distinction from the Burdur Museum example is that it is on a deer head. This artifact is dated between the 1st century BC and the 3rd century AD.

The depiction of a ram grasped between its claws in the Burdur Museum specimen is noteworthy (**Fig. 1A, Fig. 2A**). Eagles are depicted on a globe, deer, bull, ram, or positioned on a column, mountain, pedestal, or podium beneath them, with their wings either open, closed, or solitary<sup>90</sup>. The eagle sample in the Burdur Museum is depicted grasping a ram in its claws. The anatomical structure of the ram figure is in a natural recumbent posture. Similar to goat depicts in iconography, ram figures are less prevalent and utilized. The ram figures were thought to safeguard the departed from malevolence<sup>91</sup>, symbolize living animals, and possess a sacred significance<sup>92</sup>.

Samples of the ram figure being depicted with the eagle figurine are exceedingly rare, as exemplified by the Burdur Museum. A significant distinction is that the Burdur Museum sample is composed of silver, whereas nearly all of the comparative instances are fabricated from bronze. The primary reason the examples below are linked to the eagle is that they create a composition with the ram figure.

The initial example appropriate for comparison regarding iconography and style was located in the Tokat Museum. The work designated FA4, attributed to the 2nd-3rd century AD, features an eagle figurine perched on a ram's head on a two-tiered cylindrical base<sup>93</sup> (**Fig. 5.5**). When compared with the Burdur Museum example, in both artifacts, physiognomic details in terms of plastic art are given in incised lines, the wings are closed and the legs are thick. The presence of the medallion in the Burdur Museum example, its positioning on a ram and its depiction in an upright position show that it is different from the compared example.

The second example is an eagle figurine from Philadelphia, dated to the 2nd-3rd century AD, and it has been stated that it may have been on a ram's head (**Fig. 5.6**). It has been suggested that it may have belonged to a necklace or an object due to the ring form on the eagle's back<sup>94</sup>. The eagle's wings are closed, its legs are thick and in an upright position, which is very similar to the Burdur Museum example.

The third example originates from the West German Private Collection M.A. The eagle is positioned on a ram figure. It is composed of a silver alloy, similar to the specimen at the Burdur Museum. The wings are closed, and the tail feathers are displayed beneath both

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90 Canlı 2019, 73.

91 Çekilmez 2014, 128.

92 El-Khoury 2002, 45.

93 Çelikbaş 2020, 21-22, pl. 6, cat. FA4.

94 Canlı 2019, 73, cat. F2.



wings; the legs are depicted in a thick, upright position, with all details rendered in etched lines. It was also concluded that the tail and claws are aligned at parallel angles, thereby ensuring equilibrium. The comparative example originates from the 2nd to 3rd century AD.

It is thought necessary to make a statement about the technical workmanship of the serpent figure soldered to the chest of the eagle statuette, which forms the last piece of the medallion. The figurine features embellishments employing wire and granulation methods. It is quite remarkable that the medallion was made using the twisted square gold wire technique. Comparable examples were produced throughout the Hellenistic Period and were favored to a greater extent prior to this era. Nonetheless, there are instances that demonstrate its usage during the Roman Imperial Period. The serpent figure is positioned in a spiral curled. The spiral was made by processing small beads with the granulation technique. There are various geometrically decorated artifacts made of beads using the granulation technique from the Archaic Period to the Roman Imperial Period in Anatolia. Archaic-Classical Period: brooch<sup>95</sup> and applique<sup>96</sup> from the excavation of the Temple of Artemis at Ephesus, 7th-6th centuries BC; brooch from the 7th-6th centuries BC<sup>97</sup> and pair-spool-shaped electron object from the 7th century BC in the Uşak Museum<sup>98</sup>; earring from the 5th-4th centuries BC in the Istanbul Archaeology Museum<sup>99</sup>; earring from the 5th-4th centuries BC in the Museum of Anatolian Civilizations<sup>100</sup>. Hellenistic Period: necklace from the 4th century BC in the Uşak Museum<sup>101</sup>; earring<sup>102</sup> and necklace<sup>103</sup> from the 4th century BC in the Sardis; earring from the 3rd century BC in the Kyzikos<sup>104</sup>; earring from the 3rd century BC in the Istanbul Archaeology Museum<sup>105</sup>; earrings from the 3rd century BC in the Notion<sup>106</sup>. Roman Imperial Period: bracelet from the Early Roman Period in the Istanbul Archaeology Museum<sup>107</sup>; earring from the 2nd-3rd century AD in the Konya<sup>108</sup>; earring<sup>109</sup> and pendant<sup>110</sup> from the 2nd-3rd century AD in the Ankara Anatolian Civilizations Museum; brooch

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95 Meriçboyu 2001, 66, 1.

