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Myra'nın Limanı Andriake'den Ele Geçen Bronz Heykelcikler ve Terazi Ağırlığı

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Myra'nın Limanı Andriake'den Ele Geçen Bronz Heykelcikler ve Terazi Ağırlığı

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Abstract: The present study examines two bronze statuettes, two bases, and a bust-shaped scale weight recovered together from a structure identified as a glass workshop, located north of the Plakoma/Agora in Andriake, the port of Myra. The presence of scale sets among the finds indicates that the premises also functioned as a commercial shop. The discussed assemblage consists of a statuette of Aphrodite and an ithyphallic dwarf/pygmy, along with two bases of different forms and a scale weight in the shape of Silenos. Evaluations based on analogy and stylistic analysis reveal that the finds date to the Roman Imperial Period. The discovery of these statuettes in a context associated with both glass production and probable commercial transactions is of significant importance, as it demonstrates the manifestation of religious beliefs within commercial spheres and reflects the cultural fabric of the period.

Keywords: Myra, Andriake, Bronze Statuettes, Roman Period

Öz: Bu çalışmada, Myra'nın liman mahallesi Andriake'de, Plakoma/Agora'nın kuzeyinde yer alan ve bir cam atölyesi olarak tanımlanan yapıda bir arada ele geçen iki bronz heykelcik, iki kaide ve büst formunda bir terazi ağırlığı incelenmektedir. Buluntular arasında terazi takımlarının yer alması, söz konusu mekânın aynı zamanda ticari bir dükkân olarak da işlev gördüğüne işaret etmektedir. Bahsi geçen buluntu grubu; bir Aphrodite ve bir itifallik cüce/pigme heykelciğinin yanı sıra, farklı formlara sahip iki kaide ile Silenos biçimli bir terazi ağırlığından oluşmaktadır. Analoji ve üslup kritiği yöntemleriyle yapılan değerlendirmeler, buluntuların Roma İmparatorluk Dönemi'ne tarihlendiğini ortaya koymaktadır. Bu heykelciklerin hem cam üretiminin hem de muhtemel ticari faaliyetlerin yürütüldüğü bir mekânda bulunması, dini inançların ticari alanlardaki yansımalarını göstermesi ve dönemin kültürel dokusuna ışık tutması bakımından büyük önem taşımaktadır.

Anahtar kelimeler: Myra, Andriake, Bronz Heykelcikler, Roma Dönemi

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Introduction

The subject of this study comprises two bronze statuettes, two bases, and a bust-shaped scale weight recovered from a space identified as a glass workshop within a building complex located north of the Plakoma/Agora in Andriake, the port of Myra.

During the 2024 excavations conducted in the glass workshop identified as Room 38-b, a group of bronze artifacts was discovered at the level of the glass kiln, associated with glass slag and a bronze scale set. This assemblage includes a statuette of Aphrodite, an ithyphallic dwarf/pygmy statuette, "Silenos" scale weight, and two bases of differing forms.



Fig. 1-2. Room 38-b (Photos: Excavation Archive)

The glass kiln is situated within a rectangular room (Fig. 1-2). Access to the space is provided exclusively from the west, via the north-south oriented street identified as "West Agora Street." Within the general layout of the area, a large circular mortar(?) stands upon a column drum, located approximately 3 meters from the entrance. To the east, a glass kiln (supported by three piers along the northern wall) occupies the northeastern corner of the room. Due to the collapse of the kiln, only its foundational remains were traceable. However, the discovery of numerous glass waste fragments and semi-finished products within and around the structure, corroborated by iron tools recovered from the site and analogies with similar kilns in other cities, confirms its identification as a glass workshop.

The bronze statuettes were found at the southwestern edge of the kiln, alongside glass slag, a bronze scale set (including weights and components), and terracotta vessel fragments (Fig. 3-4). Given that both the stratigraphic layer and the space remained in active use during the Byzantine Period, the excellent state of preservation of these finds is of particular significance.



