

## TEMPLES OF ZEUS, ARTEMIS AND APOLLO ON ROMAN COINS FROM ASIA MINOR. SOME REMARKS

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Asia Minor had gradually got under the Roman protectorate since the end of 2<sup>nd</sup> century B.C. At the end of 1<sup>st</sup> century A.D. the whole peninsula was divided into provinces dependent on the Roman emperor. Traditionally, Asia Minor was influenced by ancient Hellenistic and Oriental kingdoms in which, for example, methods of collecting taxes, measuring and weight system and also local minting were based (Müller and alii 1978 310-311). As a result of the reforms brought about by Augustus issuing coins made of precious metals was centralized and controlled by the emperor. However, that did not mean the centralized minting of gold coins, because gold and silver were periodically minted in different provincial mints. The imperial administration did not object to maintaining local Greek traditions in peripheral areas, yet it imposed a specific canon of inscriptions and motives used that expressed current propaganda tendencies of national policy. The right to issue the so called Greek imperial coins was granted for a given period of time. They were issued in the name of the emperor, whose effigy and name was placed on the obverse. The reverse was reserved for the town, showing its name and symbols. In spite of such restrictions, local minting became more and more common. The bronze coin had not only an economic function, in satisfying the needs of local market, but, at the same time, mainly symbolized the autonomy and pride of the inhabitants (Trell 1976 13). Thus it was used to spread the information about the town's characteristics, new titles acquired, the emperor's visit, local cult or important building. Placing on the local coins the representations of buildings and architectural elements had multiple functions. Especially placing the images of temples, characteristic for a given centre was an excellent mark of the city. It constituted also a specific way of showing the citizens piety, but also their wealth thanks to which they had been able to erect various buildings.

In the following article some remarks about the temples devoted to Zeus, Artemis and Apollo on the coins from Roman period are presented.

Zeus, identified in Rome with Jove, was the greatest deity of the Hellenic pantheon. Both in Greek and Roman world Zeus was the most important god, the source of all might, the universal power personifying the Univers. In addition to the thunderbolt, also the eagle, oak and a figure of Nike held on hand (Roscher 1884-1937 748) were counted among his symbols. A representation of the Zeus Nikephoros temple is depicted on a Decius coin (fig. 1) from the Phrygian town Metropolis (SNG von Aulock IV 8424). This is a tetrastylus with a Syrian frontage. A decorative wreath is outlined in the pediment, lower drums of columns are decorated. In the central intercolumnium a statue of enthroned Zeus is depicted. In the town itself there are, however, no sign proving the existence of such a temple.

During the Roman period erecting Capitols in provincial town was a common practice, on them temples or altars devoted to Jove were customary built. It was done to symbolize a political connection between the capital – Rome, and the provinces. An image of this type of a building is probably represented on an Antoninus Pius' coin from Prusias ad Hypium (fig. 2) (SNG von Aulock. I 888). A tetrastyle facade representation is so badly persevered that it is impossible to find whose statue is placed in the central intercolumnium.

In Phrygian Aizanoi /Aizanis/ existed a Zeus' temple that, till 70' of 20th century, when it was destroyed by an earthquake, was the best preserved sacral building in Asia Minor (Akurgal 2007 268). It was an Ionic pseudodipteros with eight columns in the facade and fifteen on the sides. The naos was a prostylos having two columns in the antis with the capitals in composite order. The temple was built on 2.80 m high podium with eleven steps. Thanks to the inscriptions preserved on the walls of the cella, we know that the building was erected between 128 and 158 A.D. (Weber 1969 187-190). In spite of being built in the Roman period it has lots of features characteristic for Greek temples (Akurgal 2007 268). The image of a Zeus' temple is a frequent motive on coins issued by local mints until the times of emperor Gallienus. On an Antoninus Pius coin (fig. 3) there is an image of the building facade (SNG von Aulock II 3355). The roof is decorated with antefixes, and in a somewhat wider central intercolumnium there is a spot. The appearance of the temple facade is in accordance with modern reconstructions. On a Marcus Aurelius coin (fig. 4) the building facade was treated as an additional element (tetrastylos with syrian pediment), and the temple itself is identified by a statue of Zeus between the columns (SNG von Aulock II 3357).

