

The Evaluation of the Motifs and Styles of the Architectural Sculpture of the Byzantine Age in Antalya and Lycia

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The objective of the survey we have been doing since 1998 on "The Architectural Sculptures of the Byzantine Age in Antalya and Lycia" is to document the in situ, broken or spoli sculptures in the Byzantine settlements, which have not been excavated, with the permission of the Ministry of Culture of the Republic of Turkey. A total of 348 pieces of sculptures belonging to the Byzantine Age have been identified and documented at the 43 settlements in the region, at the Antalya Kaleiçi and the Cumanun Mosque and also at the Antalya Archaeological Museum¹.

Lycia covers the region from the city of Antalya to Fethiye in the West on the Mediterranean coast, and includes Korkuteli near the former Phrygian border and the Taurus Mountains in the North². We have documented in our research the sculptures in Rhodiapolis, Cormi, Acalissus, Idebessus, Melanippe, Gagae, Kumluca and the Finike Cumhuriyet Park in Eastern Lycia; the sculptures of Alakilise, Alacahisar and Karabel Church in the village of Zeytin attached to the town of Muskar, which is situated between Demre and Çağman in Central Lycia; and also the sculptures found in the churches at Devekuyusu, Çamarkası, Çağman and Güceymen Hill. We have also made research at Armutalan-Gökçeköristan in Upper Beymelek near Demre, the Chapel in Beymelek; in the basilicas at Gürses on the Demre-Kaş highway, Apollonia, Dolichiste (Kekova Island), Arneae and at the harbor city of Aperlae. We carried out research at Pınara, Sydlina, Balbura and Bubon in Western Lycia. Due to the fact that there is a similarity in the characteristics of the motifs and styles of the sculptures in Antalya with those in Lycia, the spoli sculptures and those on the ground were also identified and documented at the Antalya Kaleiçi and the Cumanun Mosque, and the sculptures at the Antalya Archaeological Museum, which had come to the Museum from Lycia and that do not belong to the group of findings from the excavations in the region, have also been studied.

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² See for the settlements, Jacobek 1994, 856-902; Foss 1996.

This study will select a group of works from among the sculptures of the Lycian region that will enlighten the era between the seventh and twelfth centuries, despite the surveys and excavations continuing in Lycia, because the publications related to the sculptures from the Byzantine Age and belonging to the period between the seventh and twelfth centuries are rather limited³, this survey will explore the problems of dating them by providing examples. A great majority of the Byzantine churches in the region are buildings that date from the sixth century and they have suffered major destruction. This destruction was probably the result of the major earthquake in 530⁴. However, buildings were also observed in the region dating from after the sixth century, such as the East Church at Xanthos, the St. Nicholas Church at Myra and the Dereag zı Church. Architectural sculpture production continued due to the renewal over time of the decoration of these buildings, especially the liturgical furnishings such as the templon and ambo. We determined that although most of the architectural sculpture in the region were works dating from the sixth century, because there also existed works belonging to the seventh century and later, we also studied this period. Especially, the masterpieces we found in our survey and the excavation findings at the St. Nicholas Church at Myra, whose structural phases are known, has made a great contribution to the period we studied. For this reason, examples from the finds at the St. Nicholas Church in Demre will be presented as regional material. These examples were found in the excavations that have been made since 1989 under the leadership of Y.  t ken⁵, and the stone finds have been studied by me and have been published⁶.

Our research has proven that certain motifs of the Lycian region were also very popular on the Mediterranean coast. One of these is the ear of wheat. Examples are to be seen on the screens at Aperlae (Fig. 1) and Alakilise, on the basket capital with bird figures and on the templon pier in the Antalya Archaeological Museum, on the screens at the St. Nicholas Church in Demre and on the ciborium arch at Alacahisar⁷. Other examples from Lycia are the screens at Aperlae and Melanippe, the screen at the Dereag zı Church near Ka  and the screens at the Bishops Church in Limyra and the Andriake D Church⁸. Some other examples from Anatolia outside of the Lycian region are: the screen from the sixth century at the Side Museum, the screen at the Agora in Izmir and the ambo screen in the Archaeological Museum at Manisa⁹. Examples displaying the same motif in the Mediterranean are the sarcophagus at the Church of Apollinare in Classe in Ravenna, Italy and the impost capital and screen from the seventh century in the Museo Regionale at Syracuse, Sicily¹⁰. The capitals dated to the beginning of the sixth century in the Istanbul Archaeological Museum

³ Morganstern 1993; Peschlow 1990, 207-258; Peschlow 1984, 22-35; Sodini 1998, 9-148; Feld 1975, 360-428.

⁴ Ozansoy 1996, 56.

⁵ I would like to express my gratitude once again to Prof. Dr. S. Y.  t ken for giving me the opportunity of working on the sculpture findings.

⁶ Alpaslan 1996.

⁷ Alpaslan 2000, Fig. 6;  t ken 2001, 347 Fig. 4; Alpaslan 2001, 200 Fig. 19.

⁸ Morganstern 1993, Pl. 13.6; Peschlow 1984, 22-35; Feld 1975, Taf. 132 G.

⁹ These stone elements are not published.