Fig. 3-4. Finds and Context (Photos: Excavation Archive)

Finds

Aphrodite, also evidenced in the Hellenistic terracotta statuettes of Myra, frequently appears in many centers across various typological variations due to her popularity in the art of bronze statuary.



Fig. 5. Aphrodite (Photos: Author)

In the predominant mythological tradition, Aphrodite was born from the sea foam produced by the severed genitals of Ouranos cast into the sea¹, an origin reflected in Hesiod's epithet *aphrogenes* ("foam-born")². An alternative genealogy, attested in Homer, presents her as the daughter of Zeus and Dione³. Both traditions generated a rich and diverse iconographic repertoire in ancient visual culture. Among the most widely reproduced sculptural types are the Aphrodite of Knidos,

Aphrodite Anadyomene, the so-called Aphrodite Tiepolo, and the sandal-binding Aphrodite⁴. While the nude format predominates, draped variants are also well attested.

The Andriake statuette (Cat. No. 1, Figs. 5–7) depicts a standing nude Aphrodite in a restrained contrapposto: the weight rests on the right leg, while the left is slightly bent at the knee and displaced laterally and to the rear. The right arm extends forward with the palm open toward the viewer; although an accumulation of bronze on the fingers (resulting from a casting defect) initially suggests that an object was held, closer inspection confirms that the hand is empty. The left arm is bent at the elbow and loosely grasps a lock of hair falling from the shoulder, now broken and largely illegible. The oval head, set on an elongated neck, turns toward the figure's right. The proportional scheme is characterised by a slender, vertically elongated torso in which the lower body is noticeably longer than the upper. The rightward hip displacement is subtle, yet the curvature at the waist is more pronounced, lending the figure a sinuous profile. Soft, fleshy modelling is evident in the upper thighs and abdominal area; the genital region is indicated by incised lines, and the navel is rendered as a shallow depression. The waist, though narrower than the hips, retains a degree of fleshiness. The breasts are small, rounded, and nearly symmetrical, with the left slightly more prominent. The shoulders are narrow and proportional to the hip width. The overall anatomical coherence of the torso is, however, compromised by the disproportionately large hands and feet (a feature that may reflect the technical limitations of the casting process or the conventions of provincial workshop production).

¹ Hes. *Theog.* 173.

² Hes. *Theog.* 173.

³ Hom. *Il.* 5. 363.

⁴ For more, see *LIMC* II: 2-169.

The oval head is modeled with soft contours. The chin area is fleshy, and the jawline is notably soft. The small, narrow lips are rendered as fleshy and slightly parted. The transition from the forehead to the nose is flat. The figure features circular eyes set in slight hollows, with



Fig. 6-7. Details of Aphrodite (Photos: Author)

fleshy brow lines. The pupils are emphasized by a circular relief. The narrow, triangular forehead is framed by frontal hair parted in the center and swept to the sides in backward-turning tufts. Details of the hair are rendered with incisions. The volume of the tufts increases slightly toward the ears, adding a sense of naturalism to the modeling. The frontal hair covers the ears, leaving only the circular earrings exposed, and meets in a low but large bun at the nape. The frontal hair is bordered by a simple, narrow, and low-set *stephane*. The back hair is flat; only incisions emerging from the sides of the head behind the *stephane* are visible. Braids emerging from both sides of the bun and behind the ears fall onto the shoulders and back. Considering the position of the left hand, its clenched fist-like form, and a small protrusion, it is highly probable that it carried an object.

