

A TERRACOTTA STATUETTE OF CYBELE

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The object is a group consisting a figurine of a man playing a flute at the right side, and the head of Cybele, which was sold to Archaeological Museums of Istanbul in 1966 by an Antiquarian and said to be found somewhere in the neighbourhood of Eskişehir (Fig. 1).

The birth and growth of the Phrygian music is attributed to one the Cybele's divine powers.

Corybantes and Curetes who accompany Cybele by playing the seven stringed kithara and the double flute are known as the creators of this music and its instruments¹.

Dimensions:

The height of the head: 8.2 cm.

The height of the male figurine: 9.5 cm

The length of the base: 11.9 cm.

The width of the base: 6 cm.

The height of the base: 3.1 cm.

The statuette is made of dark creamy coloured clay poured to a hollow model. Cybele's polos is almost completely ruined.

It is restored below the neck. The head and the neck is remaining. The head and the figurine at the right is worked in plastic. Of the figurine which must be at the left side, only the footprints can be seen (fig. 2). The group is placed on a rectangular base. The goddess is represented frontally. The glamour and the greatness of Cybele can be realized from the few traces of her polos. There are some traces of the polos on the upper part and below them, there is a garland of leaves in the shape of a crown. As it is realized from the traces of the polos in fragments, polos begins above the middle of the crown, which hangs down to the ears. On the face, the eyes and its pupils

¹ Roscher, "Kybele", II, 1890, p. 1643.

are carved, the nose is thin and straight, the cheek bones are protruding the mouth is small and with thin lips. The face has soft lines in general. The hair is in curls in six rows at the left and right, hangs down to cover the ears. It is in rows of beads at the back of the head (fig. 3). On the middle of the forehead, below the crown, and on the ears there are something like jewellery. The thin and long neck directly stands on the rectangular base of the object.

The small male figurine at the right of the Goddess, wear a short tonic. The hair covers the head like a cap. The curls are similar to Cybele's. His face is looking like Cybele's. He is holding the upper end of his unholed double flute, under his chin. Its workmanship is very bad. It is obvious with its very short neck which can be said not existing at all, narrow shoulders and short legs (fig. 4).

It may be suggested that the little male figurine is made so, in purpose to show the greatness of the Goddess. The back is not worked (fig. 5). There is a crack above the foot. It was restored recently (fig. 6).

The group as a whole is related to the well known famous musicans group which is carved on the side of the east gate of the Big Citadel at Boğazköy² (fig. 7). Besides this, it has many other analogies among other Cybele stauettes especially the ones from central Anatolia. We may give Ankara³, Gordion⁴, Salmanköy⁵ and Ayaş⁶ examples as the best analogies.

Our statuette is related to Ankara (fig. 8) Gordion (fig. 9) Salmanköy (fig. 10), with its polos. The leaves of the crown show great

² K. Bittel, "Untersuchungen auf Büyükkale", *MDOG.*, 1958, no: 91, pp. 57-72, fig. 61-66.

E. Akurgal, *Die Kunst Anatoliens von Homer bis Alexander.*, Berlin, 1961, pp. 91-100, fig. 52-54.

K. Bittel, "Phrygisches kultbild aus Boğazköy", *Antike Plastik* II, Berlin, 1963, Pl. 1-8.

³ R. Temizer, "Ankara'da bulunan Kybele Kabartması", *Anatolia IV.*, 1959, pp. 179-182, Pl. XXXVI-XXXVII.

K. Bittel, "Loc. cit." Berlin, 1963, Pl. 10.

⁴ R. Temizer, "Loc. cit.", 1959, pp. 179-182, Pl. XXXIX.

E. Akurgal, "Loc. cit.", Berlin, 1961, p. 98-99, fig. 62.

K. Bittel, "Loc. cit.", Berlin, 1963, Pl. 11a-b.

⁵ K. Bittel, *Boğazköy IV.*, Berlin, 1969, pp. 69-72, Pl. 36-39.

⁶ K. Bittel, "Loc. cit.", Berlin, 1963, Pl. 11c-d.

M. Aldan, *Türlü Yönleriyle Ayaş*, Ankara, 1965, p. 15.

affinities with Boğazköy (fig. 7) and Salmanköy (fig. 10) examples. The face, especially with its curls, is similar to Ayaş (fig. 11).

Our statuette might be made for a sanctuary of Cybele on the vicinity of Eskişehir, for the Cybele's musical divinity character.

It has been noticed, at the first glance that it has many similarities with the early works of art. It is even possible that it has been influenced by them. But when the object is studied with its details such as the hair, the expression of the face, the style and technical elements, it is realized that it has many similarities with the objects of art belonging to the second half of the second century A.D., and the beginning of the third century A.D.,⁷

It reminded us the customs of the Roman artisans copying original Greek masterpieces.

Some relations between our statuette and the ones of the early periods, and close analogies of Roman period proved the fact that the Phrygian Art of the 6th century B.C. had continued into later periods as local art.

In the light of all these facts we may date our statuette to end of the second half of the second century A.D.

⁷ Richter, *Handbook*, 1930, p. 303-304.

Richter, *Roman Portraits.*, 1948, fig. 86, 87, 88, 89, 91 and 92.

J. Inan - E. Rosenbaum, *Roman and Early Byzantine Portrait Sculpture in Asia Minor.*, London, 1966, Pl. XXXI, fig. 47 (1-2), Pl. LI, fig. 82 (3-4), Pl. LXXXIX, fig. 154 (3-4), Pl. CLXX, fig. 301 (4-5).

