Domuzağılı Locality in Konyaaltı, Antalya: A *Kome* on the Western Border of Pamphylia

Gül IŞIN – M. Ertan YILDIZ*

Abstract: The "Domuzağılı First Degree Archaeological Site" lies within the Hacısekiler environs of the Konyaaltı District, Antalya, approximately 8 km inland, south of the Çandır Stream. In 2022, fieldwork was conducted to document the site's condition following recent damage, with primary focus on the necropolis; the forest-covered settlement area was examined only in outline. The survey recorded previously undocumented sarcophagi and inscriptions. New necropolis finds comprise four *chamosorion*-type tombs with lids (two bearing new inscriptions), three sarcophagi with lids, three additional lids (two unfinished), and architectural blocks possibly belonging to a tomb structure. Epigraphically dated to the 3rd century AD, the Domuzağılı sarcophagi display homogeneous relief styles and typological traditions. Five examples feature on their main façade depictions of standing couples or family members, a hallmark of local decorative practice. A further recurrent motif, present in both freestanding sarcophagi and *chamosorion* types, is the shield-and-spear design derived from the Termessos–Pisidia tradition, combined with a central *tabula ansata*. Busts on lids, known from neighbouring *necropoleis*, are also attested, though often unfinished. Additional evidence includes prehistoric stone tool chips and ceramic fragments on a hill southwest of the settlement, suggesting occupation linked to the Prehistoric Domuzburnu Cave, 4 km to the east. Epigraphic and historical-geographical studies formed a significant component of the research. Newly recorded inscriptions were compared with previously published local material. Two inscriptions indicate that this kome, whose ancient name is unknown, was administratively subordinate to Attaleia in the 3rd century AD, but onomastic results point to a Termessan origin for the inhabitants.

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The ancient settlement that is the subject of this study lies within the boundaries of Hacısekiler Neighborhood in the Konyaaltı District of Antalya Province, in a locality called "Domuzağılı", registered as First-Degree Archaeological Site. Situated on the northern slope of the Tahra Pass, the settlement is known for providing passage between the sharp mountain ridges marked by the peaks of Girevit, Arapuçtu, Güzyaka and Kızıltepe. It faces the Çandır Stream to the north, at the boundary between citrus orchards and forested land, and is located approximately 8 km inland from the coast (Fig. 1a-b). Due to illicit excavations and damage to the area, a documentation project was carried out in 2022 under the direction of the Antalya Museum Directorate, in collaboration with faculty members and students from the Departments of Archaeology and Ancient Languages and Cultures at Akdeniz University. This article presents the preliminary results of this one-season study, focusing on the necropolis. Detailed documentation of sarcophagi and *chamosorion*-type tombs has been conducted, and two newly discovered inscriptions have been introduced to the scholarly community. Furthermore, eight inscriptions that were previously published only in text form by Bülent İplikçioğlu are examined alongside the new finds, and evaluations concerning personal names are provided.

The archaeological remains at Domuzağılı were first introduced to the academic community in the article 'Antalya-Hurma Köyünde Bir Çiftlik Yerleşimi' ('A Farm Settlement in Antalya-Hurma Village'), published by Nevzat Çevik as part of the 'Kent Antalya'nın Arkeolojik Envanteri'

* **Prof. Dr. Gül IŞIN**, Akdeniz University, Faculty of Letters, Department of Archaeology, Campus, Antalya (gulisin@akdeniz.edu.tr | 0000-0002-2336-6341).

Assoc. Prof. Dr. M. Ertan Yıldız, Akdeniz University, Faculty of Letters, Department of Ancient Languages and Cultures, Antalya (ertanyildiz@akdeniz.edu.tr | 0000-0001-8003-8698).

('Archaeological Inventory of Antalya City') project, conducted under his direction between 1994 and 1995[1]. Since the mid-19th century, travellers had visited the neighbourhoods of 'Gurma/Hurma' and Arapsuyu in Antalya, primarily in an attempt to locate the ancient city of Olbia. Although remains in areas such as Arapsuyu[2], Kartınpınarı[3], Gedeller[4], and the Gökdere Valley were visited during these explorations, it appears that the remains at Domuzağılı were not documented until the investigations carried out by Çevik and his team[5]. This initial study of the area referred to by Çevik as the 'Hurma Village' remains presented ten tombs from the necropolis with elevation, section and plan drawings. Preliminary readings of inscriptions from three of the tombs were also included, based on interpretations by Sencer Şahin. However, due to inaccuracies and omissions in these copies, the transcriptions were also flawed. The same study also involved visiting the settlement area and introducing a photograph of a relief of the god Zeus, depicted in a seated position, which was approximately one metre in height and had been carved into the surface of a rock block that had detached from the bedrock[6]. In the evaluation section of the study, Çevik suggested identifying the site with the ancient settlement of 'Onobara'. Subsequently, during a survey of the region conducted in 2000 by B. İplikçioğlu and his team, five new inscriptions were discovered in the same area. In 2002, İplikçioğlu presented a total of eight inscriptions to the academic community, adding to and correcting the three previously published inscriptions[7]. Also in 2002, he published the previously missing epigraphic data from the sarcophagi presented by Çevik. He asserted that the settlement could not be identified as 'Onobara', as Çevik had proposed.

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[1] Çevik 1995, 48-49; Çevik 1997, 235-247. In these initial studies, which were the first to describe the remains at the site, the identified sarcophagi were documented through drawings. However, no photographic presentation was provided. This distinctive group of sarcophagi, which has also recently been damaged, has gained renewed visibility through our documentation work, which is now accompanied by photographic imagery.

[2] Spratt – Forbes 2008, 216; Ruge, Pamphylia, 354-407.

[3] Akalın 2008.

[4] Anti 1923, fig. 30.

[5] In the evaluation section of his article (Çevik 1995, 46), Çevik stated that the remains at the Domuzağılı site, which he referred to as "Hurma Village," had been visited by Spratt and Forbes, Kiepert, Lanckoroński, and Bean as part of their research on Olbia. However, Domuzağılı site was not visited by 19th-century researchers or later by G. E. Bean. The remains of small-scale farm settlements scattered along the Çandır and Gökdere valleys bear very close similarities to one another when presented without visual documentation, which appears to have led to confusion. Spratt and Forbes focused their search for "Olbia" on the Arapsuyu area, examined the remains around Mount Sivridağ—identified as Klimax within the Gökdere valley—and reported that they had encountered no remains near "Goormah", i.e. Hurma, (Spratt – Forbes 2008, 207-209 for Hurma and 216-217 for Olbia). The remains that Lanckoroński tentatively attributed to Olbia (Lanckoroński 2005 I, 6, Fig. 2 *Olbia?*) are, in fact, located in Kartınpınarı, which has been identified as a district of Neapolis (Akalın 2008, 27, Fig. 35). Following Kiepert's designation of the entire Girevit-Güzyaka mountain range as "Gurma Dağı" in his 1914 *Adalia* map (Kiepert – Melching 1914, D II Adalia), it appears that the remains at Kocaköy, situated in the Gökdere Valley to the south of this mountain range, were mistakenly identified as the remains of Hurma, thereby causing further confusion. Conversely, Bean, associated not the remains at Domuzağılı, but rather the tower-like structures at the site known as Küçük Dağtepe or Hurma/Gurma Dağı, with Olbia (Bean 1979, 86). A similar case of misidentification is also found in *TIB 8*, under the entry for Olbia. While referencing Çevik (TIB 8, II 755/6, notes 2 and 17), the remains at Hurma—located approximately 8 km inland from the coast—are mistakenly conflated with those at Küçükdağ Tepe or Hurma Tepe.

[6] Çevik 1995, 55, fig. 5.

[7] İplikçioğlu 2002.

He argued that 'Onobara' should instead be located within the Gökdere Valley, as originally described by Viale in 1929[8], and noted that findings from Gedeller and more recent studies, including inscriptions from Deveboynu, have clarified this identification[9]. Current studies on the Stadiasmus Patarensis leave no room for doubt regarding the localisation of Onobara in the Gökdere Valley[10]. Domuzağılı was most recently addressed in 2009 in an article by Banu Özdilek and Nevzat Çevik. This article presented iconographic observations based on comparisons between the relief-decorated sarcophagi at Domuzağılı and similar examples from the surrounding area[11].

Fig. 1) *Map showing the border region between Lycia, Termessos and Pamphylia (edited by F. Onur).*

[8] Viale 1929, 382, no. 32.

[9] İplikçioğlu *et al.* 2001, 204–205.

[10] Şahin 2014, 319-320.

[11] Özdilek – Çevik 2009.

Outline of the Area's Historical Geography[12]:

Although some ancient sources extend the western coastal boundary of Pamphylia as far as the territory of Phaselis, sources from different periods, as well as epigraphic evidence, suggest that it is impossible to define an enduring border in the mountainous valleys where the cultural geographies of Lycia, Pisidia and Pamphylia intersect (Fig. 1b).