96 Meriçboyu 2001, 76, 5.

97 Meriçboyu 2001, 66, 2.

98 Meriçboyu 2001, 74, 2.

99 Meriçboyu 2001, 112, 1.

100 Bingöl 1999, 60, cat. no. 26.

101 Meriçboyu 2001, 116-117, 1.

102 Meriçboyu 2001, 124, 2

103 Meriçboyu 2001, 116-117, 1.

104 Meriçboyu 2001, 163, 1.

105 Meriçboyu 2001, 163, 2.

106 Meriçboyu 2001, 158, 1, 163, 3.

107 Meriçboyu 2001, 225, 2.

108 Bingöl 1999, 75, cat. no. 54.

109 Bingöl 1999, 79, cat. no. 60.

110 Meriçboyu 2001, 222, 2.

from the 3rd century AD in the Istanbul Archaeology Museum<sup>111</sup>. However, the research undertaken to now has uncovered just an instance of spiral embellishment crafted from little beads utilizing the granulation technique. This earring, from the 3rd century BC, was acquired from İzmit and is currently shown in the Istanbul Archaeology Museum<sup>112</sup>. Beyond Anatolia, instances of beaded soldered wire and spiral ornamentation from the Hellenistic and Roman Imperial Periods also exist. In this context, it can be said that works made of beads using the granulation technique, especially those with spiral decoration, may have been brought from outside Anatolia.

## Conclusion

In this study, an eagle statuette found in Burdur Museum was examined. The fact that the eagle figurine is made of silver alloy and the decorations on it are made of gold alloy is important evidence that the artifact is a unique. The figurine is holding a ram between its claws. It has a medallion decoration made of twisted square gold wire. A curled serpent figure is soldered to the chest of the figurine in this adornment. The inclusion of the ram and serpent figures beside the primary figurine, the eagle, indicates that they are defining elements of the same composition. It is noteworthy that no other artifact has been identified in which these two figurine constitute a artifact group alongside the eagle figurine inside the same composition. It is possible to explain this composition iconographically by the fact that the serpent, the symbol of darkness, and the ram, another symbolic enemy, are caught and eaten by the eagle. Furthermore, the gold medallion likely conveyed a definitive message on triumph, authority, and sovereignty.

At first glance, the eagle figurine at the Burdur Museum may be thought as the symbol borne on the standards of the legionaries in the Roman Imperial army. Nonetheless, given the eagle's dimensions, it is evident that it is inappropriate for a military standard. The solder marks on the lower section of the ram figure and along its borders indicate that the figurine is part of an object or has been appliquéd. Therefore, it is thought that the figurine may be a decorative piece of an object such as a bowl, plate, or furniture. Similar examples of use are also encountered in a decorative furniture accessory in the Pella Archaeological Museum, the knife with eagle figurine on handle from Philadelphia and in a pedestal object in the Muharrem Kayhan Collection. Since it is known that these examples were used as votive offerings or cult objects and that the eagle was the symbol of Jupiter Dolichenus in the Roman Imperial Period, the possibility that the Burdur Museum example is also a cult object comes to mind.

The physiognomy and stylistic features of the Burdur Museum example provide the opportunity for comparison with analogical and typological examples in terms of dating. It was determined that the deep wavy cross lines created with the engraving technique on

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111 Meriçboyu 2001, 224-225, 1.

112 Meriçboyu 2001, 162.

the head and chest of the figurine were made with the same workmanship as the eagle figurine in the Muharrem Kayhan Collection, dated to the 2nd-3rd century AD. The body physiognomy of the figurine is seen to have an upright stance. In this respect, it is similar to the eagle figurines in Tekirdağ, Yozgat, Isparta, Tokat, Ödemiş, Mersin, Kayseri, J. Paul Getty and Armenian History museums, dated to the 1st-3rd centuries AD. The wings of the figurine are closed and the tail feathers are seen to extend from under both wings. Similar examples are found in the museums of Tokat, Yozgat, Kayseri, the University of Pennsylvania, the settlements of Hadrianoupolis and Zela, and the Muharrem Kayhan Collection, and dated to the 2nd-3rd centuries AD. The tail feather of the figurine is processed in the form of a rectangular decoration and has a flat tip. When the comparative examples in the evaluation section were examined, it was seen that the tail feathers were made with a rather crude and simple workmanship compared to the Burdur Museum example, and that no attention was paid to detail except for a few. In addition to the Burdur Museum example, the Silchester eagle from the 1st-2nd century AD and the eagle on the Serapis bust from the 2nd century AD are also examples of detailed tail feather work. It was determined that the same workmanship was also seen on coins depicting eagles from the Hellenistic Period.