¹⁰ Farioli 1968, Fig. 47 b, c; Cavallo - Campanati 1982, Fig. 206 cat.no. 141.

show that the ear of wheat motif was also used in Constantinople, although not very often¹¹. It is possible to find works in the minor arts from the fourth century to the tenth century, other than in stone sculptures, that are similar to these examples from the sixth and seventh centuries.

One of the most popular motifs, that was characteristic of the Mediterranean coast, was the flower motif with four pointed leaves composed from intersecting circles. Examples of this motif on sculptures can be dated to the period between the sixth and twelfth centuries, but the earliest variation is observed on the floor mosaics in Antioch, dating back to the second half of the third century¹². Examples of sculptures of the same type in Anatolia are the lattice-work windows from the sixth century in Antioch¹³. A perforated-type variation of the motif is found in Lycia at the Gemiler Ada and in the St. Nicholas Church at Demre¹⁴. The pier at the Cumhuriyet Park at Finike, the spoli pier in Kaleiçi, Antalya (Fig. 2), the templon epistyle and moulding in the Antalya Archaeological Museum, the screen at Aperlae (Fig. 3), the capital in the Antalya Archaeological Museum and the screen and the upper element of screen in the St. Nicholas Church at Demre have the same motif in the relief technique¹⁵. The spaces between the motifs are either empty or filled with pearl motifs. Variations of this motif can be seen in the Phrygian and Lydian regions of Anatolia: on the ambo screens at the Uşak Museum, on the ambo screen and pier in the Manisa Museum¹⁶, on the screen in the Agora at Izmir and in the Scripou Church at Thebes, Boeotia, Greece, dating from the ninth century. These variations are observed in Byzantine art over a long period of time from the third century up until the twelfth century in painting and the minor arts, as well as in sculptures¹⁷. Although I think that the stone examples may belong to different centuries of the Middle Byzantine Period, due to the fact that there are very few parallels published in this group, precise dating is difficult.

The diamond shaped, carved motif is observed in the sculptures on the coasts and islands of the Mediterranean during the Middle Byzantine Age. It is interesting to observe that among the examples to be found in Lycia, this motif was used at Karabel (Figs. 4 and 5) and Alakilise, a structure from the sixth century, for the pier and column capitals, the screen, the lintel and the capital from the same century today in the Antalya Archaeological Museum. The motif was also used on the spoli screens on the wall of a house at Arneae, together with Middle Byzantine compositions¹⁸. The same motif was used on the screens in the Dereagzı Church from the ninth and tenth centuries and in the St. Nicholas Church at Demre which is dated to the Early Byzantine Period, due to the arrow point motif and the flatness of the frame, which I think, belongs to the eighth to ninth centuries¹⁹. Other

¹¹ Firatlı - Metzger 1990, Fig. 212 a, b.

¹² Campbell 1988, 25, 36-37, Pls. 77, 101.

¹³ Stillwell 1941, 134 cat.no. 521 Pl. 27.

¹⁴ Asano 1998, Fig. 18; Alpaslan 2001, 198 Fig. 17; Ötügen 1998b, 21-50 Fig. 4; Ötügen 1996b, 471-487 Fig. 6; Peschlow 1998, Taf. 23, 29.

¹⁵ See for the findings of Demre; Ötügen 1998b, 94; Feld 1975, Taf. 119B; Peschlow 1998, Pl. 23, 29.

¹⁶ See for the Uşak Museum, Parman 2002, 143, 144 Pl. 67, 82, 83, inv.nos. 33.2.73, 33.1.73.

¹⁷ Grabar 1963, Pl. XLII 8, 9; Russell 1982, Fig. 2, 15; Grabar 1953, 127, 143; Weitzmann 1971, Fig. 90.

¹⁸ Harrison 1972, 191-192 Figs. 2, 9, 15; Alpaslan 2001, 200 Fig. 20.

¹⁹ Morganstern 1983, Pl. 38.2, 3; DAI neg.nos. 35592-593, R.3496; Peschlow 1990, 207-258.

examples in the Mediterranean area are: the sarcophagus in the Church of Apollinare in Classe at Ravenna, Italy, the eighth to tenth century screens in the Museo Bellomo at Syracuse, Sicily, and the twelfth century marble icon in the Museo Regionale²⁰. Consequently, these examples are dated to different centuries of the Middle Byzantine Period.

The use of concentric circles in the development of Byzantine art starts in the fourth century and increases between the sixth and eighth centuries. In the Lycian region, the ambo parapet screen from the sixth century in the Antalya Archaeological Museum and the Middle Byzantine Period screens in the St. Nicholas Church at Demre and in the Kaleiçi, Antalya (Fig. 6) are made with the incision technique²¹. Two examples of these motifs originating in Constantinople are the sixth to seventh century screens in the Istanbul Archaeological Museum²².

The palmette and half palmette and acanthus motifs among the scrolled branches in sculptures in Lycia and the Mediterranean are observed in every century. However, the stylistic characteristics of the shape of the leaf motif should be the determinant in the dating of these works. The concave shape of the leaves in both motifs is observed between the eighth and twelfth centuries, but more frequently from the ninth century. Examples of similar styles of this motif are: on the ion-impost capital at the Finike Cumhuriyet Park in Lycia, on the screen in Kaleiçi, Antalya (Fig. 7) as well as at Arneae (Fig. 8) and Aperlae, on the capital in the Cumanun Mosque in Antalya (Fig. 9) and the templon capital in the St. Nicholas Church at Demre²³. The mouldings, cornices and capitals from the ninth and thirteenth centuries at the North and South Churches of the Lips Monastery in Istanbul have the same motif²⁴. We can limit this style of motif to between the ninth and thirteenth centuries.

