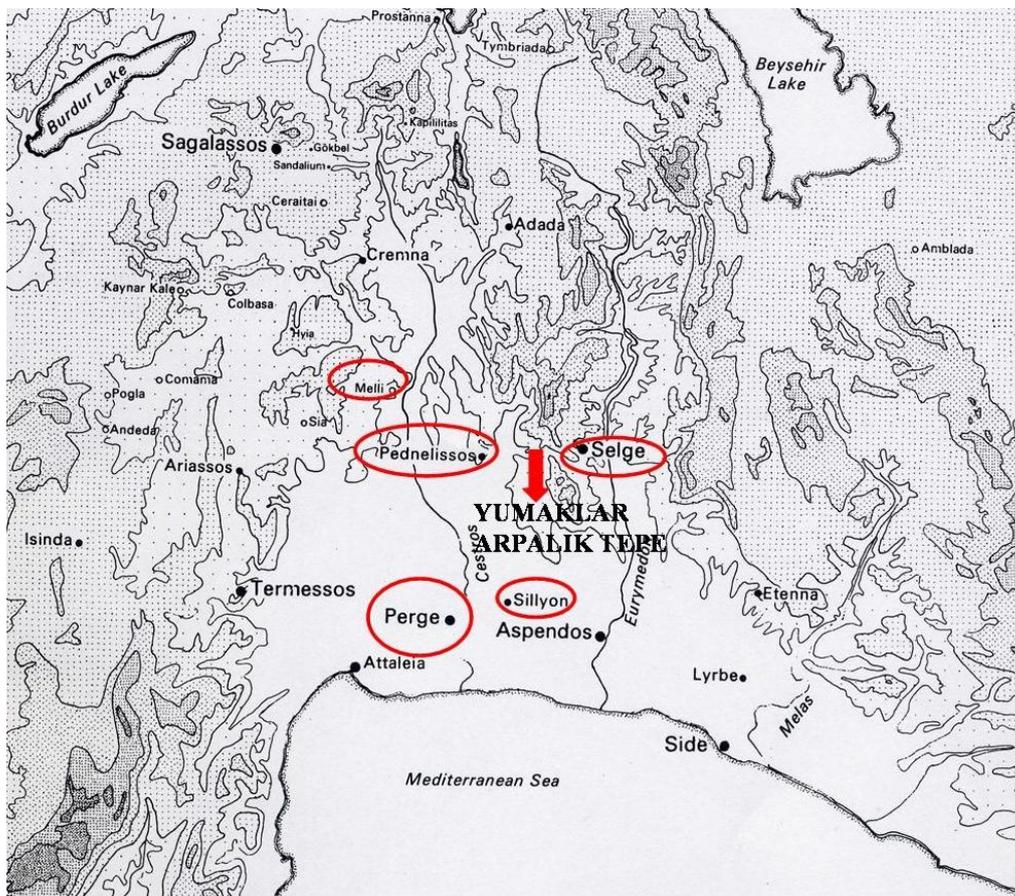




Gül I ʒn

The Great God Mamblasenos/Apollo

Following the confiscation of a group of archaeological materials, including the subject matter of this presentation, by the Antalya Police Department in 1997/98, the Antalya Museum conducted a rescue excavation for a week at the site, Yumaklar/Arpalıktepe in Antalya (plan 1). Through the actions of the police department and the rescue excavation team, a total of 60 pieces of archaeological votive objects dating from the 6th century BC through to the 4th century AD such as altars, terracottas and bronze figurines and about



Plan 1. . Map of southern Pisidia and Pamphylia (modified from MITCHELL 1991, 120).

500 coins were added to the inventory of Antalya Museum¹.

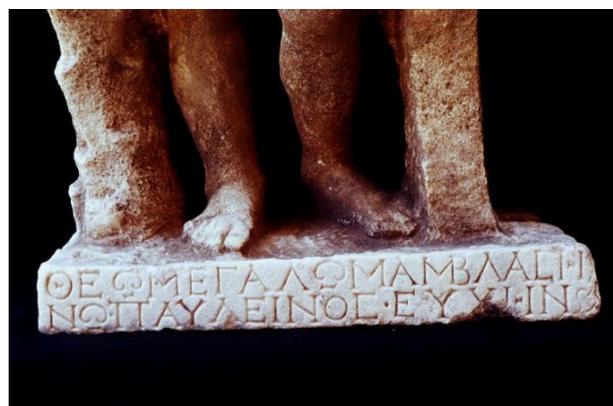
Arpal²ktepe is located on top of a 650m hill overlooking the Pamphylian plain, in Southern Pisidia, 20km in a direct line from Selge and Pednelissos and 53km North-East of Antalya. In the area where the finds were unearthed, there are the ruins of a building, largely destroyed by illegal excavations. The Doric architectural elements and the enclosure wall that was identified as a *temenos*, together with the ground plan indicate that this building was a temple. The temple measures 9x6m and rises from the *krepidoma* of 3 steps. As no inscription was found it is not known to which god it was dedicated. At the *naos* of the temple, lying beneath the looted architectural pieces, an entrance to a cave in the form of a well hole built from dry rubble stones was found. This narrow passage can be followed for 50m towards the northwest, beyond this it was impossible to proceed as the walls of the tunnel had collapsed. From this it was understood that there was a tunnel that connects to the cave under the temple².

