

İzmir Arkeoloji Müzesi'nden Bir Grup Terrakotta Figürin*

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Anahtar Kelimeler: Figürin, Terrakotta, Kyme, Nekropolis, Tapınak Oğlanı

İzmir Arkeoloji Müzesi tarafından 2000 yılı yaz aylarında Aliğa İlçesi'nin Bozköy Ilıca Mevkii'nde, 130, 209-210 ve 617 numaralı parsellerde gerçekleştirilen üçüncü derece arkeolojik sit kazısı sırasında bir grup terrakotta figürin ele geçmiştir. Kazı çalışması, Kyme antik kentinin güneyinden geçen bir boru hattının döşenmesi için gerçekleştirilmiştir ve çalışmalar sırasında kentin nekropolisiyle karşılaşmıştır. Aiolis Bölgesi'nin önemli bir yerleşimi olan Kyme antik kenti iki tepe üzerinde yer alır (Harita 1). Antik kentte yapılan ilk dönem kazıları dışında, 1982-1984 yılları arasında Prof. Dr. Vedat İdil tarafından da kazı çalışmaları yürütülmüştür¹. Kentin iki nekropolisi olduğu bilinmektedir. Bunlardan biri Ksanthos çayının kuzeyinde yer alan tepenin eteklerinde, diğeri ise Yeni Foça yolu hizasındadır (Harita 1)². Bu bağlamda çalışmamıza konu oluşturan buluntular yukarıda değinilen ilk nekropolis alanından ele geçmiş olmalıdır.

Müze yetkililerinden edinilen bilgiye göre kazılar sonucu elde edilen bu heykelcikler mezarlara ölü hediyesi olarak bırakılmıştır. Gömüler düzensiz bir biçimde araziye yayılmıştır. Kazı sonucunda terrakotta heykelcikler dışında başka bir bulguya ulaşılamamıştır. Bu nedenle çalışmamıza konu olan eserler benzer örneklerle karşılaştırılarak tarihlendirilebilmiştir.

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¹ Bu çalışmalara ilişkin ön rapor için bkz. İdil 1989: 505-523. İlk dönem kazı sonuçları ve son yıllarda yürütülen çalışmalara ilişkin raporlar için bkz. Bouzek 1974; Salač-Nepomucký 1980. Bunun dışında, E. Akurgal tarafından 1952'de Kyme'de kazı çalışması yapılmıştır, Akurgal 1956: 16-18.

² Kuzey nekropolisinde M.Ö. 6. yy'dan Hellenistik Dönem'e dek ele geçen mezarların bulunduğu çalışmalara ilişkin eserlerin listesi için bkz. İdil 1989: 506.

A Group of Terracotta Figurines in Izmir Archaeological Museum

This paper aims to present a group of terracotta figurines found during the rescue excavations carried out in Aliğa, Izmir, which are kept at the Izmir Archaeology Museum. The figurines belong to the groups known as the *kourotrophos* and *the temple boy*.

Due to the previous research concerning the *kourotrophos* and *temple boy* statuettes, which were spread all around the Aegean and Mediterranean, the figurines can be seen as forming a unified group. These figurines bear undeniable testimony to the importance of children in Greek society and consequently indicate the existence of myths, cults and various traditions related to children. The sites where the *kourotrophos* and *temple boy* figurines are found namely the sanctuaries of goddesses related to child-care, child protection and child education, or the cemeteries support this view.

The figurines of the *kourotrophos* group, which have been studied in this presentation, consist of eight examples, nos. 1-8 that can be classified into two different types. Nos. 2-8 that form the majority belongs to Type 2. They represent “a sitting female figure with a child sitting in the same position on her lap and with a stool beneath her feet”. She wears a himation over a khiton and her hands are placed comfortably on the knees. The hands and feet are not proportionate. The child, on the other hand, is depicted in the same position as the mother (goddess or mother) with a frontal view. The right arm is bent at the elbow and the right hand rests on the stomach; the left hand extends freely on the side. The statuettes were produced using a double mould consisting of the front and back of the figurine. The interior is empty, the base is open.

