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**Apollo and His Cult in the Geometric and Archaic Periods**

Bachelor's Diploma Thesis

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*I hereby declare that this thesis is my own work, created with use of primary and secondary sources listed in the bibliography.*

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Author's signature

### **Acknowledgement**

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# **1. Introduction**

This bachelor's thesis follows the cult of an Olympian deity of great importance and influence on the course of ancient history, Apollo. Its purpose is to provide the description of his cult from its early origins in the Geometric period, to further worship and religious practices throughout the Archaic period in Greece. Apollo was a divergent deity, whose attributes covered a rather large spectrum of skills and abilities. People recognized him a god of light, prophecy, healing but also plague, music and arts. With his main function being divination, the gift of foreseeing the future events played an evident role in some turning points of antiquity. The entire history of ancient Greeks, the era of early colonisation, the grand war conflicts, as well as other significant decisions of social and political lives, they were all tied with, and dependent on Apollo's cult.

The focus of the work is on presenting the worship and its role in the early stages of Greek society and its development. The first chapter pays attention to the theories of the origin of the deity, its mythological background, and various explanations based on the ancient, as well as modern sources.

The main, second chapter of the paper depicts the aspects and features of the cult, through the brief summary and description of the most common titles and functions of the god. The chapter further illustrates the process of divination, concentrating on the most prestigious oracles at Delphi and Didyma, and its consequences and outcomes. These are observable on some of the best known examples of prophecies, those, which are confirmed as well as the legendary ones. Lastly it shows, again based on examples, another role of Apollo, who establishes new towns and cities, during the time of the Great Greek colonisation. Further description focuses on cities, which were named after god himself. This chapter is mainly composed with help of the internet source [theoi.com](http://theoi.com), which is a complex website that offers a systematic summary of Apollonian cults and titles, with confirmed references to ancient authors.

The third and last chapter depicts the most significant sites of worship from given periods. The chapter provides the description of contemporary architecture and decoration of those places and illustrates their meaning and popularity in the ancient times. Additionally,

the chapter presents the oldest statues and sculptures, which are the evidence of the early cult's aesthetics.

To understand the world in ancient times, societies developed complicated webs of tales and myths that served as an explanation or a guide to cosmos,<sup>1</sup> and to existence. Following those myths was a daily routine in lives of the Greeks. The pantheon, also known as Dodecatheon, went through several changes, until it gained the form that we recognise and study today. The legends state that old creationist gods and titans were beaten and the Twelve of the Olympians took their places on the top of the mountain. Apollo became one of them, as the member of the younger generation among his sister Artemis, or god of wine Dionysus<sup>2</sup>. The son of Zeus and Leto was commonly referred to as *Phoibos*, bright, or radiant, an epithet offered first by Homer in the *Iliad*,<sup>3</sup> for he is usually depicted as a bright, handsome young man with many qualities. Apollo was often described as companion of the Muses, carrying the lyre or a bow and arrows.<sup>4</sup> He is a dancer, helper, and a healer, who is, however also capable of merciless wrath and anger, and who would not hesitate to kill in the name of justice. God Apollo represented everything that the Greeks valued the most. He was seen as an example of excellent morals and virtues, as he only ever spoke the truth. Depicted with long, blond locks, fine physique, and a radiant smile full of sunlight, he was what we would perhaps now call the early role-model, for all the young men in ancient Greece, for he represented all the characteristics often required from every one of them.

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<sup>1</sup> From Ancient Greek κόσμος: *an order, World order, the universe*.

<sup>2</sup> Bouzek, J., Kratochvíl, Z. 1994, *Od Mýtu k Logu*, Herrmann & synové, Praha. p.34

<sup>3</sup> Homer, *Iliad* I. 47.

<sup>4</sup> Atsma, Aaron: s.v. "Apollon." *Theoi Greek Mythology*. <<http://www.theoi.com/Olympios/Apollon.html>> Web. Nov. 2014.

## 2. Origin of the deity

Apollo is one of the most important and celebrated gods of the Greek pantheon. Numerous temples, shrines, oracles, statues and sanctuaries had been built over the course of centuries and sacrificed in his name along the coast of the Mediterranean Sea. From the arrival of the Greek peoples, into late antiquity, when the religious conversion took place, the gods, now known only from legends, held a stable place in everyday life of the Hellenes.

The composition of Greek pantheon varied during its early stages, until it developed and settled into the form we are able to recognize today. While some of the deities are preserved from the texts of the Mycenaean period, other gods like Apollo were usually considered new in comparison, first mentioned only by Homer and Hesiod in the 7<sup>th</sup> century BC.<sup>5</sup> The origins are thus still uncertain and unclear, as different sources offer different origin story. These, which are presumed the most probable and common, with their corresponding myths, are further presented in this chapter.

### 2.1 Doric origin based on etymology of the name

Etymological origin of name Apollo remains questionable. The most common versions of Greek spelling are Ἀπόλλων, found in Homer's eposes, or Ἀπέλλων in Doric dialect. Both of them might, according to Walter Burkert<sup>6</sup>, have the root in word ἀπελλα. The ἀπελλα was an assembly of all male citizens over the age of thirty in ancient city-state Sparta, established by Lycurgos, the legendary lawgiver. Their annual meetings, *apellai*, were held in month *Apellaios*, the first month of the year. The term *apellai* was also used for a religious festival, which was held in Apollo's honour in the same month not only in Laconia, but also in Delphi. This derivation would therefore support the theory of Doric origin of the deity.

Different theories<sup>7</sup> pointed towards the connection of the name with Greek word *apollumi* or 'to destroy'. This refers mainly to his power to punish and destroy the wicked

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<sup>5</sup> Bouzek, J., Kratochvíl, Z. 1994, *Od Mýtu k Logu*, Herrmann & synové, Praha. p.76.

<sup>6</sup> Burkert, W.: *Apellai und Apollon*, *Rheinisches Museum für Philologie*, Neue Folge, 118. Bd., H. ½, 1975, pp. 1-21. JSTOR. Web. Nov. 2014.

<sup>7</sup> Atsma, Aaron: s.v. "Apollon." *Theoi Greek Mythology*. <<http://www.theoi.com/Olympios/Apollon.html>> Web. Nov. 2014.

with his sure bow and arrows, but it is unclear, whether the name originated from the function or vice versa, which therefore makes it difficult, to reference it within the circumstances of the origin story. Thus neither the ancient, nor the modern sources have yet provided us with a confirmed explanation of the earliest etymological foundation.

## **2.2 Mythological birth at Delos and its later significance**

The myth concerning the birth of the god of light, and his sister Artemis, remains unchanged for majority of the time. The main sources of narrations are: the Homeric Hymn, Hymn of Callimachus, or Pindar, and they all keep the fundamental storylines identical, with only minor differences. Pindar<sup>8</sup> narrated various versions in at least three different poems. His story begins with pregnant Leto, daughter of titans Phoebe and Coeus, wandering around the Earth, trying to find a safe harbour. After Zeus' wife Hera discovered that her husband was once again about to father children from a different woman, she was struck with jealousy. In her anger, Hera forbade anyone from providing Leto a shelter, where she could give birth to her twins. Leto was thus left to search for a piece of land, where she might have settled, while her children came to this world. No king or other ruler would let her stay at their property for the fear of Hera's wrath. When the time of labour approached, a new hope for Leto appeared, as she laid her eyes on the island of Delos.

The island was at this time but a rock, floating in the waters of the Aegean Sea, known under the name Ortygia, meaning the invisible.<sup>9</sup> Delos never had any treasures, nor precious metals or fertile lands, and so Leto promised to make the island full of riches, if only it was willing to make a temple for her son. The island felt honoured that it could provide home for such a great god, and after Leto swore the great oath to keep her promises, Delos gladly agreed to let her, exhausted, sit under the single palm tree, as the children were born. Poseidon anchored the rock at the bottom of the sea, making it the centre of the Cycladic

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<sup>8</sup> Rutherford, I.: Pindar on the Birth of Apollo, *The Classical Quarterly*, New Series, Vol. 38, No. 1, 1988, p. 65. JSTOR. Web. Nov. 2014.

<sup>9</sup> Rutherford, I.: Pindar on the Birth of Apollo, *The Classical Quarterly*, New Series, Vol. 38, No. 1, 1988, pp. 69-70. JSTOR. Web. Nov. 2014.



islands and the Aegean Sea, finally visible to all. Artemis was born first<sup>10</sup>, and she could later assist her mother giving birth to her brother, Apollo.

The story traditionally mentions the day of Apollo's birth was the seventh day of the month, acquiring him the surname *Hebdomagenes*, born on the seventh day<sup>11</sup>. The number was thus sacred to the god, so the feasts were held, and the offerings were brought to him on the seventh of each month of the year.

Leto's children were then given nectar and ambrosia, the drinks of gods, so they would become immortal, which would allow them to join the Olympians in their lofty chambers on the mountain. The island of Delos rejoiced and blossomed with woodland flowers. It indeed became rich and famous, thank to its advantageous geographical position, and a reputation, as a sacred place of Apollonian cult.

This myth provides us with the name of Apollo's parents Leto and Zeus, as well as his place of birth the Cycladic island of Delos. The information of god's parentage is first mentioned in the *Iliad*<sup>12</sup> by Homer, which follows: "Zeus' son and Leto's, Apollon." Hesiod later stated that Apollo's sister was Artemis. The Homeric hymns on Apollo and the Hymn of Callimachus on Delos are the first to offer the island as the birthplace. Other places and cities had their own traditions, which were however only of local character.

The importance of the island was emphasized during the well known historical occurrence, which marked the end of the Archaic period, the Greco-Persian wars.<sup>13</sup> When the Persian fleet, under the command of famous general Datis, approached the island in 490 BC, the Delians quickly fled to the nearby island of Tenos. As the ships drew closer, the general ordered his men not to anchor at Delos itself, but at the adjacent piece of land known as Rheneia. Recognised for his diplomacy, the Median sent a messenger to Tenos, calling the Delians back. He referred to them as holy men, and asked them, why they were judging him so harshly and why did they flee. He further claimed it was an order of king Darius, and he himself had enough wit as well, to be able to recognise, and not to destroy a place, which was a famous birthplace for not one, but two powerful Greek gods. He also promised not to harm

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<sup>10</sup> Rutherford, I.: Pindar on the Birth of Apollo, *The Classical Quarterly*, New Series, Vol. 38, No. 1, 1988, p. 72. JSTOR. Web. Nov. 2014.

<sup>11</sup> Atsma, Aaron: s.v. "Apollon." *Theoi Greek Mythology*. <<http://www.theoi.com/Olympios/Apollon.html>> Web. Nov. 2014.

<sup>12</sup> Atsma, Aaron: s.v. "Leto." *Theoi Greek Mythology*. <<http://www.theoi.com/Titan/TitanisLeto.html>> Web. Nov. 2014.

<sup>13</sup> Jebb, R. C.: Delos. *The Journal of Hellenic Studies*, Vol. 1, 1880, pp. 19-20. JSTOR. Web. Nov. 2014.

the inhabitants in any way. Instead, after their return, Datis offered 300 talents on the altar of Delian Apollo. Shortly before this act, the Persian army burnt Naxos, and in the following years, they attacked numerous other cities, destroying their temples and shrines. This event thus illustrates the influence and prestige of not only the island, but also the Apollonian cult, which spanned even beyond the boundaries of Greece.

## 2.3 Hypothesis on Asian origin

### 2.3.1 Based on epithet Lykeios

The main controversy is about the attribution of the authentic birthplace. The birthplace of a certain deity was usually assigned to a region, where the worship originated.<sup>14</sup> The Apollonian cult had, however, two different places to choose from, both equally plausible. For the Greeks living in the Aegean region, on the mainland, it was undisputedly Delos, but the Greeks from the coasts of Asia Minor presumed it was Lycia. Both assumptions may be considered correct, because when the primarily Lycian worship was first brought to Greece, it was the island Delos, from which it spread to the other regions. This theory would explain the epithet *Lykeios*<sup>15</sup> or Lyceius, which might have meant ‘born in Lycia’. Delos was probably chosen due to its political insignificance and its oracle, in addition to support from the chief oracle at Delphi.

The epithet Lykeios has three different derivations<sup>16</sup>, one of which points towards the Lycian origins of the cult. Some sources suggest, it is derived from *lykos*, or wolf, the meaning of the name would then be ‘the wolf-slayer’. Other two proposals are the already mentioned above ‘of Lycia’, or from the word *lyke*, light, in which case the name might mean ‘the giver of light’. Apollo Lykeios was worshiped at Mount Cragus and Mount Ida in ancient Lycia, as well as Lycoreia on Mount Parnassus, Sicyon, Argos and Athens. There was also a sanctuary with an oracle in Patara. Almost all of these places are also connected with traditions regarding wolves. Deucalion, who was believed to found Lycoreia, followed wolves’ howling on his way to Parnassus. Leto was said to come from Hyperboreans to Delos as a she-wolf, and she was also accompanied by wolves to river Xanthus in Lycia. Wolves

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<sup>14</sup> Jebb, R. C.: Delos. *The Journal of Hellenic Studies*, Vol. 1, 1880, p. 15. JSTOR. Web. Nov. 2014.

<sup>15</sup> From Ancient Greek Λυκεῖος: *of Lycia, of light*

<sup>16</sup> Atsma, Aaron: s.v. “Apollon Titles.” *Theoi Greek Mythology*.  
<<http://www.theoi.com/Cult/ApollonTitles.html>> Web. Nov. 2014.

were protecting Apollo's treasures and an iron statue of wolf covered with inscriptions stood near the altar at Delphi. Pausanias stated<sup>17</sup>, a man once stole treasures from the oracle, and buried them in the forests of Mount Parnassus. He was, however, spotted and killed by a wolf, who then returned to howl at the same place every night. People soon recognised that it was an omen from god, so they followed the wolf, and after finding the sacred gold, they proceeded to dedicate the iron statue to Apollo.

Another story depicted Danaus, who was on his way to Argos, he saw a wolf brawling with a bull.<sup>18</sup> And because he deemed himself as a wolf attacking foreign cities, he had decided to proceed watching the fight until the wolf succeeded. Danaus then paid vows to Apollo attacked Argos with its king Gelanor, who in his eyes represented the bull, and won the kingdom. Believing he had prevailed due to god's will, he founded local sanctuary of Apollo Lykeios.

The Sicyonians were said to be taught by Apollo how to get rid of wolves, which leads to another, although less common epithet *Lykoktonos*, 'the wolf-killer' or 'the slayer of wolves'.

Another analogy can be made with Hurrian name *Aplu*, the bringer and averter of plague. The epithet was probably derived from originally Akkadian divinity known as '*Aplu Enlil*', the son of Enlil, otherwise also known as *Nergal*, worshipped in Akkad, Assyria and Babylonia. Additionally is the god connected to Babylonian god of Sun, *Shamash*.

### 2.3.2 Based on Hittite and Luwian sources

One of the early popular cults along the coasts of Anatolian peninsula was the worship of a triad consisting of Apollo himself, his mother Leto and sister Artemis. Large number of temples and sanctuaries was sacrificed to the so called Apolline Triad there, and Walter Burkert listed at least nine known oracles. According to a theory<sup>19</sup> supporting Apollo's origin in the Near East, summarised by Edwin Brown in 2004, the Greek god can be identified with the Hittite Guardian God going by the name of *Appaliunas*.

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<sup>17</sup> Pausanias: *Cesta po Řecku II*. 1. vyd. Praha: Svoboda, 1974, p. 293.

<sup>18</sup> Atsma, Aaron: s.v. "Apollon Titles." *Theoi Greek Mythology*.  
<<http://www.theoi.com/Cult/ApollonTitles.html>> Web. Nov. 2014.

<sup>19</sup> Brown, E.L.: In Search of Anatolian Apollo, *Hesperia Supplements*, Vol. 33, XAPIΣ: Essays in Honor of Sara A. Immerwahr, 2004, pp. 243-257. JSTOR. Web. Nov. 2014.

The Asian god was represented by a figure sitting or standing on a stag and therefore associated with hunting. The Greeks on Cyprus worshiped Apollo Amyklaios, while the Phoenicians worshiped the god of hunting Resheph, who was depicted with the same attributes. Both of them shared their functions of protection, purification and apotropaism. The Luwo-Hittite Guardian God, also depicted in many different variations, found on seals, statuettes and reliefs from Lycia to Northern Syria, was as well identified with 'the Stag-God'. The treaty between Hittite king Muwatalli II and king of Wilusa Alaksandu, provides the etymological proof in favour of this theory. Linguists responsible for deciphering of the cuneiform writings found the name of a deity known as *Appaliunas* in the texts. The name has presumably its root in word -appal-, which can be translated as trap, pitfall or ambush, and could be therefore translated as a 'hunter'. The Guardian God, God on Stag or Appaliunas is thus seen as an Asian predecessor of Greek Apollo.