In terms of general torso dynamics, a slight rightward rotation in the upper body can be observed in coordination with the movement of the left leg. This rotation is extremely soft and subtle. The primary movement is provided by the head, which is turned to the right, with the gaze directed in the same direction. Following the tradition of Praxitelean "dreamy" gazes,

Aphrodite looks into the distance, establishing no eye contact with the viewer. The head-to-torso ratio is well-balanced; the only elements disrupting the anatomy are the oversized hands and feet. On the dorsal view, the right hip is slightly elevated, consistent with the movement. The spinal line and the central curve of the waist are distinct. The overall modeling is quite soft. A 1st century CE Aphrodite statuette acquired by the Hatay Archaeology Museum raises its left hand similarly to the Andriake example⁵. Its right hand is extended forward and carries an object, much like our example. It is closely related to 1st century CE examples in terms of torso proportions and smooth modeling. Two Roman-period Aphrodite statuettes in the Metropolitan Museum of Art, published by Richter, also show similarities in torso modeling to the Andriake find⁶. The first, an *Aphrodite Anadyomene*, is noted for its superficial workmanship. The other was produced in a composition known since the Hellenistic Period. The naturalism of the fleshy structure in these examples is more pronounced than in the Andriake example, which appears rather superficial in comparison to example no. 222.

An example in the Cologne Römisch-Germanischen Museum is very similar to the Andriake example in terms of torso style and anatomical proportions⁷. In that piece, the right arm is

⁵ Işıkgör 2024, 94, Cat. No. 16.

⁶ Richter 1915, 117-119, No. 221-222.

⁷ Ritter 1994, 372, Abb. 94-97.

extended forward with an open hand, as in our example. However, unlike our example, the left arm is extended forward and carries an object. This example is dated to the second half of the 2nd century CE. Due to features such as torso proportions and body modeling, it should be contemporary with the Andriake example. Nevertheless, in the Cologne example, the hand and foot proportions are harmonious with the torso, whereas the opposite is observed in the Andriake find.

Another Aphrodite statuette found in Heerde, Netherlands, though stylistically different, presents a very similar composition and serves as a comparative example⁸. The Heerde example is dated earlier, to the 1st century CE. Similar compositions have also been recovered from Rome, Reims, Poliez-Pittet, and Pompeii⁹. An Aphrodite statuette from a *lararium* (household shrine) in Poliez-Pittet, Switzerland, is compositionally similar to the Andriake example but holds an object in her left hand¹⁰. The rendering of the facial features and the anatomical refinement of the torso in this statuette, dated to 244–249 CE, appear superior to the Andriake specimen; therefore, it likely predates the latter.

Considering all these characteristics, the Aphrodite statuette is thought to date to the late



Fig. 8. Ithyphallic Dwarf/Pygmy (Photos: Author)

2nd century CE. The anatomical degradation that becomes prominent in the 3rd century CE is only just beginning in this statuette, primarily visible in the enlarged hands and feet. Aside from this, the hair styling and facial features preclude a much later date.

Cat. No. 2 is an ithyphallic dwarf/pygmy statuette (Fig. 8). It can be classified as a grotesque (caricature) statuette within the primary group. Representations of dwarves

and/or pygmies were popular during the Hellenistic and Roman periods, serving as narratives where realistic and imaginary elements converged. In terms of their general physiognomy, the depicted figures possess short, stocky bodies with heads, hands, and feet that are disproportionately large relative to the torso. This condition actually stems from a hereditary disorder caused by a genetic mutation known as achondroplasia. Regarding the terminology, it is observed that the epithets “*πυγμαίς, πυγμαίος, νανός, νανοφυής, μικρός, μικροί άνδρες, γένος μικρόν*” were employed to define dwarves/pygmies¹¹.

During the Hellenistic and Roman periods, they were associated with scarabs and the deities Ptah and Bes in Egypt¹². Dwarf depictions in Egypt are known since approximately 3200 BC¹³. In the Greek world, certain figures on red-figure vase paintings are depicted with oversized heads;

⁸ Van Dijk 2015.

⁹ Kaufmann-Heinimann 1998, 222-223, 261, 284, 314.

¹⁰ Bürge *et al.* 2013, 84, No. 91.

¹¹ See Dasen 1993, 163-164.