The arcade type of composition is to be found in Byzantine sculptures throughout the empire from the sixth century. This composition was also a favorite motif in the Lycian region during the Middle Byzantine Period. Variants of this composition can be seen on the spoli templon epistyle at Arneae and in the Alaaddin Mosque at Antalya, as well as on the templon epistyle (Fig. 10), on the spoli impost in Kaleiçi (Fig. 11) and on the screen in the Antalya Archaeological Museum. There are similar motifs in Phrygia: the spoli epistyle at Afyon, the spoli screen at Söğüt-Kasaba and the templon epistyle in the Uşak and Burdur Museums²⁵. Outside of Anatolia, some of the examples from the Mediterranean region are the ninth century altar in Venice and the eleventh century templon epistyle in the San Nicola Church at Bari, Italy²⁶. The ninth century and later can be suggested for the dating of the arcade motif due to its increase in use.

²⁰ Agnello 1962, Figs. 5, 12, 24, 25; Farioli 1968, Fig. 47 b, c; Cavallo - Campanati 1982, Figs. 203, 214 cat.nos. 143, 150.

²¹ Alpaslan 1996, 107-108 Fig. 15; Harrison 1986, 73-74.

²² Mendel 1966, 580-582 cat.nos. 790-791.

²³ Alpaslan 2001, 197 Fig. 13; Ötügen 1998, 28 Fig. 5; Lancoronski 1890, 26-27 Fig. 18.

²⁴ Macridy 1964, 304-310 Figs. 40-41, 43, 45, 50.

²⁵ See for Söğüt-Kasaba, Buckler - Calder, 1939, 13, 35 cat.nos. 48, 111 Pls. 18, 30; see for the Uşak Museum, Firath 1970, 109-160; Parman 2002, 115-117 Pls. 34.27a, 35.28, 36.28c, d, 37.30, inv.nos. 21.17.82, 21.18.82.

²⁶ Effenberger - Severin 1992, 207 cat.no. 119; Salvatore - Lavernicocca 1980, 119-120 cat.no. 38 Fig. 38.

One of the original compositions of the Middle Byzantine Period is decoration with geometric motifs such as circles, squares and rhombuses formed into interlocked strips. Within the geometric motifs there are vegetal motifs, figures and symbolic motifs such as crosses. Generally, these compositions are dated to the Middle Byzantine Period, and the examples have been mainly found up to the twelfth century. Therefore, it is interesting that this composition was applied together with the *á jour* technique of the Justinian period, in the sixth century, on the pier and screen in the Church of St. Nicholas at Demre²⁷. A similar example made in the sixth century using the *á jour* technique can be seen on the ciborium arch in the Antalya Archaeological Museum, but this time with an interlocked square composition²⁸. Among the other examples in Kaleiçi are the templon pier and epistyle, which reflect Middle Byzantine Period compositions and style (Figs. 12 and 13), and elements to be seen, dated to between the eighth and eleventh centuries, such as the upper part of the templon screen and the templon piers in the St. Nicholas Church at Demre²⁹. In addition to the tenth to eleventh century screens in the Archaeological Museum at Istanbul, different variations of these compositions can be seen, dated to between the ninth and twelfth centuries in Greece: on the screen, dating from the ninth century in the St. Gregoire Church at Thebes, Boeotia, on the screen dating from the eleventh century in the Benaki Museum at Athens, on the screen dating from the eleventh century in the Nea Moni Church on Chios Island, on the capital and epistyle of the templon from the tenth to twelfth century in the Hosios Lukas Katholikon at Prothesis, and in Italy: on the screen from the ninth century in Rome and on the screens from the ninth to eleventh centuries in the San Nicola Church at Bari³⁰. The accompanying motifs and style should be taken into consideration in the dating of these compositions, as they are to be seen in every period.

A decoration technique that is characteristic of the Middle Byzantine Period are the cavities made by using a drill between interlocked strips and circles and vegetal motifs. We can see examples of this technique in the ninth and tenth century screen and epistyle in the Dereağzı Church and also on the screen and impost in the St. Nicholas Church at Demre (Fig. 14) and on the screens in the Antalya Archaeological Museum³¹. The drill was used to carve the motifs with the utmost care and skill using the *á jour* technique during the Early Byzantine Period. However, the drill was used rather unskillfully, carving only one cavity between the motifs during the Middle Byzantine Period, due to the changes in fashion and economic conditions. This style of decoration must have been used in the ninth century and afterwards.

²⁷ Ötügen 1996, 378.

²⁸ Özgen 1988, 219, cat.no. 157 Fig. 133.

²⁹ Alpaslan 2001, 194, 197-198 Figs. 11-12, 14; Alpaslan 1997, 236-237 Figs. 1-2; Feld 1975 Taf. 119 C, D.

³⁰ Metzger-Firath 1990, inv.no. 2111, 302b inv.no. 1153, 321 inv.no. 6241, 334 a-b; See for Thebes, Grabar 1963, Pl. XLIII,5; for Benaki Museum, Effenberger 1992, cat.no. 140; Chios Nea Moni, Bouras 1981, 118 Figs. 101-102; Hosios Lukas, Bouras 1980; Bari San Nicola, Salvatore 1980, 108-115, cat.nos. 6, 16, 18-26.

