

ADALYA



SUNA-İNAN KIRAÇ AKDENİZ MEDENİYETLERİ ARAŞTIRMA ENSTİTÜSÜ
SUNA & İNAN KIRAÇ RESEARCH INSTITUTE ON MEDITERRANEAN CIVILIZATIONS

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SUNA-İNAN KIRIÇ AKDENİZ MEDENİYETLERİ ARAŞTIRMA ENSTİTÜSÜ YILLIĞI
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İçindekiler

Mehmet Özhanlı	
<i>"On the Cilician Origins of an Archaic 'Cyprus' Limestone Head"</i>	1
Süleyman Bulut	
<i>"Erken Dönem Likya Sikkelerinde Triskeles Motifi"</i>	15
Muzaffer Demir	
<i>"Peloponnesos Savaşı (İ.Ö. 431-404) Sırasında Karya ve Likya'ya Yönelik Atina Seferlerinin Amaçları: Yeni Bir Gözden Geçirme"</i>	69
Ferim Tekoğlu	
<i>"Kyme'den Bir Portre: Hephaistion"</i>	101
T. M. P. Duggan	
<i>"A short Account of Recorded Calamities (earthquakes and plagues) in Antalya Province and Adjacent and Related Areas Over the Past 2,300 Years - an Incomplete List, Comments and Observations"</i>	123
Hatice Palaz Erdemir	
<i>"Roma'nın Küçük Asya'da İdari Bir Meselesi: Bağımsız Şehirler"</i>	171
Burhan Varkıvaç	
<i>"Zum Fragment einer Bekrönung aus dem Museum von Side"</i>	185
Taner Korkut	
<i>"Niobe - Medea Trajedisi ? Pamphylia Lahdi Üzerinde İşlenen Frizin İkonografisine Yeni Bir Bakış"</i>	193
Recai Tekoğlu	
<i>"Some Greek Inscriptions from Antalya"</i>	217
Nevzat Çevik - Burhan Varkıvaç	
<i>"An Evaluation of the Roman Rural Baths of Lycia in the Light of Two New Examples from Trebenna and Typallia"</i>	223
Mehmet Aydın	
<i>"Antakya ve Tarsus Eksenli İlk Dönem Hristiyanlığı'na Bir Bakış"</i>	251
Ayşe Aydın	
<i>"Boğsak Adası'ndaki Merkezi Planlı Yapı"</i>	263
Giray Ercenk	
<i>"Şabkulu Baba Tekeli Ayaklanması"</i>	279

On the Cilician Origins of an Archaic “Cyprus” Limestone Head

Mehmet ÖZHANLI*

The production of limestone figurines seen in the Archaic Period in Cilicia continued during the Roman Period and later. While the Roman examples of these figurines, which were carved out of the local material, have been studied in detail¹, this is not the case with those of earlier periods². In this aspect, a limestone head bought by the Museum of Silifke, with its similarities to the figures on contemporary Assyrian reliefs, and to hundreds of archaic terracotta figurines bought by Museums in Cilician territory, is quite significant. The presence of the exactly dated Assyrian examples which are similar to the Silifke head also help to date the similar archaic terracotta figurines in found in Western Cilicia. This head has further significance, as it will present some clues about the earlier manufacture of limestone figurines, which became particularly abundant during the Roman Period.

The archaic limestone fragments³ in the Museum of Silifke comprise: a head (Figs. 1-2), a rectangular base (Fig. 10) with feet preserved and a body fragment (Fig. 9). The body, which is preserved as a fragment from the waist to the lower part of the knees is 5.6 cm high and 2.8 cm wide. While the head is 6.1 cm high and 4.6 cm in diameter, the base measures 9.8x9.8 cm. The surface of the head, preserved to the point where the neck meets the body, is heavily corroded. Its nose is broken and the eyes are worn away. It has a cap with a cheek-piece folded upwards and tied at the top. The tip of the cap extends slightly backwards. The hair, covered by the cap terminating beneath the ears, is extends massively to the lower end of the neck (Fig. 2). The ears, projecting out of the cap, are depicted in finest detail (Figs. 4, 5). The beard, slightly pointing out from the chin, sharpens the transition to the neck. The mouth is small and lips are closed. The eyes are worn away and their sockets are hardly perceptible.

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¹ A. Çalık, *Roman Imperial Sculpture from Cilicia* (1997).

² On some published examples from the Archaic Period, see: S. Durugönül, “Archaic Cypriote Statuary in Museum of Adana”, *Olba VII*, 2003, 93-117 Pls. 8-16.

³ My special thanks go to İ. Öztürk, the director of the Silifke Museum, for her kind help for the study of the material; to Prof. Dr. F. Işık for his motivating advice, to Assoc. Prof. Dr. B. Varkıvanç for his generous help throughout the research, to S. Akerdem for the translation of the text into English and to my friend İ. Kızgut for his help for the work at the museum and my friend Ş. Aktaş for taking the photographs.