Understanding the ancient geography and political organisation of the coastal settlements between Phaselis and Attaleia is challenging due to the scarcity of epigraphic evidence, limitations in interpreting existing material and the complex and often contradictory information found in ancient literary sources. Along this section of the western coast, where Pamphylia merges with Lycia, there are numerous remains of settlements and structures of various sizes. Despite ancient place names surviving in literary sources and inscriptions, as well as some important epigraphic data being present, none of these names can be conclusively localised. Ancient sources mention settlements such as Tenedos, Idyros, Olbia, Lyrnas/Lyrnessos and Thebe between Phaselis and Attaleia. Of these, only Tenedos and Olbia are attested through epigraphic evidence[13]. Ancient geographical works provide various types of information. The *Periplus* attributed to Pseudo-Skylax, believed to have been written in the 4th century BC, lists the cities from west to east as Phaselis, Idyros, Olbia, and Magydos[14]. In contrast, the geographer Strabo, writing during the Early Imperial period, states that after Phaselis, the large fortress of Olbia lies to the north, marking the beginning of Pamphylia, followed by the Cataractes River and the city of Attaleia[15]. The sequence provided by Pliny the Elder lists the settlements from east to west as Aspendos, Lyrnessos, Olbia, and Phaselis[16]. Ptolemy places the cities as Phaselis, Olbia, and Attaleia[17]. The *Stadiasmus Maris Magni* (*SMM*) gives the order from east to west as the ports of Attaleia, Tenedos, Lyrnas and

[12] This section was written with the contributions Fatih Onur, our team member. For a detailed account on the geography of this region see also Onur 2023.

[13] In this context, there are three inscriptions: one relates to Olbia, and the other two to Tenedos. The Olbia inscription, which dates to the 4th century BC (Adak 2006, 3; *SEG* 56, 1710), was found in Kaleiçi, Antalya. M. Adak, who identifies Olbia with Çalış Tepe in Kemer, suggests that the inscription was transported from there to Kaleiçi (Adak 2006, 2 and 7-13). However, F. Onur argues that the use of the Ionian/Koine dialect in the Olbian decree means that Olbia could not have been located south of Beldibi, an area under the influence of the Rhodian Doric dialect, as is now evidenced by a Doric inscription from Hayıtlıgöl recording a Hellenistic symbola treaty between Tenedos and Phaselis. Instead, he suggests that Olbia was located much closer to modern-day Antalya. According to Onur, the inscription also indicates the proximity of Phaselis and Tenedos. Such an inscription would typically be erected in the precinct of a public building (e.g. a temple) in these cities. In this context, Hayıtlıgöl stands out as the site with the most significant settlement remains along the coast between Phaselis and Antalya. Onur therefore proposes that Hayıtlıgöl should be identified as the ancient city of Tenedos (Onur 2023, 18-23 and 30-31; 2024, 99-100; see also Adak – Güzelyürek 2005, 84-86, which includes a photograph of the inscription; Adak 2007, 45-46; and Şahin 2014, 414, n. 855).

[14] Peripl. Scyl. 100: ... Φασηλὶς πόλις καὶ λιμήν· ἔστι δὲ τοῦτο κόλπος. καὶ Ἴδυρος πόλις, νῆσος Λυρνάτεια, Ὀλβία, Μάγυδος καὶ ποταμὸς Καταρράκτης, Πέργη πόλις …

[15] Strab. 14.4.1: Μετὰ Φασήλιδα δ᾽ ἔστιν ἡ Ὀλβία, τῆς Παμφυλίας ἀρχή, μέγα ἔρυμα, καὶ μετὰ ταύτην ὁ Καταράκτης λεγόμενος ἀφ᾽ ὑψηλῆς πέτρας καταράττων ποταμὸς πολὺς καὶ χειμαρρώδης ὥστε πόρρωθεν ἀκούεσθαι τὸν ψόφον. εἶτα πόλις Ἀττάλεια …

[16] Plin. *Nat. Hist.* 5.96: amnes Eurymedon iuxta Aspendum fluens, Catarractes, iuxta quem Lyrnessus et Olbia ultimaque eius orae Phaselis.

[17] Ptol. *Geogr.* 5.3.1.1-5.3.3.8.

Phaselis[18]. While these works are highly valuable for studies in historical geography, they must be used with caution, as numerous inaccuracies have been identified in the information they provide, and their reliability is still debated[19].

The Patara Road Monument, dating to AD 45, indicates three roads in the northern part of the Attaleia coastal region: one from Trebenna to Attaleia, one from Trebenna to Onobara, and one from Onobara to the 'sea' or 'Thalassa'[20]. Two possible routes can be suggested for the road between Trebenna and Attaleia. The first route would follow the road descending southeast from Trebenna, crossing the Çandır River near or south of Hacısekililer. It would then pass through Domuzağılı and Hurma, cross the Boğa River and continue towards Attaleia via Konyaaltı, the ruins of Arapsuyu and the coastal cliffs[21]. This route would be shorter and pass through the surroundings of small-scale settlements. Alternatively, the road could have proceeded eastward from Trebenna, passing through the upper reaches of the Boğa Stream and continuing via Bahtılı Village. It would then have followed a route to the north of the Uncalı-Duraliler cemetery, where traces of an ancient road could be observed until a few years ago, before remaining under the earth during the construction of the Duraliler/Uncalı junction[22]. Since any route from Trebenna to Onobara would inevitably descend southwards, the first option is more likely. The first half of the route may coincide with the Attaleia road, reaching a point near Hacısekililer. However, it then likely turned south to reach Gedeller and Deveboynu, where ancient Onobara was located.

The precise route from Onobara to the 'sea' or 'Thalassa' remains to be determined. Most probably, the road followed the slopes of the valley between Ballık Sırtı and Kale Tepe, descending from Gedeller/Deveboynu towards the 'Balıkçı Barınağı' ('Fishermen's Shelter'). Alternatively, it extended via the Gökdere Valley to the western edge of the Antalya Plain, near present-day Sarısu[23]. An additional funerary inscription dating to the 3rd century AD, stating that the burial fine was to be paid to Trebenna, was located at the 'Dinek Çeşmesi', on the southeastern slopes of Tünek Tepe by the seaside[24]. This indicates that the territory of Trebenna extended southwards to the coastline in the 3rd century AD. A funerary inscription on a sarcophagus found in Kocaköy, located in the Gökdere Valley and dated to the 2nd–3rd centuries AD, reads Φα(σηλείτης) ἀπὸ π[ό]λε[ω]ς [Τ]ενέδου ('a Phaselitan from the polis of Tenedos')[25]. This may suggest that the territory of Tenedos was located closer to Kocaköy. However, another funerary inscription from the same period, also discovered in Kocaköy, refers to Severa, daughter of Kougas, the owner of the grave, as "a

[18] *SMM* (Müller) 224-226: Ἀπὸ Ἀτταλείας ἐπὶ χωρίον Τένεδον στάδιοι κ′. Ἀπὸ Τενέδου εἰς Λύρναντα χωρίον στάδιοι ξ′. [Ἀπὸ Λύρναντος εἰς Φάσηλιν στάδιοι ρο′·] ὑπὲρ τῆς πόλεως ὄρος μέγα ὑπέρκειται (Φάσηλις).

[19] For discussions concerning the reliability of Ptolemy, see Russo 2013 and Shcheglov 2016 (contra Russo). The *SMM*, which is even more problematic, contains numerous errors in both toponyms and distances; the text has undergone many alterations by both ancient copyists and modern editors. See Arnaud 2017, 15–18; Onur 2019, 272.

[20] Şahin 2014, 47, Face C, lines 8–10: ἀπὸ Τραβέννων εἰ[ς] Ἀτταλείαν τῆς Π[αμφυλίας στάδια . .] | ἀπὸ Τραβέννων εἰς Ὀνόβαρ[α στάδια . .] | ἀπὸ Ὀνοβάρων ἐπὶ θάλασσα[ν στάδια . .].

[21] See also Çevik 1995, 47; İplikçioğlu *et al.* 2000, 204.

[22] Şahin 2014, 317.

[23] Şahin 2014, 320-321; Onur 2022, 515.

[24] İplikçioğlu 2003, 74, no. 26; cf. Şahin 2014, 318, n. 638.

[25] Ormerod – Robinson 1914, 32, no. 48; Çelgin – Çelgin 2001, 396 fig. 10; Adak 2006, 9-10; 2007, 45.

Trebennatis from Onobara"[26]. These inscriptions do not necessarily demonstrate the area's territorial affiliation. For now, they merely indicate that people from various places lived and/or were buried here. Therefore, it is difficult to determine which city Kocaköy belonged to in the 2nd–3rd centuries based solely on these inscriptions. The identification of Tenedos in Arapsuyu is based on the SMM's indication that the distance between Attaleia and the *chorion* of Tenedos is roughly 4 km[27]. However, this information in the SMM does not appear to be accurate. This is because two 3rd-century AD funerary inscriptions, NA2KT1 (fig. 5a, c) and NA3LT3 (fig. 6c), discovered in the Domuzağılı area, approximately two kilometres northwest of Kocaköy, record burial fines to be paid to Attaleia. Therefore, it is unlikely that there was a Tenedan territory between Domuzağılı and Attaleia during the Roman period.