The statue is about 85cm in height (fig. 1). The standing God bearing a chlamys on his shoulders exposes his naked body. He holds the laurel branch in his partly extended right hand. His left arm is resting on a pillar forming the support, which has evidence of ancient repairs with iron drift and lock pins. His right leg is resting on a tree trunk while the left leg is set somewhat backwards. He is somewhat feminine in posture; his hair, lightly curled, flows in ringlets down his neck and rises to the summit of his cranium with a double flaring knot, which recalls the lampadion hair style (fig. 2).

On the inscribed base of the statue: $\text{Ϝ}\alpha\upsilon\lambda\epsilon\iota\omicron\varsigma$ dedicated (it) to the Great God Mamblasenos+ is written (fig. 3). According to this inscription the statue was sculpted as a votive to the great God Mablasesnos which sounds absolutely native in its phonetic. However the typological features of the Arpal²k Tepe statue definitely identifies the God Apollo. In spite



Fig. 1 . The statue of the Great God Mamblasenos/Apollo (photo courtesy of evket Akta Akdeniz University Lycian Research Institute Photo archive).



of the different posture of his left arm and the absence of the quiver, the so-cal-

Fig. 2 and 3 . Detail of the statue of the Great God Mamblasenos/ Apollo (photo courtesy of evket Akta Akdeniz University Lycian Research Institute Photo archive).

¹ TIBET ET ALII 1998; ISIN 2006.

² ISIN 2006.

led *lampadion* knot hair type, the clasped chlamys on his right shoulder and his general stature, strongly recall the typology of the famous Apollo Belvedere (fig 4)³. However he bears a laurel branch which is not known from the Belvedere type. On the other hand, regarding the attributes, the typology of the God can well be seen in relation to the coin images of Apollo in Side/Pamphylia which is examined within the Apollo Sideton iconography⁴. The type of Apollon Sideton is seen in three different variations on the Side coins from the Classical to the Roman Period. In the first variation the naked God wears a himation on his shoulders and holds a bow in his left hand and a laurel branch in his right hand (fig. 5); in the second and later type, the God wears a tunic and is depicted in the offering position with patera; again, he holds a laurel branch (fig. 6). Finally in the third one, which seems very unusual among the other known Hellenic typologies of Apollo, there is both a short chiton and chlamys, again with the attribute of the laurel branch (fig. 7). This image of Apollo seems local and more common in the cult places of the district. This third Romanized variation of the image basically differs from the Classical type by its high boots.

As it is very well known, the main symbols of the deity are the arrow and bow, laurel branch and cithara. These attributes emphasize Apollo's martial, healing and musical characteristics. The relevant attributes particularly the laurel branch of the imagery of Apollo Sideton presents him in a native character as a healer and protector from malice. The chlamys that he wears on his naked body to expose his excellent youthfulness is understood to symbolize his martial nature. Although the well known musician representation with a cithara or a lyre, is not popular in this area, the missing and mended part of our statue, which was probably designed according to the taste and desire of its dedicator *Βαυλεῖνος*, may well be restored with that instrument (fig. 8). This kind of typology can also be exemplified in Roman coins. In any case the worshipping of the God Apollo in different iconographies is very common in the district. An alphabetical oracle in iambic trimeters⁵ and a votive text to the gods and goddesses set up according to the interpretation of a Clarian Oracle⁶ are the most significant discoveries, proving the existence of the cult of Apollo in southern Pisidia, in Melli (fig. 9).