The temple of Zeus Karios dated to 1<sup>st</sup> century B.C. can be found in Mylasa (RE 8 591). A coin dated to the lifetime of Geta with the image of temple (fig. 5) (SNG Cop. 437) comes from the town mint. This is a facade of a tetrastylos building with the clipeus hanged at the pediment. In the central intercolumnium there is a statue of god in polos, holding in one hand a labrys and in the other a spear. From Mylasa lead a holy road to the sanctuary of Zeus Stratios (Labrandeus) in Labranda (Herodotus V 119), which was one of the most important places of worship in this region. The attribute of Zeus Labrandeus was a double axe – labrys. So most probably, on the coin of Geta there was depicted the building from Labranda – the greatest Zeus sanctuary in this region.

In the nearby Keramos a platform is preserved, on which stood the temple of Zeus Chrysaoreus. A stone block with an image of a double axe was found close to the remains of the building (MacDonald and alii 1976 448). This can be a proof of the influences of the Zeus Stratios sanctuary on the local cult.

In the Hellenic period, the Seleucid dynasty introduced in Cilicia the cult of Zeus, which seems to have absorbed the cult of local deity (Williams 1974 405). In Diocesarea (Hellenic Olba), a Corinthian temple devoted to Zeus Olbios was built. It was a peripteros with six columns in the facade and twelve on the sides (Akurgal 2007 342). On the coins from the period of Septimus Severus (fig. 6), the facade of a hexastylos by which there is an altar with a growing tree is depicted (Price and Trell 1977 200). Most probably it is an oak – the holy tree of Zeus, the swoosh of its leaves was a means of prophesying. Between the columns there is thunderbolt – one of the Zeus symbols. In the pediment the *bukranion* is hanged. On the roof there is a statue of Nike with palm branch and a wreath.

In Anazarbos Zeus Olybris was worshipped (Roscher 1884-1937 681). The main decorative element of coins, both Claudius (fig. 7) (RPC I, 406), and Trajan (SNG von Aulock, vol. III, 5475) is a bust of god against the background of town buildings. The acropolis was situated on the hill depicted on coins (MacDonald and alii 1976 71). By the higher edge of the coins two towers and the temple in the side view can be seen, probably devoted to Zeus.

The main Pontic god was Zeus Stratios, and his sanctuary is supposed have been situated east from Amaseia. From town mint comes the coin minted during the reign of Trajan with the image of a temple comes from the town coin (fig. 8) (SNG von Aulock I 18). This is a Ionic tetrastyle on a high podium. On an Alexander Severus coin (fig. 9) a bird's eye view of the Amaseia buildings can be seen (SNG von Aulock I 44). They are erected on the hillside, with the

Zeus Stratis temple being the highest point of the town. It was represented on the coin to mark its importance, in spite of the fact that it was actually situated outside the city walls. The second temple is placed next to the coin's lower edge and, despite the fact that it cannot be identified with certainty, it is considered to be a temple of the emperor cult from 2<sup>nd</sup> AD (Price and Trell 1977 92).

The Eastern culture and religions had a big impact on the inhabitants of Neocesareia. The Persian deity of nature – Ma, identified with the Phrygian Cybele (SNG von Aulock IV 6760) was worshipped there. As a result of hellenisation of the inhabitants, the Greek cult of Zeus as a master of heavens and the Eastern cult of Ma – Magna Mater were combined (Roscher 1884-1937 2212). On a Caracallas coin (fig. 10) a tetrastyle temple with Corinthian capitals is shown (fig. 10). In the central intercolumnium is situated a statue of a man with a spear standing on a half-column. According to the researchers, it is an image of a god with dualistic features of Zeus and Ma (Price and Trell 1977 97). The temple itself could have been some kind of a gateway to the sanctuary (Burrell 2004 310).