It has been determined that there are a few examples of an eagle depicted on a ram, such as the Burdur Museum example. Upon examining the eagle specimens located in the Tokat Museum, West Germany Special Collection M.A., and Philadelphia, dated to the 2nd-3rd centuries AD, it is evident that the composition featuring the ram exhibits similarities in the closed wings, robust legs, and upright body physiognomy. In terms of stylistic features, the eagle figurine in the Louvre Museum, dated between the 1st century BC and the 3rd century AD, has similar characteristics: its wings are closed, its tail feathers are pronounced beneath both wings, its legs are robust, and its body is positioned upright; its mouth is closed, its eyes are almond-shaped with hollows surrounding them; its chest feathers are fluffy; its chest feathers are fluffy; its focused stance in the face of an event; and all details are shown with engraved lines.

The technical craftsmanship of the medallion on the eagle figurine at the Burdur Museum, along with the serpent figure soldered to the medallion, indicates a significant result. The medallion was identified as being crafted with the twisted square gold wire technique, which was favored throughout the Hellenistic Period and earlier, and was also observed in the Roman Imperial Period. The technical workmanship of the serpent figure here provides an important idea in terms of dating. Numerous instances of soldered beads utilizing the granulation technique for decorative reasons were identified in Anatolia during the Archaic, Classical, Hellenistic, and Roman Imperial periods. An instance of spiral-shaped ornamentation created by the granulation technique of beads, akin to the specimen in the Burdur Museum, was discovered in an earring from İzmit and is displayed in the Istanbul Archaeological Museum, dating to the 3rd century BC. Aside from this instance, no similar usage has been found. Instances of soldered wire and spiral ornamentation crafted with beads exist outside Anatolia during the Hellenistic and Roman Imperial Periods. The

fact that no other similar example has been found in Anatolia suggests that spiral-decorated artifacts made of beads using the granulation technique may have been brought from outside Anatolia.

Finally, from the comparative examples, it is seen that the eagle figurine on the head of Serapis and the stylistic features of the Silchester eagle figurine are processed in a detailed and realistic manner in terms of plastic arts, as in the Burdur Museum example. When the comparative examples other than these are examined, it is seen that the engraved details are given prominence, the stylistic features that could help with dating are almost lost and a plain workmanship is applied. It was determined that the works do not have a distinct stylistic feature in terms of plastic arts, and considering their similarities, they are dated to the 2nd-3rd centuries AD. Since the Burdur Museum example is made with more detailed and realistic workmanship than these works in terms of its features, it must be earlier than the date stated in these examples. In the Burdur Museum example, it was determined that the decoration made of twisted square gold wire and the spiral formed by soldering beads exhibit Hellenistic Period features. This ornamentation was extensively utilized during the Roman Imperial Period. As a result, it is thought that the plastic features of the eagle can partially constitute a criterion and that it may belong to the Early Roman Imperial Period.