The theory is further supported with archaeological evidence. Apart from the oracles, there are vases, rhyta or stelai with reliefs of the hunter god. He is often portrayed while carrying a bow, other times a spear. One of the bowls illustrates a sequence on a deer hunt, in which the god skilfully tames the animal and ties it to his belt. Moreover is mentioned his father, the Storm God, who might be equated to Zeus, and his 'consort', a huntress goddess in long robes under the name of Ala, who is thus identified as Artemis.

Another work supporting the Asian origin is Homer's *Iliad*. Here Apollo<sup>20</sup>, Artemis, Leto, Aphrodite and Ares<sup>21</sup> represent the main supporters of the above mentioned Wilusa or Troy. Apollo's support is represented since the beginning, where he sent plague on the Achaeans. Aphrodite was multiple times referred to as being from Cyprus, Ares joined the Trojans to be in her favour and Apollo's mother Leto was as well assigned Anatolian origin.

## 2.4 Mythical Hyperboreans

Two famous myths are connected with the island of Delos. One offers the explanation to the origin of Apollo and Artemis, while the other describes the people and mythical lands of Hyperborea, home of Leto herself. The tale begins with hyperborean maidens, who were

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<sup>20</sup> Homer, *Iliad* I. 10-12.

<sup>21</sup> Homer, *Iliad* I. 596-604.

said to go on a pilgrimage to Delos, after the birth of the twins. The journey was consequently turned into a tradition, and the Hyperboreans<sup>22</sup> were said to have undertaken it every year, to deliver their presents in the form of the finest Baltic amber wrapped in straw. But some of the girls never made their way back home. The gifts and offerings had to be sent to Delos regardless, in order to maintain respect and good relationship with god Apollo, and so the Hyperboreans addressed them via their neighbours, through the Scythians, people of Dodona or Euboea. The story also informs us, that Apollo used to spend the winters in this land of eternal spring, where the light shone whole days and nights.<sup>23</sup>

Their famed realm was said to have lain far to the north, past the home of the North Wind Boreas. The exact location was mysterious and unknown; although the Greeks believed Boreas came from Thrace. This would further suggest the possible position of Hyperborea might have either been in the north of Balkan Peninsula, in Central Europe, or even as far as present day Scandinavia or Baltic countries.

Contradictory explanation was offered by Stanley Casson in 1920.<sup>24</sup> He believed that the legends were originally brought to Greece from the East, in the early sixth century BC. The etymology found in the ancient sources, suggesting the meaning ‘beyond the mountain’, or ‘beyond the land of Boreas’, was in his opinion incorrect. Herodotus then, also wrongly, associated the Hyperboreans, based on this false word origin, with the people known as Perpherees<sup>25</sup>. It was them, who were supposed to make the annual journey to Delos and bring the gifts. If the Perpherees were the Hyperboreans than Apollo’s journey to their land would be redundant, as they were already visiting his shrine. It appears as if they were only used in the myths, where it was necessary to fill an empty space, and the label Hyperboreans seemed to be convenient to being stuck on some imaginary people of nameless regions from beyond the borders of the world of the ancient Greeks.

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<sup>22</sup>From Ancient Greek: Ὑπερβόρειοι

<sup>23</sup> Bouzek, J., Kratochvíl, Z. 1994, *Od Mýtu k Logu*, Herrmann & synové, Praha. P. 81.

<sup>24</sup> Casson, S.: The Hyperboreans, *The Classical Review*, Vol. 34, No. ½, Feb. - Mar., 1920, pp. 1-3. JSTOR. Web. Nov. 2014.

<sup>25</sup> From Ancient Greek Περφερεες: *carriers; those, who carry*

## 2.5 Paean and origins in Mycenaean pantheon

One of the names mentioned on the lists on Mycenaean clay tablets written in Linear B is *Paian*, or *Paean*<sup>26</sup>. The title later used as one of Apollo's epithets, was originally used for a preceding deity, the god of healing. Although apart from his main function and the name, the tables reveal very little of this character.

The epithet is mentioned by both, Homer and Hesiod<sup>27</sup>, who use it to describe the physician of the gods, someone, who heals the wounded. Later it became surname of Apollo's son Asclepius, the god of medicine. The more general meaning as 'the deliverer from pain' was applied not only to Apollo, but also Thanatos, who was believed to relieve a person from their pain and sorrows, by ending their life. The name might have also been a reference to verb 'to strike', which would only support their common characteristic trait as the destroyers.

The final use of the word Paean is for a choral song, or hymn of triumph. These were usually addressed to Apollo or Artemis to express gratitude after victory, or to ask for deliverance of evil; or sometimes it was a simple chant addressed to Ares during a battle.

## 3. Main epithets, titles and functions

Apollo was one of the most popular and favourite deities in Ancient Greece. He was attributed with numerous functions, abilities and duties, which granted him a large number of various epithets. His abilities are often connected or derived from one another. In this chapter I would like to offer more detailed description to five main areas of activity that defined the character of the deity.

His best recognised function was connected with divinity, prophecy and oracle. Many famous battles, matters of state and other important historical events could not even take place without consultation of the oracle by the participants. They usually took its word very seriously, for the god was said to speak only the truth. Another sphere of activity was art.

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<sup>26</sup> From Ancient Greek Παιάν, transcription from Linear B: *pa-ja-wo-ne*

<sup>27</sup> Atsma, Aaron: s.v. "Apollon Titles." *Theoi Greek Mythology*.

<<http://www.theoi.com/Cult/ApollonTitles.html#Cult>> Web. Nov. 2014.

Apollo was the god of music, singing and poetry, as well as the leader of the Muses. He himself attended a few music contests, which resulted in his favour, and numerous musical competitions were as well held in his name. Next field may seem contradictory as it contains healing and protecting from evil, but also destroying and punishing with plague and other diseases. These functions are however related as later explained in the chapter. Commonly used were also epithets that prize his skill with bow and arrows. He was an excellent archer, who was, due to his ability of prediction, known for never missing his target. His talents were only comparable with those of his twin sister Artemis. And finally the last of his most influential roles is the establishment of new towns, cities and colonies. In Antiquity, a small temple or shrine could have been found in every new city established by the Greeks along the Mediterranean coast.

Apart from these functions there were also many others. This might be the result of multiple origins of the deity, as worshippers from different places used to associate the god with different abilities. These are popular epithets with pan-Hellenic character, but also local epithets, which were only used in certain regions, or adjectives, which don't have a clear origin. The most common are shortly summarised and described in the following chapter in like manner.

### 3.1 God of oracles and prophecy

The cult of Apollo was always connected with divination. Aeschylus mentioned in his work *Eumenides*<sup>28</sup> that the gift of foreseeing the future, or as the Greeks referred to it *mantike*<sup>29</sup>, was given to Apollo by his father Zeus. All the prophets, who operated during the antiquity, were then receiving it further, from Apollo himself, and all of the ancient oracles were led by the chief oracle at Delphi.

Delphi is with no doubt the most prominent site of Apollo and one of the most famous sites of the entire ancient world. The town is located in the Phokis region in central Greece, where it was established on the slope of the Mount Parnassus, overlooking the Pleistos

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<sup>28</sup> Atsma, Aaron: s.v. "Apollon." *Theoi Greek Mythology*. <<http://www.theoi.com/Olympios/Apollon.html>> Web. Nov. 2014.

<sup>29</sup> From Ancient Greek μαντική: *divination, prophecy*

Valley. Today may Delphi seem hidden or out of reach, but two and a half millennia ago it was the *omphalos*<sup>30</sup> - the centre of the world.

The founding myth of Delphi begins with the ruler of the Olympians Zeus, who wanted to find the centre of the Earth. Thus he had decided to send two eagles to fly from the opposite ends of the world. The eagles met at Delphi and Zeus proclaimed the place the omphalos, navel and the rightful centre of the Earth. The oracle itself belonged to the primordial deity Gaia, the mother of Earth. She appointed the great serpent Python to guard the oracle. The creature was said to be born from the mud that was left behind after the floods, and he is therefore the son of Gaia representing the personified Earth. According to Hyginus<sup>31</sup> the dragon lived on Mount Parnassus, where he gave oracular responses. He knew that death was waiting for him and that his fate would be sealed by the offspring of Leto. When Python found out that she was about to mother Zeus' children, he had decided to follow her and kill her. But Leto was carried by the northern wind Boreas onto the island Ortygia, where she was offered protection by Poseidon. He hid the island behind huge waves and when Python could not find her, he returned back to Delphi. Leto gave birth to the divine twins and the island was renamed Delos. Four days after the birth Apollo sought vengeance for his mother. He set off to Mount Parnassus, where he slew the Python with arrows. After that Apollo put serpent's bones into a cauldron, deposited them in his temple and established the Pythian Games.

Similar versions of the myth were recorded by different ancient authors. Ovid<sup>32</sup>, for instance glorified Apollo even more, by describing the snake as a foul creature that bestowed terror on the race of man. Young god was presented as an archer, who had to use thousand arrows, almost emptying his entire quiver, in order to bring death to the serpent.

After Apollo killed the snake he went to the Tempe valley in Thessaly, where he had to purify himself. He cut a few branches of local laurel, crowned himself with some of them and carried the rest to Delphi.<sup>33</sup> This event inspired a ritual, in which were the Delphian boys sent to the Tempe valley every eight years, to bring back the laurel, which was later used to make the wreaths for the winners in the Pythian Games.

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<sup>30</sup> From Ancient Greek ὀμφαλός; *navel*

<sup>31</sup> Atsma, Aaron: s.v. "Hyginus, Fabulae 100-149." *Theoi Greek Mythology*. <<http://www.theoi.com/Text/HyginusFabulae3.html#140>> Web. Nov. 2014.

<sup>32</sup> Ovid: *The Metamorphoses*, Book I: 438-472, translated by A. S. Kline.

<sup>33</sup> Sourvinou-Inwood, Ch.: The Myth of the First Temples at Delphi. *The Classical Quarterly*, New Series, Vol. 29, No. 2, 1979, p. 234. JSTOR. Web. Nov. 2014.



The most common epithets associated with oracles and the art of divination include the following<sup>34</sup>: *Cledones*, of an omen in words and sounds, *Proopsios*, foreseeing, and *Thearius*, of the oracle. Other titles were derived directly from names of the oracles of Apollo. The central oracle at Delphi was the source of two distinctive titles, *Delphinios* and *Pythios*, both of which are tied to its previously mentioned origin myth. The reference is to the dragon, who had previously occupied the valley, and who was known under the names Delphine, or the more familiar, Python. The epithets thus portray the god as a ‘dragon slayer’. The other famous oracles used the simple derivation, like *Didymaios*, of Didyma, or *Clarios*, of Claros.

### 3.1.1 Oracular process

All oracular shrines of Apollo, mainly Didyma and Claros, appeared to operate on similar principles, usually implying the system and methods of the chief oracle of Delphi. Delphic oracle, the famous Pythia, was a woman over the age of fifty, whose position was in the *oikos*, or *adyton*, inside of the cella, hidden from public view.<sup>35</sup> There she was illustrated as sitting on the tripod, arranged over the fissure in the limestone floor, from which evaporated the mythical vapour, known as *pneuma*. The reports on the supposedly divine vapour describe a sweet delicious smell and the ecstatic behaviour of those, who inhaled it. Further examinations revealed the vapour probably contained ethylene, which could have been responsible for those hallucinogenic effects, or as said in the ancient times, inspired the prophecies within Pythia’s mind. It was also suggested that the vapours may weaken, or completely dry up over time, which is a proposal of the reason why they cannot be observed at the site nowadays.

The above explanation of the process of oracle’s work is the most commonly accepted one, as it tries to reasonably interpret and clarify procedures, which were unknown even to ancient historians themselves. According to Fontenrose,<sup>36</sup> many of the authors didn’t personally witness the consultation, and some of them have never even been to Delphi. Therefore as long as there isn’t much evidence of what really happened behind the walls of

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<sup>34</sup> Atsma, Aaron: s.v. “Apollon Titles.” *Theoi Greek Mythology*.

<<http://www.theoi.com/Cult/ApollonTitles.html>> Web. Nov. 2014.

<sup>35</sup> Green, P.: Possession and Pneuma: The Essential Nature of the Delphic Oracle. *Arion: A Journal of Humanities and the Classics*, Third Series, Vol. 17, No. 2, FALL 2009, pp. 34-37. JSTOR. Web. Nov. 2014.

<sup>36</sup> Fontenrose, J. E.: *The Delphic Oracle, Its Responses and Operations, with a Catalogue of Responses*. University of California Press, 1978, p. 196-197.

temples, we cannot be certain if the process description, or at least a part of it, could be considered authentic.

Pythia was usually accompanied by priests and so called *Hosioi*,<sup>37</sup> who served as administrators of the oracle.<sup>38</sup> The priests observed the sessions, wrote down the conversations, delivered the prophecies to inquirers, who were not present themselves, or announced the responses publicly, when it wasn't necessary to keep them in secret. The Hosios attended to Pythia and assisted with performance of rituals and general duties. One example of their peculiar function was to recognize, if, and on which day was the god available for the oracle, by dripping water on the prophetess. There were five of them, appointed for life, although not all of them had to be present on the site at all times.

Prophetess' preparation for the ritual involved bathing and probably also drinking from the Castalian spring, and drinking from spring Kassotis, which rose just above the temple, to get the inspiration.<sup>39</sup> She was said to burn bay-leaves and a meal made from barley on the altar, before ascending on the tripod. While sitting during the sessions, she wore the laurel crown and held a laurel branch in her hand, occasionally shaking it.

Oracles at Patara and Argos had both female prophetesses.<sup>40</sup> Presumably there was female prophetess in Didyma as well and male prophets of Claros and Ptoion, all of which copied the Delphic tradition. The source of the voice of god was usually water. The prophets probably submerged themselves into the sacred spring, or drunk directly from it. All the rituals had different level of secrecy. Didymean oracle was, for instance, completely hidden from sight of the visitors, and could have been accessed only by the priests, who served as the mediators. The oracle of Claros functioned during the night in a crypt below the temple, with separated exits for those, who came in and out, so they would not come in contact with each other in the corridors. The visit to Delphi was thus the least secret, and simultaneously served as a social gathering for people from all over the Greek world.

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<sup>37</sup> From Ancient Greek ὅσιος: *holy, pious*

<sup>38</sup> Fontenrose, J. E.: *The Delphic Oracle, Its Responses and Operations, with a Catalogue of Responses*. University of California Press, 1978, pp. 218-219.

<sup>39</sup> Fontenrose, J. E.: *The Delphic Oracle, Its Responses and Operations, with a Catalogue of Responses*. University of California Press, 1978, p. 224.

<sup>40</sup> Fontenrose, J. E.: *The Delphic Oracle, Its Responses and Operations, with a Catalogue of Responses*. University of California Press, 1978, p. 228.

The oracular process had an influence on the structures of the temples as well. One of the main features primarily specific for the temples devoted to Apollo was an *adyton*.<sup>41</sup> The etymology of the term suggests a place with restricted access, as the word itself can be translated to 'do not enter' or 'not to be entered'. The adyton was an integral part of the temples in Bassae, Claros, Cyrene, Delphi, Didyma, as well as Selinunte and Syracuse. Typically, it was a place, which hosted the cult image of the god, or where the ritual practice occurred in temples that operated as oracles.

Another architectonic element common for all the oracles was the hypaethral<sup>42</sup> or open roof. Hypaethral temples were, as it was written by Vitruvius Pollio,<sup>43</sup> built in order to honour Zeus, the Heaven, the Sun, and thus Apollo, or the Moon. For he stated: "these are the gods whose semblances and manifestations we behold before our very eyes in the sky, when it is cloudless and bright." Apart from these structures there are not other designs or features that specifically distinguish temples of god Apollo from those dedicated to other deities.

### 3.1.2 Oracular prophecies

Prevailing assumption was that the prophecies were first spoken by Pythia in her supposed mantic frenzy, and later recorded by her priests in dactylic hexameter.<sup>44</sup> Later in his book<sup>45</sup> Fontenrose states that there is again very little evidence supporting this claim. He offers further reports, which mention Pythia speaking directly to the inquirers, already in verses. Yet common for both cases, whichever might be the truth, was the character of her answers. They were almost always ambiguous, and so the visitors had to be very careful with the interpretation of her words.

People's questions included all sorts of things. The main topics were usually wealth, health, power or prosperity, asked for both, individuals as well as entire cities. The formula of the verses they received always stated: 'ο θεός, (or Απόλλων) έχρησε', which translates to 'the

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<sup>41</sup> Hollinshead, M.B.: "Adyton," "Opisthodomos," and the Inner Room of the Greek Temple. *Hesperia: The Journal of the American School of Classical Studies at Athens*, Vol. 68, No. 2, Apr. - Jun., 1999, pp. 189-218. JSTOR. Web. Nov. 2014.

<sup>42</sup> From Ancient Greek ὑπαίθρος: ὑπό *under*, and αἰθήρ *open air*

<sup>43</sup> Vitruvius Pollio, M.: *Deset knih o architektuře*. Praha: Svoboda, 1979, p. 39.

