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# NEW TRENDS IN SOCIAL AND LIBERAL SCIENCES-2

SOSYAL VE LIBERAL BİLİMLERDE  
YENİ YÖNELİMLER- 2

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**Zafer Gölen-İbrahim Serbestođlu**

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**Fatma İzmirlil Ata-Umut Burak Geyiki-/-197**

Sahiplik Yapısı ve Kurumsal Sosyal Sorumluluk Açıklamaları  
Arasındaki İlişki: Bist 100 Uygulaması

**FELSEFE –SOSYOLOJİ & PHILOSOPHY-SOGIOLOGY**

**Hakkı Uyar -/-219**

Bir Yönetme Enstrümanı Olarak Kaos: Batı ve Doęu Dünyası  
İin Bir Tarihsel Arka Plan Denemesi

**Muharem ufta-/-233**

Kişiliğın İnşasında Dindarlığın Etkisi

**Salihe Esen-/-251**

Dominiken Tarikatı Misyonunda Kadınların Rolü

**Mürsel Ethem-/-273**

Kur'an'ın Dil Özelliğı Üzerine: Siz'li Zamirler

**Nurten Kiriş Yılmaz-/-285**

İnsan Özgür Müdür?

**Sevcan Yıldız-Seden Turamberk Özerden-/-305**

Anadolu'da Anatanrıa Kültü

**Şeyma Akın-/-317**

Does the Truth Matter? Truth and its Interpretation: The Latest  
Coup Attempt in Turkey

**Yusuf Bahadır Keskin - İbrahim Serbestoęlu-/-331**

Siyaset - Mezhep İlişkisine Dair Teorik Bir alıřma: 1979 İnan  
İslam Devrimi Sonrası Bahreyn Krallığı Örneğı

**SANAT TARİHİ & ART HISTORY**

**Durmuş Ersun-/-341**

Development of Toga Statues in Anatolia

**Günnur Aydoędu-/-353**

Zahir akmak Adına Basılmış Altın Sikke Örnekleri

**Hacer Arslan Kalay-/-373**

Türk El Sanatlarının Yaratıcı Turizm Bağlamında  
Kullanılabilirliğı Üzerine Bir Arařtırma

# **DEVELOPMENT OF TOGA STATUES IN ANATOLIA**

Anadolu'da Toga Heykellerin Gelişimi

**Durmuş ERSUN\***

## **Abstract**

Toga is a costume authentic to Roman citizens. The origin of the costume still preserves its' vagueness in both ancient and also in today's modern resources. As a result of the attributions to the ancient resources made by researchers, hypotheses centre upon the Etruscans. Today's researchers have initiated the development of the costume at the first quarter of the 1st century BC in light of the existing substantial sculpture work. 4 different types in costume can be seen from the 1st century BC until the end of the 4th century AC. The Toga dressed statues confiscated at Italian centred cities of Rome have been presented to the world of science with the work of H. R. Goette headed "*Studien zu römischen Togadarstellungen*". Havé-Nikolaus Felicitas, on the other hand, has evaluated the toga dressed statues of Rome located in provinces over Greece with his work headed "*Untersuchungen zu den kaiserzeitlichen Togastatuen griechischer Provenienz*". An oriented study of the development of the toga dressed statues have not yet been made in our day in Anatolia. With this study presented here, in light of the examples from Anatolia with the examples confiscated from the Italian centred cities of Rome and provinces over Greece; the periodical parallelism of the process of the typological and chronological development of the toga dressed statues from the 1st century BC until the 5th century AC have been put forth. Thus, another obscurity regarding Roman sculpture in Anatolia has been brought to light.

