

# ADALYA

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SUNA-İNAN KIRAÇ AKDENİZ MEDENİYETLERİ ARAŞTIRMA ENSTİTÜSÜ  
SUNA & İNAN KIRAÇ RESEARCH INSTITUTE ON MEDITERRANEAN CIVILIZATIONS

# ADALYA



SUNA-İNAN KIRAÇ AKDENİZ MEDENİYETLERİ ARAŞTIRMA ENSTİTÜSÜ YILLIĞI  
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## ADALYA

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## An Attic-Type Dionysiac Sarcophagus from Perge

Özgür TURAK\*

*Sumus mortales, immortales non sumus...*

*We are all mortal, none are immortal<sup>1</sup>...*

Perge, an important city of Pamphylia, is located 18 km east of Antalya, 2 km northeast of Aksu and 4 km inland from the present coastline. The city expanded from the acropolis, where it was first founded, down to the plain in the southeast during the Hellenistic period<sup>2</sup>. The city of Perge had three necropoleis (Fig. 1). The necropolis at the foot of the acropolis<sup>3</sup> was used extensively from the Archaic through the Hellenistic periods; furthermore, there are tombs of the Roman Imperial period in this necropolis as well. The other two necropoleis are located outside the eastern and western city walls and date to the Roman Imperial period<sup>4</sup>. The streets and their alleys that extend from the western and eastern city gates are encompassed on both sides with tombs<sup>5</sup>. The East Necropolis lies under the modern settlement; therefore only surface surveys and small-scale rescue excavations have been conducted in it<sup>6</sup>. The first excavations at the West Necropolis were initiated by Arif Müfid Mansel in 1946<sup>7</sup> and since 1997 systematic excavations have been going on under the direction of Halûk Abbasoğlu<sup>8</sup>.

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I would like to express my gratitude to Prof. Dr. H. Abbasoğlu, the head of Perge excavations, who allowed me to publish this Dionysiac sarcophagus, to Prof. Dr. İ. Delemen for sharing her erudition and for her support, and to Assoc. Prof. Dr. S. Çokay-Kepçe and Asst. Prof. Dr. A. Özdizbay for their support and help.

<sup>1</sup> Toynbee 1971, 34.

<sup>2</sup> For the history of Pamphylia and Perge see Özdizbay 2008a, 848-849.

<sup>3</sup> Abbasoğlu - Martini 1996, 121-127; Abbasoğlu 1997, 51-59; Abbasoğlu 1998, 93-105; Abbasoğlu 1999, 179-194.

<sup>4</sup> For the necropoleis see Abbasoğlu 2000, 235-240; Abbasoğlu 2001, 173-188. For the tomb types uncovered in the West Necropolis see Abbasoğlu 1997, 41-50; Özdizbay 2002, 483 ff.; Abbasoğlu 2003, 30-33; Abbasoğlu 2004, 45-48; Abbasoğlu 2005, 67-71; Abbasoğlu 2006, 47-50; Abbasoğlu 2007, 54-58; Abbasoğlu 2008, 58-62; Abbasoğlu 2009, 61-69; Abbasoğlu 2010, 73-80.

<sup>5</sup> The necropoleis of Perge contain a variety of tomb types from the Roman Imperial period such as tombs with a podium, sarcophagi, chamosoria, tile tombs, urns, and simple inhumations covering the inhumation and cremation methods. For the finds from the tombs uncovered at the West Necropolis see Çokay-Kepçe 2009, 243-254.

<sup>6</sup> The East Necropolis has been studied particularly for undergraduate and master's theses and visible tombs were documented; see Akıllı 1979 and Aydoğan 1998.

<sup>7</sup> Mansel - Akarca 1949. These excavations lasted for fifteen days between 01-16.10.1946.

<sup>8</sup> Systematic excavations were conducted at Lot 169 located northwest of the west gate from 1997 to 2007. In 2006 excavations were initiated at Lot 159, which is located about 500 m south of Lot 169.

The East and West Necropoleis of Perge contain numerous sarcophagi, which can be divided into two groups based on their construction material: local stone (limestone and travertine) and imported stone (marble)<sup>9</sup>. Local sarcophagi were manufactured with rectangular prismatic basins, usually undecorated<sup>10</sup>. Most of their basins bear inscriptions on the sides that face the street. These inscriptions in Greek are usually placed either within a frame (a *tabula* or mostly *tabula ansata*) or without a frame<sup>11</sup>. According to present data, the lids are shaped like low or high pitched-roofs with the high ones adorned with plain acroteria, and some even have palmettes<sup>12</sup>.

The second group of Pergaian sarcophagi comprises those from imported marble. These sarcophagi were imported as semi- or fully-worked pieces from the renowned centres of the period such as Dokimeion<sup>13</sup> (= İscehisar in Afyon), Prokonnesos<sup>14</sup> (= Marmara Island) and Attica<sup>15</sup> in Greece. In addition, available evidence suggests that marble blocks were procured from Dokimeion and Prokonnesos for the sarcophagus-producing workshops in the city or the region<sup>16</sup>. Among the imported sarcophagi found in the necropoleis of Perge are examples with garlands (semi- or fully-worked), figurative friezes, medallions and corner columns or pilasters (Torre Nova).

### The Find Spot and General Characteristics

The sarcophagus with Dionysiac decoration (Figs. 3-6), which constitutes the scope of the present article, was uncovered *in situ* on the upper floor of Tomb M9 in Lot 169 to the northwest of the west city gate (Fig. 2). The sarcophagus is now on display at the Antalya Museum (inv. no. 2003/172A).

The sarcophagus was produced from fine-grained white marble quarried from Mt. Pentelikon in Attica<sup>17</sup>. It is of the figural frieze type peculiar to the Attic workshop<sup>18</sup> and is covered with a *kline*-type lid on which the owners are depicted reclining. The sarcophagus was designed to be placed at a monumental tomb and is adorned with 46 figures on its four sides (Fig. 7). The front side is rendered in higher relief compared to its lateral sides, but the backside is rendered in low relief.

The base of the basin has postaments on the corners of the front and right short side, and vegetal decoration in the concave area in between. The base is undecorated on the left short side and backside. The top profile has vine branches on the smooth surface of the front and right short side while the backside and left short side top profiles are undecorated.

<sup>9</sup> As Pamphylia does not have marble quarries, marble found in this region must have been imported from elsewhere in Anatolia or abroad.

<sup>10</sup> Turak 2011, 213 ff.

<sup>11</sup> op.cit. 195-213.

<sup>12</sup> op.cit. 224-234.

<sup>13</sup> Waelkens 1982; Koch 2001, 163-173.

<sup>14</sup> Asgari 1978, 468 ff.; Asgari 1977, 329-334.

<sup>15</sup> Koch, op.cit. 240-262; Koch 2010, 9 ff.

<sup>16</sup> Özdizbay 2008b, 379-381 no. 30.

<sup>17</sup> For more information on the Pentelikon marble and its quarries see Dodge - Ward Perkins (eds.) (1992) 154; Korres 2001, 94.

<sup>18</sup> For sarcophagi of the Attic workshop dated to the 2<sup>nd</sup> and 3<sup>rd</sup> centuries AD and found in Pamphylia, see Turak 2005. For the Pergaian sarcophagus see idem 2005, 43 ff., cat. no 1 pl. XL-LXI; idem 2011, 199 ff., cat. no. fig. 22, pls. LVIII-LXV.



## The Basin

### The Front Side

The front side of the sarcophagus is adorned with a crowded and intricate composition depicting the myth of Dionysus and bounded with two corner figures. This side features a total of 25 figures<sup>19</sup> placed at varying heights (Fig. 7). The left corner figure is a Maenad (5) holding her left breast with her left hand and dressed with a costume exposing her belly and legs. To the left of the Maenad is a bearded male figure (7), naked other than the boots on his feet, probably standing on a rock, about to hit the woman and child lying on the ground with the double-axe he is holding with both hands (Fig. 8). Around this bearded male figure are Satyrs and Maenads trying to stop him. Some (6 and 8) hold him; one (10) throws his staff at him while some others (11-13) try to intervene from a distance. On the ground is a woman (16) wreathed with vine leaves on her head reclining on her right arm. The child (15) next to her holds her with one hand and looks at her with concern.