The cap of the figurine, which has close parallels to the examples from Zincirli and Karatepe⁴, is a tiara⁵. This cap, which has similar examples in 14th C BC Elamite art⁶ before the examples from Zincirli, must have been used by the cultures of Mesopotamia and Southeastern Anatolia. Although fewer during the earlier periods, the number of examples increases by the time of Barrecab, the king of Zincirli. Therefore it can be named as the Aramaic tiara⁷. With this type, which has the cheek-pieces closed, two forms are observed. One of these types, like the one King Barrecab wears, terminates equally on the front and back sides and does not cover the ears. In the second type, however, like those on the Silifke head and Alanya T16 (Fig. 3), the cap again does not cover the ears, but it drops over the neck at the back. Especially this second type pioneered the Persian tiara and was used extensively on Archaic Cilician terracotta figurines (Fig. 3). Most of the examples exceeding a hundred in number, have the same type of cap despite their slight distinctions⁸. Especially the bearded head (Fig. 3)⁹ kept in Alanya Museum with the inventory number 16.4.99 and the one in Silifke Museum with the inventory number 2599, indicate that the same fashion and model was used on both the contemporary terracotta and the limestone figurines. The massive depiction of the hair under the cap, too, is closely analogous to Silifke 2594. The similarity of the limestone examples with those of terracotta, as to both their size and type is due to the fact that the limestone figurines served as a mould for the terracotta figurines¹⁰.

The popularity of this type of cap among the Cilicians is indicated by numerous terracotta figurines of the Archaic Period. Moreover, the use of this cap by the peoples of Sam'al and Que, who were depicted in their local clothing on the Assyrian reliefs support the idea that this is local to Cilicia, which is now confirmed by the Silifke head. The study of M. Wäfler on the Assyrian reliefs to identify the alien cultures through their clothing is quite important¹¹. The Cilician people identified by Wäfler were depicted with different social status on the Assyrian reliefs. While they were depicted as Assyrian soldiers on some reliefs, they were captives on some others, particularly on those from the time of Sanherib¹². All of the figures identified by Wäfler as the peoples of Sam'al and Que wear caps with cheek-pieces and crests similar to that of Barrecab, the king of Sam'al¹³. Detailed accounts of the depictions on these reliefs were given by the Assyrian kings¹⁴.

⁴ K. Bittel, *Die Hethiter* (1976) 304 Fig. 312.

⁵ Before that of King Barrecab, this cap was given stylized on the head of King Hartapus who was depicted on the rock surface at Kızıldağ. To further augment his rule over the local people, who were of distinct ethnicity, and also in reference to the past, the king must have added this depiction later beside the Hittite hieroglyph in relief. Bittel, *op.cit.*, 270.

⁶ S. Bittner, *Tracht und Bewaffnung des persischen Heeres zur Zeit der Achaimeniden* (1985) Pl. 1,1.

⁷ King Hartapus' cap is also categorized under this type.

⁸ These figurines and this type of cap named as a tiara (cf. n. 5) are being studied in greater depth in my dissertation entitled "Terracotta Figurines of the Archaic Period in Cilicia-Relations between Cyprus and Ionia".

⁹ Al.T16 (Alanya. Terrakotta 16) is the abbreviated catalog number I use in my dissertation.

¹⁰ V. Karageorghis, *The Coroplastic Art of Ancient Cyprus* (1999) xxx.

¹¹ M. Wäfler, *Nicht-Assyrer neuassyrischer Darstellungen*. *Alter Orient und Altes Testament* 26 (1975).

¹² E. Strommenger, *Fünf Jahrtausende Mesopotamien* (1982) 233.

¹³ Wäfler, *op.cit.*, 177-187 Pls. 15, 2-3.

¹⁴ J. D. Bing, *A History of Cilicia during the Assyrian Period* (1968) 224.

The long inner robes, shawls with decorated borders, caps with cheek-pieces and pom-pom, and the hair and beard styles of King Barrecab and those depicted on the Hilani III building indicate the close similarity between the archaic Cilician terracotta figurines and those from the Zincirli workshop¹⁵.

The closest analogy to the Silifke Head is the depiction of the standing slave on the monument erected by Asarhaddon at the city gate of Zincirli (Fig. 5)¹⁶. During the growing uprisings against Assyria in the 7th C BC, the Assyrian kings directed most of their power to control the rich lands of Cilicia Tracheia and Cilicia Pedia and coastal Phoenicia, which was an important trading post¹⁷. Taking the advantage of the conflict between Assyria and the Babylonian, Urartian and Median cultures, the Cilician and Phoenician cities, provoked and supported by Egyptians, united and extensively revolted against Assyria. Asarhaddon (681-669 BC) suppressed these uprisings, enslaving and taking the citizens of these cities to Assyria¹⁸. To permanently suppress the revolts and strengthen the economy of his country, the Assyrian king marched on Egypt in 671 BC and via the desert Sinai reached Egypt¹⁹. The weakness of Egypt to resist resulted in the invasion of Memphis, Thebes and the Egyptian lands down to the southern borders in just one month, by the Assyrian army. After the war, Egyptian treasures were transported to Nineveh by means of caravans. Through the invasion of Egypt, trade with the Greek, Aegean and the West Anatolian harbors, too, came under the control of the Assyrian Empire. This period of instability, recorded by written sources of the time, is further supported by numerous data. The inscribed depictions, one in Sam'al and on two stelai in Barsip communice these historical events to the present day. Assarhaddon, to enable the passersby to draw a lesson from the victories he gained in his military expeditions to the West, depicted and recorded these events on the monuments at the gates of those cities with strategic importance²⁰. On all three of these monuments, the Assyrian king is depicted with his royal clothing, cap and symbols. Among the two slaves in their local clothing, the one in the foreground was depicted on his knees, while the other is standing²¹. With the depictions of the princes, the heirs to the throne, on the edges of the stelai, the continuity of the empire was symbolized²². By depicting the king larger in size than the slaves, his superiority and his power over his opponents was accentuated. Conforming to the eastern tradition, the power of the empire was further augmented by means of attaching a ring to the nose or lips of the opponent.