The *kourotrophos* type, which actually derives from Egypt, is best exemplified by the depiction of the personified *Sycamore tree* nursing the baby pharaoh. In Mesopotamia as well, it is believed that the Sumerian Ki, in other words Mother Earth, had features corresponding to this concept. Likewise, as the goddess of love and fertility, Ishtar is known to control birth - a concept in agreement with the *kourotrophos* concept. Some cuneiform inscriptions

describe the goddess as holding and nursing a child and give information about women who want to have children leaving offerings to the goddess. As it can be observed in various religions in different cultures, the *kourotrophos* concept is related to the mother goddess cult also in Greek society. Starting from this point, the idea that the Greek mother goddess cult is entails a combination of the goddesses Eileithyia, Gaia, Meter, and some eastern influenced beliefs - Isis, Astarte, and Kybele - is gaining popularity among scholars.

Our Type 1 is represented by a single figurine. Actually its structural features are not very different from those of the other figurines. However, unlike the rest, the child here is not sitting on his mother's lap frontally. Instead, he is cuddled in his mother's arms. He sucks at his mother's left breast while holding the right with his left hand.

The second group brought to light during the excavations in Aliğa comprises figurines known in archaeological terminology as the temple boy or the squatting boy. Previously, these figurines have been discovered in places such as Olynthos, Toca, Rhodes, Cyme, and Claros.

The subject is also known from Phoenician ivory objects which copy Egyptian art in the early first millennium BC. Besides the squatting boy figurines made of different materials which became widespread in the first millennium BC, it is known that other items with Egyptian influence were brought to Western Anatolia and Greece by the Phoenicians via Cyprus and Rhodes. The earliest example to be found in the Greek world is an object discovered in Rhodes, which is thought to have been brought from Naucratis. The Archaic Horus and Ptah-Sekar-Osiris figurines, all seated in a squatting position, were found in the Athena Sanctuary in Lindos.

Even though it is not certain whether the squatting boy figurine first appeared in Cyprus or Rhodes, according to the evidence that has been gathered up to now, the earliest example is from Cyprus. This example is a stone figurine of a half naked boy dating to the last quarter of the sixth century. The type which took on a typical character as it spread to other centers apparently from Rhodes is quite similar to our examples. This type is depicted naked with a mantle on his back and a pilos on his head. Even though in the 1950s some researchers suggested that this type was used to depict slaves, this remained as an unaccepted opinion.

The squatting boy depictions can also be found in the Etruscan region but with their own distinctive characteristics. They usually wore bullae and held a fruit or a pigeon. According to the researchers, these figurines from the

above-mentioned region were dedicated in the temple of a goddess similar to Eileithyia.

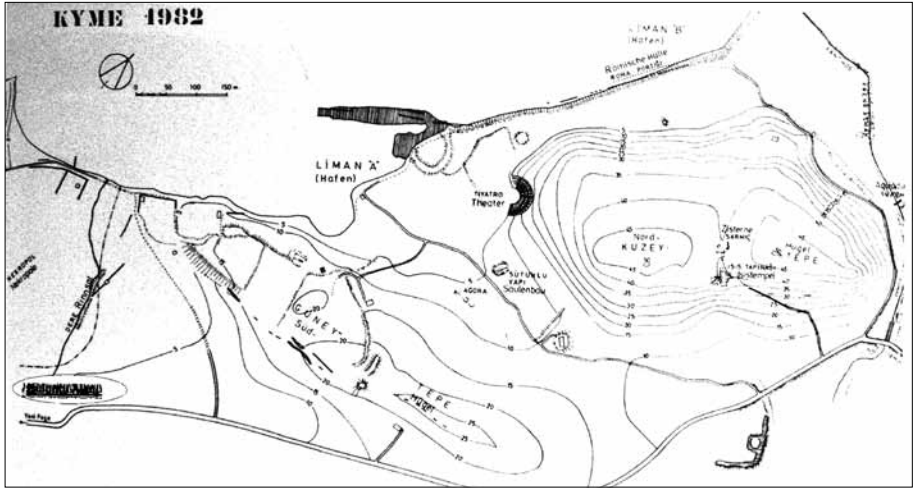
The last account we will give is about a different usage of this type. Squatting boy figurines were used as appliqués on furniture and mirrors or on vases with reliefs; however, few examples have been found.