³¹ Morganstern 1993, Pls. 36, 1-2, 4, 37, 1-3, 39, 1, 40.1; Feld 1975, Taf. 119 C; Peshlow 1990, Taf. 42.5-10; Ötügen 1998, 27 Fig. 4; Alpaslan 2001, 194 Fig. 12.

We have presented some examples from the Lycian region dated to the period between the seventh and twelfth centuries. When they are considered carefully, it is to be observed that in determining the date of these examples, not only the motifs and compositions, but also the style, ornamentation techniques and even the size of certain elements are important criteria. Moreover, materials also affected the style. Limestone was used as a local material extensively in Lycia; therefore the works had a different style from marble works in Constantinople. It is to be observed that certain motifs used in the region such as the ear of wheat, the flower with four leaves composed of intersecting circles and the diamond shaped incision, are to be seen in different styles all around the shores of the Mediterranean and on the islands. On the other hand, it is also to be observed that these motifs were not used often in the capital of Byzantium. As for some of the motifs in the region, they are of Constantinople origin, such as the palmette and the acanthus motifs with concave leaves, the arcades and the interlocked compositions. At the same time, the *à jour* technique, which was used very extensively as an ornamentation technique in both the coastal and mountainous regions of Lycia, also originated in the capital of Byzantium. The Byzantine capital's influence on the stone works of Lycia can be connected to the masters coming from Constantinople to this region. For example, it is known from historical sources that there were workshops at Arneae in Lycia, and that the masters from Constantinople working at the palace ateliers, came to Lycia and traveled around the region, producing different works. One of the sources for this is the *Vita* by Nicholas from Sion in the sixth century³². On the other hand, the production of local workshops led to the unity of motif and style within the region. Consequently, in the Byzantine architectural sculpture of Lycia, which we have dated to between the seventh and twelfth centuries according to these criteria, these motifs survived in every period and for hundreds of years, but they were applied to the stone, depicting the taste of the period and the region, and with stylistic and technical changes.

³² Ševčenko 1984, 69.

Abbreviations

Agnello 1962	G. Agnello, <i>Le Arti Figurative Nella Sicilia Bizantina</i> (1962).
Alpaslan 1996	S. Alpaslan, <i>Antalya'nın Demre (Kale) İlçesindeki H. Nikolaos Kilisesi'nde Dini Ayinle İlgili Plastik Eserler</i> (Unpublished PhD Thesis, Ankara 1996).
Alpaslan 1997	S. Alpaslan, "Demre Aziz Nikolaos Kilisesi'ndeki Trapez Kesitli Levhalar, Levha Üstü ve Levha Kaideleri", <i>Adalya</i> 2, 1997, 235-248.
Alpaslan 1999	S. Alpaslan, "Antalya ili ve Lykia bölgesinde Bizans dönemine ait taş eserler", <i>AST</i> XVII, 1999, 29-38.
Alpaslan 2000	S. Alpaslan, "Antalya ili ve Lykia bölgesinde Bizans dönemine ait taş eserler-1999 yılı araştırmaları", <i>AST</i> XVIII, 2000, 107-114.
Alpaslan 2001	S. Alpaslan, "Architectural Sculpture in Constantinople and the Influences of the Capital in Anatolia", in: N. Necipoğlu (ed.), <i>Byzantine Constantinople: Monuments, Topography and Everyday Life</i> (2001) 187-201.
Asano 1998	K. Asano, <i>Island of St. Nicholas-Excavations of Gemiler Island on Mediterranean Coast of Turkey</i> (1998).
Bouras 1980	L. Bouras, <i>The Sculptural Decoration of the Church of the Virgin in the Monastery of Saint Luke</i> (1980).
Bouras 1981	C. Bouras, <i>He Nea Mone tes Chiou Istoria kai Architektonike</i> (1981).
Buckler - Calder 1939	W. H. Buckler - W. M. Calder, <i>Monuments and Documents from Phrygia and Caria</i> , <i>MAMA</i> VI (1939).
Campbell 1998	S. Campbell, <i>The Mosaics of Antioch</i> (1988).
cat.no.	catalog number
Cavallo - Campanati 1982	G. Cavallo - R. F. Campanati, <i>I bizantini in Italia</i> (1982).
Effenberger 1992	A. Effenberger - H. G. Severin, <i>Das Museum für Spätantike und Byzantinische Kunst</i> (1992).
Farioli 1968	R. O. Farioli, "I sarcofagi a figure e a carattere simbolico", <i>Corpus della scultura paleocristiana bizantina ed altomedioevale di Ravenna</i> (1968).
Feld 1975	O. Feld, "Die Innenausstattung der Nikolaoskirche in Myra", in: J. Borchardt (ed.), <i>Myra</i> (1975) 360-428.
Fıratlı 1970	N. Fıratlı, "Uşak Selçukler Kazısı ve Çevre Araştırmaları (1966-70)", <i>TürkAD</i> 19, 1970, 109-160.
Fıratlı - Metzger 1990	N. Fıratlı - C. Metzger - A. Pralong - J.-P. Sodini, <i>La sculpture byzantine figurée au Musée archéologique d'Istanbul</i> (1990).
Foss 1996	C. Foss, <i>Cities, Fortresses and Villages of Byzantine Asia Minor</i> (1996).
Grabar 1953	A. Grabar, <i>La Peinture Byzantine</i> (1953).
Grabar 1963	A. Grabar, <i>Sculptures byzantines de Constantinople (IV^e-X^e siècles)</i> (1963).
Harrison 1972	R. M. Harrison, "A Note on architectural sculpture in Central Lycia", <i>AnatSt</i> 22, 1972, 187-197.
Harrison 1986	R. M. Harrison, "An ambo parapet in the Antalya Museum", in: O. Feld - U. Peschlow (ed.), <i>Spätantike und Byzantinische Bauskulptur</i> F. W. Deichmann Gewidmet (1986) 73-74.
inv.no.	inventory number
Jacobek 1994	R. Jacobek, <i>RbK</i> 1994, 856-902, see "Lykien".
Lancoronski 1890	K. Lancoronski, <i>Städte Pamphyliens und Pisidiens I</i> (1890).