After consolidating his power in Que, Assarhaddon first marched over Hilakku in 679 BC. The underlying reason for this expedition was the flight of the Sidonian king

¹⁵ A. M. Darga, *Hitit Sanatı* (1992) 278. 283.

¹⁶ B. Hrouda, *Vorderasien I* (1971) Pl. 102.

¹⁷ B. J. Parker, "Archaeological Manifestations of Empire: Assyrian's Imprint on Southeastern Anatolia", *AJA* 107, 2003, 525. 526.

¹⁸ A. Erzen, *Kilikien bis zum Ende der Perserherrschaft* (1940) 62; J. D. Bing, *A History of Cilicia during the Assyrian Period* (1968) 123.

¹⁹ B. Nevling Porter, *The Importance of Place: Esarhaddon's Stelae at Til Barsip and Sam'al* (2001) 376.

²⁰ P. A. Miglus, "Die Stelen des Königs Asarhaddon von Assyrien: Siegesdenkmäler oder ein politisches Vermächtnis?" *BaM* 31, 2000, 195 Figs. 1-3.

²¹ *Das Vorderasiatische Museum* (1992) Fig. 117.

²² Miglus, *op.cit.* 195 Fig. 1 c. 2-3.

Abdu-Milkutti, the leader of the revolt, and his acceptance as a refugee in Hilakku by King Sanduarri. Hilakku, with its location in a rough landscape and inaccessibility to the Assyrian army, had always been a stronghold in Cilicia Pedia. Therefore the names of cities in both Cilicia Tracheia and Cilicia Pedia were mentioned together during the Assyrian Period. While the first acquaintance of the names Que and Hilakku together is from 859 BC, during the reign of Salmanassar III, they were not used for a long time in the Assyrian sources²³. Reappearing in the literary sources during the reign of Sargon, the names Hilakku and Que were encountered more frequently during the reigns of Assarhaddon and Assurbanipal due to the relations between king Sanduarri and Abdu-Milkutti, the king of Sidon²⁴. After capturing 21 cities of Hilakku in 676 BC, Assarhaddon decapitated both kings²⁵ and marched over Hubushna and Tabal²⁶. During the following years, as mentioned above, he marched on Phoenicia and Egypt.

While the researchers are agreed that of the two rebels depicted on the Assarhaddon monument in Sam'al, the kneeling one with an Egyptian cap is the Egyptian pharaoh Tirhaqa (Taharka), different views were proposed concerning the identification of the second one. These proposals mostly focus on the probability that this figure is either Ba'li, the King of Tyre²⁷ or Abdu-Milkutti, the king of Sidon²⁸ (Fig. 6)²⁹. The similarity between the head of this slave king and the Silifke head is so close as to remind us of the same master or workshop. And this, too, gives a major importance to the Silifke Head. Although the cheek-piece of the cap on the Sam'al monument is not depicted, the massive projection of the hair and its blunted termination on the neck, the form and detailed depiction of the ear uncovered by the cap, the accentuation of the transition from chin to the neck by means of a slightly pointed beard, the thick and long neck, the shape of the mouth, the almond shaped eyes and the smooth transition from the forehead to the nose bring both works of art closer to each other and support the idea that these two were carved by the same artist. Furthermore, it is also likely that they depict one and the same person (Fig. 8). The solidarity established between Que and Hilakku during the abovementioned revolts in Cilicia seems to have created a common artistic taste as well. It is further indicated by the archaic terracotta figurines from the territory that Cilicia Pedia influenced Western Cilicia with many patterns taken from the workshop of Sam'al, which acted as the transition zone between the Neo Hittite settlements and Western Cilicia³⁰. The close similarity between the figure, which is thought to be Abdu-Milkutti, and the Silifke head, must have had its roots in this historical relationship. It is also likely that, the Silifke Head, the king of Hilakku at the time or a noble dignitary was depicted. The Egyptian influence perceived with the Silifke Head must have been due to Egyptian influence on Phoenicia

²³ Erzen, *op.cit.* 56.

²⁴ *op.cit.* 56.

²⁵ *op.cit.* 62.

²⁶ Bing, *op.cit.* 123.

²⁷ *op.cit.* 224.

²⁸ Miglus, *op.cit.* 195.

²⁹ *upra.* n. 21, 18

³⁰ *cf.* *Supra* n. 8.

and North Syria. This is quite important as it supports the historical events recorded in the Assyrian sources and reflects the artistic interaction between Cilicia Pedia and Western Cilicia.

