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The Heracles-Melqart Head from The Hatay Museum

In memory of those who lost their lives in the Hatay earthquake

UTKU ARINÇ – FATMA BAĞDATLI ÇAM*

Abstract

The subject of our study is the head of Heracles found during the 1932-1934 excavation season at the Çatal Höyük settlement in the Amik Plain within the borders of Hatay. It is exhibited in the Hatay Museum and carved from limestone. That Heracles is in an attacking position with his club raised behind his head has enabled the statue to be evaluated within the “Cypriot Heracles” or “Heracles-Melqart” typology in the literature. Although this type has been found to be widespread throughout the Mediterranean world considering examples from Cyprus particularly, then Egypt, Al Mina, and Attika, this singular example from Anatolia demonstrates the unique value of our study. As a result of stylistic evaluation, we conclude that the Heracles head was made in Cyprus in the last quarter of the sixth century BC in the Heracles-Melqart type. Its typology was shaped by the cultural influences in Idalion or possibly Gorgoi, but by a master who closely followed the sculpture styles of Rhodes and Athens. The typological difference between the head from Hatay and the Cypriot examples can be explained by locality. In terms of meaning, the Cypriot example indicates that the Heracles-Melqart typology may be a combination of a local cult and Heracles-Melqart iconography in Anatolia. Therefore, the Heracles head at Çatal Höyük was produced in a local workshop in the late sixth century BC. Although

Öz

Çalışma konumuzu, Hatay sınırları içerisindeki Amik Ovası'nda lokalize edilen Çatal Höyük yerleşiminde 1932-1934 kazı sezonunda bulunan Herakles başı oluşturmaktadır. Hatay Müzesi'nde sergilenen ve kireçtaşından yontulan eserde Herakles'in lobutunu başının arkasına kaldırmış, saldırı pozisyonunda olması onu, literatürde “Kıbrıs Heraklesi” ya da Herakles-Melqart” tipolojisi içerisinde değerlendirilmesine imkan tanımıştır. Bu tipin Kıbrıs başta olmak üzere, Mısır, Al Mina ve Attika'daki örnekleri yardımıyla tüm Akdeniz dünyasında yaygınlaştığı tespit edilmiş olsa da Anadolu'daki tekil örneğe sahip olması çalışmamızın özgün değerini ortaya koymuştur. Yapılan stilistik değerlendirmeler neticesinde de Herakles başının Kıbrıs'ta Idalion ya da büyük bir olasılıkla Gorgoi'deki kültürel etkilerle biçimlenmiş bir tipolojide, Herakles-Melqart tipinde, ancak Rhodos ve Atina heykellerini yakından takip eden bir usta tarafından MÖ altıncı yy.'in son çeyreğinde yapılmış olduğu sonucuna ulaştırmıştır. Eserin Kıbrıs örneklerinden tipolojik farklılığı yerel olması ile açıklanabilir. Ayrıca anlam olarak Kıbrıs'taki örnek, bize Herakles-Melqart tipolojisinin Anadolu'da yerel kült ile Herakles-Melqart ikonografisinin birleşmiş olabileceğine işaret etmektedir. Bu bağlamda Çatal Höyük'teki başın MÖ altıncı yy.'in sonlarında yerel bir atölyede üretildiği anlaşılmış ve bu sebeple Kıbrıs tipolojisine

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faithful to Cypriot typology, it appears more as an Anatolian artefact in terms of meaning.

sadık kalsa da anlam olarak daha Anadolulu bir eser olabileceğini göstermiştir.

Keywords: Heracles, Melqart, Hatay, Cyprus, Mediterranean region, Archaic period

Anahtar Kelimeler: Herakles, Melqart, Hatay, Kıbrıs, Akdeniz Bölgesi, Arkaik Dönem

Heracles-Melqart Head

Museum: Hatay Museum

Museum Inv. No: 3128

Material: Limestone

Findspot: Catal Höyük (Hatay)

Find Year: 1933 / 1934

Dimensions: Height: 10.5 cm, **width:** 12 cm. **thickness:** 11 cm

Introduction

The excavations at Çatal Höyük¹ (figs. 1-2), located on the banks of the Afrin Stream 4 km northwest of Reyhanlı, east of the Amik Plain in Hatay Province, were carried out between 1932 and 1938 by the Oriental Institute of the University of Chicago.² During the excavations, the heads of two statues made of limestone were found on the floor of a room at Level II (Locus N.13.01b) in Area II.³ Among these heads, that of the male, the subject of our study, was identified as “Heracles of Cyprus” by M. Pucci. The aim of our study is to discuss the conformity of the artefact to the typology known as “Cypriot Herakles” or “Heracles-Melqart” in terms of form and style characteristics and the existence of the Heracles-Melqart cult in Anatolia as a place of production.

State of Preservation: Only the head of the statue is preserved. The fractures on the left side of the head were joined by restoration. There are breaks on the left eye and eyebrow, left ear, nose, and lips, where the lion’s pelt meets the left cheek and on the chin.