Another issue that should perhaps be addressed concerning this coastline is the relationship between Termessos and the sea. However, the available data on this matter are limited. The earliest evidence comes from the *lex Antonia de Termessibus*[28], which is dated to 68 BC (or possibly 72 BC), which records the alliance established between Rome and Termessos, as well as Termessos' recognition as an independent state. A portion of the text refers to Termessos' right to collect maritime customs duties and mentions the islands belonging to Termessos. Due to the city's geographical location, some scholars have questioned the reliability of this information[29]. However, the presence of an *aphlaston*—a motif representing the upward-curving stern of an ancient warship, typically associated with naval victory—on a 3rd-century AD coin from Termessos led Vitale reconsider the city's potential connection to the sea, suggesting that the maritime references in the *Lex Antonia* might indeed be accurate[30]. The nearest coastline to Termessos is where the Boğaçay River meets the sea, near the modern port of Antalya, approximately 20 km south of the city. Two Roman-period inscriptions found at Termessos suggest that the city had villages to the south, probably located near the coast[31]. If Termessos possessed a harbour in antiquity, however, it would be expected to be located somewhere between the 'Balıkçı Barınağı' ('Fishermen's Shelter') and the city of Antalya. This area is also where Olbia is thought to have been located. Its power and status likely declined with the foundation of Attaleia in the 2nd century BC. This recalls the statement by the Byzantine author Stephanos that Olbia was situated within the land of the Solymoi[32].

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[26] The sarcophagus and its inscription have been known for a long time but have not been published. The sarcophagus is also mentioned in the "2015 Epigrafik Araştırma Raporu" of the Phaselis research team; see Tüner-Önen 2016.

[27] *SMM* (Müller) 224-226: Ἀπὸ Ἀτταλείας ἐπὶ χωρίον Τένεδον στάδιοι κ′. Ἀπὸ Τενέδου εἰς Λύρναντα χωρίον στάδιοι ξ′. [Ἀπὸ Λύρναντος εἰς Φάσηλιν στάδιοι ρο′·] ὑπὲρ τῆς πόλεως ὄρος μέγα ὑπέρκειται (Φάσηλις); Müller 1855, 489-490; Ruge 1934.

[28] CIL 1², 589; for a detailed analysis of the text, see Ferrary 1985, 444 and 1996, 332.

[29] Magie 1941, 185; 1950, 1177; Bean 1968, 124; Ferrary 1985, 454.

[30] Vitale 2011, 139-145; a second example has just appeared in N&N London EA 17, 28 May 2023, lot 273; see also Onur 2023, 36-37; 2024, 99-100. See also p. 139-140 of F. Avcu's article in this volume.

[31] An inscription found at Termessos and dated to the first half of the 3rd century AD mentions the following villages affiliated with Termessos: Nea Kome, Naiba, Oatyessos, Kyama and Kolontai. These villages were located 'below' (κάτω), which is likely a reference to the area towards the sea (see İplikçioğlu *et al.*, 1998 373-375 and Çelgin 1997, 31-33). Another inscription from the same period includes the phrase '...who ensured the security of the upper villages...' (*TAM* III, 1, 104: ... εἰρηναρχῆ|σαντα τῶν ἄνω κωμῶν...). This reference to 'upper' villages also implies the existence of 'lower' ones (κάτω); see also Heberdey 1929, 11.

[32] Steph. Byz. *Eth.* 489: πόλις ... δ̄ Παμφυλίας, ὡς Φίλων (FGrHist 790 F 47). οὐκ ἔστι δὲ Παμφυλίας, ἀλλὰ τῆς τῶν Σολύμων γῆς ...

Although the two funerary inscriptions from Domuzağılı (NA2KhT1, NA3LT3) indicate that the settlement belonged to Attaleia during the Imperial period, no evidence exists regarding its earlier phases.

Documentation Studies in the Domuzağılı Area during 2022 Campaign

Our team's work in the area aimed to assess the current state of the settlement and necropolis zones, particularly considering damage caused by illicit excavations and natural erosion. In this context, we consolidated and integrated previously documented and newly discovered material culture data into a geographic information system. We carried out photogrammetry-based documentation (Fig. 2), except for the relief of Zeus presented in Çevik's publication, which could not be found, likely due to extensive destruction in the area. New investigations successfully identified previously undocumented sarcophagi and inscriptions. Only a preliminary survey could be conducted around the ancient settlement, which extends across approximately 2.1 hectares to the south and southwest of the first group of sarcophagi located west of the necropolis and is difficult to discern. Due to the dense forest cover, detailed documentation of the architectural remains, such as anta capitals, fragments of columns and capitals, and wall structures, could not be carried out. However, remnants of a paved ancient road were identified in places on the elevation against which the settlement rests. The discovery of chipped stone tools and ceramic fragments on another elevation in the southwestern part of the area indicates that it was used for open-air activities during the prehistoric period.

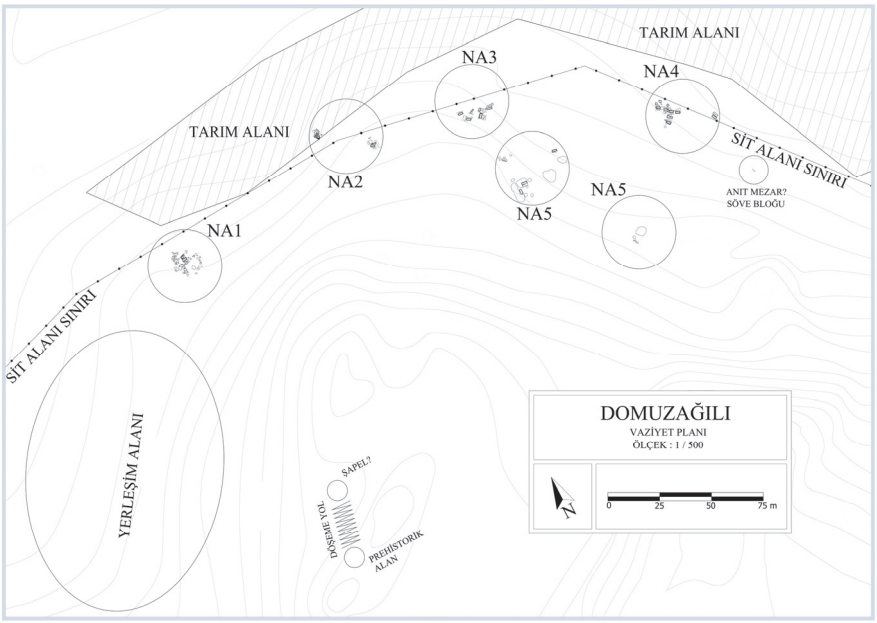

Fig. 2

The Necropolis

The necropolis located in the Domuzağılı area is situated within the Çamdüzü forest and covers an approximately 2-hectare area of sloping terrain rising southward, measuring 300 by 65 m. The identified graves are generally found in distinct locations, forming clusters of sarcophagi. These clusters have been analysed by dividing them into five zones, designated with the codes NA1–

NA5 (NA1 = Necropolis Area 1)[33]. New findings obtained by our team in the necropolis area include: four *chamosorion*-type tombs with lids (two of which provide new epigraphic data), three sarcophagi with lids, three sarcophagus lids whose chests could not be identified—two of which are roughly worked—and in-situ architectural blocks possibly belonging to a monumental tomb. In total, seventeen tombs with lids, all made of local limestone, have been identified in the necropolis zones of the Domuzağılı area. Of these, twelve are freestanding sarcophagi, eight of which bear inscriptions; and five are rock-cut *chamosorion*-type tombs, two of which are inscribed. Additionally, one sarcophagus lid without its chest, two roughly worked sarcophagus lids, and one in-situ door jamb, likely associated with a monumental tomb, have been documented.

Necropolis Area 1 (NA1)

This area located at the western edge of the necropolis and closest to the settlement area, lies on terrain that slopes upward toward the south (fig. 2). The area covers approximately 200 m². On the southern side of the area, an undecorated long rear side of a sarcophagus extends along the front of a U-shaped structure, which measures 15 × 8 m and was constructed with roughly hewn large stones, though its function remains unidentified. In the northern part of the area, where sarcophagus fragments are scattered across the surface, the foundation of a later (modern?) wall made with mortar is present.