In the centre of the scene is a Silenus (12), fat and broad-chested with a wreath on his head and his lower body covered with a cloak. His raised right hand points at the man with the double-axe; with his left hand he holds a thyrsus. Before him lies a figure of a woman (17) and a child (18) lying on her.

The right side of the composition depicts a more peaceful scene. To the right of the central figure is a Satyr (20), with his back turned to the chaotic scene and holding out the grapes in his *nebris* (fawn's skin) to the figure before him. To his left is a female figure (21) seated on a swan, picking grapes with her right hand with Erotes flying around her. She is flanked with a Satyr and a Maenad (26-27). This Maenad hands out a bunch of grapes to the corner figure on the right. This corner figure (28) is a male who is turning towards the right short side with his head still turned towards the scene described. He holds his chest with one hand, and his lower body is wrapped with a *nebris*.

The front side of the sarcophagus is decorated with a scene related to Dionysus. Sarcophagi of the Roman Imperial period are sometimes decorated with scenes of the birth of Dionysus, the finding of Ariadne as well as myths concerning Pentheus and Lycurgus<sup>20</sup>. Among these myths, the figure with a double-axe (7) on our sarcophagus suggests a link to the myth of Lycurgus.

Lycurgus was the king of the Edonites of Thrace. His name is first mentioned by Homer (*Iliad* 6.130 ff.). Lycurgus chased after the Maenads on Mt. Nysa. Dionysus became scared and took refuge with Thetis. Because of his attack on Dionysus, Zeus blinded Lycurgus. The first point to note in this myth is that Dionysus was scared. This points to a time when, as a stranger to the Greek deities, Dionysus started to appear in the Greek pantheon. However, as Lycurgus was punished by Zeus for insulting Dionysus, it is also a time when this new deity was being appropriated. It also shows that insults to deities would not be left unpunished. Aeschylus tells a different version of this myth in his lost *Lycurgus tetralogia*<sup>21</sup>. According to the legend, on his way to India Dionysus wanted to pass through Thrace, but Lycurgus did not allow him. The king arrested the satyrs. Then Dionysus took

<sup>19</sup> The figures in the reliefs are numbered in parentheses; see fig. 7.

<sup>20</sup> Matz 1968a, 416 ff.

<sup>21</sup> von Geisau 1979, 822-823; Grimal 1997, 460; Thomson 1990, 173.

refuge with Thetis. Lycurgus was personally punished by the deity for the insult. He made the king go mad and kill his son, whom he thought was a vine trunk. However, this was not yet the end. Sometime later, a famine broke out. Lycurgus was tied to four horses by his arms and legs in order to stop the famine at Mt. Paggeia/Pangeia and torn asunder.

The ancient writer Hyginus (*Fab.* 132) tells the myth somewhat differently<sup>22</sup>. Lycurgus denied the divinity of Dionysus and dismissed him from Thrace. Dionysus, who could not tolerate this insult, made the king go mad. Under the influence of wine Lycurgus attempted to rape his mother. Then embarrassed with what he had done, he started to pull out vines from the earth. However, in his frenzy he killed his wife and son, whom he thought were vine trunks.

The Lycurgus myth is a popular one among the Dionysian myths and was depicted on many works of art from the Greek Archaic period through the end of Roman Imperial period<sup>23</sup>. For example, Lycurgus is depicted about to hit the figure before him with his double-axe on a red figure vase at the National Museum in Naples<sup>24</sup> (Fig. 9). A woman standing behind him grabs the king by his waist while trying to stop him. On a *hydria* of 460 BC on display at the Krakau Museum (Fig. 10) the king is again portrayed about to hit another figure with his double-axe<sup>25</sup>. The same myth is found also on an Etruscan mirror of the 5<sup>th</sup> century BC, now housed in Paris<sup>26</sup>. Different from other depictions, Lycurgus is shown on this mirror attacking with a sword. The king, depicted beardless here, is identified with his name written next to him.

The iconography surrounding Lycurgus usually depicts the king with his double-axe raised about to hit his son, rarely his wife. The king is portrayed bearded and usually wearing a cloak wrapped around his neck and boots on his feet. In some compositions he is depicted naked other than the boots on his feet.

The Lycurgus myth is rarely depicted on sarcophagi<sup>27</sup>; however, the two best examples are housed at Rome's Villa Taverna and Palazzo Mattei (Fig. 11). They are dated to the 2<sup>nd</sup>-3<sup>rd</sup> centuries AD<sup>28</sup>. The Villa Taverna sarcophagus depicts the king in the centre with his double-axe raised about to kill his kneeling son. Behind the victim are Dionysus and Papposilenus. The Palazzo Mattei example also depicts typical iconography with the king raising his double-axe.

The bearded figure (7) on the Pergaian sarcophagus, with his double-axe and nakedness (other than the boots), fits into the iconography of Lycurgus. Thus this sarcophagus assumes another dimension of importance because it is the first example of an Attic-type sarcophagus with a Dionysiac depiction bearing this myth as decoration.

Lycurgus (7) is surrounded with Satyrs and Maenads trying to stop him. The bearded Silenus (12) in the centre of the composition - semi-naked with a big belly and a slightly raised chest and holding a thyrsus - matches the depictions of Papposilenus in ancient art.

<sup>22</sup> Grimal op.cit., 461.

<sup>23</sup> For depictions of Lycurgus see Farnoux 1992, 309-319.

<sup>24</sup> Ibid. no. 13.

<sup>25</sup> Ibid. no. 26.

<sup>26</sup> Ibid. no. 17.

<sup>27</sup> For sarcophagi see Matz 1968a, 416-420.

<sup>28</sup> Villa Taverna: idem no. 235 pl. 257.1; Palazzo Mattei: no. 236 pl. 256.1-2.



Papposilenus is frequently seen on both Attic-type and Roman-type Dionysiac sarcophagi. He is usually depicted drunken and supported by another figure<sup>29</sup>. Sometimes he is depicted fully dressed<sup>30</sup> but mostly with his cloak. Papposilenus is rarely depicted in the centre of sarcophagi; instead he is usually found close to the centre or the corners as a secondary figure. On very few sarcophagi he is depicted alone on one of the short sides<sup>31</sup>.

On the Pergaian sarcophagus Papposilenus is depicted in the centre and as the focus. On a Roman-type sarcophagus with figural frieze kept at the Vatican he is also in the centre<sup>32</sup>. Here Silenus forms a group together with the Maenad. Papposilenus is also at the centre of the sarcophagus at Villa Savoia in Rome<sup>33</sup>. He is drunk and barely standing erect with the help of a Maenad.

On the Pergaian sarcophagus there are two groups depicting a woman and a child - figures 15 and 16 are before Lycurgus while figures 17 and 18 lie before Papposilenus. The second group lies lifeless in contrast to the first group. According to mythology, Lycurgus killed his son Dryas, who is usually depicted as a young man in art, seldom as a child, and he is usually alone. However, the composition of a child and a woman on the Pergaian sarcophagus deviates from the usual iconography. Another version says that Lycurgus attacked the Maenads on Mt. Nysa<sup>34</sup>. The myth describes how the king chased after the Maenads before he went into frenzy and killed his son, thinking that he was a vine trunk. At that moment Dionysus took refuge in the sea. In this case the figures on the sarcophagus can be linked to the Maenads; however, the presence of children distracts from the integrity of the theme. In this context, it may be proposed that the figures on the Pergaian sarcophagus are not related with the myth, but rather are the figures accompanying Dionysus, either resting or sleeping.