¹² Stoner 2015, 95; Dasen 1993, 51 ff.

¹³ Dasen 1993, 104 ff.

such examples, which can be identified as dwarves, are discussed by Dasen under the heading of “Caricatures”¹⁴. Another identity that can be attributed to dwarves or individuals with atypical physical characteristics is that of “actors.” However, it has been noted that the status of dwarves in Archaic and Classical Greece was not equivalent to their status in Egypt¹⁵. The representation or non-representation of dwarves and individuals with physical anomalies in art has also varied across different periods¹⁶.

These statuettes, which can be categorized as grotesques, are among the types that gained prominence during the Hellenistic Period and, as observed, maintained their popularity throughout the Roman Period. Upon examination of the surviving statuettes, it is evident that these caricatured examples generally represent soldiers, warriors, gladiators, dancers, and deities such as Herakles. Roman Period authors refer to dwarves as individuals who performed at various events to entertain the public¹⁷.

In the Andriake example, the ithyphallic nude figure is depicted in a standing posture. Regarding the thick and short legs, the right leg is bent at the knee with the foot planted firmly on the ground, while the left leg is positioned behind, resting on the toes. The posture of the left arm, which is bent at the elbow and raised to chest level with a clenched fist, suggests that the figure is depicted in the act of throwing an object, particularly when considered alongside the now-broken implement once held in the hand. For this reason, the figure is rendered in a forward-lunging motion. The right arm is also bent at the elbow but positioned at waist level, with the hand slightly open toward the torso. Similar examples are found in various museum collections¹⁸. Based on these parallels, the figure likely held a shield. The fingers and the toes of the right foot are rendered with incised lines. The elongated phallus extends downward toward the knee but does not touch the ground. The pubic hair in the genital area is accentuated with stippled incisions. A belt with thick borders is situated just below the abdomen and above the genital region. The back and buttocks are prominently modeled, with the buttocks being significantly protruded toward the rear.

The figure, characterized by a prominent abdomen, also possesses pronounced and fleshy breasts. The left breast is positioned slightly higher than the right, and the nipples are indicated with stippled incisions. The torso exhibits a stocky and corpulent structure. The shoulders are broader than the hips, and a subtle rotation is observed in coordination with the figure's movement. The head, which is disproportionately large relative to the torso, emerges almost directly from the shoulder line, with no visible neck. All features on the large face are bulging and distinct. The bearded figure—with broad, fleshy, and closed lips, a wide and large nose, a prominent brow line, and large eyes—gazes toward the right, the same direction in which the head is turned. The face is significantly puffed at the cheeks. The hair is rendered as receding on the sides, typical of a balding man, with a single lock visible in the center of the forehead. The hair at the back is decorated with incised lines. Centered atop the head is a wreath with a circular cross-section, providing a focal point.

¹⁴ Dasen 1993, 169 ff.; most of these date to the second half of the 5th century BCE. See also Dasen 1990, 193 ff.

¹⁵ Stoner 2015, 95.

¹⁶ Dasen 1993, 165-166.

¹⁷ Stoner 2015, 97.

¹⁸ See also Reinach 1913, 564-565.

Dwarf statuettes in various compositions have been recovered from numerous centers. Among these are Tongeren in Belgium¹⁹, the Rhône-Alpes region²⁰, Arles²¹, and Narbonne²² in France, and Etruria²³ and Herculaneum²⁴ in Italy; furthermore, specimens with unknown provenances are also present in various museum collections²⁵.