NA1S1 – Sarcophagus of Aurelius Hermaios and His Family[34]

This sarcophagus is in relatively well-preserved condition except for a diagonal fracture and a missing piece at the right corner of the front face. It is situated in the centre of the area, with its front facing north, placed on a platform made of neatly cut stones, which itself rests upon a two-stepped podium with stylized lion-paw feet. The chest of the sarcophagus is in situ, while the lid has fallen in front of it (fig. 3b). The long face of the sarcophagus, decorated in a rich local style, is framed on three sides—excluding the lower molding—by a vine motif composed of grape clusters and leaves. The inscription, which overflows from the frame of a rectangular *tabula ansata* located at the centre of the front face, is known from previous publications (fig. 3a). According to the inscription, the tomb belonged to Aurelius Hermaios, son of Rouphinos, and his family. The inscription mentions five individuals: the husband and wife, Aur. Hermaios and his wife Nike; their two sons, Hermes and Syros; and a daughter-in-law named Tertia. On the façade of the tomb, in addition to three bearded male and two female figures corresponding to the individuals named in the inscription, there is a depiction in the lower right corner of a bearded farmer with a pair of oxen. Below the main scene, two dogs, four deer, and an ithyphallic Priapos figure are also represented. To the left of the inscription, three figures are depicted frontally, holding hands; on the far left stands a woman wearing a thick head covering that extends to shoulder level, alongside two bearded men. The woman, dressed in two garments, wears a long-sleeved undergarment that flares out in a bell shape to the ankles. Over this long tunic, she wears a second, knee-length garment resembling a three-skirted dress, held up by broad straps that rise from the waist over both shoulders.

[33] Abbreviations used in the text: **NA** = Necropolis Area, **S** = Sarcophagus, **C** = Chest (of Sarcophagus or *Chamosorion*), **Ch** = *Chamosorion*, **L** = Lid (of Sarcophagus or *Chamosorion*).

[34] The drawing and inscription of the sarcophagus have been published previously; see Çevik 1995, 45, 60, fig. 16; İplikçioğlu 2002, 128, no. 3.

Fig. 3a) *(NA1S1)*

The male figures are depicted wearing short-sleeved tunics ending above the thighs, over which they wear a cuirass-like upper garment with shoulder straps in the form of bands. These figures likely represent Hermes and Syros, the sons of Aurelius Hermaios, and the daughter-in-law Tertia, who commissioned the tomb. Below the figures on the left, two dogs of different sizes are shown in motion, placed one after the other and facing right. In the space to the right of the *tabula ansata*, a frontally depicted couple is shown holding a wreath together at hip level. The woman wears an ornate garment and a thick head covering that extends to the waist on both sides, revealing her hair combed back from the forehead. The man is shown bearded, in military attire, wearing a short tunic and armor. He also holds a bunch of grapes in his left hand. These figures are most likely Aur. Hermaios, who commissioned the tomb, and his wife Nike.

Fig. 3b) *(NA1S1)*

While the woman's attire is similar to that of the bride depicted on the far left, the second, upper garment extends down to the ankles; she also wears a string of beads around her neck and a bracelet on her right wrist. Directly below this couple, a figure is shown pulling a pair of oxen facing right by their reins with his right hand, while holding a long-handled implement (a three-pronged fork?) in his left. Although this figure is initially identifiable as a farmer, the garment he wears is identical to those worn by the other male figures depicted in military attire in the scene. This allows for the interpretation of the figure as a soldier-farmer or landowner. In that case, the figure likely represents the tomb owner himself, Aurelius Hermaios[35].

[35] Narrative depictions reflecting different statuses and roles of the tomb owner on the same monument are frequently encountered in Classical Period Lycia. For examples from the Roman Imperial period in which

On the lowest molding of the sarcophagus, three deer—partially broken and missing at the far left—are depicted moving rightward; beneath the central deer stands a small gazelle facing in the opposite direction. Further along the procession of deer, the apotropaic figure of Priapos, guardian of gardens and vineyards and a symbol of fertility and good fortune, is shown facing right, holding his exaggerated *phallus* with both hands[36]. The gabled lid of NA1S1 features plain quarter-circle acroteria at its apex and corners. In the centre of the triangular pediment, a full-cheeked, sharp-chinned Medusa is depicted, with her hair extending beyond the uppermost molding in the form of neatly stylized upward waves; beneath her chin, a loose knot is represented.

The inscription on NA1S1 (fig. 3c):

Ed.: İplikçioğlu 2002, 128, no. 3; *SEG* LII [2006], 1415.

The inscription is engraved within a *tabula ansata* and along its entire frame. The *tabula* is damaged on the middle right side.

Fig. 3c) *(NA1S1)*

Αὐρ. Ἑρμ[α]ῖος Ῥουφ[ί]ν[ου]
Νικήτου κατεσκεύασεν
[τὴν σωματοθή]κην ἑαυ-
4 [τῷ κὲ] τῇ γ[υ]ν[εκὶ αὐτ]ο[ῦ]
Νίκῃ κὲ τοῖς τέκνο-
ις αὐτοῦ Ἑρ vac. μέῳ κὲ Σύρῳ κὲ
τῇ γυνε vac. κὶ αὐ-
8 τοῦ Τερτίᾳ μόνοις·
ὃς δ᾽ ἂν τολμήσει ἐπι-
vac. κηδεῦσε, δώσι τῷ
ἱερ vac. ωτάτῳ ταμίῳ
12 ✠ ,βφ′.

Aurelius Hermaios, son of Rouphinos, son of Niketes/as, constructed this sarcophagus solely for himself, his wife Nike, their children Hermaios and Syros, and his (the latter?) wife, Tertia. Whoever undertakes a burial (without authorization) shall pay a fine of 2,500 denarii to the most sacred treasury.

ll. 9-10: İplikçioğlu. | ------ | ------ κηδεύσῃ.

l. 9-11: ἐπικηδεῦσε = ἐπικηδεῦσαι; δώσι = δώσει; ταμίῳ = ταμιείῳ. For the orthographic interchange of ει aforı, see Gignac 1976, 189.

Phrygian funerary stelae depict the tomb owner in both military and civilian contexts, see Masséglia 2013, 109–111.

[36] This ithyphallic figure has previously been identified as Pan; see Özdilek – Çevik 2009, 208. However, the absence of any goat-like features in the relief suggests that the identification of Priapos would be more appropriate. In the nearby region, for example at Kelbessos, independent phallos reliefs may appear in association with public buildings. In such cases, determining whether the phallos should be linked to the cult of Pan or Priapos can only be resolved through the study of local cult inscriptions. Another ithyphallic figure at Domuzağılı appears on sarcophagus NA3S3. For the phallos relief on the monumental tomb at Mezgit in Cilicia, see Cormack 2004, 331; for various Priapos reliefs from Cilicia, see Varinlioğlu – Varinlioğlu 2016, 910.

NA1S2 – Fragmentary Sarchophagus

This sarcophagus has not been documented in any previous research. It appears to have originally been placed on the same podium as the adjacent sarcophagus, although both its chest and lid fragments are poorly preserved. A fragment of the heavily damaged chest preserves a relief of a foot extending up to the knee, suggesting that the original figure measured approximately 60 cm in height (Fig. 4a). The presence of a figure at this scale indicates a decorative approach that diverges from the general stylistic conventions of the Domuzağılı sarcophagi (comparable figural proportions may be observed, for instance, in the columnar sarcophagi of Perge). Among the fragmented pieces of the lid, which appear to belong to this sarcophagus, two visible fragments are in a joinable condition. The lower moulding of the quarter-circle corner acroterion on the lid features depictions of hybrid creatures resembling *kētē* with fish tails, combined with dolphins and rosettes. These motifs resemble the decorative scheme of the well-known Lion Sarcophagus from the E10 necropolis at Termessos (fig. 4b, c).[37]

A similar decorative scheme is also used on the frame of the lid NA2Ch2-L at Domuzağılı. The triangular gabled lid features quarter-circle acroteria at its apex and corners, and a Gorgon head (Medusa) is depicted in the central field. The Medusa head here shares stylistic features with that of NA1S1-L, especially in the rendering of the hair and the knot beneath the chin (fig. 4d).

Fig. 4a) *Detail of the feet (NA1S2)*

Fig. 4b) *Left akroter of the lid (NA1S2-L)*

Fig. 4c) *Frieze rosette with a hybrid figüre (NA1S2-L)*

Fig. 4d) *Medusa (NA1S2-L)*

Necropolis Area 2 (NA2)

NA2 is located to the southeast of NA1, between NA1 and NA3, and lies within an area of approximately 300 m² (fig. 2). Two inscribed *chamosorion*-type sarcophagi have been identified

[37] For a comparable example known from the sarcophagus belonging to Tiberia Claudia Teimodora and Opis, see: Çelgin 1990, 325–327, 347, figs. 529–531; Lanckoroński 2005, fig. 78.

here: NA2Ch1 to the west and NA2Ch2 to the east. The *chamosorion*-type tomb NA2Ch1 (fig. 5a, b), situated on the western slope, is published here for the first time along with its inscription.

NA2Ch1 – *Chamosorion* Belonging to Aurelius Hermaios and His Family

The tomb was damaged by looters using dynamite. The *chamosorion* chest, measuring 215 × 106 × 85 cm, faces east with its main façade; the other three sides are embedded in the bedrock. On both short sides of the damaged long façade, a decorative motif of vine leaves and grape clusters entwined around a curving vine stem emerging from a kantharos is preserved. In the centre of the façade is an inscribed *tabula ansata* with handles formed by symmetrical spirals in reverse orientation. On either side, the *tabula* is flanked by laurel (?) wreaths. At the centre of each shield, to the left and right, are damaged busts of a woman and a man, respectively.