To the left of Papposilenus is a Satyr (20) with his back turned to the main scene and handing out grapes piled in his *nebris* which hangs from his neck. Facing the Satyr is a woman (21) seated on a swan under which is a rabbit flanked with Erotes and wearing a crown atop her distinctive hairstyle. This woman is identified as Aphrodite (Fig. 13). The corner figure on the right (28) is a male figure with an effeminate expression, peculiar hairstyle and slightly uplifted chest. His *nebris* is wrapped around his waist; he is wearing boots and has a panther before him. This fits with the iconography of Dionysus (Fig. 14). These two important figures are surrounded by Satyrs and Maenads picking grapes.

Taking into account the front side as a whole, two suggestions can be proposed regarding the composition. Either there is only a single theme, that is, the myth of Lycurgus, or two separate scenes are depicted to the left and right sides of the central figure.

For the first proposal, one thing needs to be noted: Aphrodite does not have a part in the myth of Lycurgus. Indeed Dionysus takes refuge not from Aphrodite but Thetis. For this difference, it can be suggested that either the myth underwent changes in time or the

<sup>29</sup> For depictions of Papposilenus on sarcophagi see Matz 1968b, no. 75 pl. 88; no. 80 pl. 96; no. 84 pl. 98; Turcan 1966, pls. 11a, 28c.

<sup>30</sup> See Matz 1968b, no. 176 pl. 198.

<sup>31</sup> Dresden: idem 1969a, no. 173 pl. 89.

<sup>32</sup> Vatican: Turcan op.cit. pl. 28 c.

<sup>33</sup> Villa Savoia: Matz 1968b, no. 148 pl. 168.

<sup>34</sup> Homer Iliad 6.130 ff.

owner of the sarcophagus preferred Aphrodite in place of Thetis. Seeing Dionysus as the corner figure on the Pergaian sarcophagus fits with the composition of the myth. It is plausible to find Dionysus away from the centre for he is scared of Lycurgus and takes refuge in the sea<sup>35</sup>.

For the second proposal, there are two separate scenes depicted on the front side (Figs. 15-16): on the left the Lycurgus myth and on the right the vintage scene with Dionysus and Aphrodite. This proposal is further supported by the fact that the left half has a chaotic composition while the right side has a peaceful and calm scene with happy figures. A careful look reveals that figures 13 and 19 in the background are symmetrical with each other. Thus we get the impression that there are two scenes depicted.

### The Short sides

The short sides of the Pergaian sarcophagus are decorated with scenes of vintage<sup>36</sup>, commonly found on sarcophagi with Dionysiac depictions. As the sarcophagus was already damaged by tomb looters in antiquity, most of the figures on the short sides have survived only in their lower halves.

The right short side is bounded with the corner figures (Fig. 5) of Satyrs and Maenads (30-32) who are inferred to be picking grapes. At the bottom centre is a child (33) trying to tie a band around his head. To his left is a Satyr (34) kneeling and holding a basket full of grapes with his left hand while holding the horns of a male goat (35) with his right hand. Before the male goat is a child (36) standing on his tiptoes, his right foot at the back and resting on his left foot. He is pulling the horn of the male goat toward himself with his left hand. The corner figure on the right is a Maenad (38) dressed with her belly and lower body exposed, holding a basket of grapes in her right hand and carrying a tray of grapes with her left hand extending on to the backside of the sarcophagus.

The left short side is also bounded with two corner figures (Fig. 6). The left corner figure is an aged and bearded Silenus (1) with a cloak wrapped around his waist. To his left is a Satyr (2) carrying a basket of grapes on his left shoulder supported with his hands and his body naked other than the cloak wrapped around his waist. Further to his left are a Satyr and a Maenad (3-4), extant in their lower halves. Between these two figures are grapes bundled in a lion's skin.

The vintage scenes depicted on the short sides have a peculiar group of figures comprised of a Satyr, a male goat, a child and a flying Eros (34-37) on the right short side. Figures 30-32, extant only in their lower halves, can be assumed to be picking grapes. The same is valid for the figures on the left short side as well. The corner figure with his long beard, slightly uplifted chest and belly looks like the Papposilenus on the front side.

<sup>35</sup> The Lycurgus sarcophagi from the city of Rome portray Dionysus as a corner figure as well. This is not peculiar to the Attic sarcophagus from Perge; see *supra* n. 28.

<sup>36</sup> The vintage is widely seen on Dionysiac sarcophagi. See Matz 1968a, no. 9 pls. XIII-XV; no. 11 pls. XVII-XIX; no. 11a; pls. XXI-XXIII.



## The Backside

The backside of the sarcophagus is decorated with an ecstasy scene<sup>37</sup> comprised of eight figures (Fig. 4). In the lower left corner of the backside is an Eros (39) carrying a basket of grapes on his head supported with his hand; over him is a bird resting on a vine branch and eating grapes. To their left is a group of two, a Maenad (42) and a Satyr (41), proceeding to the right. The Satyr is pulling the Maenad towards himself holding her by her arm and dress. In the centre of the scene is a Satyr (43) depicted with his left foot resting on his right ankle, extending his right arm over his head and pulling the Maenad from her dress with his left hand. The Maenad (44) to his left holds a large bunch of grapes in her right hand. She proceeds to the right eating the grapes in the hand of another Satyr (45). In the *nebris* wrapped around the left arm of this Satyr are grapes. At his feet is a panther (46) eating the grapes in a basket that has fallen to the ground.

Scenes of ecstasy with Maenads and Satyrs are frequently found on Attic-type sarcophagi. These scenes usually include groups of erotic figures<sup>38</sup>, musicians, figures dancing to a level of frenzy<sup>39</sup>, and figures devouring animals. Ecstasy scenes are usually found on the lateral or backsides of such sarcophagi<sup>40</sup>.

This sarcophagus from Perge is a unique example that brings together vintage, ecstasy, and a mythological theme. It has a closed composition bounded with corner figures as is common for sarcophagi with friezes. However, an overall look suggests that the entire story starts from the left short side before continuing along the front side and onto the right short side.

## Iconography and Stylistic Features

The figures depicted on the sarcophagus can be organized into three groups: deities, other mythological beings and animals. The deities are portrayed in their typical and easily identifiable iconography. For example, Aphrodite is easily identified with her hairstyle - combed to the sides and made into a bun at the back - as well as the swan she sits on and Erotes flying around her. Similarly, Dionysus is also easily recognised as well as Lyncurus. The master of the sarcophagus paid utmost care that its viewers would be able to recognise the figures easily.

Depicted on all the faces of the sarcophagus are Maenads and Satyrs. The Satyrs are sometimes depicted naked, sometimes semi-naked, and usually a cloak is wrapped around their lower bodies. Most of them have a *nebris*, sometimes hanging from their shoulders or wrapped around their necks. The Maenads are rendered with their typical features - their long hair locks thrown to their backs in harmony with their movements. Some have their hair made into a bun on top of their heads. Their dresses expose parts of their bodies, usually the hip or breasts, according to their bodily movements. The dresses of two corner figures - the one at the corner of the right short and backside, and the one at the corner of the left short and front side - are different from the dresses of the other female

<sup>37</sup> For a Dionysiac sarcophagi with ecstasy scenes see Matz op.cit. no. 19 pls. XIII-XV; no. 22 pl. XXIV.

<sup>38</sup> Supra n. 18.

<sup>39</sup> Matz 1968a, no. 4 pl. 5.

<sup>40</sup> Supra n. 19.



figures. Made from a single piece of very thin fabric, these dresses terminate triangularly on their thighs. On the left short side, these triangular tips terminate in vine branches. The animals depicted include a panther, swan, male goat, rabbit and birds on vine branches.

The figures on the front and lateral sides are carved in high relief and placed in an intricate and crowded composition with various depths. On the other hand, the backside is carved in low relief and the figures are placed spaciouly with gaps in between. On the front side the perspective and transition from vivid to calm composition are skilfully executed. Thus the front side is perceived as a single scene or a pair of scenes. The composition is not monotonous. The scene does not become a stationary composition thanks to the momentary turns and movements of the figures.