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- neg.no. negative nummer
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Özet

Antalya ve Likya'nın Bizans Çağı Mimari Plastığının Motif ve Stil Değerlendirmesi

1998 yılından itibaren sürdürdüğümüz "Antalya ve Likya'da Bizans Dönemi'ne Ait Taş Eserler" konulu yüzey araştırmasında, kazı yapılmayan Bizans yerleşimleri ve yapılarında in situ, yıkılmış veya devşirme kullanılmış taş eserler saptanarak belgelenmiştir. Bölgede 43 yerleşim ve yapıda, aynı zamanda Antalya Kaleiçi ve Antalya Arkeoloji Müzesi'ne bölgeden gelen toplam 348 Bizans Dönemi'ne ait taş eser incelenmiştir.

Lykia, Antalya'dan batıda Fethiye'ye kadar Akdeniz kıyılarını, kuzeyde Phrygia sınırında Korkuteli'ni ve Toros Dağları'nı içine alan bölgeyi kapsar. Çalışmamızda Doğu Lykia'da Rhodiapolis, Corni, Acalissus, Idebessus, Melanippe, Gagae, Kumluca ve Finike Cumhuriyet Parkı'nda; Orta Lykia'da Demre-Çağman arasında Muskar, Alakilise, Alacahisar, Karabel Doğu ve Batı kiliseleri ile Devekuyusu, Çağman, Güceymen tepesindeki kiliselerde ve Çamarkası Kilisesi'nde; Demre yakınında Yukarı Beymelek'in Armutalan-Gökçeköristan mevkiindeki kilisede, Beymelek'teki Şapel ve Demre-Kaş yolu üzerinde Gürses'teki bazilikada, Apollonia, Dolichiste (Kekova Adası), Aperlae liman kenti ve Arneae'de; Batı Lykia'da Pınara, Sidyma, Balbura ve Bubon'da inceleme yapılmış; Kaleiçi'nde ve Cumanun Camii'nde devşirme ve yıkılmış durumda bulunan, Antalya Arkeoloji Müzesi'ne bölgeden getirilen, kazı buluntuları dışındaki eserler belgelenmiştir.

Bu makalede Lykia'daki taş eserler arasında bir grup seçilerek, 7.-12. yy.'lar arasında tarihlleme sorunları tartışılmıştır. Lykia'nın dağlık yerleşimleri ve liman kentlerinde belgelenen eserler üzerindeki belirli motifler, bölgenin üslup bütünlüğü içinde üretilmiştir. Lykia'nın özgün üslup ve motiflerinin ajur, kabartma, kazıma gibi başkent etkili teknikler ile bütünleştiği izlenir. Buna karşın, tarihlendirmede önemli ölçütler olan biçim, üslup, motif, kompozisyon ve bezeme tekniklerini yüzyıllar içinde sınırlamak oldukça güçtür. Erken dönemde kullanılan bir motifin Orta Bizans Dönemi'nde sürekliliği izlenebilmektedir. Araştırmamızda Lykia'da üretilmiş belirli motiflerin, Anadolu dışında Akdeniz'i sınırlayan kıyılarda beğeni ile kullanıldığı saptanmıştır. Bunlardan biri başak motifidir; Alakilise, Alacahisar, Aziz Nikolaos, Dereagzı ve Limyra Piskoposluk kiliseleri ile Aperlae ve Melanippe'deki kiliselerde, ayrıca Antalya Arkeoloji Müzesi'nde örneklerini bulduğumuz bu motif, yayınlarda çoğunlukla 6.-7. yy.'a tarihlenmesine karşın, küçük el sanatlarında daha sonra da görülmektedir. Akdeniz kıyılarının karakteristiği olan birbiri ile kesişen dairelerin oluşturduğu dört sivri yapraklı çiçek motifinin, 6.-12. yy.'lar arasındaki çeşitlemeleri, çiçeklerin arası boş bırakılarak, bazen araları inci motifi ile doldurularak veya delikli tipte yapılmış örnekleri, Aperlae, Arneae ve Aziz Nikolaos Kilisesi'nde bulunmuştur. Diğer bir grup olan elmas kesimi motifinin, Akdeniz kıyılarında ve adalardaki taş öğelerde 6. yy.'dan 12. yy.'a kadar görülmesi tarihlendirmeyi güçleştirir. Lykia'daki örnekleri Muskar,