The goddess Artemis, worshipped in Greek world in the form of a young huntress armed with bow and arrows, taking care of plants and animals, gained in Asia Minor the features of Persian Anaitis and Phrygian Cybele (Roscher 1884-1937 559-565). She became not only the goddess of flora and fauna, but first of all the personification of Moon and Magna Mater, whose power extended to the whole nature. While in Greece proper Artemis was one of the secondary goddess, in Asia Minor she became the dominant deity, on which all the aspects of life depended. The Eastern variant of Artemis cult, probably developed in the Hetic period, but it had been confirmed only since the Hellenic period (Popko 1995 170). The cult of Cybele was also accepted in Rome, which was confirmed by bringing to Rome in 204 B.C. the “black stone” (baitylos), the symbol of the goddess from her sanctuary in Pessinunt (Cary and Scullard 2001 388).

The best known sanctuary of Artemis in Asia Minor was in Ephesus. During the colonisation of Ionia, since about 10<sup>th</sup> century B.C. the Greeks met in this region the local cult of Cybele. To ease a potential conflict with indigenous inhabitants, they identified the Greek Artemis with Ionian Cybele, attributing to her the same symbols. The oldest cult site comes from 8<sup>th</sup> century B.C. Rebuilt several times, the temple became one of the seven wonders of the world. According to Pliny the Elder (27-39 A.D.) the Artemision was 17 meters high (NH XXXVI 95-97). It was a Ionian dipteros, standing on a 13-steps crepidoma. Probably, in the pediment of the eastern facade there were 3 cult niches, on the sides of the middle one the statues were standing, while on each side of the side niches there were sitting figures. In the cella a statue of the goddess was placed. Until now only parts of foundations and remains of the floor have remained. The importance of the Artemis cult is certified, alongside to the written sources, by the variety and amount of coins employing the image of the goddess. Deer – one of the symbols of Artemis cult appears on the staters from the turn of 7<sup>th</sup> and 6<sup>th</sup> century B.C. (Mielczarek 2006 44). The image of Artemis' face had been one of the most frequent motifs since about 3<sup>rd</sup> century B.C.

During the Roman Empire the temple of Artemis Ephesia was the most popular motif on coins, becoming its best recognizable building. The earliest images of the temple come from silver cythopors of Claudius (41-54 A.D.) (RIC I *Claudius* 118). The temple was shown in a front view with the cult statue in the central intercolumnium. The gable roof was sometimes decorated with acroterion, furthermore on the pediment relief decoration was marked. In the temple facade there are usually 4-8 columns (SNG Cop V 379; 397). At the beginning of the Roman Empire also images of the temple in a side view can be found, as for instance on the

coins from Nero's reign (54-68 A.D.) with four columns in the facade and five on the side (fig. 11) (SNG von Aulock IV 7863).

The temple of Artemis Ephesia was often portrayed on coins coming from mints of nearby provinces. For instance Phrygian and lidian towns (for example Aizanoi (SNG von Aulock II 3354), Eumeneia (SNG von Aulock II 3598), Tiberiopolis (SNG von Aulock II 4031), Philadelphia (fig. 12) (SNG von Aulock II 3077) minted for one and a half century almost identical images of tetrastylus with Syrian pediment on 2 stepped crepidoma .

In the 2<sup>nd</sup> century B.C. the sanctuary of Artemis Leukophryne in Magnesia on the Meander was built. This cult comes probably from the City of Magneton in Crete, from where it was adopted in the Asia Minor region (Roscher 1884-1937 594). The nickname Leukophryne comes from the name of village Leukophrys, to which Spartan leader Thibron transferred the city at the beginning of 4<sup>th</sup> century B.C.