Description: The head, made with normal dimensions and depicted from the front, represents Heracles (fig. 3). His head is dressed in a lion’s pelt. The broad face ends with a pointed chin. On the forehead, two sawtooth-form rows of traditional hair protrude from under the lion’s pelt. In profile, a flat and high forehead forms an almost right angle on the roof of the nose. The nose extends forward with a straight contour. Arched, thin eyebrows form an arc over the eye. The face is beardless. Eyelids and bags under the eyes are not indicated, for they are carved in relief within the eyeball. The almond-shaped eyes are large and bulging. The pupil is indicated with red paint. The painted lips are thin, the mouth is closed, and an archaic smile is dominant. The lips have a “U” shape due to this slight smile. A thin, nasolabial line is carved from the wings of the nose down to the end of the lips, due to the smile. Cheekbones are protruding and the cheeks are full. The mouth area is slightly sunken due to the full-fleshy cheeks. The ear structure differs from normal anatomy due to the pressure of the pelt. The helix of the ear is strongly curved; the tragus, antitragus and antihelix are not indicated (figs. 5-8).

¹ We would like to thank the former director M. Nalan Yastı for permission to study this artefact. We would also like to thank Necmi Burgaç who took the photographs of the artefact and all the expert archaeologists of the Hatay Museum for their help with the museum work.

² Pucci 2013, 89-90; 2008, 17; 2019a.

³ Pucci 2019a, 282-83, cat. no. 1225, fig. 119.

The eyes on the lion's pelt, covers the entire head and are deep and incised as a dashed line (figs. 9-10). The eyebrows just above them are fleshy and raised, while the nose is a continuation of the eyebrow with long and wide channels extending to the top of the forehead. The muzzle of the pelt is at the level of Heracles' ear, leaving the upper half of the ear exposed, covering the earlobe and continuing to the cheekbone. The ears of the pelt are triangular in form, with a small structure. Not an anatomical treatment, they can be seen from the front. Just below the ear, the lion's mane is emphasized with red paint and, indicated by zigzag incised lines continuing down to the neck. At the point adjacent to the rear of the pelt and a little higher, a club with a broken end is depicted horizontally. The back is flat, painted in patches, and ends with a zigzag motif continuing from top to bottom (fig. 4).

Typology / Iconography / Problem of Origin

The Heracles Head was found during the 1933 / 1934 excavation season at Çatal Höyük on the banks of the Afrin River, east of the Amik Plain in the province of Hatay.⁴ In his publication discussing the commercial relations in the Amik Plain with the help of the finds from Çatal Höyük, Pucci also published a photograph of the Heracles-Melqart head and the foot fragment found with it. Also found in this context was a fragment preserved up to the ankle and depicting the left foot stepping to the front over a plinthos.⁵

The head is now displayed in the Hatay Museum and belongs to a sculpture of Heracles that when viewed from the front, reflects a style similar to the smiling Kouros of the Mature Archaic Period. From the sixth century BC on, the typology of Heracles wearing a lion's pelt became widespread in Greek art through vase paintings, and along the Mediterranean coast such as Egypt, Cyprus and Al Mina, with the help of gems and sculptures.⁶

The club that is horizontally depicted at the end of the apex of his head distinguishes him from the common Heracles typology known from Greek art. The Heracles depicted in an attacking position with the club raised behind his head is known as "Heracles-Melqart".⁷ In addition, due to the head and facial features of the artefact, it should be related to the Heracles-Melqart typology, defined as Cypriot rather than as the conventional Heracles typology.⁸

Before proceeding to the typological and stylistic analysis of our work it is first necessary to look at the copious Cypriot examples that appear to be related to its typology and iconography.

⁴ Çatal Höyük was excavated by the Oriental Institute between 1932 and 1936. The stratigraphy revealed the presence of a settlement dating from the Roman-Byzantine phases to the Late Bronze Age. The Heracles Head was found on the floor of a room at Level II_04 in Area II in Iron Age stratum (Locus N-13-01b). The excavation reports indicate that the Heracles Head was found together with the pedestal (cat. no. 1226), on which the feet were preserved; see Pucci 2019a, 1-3, 282-83, cat. no. 1225, fig. 119.

⁵ Pucci 2020, 19, fig. 7b.

⁶ The typology of Heracles wearing a lion's pelt on his head is dated to the late sixth century BC on terracotta examples from Egypt; see Boardman 1988, s.v. "Herakles", 734-35, nos. 4, 11-12. For the depiction on an amphora from Attica and the marble relief head found in the Athenian Agora, see Boardman 1988, s.v. "Heracles", 734-35, nos. 17 and 65.

⁷ Counts 2008, 10; Jensen 2003, 101-9.

⁸ In the excavation reports, Pucci suggested that the limestone artefact should be a Cypriot Heracles and that it could not be a local production based on similar examples. When compared with the examples from Golgoi in Cyprus, it is also stated that there are fundamental differences such as the absence of a beard and the presence of a row of teeth on the forehead. Pucci 2019a, 282-83; Karageorghis 2000, cat. no. 190; Hermary and Mertens 2014, cat. nos. 300-1, 303.