The inscription extends downward from the *tabula* onto the lower molding of the sarcophagus. Diagonally crossing the shields with busts, partially preserved spears are placed with their tips pointing toward the lower corners of the chest. Fragments of the decorated and inscribed chest are scattered around the site. According to the inscription, the sarcophagus was commissioned by Aurelius Hermaios for his wife Aurelia Artemeis, their unspecified number of children, and a grandchild. The triangular gabled lid NA2Ch1L, now broken into three pieces, was found rolled down in front of the NA2Ch1 chest. On the exposed long face of the largest body fragment, two busts are depicted. These busts are heavily damaged and eroded, visible only through their contour silhouettes. The lower edge of the lid with busts is framed by a decorative band of *ketos* figures, similar to that on NA1S2L. The edges of the damaged quarter-circle corner acroteria are enhanced with double-profiled molding.

Fig. 5a) *NA2Ch1*

The inscription on NA2Ch1 (fig. 5b)

A new *chamosorion* was found to be fragmented during surveys conducted in the region in 2022. The inscription is engraved within and beneath a *tabula ansata*. The broken upper part of the inscription is situated in front of the tomb structure.

Dimensions: Height: 85 cm; Width: 215 cm; Depth: 106 cm; Letter Height: 2.5–3 cm.

Fig. 5b) *NA2Ch1*

Αὐρ.Ἑρμαῖος Κο-
ου κατεσκεύ-
ασα τὴν σωματοθή-
4 κην ἑαυτῷ κὲ τῇ γυ-
ναικὶ αὐτοῦ Αὐρ. Ἀρ-
τέμει κὲ παισὶν
τοῦἙρμαίου κὲ εἰ
8 ἄλλῳ τινὶ ἐξ αὐτ-
ῶν παιδὶ, ἄλλῳ δὲ
μὴ ἐξέστε, ἐπεὶ
[ὁ] πειράσας ἐκτείσει τῇ λαμπρο-
12 τάτῃ Ἀτταλέων πόλει (δην) ,αφ′. [παν]-
τὸς ἔχοντος ἐξουσίαν ἐγδικεῖν
ἐπὶ τῷ ἡμίσει.

I, Aurelius Hermaios, son of Koas, constructed this sarcophagus for myself, my wife Aurelia Artemeis, the children of Hermaios, and for any other child in case it is born to them. No one else is permitted (to conduct a burial). Should anyone attempt to do so, he shall pay 1,500 denarii to the illustrious city of the Attaleians. Each individual shall have the right to claim half of the penalty amount (as a reward for reporting the violation).

NA2Ch2 – *Chamosorion* Belonging to Aurelius Hermeias and His Family[38]

This tomb represents the second example of the *chamosorion*-type in the eastern sector of the area. Its southwestern and northeastern faces were fully hewn, while the remaining two sides consist of natural bedrock. The upper right and left corners of the independently carved narrow side are broken and missing. The undecorated *chamosorion* measures 205 × 93 × 60 cm and features a flat profile with a raised upper edge designed to accommodate a lid groove. The inscription and decorative elements associated with the tomb, oriented northward, were placed on the lid of the *chamosorion*, which is composed of two fragments (fig. 6a, b). The smaller fragment, bearing a garland and a male figure relief on its right acroterion, has rolled down into the bushes below the tomb.

At the center of the lid, an inscription framed within a *tabula ansata* is preserved (fig. 6a). The *tabula* is adorned with nearly square, mirrored spiral ornaments that function as handles. This inscription is published here for the first time. According to its content, the tomb was constructed by Aurelius [Her]meias for his wife Aurelia Naris and their children. Beneath the *tabula ansata* lies a richly carved garland motif, decorated with laurel or olive leaves. Garland nails are positioned between the handles of the *tabula ansata* and the corner acroteria, from which ribbons hang downward. Of the corner acroteria, the western one depicts a female figure with a broken and missing head, while the eastern one features a standing male figure in a short garment, broken at the neck (fig. 6b).

[38] The tomb was previously introduced by Çevik; however, the inscription has not been published. See: Çevik 1995, 45 (sarcophagus no. 11), fig. 15.

Fig. 6a) *NA2Ch2La*

Fig. 6b) *NA2Ch2Lb*

The female figure was previously identified as winged by Çevik; however, under appropriate lighting conditions, it becomes evident that no wings are present. She stands with her left foot slightly advanced, holding a small wreath in her right hand at hip level. The folds of her garment, animated around the waist in a manner resembling a kolpos above the belt, fall in vertical lines down to the ankle. The male figure's upper body is draped in a short himation, leaving the right shoulder exposed and extending from the left shoulder to the right knee. His left arm, bare from the elbow down, reaches across the chest. Traces on the exposed right arm and the vertical folds between the legs suggest that he wears a short-sleeved tunic beneath the himation. These figures, placed on the corner acroteria of the lid, diverge from the typical local practice, in which depictions of tomb owners are usually found either on the lid itself or on the long face of the sarcophagus. In this instance, it is likely that the artist exercised creative freedom, prioritizing visibility. The figures most probably represent the tomb owners, Aurelia Naris and Aurelius [Her]meias.

NA2Ch2L Inscription:

The *chamosorion* tomb had been mentioned in previous studies; however, the inscription had gone unnoticed. Documented during the 2022 investigations, the inscription is published here for the first time. It is carved in a *tabula ansata*.

Dimensions: Height: 60 cm; Width: 205 cm; Depth: 93 cm; Letter Height: 4–4.5 cm.

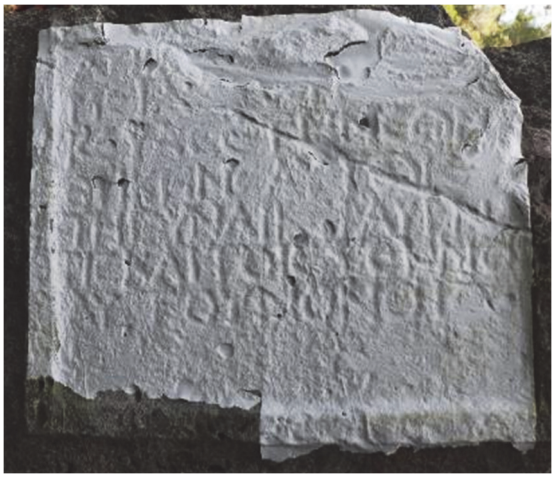

Fig. 6c) *NA2Ch2La*

Αὐρ. Ἑ̣[ρ-]
μείας κατεσ-
κεύασε τὴν σωμ[ατο-]
4 θήκην ἑ̣αυ̣τῷ καὶ
τῇ γυναικε̣ὶ̣ Αὐρ. Να-
ρις *sic* καὶ τοῖς τέκνοις
αὐτοῦ μόνοις.

Aurelius [Her]meias constructed this sarcophagus solely for himself, his wife Aurelia Naris, and his children.

Lines 1–2: At the beginning of the second line, the sequence -MEIAC is clearly legible, indicating a personal name in the nominative case, most likely ending in -μιας or -μειας. In this context, the name Hermeias, which is attested at Termessos, presents itself as the most plausible restoration. Nevertheless, this reconstruction does not account for the full length of the first line. Even with the addition of Αὐρ.—restored as

Αὐρ[ήλιος Ἑρ-]—the line remains incomplete, especially considering that the average number of letters per line in lines 3–6 is approximately 15. Immediately following MEIAC in the second line, the letters KATEC are preserved. This segment, comprising ten letters in total, does not occupy the entire line. However, it is followed at the beginning of the third line by the sequence KEYACE, which clearly forms part of the verb κατεσκεύασε ("constructed"). This observation confirms that the break in the upper right edge of the inscribed frame was already present at the time of carving. Consequently, it can be inferred that the first line contained only Αὐρ. Ἑ̣[ρ-], and that the name of Hermeias' father was not included in the inscription.

Necropolis Area 3 (NA3)

The necropolis number 3, located to the east of the NA1 and NA2 areas, extends over an area of approximately 200 square m. Four sarcophagi with their lids have been identified on the site[39]. The sarcophagi NA3S1, NA3S2, and NA3S3, which are inscribed and relief-decorated, exhibit a U-shaped plan scheme to the extent allowed by the terrain. The uninscribed and unrelieved sarcophagus NA3S4, featuring a half-finished lid, is positioned slightly further back compared to the others.

NA3S1 – Sarcophagus of Aurelius Trokondas and His Children

On the western side of the area, the sculpted façade of the well-preserved sarcophagus basin NA3S1 faces north[40] (fig. 7a). The main façade is framed by a band featuring depictions of vine leaves and grapes emerging from kantharoi located at the lower corners, extending along the lateral and upper moldings and curling in an S-shape around the vine stem. On the lower molding, at the right side, a frontally depicted shepherd holding a staff in his right hand is accompanied by a pair of oxen facing right.