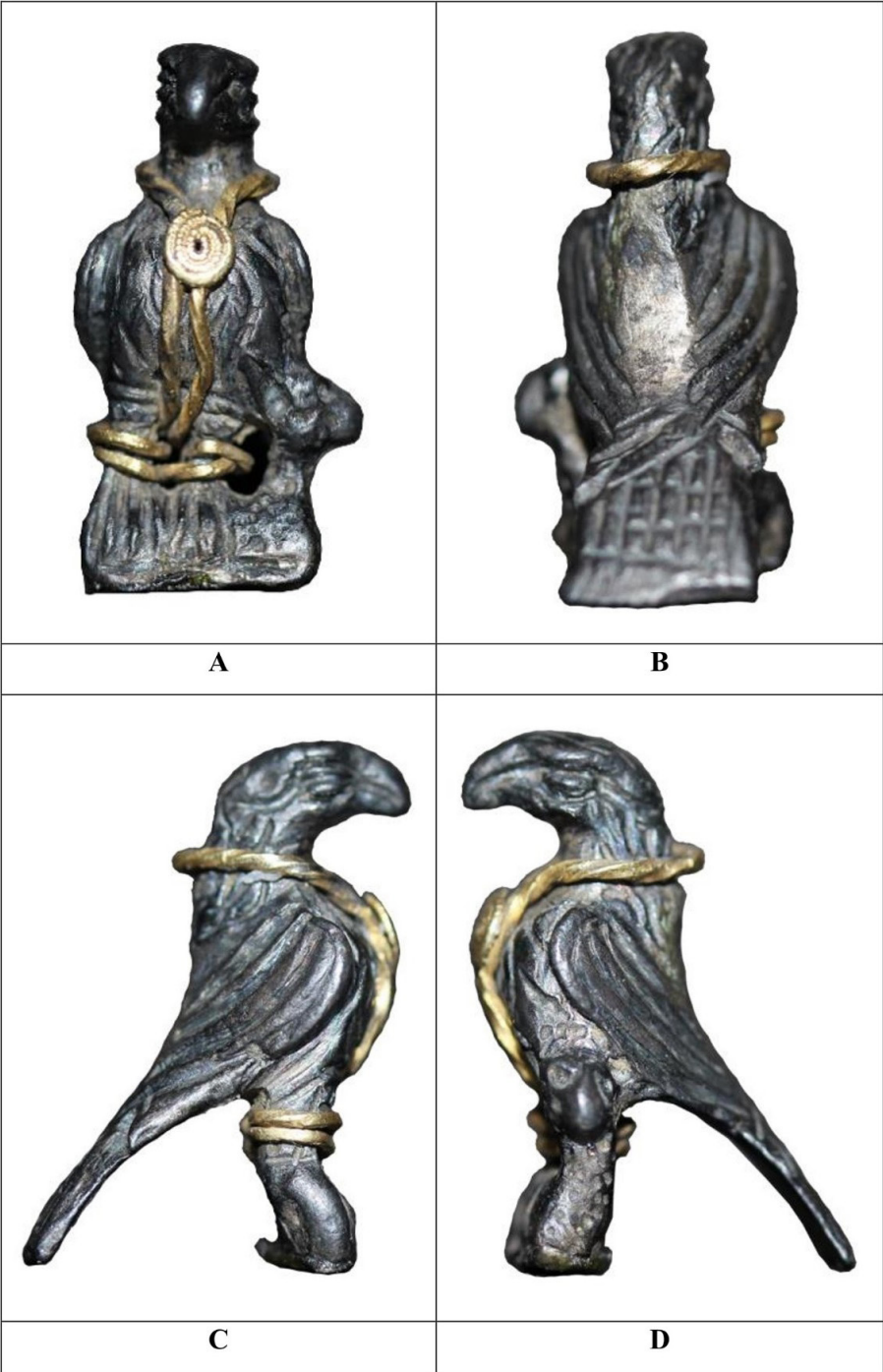
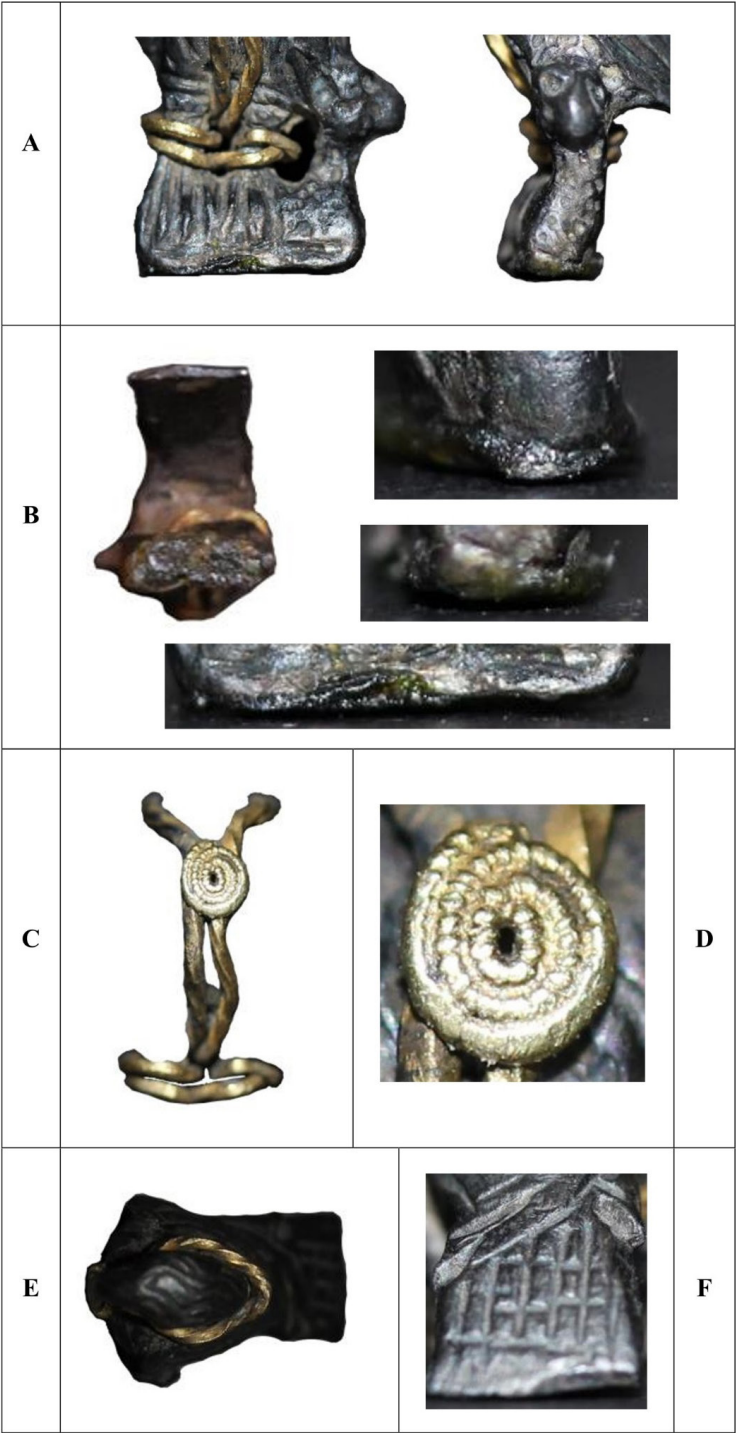