All the figures are predominantly naturalistic. Their turns, the shape their bodies assume accordingly and the drapes of their clothing in accordance with their movements are all realistic. Similarly, the proportions of body parts - heads to bodies and muscles - are all rendered realistically as well. The naturalism observed with the movement of the body is seen best on Lycurgus' body with his hand raised and holding the double-axe or in the abdominal lines of the figures sitting or bending. On the backside the abdominal muscles particularly of the male figures are exaggerated while the muscles of all the others are rendered softly. The wings are executed in typically Roman style with the parts close to the body rendered in disks and the longer feathers as parallel lines.

All the figures have intense expressions - feelings such as happiness, pain, sorrow, and bemusement are all together. The frenzy in the face of Lycurgus, the fright in the faces of the figures trying to stop him, the curiosity in the faces of the figures watching them are very successfully executed. The hair is executed in various styles; however, they do not look naturalistic. The locks of hair are separated from each other with deep channels. Those over the forehead are more naturalistic, but the deeply carved grooves on both sides of the heads deviate from naturalism.

The sarcophagus is marked with scrupulousness, which can be easily observed on the lines in the palms of the figures, on details in the background, or on a small bird roosting on a vine branch. Even the baskets full with grapes have different geometric details. Vine branches executed scrupulously set the background.

### Analogy and Dating

The Pergaian sarcophagus with Dionysiac decoration is analogous to another sarcophagus of the Attic type with *kline* lid and figural friezes that is dated to the 3<sup>rd</sup> century AD and housed at the Archaeological Museum of Thessaloniki<sup>41</sup>. The Thessalonian sarcophagus is decorated with scenes of vintage on the front and lateral sides while the Centaurs' fight with griffins is on the backside (Figs. 17-19). Although the themes of both sarcophagi differ somewhat from each other, their compositions are quite similar. The front side of the Thessalonian sarcophagus is bounded with Hermaphrodite on the left corner and a vine trunk on the right corner and the figures cluster in the right half. Here the Satyrs and Maenads pick grapes. Before them are children carrying baskets full of grapes. In the centre is a group of three - a Maenad picking grapes, another Maenad carrying the grapes picked in a basket and a Satyr carrying grapes. To their right is a child trying to pull a

<sup>41</sup> Inv. no. 1247; Matz 1968a, no. 11 pl. 17-19.

male goat by his horns. To their left is a woman sitting on a panther that stands to the right. With her left hand the woman holds a kithara that is supported by a child.

The Thessalonian sarcophagus is decorated on its left and right short sides with Satyrs and Maenads picking grapes in typical postures. On the left short side a Satyr, a Maenad and a child make music.

The composition on the short and front sides of the Thessalonian sarcophagus is striking in its parallelism to the Pergaean example, especially regarding intricacy. The faces of the figures on the Thessalonian example are likewise filled with expressions. However, due to the main theme, here contentedness and joy are dominant. The hairstyles of the Maenads are also similar to those on the Pergaean example; the hair in thick locks is tied at the back or made into a bun on top. The costumes are also very similar with respect to their forms and drapes. The Satyrs, children and animal figures on the Thessalonian sarcophagus closely resemble those of the Pergaean example with respect to execution except in their movements. Intense scrupulousness observed on the Pergaean example is also seen on the Thessalonian example.

Both sarcophagi have some figures entirely comparable with each other. Aphrodite (21) on Pergaean example is closely parallel in posture to the woman figure on the front side of Thessalonian example. The corner figure Papposilenus (1) on the left short side has the same iconographic features as the corner figure on the right short side of Thessalonian example; however, their execution particularly on the faces is different from each other. Thessalonian figure has a more triangular face, and a more pointed and thick beard compared to the Pergaean one; in addition, he has a fiercer expression while the Pergaean one has a calmer and wiser look.

In spite of similarities, it is seen that the workmanship of the Thessalonian example does not attain the level of the Pergaean example. Although the muscles and bodily turns are successful, some disproportions are also evident. Furthermore, the facial expressions are not as vivid as on the Pergaean example.

As exemplified by the Thessalonian sarcophagus, basins of the Attic workshop are marked by more plastic human figures that stand out from the background. The figures also stretch out onto the frames, and the scenes get more intricate. These date from the AD 200s at a time when exports also increased<sup>42</sup>. In Pamphylia it is known that Attic-type sarcophagus imports likewise increased at this time<sup>43</sup>. Thus it is possible to date the Pergaean sarcophagus to the mid-3<sup>rd</sup> century AD.

## The Lid

The Pergaean sarcophagus under study here has a lid shaped like a *kline* (Fig. 20). The lid sits on the basin without any hinges or supports. The wooden parts of the *kline* are reflected below as a small band. The mattress is adorned with four metopes on the front and eight on the short sides that feature engraved depictions (Fig. 21). The metopes on the front side are decorated with hunting scenes with boars, deer and hounds. Those on the short sides, on the other hand, are decorated with acanthus leaves.

<sup>42</sup> Koch op.cit., 156-157.

<sup>43</sup> Ibid., 257.



The owners of the sarcophagus are depicted as a couple reclining on the lid with their heads on the right side and their feet on the left. Their left elbows rest on small pillows, and their heads reflect portraiture.

The male figure has short hair that falls on his forehead (Figs. 22-23). The contour starts with a pointed protrusion in the middle and recedes to the sides with a deep groove. The beard is rendered superficially on the cheeks but in small locks on the neck. The moustache is short and superficial. Horizontal lines are seen on the high forehead. Muscles of the eyebrows are weak and frowning. The upper eyelids are thicker than the lower lids, and the small circular pupils are closer to the upper eyelids. There are also bags under the eyes. The nose is wide, the mouth shut, the lips parallel to each other and the chin is round. The ears are executed protruding forward in conformity with his anatomy. The deceased has a calm expression.

The female figure (Figs. 24-25) has her hair parted on top and falling down to her ears in long and wavy locks that turn outward. At the back the hair is gathered evenly with the earlobes and tied on top with the ends turned inward. The woman's oval face has thin eyebrows. Her small and circular pupils are likewise closer to the upper eyelids. The broad nose has an accentuated nasal root. The small mouth features thin closed lips. The upper part of the strong chin is depressed, but she has a slight double chin. Like her male companion she has a calm look about her.

The portraits on the lid, in addition to the analogy of the basin and its style, are helpful for dating the Pergaian sarcophagus. The hairstyle of the male portrait is not helpful for dating as it is seen over a wide range of time. However, the style of his beard is distinguishable and parallel to one found in a portrait of the Roman Emperor Gallienus (AD 253-268) housed at the City Museum of Berlin<sup>44</sup> (Fig. 26). The portrait of the deceased on top of a sarcophagus from the reign of Gallienus that is housed at the Konya Archaeological Museum also has a similar beard. This work is dated to AD 254-260<sup>45</sup>.

Another portrait from the reign of Gallienus is housed at the J. Paul Getty Museum<sup>46</sup>. The beard of this 3<sup>rd</sup> century portrait is rendered very plastic on the chin.

A head of a middle-aged man of the 3<sup>rd</sup> century housed at the Side Museum<sup>47</sup> should also be noted here. In the portrait the contour of the short cut hair makes a pointed protrusion. The beard has short locks and encircles the face under the cheeks and the chin.

The closest parallel to the portrait on the Pergaian sarcophagus is a head on display at the Athens National Museum<sup>48</sup>. On this portrait of the 3<sup>rd</sup> century the beard is in plastic locks on the chin and neck. This beard style is also attested on the coins. A portrait of Gordianus II (AD 238) on a coin<sup>49</sup> has a beard similar to that of the Pergaian portrait. A coin portrait of Gallienus<sup>50</sup> also has a similar beard.

<sup>44</sup> Vermeule 1968, fig. 168.

<sup>45</sup> İşkan op.cit., 272 pl. 21a-b.

<sup>46</sup> Frel 1981, 132 no. 90.

<sup>47</sup> İnan 1965, 27 no. 20 pl. 20; İnan - Rosenbaum 1966, 87 no. 64 pl. XL figs. 3-4.

<sup>48</sup> İşkan 2002, 251-282 pl. 20.