<sup>44</sup> Fontenrose, J. E.: *The Delphic Oracle, Its Responses and Operations, with a Catalogue of Responses*. University of California Press, 1978, p. 6.

<sup>45</sup> Fontenrose, J. E.: *The Delphic Oracle, Its Responses and Operations, with a Catalogue of Responses*. University of California Press, 1978, p. 212.

god spoke',<sup>46</sup> and which was followed by an answer, unexpected piece of advice, or a warning.

Probably the most memorable of the prophecies, mainly due to its great misinterpretation, is the one about King Croesus, which can be found in Herodotus' Histories, book Clio.<sup>47</sup> The narrative follows: Croesus, the great king of Lydia, learnt about yet another victory of Persian king Cyrus the Great, and realised, he should take control of the situation before Persia becomes even bigger threat for his own empire. At first he tested the skills of several oracles, including the one at Delphi, by subjecting each of them to a sample question. He ordered his messengers to ask simply what was he, the king of Lydia doing at the moment. As soon as the messengers entered the temple, Pythia gave them a straight answer: "I can count the grains of sand and measure the sea. I hear the silent and understand the dumb men. I smell a shell-covered tortoise boiling with a lamb in a bronze cauldron. Bronze is the vessel below it and bronze is the lid." The answer was correct, and so Croesus delivered a considerable sacrifice to Apollo, as a sign of deeming the Delphic oracle trustworthy.<sup>48</sup> After that Croesus proceeded to ask whether he should go to war against Persia, or not.<sup>49</sup> The response from the oracle was that if he went to war, a mighty empire would fall. Croesus rejoiced over the response and followed with the third question, if his monarchy was about to last long. On this Pythia offered an advice: "When the time comes, and a mule becomes a monarch to the Medes, then you, delicate Lydian, flee, flee by Hermes, there is no shame in being a coward." Croesus was pleased, as he thought to himself that it was impossible for a mule, to ever become a king, and thus he had decided to attack the Persians.<sup>50</sup> The prophecy was fulfilled and the great empire fell. It was, however, the empire of Croesus himself that came to an end, defeated by Cyrus the Great, who was half Persian and half Mede, therefore perceived a mule.<sup>51</sup> Croesus was angry and complained about the relevancy of what was, in his opinion, false prophecy. The oracle but said that what they foretold was right, and that he was the one in wrong, because he was too proud to make the self reflection. He neither knew, nor did he care to ask, which great empire was the one the oracle spoke of, and so he shall bear the further results of his own misinterpretation.

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<sup>46</sup> Fontenrose, J. E.: *The Delphic Oracle, Its Responses and Operations, with a Catalogue of Responses*. University of California Press, 1978, pp. 212.

<sup>47</sup> Hérodotos: *Dějiny*. Vyd. 2., v Odeonu 1. Praha: Odeon, 1972, pp. 548

<sup>48</sup> Herodotus, Histories I. 46-50.

<sup>49</sup> Herodotus, Histories I. 51-56.

<sup>50</sup> Herodotus, Histories I. 71.

<sup>51</sup> Herodotus, Histories I. 90-91.

### 3.2 God of music and poetry

Apollo's involvement with music was mentioned as soon as in the *Iliad*<sup>52</sup>. Homer described him as playing a *phorminx*<sup>53</sup> during the time when other gods took their meal. Other common traditions attribute the god with a lyre. Ovid even mentioned he built the walls of Troy by playing it, similar to Amphion, who built the walls of Thebes, while using the same instrument. His art of singing was later passed to others, including the famous Homeric Bards.

How Apollo came into possession of his lyre is best illustrated in a detailed myth<sup>54</sup>, the Homeric Hymn to Hermes. The tale begins with the birth of god Hermes, in a dark cave, where his mother wrapped the baby in swaddling clothes, and set him into a cradle. As soon as she fell asleep however, Hermes ran away. On his way out he found a tortoise and considering it a good omen, he took it with him. He then proceeded to kill it and use its shell, together with two horns and sheep-intestines to compose the very first lyre by the mid-day of that day. When the sun was going down, he left again towards the mountains of Pieria, where he spotted the cattle of the gods, traditionally looked after by Apollo. He approached the herd and took 50 of the finest cows with him. Hermes turned their hooves and drove them away into the night, while he himself walked backwards. After a sacrifice of two cows Hermes returned to his cave and wrapped himself back to the swaddling clothes, pretending not to have done anything but sleeping all day. The next morning when Apollo noticed the disappearance of his flock, he quickly went to investigate its whereabouts. On his way he questioned a shepherd, who happened to have seen an infant, who was driving the cows away the previous night. Apollo knew, it could not have been anyone else, but his new half-brother Hermes. He progressed towards the cave, where he found the baby god in pretended sleep, feigning innocence. When confronted by Apollo, Hermes just carried on with his deception, mocking Apollo and telling him, nobody would were to believe him if he claimed a newborn child had stolen a flock of cattle. After a long argument they went to Mount Olympus to seek justice from Zeus. He helped them find the flock and settle the dispute down, when Apollo discovered Hermes' lyre. When the child started to play, Apollo was taken aback by its sound,

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<sup>52</sup> Atsma, Aaron: s.v. "Apollon." *Theoi Greek Mythology*. <<http://www.theoi.com/Olympios/Apollon.html>> Web. Nov. 2014.

<sup>53</sup> From Ancient Greek φόρμιγξ: *an ancient musical instrument that is an intermediate between a lyre and a kithara*

<sup>54</sup> Atsma, Aaron: s.v. "Hermes Myths 1." *Theoi Greek Mythology*. <<http://www.theoi.com/Olympios/HermesMyths.html>> Web. Nov. 2014.

and promised Hermes that he may keep the cattle, in exchange for such a marvellous instrument. Hermes agreed on that and both brothers became friends after reaching the terms.

Another famous myth talks of the contest between Apollo and satyr Marsyas.<sup>55</sup> The satyr picked up a flute that had previously been thrown away by goddess Athena, who thought playing on it deformed her beautiful features. Marsyas discovered its beautiful sound and thus had decided to challenge Apollo himself to a music contest, held under a condition that the winner would decide about the fate of the other. The muses judged. The common version said Apollo played either his lyre, or a kithara, and Marsyas the flute. After the first round, which resulted in draw, Apollo challenged Marsyas to play their instruments upside down while singing. This was of course impossible with the flute and Apollo became the winner. He then skinned Marsyas, whose blood became a river of the same name in Asia Minor. This tale could represent the conflict between the citharoedic and auloedic (or flute<sup>56</sup>) types of music. The first is connected to Apollo, and it was popular among the Dorians, while the later determined the cult of Cybele in Phrygia.

The most common among the epithets that described Apollo's tie to art is *Musagetes*, the leader of muses. Muses were said to accompany Apollo and his sister since their birth, and it was them, who showed the young god their arts. A fragment by Alcman<sup>57</sup> reads: "The saffron-robed Mousai taught these things [music & song] to the far-shooting son of Zeus [Apollo]." The choir of muses later used to perform together with Apollo, Artemis, and sometimes also with the charites, during the feasts of the gods.

Various ancient authors then depicted the god as their companion and leader. Few examples include Pausanias, Description of Greece 5. 18. 4, where he states: "This is Leto's son, prince Apollo, far-shooting; around him are the Mousai, a graceful choir, whom he is leading." Another one is by Pindar, Nemean Ode 5. 21: "Yet for these men [Peleus and Telamon] the Mousai's peerless choir glad welcome sang on Pelion, and with them Apollon's seven-stringed lyre and golden quill led many a lovely strain." Or Statius, Thebaid 6. 355: "Apollo was charming with his strains the Musae's glorious company, and, his finger placed upon the strings, was gazing down to earth from the airy summit of Parnassus."

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<sup>55</sup> Atsma, Aaron: s.v. "Marsyas." *Theoi Greek Mythology*.  
<<http://www.theoi.com/Georgikos/SatyrosMarsyas.html>> Web. Nov. 2014.

<sup>56</sup> From Ancient Greek αὐλός: *pipe, flute*

<sup>57</sup> Atsma, Aaron: s.v. "Mousai." *Theoi Greek Mythology*.  
<<http://www.theoi.com/Ouranios/Mousai.html#Apollon>> Web. Nov. 2014.

### 3.3 God of healing and disease, the averter of evil

Apollo was assigned with the ability to help and heal, but also to ruin and destroy. These seemingly contradictory functions are joined in the epithet *Apotropaios*, the averter, for the Greeks believed, that the best way to protect oneself, is by praying to the god, who has the ability to destroy them. Because only the god, who can bring a disease on people, is at the same time in control of it, and thus can take it again away. The oracle would also suggest ways on how to prevent such catastrophes, or how to avert them.

The epithets that describe Apollo's healing powers are<sup>58</sup>: *Akesios* and *Akestor*, the healer, god of the healing art, *Alexikakos*, who wards off the evil. This name was given to various other deities including Zeus. Apollo received it Athens, where people believed that it was him, who ended the local plague epidemic during the time of Peloponnesian wars. One more Athenian surname was *Boedromius*, the helper in distress, which was given to the god based on his divine assistance during the battle with Amazons, who were defeated in the Attic month of Boedromion. Other common epithets include: *Soter*, the saviour, *Apotropaios*, the averter, *Oulios*, of sound health, or *Epikourios*, who gives aid, who helps, worshipped in Bassae. According to a local tradition, people of the city sacrificed a boar on his altar every year, for Apollo delivered them from plague. People from Rhodos used to call him *Loimios*, for the same service. *Iatromantis* or *Iatros*, means the physician, and *Paeon*, the healer of the gods, as already described in previous chapter.

The ability to help and heal was transformed to Apollo's son Asclepius, the god of medicine. Both of them shared the epithet Paeon, who was earlier considered the original god physician, especially by Homer.

### 3.4 The archer and destroyer

The depiction of an archer is characteristic for the interpretation of a god, who brings justice by punishing and destruction of the wicked. Apollo, according to the Iliad, received his

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<sup>58</sup>Atsma, Aaron: s.v. "Apollon Titles." *Theoi Greek Mythology*.  
<<http://www.theoi.com/Cult/ApollonTitles.html>> Web. Nov. 2014.

bow with arrows as a gift from god Hephaestus.<sup>59</sup> He immediately became a prominent archer, and so he received numerous epithets celebrating his excellent shooting skills. Among these are: *Hekatos*, who shoots from afar, the far-darting, *Hekaergos*, the far-shooting, *Hekebolos* or *Hekatebolos*, the far shooting, *Agraios*, the hunter, *Aphertoros*, god of the bow, *Aphetor*, who throws away from afar, *Argyrotoxos*, with the silver bow, or *Klutotoxos*, the renowned archer. These epithets refer to Apollo's ability to throw a weapon, or shoot an arrow from far away, without missing the target. This precision is possible due to his oracular powers, as Apollo is already able to recognize the effect of his arrow before he even shoots it. Every sudden death of a man, whether they were seen as a punishment or a reward was, in consequence, considered Apollo's doing.

In the *Iliad*<sup>60</sup>, Apollo sends the plague upon the Greek army in form of a shower of arrows, which fall for nine days. He uses his bow to kill the Python as described in the myth concerning the oracle at Delphi. Another significant role for the archer was defined in Apollodorus' 1.6.2. Here, during the famous Gigantomachy, Apollo slays the self proclaimed king of giants, Porphyrion, by using his sure bow again.

The ancient authors believed that the possible etymological derivation of his name was based on the word *apollumi*, which means 'to destroy'. The name would thus originate from the function of destroyer or punisher. The modern writers however, consider the possibility that the power to punish, or avert the evil, was an original characteristic of the god, and is connected to the previously mentioned epithets of the averter.

### 3.5 Prophetic advice on establishment of new towns and colonies

One of the most essential religious traditions of Ancient Greece was to consult the oracle before engaging in a serious task, or an important decision. Even though there were other famous oracles, like Zeus' oracle in Dodona, it was mainly the oracle at Delphi that people turned to with all these questions. One of the tasks requiring Apollo's assistance was the establishment of colonies.<sup>61</sup> The main subject of the potential settlers' inquiries was the

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<sup>59</sup> Atsma, Aaron: s.v. "Apollon." *Theoi Greek Mythology*. <<http://www.theoi.com/Olympios/Apollon.html>> Web. Nov. 2014.

<sup>60</sup> Homer, *Iliad* I. 10-12.

<sup>61</sup> Bartoněk, A.: *Odyseové na mořích historie*. Praha: Mladá fronta, 1976, p. 108.



right place for the foundation of a new city, and their prospects for the future. There were even times, when the oracle, and hence the god himself, encouraged those, who were perhaps less willing to move, to take a journey to new regions and start a new life there. During the period of the great colonisation in between 750 and about 500 BC, there were about fifty oracular prophecies, issued by the Delphic oracle, considering the settlement alone.<sup>62</sup> Some of these are however considered to be legendary, and only less than 20 are generally accepted as legitimate. Even if the number of confirmed responses is so small, the role, which the oracle played in colonising of Italy, Sicily, Libya, as well as the coast of Black Sea, is undoubted. Following examples include the most popular and historically accepted questions of the archaic era colonisers.

According to Diodorus Siculus<sup>63</sup>, there once was a man, known as Myskellos of Rhypai, Achaea, who came to Delphi to seek an answer from Pythia, whether or not his wife would bear him any children. To this Pythia responded that he would be indeed granted offspring by god Apollo, but first, he must go and settle in the city of Croton. And even if Myskellos didn't know where to find Croton, or how to get there, Apollo revealed the path to Pythia, who then instructed him further. Myskellos thus set on a voyage to southern Italy to find the foretold place. When he got there however, the city he spotted first was Sybaris, which had already been established by a group of fellow Achaeans. He liked it so much that he wanted to settle there instead, and so he consulted the god again, and pleaded for his right to stay. Pythia yet again encouraged Myskellos to continue his journey, by refusing his pleas. She advised him to accept the gifts he was given by god, and told him not to search for something else, something, which the god doesn't want him to find. Myskellos obeyed her words, and established the city of Croton. It was later revealed his final decision was right, as Myskellos' city became well known for its famous citizen Pythagoras, who established his philosophical school there, while the city of Sybaris was first successfully occupied, and later dependent on Croton itself.

Another famous story describes the establishment of Libyan city Cyrene and its harbour, Apollonia Cyrenaica. The story has two different known versions, both included in Herodotus' Histories.<sup>64</sup> The first narrative talks of a man called Grinnos, king of the island of Thera, who asked the god about various things, but the answer he was given in return, ordered

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<sup>62</sup>Fontenrose, J. E.: *The Delphic Oracle, Its Responses and Operations, with a Catalogue of Responses*. University of California Press, 1978, p. 137.

<sup>63</sup>Bartoněk, A.: *Odysseové na mořích historie*. Praha: Mladá fronta, 1976, p. 108.

<sup>64</sup>Bartoněk, A.: *Odysseové na mořích historie*. Praha: Mladá fronta, 1976, p. 109.

him to found a city in Libya. Grinnos was however of an old age, and the request surprised him, so he had decided to decline it, and appointed much younger Battos, to become the 'oikistes'<sup>65</sup> in his place. The other version, more common in ancient Cyrene, omits the involvement of Grinnos. It starts with Battos and his problems with speaking. When the man asked the oracle how to treat his speech pattern, Pythia's reply was to go to wealthy Libya, establish the city there, and Apollo Phoebus would thus cure his problems in return. Battos deemed this task impossible, but Apollo insisted on it. Yet Battos rather returned back home, with no intention to undertake the journey. Over the following years however, his fellow citizens of Thera suffered from lasting droughts, and when they asked the oracle for reason behind such conditions, she referred them to Battos' incomplete task. People of Thera then prepared two penteconters, and set on a journey to Africa under Battos' command. At first they landed on a small island, where they spent two years without any accomplishments, so they returned to Delphi again, where they received one more prophecy. Pythia mocked them for not being able to recognize the island from African coast, and so they returned there one last time and finally successfully established the city of Cyrene. It was also said that Battos' speech pattern improved after the shock of spotting a wild Libyan lion.

These two stories are not only examples of acts of Apollo *Oikistes*, who establishes the new colonies, but also of the power of Delphic oracles. Bartoněk further states<sup>66</sup> that both of the tales illustrate oracle's extensive knowledge of geography, which was useful in case of navigation of the colonists towards various places, suitable not only for settlement, but for propagation of the oracle itself as well.

The priests usually obtained the knowledge from the inquirers themselves, as many of them came to Delphi with an already formed plan of their oncoming expedition. The reason behind their visit was therefore to gain reassurance about their future success, or simple blessing from the god, rather than a push from the oracle and persuasion to undergo the journey.