**Key words:** Asia Minor ,Statue, Roman Sculpture, Toga

## **Öz**

Toga, Roma vatandaşlarına özgü bir kostümdür. Kostümün kökeni hem antik kaynaklarda hem de günümüz modern kaynaklarında belirsizliğini halen korumaktadır. Antik kaynaklara araştırmacılar tarafından yapılan atıflar sonucunda varsayımlar Etrüskler üzerinde yoğunlaşmaktadır. Günümüz araştırmacıları var olan somut heykeltıraşlık eserleri ışığında kostümün gelişimini MÖ 1. yüzyılın ilk çeyreğinden başlatmışlardır. Kostümde MÖ 1. yüzyıldan MS 4. yüzyıl sonuna kadar 4 farklı değişim yaşanmıştır. Roma'nın İtalya merkezli kentlerinde ele geçirilen togalı heykelleri H. R. Goette tarafından "*Studien zu römischen Togadarstellungen*" başlıklı çalışma ile bilim dünyasına sunulmuştur. Havé-Nikolaus Felicitas, ise, "*Untersuchungen zu den kaiserzeitlichen Togastatuen griechischer Provenienz*" başlıklı çalışma ile Roma'nın Yunanistan üzerindeki eyaletlerinde yer alan togalı heykellerinin değerlendirmesini yapmıştır. Anadolu'da Togonalı Heykellerin Gelişimine yönelik herhangi bir çalışma henüz günümüzde yapılmış değildir. Burada sunulan çalışma ile Anadolu'dan örnekler ışığında togalı heykellerin MÖ 1. yüzyıldan MS 5. yüzyıla kadar olan süreç de tipolojik ve kronolojik gelişimi bilim dünyasına sunulacaktır. Böylelikle Roma heykeltıraşlığı konusunda

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Anadolu'da bir bilinmezlik daha gün ışığına çıkartılmış olacaktır.

**Anahtar Kelimeler:** Küçük Asya, Heykel, Roma Heykeltraşlı 1, Toga

## INTRODUCTION

Toga is a national costume only worn by Roman citizens (Goette, 1990: 2; Smith 2006: 36). The origin of the costume still preserves its' vagueness in both ancient and also in today's modern resources (Fejfer, 2008: 186). As a result of the attributions to the ancient resources made by researchers, hypotheses centre upon the Etruscans (Goette, 1990: 2-3; Fejfer, 2008: 186). Today's researchers have initiated the development of the costume at the first quarter of the 1st century BC in light of the existing substantial sculpture work (Goette, 1990: 21-22; Filges, 2000: 108). 4 different types in costume have been followed from the 1st century BC until the end of the 4th century AC. In our day, a graduate wearing a robe, police and soldier outfits, robes of lecturers and judges are significant modern examples regarding the subject. In our day, the subject examples indicate the social status of the person wearing them as it did in the Ancient Period.

### Type 1 –Toga Dressed Statues in *Pallium* Type

*Pallium*, is the Latin name for the Greek *himation* costume. The toga dressed statue examples in type 1 are quite close to the Greek *himation* form. Therefore, examples that go in this group have been named *Toga Dressed Statues in Pallium Type* by Prof. Dr. Hans Rupprecht Goette (Goette, 1990: 24). While the Greek costume *himation* has a rectangular cut; in the Republic Period, the toga has a circular cut (Goette, 1990: 2-3; Felicitas, 1998: 11). This is the most significant distinction indicating the distinction of the Greek *himation* costume to the *Pallium typed toga*. Another feature distinctive of the Roman national costume from the Greek national costume is the existence of the *ima toga* (Smith, 2006: 101). Because of the Greek *himation's* casual wear and it becoming popular by researchers, it has been set forth by researchers that it has been taken as a model by the Romans and by modelling it with a semi circular form, it has been included into the national costume repertoire (Bieber, 1959: 415; Goette, 1990: 24, 102).

### Type 2- Toga Dressed Statues with *Umbo* or *Sinus* in Early Imperial Period

Toga in the Early Imperial Period had a completely different appearance to the *pallium* costume. Only the *balteus* and *lacinia* parts of the costume in the Republic Period can be traced. The costume

exhibits a semi circular feature with its *balteus* and *lacinia* parts (Goette, 1990: 2-3; Felicitas, 1998: 11). Thus, the costume has a semi circular form in the Republic Period. In the Early Imperial Period, the costume has had a complete circular cut with the addition of the *umbo* and *sinus* forms (Goette, 1990: 3; Kockel, 1993: 17). This type is the second type seen in sculpture art. The subject type and toga have been completely diverged from the Greek *himation* costume.