Alacahisar, Alakilise, Melanippe, Dereagzı ve Aziz Nikolaos kiliselerinde 6.-10. yy.'lar arasında izlenir. Aziz Nikolaos Kilisesi, Antalya Arkeoloji Müzesi ve Kaleiçi'nde belirlediğimiz taş ögeler üzerindeki iç içe daire motifinin kullanımı ise, 4. yy.'dan başlayarak 6.-8. yy.'lar arasında yoğunlaşır. Belirttiğimiz motiflerin dışında, başkent etkili, Lykia'da ve Akdeniz'de uygulanmış olan kıvrık dallar arasında palmet, yarım palmet ve akantus betimlemeleri hemen her yüzyılda karşımıza çıkmasına karşın, yaprak biçimlenişindeki üslupsal nitelikler tarihlemeye belirleyicidir. Her iki motifte de yaprakların iç bükey işlenişi 9. yy. ve sonrasına, çoğunlukla 11.-12. yy.'lara tarihlenir. Finike'de Cumhuriyet Parkı'nda, Gökçeköristan'da, Aziz Nikolaos ve Dereagzı kiliseleri ile Antalya Kaleiçi'ndeki örneklerini 9.-12. yy.'lar arasında sınırlayabiliriz. Aziz Nikolaos Kilisesi'nde, Kaleiçi'ndeki devşirmelerde ve Antalya Arkeoloji Müzesi'nde belirlediğimiz, Konstantinopolis etkili ve daha çok arşitrav ve levhalarda 9. yy.'dan itibaren kullanılan arkad kompozisyonunda ise, kaide ve sütunlar üzerindeki kemer dizisi içinde genellikle palmet, yuvarlak veya sivri yapraklı çiçek vb. bitkisel bezemeler ya da İsa, Azizler, Deesis gibi figürler yer alır. Orta Bizans Dönemi'nin özgün kompozisyonları arasında diğer bir grup, şeritlerle oluşturulmuş birbirine düğümlenen daire (antrolak), kare, eşkenar dörtgen gibi geometrik motiflerin içinde bitkisel, figürlü ve haç gibi sembolik motiflerin yer aldığı bezemedir. Arneae, Alacahisar, Alakilise, Aziz Nikolaos Kilisesi ve Antalya Arkeoloji Müzesi'ndeki yapılarda bu kompozisyon izlenebilir. Orta Bizans'a özgü bir bezeme tekniği de, birbirine düğümlenen geçme, daire ve bitkisel motiflerin arasında matkapla yapılmış oyuklardır. Erken dönemde motiflerin adeta dantel gibi özenle işlenerek yapıldığı à jour tekniğinde kullanılan matkap, Orta Bizans Dönemi'nde değişen beğenin yanı sıra ekonomik koşullarla da ilintili olarak daha az işçilikle, sadece motiflerin arasında bir oyuk oluşturarak üretilmiştir. Dereagzı Kilisesi, Aziz Nikolaos kilisesi ile Antalya Arkeoloji Müzesi'ndeki ögelerde bu tekniğin örneklerine sıkça rastlanır.

Lykia'da incelediğimiz taş eserlerin tarihlendirilme ölçütünde motif ve kompozisyonla birlikte üslup, bezeme tekniği ve kimi ögelerde boyut önem taşımıştır. Yayınlarda 7. ve 8. yy. yapıtlarının çok az örnekte değerlendirilmiş olması göz önüne alınarak, sürdürülen yeni çalışmalar ile Ortaçağ kazı ve araştırmaları ışığında, bu dönemin tarihlendirme sorunları irdelenebilir. Lykia'da 6. yy.'dan itibaren motif gelişimini belirlememiz, yeni tarihleme önerilerinin yanı sıra, özellikle dinsel işlevli yapılardaki liturjik elemanların, uzun kullanım sürecinde onarım ve yenilenme olasılıklarını da ortaya koymuştur. Lykia'daki yapıların çoğu yıkık durumda ve eserler yapı taşları altında kaldığından, yüzeydeki buluntuları belgeleme ve değerlendirme çalışmalarımızın, bu alandaki araştırmalara destek olmasını umuyoruz.

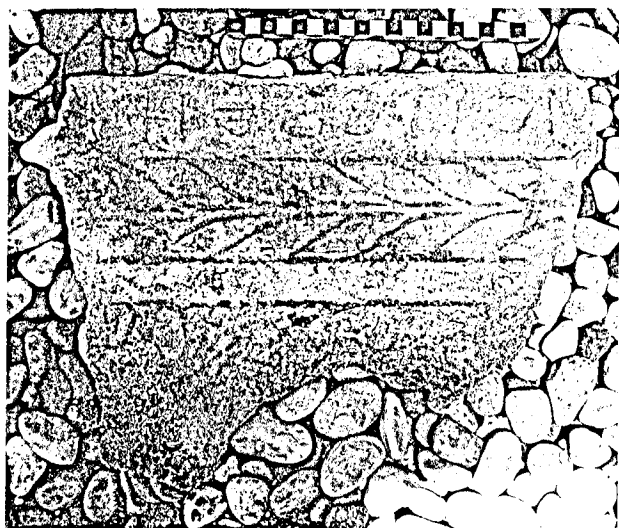


Fig. 1 Aperlae, screen.