As already stated above, many of the well known prophecies were only legendary. Various cities and settlers made up their own, seemingly Delphic prophecies, in order to make their city appear more profound, and such renowned prophecy would be certainly regarded as a sort of an added value. Legendary oracles are often recognised thanks to the details of real

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<sup>65</sup> From Ancient Greek οἰκιστής: *a colonist, who makes the choice of selecting the right place for settlement*

<sup>66</sup> Bartoněk, A.: *Odysseové na mořích historie*. Praha: Mladá fronta, 1976, p. 110.

historical events, which usually however took place much later than the legitimate establishment of given colony.

One more of Apollo's surnames obtained due to his help with the establishment of new cities was *Archegetes*.<sup>67</sup> This title sometimes translates as 'the founder of Megara walls', as its worship was the strongest in this Corinthian settlement, among other places including Italian Naxos. Pausanias<sup>68</sup> mentioned the epithet in his first book, within the description of Megara. He said, he saw a heart, where Alkathous made sacrifices, before building the city walls. Near this hearth was a stone, on which Apollo laid his kithara, while helping him. The name was later used in more general terms as the leader and protector of colonies, and the founder of towns.

### 3.5.1 Cities named after Apollo

Several ancient cities took the name Apollonia in order to honour the god. The most famous of them, found during the archaic period, were Apollonia Cyrenaica, Apollonia Pontica and Apollonia Illyrica. Their original names were soon accompanied with, at first Greek, later Roman epithets for easier distinction.

Apollonia Cyrenaica was, as mentioned above, established by settlers from the island of Thera, who were led by Battos in around 630 BC.<sup>69</sup> The settlers first inhabited a small island, known as Platea, lying just off the coast of Libya. This tactics was often used with the colonists, who would establish initial settlement on the island, from which it was easier to subsequently inhabit the mainland.<sup>70</sup> Slightly different development is known from Apollonia Pontica for instance, where the settlement established directly on the adjacent island, gradually spread onto the mainland.

Legend tied to Cyrene and Apollonia Cyrenaica was best recorded in Pindar's ode, Pythian IX.<sup>71</sup> In accordance with the tale, the city took its name from the mythical Thessalian princess and lover of Apollo, Cyrene. She was depicted as a splendid huntress maiden, who often took care of her father's cattle. One day Apollo walked the slopes of the mountain,

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<sup>67</sup> Atsma, Aaron: s.v. "Apollon Titles." *Theoi Greek Mythology*.

<<http://www.theoi.com/Cult/ApollonTitles.html>> Web. Nov. 2014.

<sup>68</sup> Pausanias I.42.2. from: Pausanias: *Cesta po Řecku*. 1. vyd. Praha: Svoboda, 1973, p. 111.

<sup>69</sup> Bartoněk, A.: *Odyseové na mořích historie*. Praha: Mladá fronta, 1976, p. 98.

<sup>70</sup> Bartoněk, A.: *Odyseové na mořích historie*. Praha: Mladá fronta, 1976, p. 116.

<sup>71</sup> Pindar, Verity, A., Instone, S.: *The Complete Odes*. Oxford: Oxford University Press, 2007, xxvii, pp. 76-78.

when he noticed her, while she was battling a lion with her bare hands. He came closer and spoke of her strength and beauty to Chiron, who was standing nearby, asking him whether he should approach her. The wise centaur proceeded to tell Apollo about his future with Cyrene, when she became his wife. He would carry her over the sea to Libya, where she would settle, and establish a city on a hill overlooking the plains. There she would give him a son, Aristaios, or Agreus the hunter, who would join the immortal gods when fed nectar and ambrosia, and she would rule the lands rich of fruits and wild beasts. After Apollo heard Chiron's prediction of his awaiting fate, he immediately sized Cyrene, and took her to Libya, where they indeed established a prosperous city.

One more oracle in behalf of Cyrene was recorded in around 570 BC, during the reign of its king Battos II.<sup>72</sup> This time Pythia addressed her words to all the Greek citizens. She stated that a man, who would not be swift enough to go and move to Libya, was about to lose a good place to stay at, as all the prosperous lands around the site would already be settled and thus gone. The city subsequently experienced an influx of Greek immigrants, who accepted the appeal of the oracle and proving once more its powerful position and importance. The city is after all prosperous until this day.

Apollonia Pontica, or today's Sozopol, lies on Bulgarian coast of the Black Sea. It was one of the earliest settlements, established by colonists from Ionian Miletus around the year 600 BC, traditionally in 609 BC.<sup>73</sup> It is believed<sup>74</sup> that the settlement originated on the island nowadays known as Saint Cyriacus, from which it spread further onto the mainland. Another nearby island, today called Saint Ivan Island, hosted an archaic temple dedicated to Apollo, the patron deity of the city. Inside was a colossal, 13 metres tall bronze statue of god himself, traditionally made by famous Athenian sculptor Calamis. The city served as an important harbour, until the Roman conquest of the region, which was followed by its subsequent decline. The statue was transported to Rome in 72 BC, by Lucullus, where it stood on the Capitoline Hill and the temple was replaced by a lighthouse. The present-day name for the city originated during its Byzantine reign.

Apollonia Illyrica was, similarly to the other two cities, established around the year 600 BC, by the Corinthians.<sup>75</sup> It was located on the Albanian coast of the Adriatic Sea. It is

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<sup>72</sup> Bartoněk, A.: *Odysseové na mořích historie*. Praha: Mladá fronta, 1976, p. 214-216.

<sup>73</sup> Bartoněk, A.: *Odysseové na mořích historie*. Praha: Mladá fronta, 1976, p. 337.

<sup>74</sup> Bartoněk, A.: *Odysseové na mořích historie*. Praha: Mladá fronta, 1976, p. 339-340.

<sup>75</sup> Bartoněk, A.: *Odysseové na mořích historie*. Praha: Mladá fronta, 1976, p. 97.

know that the city was a prosperous harbour mainly during the Roman period, but there isn't much evidence from the archaic period.

### 3.6 The earliest demonstrations of Apollonian cult in Greece

The following paragraphs describe local epithets Karneios, Maleatas, and Thymbraios, as well as the cults and feasts they were tied with. Given titles were chosen for their pan-Hellenic importance, and close association with early cult practices, other than divination already described in section 2.1.

#### 3.6.1 Apollo Karneios, Laconia, Southern Peloponnese

One of the regions where Apollo held a remarkably prominent position was Laconia. The most important was his temple at Amyclae, near Sparta. Pausanias<sup>76</sup> further identified numerous smaller temples and sanctuaries, including Spartan altar of Apollo *Akrites*, above which stood the temple of Apollo *Maleatas*. There was also a sanctuary of an early origin, dedicated to the same surname, located on Mount Kynortion in Epidaurus, Argolis.<sup>77</sup> The most popular Spartan cult was, however, of Apollo *Karneios*, of the cornel-tree.<sup>78</sup> Here, Karneios was identified with a hero, or a demigod, who received the additional title Oikistes. He was said to be popular, venerated in the house of local prophet Krios, long before the arrival of the legendary Dorian kings, the Heraclids. The cult was then further spread among all the Dorians at the time of their invasion of the Peloponnese.

Poetess Praxilla depicted the hero Karneios as son of Europa and Zeus, with Apollo and Leto as his nurses. Another origin story took place at the Trojan mountain Mount Ida. Here the Greeks cut down all the cornel-trees from Apollo's sacred grove in order to build the wooden horse. However, as soon as they realised his anger, the Greeks tried to reconcile with the god with sacrifices. They then proceeded to give him the name Karneios, in accordance with the destroyed grove.

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<sup>76</sup> Pausanias III.12. from Pausanias: *Cesta po Řecku*. 1. vyd. Praha: Svoboda, 1973, p. 238.

<sup>77</sup> Pausanias II. 27.7. from Pausanias: *Cesta po Řecku*. 1. vyd. Praha: Svoboda, 1973, p. 182.

<sup>78</sup> Atsma, Aaron: s.v. "Apollon Cult 2." *Theoi Greek Mythology*.  
<<http://www.theoi.com/Cult/ApollonCult2.html>> Web. Nov. 2014.

The main religious feasts, held in honour of Karneian Apollo, were the Karneia. The celebrations, typically presented as the feast of harvest and vintage, had actually dual, agrarian as well as military character, which was added with the arrival of the Dorians.<sup>79</sup> In the course of nine days of the festival, there were nine tents set up on a meadow, each for nine men, who represented their phratries, subdivisions of three main Spartan tribes. This number was probably chosen, rather of traditional apollonian number seven, for it was believed to have purification purposes. The tents supposedly evoked their pastoral life, and they were recognised as sign that confirmed the presence of fertility rituals. The celebrations consisted mainly of feasting and probably also singing competitions.

For one more tradition five young, unmarried men, referred to as Karneatai, were chosen from each tribe, for the time of four years. That duration, however, seems unlikely as the festival was held annually. The men then chased other selected 'fugitives'. If they caught them, it was perceived as a good omen and a guarantee of prosperity.

Karneia was held between the 7<sup>th</sup> and the 15<sup>th</sup> of the month Karneios, August. This date, however, often interfered with important historical events<sup>80</sup>. The best known example of such intervention is probably the infamous Battle of Thermopylae of 480 BC. When the Spartan king Leonidas wanted to march towards the narrow pass, in order to stop Persian infantry from entering mainland Greece, he was forced to leave the army in Sparta, because a war conflict during the feasts was perceived as violation of the laws. So in order to keep the ordered peace, and stay in Apollo's favour, Leonidas instead only gathered his personal guard, who, small in numbers, met their defeat three days later.

### **3.6.2 Apollo Maleatas, Argolis, Eastern Peloponnese**

Apollo *Maleatas*, the healer, is, similarly to Thymbraios, associated with sacred snakes, particularly in his above mentioned sanctuary in Epidaurus. The sanctuary was, as indicated by Daniel Ogden<sup>81</sup>, first documented around 500 BC. The early snake-keeping practice, together with the healing function, subsequently passed on Apollo's son and god of

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<sup>79</sup> Richer, N: Les Karneia de Sparte (et la date de la bataille de Salamine) *British School at Athens Studies*, Vol. 16, SPARTA AND LACONIA: FROM PREHISTORY TO PRE-MODERN, 2009, p. 213-215.

<sup>80</sup> Richer, N: Les Karneia de Sparte (et la date de la bataille de Salamine) *British School at Athens Studies*, Vol. 16, SPARTA AND LACONIA: FROM PREHISTORY TO PRE-MODERN, 2009, p. 219.

<sup>81</sup> Ogden, D.: *Drakon: Dragon Myth and Serpent Cult in the Greek and Roman Worlds*. Oxford University Press, 2013, p. 142.

medicine, Asclepius. His temple was later built on the same site, and his local cult was well renowned throughout Classical, Hellenistic and Roman periods.

### 3.6.3 Apollo Thymbraios, Troas, Anatolia

The tie between the city of Troy and god Apollo is observable through all of its legends and tales. One of his epithets that originated here, in the north of the Anatolian coast, is *Thymbraios*, of the Thymbrios River, and the plain of Thymbra.<sup>82</sup> The temple of Apollo Thymbraios used to stand near the place, where the river joins another well known river, Skamandros. The epithet was first mentioned by Homer, in the *Iliad*.<sup>83</sup>

Thymbraios is further known as ‘the sender of snakes’.<sup>84</sup> This was mainly the reference to death of Apollo’s priest, Laocoön, who was punished for dishonouring the god. He was said to have intercourse with his wife Antiope in front of god’s statue. Upon that Apollo proceeded to send two serpents, which then devoured the priest with his two sons in the Thymbraean temple.

Another tradition depicting the snakes, which lived in his temple, is connected to the legendary Trojan prophetess Cassandra and her brother Helenus. The story states that the twin siblings were left in the temple overnight, when two snakes approached them, and licked their ears, thus giving them the gift of prophecy.

Different version, concerning the same myth about the daughter of fabled King Priam and his wife Hecuba, was recorded by Aeschylus.<sup>85</sup> Here, Apollo was said to fell in love with Cassandra, and so she received the gift of true prophecy. She, however, refused him, and because a gift that was once given by the god could not be taken back, Apollo sent an additional course on her. From that time on, she could still foresee everything that was about to happen, but nobody ever believed her. Cassandra cried that she broke the promise of faith, which she had previously given to Apollo, but everyone only pitied her for her misfortunate

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<sup>82</sup> Atsma, Aaron: s.v. “Apollon Cult 5.” *Theoi Greek Mythology*.

<<http://www.theoi.com/Cult/ApollonCult5.html#Troad>> Web. Nov. 2014.

<sup>83</sup> Homer, *Iliad* XI. 364-367.

<sup>84</sup> Ogden, D.: *Drakon: Dragon Myth and Serpent Cult in the Greek and Roman Worlds*. Oxford University Press, 2013, pp. 137-139.

<sup>85</sup> Aeschylus, Murray, G. (translator): *The Agamemnon of Aeschylus/Aeschylus*. London: George Allen & Unwin, 1920, p. xi

fate.<sup>86</sup> And even when they tried to make effort to understand her, they simply couldn't, for the curse was very strong.

The last myth, which I would like to point out, associates Thymbraios with another child of Priam, his son Troilus.<sup>87</sup> He was depicted as a beautiful young boy, sometimes as son of Apollo himself, whose fate was intertwined with that of Troy. A prophecy stated that the city couldn't have been destroyed, while the boy was alive. Achilles thus proceeded to attack him on the Trojan plain, but Troilus ran towards the Thymbraean sanctuary, to seek refuge. Achilles caught him inside, and advanced to kill him on Apollo's altar. In return, Apollo predicted that Achilles would be killed at the same spot, and he was, after being pursued there himself, by Paris.

These myths sum up the role of Thymbraios as the protector of the city of Troy. He rightfully punishes both, Laocoön, for dishonouring him and the sacred grounds of the temple, as well as Achilles, for he was responsible for Troilus' death, and so indirectly for the fall of Troy. However, Apollo also, even if probably unintentionally, aids to city's destruction, by cursing Cassandra, just because his pride had been hurt by her refusal, when her predictions could have spared the city from the war.

The legends about the serpents of Apollo Thymbraios further provide an early proof of the real practice of keeping snakes in temples. Ogden states<sup>88</sup> that the oldest evidence dates back to around 560 BC. It is a Laconian Komast cup, which portrays the snakes attacking Achilles in front of the temple. This means, the practice had already been established by the time the cup was created.

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<sup>86</sup> Aeschylus, Murray, G. (translator): *The Agamemnon of Aeschylus/Aeschylus*. London: George Allen & Unwin, 1920, pp. 53-54.

<sup>87</sup> Ogden, D.: *Drakon: Dragon Myth and Serpent Cult in the Greek and Roman Worlds*. Oxford University Press, 2013, p. 140.

<sup>88</sup> Ogden, D.: *Drakon: Dragon Myth and Serpent Cult in the Greek and Roman Worlds*. Oxford University Press, 2013, p. 142.



## 4. Selected sites and statues

### 4.1 Delphi

#### 4.1.1 Temple of Apollo

The Delphic temple sacred to Apollo was the focal point of the site, situated on the slope of Mount Parnassus. It was surrounded by colonnades, porticoes, and votive buildings filled with offerings that had been built and brought by the visitors over the course of several centuries. The origin of the early temples is described in the following myth.

The very first temple was made out of the laurel branches from Thessaly, and was shaped like a hut<sup>89</sup>. The second temple was built by the bees from their own wax and bird feathers. Apollo sent the second temple to the land of the Hyperboreans, the homeland of his mother Leto, as well as the land that is associated with Paradise. There is also an alternative story, an attempt of rational explanation, where a man called Pteras of Delphi, builds the second temple, which is subsequently named after him, a *pterinos*. The third temple was constructed from bronze, which is not special at all in the opinion of Pausanias, as there were other buildings made of bronze, of which he knew, and which he saw, or visited himself.<sup>90</sup> He then mentioned that Pindar already tried to associate the building of the third temple with divine interaction, and proclaimed it the work of Hephaestus, made of gold. Pausanias but rejected his idea and added that it either disappeared into open earth, what could have been a metaphor for an earthquake, or that it was melted by fire. The fourth temple was made of stone by Trophonios and Agamedes, sons of Erginus, King of Orchomenus and son of Poseidon. They were the legendary architects, from the times preceding the era of the Trojan War, who were believed to have built many famous, mostly mythological buildings in the time of the heroes. Trophonios was in a different version of the story considered the descendant of Apollo himself. This temple can be identified as the real structure destroyed in fire in 548 BC.

Laurel, from which the first temple was supposedly made, was always connected to the god in many ways. Here, the sacred tree played a significant role in the act of divination,

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<sup>89</sup> Sourvinou-Inwood, Ch.: The Myth of the First Temples at Delphi. *The Classical Quarterly*, New Series, Vol. 29, No. 2 (1979), p. 231. JSTOR. Web. Nov. 2014.

<sup>90</sup> Pausanias X.5. from Pausanias: *Cesta po Řecku II*. 1. vyd. Praha: Svoboda, 1974, pp. 273-274.