The Assyrian relief found in Sam'al is not unique in its similarity with the works of Western Cilicia. Some of the soldiers depicted burning a castle to the ground on the scene (Fig. 7)³¹ which once decorated the northern section of the Palace of Nineveh during the reign of Assurbanipal (668-626 BC)³², and some others, identified as people of Sam'al and Que by Wäfler, from other sections of the palace, have similar clothing. The caps these figure wear are quite similar in profile to that of the Silifke head, with their upward folded cheek-pieces, their forms and their crease on the top. This cap form and physiognomy should be considered to be peculiar to the ancient people of Cilicia. As mentioned above, this view is also supported by numerous similar terracotta figurines, from the Archaic Period. The terracotta figurines from various locations in West Cilicia, with respect to their forms, style and iconography can be placed in the Neo Hittite artistic tradition and particularly follow the tradition of the Sam'al workshop. During the 7th C BC trading activities from the Mediterranean to the Aegean had increased and the cities of Western Anatolia, with the Aegean islands being in the lead, had the opportunity to trade with the East³³. In this respect, Western Cilicia, with its harbor cities, lying closer to the Aegean, conveyed many elements it acquired from the East to Cyprus and to the Aegean. It has been confirmed by the quantity of the archaeological material of Eastern origin recovered from the archaeological excavations made on the Island of Samos, that before the Ionians, the Samians had already established a direct trade with the East³⁴.

The numerous terracotta and limestone figurines unearthed at the Heraion of Samos were published by G. Schmidt and believed to be of Cypriot origin³⁵. In my dissertation, it will be demonstrated with striking examples that most of these terracotta figurines, which are thought to be "Cypriote" in origin, are indeed of Cilician origin, and that many Neo Hittite patterns to be seen in Ionian art were imported from the Neo Hittite cities, by means of Cilician art through the maritime trade. The pose, the number and the type of clothes the male figurines found in Ionia wear and their style must have also been transferred through this same process³⁶. In Samos, 171 limestone figurines, which are considered to have been imported from Cyprus, were found³⁷. These figurines were dated approximately to the same period as the terracotta figurines, mostly to 640-30 BC³⁸. Among these, the "C 157" head, with its cap, the massive projection of its hair under the cap, the form of its ears and -most important of all- its size, is quite similar to the Silifke Head³⁹. Schmidt

³¹ Everyday Life in Bible Times 271.

³² Wäfler, op.cit. Pl. 15, 3.3

³³ The colonization activities in this aspect are studied in depth in my dissertation.

³⁴ G. Schmidt, Samos VII (1968); D. Ohly, "Frühe Tonfiguren aus dem Heraion von Samos II", AM 66, 1941, 1.

³⁵ Schmidt, *ibid.*

³⁶ This subject is discussed in detail in the section "Relationships" in my dissertation.

³⁷ Schmidt, op.cit. 54.

³⁸ *Ibid.*

³⁹ *Ibid.*, 55 Pl. 96 C 157.

sees an Egyptian influence on the beardless Samian Head⁴⁰. It is known that Egypt, taking the advantage of Assyria's increasing weakness, intended to politically influence North Syria in the 7th C BC. That the uprisings took place in the area indicates the success of Egypt in this respect. It is quite reasonable to expect that this political influence was also reflected in the artistic traditions of the area. A body fragment acquired by the Silifke Museum from Köserelik near Cilician Aphrodisias clearly shows the Egyptian influence on Cilician art⁴¹. The figure, of which only the body is preserved, is in a sitting pose and wears "shenti", an Egyptian dress (Fig. 9). These kinds of figurines showing Egyptian influence were found in the Mediterranean basin at very distinct locations⁴² such as Cyprus⁴³ and Samos⁴⁴. The Egyptian influence, which spread over North Syria from Coastal Phoenicia, should have arrived to Western Cilicia via both the land and sea routes. This influence, seen on the archaeological material which came from the excavations at Sidon, lying on the same route and which are today in the İstanbul Archaeological Museum are thought to be of Cypriote origin⁴⁵, and are quite important, to shed light on the route and extent of Egyptian influence⁴⁶. As indicated by Schmidt before, the possibility that Samos C157 came via Cilicia is as probable as the possibility that it came via "Cyprus". When the similarity of this figurine, which has no parallels in Cyprus, to the Silifke head, is taken into consideration, Cilicia seems to be the more likely route of influence.

Besides this body fragment exhibiting Egyptian influence, a limestone base with only the feet preserved and some fragmentary terracotta figurines from the same period were brought to Silifke Museum from Köserelik. These terracotta figurines are of the same type as those in the museums of Alanya, Anamur and Mersin. From the feet on the base, the left one in the foreground while the right one is at the back (Fig. 10). This pose is seen in the earlier periods of Egyptian art. Of the body, depicted in a sitting pose, it is obvious that the left leg, which is bent from the knee, is in front of the right one. The left hand rests open on the left leg. The right arm is missing. The body fragment and the base are of the same material. The Silifke Head has the same color and material as these fragments.

The Köserelik finds are very important with their known provenance. The figurines recovered through the rescue excavations at Gözsüzce by the authorities of the Anamur Museum, the Gülnar finds at Silifke Museum⁴⁷ and Bozyazı finds, all indicate the production

⁴⁰ Ibid., 56.

⁴¹ This find, which was recovered during landscape work in Köserelik, was sold to Silifke Museum by M. Oturak.

⁴² The Egyptian influence with Egyptian dominance in the Mediterranean basin can be seen on finds from the excavations in Cyprus, Samos, other islands and Western Anatolia. On Cyprus cf. G. E. Markoe, "Egyptianizing Male Votive Statuary from Cyprus: A Reexamination", *Levant* 22, 1990, 111.