<sup>49</sup> Baydur 1998, pl. XXVIII fig. 257.

<sup>50</sup> Ibid. pl. XXX fig. 280.

The female hairstyle from the Pergaian sarcophagus has parallels in the 3<sup>rd</sup> century and is called *Scheitelzopf* in the archaeological literature<sup>51</sup>. The portrait of Furia Sabina Tranquillina, wife of Gordianus III, now housed at the British Museum and dated to the second half of the 3<sup>rd</sup> century, also has this hairstyle<sup>52</sup>.

A female head on display at the Antalya Museum is comparable to the female head on the sarcophagus (Fig. 27)<sup>53</sup>. This portrait has the hair parted in the middle and combed on both sides to the back, leaving the ears exposed. The slightly wavy, long and fine hair that falls on the forehead is rendered with short lines. At the back the hair falls on the nape first and then is lifted up in fine braids and tied bun-like on top. This portrait is dated to AD 260-270.

The hairstyles on the portrait of M. Aur. Chrysion Iasonis<sup>54</sup>, which was uncovered at a tomb in Patara in 1993 and subsequently dated to the mid-3<sup>rd</sup> century AD, and on the portrait on the *kline* of the sarcophagus lid (3<sup>rd</sup> century AD) now at Burdur Museum<sup>55</sup> are likewise parallels to the head on the Pergaian sarcophagus.

In light of these portraits it is also possible to date the lid to the mid-3<sup>rd</sup> century AD, which is in conformity with the date of the basin. Thus the Dionysiac sarcophagus from Perge can be dated to the second half of the 3<sup>rd</sup> century AD based on these portraits and its stylistic features as well as the Thessalonian analogy.

### The Dionysiac Sarcophagus and Pamphylian Sarcophagus Art

The Pergaian sarcophagus discussed above is not only the sole complete Attic-type sarcophagus in Pamphylia but also the only example showing that the myth of Lycurgus was also depicted on Attic sarcophagi. Therefore, it has a special place for Pamphylia and Perge as well as among Attic sarcophagi.

Numerous examples of sarcophagi of the Attic workshop from the 2<sup>nd</sup> and 3<sup>rd</sup> centuries AD are found in Pamphylia. Here important data has been obtained regarding the sarcophagus art of the Roman Imperial period<sup>56</sup>. However, available data suggests that there was no Pamphylian branch of the Attic workshop. The existence of Pamphylian ports on the Mediterranean undoubtedly had an effect on their importation. Thus the fully-worked sarcophagi must have been brought into Pamphylia from Attica by sea. However, it is certain that the portraits on top of the *kline*-lids were carved in the region.

The presence of a workshop producing sarcophagi from local limestone at Perge, a city with an important river harbour, should have facilitated the completion of imported semi-worked sarcophagi. It also made possible the production of sarcophagi from imported marble blocks<sup>57</sup>. The Dionysiac sarcophagus from Perge's west necropolis is strong evidence for imports of sarcophagi from Attica, and the completion of their lid portraits by local masters.

<sup>51</sup> For more information on the hairstyle see Ziegler 2000.

<sup>52</sup> Kleiner 1992, 381 fig. 348.

<sup>53</sup> İnan op.cit. no. 21 pls. XXI-XXII; İnan - Rosenbaum 1966, 194 ff. no. 268a pl. CXLVII figs. 1-2.

<sup>54</sup> İşkan op.cit. pl. 1.

<sup>55</sup> Idem 274 fig. 20 and 275 figs. 24a-b.

<sup>56</sup> See Turak 2005.

<sup>57</sup> Turak 2008, 286 ff.



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## Özet

### Perge'den Attika Tipinde *Dionysiak* Bir Lahit

Pamphylia'nın önemli kentlerinden olan ve ilk yerleşimin bulunduğu *akropolisten* Hellenistik Dönem'de güneydoğudaki ovaya doğru genişleyen Perge'de üç *nekropolis* vardır. *Akropolis* eteklerindeki *nekropoliste* mezarların Arkaik Dönem'den Hellenistik Dönem'e kadar yoğun olarak kullanıldığı, fakat Roma İmparatorluk Dönemi'nde de devam ettiği saptanmıştır. Kentin doğu ve batı surları dışında Roma İmparatorluk Dönemi'ne tarihlenen iki *nekropolis* bulunur. Perge'nin doğu ve batı nekropolislerinde yerel kireçtaşı, traverten ve ithal mermerden yapılmış çok sayıda lahit açığa çıkarılmıştır. Söz konusu lahitler, malzemesine göre ithal ve yerel olarak iki gruba ayrılır. Yerel lahitler dikdörtgen prizma biçimli, genelde bezemesiz teknelere sahiptirler. Teknelerinin caddeye bakan yüzlerinde çerçeve içine alınmış (*tabula* ya da çoğunlukla *tabula ansata*) veya çerçevesiz olarak kazınmış eski Yunanca yazıtlar mevcuttur. Tekneler, alçak ya da yüksek beşik çatı biçimli akroterli kapaklara sahiptir. Perge lahit tipleri için ikinci grubu ithal mermerden yapılan lahitler oluşturur. Kentin ithal lahitleri antik çağın önemli atölyelerinden Dokimeion (=Afyon, İscehisar), Prokonnesos (=Marmara adası) ve Attika'dan yarı işli ya da tamamlanmış biçimde ithal ediliyordu. Perge *nekropolis*lerindeki ithal lahitler Roma İmparatorluk Dönemi'ne tarihlenen girlandlı (yarı ve tam işli), figürlü frizli, madalyonlu, köşe sütun ya da pilasterli (Torre Nova) ve sütunlu tipleri yansıtır.

Makalenin konusunu oluşturan *Dionysiak* lahit, 2003 yılı kazılarında, Perge batı *nekropolisinde* batı şehir kapısının kuzeybatısında (169 numaralı parsel) M.9 kodu verilen mezar yapısının ikinci katında *in situ* bulunmuştur. Eser, bugün Antalya Müzesi'nde (env. no. 2003/172A) sergilenmektedir. Lahit, Yunanistan'daki Attika bölgesinde Pentelikon dağından çıkarılan mermerden yapılmış olup; Attika atölyesinin üretimi figürlü frizli tiptedir ve üzerinde mezar sahiplerinin betimlendiği kline biçimli bir kapakla örtülmüştür. Mezar yapısı için tasarlanan lahdin, dört yüzünde *Dionysiak* nitelikli 46 figür yer alır.

Perge lahdinin ön yüzünde solda yer alan figürün (7) çizimleri dışında çıplak olması ve özellikle elindeki çifte baltasını savurması Thrakia'lı Edonis'lerin kralı Lykourgos'un ikonografisine uymakta ve sahnenin Lykourgos mitosuyla ilişkilendirilebilmesini sağlamaktadır. Lykourgos'un etrafından ona engel olmaya çalışan *Satyr* ve Mainad'lar görülmektedir. Sahnenin merkezinde belden aşağısını örten mantosu dışında çıplak, göbekli, hafif şişkin göğüslü, *thrysos* tutan, sakallı Papposilenos (12) yer alır. Lykourgos ve Papposilenos'un ayaklarının altında bir kadın ve bir çocuktan oluşan ikili gruplar tasvir edilmiştir (15-18). Figür 15 ve 16, Lykourgos'un hemen altında yere uzanmışken, benzer durumdaki figürler (17-18) ise Papposilenos'un altında diğer grubun aksine cansız yatmaktadır. Mitosa göre



Lykourgos, oğlu Dryas'ı öldürmüştür. Dryas betimlerde çoğunlukla genç bir delikanlı, nadiren de çocuk olarak betimlenmiştir. Perge lahdindeki çocuğun, bir kadın ile gösterilmesi standart ikonografisine uygun değildir. Papposilenos'un solunda, sağdaki sahneye sırtını dönmüş, boynuna asılı, üzümlele doldurduğu nebrisi karşındaki figüre uzatan bir Satyros betimlenmiştir (20). Satyrosun karşısında yer alan kadın, kuğu üzerinde oturması, saç tipi, başındaki tacı, etrafında Erosların bulunması ve kuğunun altında bir tavşanın bulunması dolayısıyla, Aphrodite (21) olarak tanımlanır. Sağ köşe figürü ise (28) kadınsı ifadesi, saç biçimi, göğüslerinin hafif şişkinliği, beline sardığı nebrisi, çizimleri ve önünde duran panteri ile Dionysos olmalıdır. Bu iki önemli figürün etrafında üzüm toplayan Satyros ve Mainadlar betimlenmiştir. Perge lahдинin kısa yüzlerinde bağ bozumu, arka yüzünde ise ekstasis sahnesi görülmektedir.