Sourvinou-Inwood explains<sup>91</sup>. Crown made of laurel leaves was worn by Pythia herself, while its branches adorned the tripod, upon which the priestess used to sit when providing the oracles. She was also shaking a laurel branch during the process, as previously mentioned. The plant was moreover used during the purification process of the site, after Apollo killed the Python, and the laurel crowns were later awarded to the winners of the Pythian Games. Whether the legend about the first temple was based on a real building, or even an early hut-like structure, is not certain, but no structures were revealed to support this theory. The laurel tree on the other hand, from which we derive the title *Daphnephoros*, who carries the laurel<sup>92</sup>, clearly played a substantial part in multiple aspects of the cult.

With regards to the second temple that is most likely too unique to have existed in any form. Some authors, however, saw the metaphoric connection with priestesses of Apollo, who were sometimes referred to as *Melissai*<sup>93</sup>, which means bees.<sup>94</sup>

In conclusion<sup>95</sup> the legend states that the first laurel temple was an act of wild nature, the second too, but with usage of the ‘animal craft’. The third, made of bronze, belongs to the sphere of gods, build by Hephaestus and Athena, while the fourth, assembled of stones, to the sphere of heroes, Trophonios and Agamedes. All the structures that came after these four are documented as real historical buildings.

The archaic temple from the first half of the seventh century BC, or the fourth temple from the myth, was the earliest confirmed temple at Delphi. It was accidentally burnt down about a century later after its construction, in 548 BC, or as described by Henry Middleton,<sup>96</sup> the temple was set on fire on the order of an Athenian Peisistratidae, who worked for the rival Delian oracle. Following the destruction a meeting of the Amphictyonic Council was held to resolve the costs of the new temple. It was decided that one quarter of the cost, 75 talents, would be donated by people of Delphi and the remaining three quarters, about 300 talents, should be provided by the visitors from all around the world. The money was collected and

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<sup>91</sup> Sourvinou-Inwood, Ch.: The Myth of the First Temples at Delphi. *The Classical Quarterly*, New Series, Vol. 29, No. 2 (1979), p. 233-234. JSTOR. Web. Nov. 2014.

<sup>92</sup> From Ancient Greek δάφνη: *laurel, bay*

<sup>93</sup> From Ancient Greek μέλισσα: *honey bee*

<sup>94</sup> Sourvinou-Inwood, Ch.: The Myth of the First Temples at Delphi. *The Classical Quarterly*, New Series, Vol. 29, No. 2 (1979), p. 240. JSTOR. Web. Nov. 2014.

<sup>95</sup> Sourvinou-Inwood, Ch.: The Myth of the First Temples at Delphi. *The Classical Quarterly*, New Series, Vol. 29, No. 2 (1979), p. 249. JSTOR. Web. Nov. 2014.

<sup>96</sup> Middleton, J. H.: The Temple of Apollo at Delphi, *The Journal of Hellenic Studies*, Vol. 9, 1888, pp. 287-288. JSTOR. Web. Nov. 2014.

the temple was replaced by another, this time larger archaic structure, marked as number five around 525 BC. The architect, who was known as Spintharus, built the temple from local limestone, save for the frontal columns that were made of fine pure-white Parian marble. The structure is further described by Middleton, who based his paper on the narration of Pausanias. The fifth temple was unfortunately destroyed in year 373 BC by an earthquake.<sup>97</sup> This means that the building seen by Pausanias<sup>98</sup> in the 2<sup>nd</sup> century AD was actually the sixth, and the last temple, built in the late classical period between the years 366 - 326 BC, and thus the one, ruins of which are still observable until today.

Preserved fragments of sculptural decoration of the temple from the late archaic period are currently being exhibited in the Delphi Archaeological Museum.<sup>99</sup> The length of both pediments is 19.35 m, while the statues height gradually declines towards the corners, with the central ones reaching as high as 2.3 m. The artefacts are attributed to Athenian sculptor Antenor, suggested dating is approximately between 513 BC and 500 BC.

The East pediment portrays the symbolic, partly narrative arrival of Apollo in Delphi. The central figure represents god Apollo standing on a four horse-drawn chariot, facing the front. He is accompanied by three *korai* on his left, and three *kouroi* on the right side, also facing the front, except for kouros closest to the centre, who is turned to face Apollo. Some of them are represented only in fragmental forms. The corners were decorated with animal groups with lion attacking a bull, and lion and stag respectively. Material used for the sculptures is Parian marble.

The West pediment depicts more complex scene of the Gigantomachy.<sup>100</sup> The reconstruction is mostly hypothetical, based on the description in ancient sources. From the left, there is a female figure, presumably Athena, fighting a giant. Next to her is only a part of a male figure from the waist down, interpreted as either Apollo, or Dionysos. In the centre, there is again a composition of a four horse chariot, possibly belonging to Zeus. The

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<sup>97</sup> Tufts University project: “*Perseus Digital Library*.” Editor: Gregory R. Crane.

<<http://www.perseus.tufts.edu/hopper/artifact?name=Delphi,%20Temple%20of%20Apollo&object=Building>> Web. Nov. 2014.

<sup>98</sup> Pausanias X.6. from Pausanias: *Cesta po Řecku II*. 1. vyd. Praha: Svoboda, 1974, p. 274.

<sup>99</sup> Tufts University project: “*Perseus Digital Library*.” Editor: Gregory R. Crane.

<<http://www.perseus.tufts.edu/hopper/artifact?name=Delphi,+Temple+of+Apollo,+East+Pediment&object=sculpture>> Web. Nov. 2014.

<sup>100</sup> Tufts University project: “*Perseus Digital Library*.” Editor: Gregory R. Crane.

<<http://www.perseus.tufts.edu/hopper/artifact?name=Delphi,+Temple+of+Apollo,+West+Pediment&object=sculpture>> Web. Nov. 2014.

following fragments are, however in too bad condition, to be identified properly. The sculptures were cut from limestone, which makes them easily distinguished from those of the east. The West pediment is attributed to the same sculptor, despite the difference in material.

The late classical temple constructors used the destroyed archaic temple as a quarry, as well as ‘mine’ for metal clamps.<sup>101</sup> It was a hexastyle peripteros with 6 x 15 columns, built in the Doric style, by architects Agathon and Xenodoros. The limestone foundations, measuring 58.18 m x 21.64 m on the top step, are laying on the typical east-west axis. The frontal exit of the temple had a ramp, instead of stairs, followed by pronaos, cella, which was divided into two rooms, and an opisthodomos. Both sides had distyle *in antis* openings. The area at the back of the cella, also known as adyton, was sunken below the floor level. This place was designed to be used by Pythia, when giving the prophetic oracles. It also possibly hosted the famous beehive-shaped omphalos stone. There was said to be a waiting room as well, for those, who came to consult the oracle, and had to wait for their turn. Main material used for construction was soft limestone from Corinth, covered with plaster and polychrome. The upper parts of architrave, roof tiles, and the sculptures, which decorated the tympanums, were made out of marble. The construction of the temple was probably rather expensive, as it took about 40 years to finish it in 326 BC.

The frieze of the pronaos was adorned with famous golden inscriptions just above the main entrance reading γνῶθι σεαυτόν and μηδὲν ἄγαν, which are translated as ‘know thyself’ and ‘nothing in excess’ respectively. These were the advices from the Seven Wise Men for all the visitors, who came from all around the world with their questions. The oracle delivered the prophecies on only nine days each year, so it was very important for the enquirers to know themselves, to think their question through, and not to ask for too much, as what they received in return, may not have always worked in their favours.

The temple was last repaired by Domitian, during the Roman era, in 84 AD. Even though it survived the destructions related with the arrival of Christianity, as well as the collapse of the empire, it was finally abandoned with the invasion of Slavs into Greece since the 6<sup>th</sup> century AD onwards.

The last prophecy was given in 362 AD, before the oracle’s official closure by Julian the Apostate. The oracle stated: *“Tell the emperor that my hall has fallen to the ground.*

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<sup>101</sup> Spawforth, T.: *The complete Greek temples*. 1st pub. London: Thames & Hudson, 2006, pp. 170-172.

*Phoibos no longer has his house, nor his mantic bay, nor his prophetic spring; the water has dried up*”<sup>102</sup> The present day site is nevertheless visited by thousands of tourists from all over the world and it is at least equally popular as it used to be in the ancient times.

#### 4.1.2 Treasury of the Siphnians

Prestige of Delphi was best recognised by its treasures. Many individuals, as well as representatives of entire poleis, who came to seek advice from the god, brought with them all kinds of gifts. With the increase of oracle’s popularity, rose also its wealth, which inevitably led to building of the first treasures. With numerous vaults lining the entire processional route towards the temple, one of the richest in decoration was the Treasury of Siphnos, built probably around 525 BC.<sup>103</sup>

The entire structure was built from Parian marble, save for the limestone bases. It was divided into an *in antis* pronaos, and a cella. The size of the building was only around 6.3 m x 8.9 m, but what made it distinct from the others, were the caryatids, which were used instead of the pillars, and the Ionian style pediment, with one of the first continuous narrative friezes. Some of the fragments preserved, have the traces of light blue and red polychrome.

The Eastern tympanum, located above the entrance, depicts the main motif of the struggle between Apollo, standing in the centre, and Hercules, who is trying to steal Apollo’s tripod in a fit of rage.<sup>104</sup> Below that, the Eastern frieze shows two scenes in 64 cm high relief. The left part depicts the council of the gods, deciding about the results of the Trojan War. On the left, there are four seated figures, representing the supporters of Troy: Ares, Aphrodite, Artemis and Apollo. In front of them sits Zeus, but the portion in front of him is missing. He is then facing the pro-Greek gods, after the gap, from left to right: Athena, Hera and another woman. She might be Thetis, pleading for life of her son, Achilles, who could have been possibly portrayed in the missing middle section. The right side of the frieze shows the ongoing battle. The middle part shows the fight between Trojans, sometimes interpreted as Aeneas and Hector, or possibly Ethiopian King Memnon on the left, and on the right, over a dead corpse of a warrior, there stands Achilles and his fellow Greeks. Companion of Achilles

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<sup>102</sup> Fumo, J. C.: *The Legacy of Apollo: Antiquity, Authority and Chaucerian Poetics*. University of Toronto Press. 2010. p. 202.

<sup>103</sup> Parnicki-Pudelko, S.: *Architektura starożytnej Grecji*, Warszawa: Arkady, 1985, pp. 165-167.

<sup>104</sup> Tufts University project: “*Perseus Digital Library*.” Editor: Gregory R. Crane.

<<http://www.perseus.tufts.edu/hopper/artifact?name=Delphi,+Siphnian+Treasury+Frieze--East&object=sculpture>> Web. Nov. 2014.

might be Ajax, and the dead body probably belongs to Nestor's son Antilochos. Each side further depicts chariots, drawn by four horses, with respective charioteers. The identification of figures was based mainly on the fragmental inscriptions preserved below them.

The Southern frieze is badly damaged, and so the subject is not definitely identified.<sup>105</sup> The fragments depict two pairs of horses with riders, two chariots and an altar. The most common interpretation suggests the rape of the Leukippidai by the Dioskouroi. The South and West reliefs appear to be the work of the same sculptor.

The Western frieze is preserved from about two thirds, in two blocks.<sup>106</sup> In the first block, from the left, stands a figure identified as Hermes, facing winged horses of Athena's chariot. He is wearing winged boots, while she has an aegis with snakes. To the right from Athena, stands another unidentified, damaged male figure. The other block depicts an unknown goddess, stepping out of her chariot, often interpreted as Aphrodite. The theory suggests that the missing block could have had a chariot with goddess Hera on it, which would mean that the whole scene represented the judgment of Paris. Another suggestion is the arrival of Hercules in Olympos, but none of them is confirmed.

The Northern frieze, on the longer of the walls, portrays the Gigantomachy.<sup>107</sup> The winners, in this case the gods, usually approach from the left, while the opponents, the giants, stand generally on the right. Because the battleground is also divided into individual duels and fights in triads, the figures are marked with inscriptions, same as in case of the Council of gods on the East, and similar to those on vase-paintings. From the left we recognise Hephaistos, with two women, Demeter and Persephone, or the Moirai. Another piece follows with the giant confronting god Dionysos, and Themis on a chariot, drawn by a lion, meanwhile attacking another giant. Next battle depicts Apollo and Artemis over the dead body of figure named Ephialtes, facing a trio of giants. The shield of the last giant is signed by the author of friezes on the North and East, which supports and explains the unity in their style and themes. The block is followed by a gap, suggesting probable position of Zeus on a

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<sup>105</sup> Tufts University project: "*Perseus Digital Library*." Editor: Gregory R. Crane. <<http://www.perseus.tufts.edu/hopper/artifact?name=Delphi,+Siphnian+Treasury+Frieze--South&object=sculpture>> Web. Nov. 2014.

<sup>106</sup> Tufts University project: "*Perseus Digital Library*." Editor: Gregory R. Crane. <<http://www.perseus.tufts.edu/hopper/artifact?name=Delphi,+Siphnian+Treasury+Frieze--West&object=sculpture>> Web. Nov. 2014.

<sup>107</sup> Tufts University project: "*Perseus Digital Library*." Editor: Gregory R. Crane. <<http://www.perseus.tufts.edu/hopper/artifact?name=Delphi,+Siphnian+Treasury+Frieze--North&object=sculpture>> Web. Nov. 2014.

chariot, who is otherwise missing from the scene. In front of the chariot is Hera, slaying another of the giants. Next to her is easily recognisable goddess Athena with aegis, who is fighting two giants at once. A dead giant body lies beneath the feet of Achilles, or Ares, with other two advancing an attack. One more duo faces god Hermes, followed by traces of a chariot, probably of Poseidon, and another gap. The end creates a figure of an unnamed god, who is leaning over one already falling, and the last standing giants. All the reliefs were curved in great depth, with overlapping of individual figures, which resulted in very realistic three-dimensional effect.

## 4.2 Didyma

Didyma was one of the most famous sanctuaries of the ancient world, located on the coast of formerly Greek region Ionia, present day Turkey. Its oracle was the most prominent after the main oracle of Delphi, especially during the Hellenistic period. Pausanias reported<sup>108</sup> that the Didymean shrine predates even the arrival of Ionians to Anatolia, and that it is way older than Ionian cult of Artemis in nearby Ephesus. The area of the sanctuary belonged under the administration of Miletus, to which it was connected with the approximately 24 kilometres long Sacred Way. The shrine was controlled by the priests, known as the Branchidae, who were, according to an etiological myth, the descendents from Branchus, a young man loved by Apollo himself.<sup>109</sup> Responses of the oracle were given by the priestess seated above the sacred spring, and were further interpreted by the priests. The Branchidae were however expelled on command of king Dareios, who was also responsible for burning of the archaic temple during the Persian invasion in 493 BC. Even though the city was restored almost immediately after the end of Greco-Persian wars, the site remained in ruins until around 334 BC, when it was renewed with the construction of a monumental Hellenistic temple.

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<sup>108</sup> Pausanias VII.2. from Pausanias: *Cesta po Řecku II*. 1. vyd. Praha: Svoboda, 1974, p.12.

<sup>109</sup> Hammond, N.G.L.: The Branchidae at Didyma and in Sogdiana, *The Classical Quarterly New Series*, Vol. 48, No. 2, 1998, p. 339. JSTOR. Web. Nov. 2014.

The oldest confirmed structure of the site is the so called Temple I, an early sanctuary from ca 700 BC.<sup>110</sup> Remains of its foundations have been preserved under the adyton of the Hellenistic building. The archaic temple was built around 540 BC, supposedly in Ionic order, based on the fragments of marble Ionic capitals, found within the ruins. The temple's dating is established in accordance with the architectonic style, as well as the analogy with Heraion at Samos and the Artemision at Ephesus. Nonetheless it is very difficult to reconstruct the original plan of the structure. The reason is mainly because it was destroyed in fire during the above mention invasion of the Persians, but also because part of the foundations is located directly below the later Hellenistic remains. Only the eastern part, together with frontal sections of the walls was identified from below the layer of burnt ruins. It was suggested that the archaic temple was probably composed of the usual pronaos and a cella, in accordance with the common structure of temples from this period. It might have contained an *adyton* as well, seeing as this structure is typically present in other oracles and temples sacred specifically to Apollo. Different reconstructions were made, usually proposing a dipteros of 21 x 10 or 9 columns, with additional three rows within a deep pronaos, but none of them can be verified as being correct, due to the current state of the site.

The Hellenistic temple was built around the year 300 BC, by the architect of Artemision in Ephesus, Paionios.<sup>111</sup> It was an unfinished *decastylic dipteros* of colossal measurements. The entire structure stands on a crepidoma of seven main steps and a flight of 14 steps in the front. With the size of the stylobate at its lowest step ca 118 m x ca 60 m, and 109 m x 51m at the top one, the Ionic temple was one of the largest edifices ever built. There are two rows of 10 columns, made from Milesian marble, on both, the eastern and western ends, two rows of 21 columns on the sides, and three rows of 4 columns inside of the pronaos. Column capitals, which were found among the ruins, have various rich carvings, which point towards different dates of their constructions. The temple did not have an opisthodomos.