Fig. 7a) *NA3S1*

[39] In the area, only some fragments pertaining to the base of the podium tomb designated as L9, mentioned in previous studies (Çevik 1995, 45, 59 Fig. 14), can be identified today. When these fragments are included, the total number of tombs in the NA3 area can be stated as five.

[40] The drawing and inscription of the sarcophagus were previously published. Çevik 1995, 45 (Sarcophagus no. 8) Fig. 13; İplikçioğlu 2002, 128, no. 4.

At the centre of the façade is a rectangular *tabula ansata* with simple handles, bearing an inscription. According to the inscription, the tomb was commissioned by Aurelius Trokondas for himself, his two sons Aurelius Hermeais and Trokondas, his two daughters-in-law Oa and Agoraste, and his future grandchildren, totaling five individuals and an unspecified number of descendants. On either side of the *tabula ansata*, there are high-relief shield motifs containing busts. A spear crossing each shield diagonally is depicted, with a spearhead at the top end and a three-pronged rake at the bottom. The inner edge of each shield is surrounded by a wreath composed of leaves. Within the wreath on the left is a veiled female bust, while the one on the right contains a male bust. Although the name of the tomb owner's wife, or the mother of his children, is not mentioned in the inscription, according to the regional iconographic tradition, the busts framed within wreaths on the shields are likely to represent the tomb owner Aurelius Trokondas and his wife. The male-female pairs depicted in the corners below the busts may correspond to the sons and daughters-in-law named in the inscription. On the left, a veiled woman in a long garment is shown beside a bearded man draped in a himation that ends below the knees. On the right, a clean-shaven young man wearing a short garment (chlamys) stands next to a veiled woman dressed in a long robe. The narrow sides of the sarcophagus are bordered by a plain band, with a high-relief shield-and-spear motif at the centre. Each shield is crossed diagonally by a spear, with a spearhead at the top and a three-pronged rake motif at the bottom. The triangular-roofed lid of the sarcophagus (NA3S1L) lies on the ground directly in front of the basin, oriented to the north. One side of the lid is broken and largely buried in the ground. The exposed pedimented façade is framed by a plain band, and at its centre, a high-relief circular shield motif has been placed.

NA3S1 Inscription:

Ed.: İplikçioğlu 2002, 128 no. 4; *SEG* LII [2006], 1416.

The inscription is engraved on, within, and around the frame of the *tabula ansata* (fig. 7a).

Αὐρ. Τροκόνδας Δημητρίου κατεσκεύασε τὴν σωματοθή-
κην ἑαυτῷ καὶ τοῖς
τέκνοις αὐτοῦ Αὐρ.
4 Ἑρμαίῳ Τροκόνδου
καὶ Τροκόνδα{ς} Τρο-
κόνδου καὶ ταῖς γυν-
αιξὶν αὐτῶν Αὐρ. Οᾳ
8 καὶ Ἀγοράστῃ καὶ τοῖ-
ς ἐγ[γό]νοις μόνοις
ἑτέρῳ δὲ οὐκ ἐξόν,
εἰ δὲ μή, ὑποκεισθήσε-
ται τῷ ταμείῳ (δην.) ,αφ′.

Aurelius Trokondas, son of Demetrios, constructed this sarcophagus solely for himself, his children Aurelius Hermaios, son of Trokondas, and Trokondas, son of Trokondas, and for their wives, Aurelia Oa and Aurelia Agoraste, and his grandchildren. No one else is permitted (to conduct burial). Otherwise, a fine of 1,500 denarii shall be paid to the treasury.

NA3S2 - Sarcophagus of Aurelius Trokondas and His Children

The second sarcophagus on the site, NA3S2[41], is oriented with its decorated façade facing north and is placed on a broad, stepped podium composed of two tiers of limestone blocks (fig. 8).

The western side of the lower step is carved directly from the bedrock. Looters have caused significant damage by digging beneath the podium to reach the sarcophagus from below. The edges of the two large stone blocks forming the upper step are profiled and slightly protruding. The decorated façade faces north, while the left corner block has fallen forward. The upper part of the sarcophagus basin is broken and incomplete. A band approximately 40 cm wide, located along the outer edge of the surface, must originally have framed the façade on three sides, as in other examples. Within this band are vine leaves and grape clusters emerging from *kantharoi* at the lower corners, with tendrils curling in an S-shape around the vine stem. At the centre of a slightly recessed and flattened area is a rectangular *tabula ansata* bearing an inscription, with handles decorated in the form of back-to-back dolphins. The inscription extends beyond the *tabula*, continuing onto the surrounding surface. According to the inscription, the tomb was commissioned by Aurelius Trokondas for himself, his two sons—Aurelius Hermaios and Aurelius Trokondas—and the children of his sons. On either side of the *tabula ansata* are shield motifs intersected diagonally by depictions of spears. Although the name of the tomb owner's wife is not mentioned in the inscription, the busts placed within laurel or olive leaf wreaths at the centre of the shields likely represent the tomb owner and his spouse—the female bust on the left and the male on the right. Both narrow sides, as well as the rear long side, were roughly hewn and left plain. The triangular-pedimented lid of the sarcophagus (NA3LK2) has fallen in front of the basin. The lid, which toppled in a north-south direction, is largely buried in the soil along its outer roof surface. At both ends of the exposed long side, there are plain two-stepped *acroteria*. The interior edge of the lid, which was set into place on the sarcophagus, was left plain and roughly hewn along the inner rim to allow fitting. The exposed portion of the pediment on the surface is undecorated.

Fig. 8a) *NA3S2*

[41] The inscription and the drawing of the sarcophagus were previously published. Çevik 1995, 44 (Sarcophagus no. 7) Fig. 12; İplikçioğlu 2002, 128, no. 5.

NA3S2 Inscription:

Ed.: İplikçioğlu 2002, 128 no. 5; *SEG* LII [2006], 1417.

The last two lines of the inscription are engraved below the *tabula ansata* (fig. 8).

Fig. 8b) *NA3S2*

Αὐρ. Τροκόνδα[ς]
Δημητρίου κατε-
σκεύασεν ἑαυτῷ σω-
4 ματοθήκην κὲ τοῖς
ταίκνοις αὐτοῦ Αὐρ.
Ἑρμαίῳ κὲ Τρ(οκόνδᾳ) καὶ τοῖς
ἐξ αὐτῶν τέκνοις,
8 ἐταίρῳ δὲ οὐδενί,
ἐπεὶ ὁ πειράσας αἰκτίσει τῷ ἱε-
ρωτάτῳ ταμίῳ (δην.) ,αφ′.

Aurelius Trokondas, son of Demetrios, constructed this sarcophagus for himself, his children—Aurelius Hermaios and Aurelius Trokondas—and their children. No one else is permitted (to conduct burial). Anyone who attempts (to do so) shall pay a fine of 1,500 denarii to the most sacred treasury.

L. 4: ταίκνοις = τέκνοις; l. 6: ἐταίρῳ = ἑτέρῳ; l. 7: αἰκτίσει = ἐκτείσει

The sarcophagi designated NA3S1 and NA3S2, apart from being located within the same necropolis, also record the identical names of the tomb owner and his children. However, unlike NA3S2, the inscription on NA3S1 additionally includes the names of Trokondas' sons, Hermaios and Trokondas, as well as those of their wives, Oa and Agoraste. The epigraphic evidence indicates that Trokondas, son of Demetrios, commissioned two sarcophagi. It can be inferred that NA3S2 was erected first, while NA3S1 was constructed later, following the marriages of his sons, as it also bears the names of the daughters-in-law. Particularly striking, however, is the omission of Trokondas' wife in both inscriptions.

NA3S3 - Sarcophagus of Aurelius Hermeos and His Family

Located on the eastern side of the area, the third sarcophagus, coded NA3S3[42], is positioned on a two-stepped podium with stylized lion-paw feet and oriented with its façade facing west. The platform on which the sarcophagus basin rests has suffered significant damage on the left side, while the sarcophagus itself remains largely intact (fig. 9).

The façade is framed by a plain molding band approximately 35 cm wide. At the centre of the recessed and flattened decorated surface is a *tabula ansata* with oppositely spiraled handles, filled with an inscription that extends into the upper and lower moldings. According to the inscription, which includes a reference to a fine payable to the Attaleia treasury, the tomb was commissioned by Dionysis for himself, his wife Philoumene, his children Hermeos and Kendeas, his daughter-in-law Agoraste, and his grandson Hermeos—six individuals in total. A garland composed of laurel or olive leaves with a string of pearls, rendered with meticulous craftsmanship, hangs from

[42] The inscription and the drawing of the sarcophagus were previously published. Çevik 1995, 44 (Sarcophagus no. 6) Fig. 11; İplikçioğlu 2002, 128, no. 9.

both sides of the *tabula ansata*, encircling it in a U-shape. Nail motifs, from which the garland is suspended, are also depicted, and the ribbons (taeniae) extending from behind the garland are drawn diagonally toward the shields. On either side of the *tabula ansata* are shield-and-spear motifs. These high-relief shields are recessed and flattened along their edges. At the centre of each shield, diagonally crossing spears terminate at the corners of the sarcophagus basin above. Below the shield motif on the left, above the inscribed molding, there is a grotesque-style depiction of a naked male figure—likely "Priapos"—wearing a helmet and walking leftward while grasping his exaggerated genitalia with his hand. Both narrow sides of the sarcophagus basin are similarly decorated with shield-and-spear motifs. In front of the basin, a triangular-pedimented lid (NA3S3L) lies toppled to the north, with its interior surface facing upward. At the centre of the single exposed narrow end of the lid, there is a roughly hewn, undecorated protrusion. The inner edge of the lid has been flattened to fit the sarcophagus rim, and its underside has been roughly hollowed out by carving inward. Unlike the other inscribed sarcophagi in the necropolis, there are no reliefs on the façade of this sarcophagus that can be directly associated with the tomb owners. This suggests that, as seen in examples such as NA2S2L, NA3S4L, and NA3S1L, busts of the deceased placed on the lid of the sarcophagus.