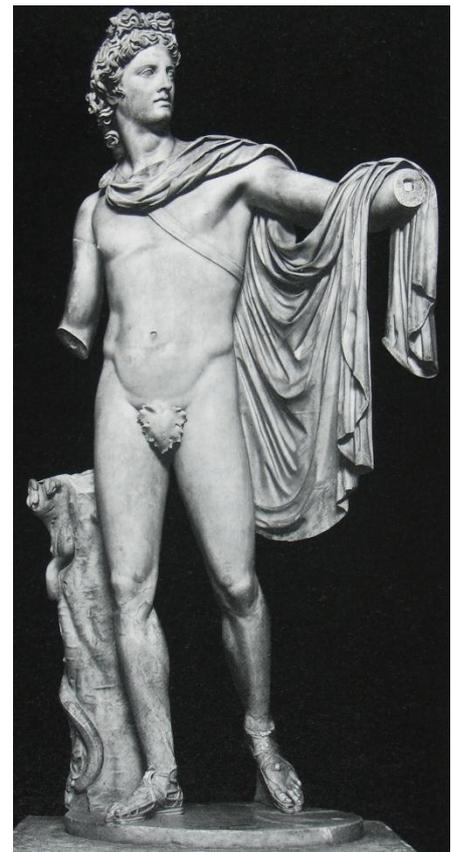


Fig. 4 . The statue of Apollo Belvedere (modified from BOARDMAN 1995 fig. 64).



Fig. 5-7 (left) . Examples of Side coins (courtesy of <http://www.coinarchives.com>).

³ About the *lampadion* coiffeur see THOMPSON 1963.
⁴ NOLLE 1993, 112.
⁵ HORSLEY, MITCHELL 2000.
⁶ MITCHELL 2003, 151. 155.

Stylistic features of the workmanship of the statue are helpful in suggesting its date. Compared to the Hellenistic masterpieces the general impression of the statue is very clumsy. Particularly the almost equal proportions of the body and legs, the narrow shoulders, coarse hands and heavily built head attract notice. Use of the deep but not yet ruptured drilling technique for carving the hair design and the rather easy going drapery of the chlamys helps to date it to after third quarter of the second century AD. This proposition can also be supported by the engraved line delineating the iris and pupil which is drawn slightly upward as in the official portraits of the Antonine Period (figs. 10-12). The epigraphic dating of the inscription of the statue also confirms this suggestion.



Fig. 8 . Detail of the statue of the Great God Mamblasenos/Apollo (photo courtesy of evket Akta Akdeniz University Lycian Research Institute Photo archive).

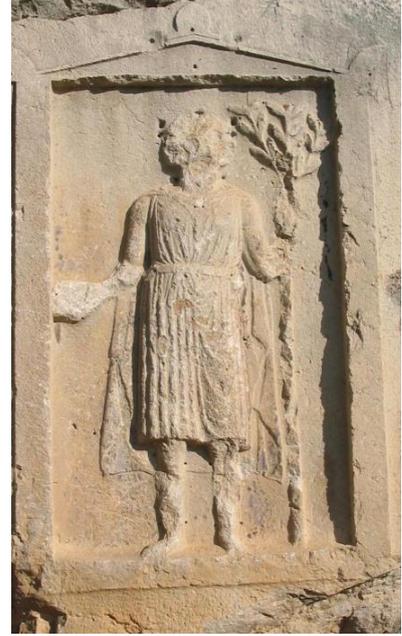


Fig. 9 . The relief of Apollo from the Sactuary of Apollo at Pednelissos. (photo by Gül İ n).



Figg. 10-11 . Portrait of Lucilla found in the Tempio Tetrastilo, Ostia Virtual Museum, Hall of the Imperial portraits and statues. http://www.ostia-antica.org/vmuseum/marble_1.htm.



Fig. 12 . Detail of the statue of the Great God Mamblasenos/Apollo (photo courtesy of evket Akta Akdeniz University Lycian Research Institute Photo archive).

In the inscription on the statue, as was mentioned above, the name of the God was linked to an unknown local name or an epithet as *Mamblasenos*. On the other hand two other finds discovered from the same area as our statue carry explicitly the name of the God Apollo. The first example is a small votive altar

with akroteria and phiale. It is decorated with faces and garlands carried by *bukephalia*. On the inscribed front side is the head of the God Apollo with the corona. It records that $\epsilon\upsilon\tau\upsilon\kappa\eta\sigma$ dedicated it to Apollo. + (3rd century AD) (fig. 13). The other inscribed votive altar with akroteria carries a depiction of the head of Apollo in a poor local style on the front side and it records that $\Lambda\pi\omega\lambda\lambda\omicron\nu\iota\omicron\varsigma$ dedicated it to Apollo. + [] [] [] [] [] (3rd century AD) (fig. 14).