The plan of the temple, as described in the work<sup>112</sup> of Herbert Parke, has the typical east-west orientation, which was but accompanied with several unusual features. One of them is the lack of main frontal doorway between the pronaos and the cella. There is simply a solid wall in the place, where the entrance should lead to the interior of the temple. Instead there is

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<sup>110</sup> Tufts University project: "*Perseus Digital Library*." Editor: Gregory R. Crane.

<<http://www.perseus.tufts.edu/hopper/artifact?name=Didyma,+Archaic+Temple+of+Apollo&object=building>>  
Web. Nov. 2014.

<sup>111</sup> Spawforth, T.: *The complete Greek temples*. 1st pub. London: Thames & Hudson, 2006, pp. 204-206.

<sup>112</sup> Parke, H. W.: The Temple of Apollo at Didyma: The Building and Its Function, *The Journal of Hellenic Studies*, Vol. 106, 1986, pp. 121-123. JSTOR. Web. Nov. 2014.



a 5.63 metres wide opening in the height of 1.49 metres. The main room of the sanctuary was therefore hidden from direct view of visitors. The dividing room between the pronaos and the adyton was 14 m x 6.73 m large with two Corinthian columns that were built to support the roof. The adyton could have been spotted, but not accessed through the large gates of the dividing room that was on its western wall, opposite from the frontal opening. From this door and into the inner court led the monumental 15.25 metres wide staircase, with 22 steps that was met by triple doorway, and continued to the very centre of the cella or adyton. In the middle of the court there was the *naiskos*<sup>113</sup>, a small temple-like structure with the dimensions of 14.53 m x 8.59 m, which contained the cult statue of the god, additional altars and the sacred spring. The adyton was *hypaethral*, it means it had no roof, a feature that created the effect of an open space, but it was completely separated from the outside world with the tall walls of the cella. The walls are now from 22 metres up to 25 metres tall, however originally they were designed to reach even higher, but were never completed. The surface of the walls is covered with 11 pilasters on each side, and 5 on the western wall in the back with the height of almost five metres.

The access to the inner court was provided via two hidden descending passages, because the adyton was situated about 4 metres below the level of the east room. They were built within the thick masonry, leading from the pronaos and alongside of the walls of the temple. The passages were only high and wide enough for an adult man to come through it, and it could not contain two people standing next to each other. The sizeable staircase leading from the eastern room was built to impress and to accommodate everyone, once they were all inside; the purpose of the passages was however to limit the access to the adyton. The floor of the passages is decorated with various patterns, not so much for the aesthetic function, but more for the practical reason to prevent the visitors from slipping on the sloping marble. The unusual construction might have been chosen by the architect instead of the original simpler plan due to an obstruction in the way, but this would not mean the entry of large crowds of people would not be controlled in perhaps a different way after all.

In regard to the archaic decoration, Pausanias<sup>114</sup> mentioned an originally Didymean, bronze cult statue of Apollo, which was transferred to Ecbatana after the Persian invasion of 493 BC. He said it was returned to Didyma, more than a century and a half later, by Seleukos I Nikator, but he didn't provide any further description.

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<sup>113</sup> From Ancient Greek *ναῖσκος*: diminutive of the word *ναός*: temple

<sup>114</sup> Pausanias I.16. from Pausanias: *Cesta po Řecku*. 1. vyd. Praha: Svoboda, 1973, p. 54.

The Branchidae priests were, as a result of Ionian revolt, transported to Persia in 493, and the secret rituals connected to the cult of the archaic oracle were forgotten with them.<sup>115</sup> The oracle was therefore later renewed, based on the example of the chief oracle of Pythian Apollo in Delphi. They had a prophetess, who was believed, in a way similar to the one of Pythia, to be inspired by the divine powers of the god himself. The difference was in her socio-political position. While Pythia was appointed into function for the rest of her life, the same office was found annual in Miletus. The prophetesses were appointed in a democratic manner, by the majority, and their position was even higher on the social ladder than the one of Stephanephoros, the eponymous magistrate of the city.

The source of the prophecy was the sacred spring above which the priestess sat, probably on an axon, or she soaked her legs directly to the water, to derive the inspiration from there. It was noted that the prophetess did not drink the water from the spring as it was practised by the male prophet in Claros. The suggested cause of this divergence was that the site in Didyma could not provide enough water for this ritual, unlike the one of Claros, where the amount of water had to be controlled to prevent it from flooding the whole room, although the condition in antiquity could have been different. In the times of droughts the proximity of the spring was probably enough to evoke the prophecy.

Another similarity with Delphic oracle is the speech pattern of the priestess. The inscriptions of the responses given in the archaic period were all recorded in prose, yet after the Hellenistic restoration the answers came in the form of dactylic hexameter. The site even contained the structure called *chresmographion*,<sup>116</sup> a building, or rather a room used for recording of the oracles in written form. Archaeologists assigned this term to a solitary building near the temple, which was demolished during the Christian period. Such building was not found in Delphi, suggesting that the process of the delivery of prophecy in there was only performed in an oral form. The purpose of the creation of chresmographion could have been to distance the visitors from the priestess, as their questions and answers only passed there and forth in writing. The inscription usually followed: the question, the same formula as in Delphi: 'the god said', and the reply of the oracle. The written form was an advantage for the visitor, for that way he could have been sure that his question had been asked correctly, and the accuracy was guaranteed. This tradition continued in Didyma at least until the end of

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<sup>115</sup> Parke, H. W.: The Temple of Apollo at Didyma: The Building and Its Function, *The Journal of Hellenic Studies*, Vol. 106, 1986, pp. 123-127. JSTOR. Web. Nov. 2014.

<sup>116</sup> From Ancient Greek: χρησμός: oracle, and γράφειν: to write

the 3<sup>rd</sup> century AD. All the similarities in the rituals between the two oracles were later vindicated by the mythological connection of these great cult centres, which also assured the fluidity of the genealogy of Branchus, descendant of Delphi, beloved by Apollo.

### 4.3 Corinth

The dating of the site goes back at least to the 7<sup>th</sup> century BC.<sup>117</sup> Current ruins are dated as an archaic temple from around 540 BC, based on pieces of pottery, which makes it one of the oldest surviving temples of ancient Greece. It was a hexastyle peripteros, with 6 x 15 Doric columns, curved as monoliths from local limestone. Seven of them are still standing today. The temple stood on a four step crepidoma, measuring 53.8 m x 21.58 m on its top step. There were two cellae, one with the entrance from pronaos, the other from opisthodomos. Each contained two rows of columns that supported the roof. The smaller one, one on the west, probably accommodated a bronze statue of Apollo, mentioned by Pausanias.<sup>118</sup> Pronaos and opisthodomos were both *in antis* structures. The temple was later, alike the rest of the site of Corinth, used as a quarry, during the constructions of the city wall, known as hexamilion, by Byzantine Emperor Justinian I, in the 6<sup>th</sup> century AD.

Six of the *in situ* columns have the authentic wide Doric capitals, which furthermore proof the early date of construction, as the capitals of later temples built in Doric order are considerably smaller.<sup>119</sup> The columns on the sides of the temple are also narrower than those in the centre, by approximately 10 cm. This revelation points towards the method of optical correction for aesthetic purposes, *entasis*. The surface of the columns was intentionally kept rough for better adherence of the polychromic stucco applied later. There is a thicker coat of colour still visible where it was repaired in Roman period.

The predeceasing structure, found during the reign of Corinth's first tyrant Kypselos, in the middle of the 7<sup>th</sup> century, was also tied to a legendary Delphic prophecy. The legend stated<sup>120</sup> that Corinth was founded by a Dorian called Aletes. His successors, known as the

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<sup>117</sup> Spawforth, T.: *The complete Greek temples*. 1st pub. London: Thames & Hudson, 2006, p. 162.

<sup>118</sup> Pausanias II.3. from Pausanias: *Cesta po Řecku*. 1. vyd. Praha: Svoboda, 1973, p. 127.

<sup>119</sup> Powell, B.: The Temple of Apollo at Corinth, *American Journal of Archaeology*, Vol. 9, No. 1, Jan. - Mar., 1905, pp. 57-58. JSTOR. Web. Nov. 2014.

<sup>120</sup> Oost, Stewart Irvin: Cypselus the Bacchiad. *Classical Philology*, Vol. 67, No. 1, Jan., 1972, pp. 26-27. JSTOR. Web. Nov. 2014.

family of Bacchiads, ruled the city as kings ever since. Their reign lasted for almost a century, until they found defeat at the hand of Kypselos, man hated for his non-Doric origin. He overthrew the Bacchidian monarchs, gave the non-Dorians equal rights, and established a new dynasty of tyrants. It is said, Kypselos knew, his quest was to be of success due to a prophecy, which he had received from the great oracle of Delphi. The prophecy was fulfilled, and so as a token of his gratitude, the tyrant had built the first Corinthian temple of Apollo.

#### 4.4 Early sculptural evidence

The oldest preserved material evidence of the cult, other than architectural remains, is the so called 'Dreros Triad', found in Apollo's temple in Dreros, Crete.<sup>121</sup> The three bronze votive statues represent god Apollo himself, his mother Leto, and sister Artemis. They are classified as the early *sphyrelata*. This term describes hollow bronze figures, which were made by hammering thin sheets of bronze onto a previously prepared form, usually carved from wood. Dating situates the figures into the late phase of the 8<sup>th</sup> century BC, which is equated with the geometric, or the early orientalising periods, making it thus the oldest surviving image of the god. The figure, which is supposedly depicting Apollo, is about 80 cm tall and naked, with one arm outstretched and bent in front of his body, as if carrying something in it, possibly a bow. The other two figures are only around 40 cm tall. Both are dressed in a long piece of clothing, known as *polos*. The heads of all three statues have the same shape of the skull, same hair, as well as faces.

Another well preserved early example is the bronze statue of Apollo Mantiklos, found in Thebes, currently located in the Museum of Fine Arts in Boston.<sup>122</sup> The votive bronze, only about 20 cm tall statue represents the free-standing *kouros*, the nude youth, from around 700 BC. The statue is a thin abstract figure of a man, with broad shoulders and a wasp waist. His hair is long, divided into thick spaced locks, similar to Daedalic hairstyles. The top of his head is smooth, separated by a line in the middle, what is interpreted as a leather hat. His left hand is again, as in the case of statue from Dreros, outstretched, indicating the presence of a weapon, probably a bow, or a spear. He could have carried a shield, but the right arm is whole

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<sup>121</sup> Rolley, C.: *La sculpture grecque. I*. Paris: Picard, 1994, pp. 112-113.

<sup>122</sup> Tufts University project: "*Perseus Digital Library*." Editor: Gregory R. Crane.

<<http://www.perseus.tufts.edu/hopper/artifact?name=Boston+03.997&object=sculpture>> Web. Nov. 2014.

missing. The musculature of his chest and stomach is highlighted by thin lines, which might be seen as an early attempt on correct representation of body proportions.

Famous archaic example is a 24.5 cm chryselephantine head of a man, possibly Apollo, from around 550 BC, in the collection of the Delphi Archaeological Museum.<sup>123</sup> The statue, to which it was attributed, was part of the votive offerings from Lydian King Croesus, already mentioned in the description of his prophecy in chapter 3.1.2. The head was preserved together with various other golden and ivory fragments.

The last presented category of offerings contains the examples of the two famous groups of kouroi, produced on site of Apollo's sanctuary in Ptoion, Boeotia. Kouros was a free-standing, usually life-sized static statue of a young male, typical for the Archaic period in Greece. Several groups or schools were distinguished, based on distinctive features of individual statues and their provenance. Two of the six main production groups are known as Anavysos-Ptoon 12, and Ptoon 20. While the characteristic of the first group could be observed on statues of the Siphnian Treasury, the later has an analogy with statues from the Delphi pediments. Some of the main free-standing examples, also depicted in the Appendix, include: the bronze statue of Piraeus Apollo<sup>124</sup>, the marble statue of Anavysos, known also as Kroisos<sup>125</sup>, or Kouros from Ptoon Sanctuary, sometimes titled Thebes 3<sup>126</sup>.

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<sup>123</sup> Rolley, C.: *La sculpture grecque. I*. Paris: Picard, 1994, p. 11.

<sup>124</sup> Rolley, C.: *La sculpture grecque. I*. Paris: Picard, 1994, p. 399.

<sup>125</sup> Tufts University project: "*Perseus Digital Library*." Editor: Gregory R. Crane.

<<http://www.perseus.tufts.edu/hopper/artifact?name=Athens,+NM+3851&object=sculpture>> Web. Nov. 2014.

<sup>126</sup> Tufts University project: "*Perseus Digital Library*." Editor: Gregory R. Crane.

<<http://www.perseus.tufts.edu/hopper/artifact?name=Thebes+3&object=sculpture>> Web. Nov. 2014.

## 5. Conclusion

Throughout the history of mankind religion always played an important role in people's lives, and ancient Greece was not an exception. The intention of this thesis was therefore to supply the basic description of the early cult of Apollo, for this tradition was, among the other worshiped deities of ancient Greek pantheon, possibly the strongest and the most widespread. Apollo was assigned many different attributes and powers, the fundamental being the gift of prophecy and oracle, healing, protecting of the youth, and musical arts, but also wrath, anger and plague. He was depicted as a handsome young man, who is able to help and heal, as well as punish and destroy. These were the qualities that made him loved but also feared, not only by the Greeks.

The thesis illustrates the variety of Apollo's origin stories through the legends and myths, to new possible theories, and attempts at etymological explanation. Further I attempted to sort and summarise the most common epithets of the deity, and assign them with the correct functions. Based on those titles, the paper gives description of the main examples, including the popular oracular prophecies and the processes. Using the instance of chosen oracles, I tried to outline the importance of the Delphic Oracle, and its impacts on the development of the ancient societies, for as it influenced the Greek poleis, it had, in the same manner, an effect on the foreign realms. This is best illustrated on the stories of two scenarios, that of disobedience and one of recognition and respect. The two tales are of Lydian King Croesus, whose arrogance towards the words of the oracle cost him his empire, and Persian general Datis, who spared the island of Delos, and paid 300 talents on the altar of the famed foreign god, rather than risk his wrath. The later is only emphasized by Persian behaviour in regard to countless other places, which they mercilessly destroyed. Cult's popularity could be also determined based on the role of Apollo Oikistes. Almost every city established in the early era had a temple, sanctuary, or a simple shrine dedicated to the god. Various cities were even named in his honour, the main of which are also mentioned within the second chapter.

Places of the greatest importance, the main centres of worship of the archaic period like Delphi, Didyma, or Corinth, are introduced in the third chapter, together with selected examples of the earliest sculptural evidence. The localities are presented with more careful description of not only the precisely calculated architecture of the ancient masters, but the legends and tales, tied with them since the days of first ancient scripts as well.

## 6. Resumé

Cieľom tejto práce je priblížiť charakteristiku ranného kultu jedného z najvplyvnejších starogréckych bohov, syna Dia, Apolóna. Obsah práce je rozdelený do troch základných kapitol. Prvá popisuje pôvod božstva na základe mytológie a prameňov antických autorov, ako aj moderných teórií, či etymologických hypotéz. Druhá kapitola, ktorá je hlavnou náplňou práce, rozdeľuje a popisuje jednotlivé tituly a epitetá, ktoré boli Apolónovi prisudzované na základe jeho funkcií. Jej podkapitoly sa venujú jeho hlavnej funkcii, ktorou je veštenie, jeho praktikám a vybraným proroctvám, ktoré mali výrazný vplyv na dianie v starogréckej spoločnosti. Na príklade rozličných, či už mytologických, alebo reálnych veštíeb potom objasňuje dôležitosť a význam starovekej veštiarne, a teda kultu samotného. Príbehy popisujú napríklad Médskeho veliteľa Dátisa, ktorý pri Perzskom útoku na Grécko nielen zachoval neutralitu Apolónovho mytologického rodiska, ostrova Délos, no z rešpektu, či strachu pred bohom daroval financie na správu jeho miestnej svätyne. Táto udalosť azda najlepšie zachytáva dôležitosť Apolónovho kultu, ktorý siahal i za hranice Gréckych poleis. Veľký význam bol prikladaný aj ďalšiemu Apolónovmu prívlastku *Oikistés*, alebo zakladateľ. Takmer všetky staroveké mestá, ktoré vznikali v období Veľkej gréckej kolonizácie, boli totiž založené na základe veštíeb slávnej delfskej prorokyne, Pýtie. Niektoré z týchto miest, ktoré sú taktiež spomenuté v jednej z podkapitol, dokonca dostali meno Apolónia na jeho počesť. Poslednú kapitolu tvoria najvýznamnejšie lokality, ako sú Delfy, Didyma, či Korint a ich krátky popis, ktorý zahŕňa architektúru a výzdobu tamojších chrámov a svätýň, ako aj ich úlohu v rámci samotného kultu. Práca rovnako identifikuje architektonické prvky, špecifických pre stavby zasvätené danému božstvu. Apolónovi bez pochyby patrilo stabilné miesto v starogréckom systéme mýtov a legend. Boh veštenia, liečenia a ochrany, či umenia a hudby, bol zobrazovaný v podobe mladíka, ktorý svojím výrazom, správaním a mravmi stelesňoval výraz gréckej dokonalosti, slávnú *kalokagathiu*. Bol, podobne ako jeho dvojča Artemis, zdatný v lukostreľbe, hral na lýru a viedol múzy. Na druhej strane Apolón predstavoval spravodlivú, avšak ničivú silu, ktorá, zasiahla nepriateľa v podobe smrteľného moru. I táto vlastnosť, ktorá bola prvý krát spomenutá už na úvodných stranách Homérovej Iliady, vyvolávala v ľuďoch strach a rešpekt. Tí však mali i napriek tomu božstvo v obľube. Uctievali si ho obetami, festivalmi, či hrami, ktoré sú rovnako zmienené v rámci práce. Záver je taktiež doplnený stručným popisom archeologických dokladov, základnej ikonografie danej doby v podobe mramorových a slonovinových sôch, či sfyrelat.