Fig. 9) *NA3S3*

NA3S3 Inscription (fig. 9):

Ed.: Çevik 1995, 44; *SEG* XLV [1995], 1771C; İplikçioğlu 2002, 128 no. 9; *SEG* LII [2006], 1421.

The inscription is engraved on the upper and lower sections of the sarcophagus as well as within the *tabula ansata*.

Διονύσις ἐποίησεν.
Αὐρ. Ἑρμ<έο>ς Τιλλο-
ρόβου κατεσκευ-
4 άσεν τὴν σωμα-
τοθήκην ἑαυτῷ κὲ

Dionysios made. (I), Aurelius Hermaios, son of Tillorhobos, constructed this sarcophagus for myself, my wife Philoumene and my children Hermaios and Kendeas, (my) daughter-in-law Agoraste, and (my) grandson Hermaios. If anyone conducts burial, he shall pay a fine of 1,500 denarii to the city of the Attaleians.

τῇ γυνεκί μου Φι-
λουμένῃ κὲ τοῖς
8 τέκνοις μου Ἑρμέ-
ῳ κὲ Κενδεᾳ δὲ
κὲ τῇ νύμφῃ Ἀγοράσ-
τῃ κὲ ἐγγόνῳ Ἑρμέῳ,
εἴ τις ἐπιθάψητε, θήσει πρόστειμον τῇ πόλει Ἀτταλέων (δην) ,αφ′.

L. 2: İplikçioğlu: Ἑρμ<ῆ>ς.

NA3S4 – A fragmentary sarchophagus

The fourth sarcophagus, NA3S4[43], located at the eastern end of necropolis area 3 and oriented with its façade facing north, is damaged. The sarcophagus was placed on a high podium constructed of large stone blocks (fig. 10).

Fig. 10

The smaller of the two broken sections of the sarcophagus basin has toppled behind its narrow side. The surface of the sarcophagus basin is smoothly dressed and undecorated. Its upper edge is bordered by a thin profiled ridge designed to accommodate the lid. Inside the larger, broken section of the basin, along the narrow side, there is a raised polster (pillow) projection extending from the floor. The sarcophagus lid (NA3S4L), which lies toppled sideways in front of the basin, is triangular-pedimented. The long edge facing upward is broken, with the break beginning near the apex acroterion and extending across approximately two-thirds of the lid's body. The broken piece lies immediately next to the main body of the lid. At both corners and at the apex of the pediment are undecorated quarter-circle acroteria. The narrow sides of the lid are smoothly dressed and undecorated. At the centre of the long edge facing downward, there are two adjacent,

[43] Çevik 1995, 46, Sarcophagus no. 10.

roughly carved circular protrusions, left partially unfinished and likely intended for bust portraits. The inner surface of the lid is framed by a flattened band, with its inner edges slightly recessed and the interior surface of the lid roughly dressed.

Necropolis Area 4 (NA4)

This necropolis area, located at the easternmost end, extends over an area of approximately 250 m^2. The first four sarcophagi in the NA4 area are arranged in a regular alignment (fig. 11). The four sarcophagi—NA4S1, NA4S2, NA4S3, and NA4S4[44]—are aligned side by side with their façades facing north. Each is placed on an independent podium, inscribed, and decorated in relief, with their lids identified and preserved. Behind this row of four aligned sarcophagi**,** NA4L5 stands on a podium, with its lid having fallen in front of it. Slightly isolated from this aligned group, at the easternmost edge of the area, a newly discovered *chamosorion* tomb, coded NA4Ch1, was identified by our team. It is notable for the partially finished portrait busts of a husband and wife on its lid.

Additionally, one more lid was found in the area, the associated sarcophagus of which could not be identified[45]. At the far eastern edge of the area, a possibly in-situ architectural element—likely a jamb fragment—belonging to a monumental tomb was also encountered.

Fig. 11

NA4S1 - Sarcophagus of Aurelius Demetris and His Family

At the westernmost part of the sarcophagus cluster, the sarcophagus NA4S1[46], with its façade facing north, is situated on a two-stepped podium constructed of regularly cut stone blocks (fig. 12a).

[44] Although the drawings and inscriptions of all four sarcophagi have been previously published, the well-preserved lid fragment with a female bust belonging to NA4L1 is presented here for the first time.

[45] A new sarcophagus lid, NA4LK6, for which the sarcophagus trough has not yet been found, was documented in the area. The lid lies partially buried in the ground with its long side facing downward and is surrounded by maquis shrubs. Quarter-circle shaped acroteria are present at both exposed corners. The edges of the inner surface have been smoothed for lid fittings. The central part of the lid also appears to have been roughly leveled.

[46] Çevik 1995, 42, Sarcophagus no. 1, Fig. 7; İplikçioğlu 2002, 128, no. 7.

The lower step is formed by placing two large rectangular blocks side by side. The upper step consists of a single rectangular monolithic block, approximately 80 cm in height, with a protruding and profiled upper edge.

The sarcophagus is largely preserved. The decorated front face is framed by a plain band. At the centre, there is an inscribed *tabula ansata* of approximately square form, with simple angular handles on either side. From both sides of the *tabula ansata* hangs a stylized garland. Although the surface of the garland is heavily worn, stylized leaf motifs can still be discerned. At the upper level of the *tabula*, the ends of the garland fastened to nails are clearly indicated in a rounded form on both sides. According to the inscription, the tomb was built by Aurelius Demetrios for five individuals: himself, his wife Aurelia Agoraste, his two sons Aurelius Syrinas and Aurelius Hermaios, and his daughter Aurelia Naris. A total of seven figures is depicted on either side of the *tabula ansata*, all shown frontally and standing. On the left are two young men in military attire, depicted in a repetitive manner, flanking a young woman in the centre (fig. 12b); on the right are a young man, an adult male, a woman, and a girl (fig. 12c). In the scene to the left of the *tabula ansata*, the veiled female figure is flanked by two beardless young men with wavy hair extending to the level of the chin, whose garments identify them as soldiers. The soldiers, wearing armor and short tunics ending above the knees, fasten their shoulder-length cloaks (*chlamydes*) across the chest with large, round fibulae. The figure at the far right holds a spear in his right hand, while the one on the left holds it in his left hand. These figures can be identified as the sons of the tomb owner, Aurelius Syrinas and Aurelius Hermaios. The young woman between the two soldiers wears a veil that extends to her shoulders. Due to her veil, the woman can be presumed to be married and may have been the wife of one of the tomb owner's sons. The name of this veiled (bride) woman is not mentioned in the inscription. Her hair, decorated with horizontal lines beneath the veil, extends to her shoulders.

Fig. 12a) *NA4S1*

Fig. 12b) *NA4S1*

Fig. 12c) *NA4S1*

The face is round, and the eyes and mouth are rendered in a linear manner. The upper part of the long two-piece garment is tightened below the chest with a thin belt. Below the belt, on both sides, opposing parallel folds descend and merge over the navel to form an oval flat area. The dress has a V-shaped neckline and long sleeves. The skirt extends to the feet with straight, parallel folds. The figures to the right of the *tabula ansata* are arranged from left to right as a young soldier, a bearded man, a veiled woman, and, at the far right, a girl standing on a pedestal. The male figure at the far left of the scene is a young soldier. While the inscription provides identifications for five individuals, this young male figure remains unnamed. His wavy hair, reaching to the level of the chin, is depicted uncovered. The warrior wears a belted cuirass, and his shoulder-length cloak (chlamys) is fastened across the chest with a large round fibula. The knees are emphasized beneath the short tunic worn underneath the armor. He holds a long spear in his right hand. Next to the young soldier stands a bearded man, identified as the tomb owner, Aurelius Demetrios, and to his right is his veiled wife, Aurelia Agoraste. The woman is depicted holding her thick, floor-length veil with both hands at the sides. Beneath the veil, her hair, adorned with horizontal waves on both sides, falls to her shoulders. The face is round, with the eyes and mouth rendered in a linear manner. The upper part of the long two-piece garment is encircled below the chest with a belt. The dress has a V-shaped neckline and long sleeves. On both sides of the torso, thick folds converge and flatten around the abdominal area. The right leg is slightly bent and extends forward. The garment flattens over the leg, with thick, straight folds descending on either side and between the legs. The garment reaches the ground, leaving the toes visible. To the right of the veiled woman stands the short-statured figure of a girl on a pedestal, shown with an uncovered head, who must be the daughter of the tomb owners, Aurelia Naris. The girl's facial features are round, and her short hair is depicted uncovered. She wears a two-piece garment that arches over the feet and extends to the ground. The child holds a rooster in her lap. The upper garment, with long sleeves and a V-shaped neckline, ends above the hips with horizontal folds. Opposing folds extending from both sides form an oval opening that flattens over the abdomen. The girl's right leg is slightly bent and extended forward.