### **Type 3- Toga Contabulata / Banded Toga**

In Latin, *Tabula* means "wood". Examples in this type have been named *toga contabulata*. With the use of wood and pins, the form of the dress on the body has been formed. When we look at the first two types, a different type of modelling has been encountered. Certainly significant reasons underlie such a profound change. Initially, it has been indicated by researchers that Type 3 was worn by priests in Egypt and had been taken into the national costume repertoire by the Romans in the 1st century AC (Goette, 1990: 102; Fejfer, 2008: 190). Hence, population research had been concentrated on by J. Fejfer regarding the subject (Fejfer, 2008: 190). J. Fejfer has put forth that in the Empire Augustus Period, the Roman citizen population had been approximately between 4.5 and 6 million; and in the 2nd century AC, the number of Roman citizens had been around 60 million (Fejfer, 2008: 190). In the 3rd century AC, however, J. Fejfer has indicated that citizenship had been granted to all free individuals living over the Roman provinces with the law (*Constitutio Antoniana*) "Constitution of Antoninus" enacted in the Caracalla Period; therefore, the number of Roman citizens had increased in high amounts (Fejfer, 2008: 190). Thus, it has been indicated by J. Fejfer that the possibility of making amendments in form of costume in order to come to a separation of executives carries a great probability (Fejfer, 2008: 190).

### **Type 4 – Toga Dressed Statues in Double Tunic or the Magistrate Type**

Finally, a new type has been encountered in the 4th century AC. This newly developed toga drape also has the function to be used as a court costume at the same time (Smith, 1999: 160; Stone, 2001: 38). A distinction within the century has been reached in the suggestions of dating the *sinus* parts given in the form of an apron and shawl in front of the body (Gehn, 2012: 362, 365, 367). The probable cause of change lying under this type has not yet been determined. Research on this subject still continue. The parts used on the costume correspond with the Christian priests' costume.

## CONCLUSION

In 133 BC, following the Pergamon Kingdom being left to Rome by inheritance, this city became the capital of the Asia state of Rome (Kaya, 2005: 14). With the organization in Anatolia in the form of Romans' state system, the status of Roman citizenship had been granted to people of executive senator, consul, benefactor or governor classes. They have worn toga. Thus over Anatolia, the toga costume had been continued with individuals who had been granted the Roman citizen status.

The Toga dressed statues confiscated at Italian centred cities of Rome have been presented to the world of science with the work of H. R. Goette headed “*Studien zu römischen Togadarstellungen*” (Goette, 1990). Havé-Nikolaus Felicitas, on the other hand, has evaluated the toga dressed statues of Rome located in provinces over Greece with his work headed “*Untersuchungen zu den kaiserzeitlichen Togastatuen griechischer Provenienz*” (Felicitas, 1998). By U. Gehn, the togan statues of the Late Ancient Period have been evaluated within the scope of work (Gehn, 2012). An oriented study of the development of the toga dressed statues have not yet been made in our day in Anatolia. Scientific studies have been made at 45 Archeology Museums throughout Turkey within the scope of the studies. Through the togan statues determined at the Italian centred cities of Rome and states over Greek and the examples confiscated in Anatolia, results have been concluded that the typological and chronological development has continued collaterally. As seen in **Table 1**, all types are available in Anatolian Museums. In our day, the toga dressed statues, which were confiscated during the archeological excavation work, were evaluated on a catalogue basis within the final report. There are more than one parts within the costume itself. It has been observed in the studies made that unfortunately there has been dependence on naming or terminological naming used by foreigners. With the completion of my thesis project, a Turkish terminology will be presented to the science world. Along the typological and chronological development of the togan statues from Anatolia presenting parallel features; one other significant feature reached is that they reflect indigenous features to the art of statues. It has been observed that there are obvious differences in the application of placing the clothes onto the body. The clothing application of placing onto the body is different on **E.708** Ödemiş Archeology Museum and **E.281** Konya Archeology Museum inventory numbered works. *Simus* in the Ödemiş Archeology Museum example; and in the Konya Archeology Museum example, the *umbo* part has

shown clear significant distinctions. This case indicates indigenous workshop distinctions.