Figure 1A-D: View of the eagle figurine with a gold medallion from different angles.



**Figure 2A-F:** Detailed view of the eagle figurine with a gold medallion from different angles.



Plastic workmanship features on head and wings					
1	 <p>Muharrem Kayhan Collection (Bastien 2016, 100, No 128 MK 294)</p>		2	 <p>Paris Louvre Museum (Belis 2024, 37-38, pl. 6.1 AO 27624)</p>	
3	 <p>University of Pennsylvania Museum (Warden 1997, pl. 21-22, No 188)</p>				
Body physiognomy features					
4	 <p>Mersin Museum (Lafli – Feugère 2006, No 80, 86-88, 92-94)</p>				
5	 <p>Ödemiş Museum (Lafli 2015-2016, 123-124, pl. 15, No 10a-b, 12a-b)</p>		6	 <p>Tekirdağ Museum (Çakır 2019, 42, cat. 6a-c)</p>	
7	 <p>Tokat Museum (Çelikbaş 2020, 22, pl. 5, cat. FA6)</p>				
8	 <p>Kayseri Museum (Eğilmez 2021, 40, fig. 10- 11)</p>		9	 <p>J. Paul Getty Museum (Belis 2024, 30-31, pl. 4.4 78.AC.336)</p>	
10	 <p>Armenia History Museum (Belis 2024, 31, pl. 4.5 370)</p>				
11	 <p>Philadelphia (Canlı 2019, 74-75, F2)</p>		12	 <p>Yozgat Museum (Has 2025, 373-374, fig. 6-7)</p>	
13	 <p>Isparta Museum (Fırat 2015, 187, fig. 7)</p>				

Figure 3: Eagle figurines (A)











View of tail feathers under both wings when closed					
1	 <p>Muharrem Kayhan Collection (Bastien 2016, 100, No 128 MK 294, No 129 MK 865)</p>		2	 <p>Tokat Museum (Çelikbaş 2020, 21-22, pl. 5, cat. FA4-6)</p>	
3	 <p>Kayseri Museum (Eğilmez 2021, 40, fig. 11)</p>		4	 <p>Paris Louvre Museum (Belis 2024, pl. AM 410)</p>	
5	 <p>University of Pennsylvania Museum (Warden 1997, pl. 21-22, No 184, 186, 188, 189, 193)</p>				
6	 <p>Hadrianoupolis (Lafli – Gürler 2010, 41, fig. 31)</p>	7	 <p>Zela (Temür 2023, 268-269, fig. 9a-b)</p>	8	 <p>Yozgat Museum (Has 2025, 373-374, fig. 6-7)</p>

Figure 4: Eagle figurines (B)

Detailed processing of tail feathers			
1	 <p>Silchester (Durham 2013, 78-105)</p>	2	 <p>From the bust of Serapis (Mitten – Doeringer 1967, no. 271)</p>
3	 <p>Den of Antiquity collection (DEN-N415)</p>	4	 <p>University of Pennsylvania Museum (Warden 1997, pl. 21-22, No 188)</p>
Eagle figure on a ram			
5	 <p>Tokat Museum (Çelikbaş 2020, 21-22, pl. 6, cat. FA4)</p>	6	 <p>Philadelphia (Canlı 2019, 74-75, F2)</p>

Figure 5: Eagle figurines (C)

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ISSN 2148-4124



ISBN 978-625-6925-83-0



9 786256 925830