Perge lahдинin ön ve yan yüzlerindeki figürler yüksek kabartma olup, çeşitli derinlik planlarında ve iç içe geçmiş biçimde verilerek kalabalık bir sahne yaratılmıştır. Buna karşılık, arka yüz figürleri alçak kabartmadır ve sahneye yayılmış biçimde aralarında boşluklarla işlenmiştir. Ön yüzde perspektif ve solda hareketli kompozisyon, sağda daha durağana geçiş başarıyla yansıtılmıştır. Böylelikle ön yüz hem tek hem de iki ayrı sahne gibi algılanır. Kompozisyonda tekdüzelik yoktur. Sahnenin, durağan bir kompozisyona dönüşmesi, figürlerin ani dönüş ve hareketleriyle engellenmiştir.

Tüm figürlerde natüralizm egemendir. Figürlerin dönüşleri, buna göre vücutlarının aldığı şekiller, elbise kıvrımlarının harekete uygunluğu gerçekçidir. Aynı özellik, vücut uzuvlarının oranları, başların gövdeyle uyumu ve kas işçiliğinde de gözlemlenir. Harekete göre oluşan kas ayrıntılarındaki doğallık açısından Lykourgos'un çifte baltasını kaldırırken oluşan kas gerilmeleri, oturan ya da eğilen figürlerin karın çizgileri hareketi hissettirmektedir. Arka yüzde ise erkek figürlerinin özellikle karın kasları abartılıdır. Figürlerin hepsinde ifade yoğunudur. Mutluluk, acı, hüzn, şaşkınlık gibi duygular bir aradadır. Lahitte detaycılık söz konusudur. Figürlerin avuç içlerinde oluşan çizgilerden, en geri plandaki figürlerin ayrıntılarından, asma dallarından birine küçük bir kuşun konmasına kadar bu detaycılık izlenebilir. Üzüm taneleri ile dolu sepetlerde bile farklı geometrik motiflere rastlanmaktadır. Bir hayli detaylı işlenen asma dalları, arka fonu oluşturur.

Perge lahдинin analojisi, İ.S. 3. yy.'a tarihlenen bugün Selanik Arkeoloji Müzesi'nde bulunan kline kapaklı, figürlü frizli Attika tipi bir lahit ile yapılabilir. Selanik lahдинin ön yüz ve kısa yüzlerinde bağ bozumu sahnesi, arka yüzünde Kentauros-Grifon savaşı konu edilmiştir. İki lahit konu itibarıyla biraz farklı ancak kompozisyon açısından bir hayli benzerdir. İki lahitte bire bir karşılaştırılacak figürler de bulunur. Perge lahдинde 21 numara ile gösterilen Aphrodite, Selanik lahдинdeki kadın figürü ile duruş açısından bir hayli benzer. Yine Perge lahдинin sol kısa yüzündeki köşe figürü Papposilenos (1), Selanik lahдинin sağ kısa yüzündeki köşe figürü ile aynı ikonografik özellikleri taşır.

Perge lahдинi analojisi ve üslubu dışında tarihlememize yardımcı olacak önemli faktörlerden biri de kline kapak üzerindeki portrelerdir. Erkek portresi, İ.S. 3. yy.'a tarihlenen Side Müzesi'nde, Atina Milli Müzesi'nde ve Berlin Şehir Müzesi'ndeki portrelerle karşılaştırılabilir. "Scheitelzopf" tipinde saç modeliyle dikkat çeken kadın portresinin İ.S. 3. yy.'a ait Antalya Müzesi'nde sergilenen baş ve Patara kazılarında bulunan portre ile analojisi yapılabilir. Portre ve üslup özellikleri ile lahdin analojisi göz önünde bulundurulursa, eser İ.S. 3. yy.'ın ikinci yarısına yerleştirilebilir.

Önemli bir nehir limanına sahip Perge’de, yerel taşlardan lahit üreten bir atölye bulunur. Aynı zamanda bu atölyenin ithal yarı işlileri tamamladığı ve getirilen mermer bloklardan lahit ürettiği de düşünülmektedir. Üretime paralel olarak kente Attika’dan lahitler getirildiği, fakat kline portrelerinin burada yerel ustalarca bitirildiği *Dionysiak* betimli lahitle bir kez daha kanıtlanmıştır. Perge lahdi, bölgedeki tüm durumda, *Dionysiak* betimli şimdilik tek Attika tipi lahittir. Lykourgos mitosunun Attika lahitleri üzerinde de işlendiğini gösteren, aynı şekilde tek eser olması açısından ayrı bir önem kazanmaktadır.

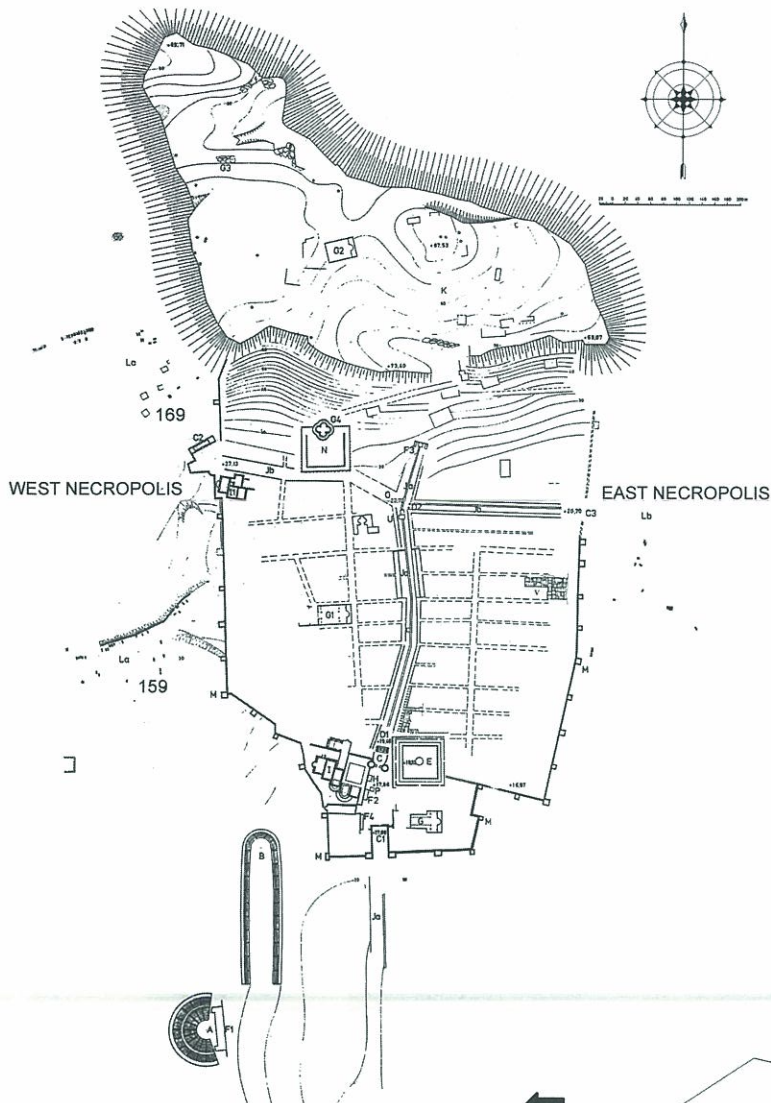


Fig. 1  
Plan of Perge (Archives of  
Perge Excavations)