In the studies made regarding **Type 3** until today, many researchers have dwelled on the possibility that the subject costumes were developed for executive authorities. J. Wilpert, C. F. Ross, H. Wrede and J. Fejfer are scientists who set forth the possibility (Wilpert, 1899: 490; Ross, 1911: 30; Wrede, 1995: 547; Fejfer, 2008: 192). The most important reason why researchers present ideas in this direction is that the subject type is also seldom described in the costumes statue art. As seen in **Table 1**, *toga contabulata* examples can only be followed in 4 Archeological Museums throughout Turkey. Numerically, this type is at minority in proportion to the other types. The numerical minority of this type in Anatolia strengthens the possibility of it being developed for executive authorities.

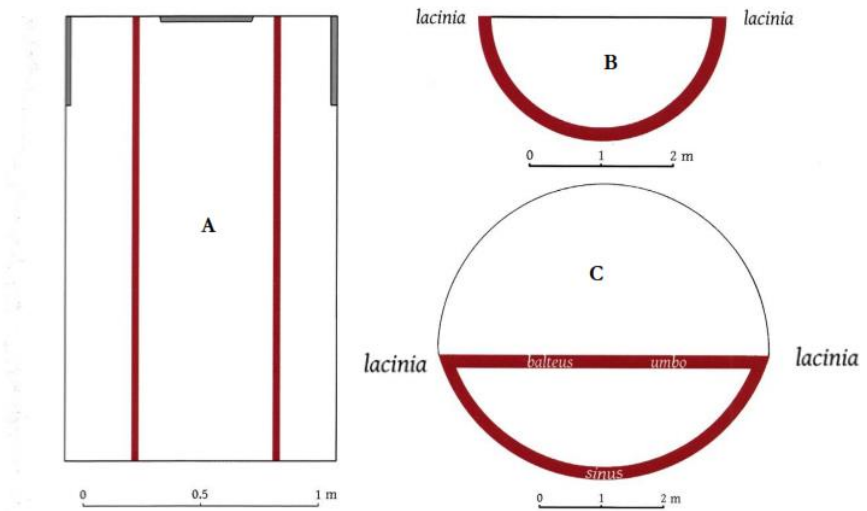
As a result, it has been documented that in the light of examples from 45 Archeological Museums in Turkey, the typological and chronological development of the toga dressed statues within the process from 1st century BC until 5th century AC has continued in a parallel manner at Italian centred cities of Rome and states over Greek. Therefore, another obscurity regarding Roman sculptures has been brought to light.

ANATOLIA	MUSEUMS	MUSEUM INVENTORY NO
<b>TYPE 1</b>	Bursa Archaeological Museum	2508
	İzmir Archaeological Museum	3; 10; 581
	Isparta Archaeological Museum	3.8.02; 3.11.02; 3.13.03; 17.1.02
	Burdur Archaeological Museum	172; 8615; K. 24-21-80
	İzmit Archaeological Museum	Unknown
	Ni de Archaeological Museum	2002 / 8
	Kırklareli Archaeological Museum	8