Similar dwarf statuettes have been taken as a basis for comparison with the Andriake example. The dwarves in question are depicted in various compositions. The first example is a dwarf statuette currently in the Metropolitan Museum of Art, which wears a wreath on its head and carries a large tray filled with foodstuffs²⁶. The dwarf, carrying a small bag at its side, is depicted bringing one of the fruits(?) to its mouth. Similar to the Andriake example, it possesses a large phallus. Richter attributes the workmanship to the Roman Period, while the MET Museum's online collection dates the statuette to between the 1st century BCE and the 1st century CE²⁷. Stoner has also evaluated this same statuette by comparing it with other dwarf statuettes²⁸. When this example is examined generally, it is observed to differ from the Andriake example through its detailed and masterful facial execution. The proportion of the head is larger relative to the torso than that of the Andriake example. Based on its general modeling, the Andriake example should be dated later than the MET specimen.

Another example, a dwarf statuette in the collection of the Harvard Art Museums, carries a shield in its left hand and a now-lost spear or stone in its right hand²⁹. The statuette is dated to the Roman Period. This specimen is likely later than the MET example and should be contemporary with the Andriake example. The general composition is closely related; both examples are depicted as if holding a spear and preparing to hurl it. Another example featuring a similar composition is housed in the collection of the Budapest Museum of Fine Arts. This dwarf, who possesses a highly muscular physique, is depicted as bald and bearded. The right arm is bent at the elbow and raised, with a hole provided within the palm, likely serving as a socket for a spear. The head is large in proportion to the body. On the dorsal side, the muscular tissue resulting from the physical tension of the movement is observable, and the spinal line is rendered. While the Andriake example does not exhibit a muscular structure as pronounced as the Budapest specimen, it is possible to speak of a generally softer modeling. It presents a stockier and more corpulent form. Although the musculature is not discernible on the back of the Andriake figure, the kinetic tension created by the action is indicated with incised lines. The detailed execution and exaggerated musculature of the Budapest example suggest a date earlier than the Andriake specimen; indeed, the former is dated to the Early Imperial Period³⁰.

¹⁹ Faider-Feytmans 1979, 107.

²⁰ Bibliothèque Nationale de France, Cabinet des Médailles. Inv. No.: Bronze.59 and 52.10007.

²¹ Lyon, Lugdunum Musée et Théâtres Romains: <https://lugdunum.grandlyon.com/fr/Oeuvre/3099-statuette-ithyphallique-Silene->

²² Reinach 1913, 564, No. 6.

²³ The Walters Art Museum Online Collection: 54.1115: <https://art.thewalters.org/object/54.1115/>

²⁴ Boucher 1976, 188, Pl. 70, No. 337-338.

²⁵ See also Reinach 1913, 564.

²⁶ Richter 1915, 136, No. 275.

²⁷ Metropolitan Museum of Art Online Collection: <https://www.metmuseum.org/art/collection/search/246687>

²⁸ Stoner 2015.

²⁹ Harvard Art Museums Online Collection: <https://harvardartmuseums.org/collections/object/303887>

³⁰ Museum of Fine Arts, Budapest Online Collection: <https://www.mfab.hu/artworks/7294/>

An online auction catalogue includes a bronze dwarf statuette depicted with a spear and a shield, which closely resembles the Harvard example³¹. It is similar to the Andriake specimen in terms of its non-muscular and slightly fleshy torso structure. This piece has been dated to a range between the 1st and 3rd centuries CE.

In the Andriake example, the preservation of bodily proportions, contrasted with the absence of a muscular physique and the presence of a corpulent rendering—along with the



Fig. 9. Silenos (Photos: Author)

depiction of dorsal tissues responding to movement—suggests that a 3rd century CE date would be too late. Conversely, the lack of the detailed and masterful facial execution characteristic of 1st century CE examples makes the second half of the 2nd century CE more appropriate for this specimen. The rigidity and disproportionate torso structures typical of 3rd century CE examples are not yet observed here.

Furthermore, the evidence provided by

the plump body structure supports a dating to the second half of the 2nd century CE.

Among the weight forms that began to be utilized from the 1st century BCE onwards, there are figurative weights in addition to simple spherical, biconical, and pear-shaped forms³². These include statuettes or bust-shaped examples representing various characters.