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## 8. Appendix

Fig. 141. Delphes, sanctuaire d'Apollon. Plan schématique à l'époque romaine: à l'exception de B (le *bouleutérion*?) les petits *oikoi* distyles *in antis*, ou sans colonnes, sont des trésors. A = tr. des Athéniens, C = tr. des Cyrénéens, S = tr. des Siphniens, T = tr. des Thébains. Dessin D. Laroche, EFA.

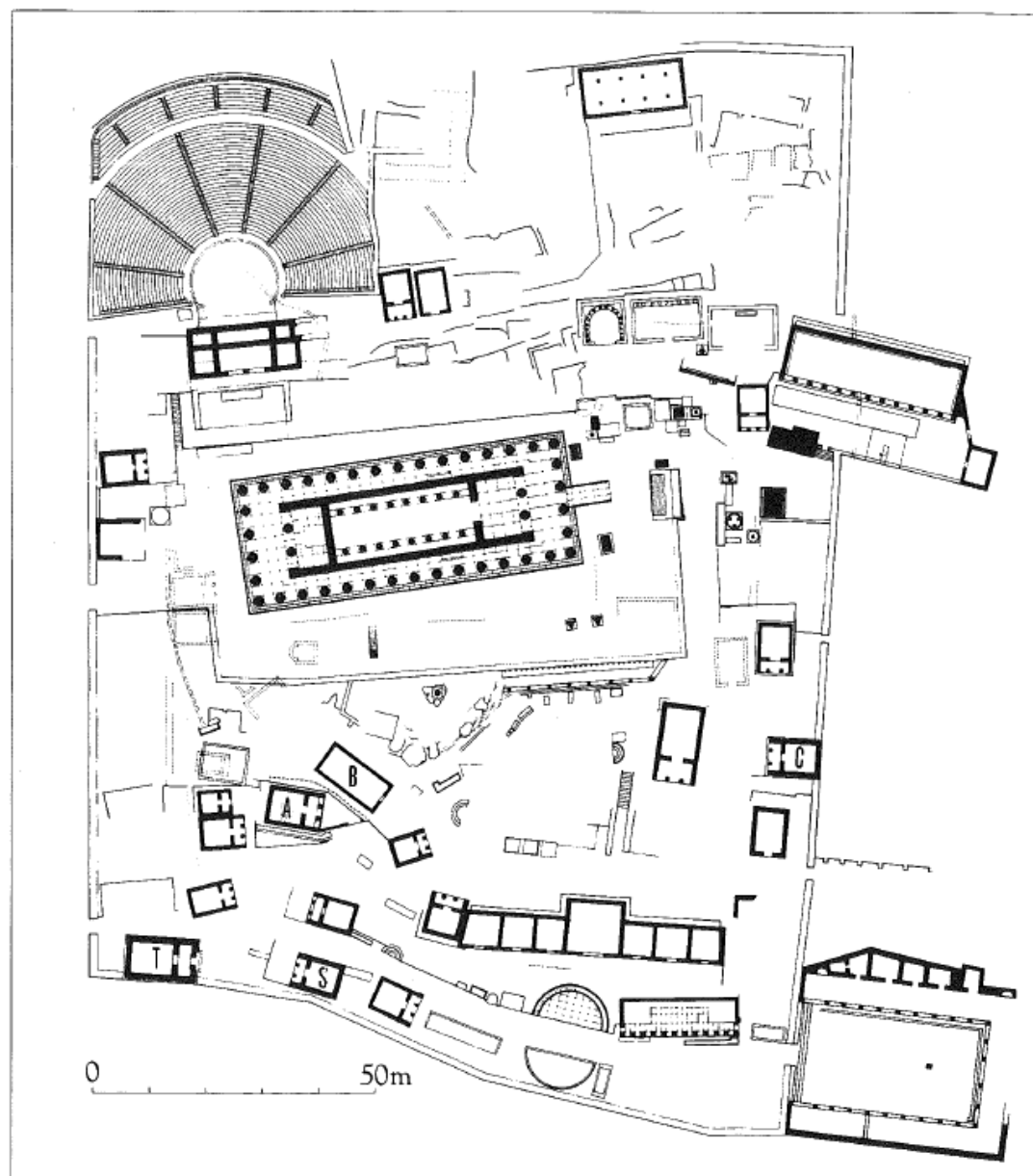


Fig.1. Plan of the site of Apollo's oracle and sanctuary, Delphi. (Hellmann, M.-Ch.: *L'architecture grecque* 2. 2006, p. 112)



Fig.2. Temple of Apollo, Delphi. (Hellmann, M.-Ch.: *L'architecture grecque* 2. 2006, p. 271)

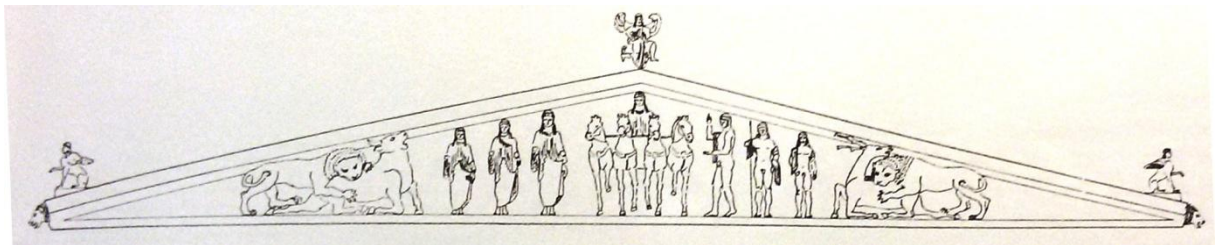


Fig.3. Reconstruction of the eastern pediment of the temple of Apollo, Delphi. (Rolley, C.: *La sculpture grecque. I.* 1994, p. 191)



Fig.4. Reconstruction of the western pediment of the temple of Apollo, Delphi. (Rolley, C.: *La sculpture grecque. I.* 1994, p. 191)



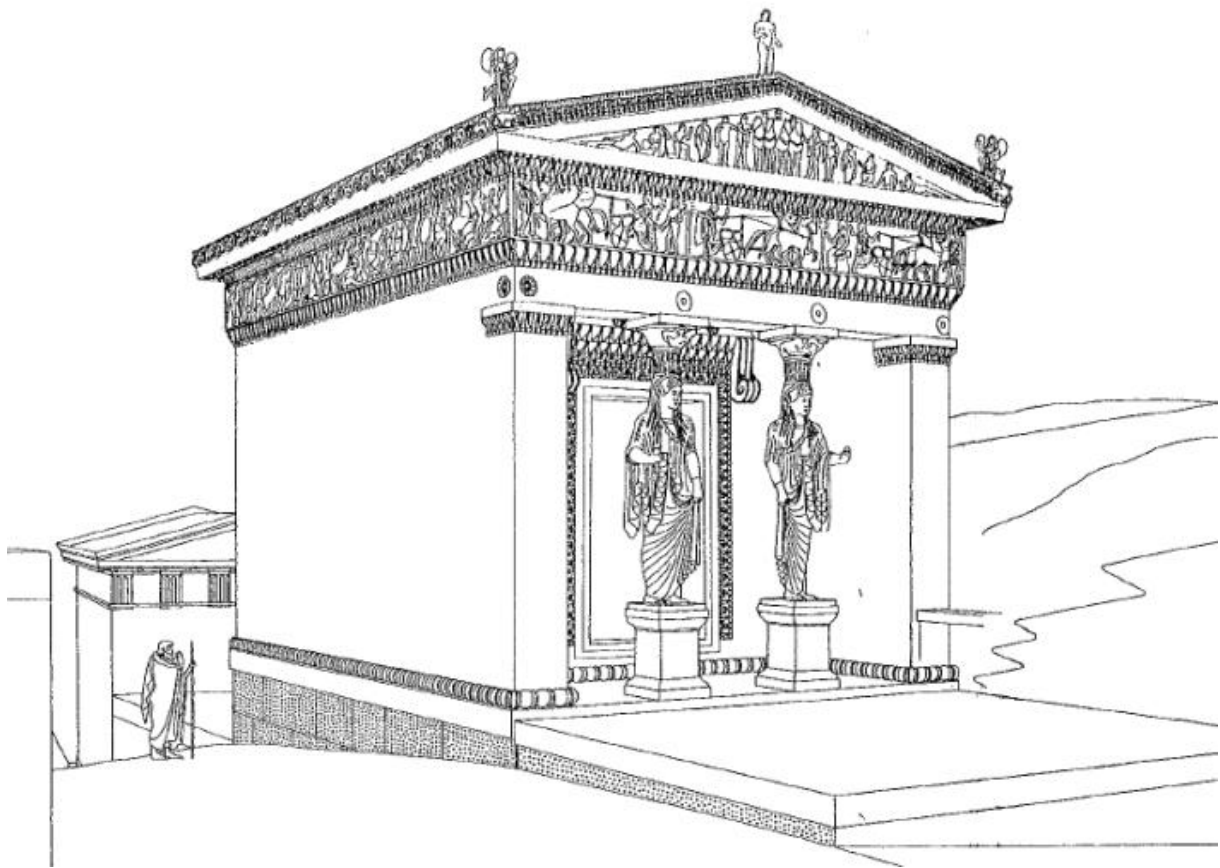


Fig.5. Reconstruction of the Siphnian Treasury, Delphi. (Rolley, C.: *La sculpture grecque. I.* 1994, p. 222)



Fig.6. Eastern tympanum of the Siphnian Treasury, Delphi.  
(<http://www.beazley.ox.ac.uk/sculpture/styles/architectural1.htm>)

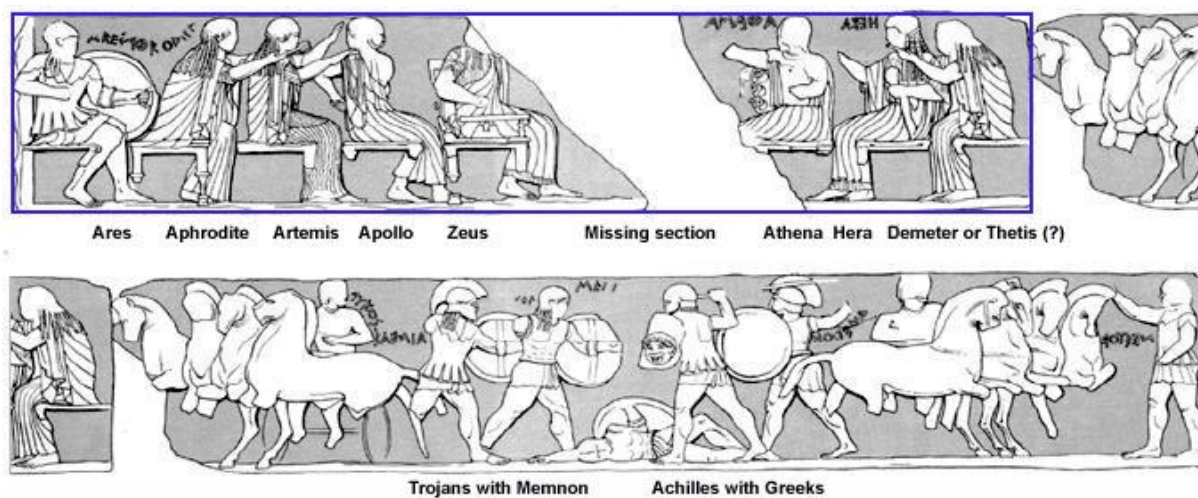


Fig.7. Reconstruction of the Eastern frieze of the Siphnian Treasury, Delphi.  
(<https://www.beazley.ox.ac.uk/Sculpture/ashmolean/context/siphnian-east.htm>)

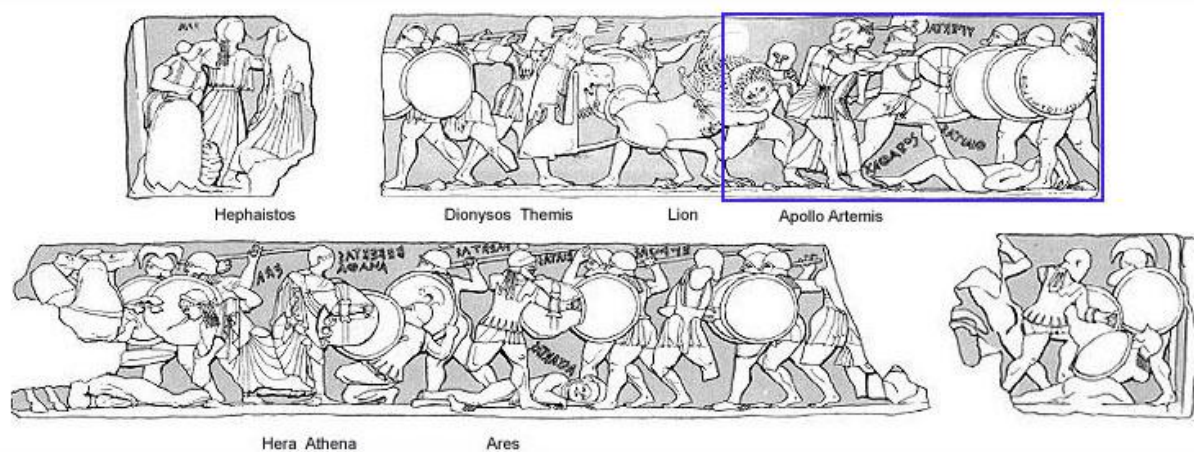


Fig.8. Reconstruction of the Northern frieze of the Siphnian Treasury, Delphi.  
(<https://www.beazley.ox.ac.uk/Sculpture/ashmolean/context/SiphnianTreasuryNFrieze.htm>)

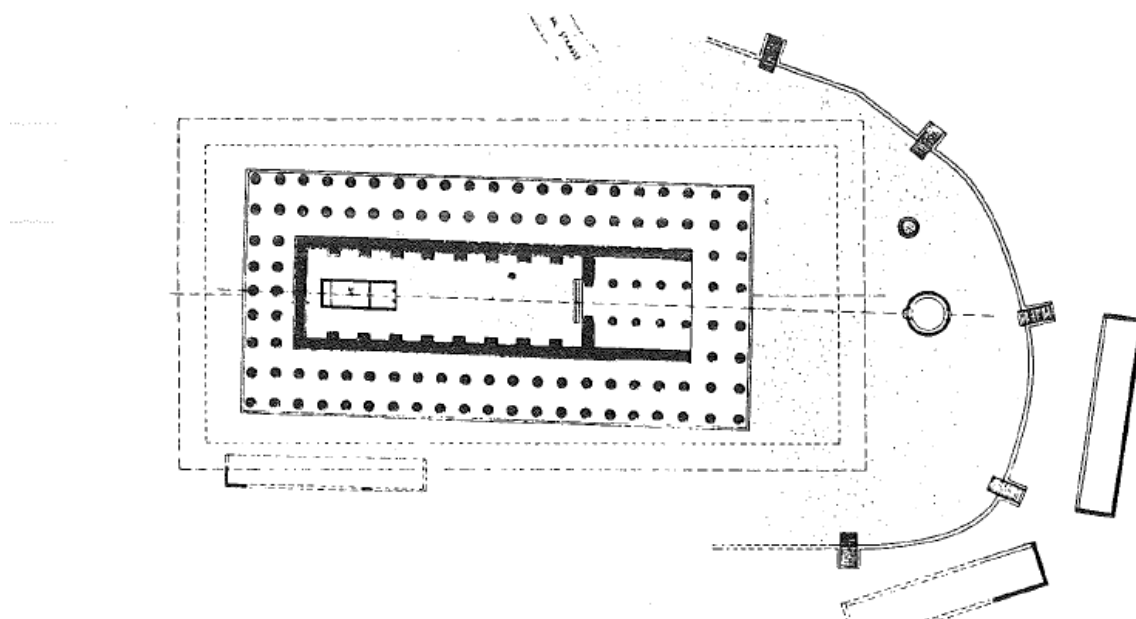


Fig.9. Reconstruction of the plan of the Archaic Temple of Apollo, Didyma. (Hellmann, M.-Ch.: *L'architecture grecque 2*. 2006, p. 131)