The Heracles-Melqart typology reflects the form of the lion-related gods of Mesopotamian and Egyptian origin resulting from cultural transformations and interactions that were reshaping the Mediterranean world and Anatolia in the first millennium BC.⁹ The earliest iconography of Melqart is on a stele found on Roman walls at Bureij in northern Syria. Here its name was mentioned at the earliest and dated to the late ninth or early eighth century BC.¹⁰ Melqart is bearded and dressed in an Egyptian kilt with a conical headdress, one foot is thrown forward, and he is waving a hollow axe with his left hand and holding an ankh in his right hand. The figure blends Egyptian, North Syrian, Neo-Hittite, and Phoenician elements. Besides the temple dedicated to Melqart at Kition in Cyprus in the ninth century BC, images of gods holding a hollow axe are also found in later periods.¹¹ Therefore, Hermary's observation that the basic typological transformation of Heracles-Melqart is clear but the meanings attributed to him in local cultures may vary is an important observation.¹²

Heracles-Melqart is seen throughout the Iron Age as the main male god of the island and protector of the rulers. The coins of Salamis and Kition certify this.¹³ According to Counts's iconographic description, there are two important elements in the Heracles-Melqart typology. First, the club is raised in an attacking gesture, and second, the figure of the defeated lion is held in the figure's left hand.¹⁴ These two important features of the figure are known from much earlier dates in Egypt and the Near East. It appears in the wall decoration of Tomb 100 at Hierakonpolis, in the tomb of the Fifth Dynasty of Ti at Saqqara, and in the Early Dynastic Period in Egypt.¹⁵ This type of depiction gained great popularity in the Syrian region in the middle of the second millennium BC, where it was transferred to a more symbolic representation of the victorious king or god without the need to depict the enemy.¹⁶ This iconography of the god continued through the first millennium BC. A figure stepping forward with his right hand raised in an attacking position and holding a lion figure in his left hand is depicted on the famous Amrit stele from northern Syria and the Levantine coasts.¹⁷ This figure is considered to be the predecessor of the Heracles-Melqart typology defined as Heracles of Cyprus. A similar depiction is seen at Carchemish, where a god wearing a bull-horned headdress is depicted.¹⁸

Counts¹⁹ and Jensen,²⁰ in their studies on the eastern origins of the Cypriot Heracles, have found that this typology emerged intensively in Idalion and Golgoi, where Assyrian, Phoenician, Greek and Egyptian influences merged. As it can be understood from the Cesnola

⁹ Krappe 1945, 144-45. Krappe emphasises the Anatolian origin of Heracles and associates him with the Heraclidean dynasty in Lydia and the cult of Sandas in Tarsus. For examples in Iberia in Spain, see Marti-Aguilar 2021; Martin 2012, 119-42. See also Levy 1934 for the Eastern origin of Heracles.

¹⁰ Daniels 2021, 468, fig. 34.1.

¹¹ Daniels 2021, 468-69.

¹² Hermary 1989, 299; Martin 2012, 119-42.

¹³ Papantoniou 2012, 266, n. 573.

¹⁴ Counts 2008, 11.

¹⁵ Counts 2008, 11.

¹⁶ Counts 2008, 11.

¹⁷ Counts 2008, 11, fig. 8.

¹⁸ In the relief of Carchemish, the figure of the god who has grabbed the lion by the hind leg is holding an axe raised above his head. It dates to the early 10th century BC; see Gilibert 2011, 175, Carchemish 49; Museum of Anatolian Civilisations, inv. no. 9666+

¹⁹ Counts 2008, 10; 2014, 285-96.

²⁰ Jensen 2003.

Collection, the artefacts produced in terracotta and mainly limestone since the mid-sixth century BC reflect the influences of Assyrian, Egyptian, and Greek sculpture styles, especially Egyptian.²¹ In the works found in the aforementioned centers of the island, it is possible to observe the stylistic features of Greek sculpture, such as the upward curvature of the mouth, the “U” shaped oval face, slanted eyes, and protruding orbits of the eyes. This produced the effect of the Archaic smile, which became widespread in the second half of the sixth century BC. The intense red paint observed on our piece continued to be used until the Hellenistic Period in the same centers.

Close examples of our artefact in the Heracles-Melqart typology come from Cyprus,²² and their stylistic features also point to a Cypriot relationship.²³ In this typology there are slight differences among the early examples. The common point in all typologies is that the figure is depicted standing with the left foot poised to step forward and wearing a short tunic. The arms / paws of the lion’s pelt, worn on the head of the figure with a belt around its waist, are dropped over the shoulder onto the chest and knotted there.²⁴ The typological differences are that the figure usually holds the lion in his left hand, while in some examples he carries the club. In some examples, his right hand is at waist level. Examples of Heracles raising the club above his head and carrying it horizontally are concentrated in the late sixth century BC.²⁵ The Hatay head seems to be associated with the cities of Idalion, Kition, and especially Golgoi, both typologically and in terms of paint remains. At the same time, the depiction of Heracles in the attack position with his club raised behind his head, as described by Counts, fits well with the eastern Heracles-Melqart typology of “Master of Lion”.²⁶ According to the suggested source of this typology being ancient Tyre, the typology of young Heracles with his arm raised in the attack position, distinguished as “Master of Lion”, must have continued to exist on civic coinage, even in the Hellenistic Period. Since no examples of sculptures belonging to the Heracles-Melqart typology have been found in Tyre, its origin is assumed to be Cyprus. Lichtenberger suggests that the Tyrian Heracles type seen on the coin of Alexander the Great minted in the city may have been influenced by a model existing at that time.²⁷

Examples typologically similar to the Hatay head come from Idalion and Kition. Indeed, the closest example from outside these two cities is similar to the Heracles-Melqart head from Amrit on the Syrian coast that is exhibited in the Metropolitan Museum (figs. 11-14).²⁸ The similarity lies in the fact that the lion’s pelt covers the entire head and extends to the center of the forehead. The ears protrude outwards from a piece of skin extending from both sides of the face to the cheek, and additionally is the presence of an oval face. Another striking relationship is the lion’s skin surrounding the head like a wreath, with the feathers of the skin carved with diagonal grooves. They are prominently carved behind the ears in such a way that they can be seen from the front. Although the oval facial form is fuller on the Hatay head, the slanted eyes

²¹ Hermary and Mertens 2014, cat. nos. 300-20.