The scale weight, cataloged as Andriake example Cat. No. 3 (Fig. 9-11), is in the form of Silenos bust. The Silenos, whose upper torso is fashioned like a medallion, wears a mantle that leaves the right shoulder and right breast exposed. The fabric of the mantle is fastened over the left shoulder, while the right arm appears to be concealed within the drapery. The head is significantly turned to the right and upward. The neck is thick and remarkably short. The bare right breast is rendered as fleshy, pendulous, and swollen—an element that also points to the Silenos's advanced age. The shoulders are narrow. The rounded face is modeled as corpulent and large, consistent with the rest of the body. Above the broad, fleshy, and slightly parted lips sits a notably wide nose. The eyes appear narrow and squinted, and the brow line is quite prominent and fleshy. The figure possesses a long, voluminous beard arranged in segments and curls. The beard is highly schematic, consisting of three tiers in the center and reducing to two tiers near the ears. The face, which is broad across the narrow forehead, cheeks, and cheekbones, is framed by long hair and a wreath composed of leaves. The rear band of the wreath is also visible at the back of the head. The gaze is directed into the distance, establishing no contact with the viewer. The edge fold of the mantle, descending from the left shoulder and passing beneath the right breast, is distinct. Behind the left shoulder, the portion of the fabric that falls to the rear and connects to the shoulder is observable.

A hole is situated at the center of the top of the head. Traces of an iron component have been observed around this hole. This section is where the suspension loop of the weight was

³¹ Lot Art Online Auction Catalogue: https://www.lot-art.com/auction-lots/Roman-Bronze-Ithyphallic-Dwarf-Figure-Priapus/24-roman_bronze_ithyphallic-08.7.21-artemi

³² Tekin 2015, 121.



Fig. 10-11. Details of Silenos
(Photos: Author)

located and connected to the hook; however, this part is missing. A remnant of an iron piece is also present within an internal section of the object.

Various opinions exist regarding the symbolic meanings of busts selected as scale weights. For instance, it has been suggested that Athena's presence was intended to establish reliability between merchants and buyers, as she symbolizes wisdom and integrity³³. However, when comparing the underlying meanings of the preferred figures with the nature of trade, it is not possible to provide a similar interpretation for every figure. In some cases, the selection may be attributed to personal preference. Similarly, Acara Eser, Meriçboyu, and Atasoy have stated that such depictions were used to instill confidence in customers during transactions and to symbolize justice³⁴.

The scale weight in the form of Herakles found in Aphrodisias, dated to the 2nd century CE, draws attention with its hair falling onto the shoulders in waves, the prominence of the eyelids, its blank gaze, and its high-quality workmanship³⁵. The structure of its beard is far from being schematic; in the Myra example, however, a schematic arrangement is conspicuous. This aforementioned schematic structure is generally encountered in 3rd century CE examples.

Several scale weights in the Istanbul Archaeology Museums can be cited as examples of this³⁶. One of these is identified as a 'Nubian' and the other as a 'woman with a helmet.' The schematism in question manifests itself clearly in the arrangement of the hair.

Another example, located in the Kayseri Archaeology Museum, depicts a young male³⁷. The head of the figure, which possesses detailed facial features, is slightly turned to its left. The hair consists of tufts radiating from the center, far from any schematism. There is a vivid quality in the gaze and facial expression. The scale weight in question is dated to the 2nd century CE. In the Andriake example, factors such as the placement of the suspension loop within the hair, the schematic structure of the beard, the fleshy eyelids and broad lip structure on the detailed face, and the fact that the facial expression remains vivid and far from being blank, as well as the rotation of the head, point toward the 2nd century CE. Conversely, the schematized structure of the beard suggests a date within the range of the late 2nd to early 3rd centuries CE. Two bases are also among the finds from Andriake (Cat. No. 4-5, Fig. 12-13). The first of these consists of a high, quadrilateral base supported by four feet. The pedestal section is wider than the top and is fashioned in a pyramidal form. This lower pyramidal section merges with the rectangular body, and a molding is situated at the junction. The surface upon which the

³³ Bilgi 2004, 165.