Hermogenes undertook the building of the temple creating Ionic pseudodipteros with 8 columns in the facade. The plan of the building is not typical, because of the placing of internal columns: 2 *in antis* in pronaos and 2 inside, 6 in cella, and 2 in opisthodomos *in antis*. The pediment is decorated with 3 niches. The cult statue of the goddess, placed in the cell, is almost identical to the statue of Ephesian Artemis. The most important elements, allowing to distinguish their images on coins are the figures of Nike situated beside the Artemis Leukophryne statue (Schultz 1975 36) (SNG Cop. V 861). The temple in most cases is presented in a front view, with the cult statue in the central intercolumnium with the marked decoration of the pediment (SNG von Aulock, I 2048). Occasionally we see the representations of distylus with the statue of Artemis, with the female figures standing in the bases beside it (fig. 13 - SNG von Aulock, V 860). They are touching the architrave with their heads and are most probably the caryatides or representations of Tyche Magnesia (SNG Cop. V 492). On a Geta coin (209-212 r.) can be found a representation of a temple with a Syrian facade similar to the Phrygian representations of the Ephesian temple of Artemis (fig. 14).

Dated to the beginning of III BC temple in Sardes had been built near the already existing since 5<sup>th</sup> century BC Artemis altar. One can suppose that because of the fact that it was built in the period of Persian domination in the city, the goddess that was worshipped had a syncretic traits of Greek Artemis and Eastern Cybele. The images of the goddess can be already found on cistophora coming from the turn of the 2<sup>nd</sup> and 1<sup>st</sup> century BC. (SNG von Aulock II 3131). The building was reconstructed three times, and gained its final aspect around the middle of 2<sup>nd</sup> century AD. In was a Ionic pseudodipteros amfiprostylos with 8 columns in the facade.

The temple was granted the privilege of neokoria during the reign of Antoninus Pius (138-161 r.), this fact was since then marked on the coins (Burrell 2004 310). During the reign of Septimius Severus (193-211 r.) the coins with a representation of two identical imperial cult temples were minted (fig. 15) (SNG von Aulock II 3155). They are hexastylus in a side view on a 4 step crepidoma. The inscription on the coin tells about a double neokori, so one of them must have been a temple of Artemis, and the second was erected in the middle of I century (Ratte and alii 1986 59). Other representations of buildings are schematic, and show a front view of a facade with a decorated pediment (SNG von Aulock II 3148).

The most famous building of the city of Perge was a temple of Artemis Pergaia. Most probably it was a big Ionic temple placed beyond the city walls (MacDonald et alii 1976 59). As late as in III and in the beginnings of 2<sup>nd</sup> century BC the representations of Artemis the Huntress prevailed on coins (SNG von Aulock II 4653). Placed on the coins since 2<sup>nd</sup> century BC statue of the goddess with the domineering lunar characteristics differs from panhellenic imageries. On the majority of them one can see a conical stone, richly ornamented with metal

plaques (fig. 16) (SNG von Aulock II 4669). Additional elements are stars above the figure, characteristic for Artemis as a personification of the Moon (SNG von Aulock II 4677) and two figures of Sphinx (SNG BN Paris 416) on both sides (Roscher 1884-1937 59). The building itself was represented schematically – a front view with 2 or 4 columns in the facade. They usually had Ionic or Corinthian beaming, sometimes also with marked fluted shafts. Most often an eagle with its wings spread or a letter A was placed on the pediment (SNG von Aulock II 4752) (in the later period, about the middle of the 3<sup>rd</sup> century AD appears interchangeably a letter Δ (fig. 17) (SNG von Aulock II 4758). Coins with the representation of the temple were minted almost till the end of 3<sup>rd</sup> century AD.

The representations of temples are also found on coins coming from the cities of the Pisidia province. Andeda was known only from its representations on coins. No sooner than at the end of XIX century were the inscriptions certifying the existence of the city found (Ramsay 1885 335-339). On the coin minted during the reign of Maximinus Thrax (235-238 r.) (fig. 18) (SNG von Aulock III 4911) there is a representation of the temple of Artemis Pergaia with a cult statue representing a kind of a stone cylinder topped with a half moon. It is somehow different from other representations on coins minted in Perge. The facade of the temple had a form of a distylos, because the coin is badly preserved, the representation on the pediment cannot be deciphered.