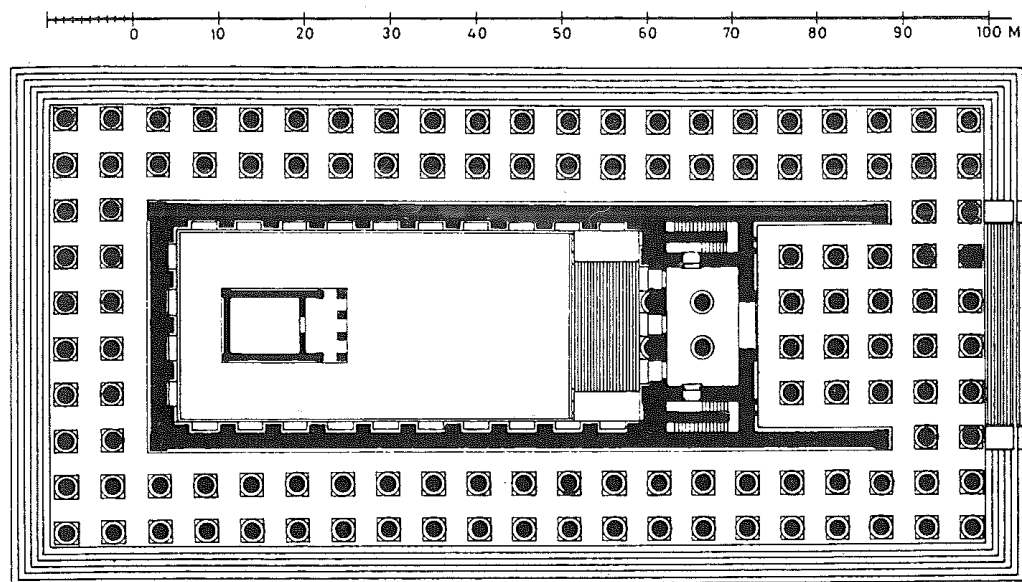


Fig.10. Plan of the Hellenistic Temple of Apollo, Didyma. (Hellmann, M.-Ch.: *L'architecture grecque 2*. 2006, p. 103)





Fig.11. Temple of Apollo, Didyma. (Spawforth, T.: *The complete Greek temples*. 2006, p.205)

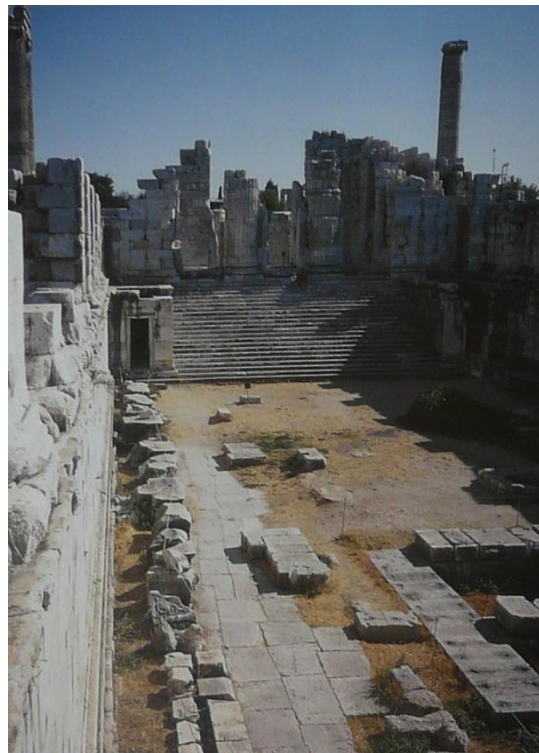


Fig.12. Interior of the court of the Temple of Apollo, Didyma. (Spawforth, T.: *The complete Greek temples*. 2006, p. 206)



39 Korinth, Apollon-  
Tempel, um 540 v. Chr.  
Grundriß (1:400). – Neu-  
zeichnung (die noch auf-  
recht stehenden Säulen  
schwarz).

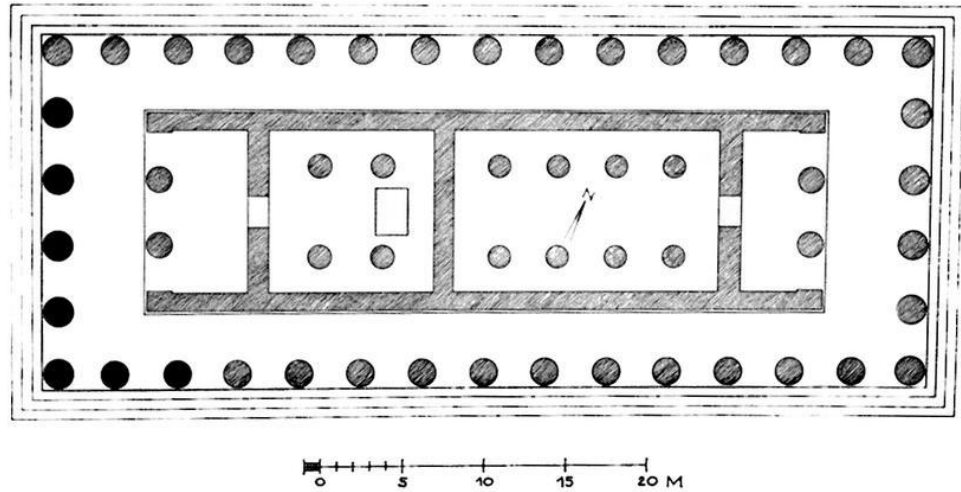


Fig.13. Plan of the Temple of Apollo, Corinth. (<http://imgarcade.com/1/temple-of-apollo-at-delphi-plan/>)



Fig.14. Temple of Apollo, Corinth.  
([http://www.artchive.com/artchive/G/greek/greek\\_corinth.jpg.html](http://www.artchive.com/artchive/G/greek/greek_corinth.jpg.html))



Fig.15. Bronze statuettes of Apollo, Artemis and Leto, from the Sanctuary of Apollo, Dreros.  
(Rolley, C.: *La sculpture grecque. I.* 1994, p. 112)

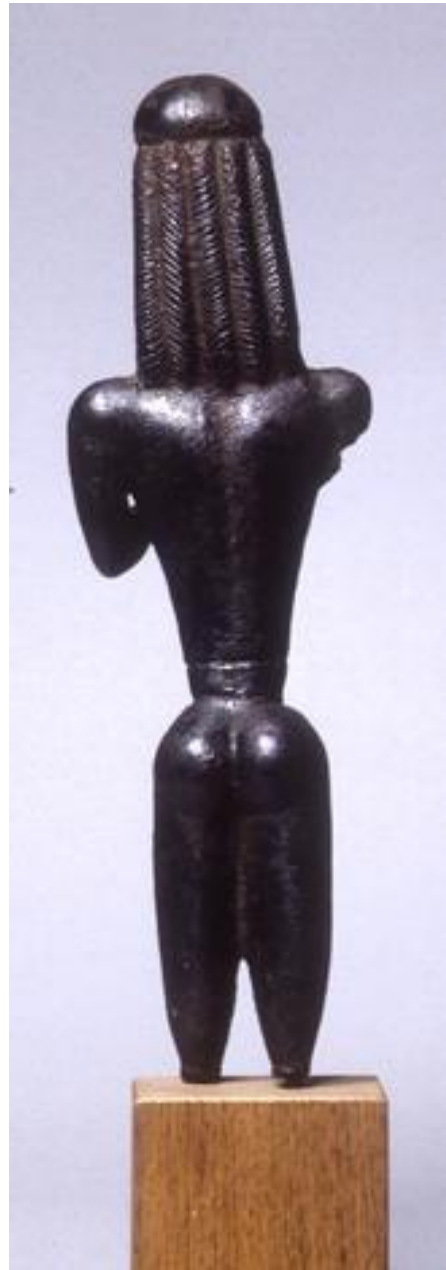


Fig.16. & 17. Bronze Statuette of Apollo Mantiklos, Thebes. (frontal and back view)  
(<http://www.perseus.tufts.edu/hopper/image?img=Perseus:image:1992.03.0217> &  
<http://www.perseus.tufts.edu/hopper/image?img=Perseus:image:1992.03.0221>)



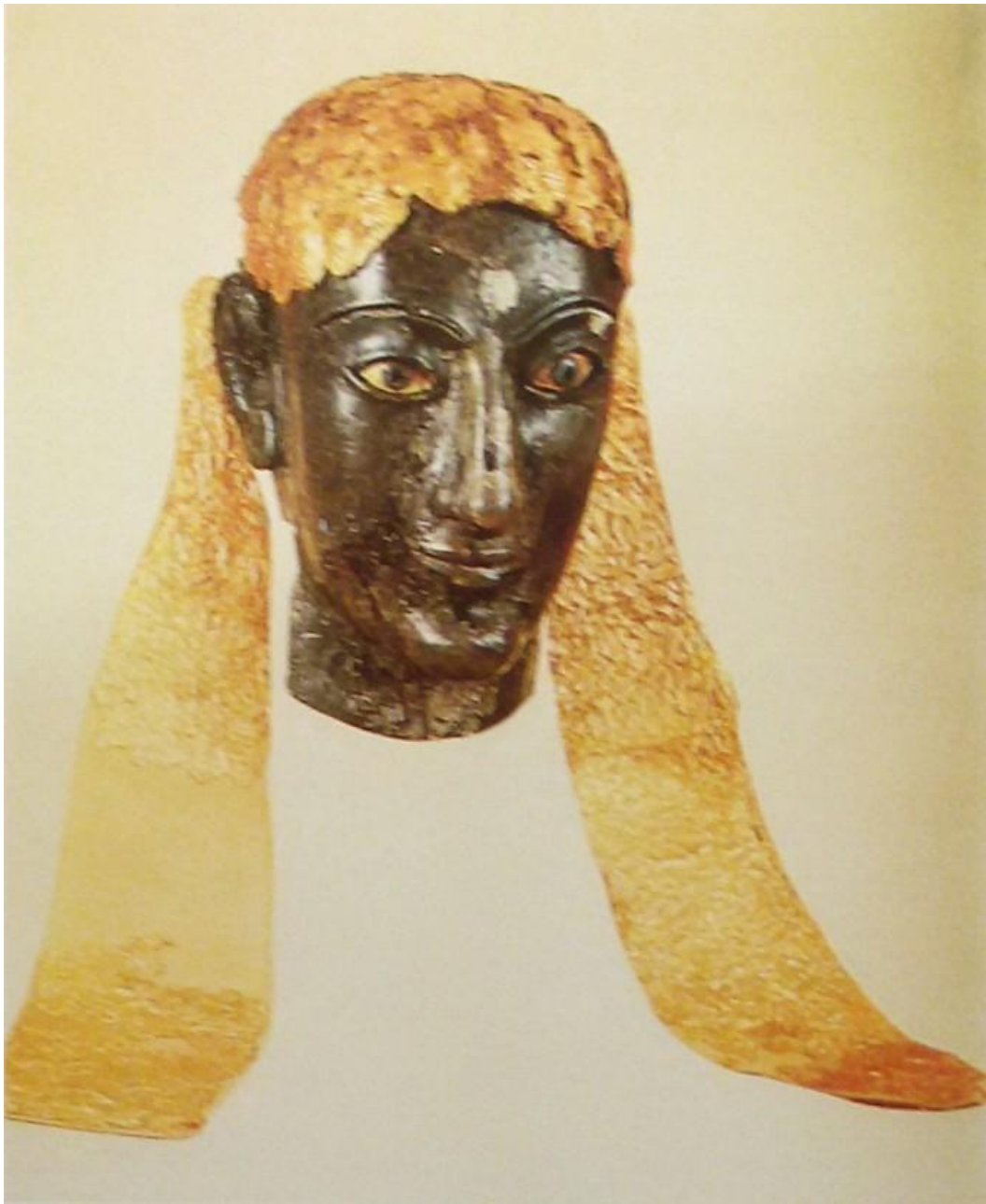


Fig.18. Chryselephantine head of the statue of Apollo, Delphi. (Rolley, C.: *La sculpture grecque. I.* 1994, p. 11)



Fig.19. Bronze statue of Piraeus Apollo, Delos. (Rolley, C.: *La sculpture grecque. I.* 1994, p. 399)

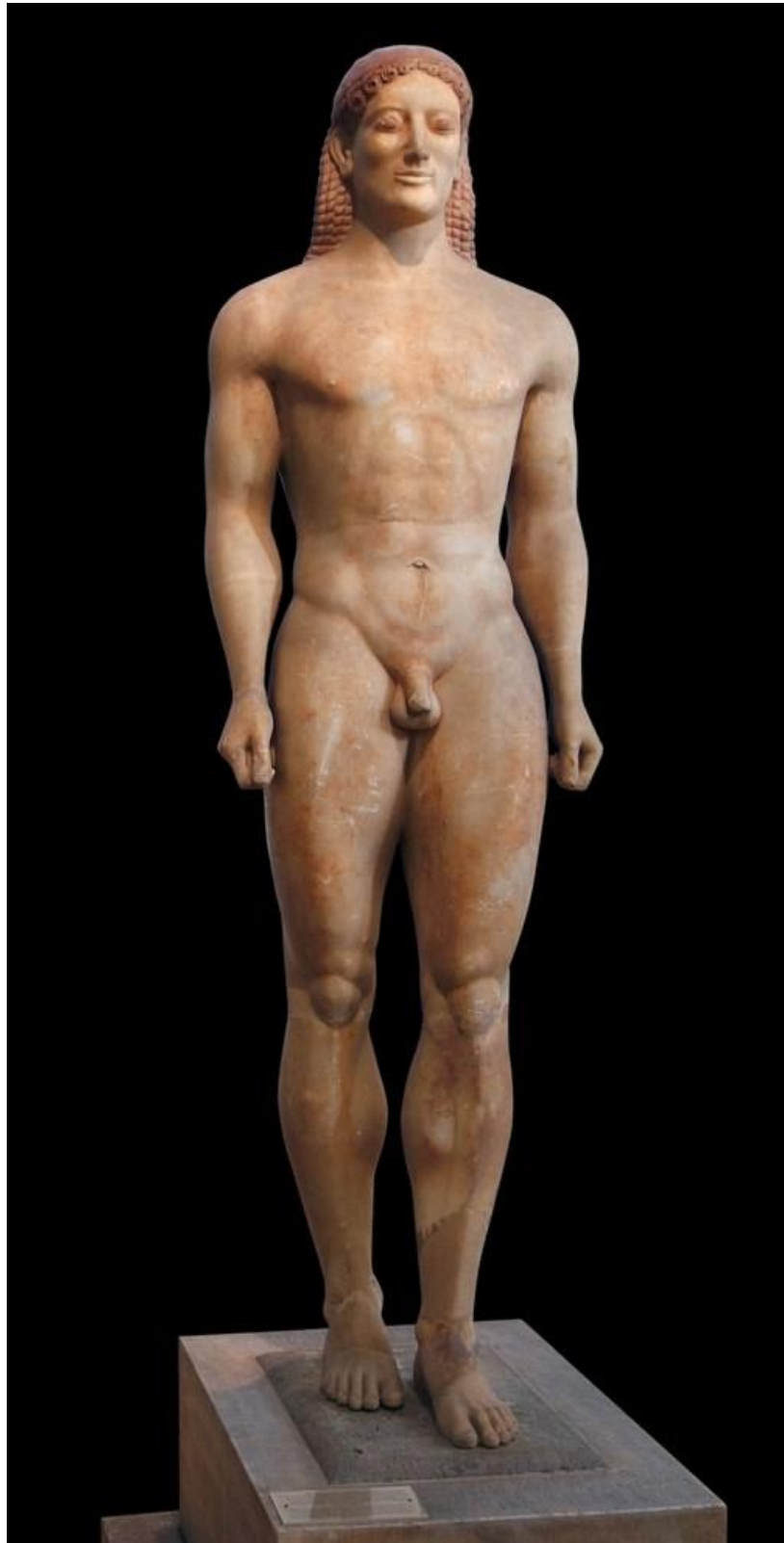


Fig.20. Marble statue of Anavysos Kouros, or Kroisos, Anavyssos.  
(<https://www.flickr.com/photos/profzucker/13200052054/in/photostream/>)



Fig.21. Marble statue of the Kouros from Ptoon Sanctuary, Thebes.  
(<http://www.maicar.com/GML/000PhotoArchive/061/slides/6103.html>)