⁴³ There are many finds with Egyptian influence or of Egyptian origin from many sites in Cyprus. Aya Irini, SCE IV (1947) Pl. VI; V. Karageorghis, "The Development of Cypriote Stone Sculpture", *Cypriote Stone Sculpture, Proceedings of the Second Internationale Conference of Cypriote Studies Brussels-Liège, 17-19 May. 1993 (1994)* 9. Karageorghis has given a chronological outline for the development of Cypriote stone figurines. The example of Pl. Ila is quite similar to the Köserelik figurine in its dress.

⁴⁴ Schmidt, op.cit. Pl. 103 C 96 C 208.

⁴⁵ L. Ganzmann - H. Van Der Meijden - R. A. Stucky, "Das Eschmunheiligtum von Sidon", *IstMitt* 37, 1987, 81.

⁴⁶ As Egyptian elements are easily identifiable, they are not studied in depth here. These figurines, all handmade, are in the process of publication by the author.

⁴⁷ These figurines, all handmade, are in the process of publication by the author.

of terracotta figurines in Cilician territory⁴⁸. The numerous figurines from Cilician Aphrodisias and from the abovementioned locations and their distinct clay characteristics also support this view. Besides, the close similarity between the Silifke Head and Alanya T 16 indicate the parallel production of terracotta and limestone figurines during this period in the territory. In the harbor cities, where trading activities took place, beside the local elements it is reasonable to see some few foreign elements. However, the existence of these foreign elements, is only, in addition to be the local art. Therefore, the colonization activities on the southern shores of Anatolia should be more carefully studied. Taking advantage of the influential decline of Assyria in the area after 633 BC⁴⁹, Western Cilicia, which had political and commercial relations with Cilicia Pedia, developed its maritime trade by means of its harbor cities and held a significant position all over the Mediterranean. The natural resources of the Taurus Mountains obviously played an important role in this accomplishment. The local elements and patterns created by the Cilicians, with their deep roots in history, could not be significantly modified and their tradition continued in its own way.

The absolute dates of the Assyrian parallels ease to a great extent, the dating of the Silifke head. The Asarhaddon Monument in Sam'al dates from 671 BC (Figs. 5, 6)⁵⁰ and the Nineveh Palace reliefs date from the reign of Assurbanipal (668-626 BC) (Fig. 7)⁵¹. The typological and stylistic similarity of the Silifke Head with all these finds, places it within this period. Moreover, the date of 670 BC (Fig. 3)⁵² obtained from the stylistic comparison between Alanya T 16 and the finds from the Heraion of Samos indicates that it is contemporary with the Monument of Assarhaddon. The date proposed for "Samos C157", by Schmidt another analogy to Alanya T16, is again around 670 BC⁵³. The common stylistic features of the period, which can be observed on these examples, support the idea that the Silifke Head is from about the same date.

The outcome of historical events, which were recorded in the Assyrian texts at the beginning of the 7th C BC, were depicted on the monuments erected at the city gates of Til Barsip and Sam'al. These monuments provide accurate information on the physiognomy and clothing of the slaves and the local people. Although, except for the Assyrian kings, the figures depicted on these monuments are Cilicians, they were shown with different type of clothing to reflect the characteristics of their hometowns. The closer similarity of the Silifke Head to the figures on the Sam'al monument, rather than to those on the Til Barsip monument can not be considered coincidental. The city of Sam'al, which is situated on the crossroads of West Cilicia and South Anatolia, Mezopotamia and

⁴⁸ M. Özhanlı, "Kilikya'da Arkaik Dönem Terrakotta Üretimi", in: Uluslararası Eskişehir Pişmiş Toprak Sempozyumu 16-30 Haziran 2003 (2003) 182.

⁴⁹ Erzen, *op.cit.*, 62.

⁵⁰ Das Vorderasiatische Museum (1992) 116; P. A. Miglus, "Die Stelen des Königs Asarhaddon von Assyrien: Siegesdenkmäler oder ein politisches Vermächtnis?" *BaM* 31, 2000, 195; B. Nevling Porter, *The Importance of Place: Esarhaddon's Stelae at Til Barsip and Sam'al* (2001) 376.

⁵¹ L. Nigro, "Il Palazzo Nord di Assurbanipal a Ninive", in: R. Dolce - M. N. Santi (ed.), *Dai Palazzi Assiri* (1995) 264; *The Assyrian kings built their palaces during the first year of their reigns.*

⁵² As Samos T235, which is contemporary with Alanya T17, was found within the first flood layer, it was dated within the second group (670-640 BC). Schmidt, *op.cit.* 13 Pl. 14 T235.

⁵³ Schmidt, *ibid.* 54.

Phoenicia, is quite significant with respect to its location and its political power within the territory. Many Neo Hittite and Assyrian elements seen in Cilician art were introduced by means of the Sam'al workshop. The presence of this influence is further supported by the close similarity of the Cilician terracotta figurines with those from this workshop. The influence of the Zincirli workshop is quite obvious, not only through Barrekab, the king of Sam'al, but also through the building reliefs of Hilani III⁵⁴, the monument of Assarhaddon and also the caps with cheek-pieces seen on the figures on the gate of the Nineveh Palace. The caps with cheek-pieces and the shawls with zigzag borders became popular with the rising of Arameian power within the territorial policy and its spread to neighboring cultures.

⁵⁴ The plan view of Upper palace G, which was built after the conquest of Assarhaddon (Naumann, 570 Pl. 565).