²² Cypriot examples, closely related to the Hatay head, come mainly from Golgoi and Idalion. For these examples see Hermary 1990, s.v. “Herakles,” 190-94, nos. 9-10, 14, 21, 23.

²³ Counts 2008; Jensen 2003; Hermary and Mertens 2014, cat. nos. 300-20.

²⁴ Daniels 2021, 471.

²⁵ Boardman 1988, s.v. “Heracles,” 734-35, nos. 17, 19-21, 38. These examples date to the late sixth and early fifth centuries BC.

²⁶ Counts 2008; Martin 2012, 119-42.

²⁷ Lichtenberger 2022, 5, fig. 1.

²⁸ Hermary and Mertens 2014, 236, cat. no. 313, Metropolitan Museum inv. no. 74.51.2655; Pucci 2020, 19.

and curved mouth are similar in expression. However, the most obvious difference between the Amrit and Hatay heads is their workmanship. Both artefacts appear to have been carved from the same prototype. This can be explained close relationship between them.

According to Counts, the Cypriot depiction of this versatile God is unique; he was worshipped throughout the entire Mesaoria region, probably under various local names used in its various temples. The cult of the “Lord of the Lion” covered several separate kingdoms such as Kition, Idalion, Tamassos, Chytroi, and possibly Salamis.²⁹

On the basis of the large number of terracotta or local limestone figures found in the sanctuaries of sites such as Idolion and Kition in Cyprus, Papantoniou proposes that there was an intense cultural fusion in the first half of the Iron Age due to Assyrian, Phoenician, and Greek migrations. Separating this from the issue of whether there were clear distinctions in the identity of the people, he focuses on the style and iconography of the sculptural artefacts. He emphasizes that by the middle of the Iron Age in Cyprus there was a new iconography as well as a local culture, which he defines as “eteocypriot.” In Cyprus, where local kingdoms existed during the Iron Age, Phoenician and Greek influence are the most prominent cultures. In addition, Papantoniou suggests that Salamis was a center that produced artefacts for many cities. It had extensive relations with other cities and even exported these artefacts outside Cyprus, based on the terracotta artefacts.³⁰

Fourrier, in his study of the Iron Age of Cyprus, suggests that the Heracles-Melqart typology was probably created in Idalion in the first half of the sixth century BC. It then became widespread in Mesaoria, especially in the Golgoi region, which at that time was probably a secondary territory of the Idalion kingdom.³¹ This typology begins to appear at Kition in the late sixth century BC.³² An analysis of the Cypriot examples clearly reveals at what point the Hatay head differs from that of the “Cypriot Heracles.” In the examples from Cyprus, the head of Heracles clearly shows the skin of a lion, and the paws / claws of this lion hang downwards over the shoulder. Likewise, the figure’s role as an archer is also clearly demonstrated. Due to the density of archer types found in Golgoi, it has been suggested that the type originates from this region.³³ Other examples are known to be from Idalion,³⁴ Kazaphani,³⁵ and Lefkoniko.³⁶

Based on the surviving Heracles-Melqart types and other sculptural examples from Cypriot settlements with which we have established both typological and iconographic connections, unfortunately no exact stylistic or technical similarities have been identified. For example, the

²⁹ Counts 2008, 22; Fourrier 2013, 113; Daniels 2021, 471.

³⁰ Papantoniou 2012, 98-102. Two important colonization movements are known in Cyprus in the first half of the Iron Age. In the 12th-11th centuries BC, it received intensive immigration from Greece and in the ninth century BC from Phoenicia, especially from Tyre. This situation has been identified in the settlements of the city with both archaeological and written evidence. The political organization of the local culture of Cyprus, which started in the 10th century BC, was completed in the eighth century BC. and local kingdoms emerged. Kition in the south of the island is an important Phoenician settlement. With time, it also influences Idalion. Salamis and Kourion were known as the cities where Greeks were settled. In addition, Assyrian and Egyptian influences are clearly seen in the late eighth and sixth centuries BC, respectively. See Counts 2008, 16-17; Sørensen 2014; Durugönül 2016.

³¹ Fourrier 2013, 113.

³² Fourrier 2013, 113; Gjerstad et al. 1937, 54-61.

³³ Hermay 1990, 195.

³⁴ Senf 1993, 63.

³⁵ Karageorghis 1978, 181, no. 207, pl. 47.