Alongside different types of squatting boy figurines, squatting girl figurines can also be seen. In the Eileithyia sanctuary in Agrai, near Ilissos, stone figurines of this type were found.

The temple boy figurines, nos. 9-14 studied in this article seem to be made out of the same mould. They are probably the product of a local workshop. The boys have been depicted seated, either on one knee or cross-legged wearing a conical *pilos* and a *chlamys* which leaves the front of the body naked. In the left hand is an unidentified object. The figure has his right leg pulled against the body while the other leg is bent at the knee to enable him to sit on. The left arm extends down on the left side of the body and rests on the floor; thus, supporting the body. On the statuettes, the genitals are placed on the left leg, as if to emphasize them. All the figurines are placed on a slightly raised base.

The figurines included in this study were funerary gifts left in graves that were found during a rescue excavation carried out near Cyme. The graves must have belonged to women or children. If it belonged to a woman, it may be suggested that she had a children. If it belonged to a child, on the other hand, the figurine must have been left with the wish that the child be protected in the afterlife by the goddess.

Finally, there are no significant differences among the figurines except for some stylistic adaptations (such as the hair-style of the *kourotrophos* figurines or the positions of the temple boys' hands on the belly. Therefore, the figurines must belong to a single workshop and should date roughly to the same period. As a result of the comparisons made with similar examples, they have been dated to the early and mid 5th century BC. It can be suggested that the figurines, found in the town of Aliğa, were a product of the ancient city of Cyme.



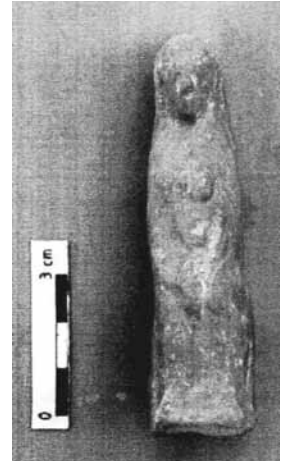
Har. 1 Kyme Planı, (İdil 1989 Resim 2)



Res. 1
Kourotrophos figürini
(çocuğu emziren kadın),
kat. no. 1



Res. 2
Kourotrophos figürini
(kucağında çocukla birlikte
oturan kadın), kat. no. 2



Res. 3
Kourotrophos figürini
(kucağında çocukla birlikte
oturan kadın), kat. no. 3



Res. 4
Kourotrophos figürini
(kucağında çocukla birlikte
oturan kadın), kat. no. 4



Res. 5
Kourotrophos figürini
(kucağında çocukla birlikte
oturan kadın), kat. no. 5



Res. 6
Kourotrophos figürini (kucağında
çocukla birlikte oturan kadın),
kat. no. 6



Res. 7
Kourotrophos figürini
(kucağında çocukla birlikte
oturan kadın), kat. no. 7



Res. 8
Kourotrophos figürini
(kucağında çocukla birlikte
oturan kadın), kat. no. 8



Res. 9
Tapınak oğlanı figürini,
kat. no. 9



Res. 10
Tapınak oğlanı figürini,
kat. no. 10



Res. 11
Tapınak oğlanı figürini,
kat. no. 11



Res. 12
Tapınak oğlanı figürini,
kat. no. 12



Res. 13
Tapınak oğlanı figürini,
kat. no. 13



Res. 14
Tapınak oğlanı figürini,
kat. no. 14