Fig. 2 Kaleiçi in Antalya, templon pier.



Fig. 3
Aperlae, screen.

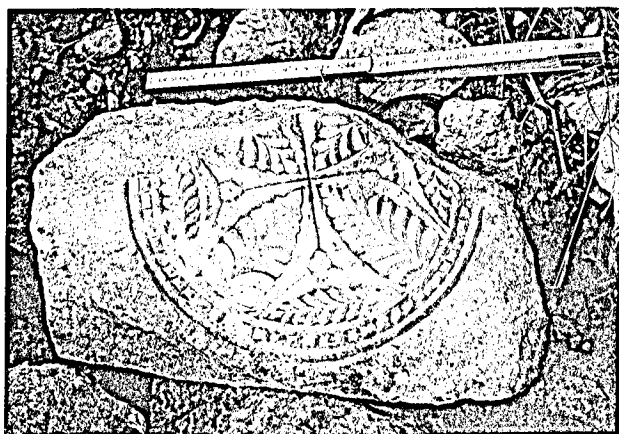


Fig. 4
Karabel,
East Church, screen.

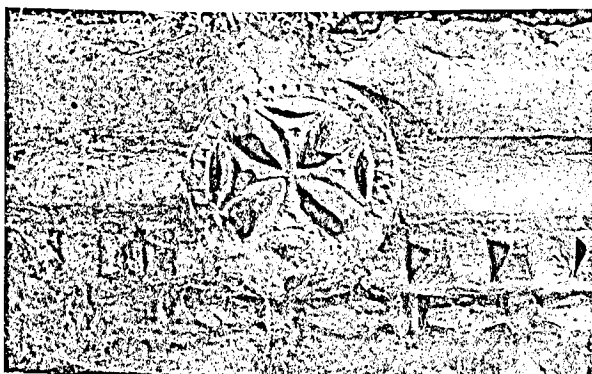


Fig. 5
Karabel,
East Church, lintel.

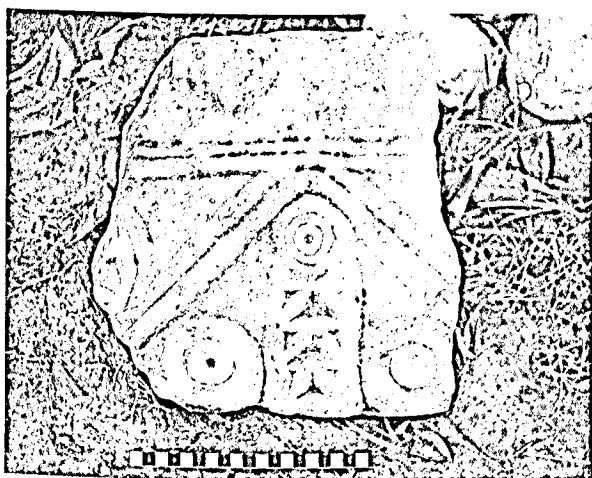


Fig. 6
Kaleiçi in Antalya,
screen.



Fig. 7. Kaleiçi in Antalya, screen.

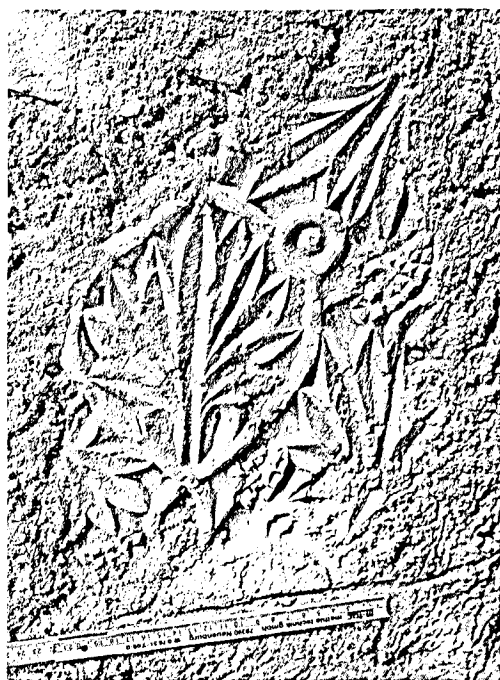


Fig. 8. Arneae, screen.

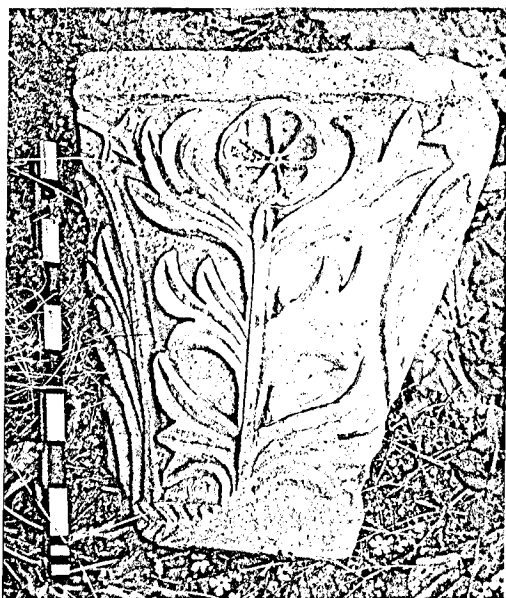


Fig. 9
Cumanun Mosque in Antalya,
capital.