³⁴ Meriçboyu & Atasoy 1983, 11; Acara-Eser 2009, 176-177.

³⁵ Meriçboyu & Atasoy 1983, 7, Cat. No. 1.

³⁶ Meriçboyu & Atasoy 1983, 7, Cat. No. 2-3.

³⁷ Eğılmez 2021, 68, Cat. No. 17.

statuette's feet rest is shaped as a square plate. The base exhibits a stability issue, as one of its feet remains suspended in the air. The top plate must have been cast separately and subsequently attached.

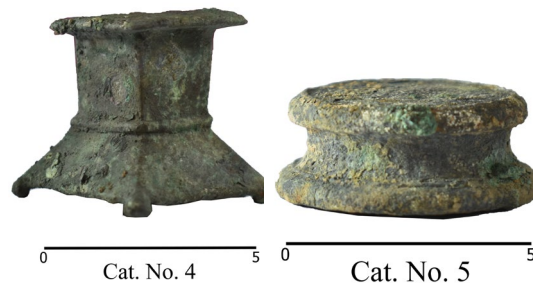


Fig. 12-13. Bases (Photos: Author)

The second base is a spool-shaped (reel-shaped) base (Cat. No. 5, Fig. 13). This low, spool-shaped base features a molding on both the top and the bottom. The diameter of the lower section is wider than that of the upper section. The body is narrower than both the upper and lower surfaces. A groove is situated around the lower section and on the upper surface. The footprints of the statuette once positioned atop it are clearly visible. Accordingly, considering both the dimensions and the traces, it is thought to be the base of the Aphrodite statuette (Cat. No. 1) recovered from the same area. An examination of bronze Aphrodite statuettes in the literature reveals that spool-shaped bases were generally preferred, similar to the Andriake example.

A preliminary examination of the pottery and coinage yielded from the same stratum as the statuettes has been finalized. The ceramic assemblage is characterized by a density of large-capacity storage jars, alongside Late Roman I-B amphorae (5th-6th century CE), which represent a much later chronological horizon than the statuettes. Within the numismatic record of the layer, the earliest specimen is a coin of Gordian III (238-244 CE); subsequent finds include issues of Constantine I (307-337 CE), Constantine II, and Theodosius I (379-395 CE). In this regard, the coin of Gordian III stands as the sole numismatic evidence potentially contemporary with the statuettes. Furthermore, five spherical weights associated with the steelyard balance were recovered; unit markings on three of them allow for their identification as 1 *semis*, 1 *quadrans*, 1 *sextans*, 1 *semiuncia*, and 1 *sicilius*. The presence of glass cullet (waste) further complicates the internal dating. Given that the context precludes a definitive chronological assessment, the study relies on stylistic criticism.

Conclusion

The bronze statuettes, bases, and scale weight examined in this study were recovered from Room 38-b in the Andriake harbor district, a space identified as a locus of both production and commerce. While kiln remains and glass debitage confirm its primary function as a glass workshop, the presence of scale sets and bronze statuettes indicates its concurrent use as a commercial shop. These artifacts also offer valuable insights into the personal religious practices of the proprietor. Although no formal offering area was uncovered within the structure, it is highly probable that the statuettes—unlike the bust-shaped weight, which served a practical commercial function—belonged to a modest personal altar within the premises.

Although the immediate archaeological context does not provide secure chronological markers, the association of these statuettes with late period assemblages suggests several possibilities. The hypothesis that these bronzes were collected for metallurgical recycling is

rendered improbable by the absence of smelting debitage on-site and the fact that the statuettes, weights, and their respective bases were discovered together as an intact assemblage. Consequently, it is more plausible that these objects were curated and utilized over an extended period following their initial manufacture, primarily for the personal devotion of the shop owner.