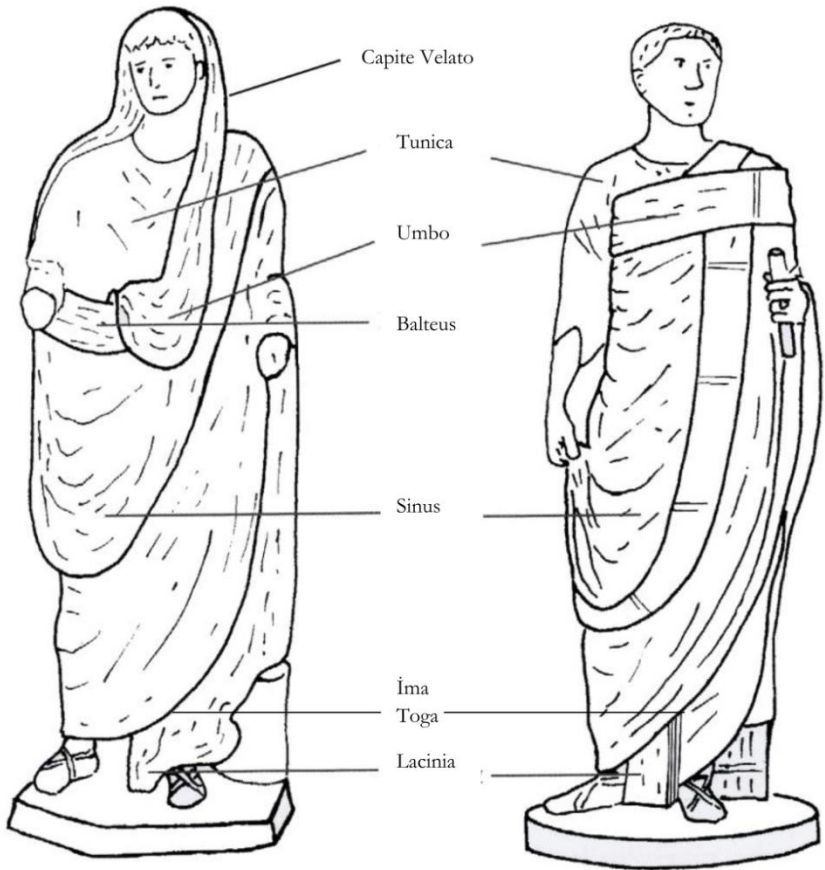
	Ankara Archaeological Museum	60114
<b>TYPE 2</b>	Tarsus Archaeological Museum	2000-1-3
	Ankara Archaeological Museum	19013
	Aphrodisias Archaeological Museum	65-365; 83-64; 72-131; 67-181
	Antalya Archaeological Museum	32.23.93; 2015/189
	Ödemiş Archaeological Museum	708
	Konya Archaeological Museum	280; 281
	Tekir Archaeological Museum	670
	Düzce Archaeological Museum	369
	Aydın Archaeological Museum	9000
	Adana Archaeological Museum	148
	İstanbul Archaeological Museum	1174
	Afyon Archaeological Museum	3240
	<b>TYPE 3</b>	Mersin Archaeological Museum
Ephesos Archaeological Museum		1037
Bursa Archaeological Museum		2499
İstanbul Archaeological Museum		273
<b>TYPE 4</b>	Ephesos Archaeological Museum	146; 388; 389; 399; 1402
	Kastamonu Archaeological Museum	25; 297
	İzmir Archaeological Museum	4, 517

	Manisa Archaeological Museum	349
	Aphrodisias Archaeological Museum	63-72; 69-425; 72-49A; 75-248
	Hierapolis Archaeological Museum	Unpublished and Unknown
	İstanbul Archaeological Museum	769; 2264; 4417

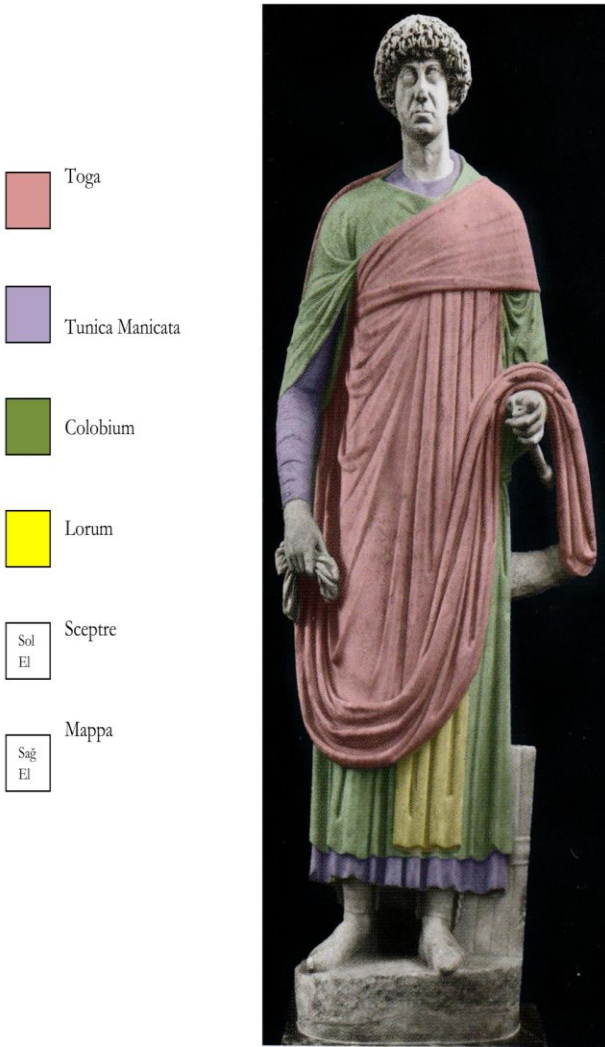
**Table 1:** Distribution of Types in Anatolian Museums