According to Dr. Recai Teko lu, who studies Anatolian languages and particularly the Pamphylian dialect, Pauleinus is a Roman family name derived from Latin Paulus and Mamblasenos is a divine name, which is *hapax legomenon*, in other words a unique word in the written records. The name Mamblasenos seems to be a divine word in the Pisidian language as it concerns the . mbl - orthography, as in the city names: Amblada (KON 57-1), Amlasenza (KON 57-2) and Rousoumblada (KON 1132). Thus ethnologically the name can be a toponym that is a name derived from a place or a region. Although the name of the god is seen, both in its local form as Mamblasenos and in its Hellenic form, Apollo on the Roman votive inscriptions in the neighborhood, it is not clear if the word Mamblasenos is an epithet or a name. However it is obvious that it was used to identify this $\mu\epsilon\gamma\alpha\lambda\omicron\varsigma$ god. On the usage of these local forms in the Taurus Mountains, the specification of Houwink Ten Cate has to be kept in mind, according to the scholar the linguistic culture of Late Hittite Anatolia and the Luvian Language was better preserved in this area than anywhere else⁷.

It is known that native gods were transformed as the tastes and education of people changed. An example confirming this idea comes from Aizonai in Phrygia in central Anatolia. Near the city lay the Steunene cave overlooking the river Penkalas, which was reputed to be the birthplace of Zeus. There was a local legend about it and the coin shows the infant Zeus on the hand of Meter/Cybele with the corybantes dancing around them⁸. According to Stephan Mitchell the creation of the cities acted as a catalyst, absorbing the native cults and decking them out in Greco Roman dress⁹.

Actually, how the names of the deities have become interchangeable and confused emerges from the text of the world's first historian, Herodotus. When Herodotus was travelling in Egypt and Asia Minor, he repeatedly referred to the local deities by their Greek names. He states that he visited the temple of Zeus and Ares and a host of other gods and goddesses with Greek names while he was in those foreign lands.

What he was actually saying was that the Hittites, Assyrians, Skythians, Egyptians, Babylonians and so forth, worshiped deities, which reminded him of his own gods and goddesses and he simply used the Greek names for these foreign deities to make it easier for his Greek audience to appreciate what he was describing¹⁰. In the course of time depending on the acceptability of the foreign cultures and cults those local names and traditions had to be changed.



Fig. 13-14 . The portable inscribed stone altars with relief of God Apollo (photo courtesy of evket Akta Akdeniz University Lycian Research Institute Photo archive).

⁷ HOUWINK TEN CATE 1961.

⁸ ROBERT 1981, 331. 360.

⁹ MITCHELL 1995, 18. 19.

¹⁰ STEWART 2005.

During this acculturation process the geographical accessibility of the lands must have been the principle determinant. The western coast of Anatolia has always been a focus of trade and commerce; it was Asia Minor's west coast, where the important highways coming from inner Anatolia or even the Near East and running through the broad river valleys came to a final point, and, as a consequence, we must assume that the harbours on Anatolia's Aegean coast have always functioned as centres of cultural contact and exchange. The Anatolian south coast, on the other hand, is in this respect rather handicapped by geography: The steep Taurus mountain range to the north made any inland traffic extremely difficult, thus cutting off the south Anatolian harbours from any far-stretching hinterland. We should, therefore, expect these harbours on the southwest in Lycia and Pamphylia coast to be of much less importance regarding their role in the process of acculturation¹¹.

Building a naos rather than an open air sanctuary was a sign of a wealthy and culturally more sophisticated community¹². On the basis of the architectural evidences and the finds discovered, the Arpalık Tepe cult area is one of the very important cult sites lying on the border of Pamphylia and Pisidia. However, answering the question as to which deity or deities were worshipped, or under the which names they were worshipped in this sanctuary is not easy. The late Roman inscriptions and the terracotta figurines suggest that the cave site served both the %God Apollo+and the %Great Mother Goddess+. While the name of the god is seen, both in its local form, Mamblasenos and in its Hellenic form, Apollo on the Roman votive inscriptions; unfortunately neither a local name nor an epithet survive for the Great Mother Goddess. Under all circumstances the cult of the God Apollo with its Hellenic or local images and names seems always to have been highly esteemed. Furthermore as the coincidental case of %Mamblasenos+demonstrates, these Roman inscriptions should not be used as definite evidence for the Archaic or Early Classical denomination of the local deities, particularly when dealing with the pre-Hellenized period.

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¹¹ BLUM 2008.

¹² MITCHELL 1993, 16 fn. 46.

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