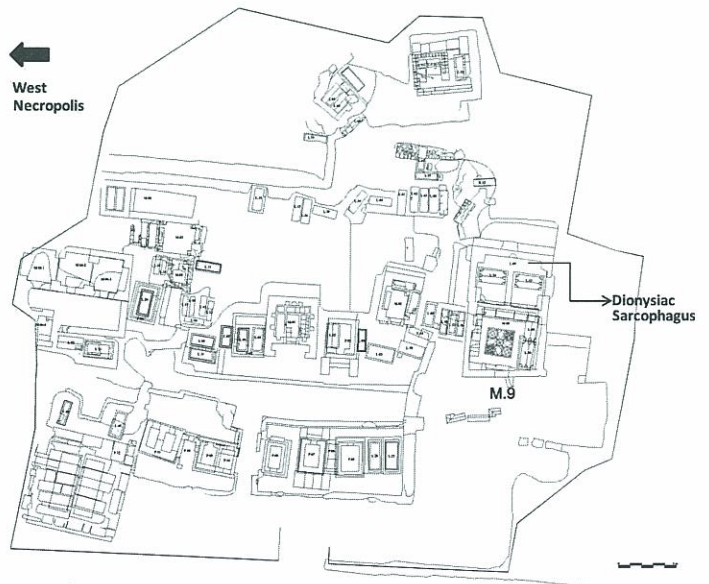


Fig. 2  
Plan of Perge's west necropolis  
(Archives of Perge Excavations)



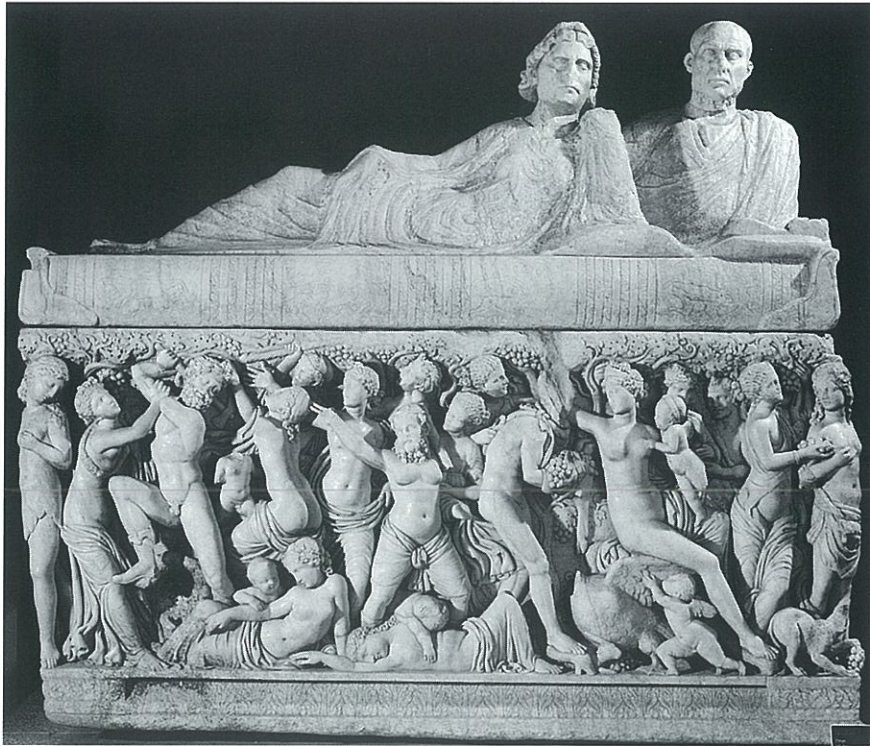


Fig. 3 Pergaian sarcophagus, front side (Archives of Perge Excavations)

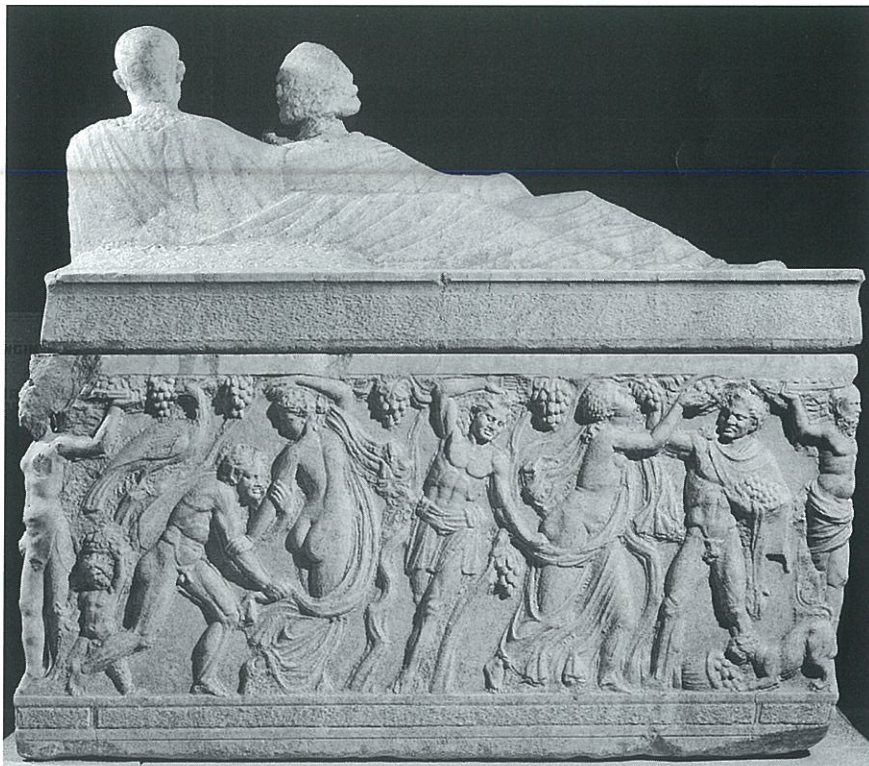


Fig. 4 Pergaian sarcophagus, backside (Archives of Perge Excavations)

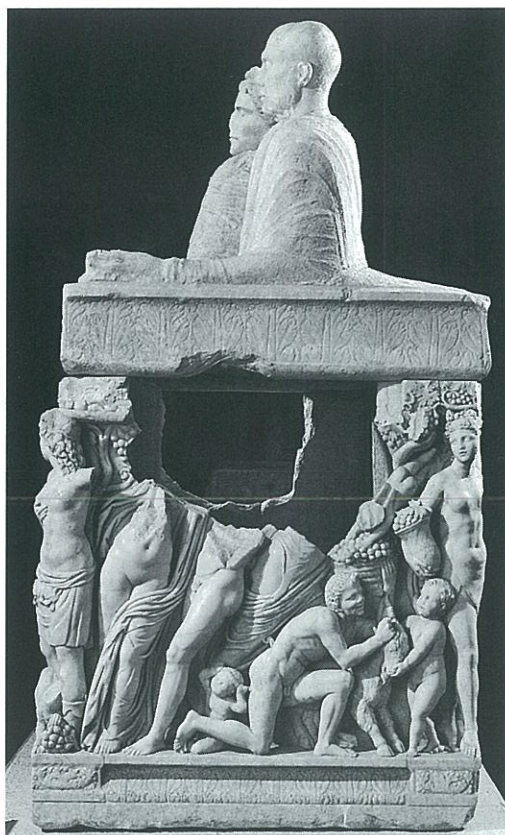


Fig. 5  
Pergaian sarcophagus,  
right short side  
(Archives of Perge  
Excavations)

