A STATUETTE FOUND AT THE EXCAVATION OF TEPEBAĞLARI

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The statuette recovered from a context where a group of coins was also unearthed gives us an opportunity to study the art of sculpture in the round to which little attention has been given so far in Anatolia. According to the coins found together with it, the statuette should be dated later than the 1st Century B.C. Its casting technique and attributes would also confirm this date.

Statuettes made of various materials form a separate volume in Greek art. They, in particular the small bronze ones, are seen diffused over a vast area and have been recovered abundantly. Unfortunately, researches and investigations until now have not shown us a production center either in West, Central, or South Anatolia. From the 3rd Century B.C. onwards Pergamon becomes an important artistic center in Anatolia with its own school of marble sculpture. A similar school of sculpture in cast bronze seems likely. However, only future explorations will clarify this situation.

The statuette was found in the mud brick debris of the second building-level at the Hüyük which is situated near Tepebağlari on the main road between Niğde-Bor in the province of Niğde (Nagidus), a part of ancient Cappadocia.

Cappadocia was an underdeveloped country, and King Ariarathes V's efforts to spread Hellenistic culture throughout Cappadocia do not show any development in the country, though Hellenism was absorbed by the educated and rich people. Throughout the Hellenistic period bronze statuettes are also used as decorations in houses besides being cult objects. Alongside the native cults such as those of Argaios, Apollo, Tyche, and Serapis, we do not see the

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1 I would like to thank the Director of the excavation, Prof. Dr. Nimet Özgüç, who kindly permits me to publish this statuette.
2 Charbonneaux, Greek Bronzes, p. 127.
3 Lamb, Greek and Roman Bronzes, p. 195.
4 N. Baydar, Kayseri Tarihi, p. 117.
5 Lamb, ibid., p. 195.
6 N. Baydar, ibid., p. 123.
cults of Heracles or Hermes in Cappadocia, which became administratively dependent on Rome in the 1st Century B.C.; therefore the statue probably comes from either the west or south of Anatolia.

The statuette from Tepebağlari (Pl. I, 1) is 9.4 cm in height, and the widths of shoulders and hips are 3.7 cm and 3.6 cm respectively. The weight of the body rests on the left leg, and the right leg bent at the knee is seen stepping forward. The body is slender, and the muscles are indicated loosely. The legs are a little longer than the body and are bent in the manner of Polykleitos. There is no doubt that this statuette represents a god. Yet it is not possible to identify which god it represents, since the head and feet are missing. The right arm is stretched downward and might have been holding Heracles Club or Hermes Kerykeion. If it represents Heracles it should hold a club. The left arm is bent at the elbow, and in the hand there is a globular object. This object may be an apple stolen from the Hesperides by Heracles as his one of the 12 labors. Reinach shows a Hermes holding a globular object in his hand, but among the standard attributes of Hermes there is no such symbol. The prominent feature on the representations of Hermes for particularly the late Hellenistic and Roman periods is that his chlamys is worn around his shoulder and left arm. On the other hand, the animal head, which seems to be a continuation of the chlamys, looks like a wolf or dog rather than a lion (Pl. I, 2). Kerberos and Heracles are depicted together on many statuettes. On these statuettes, however, the animal is seen near the feet. Yet it should not be forgotten that our statuette represents a completely provincial style.

During the Late Hellenistic and Roman periods, copying from original Greek objects was a fashion, but in these replicas there is always a Roman feature. This statuette as whole does not reflect a Greek origin, and it does not even show features of a certain school of the period it belongs to. The artist is influenced by the canons of Polykleitos in the renderings of the legs, but when rendering the body he worked the bronze freely. At the back of the statuettes the anatomy of the body is successfully rendered (Pl. I, 3). Two relief bands running on the shoulder blades to the sides are part of the diadem he wears on his hair. This diadem is seen both on Heracles and Hermes figures. Muscles are too soft for a Heracles or Hermes representation. For this reason, we doubt that this statuette represents Heracles. Yet the god might have been depicted in a relaxed pose.

The statuette may be Heracles or Hermes, but this can be determined only if its head is recovered. The animal reminiscent of a dog is sacred both to Hermes and Heracles, but the prominent feature of our statuette is that the animal is not depicted completely but shown only as a head. We could not find a parallel for our statuette, but the technique of casting bronze (in the Late Hellenistic and Roman Periods the surface of a cast is very smooth) and particularly the chlamys he wears around his shoulder and arm are characteristic features of the Roman Period. Drapery is rendered in hard crisp creases.

There are so many bronze statuettes coming to light from the end of the Hellenistic period, i.e., 200 B.C. to 100 A.D., that those are classified under the heading of Greek-Roman. Some of these figures are rendered unskilfully; others show good workmanship but of a provincial style. Our statuette belongs to the latter group, and though it depicts a Hellenistic subject and style, its new additional feature of Roman type dates it to the period defined by historians as Roman.

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15 RE 8, p. 758.
TEPEBAĞLARI HÖYÜĞÜNDE BULUNAN TUNÇ BİR HEYKELÇİK

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Tepebağı höyüğünde bir gurup sıklı ile hemen homen aynı yerde bulunan olan bir tunç heykeleği, Anadolu’da çok az araştırılan olan bu konuda bize çalışma imkanı verdili. Beraberinde bulunan silikelerde göre MÖ. 1. yüzyıldan sonraya tarihlendirmesi gerek heykeleliğin gerek döküm tekniği, gerekse atripleri bu tarihlemdir ve câyamaktadır.

Kıçık heykeleklar Yunan sanatının apayrı bir bölümüdür. Çok çeşitli malselerden yapılan bu tür eserler arasında, özellikle tunç heykeleklar, ölçülerinin ufaklığı nedeniyle, çeşitli bütlelerde dağılmış olanağını bulunur, ve böylece bol miktarla ele geçirilirler. Simdiye kadar yapılan araştırmalar ne yazık ki gerek Bu festival Anadolu ve gerekse Orta ve Güney Anadolu için belirdir bir imal merkezi ortaya koyamamıştır. MÖ. 3. yüzyıldan itibaren Anadolu’da Bergeh3 bir heykeltıraşlık ekolidir olarak büyük önem kazanmıştır. Kendine özgü karakterleri ile mermeri işleyen bu atölyelerde tunç dökümünün de varlığı kuşkusuzdur. Ancak yeni araştırmalar ve veriler bu hususun daha aklınlıkla kavuşacağına vouch yedirdir.


1 Bu heykeleği yanlışlıkla 15. yüzyılın en önemli Sanayi Prof. Dr. Nihat Özgüç’e teşkküllerinini sunmuştur.
2 Charbonneaux, Greek Bronzes, s. 127.
3 Lamb, Greek and Roman Bronzes, s. 195.
4 N. Baydur, Kayseri Tarhı, s. 117.
5 Lamb, aynı eser, s. 195.