Typologically, the assemblage features representations of Aphrodite, Silenos, and an ithyphallic dwarf/pygmy. The stylistic execution of the statuettes aligns with bronze-casting traditions prevalent from the 2nd century CE onwards. Their modeling lacks the advanced schematization and anatomical distortion characteristic of later periods; rather, the refinement of the facial expressions and torso proportions substantiates an earlier dating. The discovery of these statuettes is particularly noteworthy, as previous bronze finds from Myra and Andriake were limited to unpublished figurative appliqué fragments. The presence of an Aphrodite statuette attests to the goddess's cultic footprint in the harbor city during the 2nd century CE, while the Silenos bust-shaped weight represents a typological rarity that distinguishes it from previously documented examples.

Furthermore, while grotesque dwarf/pygmy statuettes were predominantly in vogue during the Hellenistic Period, the Andriake specimen illustrates the enduring popularity of such figures well into the Roman Imperial Period. Ultimately, the artifacts from Room 38-b provide crucial typological and contextual data, significantly enriching our understanding of the sociocultural and religious landscape of Andriake.

CATALOGUE

Cat. No.: 1

Fig. No.: 5-7.

Type: Aphrodite Statuette.

Context / Inv. No.: Andriake, Room 38-b.1, AND-24-59.

Condition: Patina loss is observed in some areas of the dark green/gray surface. The right foot was broken and has been reattached.

Technique: Solid cast in a mold.

Dimensions: H: 14.6 cm; W: 7.2 cm.

Dating: Late 2nd century CE.

Cat. No.: 2

Fig. No.: 8

Type: Ithyphallic Dwarf/Pygmy Statuette.

Context / Inv. No.: Andriake, Room 38-b.1, AND-24-63.

Condition: Patina loss is observed in some areas of the dark green/gray surface. There is a deep crack on the left leg at the level below the knee.

Technique: Solid cast in a mold.

Dimensions: H: 6.8 cm; W: 3.1 cm.

Dating: Second half of the 2nd century CE.

Cat. No.: 3

Fig. No.: 9-11.

Type: Scale Weight in the Form of Silenos

Context / Inv. No.: Andriake, Room 38-b.1, AND-24-60

Condition: The patina is in gray-green tones. There are areas where the patina has flaked off and sections showing oxidation. Iron remnants of the weight's connection hook are observed on the

upper part.

Technique: Hollow cast in a mold.

Dimensions: H: 7.2 cm; W: 4.85 cm.

Weight: 136.08 g.

Dating: Late 2nd– Early 3rd century CE.

Cat. No.: 4

Fig. No.: 12.

Type: Base (Pedestal).

Context / Inv. No.: Andriake, Room 38-b.1, AND-24-61.

Condition: The patina is in gray-green tones. There are areas where the patina has flaked off and sections showing oxidation on the surface.

Technique: Mold-cast; hollow from the bottom to the middle, while the upper part is solid.

Dimensions: H: 4.1 cm; Body W: 2.4 cm; Upper Surface W: 3.5 cm.

Dating: Second half of the 2nd century CE.

Cat. No.: 5

Fig. No.: 13.

Type: Base (Spool/Reel-shaped)

Context / Inv. No.: Andriake, Room 38-b.1, AND-24-62.

Condition: The patina is in gray-green tones. There are areas with yellow/brown stains. Sections with flaked-off patina and oxidized parts are present on the surface.

Technique: Hollow cast.

Dimensions: H: 2 cm; Lower D: 4.8 cm; Upper D: 4.3 cm; Body D: 3.8 cm.

Dating: Late 2nd century CE.

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* Abbreviations of epigraphical editions and reference works follow the "Liste des abréviations des éditions et ouvrages de référence pour l'épigraphie grecque alphabétique (GrEpiAbbr – Version 03, Septembre 2024)" developed by the *Association Internationale d'Épigraphie Grecque et Latine*.