The next temple of Artemis was situated in the area of Roman colony Cremna. It was mentioned in 19<sup>th</sup> century by Karol Lanckoroński, when he described the town, but till now only few architectural elements have been preserved (Lanckoroński 1896 168). On the Gordianus III coin (238-241 r.) (fig. 19) (SNG von Aulock III 5106) there is a representation of the temple facade with two spirally decorated columns. On the pediment there is the head of the goddess Luna and a half moon. Between the columns a kind of an altar is represented in the form of a distil temple crowned with a pediment. It is then a kind of a “temple within a temple”, in which was placed a round vessel on a base, and above it a half moon and two crossed staffs. It is difficult to judge if we deal here with a temple of Luna (significant here is the inscription LUNAE COL CREMNENSIIUM), or with an altar. The goddess possessed, according to researchers, three aspects, corresponding to three lunar phases (Graves 1974 30,116). They were Diana, Luna and Persephone. But still it was one goddess in three forms, to which different traits were attributed. It is possible, that the building on a coin mentioned by Lanckoroński is the temple of Diana and the moment of sacrifice<sup>1</sup>.

In Lycian Myra there is supposed to have survived a place of worship of Artemis Eleuthera, identified with the Roman Libertas, but the place has not been found yet either. On the Gordian III coin (238-241 r.) a goddess standing inside the temple with a veil on her head is represented. The ways of representing the temple itself might have differed substantially. Sometimes it is a Ionic tetrastylos with smooth columns and with no decoration on the pediment (fig. 20) (SNG Cop VI 110). On other coins the temple is a with spirally decorated columns, with a pediment marked with a letter A, and the roof crowned with a decorative antefix (SNG von Aulock II 4370)

In the Lydian territories, the cult of Artemis crisscrossed with coming from Persia cult of the goddess of waters and harvest – Anāhitā, called Anaitis by the Greeks (Bartels and Huber 2001 150). The sanctuary of the goddess was supposed to be situated in Hypaepa. There are, however, no indications as to its localisation (Robert 1976 31). The temple on coins was represented as a hexastylos (SNG Cop V 194) or tetrastylos (SNG von Aulock II 2963). The

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<sup>1</sup> The incarnation of Luna – Selene responded to the Spring it the yearly cycle of the Sun, so we may deal here with a kind of a springtime celebration .

representation of the cult statue is every time almost identical – the goddess dressed in a chiton, with a kalatos on her head, from which flows a wide veil enclosing the whole body. In the period of the reign of emperor Decius (249-251 r.) both the coins with the representation of the facade of the Ionic hexastylos (SNG von Aulock II 2970) and the facade of Syrian tetrastylos (SNG von Aulock II 2971) were minted. On one of the Caracalla coins (198-217 r.) (fig. 21) (MuM 2002 84) in the central intercolumnium instead of the statue of Artemis there is a burning sacrificial pyre. F.W. Imhoof-Blumer noticed that the unusual form of the hearth or the altar allows one to suppose that it refers to the fire cult (Imhoof-Blumer and Gardiner 1964).

Apollo in the pre-Roman Greece was worshipped as a guardian of inspiration and fortune-telling, connected to the nature and the vegetation. In addition to many other functions, he was also the god of colonisation, people believed him to be the leader in city building. In Rome, the cult of Apollo was initiated by Tarquinius Superbus (Roscher 1884-1937 440).

The main religious centre of Milet was Delphinion, the place of worship of Apollo the guardian of sailors and ships. From the archaic period come the remains of temenos, which in the Hellenistic period was surrounded on three sides by stoai. The entrance to the measuring 50 x 60 m. temenos lead from the west through three gates erected in the Doric style. In Roman times this was the function of a Corinthian propylon. During this period, the centre of the complex was a round temple (or a monopteros) (Kleiner 1968 34). Twelve kilometres to the east from Milet is situated Didyma, with the oracle and the Apollo sanctuary. Both cities were connected with a holy road. The archaic temple was destroyed in 494 BC by the Persians, and the bronze statue of Apollo catching a doe (Apollo Phileios) by Kanachos from Sykion was taken to Ekbatana. The rebuilding of temple was undertaken at the beginning of 4<sup>th</sup> century BC. Around 300 BC Seleukos I, the king of Syria, gave back the statue of Apollo. The architects of the new building were Paionios from Ephesos and Daphnis from Milet (Bernhardt 1974 101). The temple was a Ionic dipteros with 21 columns on the longer sides and 10 on the shorter sides (stylobate of the dimensions 109 x 51 m). Its dimensions almost matched those of Artemision in Ephesos. It consisted of three parts – a deep pronaos with 12 columns, naos with 2 Corinthian columns and sekos without a roof (hypetral building) surrounded by a wall with Corinthian pilasters. The cult statue of the god was placed in a separate Ionic temple, located near the back wall of the sekos. Because of the fact that the sekos was situated lower than other parts of the temple, from naos it could be reached by the stairs with 24 steps. Suetonius writes that Caligula was the first who intended to complete the building (Swetonius, Caligula 21). Despite the fact that the works continued for the next six centuries, they had never been finished.