Özet

Bir “Kıbrıs” Kireçtaşı Arkaik Başın Kilikyalılığı Üzerine

Satın alma yoluyla Silifke Müzesi'ne kazandırılmış olan kireçtaşı bir baş, dönemin Assur kabartmalarında yakın benzerlerinin görülmesi ve de Kilikya Bölgesi'ndeki müzelere satın almayla gelen yüzlerce Arkaik Dönem terrakotta figürinlerle çok benzer olması bakımından oldukça önemlidir. Bu eser, Kilikya'da özellikle Roma Dönemi'nde yoğun olan kireçtaşı heykel üretiminin erken dönemi hakkında bazı ip uçları sunacağından dolayı da büyük önem taşımaktadır.

Silifke Müzesi'ndeki arkaik kireçtaşı parçalar, bir baş (Res. 1), üzerindeki ayaklarla korunmuş fazla yüksek olmayan dikdörtgene yakın bir altlık (Res. 10) ve bir gövdeden oluşmaktadır (Res. 9). Baş, yanaklıkları yukarı katlanmış ve tepede birbirine bağlanmış bir başlık taşımaktadır. Başlığın tepeliği arkaya doğru hafif uzatılmıştır. Kulak hizasında biten başlığın altında saç, kütsel bir şekilde çıkmakta ve boyun bitiminde sonlanmaktadır. Çeneden hafif sivrilmiş sakal, boyna geçişi keskinleştirmiştir.

Yakın örnekleri Zincirli ve Karatepe eserlerinde görülen figürinin başlığı bir tiara'dır. Zincirli eserlerinden önce, İ.Ö. 14. yy. Elam sanatında benzer örnekleri görülen bu başlık, Mezopotamya ve Güney Anadolu halklarınca kullanılmış olmalıdır. Erken dönemlerde tekil örneklerle görülen başlık, Zincirli kralı Barrekab'la yoğunlaşmaktadır; bu nedenle Arami tiarası olarak adlandırılabilir. Alanya Müzesi'nde korunan 16.4.99 envanter numaralı sakallı baş (Res. 3) ve Silifke Müzesi'ndeki 2594 envanter numaralı olanı, aynı dönemdeki terrakottalar ile kireçtaşı figürinlerde, aynı modanın varlığını ve aynı modelin kullanıldığını ortaya koymaktadır. Kireçtaşı eserin terrakottalara olan boyutsal ve tipolojik benzerliği, terrakotta yapımında kireçtaşı eserlerden kalıp alınmasından kaynaklanmaktadır.

Assur kralı Assarhaddon, Que'de gücünü pekiştirdikten sonra İ.Ö. 679'da önce Hilakku'ya yürür. Bunun nedeni, ayaklanmaya öncülük eden Sidon kralı Abdu-Milkutti'nin Assur güçlerinden kaçarak Hilakku'ya sığınması ve kral Sanduarri tarafından kabul edilmesidir. Hilakku direnişçi hareketlerine çok elverişli dağlık bir coğrafyada, güçlü Assur ordularından korunabilme özelliğiyle, her zaman Ovalık Kilikya'nın kalesi görevini sürdürmüştür. Bu nedenle Kilikya'nın ovalık ve dağlık isimleri Assur Dönemi'nde her zaman birlikte anılmıştır. Assarhaddon İ.Ö. 671'de Mısır'a karşı yürüyüşe geçer ve Sina Çölü'nü aşarak Mısır'a varır. Mısır'ın fethiyle Hellenistan, Ege ve Batı Anadolu limanlarıyla yapılan ticaret de Assur İmparatorluğu'nun eline geçer.

Araştırmacılar, Sam'al'da bulunan Assarhaddon anıtında betimlenen başkaldırcılardan önde diz çökmüş olan ve Mısır başlığı taşıyan figürün Mısır firavunu Tirhaqa (Taharka) olduğu konusunda görüş birliği içinde olmalarına karşın, ikincisi için farklı önerilerde

bulunmaktadırlar (Res. 5). Öneriler, bu kişinin ya Tyre kralı Ba'li ya da Sidon kralı Abdu-Milkutti olabileceğinde odaklanır (Res. 6). Bu esir kral başının Silifke başı ile benzerliği, aynı usta ya da aynı atölyeyi çağrıştıracak ölçüde yakındır, bu da Silifke eserine büyük bir önem kazandırmaktadır. Sam'al anıtında, başlık yanaklığının verilmemiş olmasına karşın, ensedeki saçın başlık altında kütleli çıkması ve küt bitmesi, kulağın formu ve başlığın dışında kalması ile detaylı işçiliği, çenede hafif sivrilen sakalın çeneyi boyundan keskin bir şekilde ayırması, boynun kalın ve uzun olması, ağız yapısı, gözün badem formu ve alından burna geçişin düzlüğü her iki eseri birbirine oldukça yaklaştırmakta ve aynı usta elinden çıkmış olma olasılığını güçlendirmektedir. Bundan da öte belki de aynı kişiyi betimlemektedir. Kilikya'da meydana gelen söz konusu başkaldırılarda Que ve Hilakku arasında oluşan siyasal dayanışma, sanatsal ortaklığı da beraberinde getirmiş olmalıdır. Ovalık Kilikya'nın Yeni Hitit merkezleriyle Batı Kilikya'ya geçiş noktasını oluşturan Sam'al atölyesinden bir çok öргеyle Batı Kilikya'yı etkilediğini bölgenin Arkaik Dönem terrakottaları da göstermektedir. Abdu-Milkutti olduğu da düşünülen figürün Silifke eseriyle olan benzerliği bu tarihsel ortaklıktan gelmiş olmalıdır. Silifke figürüyle de, dönemin Hilakku kralının yada önde gelen bir soylunun betimlenmiş olabilme olasılığı vardır.