³⁶ Myres 1940-1945, 64, no. 406, pl. 14.

facial form of Heracles and the shape of the eye witness this similarity.³⁷ However, the Cypriot head is more stylized than the Hatay head, which distinguishes the two works. Another example of this type of head was found at Amrit.³⁸ Although it has the same typology as the Hatay head, it differs in terms of workmanship. The Heracles-Melqart statue displayed in the Metropolitan Museum is one of the best examples of this type, both in size and in detailed workmanship.³⁹ The statue from Golgoi measures 2.17 m. and is dated to 530-520 BC. When compared with the Hatay sculpture, only the typological similarity of the two sculptures can be understood. The Golgoi sculpture shows a completely different workmanship and typological characteristics from the Hatay Herakles, with the lion's skin, facial structure, beard, plastic structure of the eyebrows, and the larger and more superficial structure of the eyes. Farnell states that the Heracles-Melqart type is bearded.⁴⁰ Since the beardless young Herakles typology, of which the Hatay head is representative, can be accepted to be representative of Tyre (and examples are also found in Syria), the examples in Cyprus are derivative of the communication with the mainland.⁴¹ However, more evidence from Phoenician and Syrian sites is needed to prove such a suggestion.

In the light of all these considerations, it is clear that the Hatay head is typologically related closely to the Heracles-Melqart typology known primarily from the Cypriot centers of Idalion, Golgoi and Kition. However, its stylistic affinity with the Syrian Amrit head proves that it was produced from the same prototype. The Bureij Stele in northern Syria proves that the Melqart cult is more rooted here than in Cyprus and that the Amrit head is a continuation of this cult. The proximity between Çatal Höyük and Amrit indicates that the intensity of cultural relations was higher than with Cyprus. The Hatay head typologically reflects the Cypriot Heracles, but it also bears the influence of the same culture as Syria.

Since the first findings about Heracles in the ancient Greek world come from ancient texts associated with Homer and Hesiod, it is accepted that the hero entered the Greek Pantheon from the late eighth century BC.⁴² He was intensively worshipped in Thebes, Messenia, and Argos, where *heroons* are seen rather than temples.⁴³ The Doric origin of the hero is associated with the Heraclid dynasty in Sparta. The same is also true for Lydia. Herodotus claims that he is of Egyptian origin.⁴⁴ Although the question of the origin of Heracles seems to be quite complex, his presence in almost the entire Mediterranean world from the seventh century BC onwards is certain. Examples of pictorial art on vase paintings come from Attica in the late eighth century BC.⁴⁵ In the sixth century BC, examples of sculpture are concentrated both in Attica and in Cyprus and its neighborhood.

³⁷ Hermary and Mertens 2014, cat. no. 301. The artefact found at Golgoi, with a height of 22 cm, dates to the mid-sixth century BC.

³⁸ Hermary and Mertens 2014, cat. nos. 313, 236. It is dated to the early fifth century BC.

³⁹ Karageorghis 2000, cat. nos. 190, 123-25.

⁴⁰ Farnell 1921, 5.

⁴¹ Although the presence of the young Heracles typology on the coins of Tyre in the fourth century BC. is evidence for the survival of traditional typology recognizable due to the continuity of the cult in the city, more evidence is needed; see Lichtenberger 2022, 1-9; Daniels 2021, 468-71.

⁴² Farnell 1921, 96.

⁴³ Farnell 1921, 97.

⁴⁴ Farnell 1921, 97, 103, 106, 116.

⁴⁵ Cohen 1994, 696-97, figs. 1-2.

According to Hermary, despite the obvious iconographic links with the Greek Heracles, there is no conclusive evidence that Cypriots adopted the foreign hero as their own or even integrated him into their own divine pantheon.⁴⁶ It seems more likely that the sanctuaries here created a process of hybridization in which elements were fused to create a new image. They were deliberately modified to meet the concerns of the local population and to depict a local Cypriot god. For this reason, the depiction of the God wearing a lion's pelt and carrying a bow and arrow emphasises his divinity as an archer / hunter. This proves that the traditional Heracles typology has gained a new local meaning here. Although it is not possible to interpret the meaning of the Heracles-Melqart heads found at Çatal Höyük and Syrian Amrit, the Cypriot influence should be accepted without any doubt.

Stylistic Evaluation and Dating

The Cypriot centers of Idalion and Golgoi, especially in their sanctuaries, are known to have a large number of votive sculptures that can be regarded as products of Egyptian, Assyrian and Greek cultures. These terracotta and limestone artefacts were produced extensively from the seventh to the fifth centuries BC and reveal stylistic and typological similarities. If we disregard their different typological and iconographic features, similarities in style and form can be identified, which indicates that they were produced in the same center. Accordingly, it is noteworthy that the oval face, almond eyes and mouth structure, common in the Mature and Late Archaic Periods of Greek sculpture, are curved upwards in a way to indicate a smile. The hair usually surrounds the face on the forehead with a moulded structure, which we define as Egyptian influence. The different hair arrangements on the forehead have turned into spirals or curls since the late sixth century BC. From the end of the sixth century BC onwards, the facial smile began to gain a more natural appearance by emphasizing the cheekbones with nasolabial lines. All these features parallel the developments in Greek sculpture art. This situation allows us to suggest that perhaps it was applied by Greek masters influenced by the Greek population known to exist in the island's settlements.⁴⁷ It is possible to observe these features and the form characteristics considered as the common typology of this region in the Hatay artefact as well. However, a careful examination of the Hatay piece reveals that although it is closely related to the Cypriot Heracles in its general typological and iconographic lines, it is more closely related to the Greek Archaic pieces in its stylistic and formal characteristics.