The building represented on a Caligula coin (fig. 22) (SNG Cop V 1007) has six columns in the facade, and is placed on a three step crepidoma. Most probably it is the Milet temple, dedicated to the ruler, whose cult was later transferred to Didymaion (Burrell 2002 306). It is also worth considering, if it could have been the temple of Apollon Delphinios (in this case it would have been the representation of a monopteros), or Didymaion (lack of the cult statue could be explained by the fact that it was placed in naiskos, and thus invisible from the outside). In turn the temple on the coin from the period of the reign of Balbinus (fig. 23) (SNG Cop. V 1021), could be identified only thanks to the statue of Apollo placed in the middle intercolumnium. The remaining elements – the tetrastyle facade and the Syrian pediment should be treated as a convention adopted by the engraver.

Situated in Mysia Apollonia ad Rhyndacum was located in 2<sup>nd</sup> century B.C. by settlers from Miletos, but it was populated mainly by Pergamenians. The city was named in honour of Attalus II' mother – Apollonia (Der Neue Pauly 1996-2003 871). The imperial minting comprises the period from Domician to Gallien. On the coins Apollo, or the places of worship

connected with him were mainly represented (Head 1911 521). A coin from the period of Gallienus' reign (fig. 24) (SNG von Aulock I 1066) represents the facade of the tetrastyle temple with a two stepped crepidoma. In the wide, central intercolumnium is situated a statue of a naked Apollo looking to his right. His left arm is resting on a low column standing next to him, the right is raised in an oratorical gesture. Probably it is a representation of the temple of Apollo in Didyma, but the convention of representing the god (cf. Miletos) is not typical.

On the coins minted in Apollonia Salbake in Caria one can see a tetrastyle temple with a Syrian pediment. The most details were preserved in the Lucius Verus specimen (fig. 25). In the central intercolumnium is situated a statue of Apollo holding a branch and a raven. In side intercolumnia there are statues of Artemis and a goddess with a sceptre, probably Aphrodite (SNG von Aulock II 2491). The Septimius Severus (SNG Cop. 155) and Gallienus (SNG von Aulock II 2494) coins are worse preserved, but despite a certain schematisation of the representation, we can discern the same type of imagery. In Apollonia no remains of the building were preserved, which could be identified with the temple represented on the coins. It is possible that there was an oracle in the town, such a conclusion seems to be supported by the presence of the raven and the laurel branch in the hands of Apollo – the symbols of the god prophesying abilities.

In Phrygian Hierapolis there was a temple of Apollo dated to 3<sup>rd</sup> century AD but probably built on the plan of a late Hellenistic temple (Akurgal 2007 177). According to researchers, the temple consisted of a pronaos and cella and was equalled in a row of columns only in the facade. From the same period comes the representation on the Philip the Arab coin (fig. 26) (SNG von Aulock II 3659). It is a building with a Syrian pediment with six columns. In the central intercolumnium a statue of Apollo holding a lyre and a cithar is represented.