Sam'al'da bulunan Assur kabartması, Batı Kilikya eserlerine benzerlikte tekil değildir. Assurbanipal Dönemi'nde (668-626 yılları) Ninive Sarayı'nın kuzey bölümüne işli sahnede ele geçirilen bir kaleyi yakıp yıkan askerlerin bazıları (Res. 7) ile sarayın farklı bölümlerinde betimlenen ve Wäfler'in Sam'al ve Que'liler olarak belirttiği bu figürlerin tamamı benzer giysiyle verilmiştir. Bu figürlerin taşıdığı başlık, yanaklıkların yukarı katlanması, başlığın formu ve tepe ponponu ile profilden bakıldığında Silifke başına oldukça benzemektedirler. İ.Ö. 7. yy.'da Akdeniz'den Ege'ye yapılan ticaret ivme kazanmış ve başta Ege adaları olmak üzere Batı Anadolu kentleri, Akdeniz'in güney sahillerine ulaşarak Doğu ile doğrudan ticaret yapma olanağına sahip olmuşlardır. Batı Kilikya ise liman kentleriyle bu bağlamda Ege'ye daha yakındır ve Doğu'dan aldığı bir çok örgeyi Kıbrıs ve Ege'ye aktarmıştır.

Samos Heraion'unda gün yüzüne çıkan çok sayıda terrakotta ve kireçtaşı figürün, G. Schmidt tarafından Kıbrıs malzemesi olarak yayınlanmıştır. Doktora çalışmamda "Kıbrıs" kökenli olarak düşünülen terrakotta figürlerinin büyük bir bölümünün Kilikya eseri olduğu, ayrıca İon sanatında görülen bir çok Yeni Hitit örgesinin de Batı Kilikya üzerinden deniz yoluyla Batı'ya aktarıldığı olgusu çarpıcı örneklerle ortaya konulacaktır. İonya'da ele geçmiş olan erkek figürinlerin duruşu, taşıdıkları giysi sayısı ve taşıma biçimi ile tipi de, Yeni Hitit kentlerinden Kilikya sanatı aracılığıyla ve deniz yoluyla aktarılmış olmalıdır. Bunlar arasında yer alan "C 157", başlığı ve saçın başlık altında kütleli çıkışı, kulak yapısı ve de -en önemlisi- boyutuyla Silifke başına çok yakın durmaktadır. Silifke Müzesi'ne Kilikya Aphrodisias'ı yakınlarındaki Köserelik'ten gelen bir gövde parçası ve üzerinde sadece ayakların korunduğu kireçtaşı bir altlık Kilikya'daki Mısır etkisini açıkça ortaya koymaktadır. Salt gövdesi korunmuş olan figür, oturur vaziyette ve bir Mısır giysisi olan "shenti" taşımaktadır (Res. 9). Bu tarz Mısır etkili eserler Akdeniz havzasında Kıbrıs ve Samos gibi çok farklı yerlerde de ele geçmiştir. Samos C 157 eseri, daha önce Schmidt'in belirttiği gibi, "Kıbrıs üzerinden" olduğu kadar Kilikya üzerinde gitmiş olma olasılığını gündeme getirebilmektedir. Kıbrıs'ta yakın bir benzeri bulunmayan bu eserin, Silifke başına olan benzerliği dikkate alındığında Kilikya olasılığı daha güçlü görünmektedir.

Silifke başının Alanya T16 ile olan yakın benzerliği, bölgede bu dönemde kireçtaşı ve terrakotta üretiminin birbirine paralel gittiğini göstermesi açısından önemlidir. Ticaretin yapıldığı liman kentlerinde yerel örgelerin yanı sıra tekil yabancı örgelerin de görülmesi doğaldır, ancak bu örgelerden yola çıkarak yerel sanatı yok saymak doğru olmayacaktır. Bu bağlamda Anadolu'nun güney sahillerine yapılan kolonizasyon hareketleri daha dikkatli yorumlanmalıdır. Erken dönemlerden itibaren Ovalık Kilikya ile siyasi ve ticari ilişkileri olan Batı Kilikya, İ.Ö. 663'ten sonra bölgede Assur etkisinin azalmasıyla oluşan uygun ortamdan yararlanarak, sahip olduğu liman kentleri sayesinde deniz ticaretini geliştirmiş ve Akdeniz'de önemli bir konuma gelmiştir. Bunda Toroslar'dan kaynaklanan doğal zenginliğin payı çok büyüktür.

Silifke başına benzer Assur örneklerinin kesin tarihli olmaları, eserin tarihlenmesini oldukça kolaylaştırmaktadır. Sam'al'daki Assarhaddon anıtının tarihi İ.Ö. 671'dir. Silifke başının bu esere olan tipolojik ve stilistik benzerliği, tarihinin bu dönemden olduğuna işaret etmektedir.