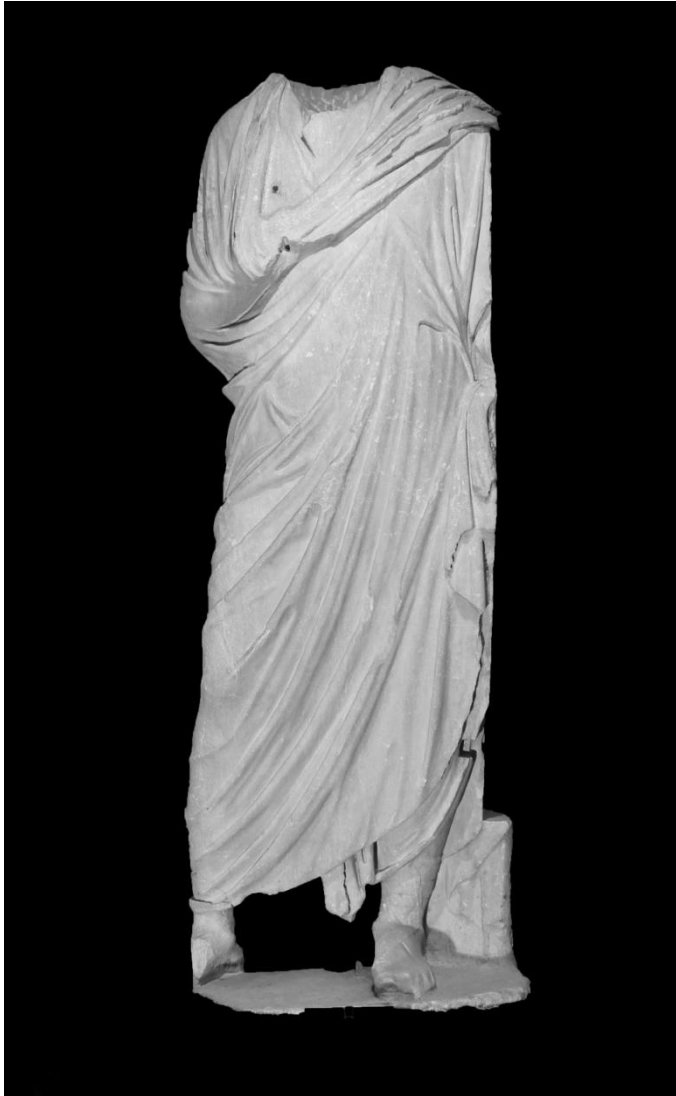
**Drawing 1:** A. Tunica B. Semi Circular Toga Costume in Republic Period C. Complete Circular Cut Toga Costume in Early Imperial Period. (Goette 2013, 42, Fig. 4a,bc)



**Drawing 2: Left, Toga Costume in Early Imperial Period; Right, Toga Contabulata.** (Goette 1990, 3, Fig. 2)



**Drawing 3:** Type 4, Magistrate Type (Gehn 2012, Color Plate)



**Photo 1: Type 1; Pallium Type, İzmir Archaeological Museum (Photo: Aslı ÇETİN ERSUN)**

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