Our work evidences an oval facial structure, upwardly curved mouth, and plasticity of the lips. However, the absence of nasolabial lines, expected to extend down on both sides of the nose to affect this smile, was not or could not be reflected on the face. The eyes are almond-shaped and slanted, a form observed in the East Greek sculpture workshops after the middle of the sixth century BC. Then the round of the eye is made prominent outwards. The lion's pelt surrounds the face like hair, and the lion's tooth row on the forehead is separated by horizontal grooves, just like a row of hair. It is possible to see a similar arrangement on the head of Hermes, dated to the fifth century BC at Golgoi.⁴⁸ The ears are delimited by the fold of the pelt on the cheek and are schematized as if they were added later.

⁴⁶ Hermary 1989, 299.

⁴⁷ According to the chronology of Cypriot Archaic sculpture, the emergence of cultural interaction is proposed as the "Eastern and Western Neo-Cypriot Style (560-520 BC)" and the "Archaic Cypriot-Greek Style (540-480 BC)", in which Greek sculpture styles intensified; see Kaplan and Durugönül 2020, 58.

⁴⁸ Hermary and Mertens 2014, 256-57, cat. no. 347.

When all these features are taken into account, the Archaic smile on the face limited to the mouth and the presence of a fuller but flatter structure on the cheeks are observed on the Kouros of Florence, found in Rhodes and exhibited in the İstanbul Archaeological Museums. This is evaluated in the Volomandra Tenea group, the first group of the Mature Archaic Period, according to Richter's classification for the *Kouros* typology.⁴⁹ On the Kouros of Florence, the double row of spirals of hair bordering the forehead, the almond eye form under the arc-shaped eyebrow projection, and the upward-curved mouth, although wider than the head of Heracles, can be compared with the straight finish on the sides. A later work of the same group from the Glyptothek Museum, Munich, also resembles the head of Heracles: it has an oval face, hair forming a straight line on the forehead, flatness of cheeks, slightly curved mouth, plastic lips, and moulded hair surrounding the face.⁵⁰ Especially with the more rigid form of the hair structure, this belongs to an earlier date than Heracles.

After the middle of the sixth century BC, East Greek workshops produced a large number of artefacts. The angular hairstyle of the hair of the Kouros head,⁵¹ the slanted form of the eyes, and the upward curve of the mouth are more softly finished than on Heracles. Nevertheless, the cross-hatching incised on the hair on the back of the neck at the same point is quite similar to on both heads.

The Late Archaic Kouros head found in the sanctuary of Ptoon, dated to the last quarter of the sixth century BC, has a plastic arrangement of hair surrounding the forehead. The hair is raised above the skin as if it were a crown surrounding the head. The ears are schematically indicated between this mass of hair without much detail.⁵² The form of the slanted eyes under the arc-shaped eyebrow projection can be associated with Heracles.

Among the kores, the slanted eye structure of the head found in Rhodes and the upward curve of the mouth in a smiling manner have flat ends. The ears are similar to those of Heracles in that the curve of the upper part is visible from the opposite side.⁵³ Although the head of one of the Acropolis kores from the Late Archaic Period (last quarter of the sixth century BC) shows superior workmanship compared to the head of Heracles, stylistic parallels can be drawn.⁵⁴ The oval form of the face, the slanted shape of the eyes, the protruding roundness of the eye, and the placement of the ears behind the hair are parallel. Although at first glance the hairline bordering the forehead is quite well executed on Heracles, the chisel distinctions between the curls show a more superficial execution on Heracles. A similar situation can be seen on the head of inv. no. 645 from the Acropolis kores.⁵⁵

As a result of these comparisons, it is understood that the head of Heracles Melqart reflects the characteristics of Rhodian or Athenian sculpture styles in the second half of the sixth century BC. However, it was made by a master who was conservative crafting the soft structure of the cheeks that reflect the realism of the face, the nasolabial lines affecting the smile, and the details in the hair structure. He was a traditionalist who adhered to a certain typology in the

⁴⁹ Richter 1970, 83-84, figs. 243-44.

⁵⁰ Richter 1970, 84, figs. 251-52.

⁵¹ Richter 1970, 110, figs. 369-70.

⁵² Richter 1970, 134, figs. 455-57.

⁵³ Karasaki 2003, 113, pl. 105.

⁵⁴ Karasaki 2003, 118, pl. 140, inv. no. 669.