Fig. 1

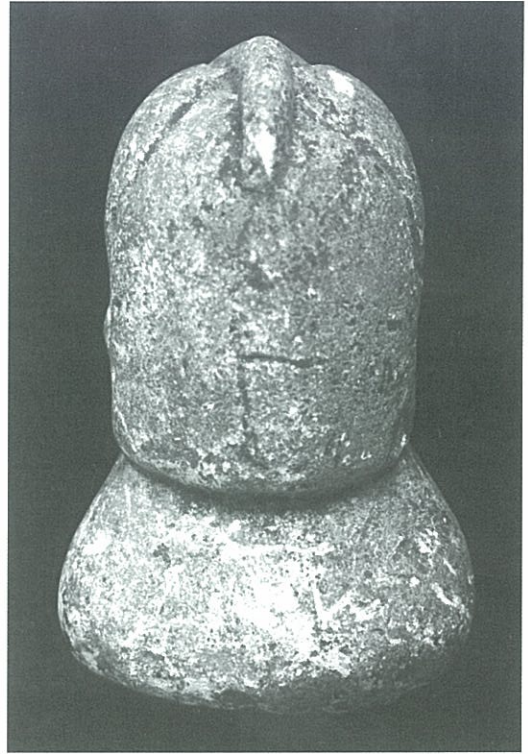


Fig. 2

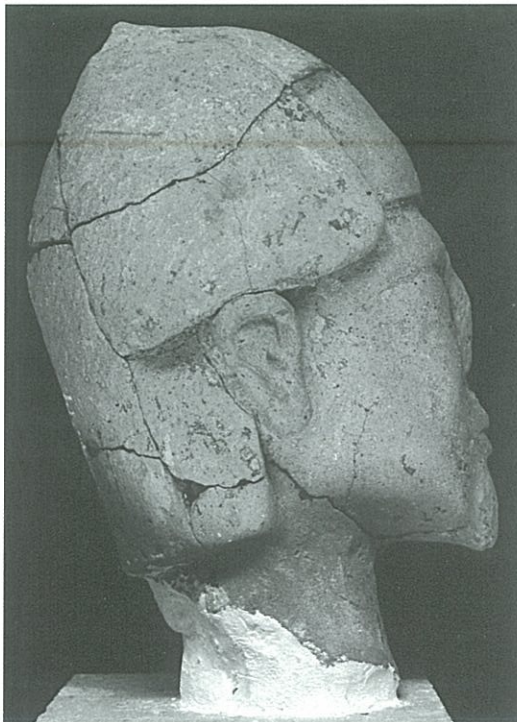


Fig. 3

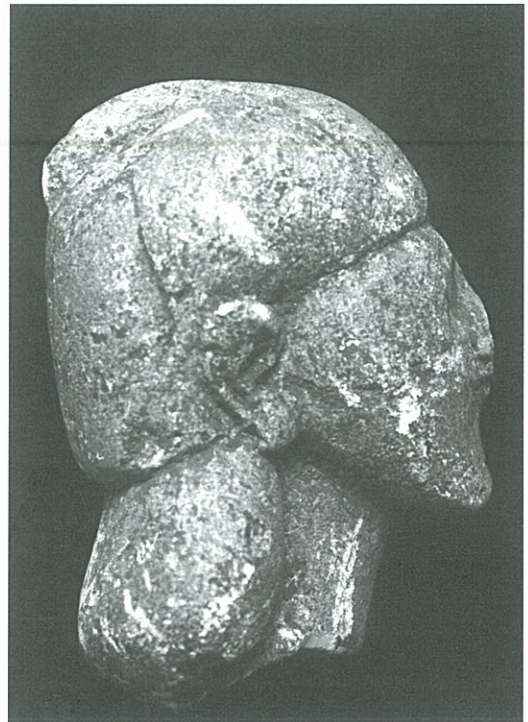


Fig. 4



Fig. 5
(Hrouda, Vorderasien I, Pl. 102)



Fig. 6 (Das Vorderasiatische Museum, Pl. 117)



Fig. 7
(Bible Times Text, Fig. 272)

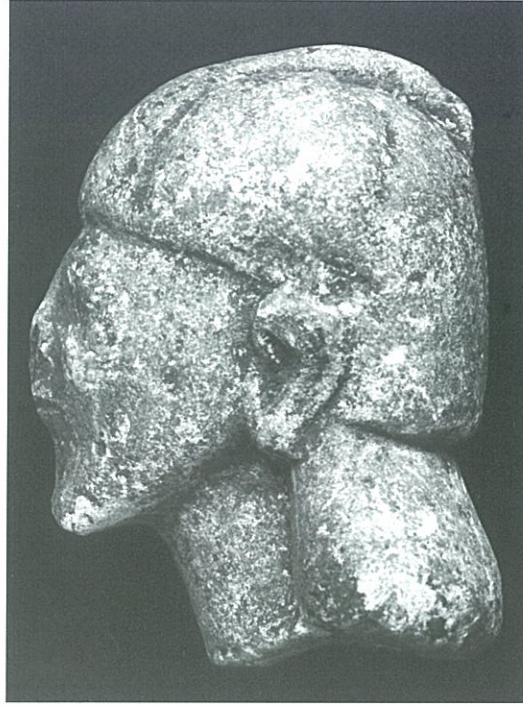


Fig. 8



Fig. 9



Fig. 10