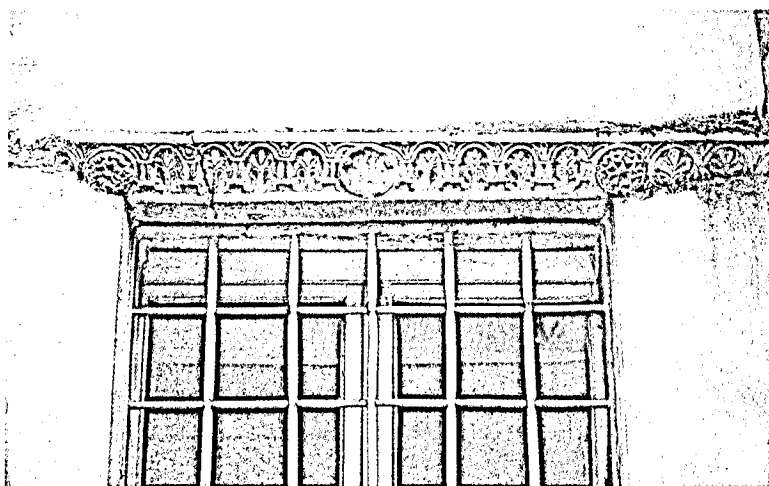


Fig. 10
Alaaddin Mosque in
Antalya, templon
architrave.

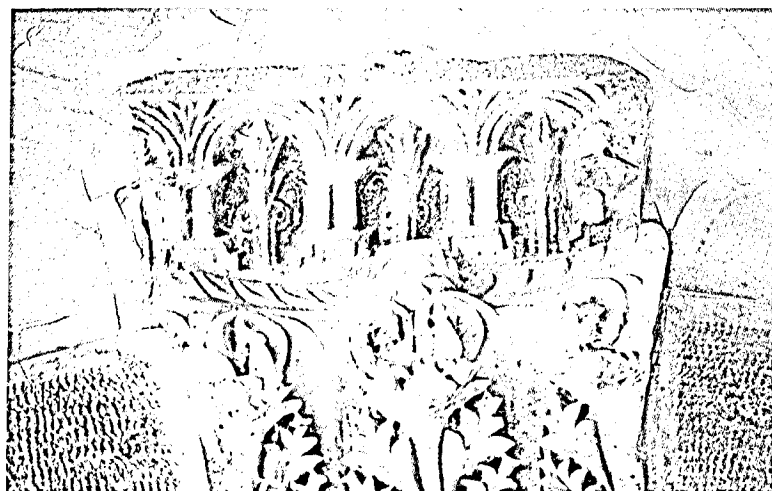


Fig. 11
Kaleiçi in Antalya,
impost.

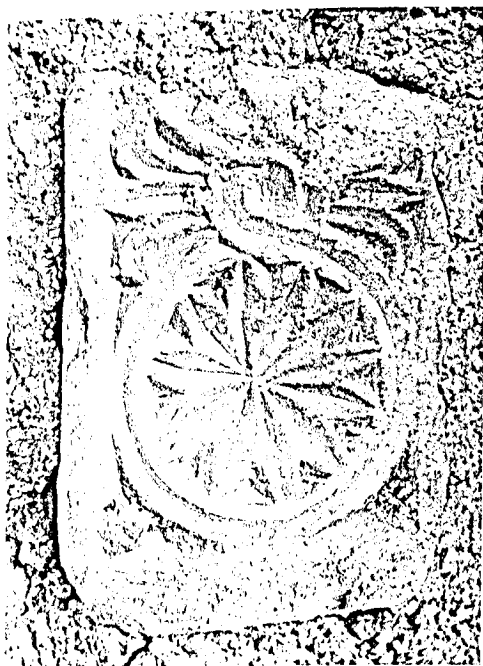


Fig. 12
Arneae, templon pier.



Fig. 13
Kaleiçi in Antalya, at AKMED,
templon architrave.

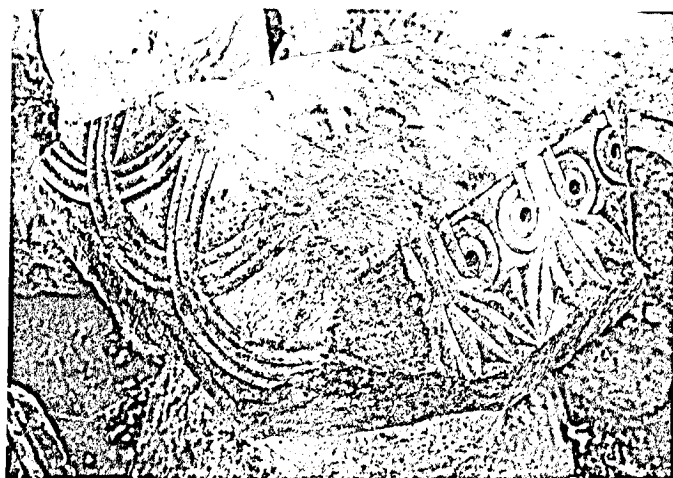


Fig. 14
St. Nicholas's Church in
Demre (Myra), impost.