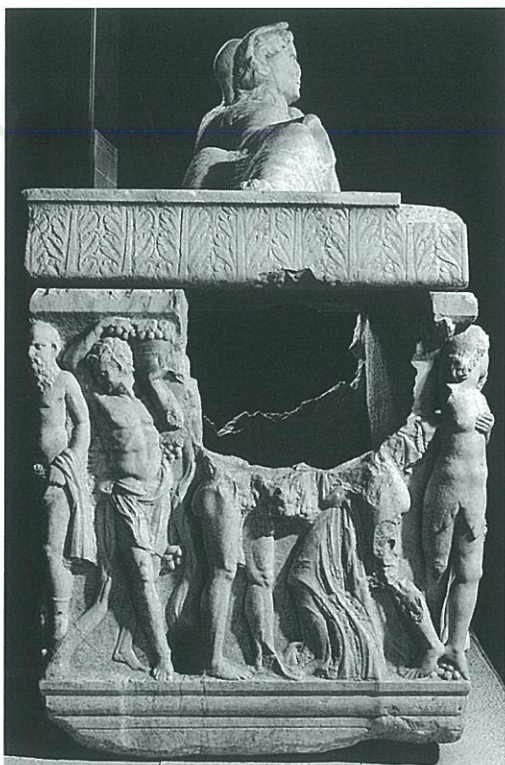


Fig. 6  
Pergaian sarcophagus,  
left short side  
(Archives of Perge  
Excavations)





Fig. 7 Pergaian sarcophagus, figures (arrangement and drawing by Sedef Çokay-Kepçe)



Fig. 8 Pergaian sarcophagus, fig. 7, Lycurgus (Archives of Perge Excavations)



Fig. 9  
Krater, Naples  
(Farnoux 1992,  
no. 13 pl. 158).



Fig. 10  
Hydria,  
Krokou Museum  
(Farnoux 1992,  
no. 26 pl. 160).



Fig. 11  
Sarcophagus with  
Lycurgus myth,  
Palazzo Mattei in  
Rome (Matz 1969a,  
pl. 256).



Fig. 12  
Pergaian sarcophagus,  
fig. 12, Papposilenus  
(Archives  
of Perge  
Excavations)



Fig. 13  
Pergaian sarcophagus,  
fig. 21, Aphrodite  
(Archives  
of Perge  
Excavations)





Fig. 14  
Pergaian  
sarcophagus,  
fig. 28, Dionysos  
(Archives of  
Perge  
Excavations)

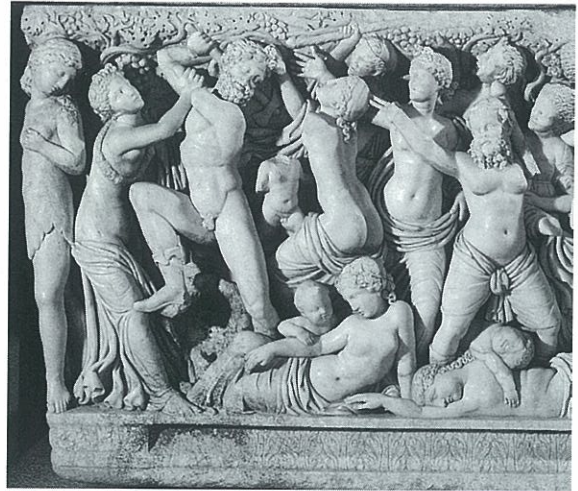


Fig. 15  
Pergaian  
sarcophagus,  
front side,  
scene on the  
left (Archives  
of Perge  
Excavations)



Fig. 16 Pergaian sarcophagus,  
front side, scene on the right  
(Archives of Perge Excavations)



Fig. 17 Thessalonian sarcophagus front side  
(Matz 1968a, pl. 18.1)

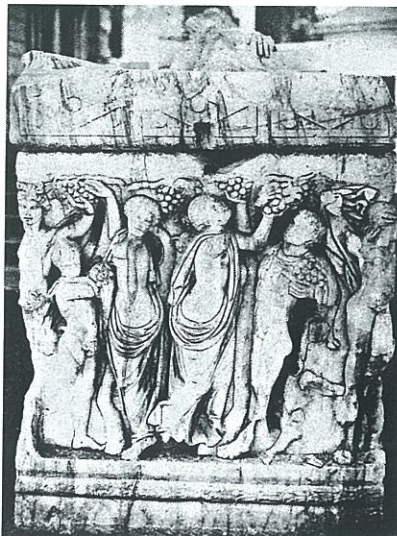


Fig. 18  
Thessalonian  
sarcophagus  
short side (Matz  
1968a, pl. 16.18)

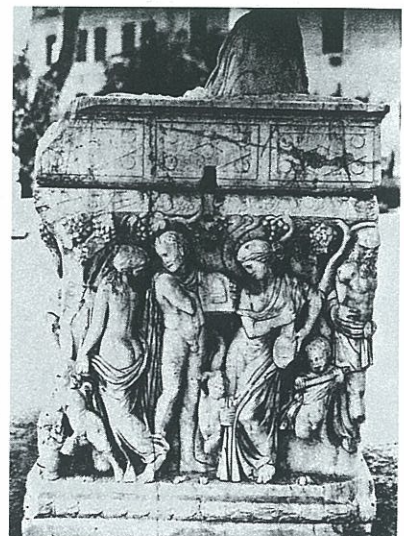


Fig. 19  
Thessalonian  
sarcophagus  
short side (Matz  
1968a, pl. 18.3)



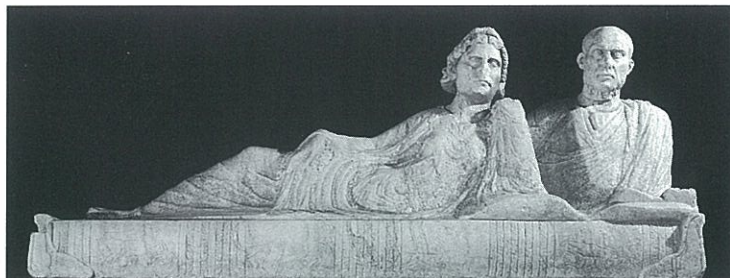


Fig. 20  
Pergaian  
sarcophagus, lid  
(Archives of Perge  
Excavations)



Fig. 21  
Pergaian  
sarcophagus, lid,  
metope and triglyph  
(Archives of Perge  
Excavations)

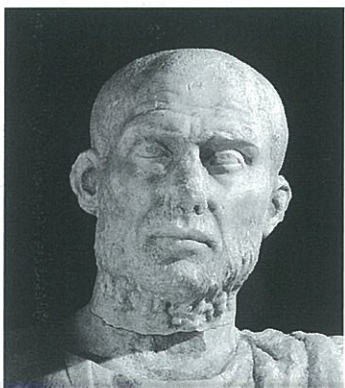


Fig. 22 Pergaian sarcophagus,  
male portrait (Archives of  
Perge Excavations)



Fig. 23 Pergaian sarcophagus,  
male portrait in profile  
(Archives of Perge Excavations)

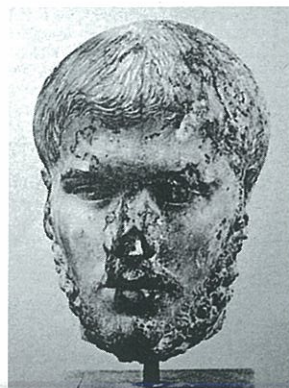


Fig. 26 Head of Gallienus,  
Berlin City Museum  
(Ramage – Ramage 2000<sup>3</sup>,  
291 fig. 10.10).

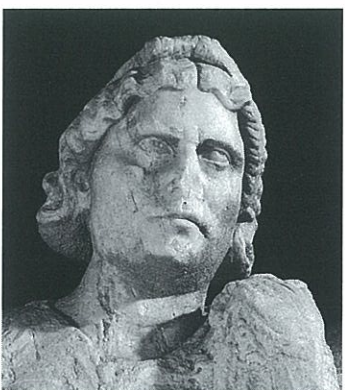


Fig. 24 Pergaian sarcophagus,  
female portrait (Archives of  
Perge Excavations)



Fig. 25 Pergaian sarcophagus,  
female portrait in profile  
(Archives of Perge Excavations)



Fig. 27 Female portrait,  
Antalya Museum (Dörtlök  
1992<sup>2</sup>, 97 no. 113).