⁵⁵ Karasaki 2003, 85, 118, 161, pl. 163.

depiction of a God or a hero. Another similar example that supports this is the Amrit head.⁵⁶ Although the Amrit head, is typologically closest to the Hatay head, it is similar to the Hatay head with its slanted eyes and upward curved mouth structure and expression. The thinning of the face towards the chin and a more pronounced smile expression with cheekbones indicate that it must be of a slightly later date than our work. Stylistically, it is cruder than the Hatay head and perhaps has features that can be accepted as local characteristics. Although a one-to-one workmanship similarity with the Hatay head could not be found, in the light of the above comparisons, it seems that the Heracles head must have been made in the last quarter of the sixth century BC in a typology shaped by the cultural influences of Idalion or, more likely, of Gorgoi in Cyprus, in the Heracles-Melqart type, but by a master who closely followed the sculptural styles of Rhodes and Athens.⁵⁷ The surveys conducted by S. Durugönül in the region including Çatal Höyük led her to conclude that the sculptures, dated to the sixth century BC in the vicinity of Tarsus and in the Adana Museum, are of Cypriot origin.⁵⁸ The limestone head found in Tarsus is associated with Idalion.⁵⁹ According to Durugönül, although the Archaic Period artefacts in the Adana Museum resemble Ionian artefacts stylistically, local characteristics are dominant. This is explained by the Cyprus relationship.⁶⁰ Evidence for the existence of local production in the region is supported by ceramic finds. Based on the ceramic finds from Çatal Höyük, Pucci questions the Phoenician-Cypriot interaction and states that local production is quite common in addition to imported products.⁶¹ He questions the possibility that this production was made by Cypriots at Çatal Höyük. In the surface survey conducted in the area, F. Tülek mentions that there is a high density of Cyprus imported ceramics in the Amik Plain settlements in the Iron Age, as well as Rhodian and East Greek ceramics from the seventh century BC onwards. Local ceramic production is also intensive.⁶² Hermary, in a study of the sculptural finds at Amrit, states that Cypriot sculptural artefacts were found all along the Levantine coast until the fourth century BC. He explains the concentration of these offerings at Amrit Sanctuary, especially in the fifth century BC, by the presence of a Cypriot community in the region.⁶³

These evaluations suggest that the Hatay head is typologically closely related to the Cypriot Heracles or Heracles Melqart type and Cyprus. It is also noteworthy that it closely followed the workshops of Athens and Rhodes. With its similarity to the Amrit head, it can be considered as a local interpretation of the Cypriot-influenced Heracles Melqart typology. Thus, its proximity to Cypriot typology and styles is not enough to prove that the artefact was produced in

⁵⁶ Hermary and Mertens 2014, 236, cat. no. 313.

⁵⁷ The relationship of Athens and Rhodes with the eastern Mediterranean has also been identified in ceramic products and is defined by Bukert as the period when the Greek world, after being shaped by Eastern influence, began to transmit its own products to the East.

⁵⁸ Durugönül 2003; Kaplan and Durugönül 2020.

⁵⁹ The fact that the closest examples of the Tarsus head are among the Cypriot finds points to connections between the two geographical regions. This is not surprising, since the same connections can be indicated for other Archaic figurines or ceramics from Cilicia. Moreover, the heads most similar to the head from Tarsus are from Idalion (Dhali), Kition, Golgoi and Vouni, where the limestone votive sculptures from 520-480 BC are most abundant; see Kaplan and Durugönül 2020.

⁶⁰ Durugönül 2003.

⁶¹ Pucci 2020, 25-29. For the local ceramic production culture of Çatal Höyük, see Pucci 2019b, 7-8.

⁶² Tülek and Öğüt 2013, 59 and 68; for detailed information on the ceramic culture of Cilicia during the Iron Age, see Aslan 2010, 11-18.

⁶³ Hermary 2007, 177.

Cyprus. On the contrary, as stated by Pucci in his excavation reports,⁶⁴ it reveals a more local character in terms of workmanship. The Hatay artefact was produced in a local workshop at Çatal Höyük under the strong influence of Cypriot and Greek workshops. However, the possibility that the workshop that produced the artefact is of Cypriot origin also remains strong.

Conclusion

The Heracles, whose origin dates back to the Trojan Wars in Greek mythology and is accepted to be of Doric origin, started to be depicted in Greek painting from the Geometric Period of the sixth century BC. He wore lion's pelt obtained by defeating the lion of Nemea. The Cypriot Heracles or Heracles-Melqart typology, which is a combination of two Gods that emerged as a fusion of Heracles and Melqart, the chief god Tyre in the Mediterranean, in Cyprus. It also appears in the same period. The artefacts exemplifying this typology were found in Al Mina, Egypt, Syria, Athens and particularly in Cyprus. Since it is the only excavated artefact from Anatolia, the Hatay artefact provides evidence for the presence of this typology in Anatolia. As stated in the excavation reports, the typological differences between it and the Cypriot Heracles indicate that it may be a local production.

Heracles and Melqart were born as God heroes in their own cultures and hybridized through cultural interaction. This is exemplified by the Dorian origin of Heracles who, starting from Sparta and Argos, appeared in Attica and many regions of the Mediterranean. Cyprus stands out as the most prominent center where these two heroes, who represent the Phoenician city of Tyre and Greek culture, fused. Although it is claimed that Tyre was kept alive even in the Hellenistic and Roman periods, both as a name in inscriptions and depictions on coins, it can be accepted, for now, that the first fusion started in Cyprus since there is not enough evidence. This fusion regarding the Cypriot example leads us to question the existence of the Heracles-Melqart typology as a cult in Anatolia. This, in turn, explains the typological difference and localism of the Hatay head. In this context, the Çatal Höyük artefact was produced in a local workshop in the late sixth century BC.