From situated in Troada Myrina comes a Septimius Severus coin (fig. 27) (SNG von Aulock I 1668) with a representation of a six column facade of a temple. The decorative architectural details of the building were carefully represented, such as Corinthian capitals, clipeus in the pediment or a triglyph-metope frieze (in this case it is possible that marking the Corinthian capitals flows only from the invention of the artist, and not from the factual data). In the central intercolumnium a statue of Apollo holding a bowl and a laurel branch in his hands is represented. Most probably it is an image of the Apollo temple in located nearby town of Gryneion. It was active only in the Classical period, although some researchers claim that it was popular as late as in 2<sup>nd</sup> century AD (Bean 1954 85). Except for the embankment, on which the temple was situated, there are now no other traces of an ancient building (MacDonald and alii 1976 604).

On the coins coming from Alexandria Troas a temple in a side view is represented with two columns on the facade. It could be a prostylos, because a side wall is shown instead of the columns. On a Commodus coin (SNG von Aulock I 1470) between the columns is situated a statue of Apollo, standing in front of a tripod. On a better preserved Alexander Severus coin (fig. 28) (MuM 2002 64) it can be seen that such attributes if the god as bow and quiver were marked. It is most probably the Apollo Smintheus temple situated in Chrysa (Strabo 13. 1. 48). It was an Ionic pseudodipteros with eight columns in the facade build around 200 B.C.

In the southern part of located in Pamphylia Side there are two temples standing on one platform and facing the bay. They are dedicated to Athena and Apollo, two main gods of the city and come probably from the end of 2<sup>nd</sup> century AD (MacDonald and alii 1976 835). Both are Corinthian peripteros with six columns in the facade<sup>2</sup>. The Apollo temple is represented on the

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<sup>2</sup> In Akurgal the number of columns on the sides of the temple is in case of the Athena temple 13, but the Apollo 11, in Princeton Encyclopedia of Classical Sites in both cases the number is 11

coin coming from the period of Gallienus reign (fig. 29) (MuM 2002 108). At that time it had been adopted to the needs of the cult of the ruler, and the town thanks to it became neokoria for the first time (Burrell 2002 399). The foreground figure is Apollo Sidetes, holding a *pedum* and a bowl in his hands. He is standing at the sacrificial altar. On the left can be seen a somewhat smaller temple in the side view with five columns on the side. On another coin of this ruler (fig. 30) (SNG von Aulock II 4840) there are represented three temples, two in a side view, and the third, situated above them in a front view. The middle temple has a letter A marked on the pediment, and a statue of a horseman facing left between the columns. Only thanks to this inscription one can suppose that it is an Apollo temple, but the statue of the ruler, the second god, is the most important. The remaining two buildings have no characteristic traits allowing to identify them.

The Asia Minor deities in the Hellenistic period had been assimilated with the cult of Greek gods that partially adopted their traits. In the Imperial period the way of representing temples was the result of combining Greek traditions with the imposed by imperial administration compulsory canon of legends and motifs, illustrating contemporary propaganda tendencies of the national policy.

The researchers dealing with the reconstruction of antique buildings claim that the more not strictly conventional elements represented on the coin, the higher becomes the chance that the representation is based on the real image of the building (Burrell 2004 8). Most often we meet on coins a front view of the building, relatively easier to represent, allowing moreover for placing the image of the cult statue in the central intercolumnium. This statue in reality was placed in the adyton inside the temple, so the coins represented both the facade and the inside of the building. Placing the statue in the central part of the temple caused the number of columns on the coin to be in disagreement with reality.

One must notice that the representation of gods together with the attributes characteristic for temples on coins had undergone practically no changes. For example, on coins representing the temple of Ephesian Artemis, minted in Ephesos and in other towns, there was placed the same statue. The differences can be seen in the way of representing buildings, which does not influence the identification of the building. As for example on the coins devoted to Artemis Anaitis minted under the reign of Decius (249-251) where the temple facade with a classical pediment (SNG von Aulock II 2970) and arched lintel (SNG von Aulock II 2971). It is commonly accepted that it was the way in which the engravers represented the canopy over the statue or the niche surrounding it (Price and Trell 1977 19). Images of this kind appeared on coins since the beginning of 2<sup>nd</sup> century AD.

The issues of coins with representations of temples can be helpful in an attempt to reconstruct the area subject to the influence of a given cult, and the imagery is significant in recognizing the influence of different minting traditions.

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