⁶⁴ Pucci 2019a, 282-83; 2020, 19, fig. 7.

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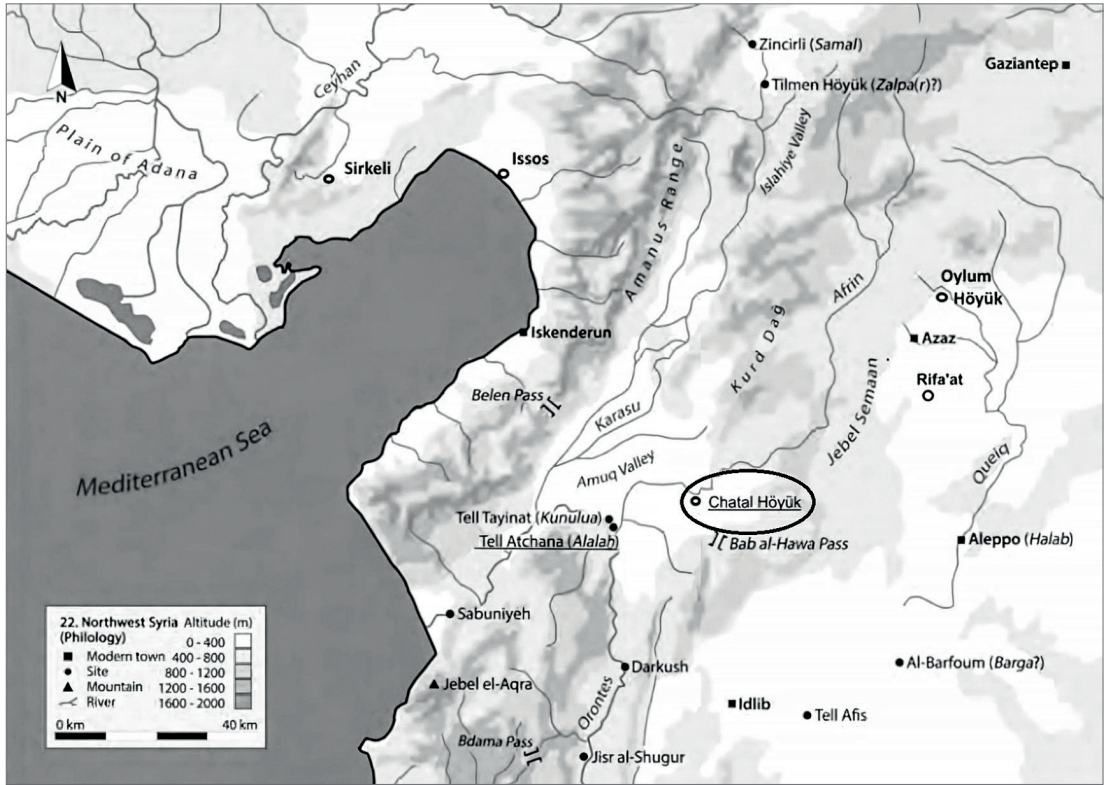


FIG. 1 Map of Amik Plain (Pucci 2019b, 2, fig. 1).



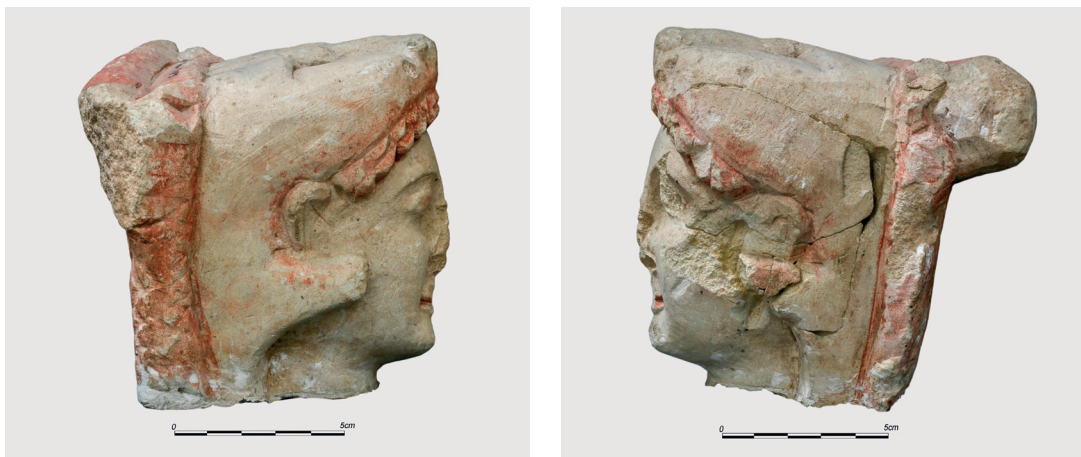
FIG. 2 Çatal Höyük general view (Pucci 2008, 17, fig. 1).



FIGS. 3-4 Head of Herakles-Melqart, fronty and back rear view.



FIGS. 5-6 Head of Herakles-Melqart, $\frac{3}{4}$ profile.



FIGS. 7-8 Head of Herakles-Melqart, right and left profile.



FIGS. 9-10 Head of Herakles-Melqart, top of head.



FIGS. 11-14 Head of Amrit (Hermay and Mertens 2014, cat. no. 313).