Fig. 12d) *NA4S1La*

The garment reaches the ground, leaving the toes exposed, and flattens over the leg, with thick folds along both sides extending to the knee. Elevated on a two-stepped pedestal as a mark of honor, the rooster held by the girl may possibly symbolize a chthonic aspect of untimely death. At the centre of both narrow faces of the sarcophagus, within a rectangular frame, there is a shield-and-spear motif. The pointed spearheads are arranged diagonally in the lower corners and are depicted in the form of a trident. In front of the sarcophagus trough designated as NA4S1, two fragments of a lid (NA4S1La–b), previously unpublished, were found. The inner surface of the lid is left flat along the edges to fit into the sarcophagus trough, while the central part is roughly levelled and slightly deepened. At the corner of the gabled lid is a plain, quarter-circle shaped acroterion. At the centre of the long façade, the busts of the tomb owners, Aurelius Demetrios and his wife Aurelia Agoraste, are placed side by side. The fragment of the lid bearing the female bust, labeled NA4S1La (fig. 12d), is found overturned. The fragment with the male bust, labeled NA4S1Lb, is partially buried in the ground. On the bust depicted on the lid, the woman's veil extends to shoulder level. Her hair and facial features are rendered with fullness and clarity. The eyes are almond-shaped, the corners of the mouth curve downward, and the chin is shaped like a rounded knob.

NA4S1 Inscription (fig. 12e):

Ed.: Çevik 1995, 42; *SEG* XLV [1995], 1771A; İplikçioğlu 2002, 128 no. 7; *SEG* LII [2006], 1419.

Fig. 12e) *NA4S1*

Αὐρ. Δημήτρις Δημη-
τρείου κατεσκέασα
τὴν σωματοθήκην
4 ἑαυτῷ καὶ τῇ γυνεκεί
μου Αὐρηλία Ἀγοράστη *(sic)* καὶ
τέκνυς Αὐρηλία Ναρις *(sic)* καὶ
Αὐρ. Συρίνας *(sic)* καὶ Ἀυρ. Ἑρμέ-
8 ος *(sic)*.

I, Aurelius Demetrios, son of Demetrios, constructed this sarcophagus for myself, my wife Aurelia Agoraste, and my children Aurelia Naris, Aurelius Syrinas, and Aurelius Hermaios.

L. 2: κατεσκεάσα = κατεσκεύασα. L. 4: γυνεκεί = γυναικί. L. 6: τέκνυς = τέκνοις. L. 6: Νάρις = Νάρι. L. 7: Συρίνας = Συρίνᾳ. L. 7–8: Ἑρμέος = Ἑρμέῳ. İplikçioğlu likely overlooked the clearly legible final -ος letters in the last line, possibly due to dense vegetation (Fig. 12e). Therefore, he added the *omega* (ὠ) to the name, which should be in the dative case (Ἑρμέ<ῳ>). This inscription contains a significant number of grammatical errors. In particular, the personal names that should be in the dative case are incorrectly inscribed in the nominative. Thus, all personal names that are expected to appear in the dative case— including Αὐρηλία Ἀγοράστη, Αὐρηλία Νάρις, Ἀυρ(ήλιος) Συρίνας, and Ἀυρ(ήλιος) Ἑρμέος— were erroneously engraved in the nominative case.

NA4S2 - Sarcophagus of Aurelius Antonis and His Family

The second sarcophagus trough in area NA4, designated as NA4S2[47], lies to the east of NA4S1. The trough is placed directly on the bedrock, and approximately two-thirds of it has been damaged. The sarcophagus, which stands on a podium and consists of rectangular blocks with a profiled and outwardly projecting upper edge, has broken upper portions on its front, back, and narrow faces. Fragments belonging to the broken section—constituting about one-quarter of the sarcophagus—are located inside the trough (fig. 13).

The decorated long face is oriented to the north. The band framing the lateral edges and the upper moulding is adorned with vine branches and grape clusters emerging from kantharoi placed in the two lower corners. The lower moulding has been left plain. A portion of the inscription carved on the front face beneath the upper moulding is preserved. At the centre of this façade is a *tabula*, the *ansae* of which are formed by a pair of dolphins with their tails facing each other. The inscription is engraved within and beneath the *tabula ansata*. According to the inscription, the tomb was commissioned by Aurelius Antonis for himself, his wife Aurelia Hermesta, his children Aurelius Antonius, Aurelius Trokondas, Aurelius Hermaios, Aurelius Kendeas, and his daughter-in-law Aurelia Philoumene — in total, for seven individuals. On both sides of the *tabula ansata*, seven figures — five men and two women — are depicted frontally. The four male figures on the left stand side by side on a raised platform, emphasized like a ground line. The two male figures at the

[47] The sarcophagus and its inscription were previously published; see: Çevik 1995, 43 (Sarcophagus no. 2), Fig. 8; İplikçioğlu 2002, 128, no. 8.

far left are depicted as young soldiers, characterized by beardless faces, slightly wavy hair reaching to chin level, armor worn over short tunics, short chlamydes draped over their shoulders, and spears or staffs held in their right hands at chin height. Immediately to their right are two civilian figures of more mature age, both bearded and wearing himatia over tunics. The figure on the left has his right arm exposed outside the himation, while the figure on the right bends his right arm at the elbow, directing it toward the draped collar of his garment.

Fig. 13a) *NA4S2*

These four male figures in the scene likely represent the tomb owner's sons: Aurelius Antonius, Aurelius Trokondas, Aurelius Hermaios, and Aurelius Kendeas. Although the heads of the three figures to the right of the *tabula ansata* are broken, they can potentially be restored using fragments found inside the sarcophagus. The young woman/bride standing on a pedestal at the far left is likely Aurelia Philoumene. Philoumene is depicted wearing a himation draped over a long chiton, the lower part of which is animated with diagonal folds. Next to the young woman, also shown frontally like the others, likely stand Aurelius Antonius and his wife Aurelia Hermesta. Although the woman's head is missing, it is understood that her himation, draped from the shoulders and falling backward, also covered her head. Both of her arms extend downward along her sides; she holds a round object resembling a patera or phiale in her right hand, while her left hand is in contact with the male figure beside her. Of the double-layered clothing, the inner garment made of thin fabric reaches to the ankles, with vertical folds shown between the legs. The long-sleeved outer garment, ending in wavy folds at knee level, is fastened below the chest with a belt and enriched with thick, parallel diagonal folds extending to both sides. Although the head of the male figure at the far right is missing, the preserved portion at chin level indicates that he is bearded. The figure's right arm extends downward, while the left arm is bent at the elbow and placed toward the waist. He is dressed in a short-sleeved tunic that ends at the knees, over which he wears a himation that also extends to the knees and particularly covers the left shoulder and arm. There is no decoration on the narrow sides or the back of the sarcophagus. On the narrow faces, plain framing bands have been incised at the edges, creating empty square panels within. The lid, labeled NA4S2L, has fallen northward beneath the sarcophagus trough and is broken into two pieces at the centre. With its inner surface facing upward, the lid is completely buried in the

ground, making it difficult to determine its form and decorative elements. Along the edges of the inner surface are flat areas designed to fit into the sarcophagus trough. The central part of the lid's interior, which has been hollowed out and deepened, is roughly leveled and rectangular in shape.

NA4S2 Inscription (fig. 13b):

Ed.: Çevik 1995, 43; *SEG* XLV [1995], 1771B; İplikçioğlu 2002, 128 no. 8; *SEG* LII [2006], 1420.

The sarcophagus, which was fully visible to B. İplikçioğlu in the year 2000, has since been entirely damaged from the upper right section to the upper central part of the *tabula ansata*. The inscription is engraved on the upper and lower sections of the sarcophagus as well as within the *tabula ansata*.

Αὐρ. Ἀντῶνις Τροκονδ[ου κα]τεσκεύασεν τὴν σω-
ματοθήκην ἑαυ-
τῷ καὶ τῇ γυν-
4 αικὶ αὐτοῦ Αὐρ.
Ερμαστᾳ κα<ὶ> τοῖ-
ς τέκνοις αὐτῶν
Αὐρ. Ἀντωνίῳ δ-
8 ὲ καὶ Τροκόνδᾳ καὶ
Ἑρμαίῳ καὶ Κενδέᾳ
καὶ τῇ νύμφῃ αὐτοῦ Αὐρ. Φιλουμένῃ.

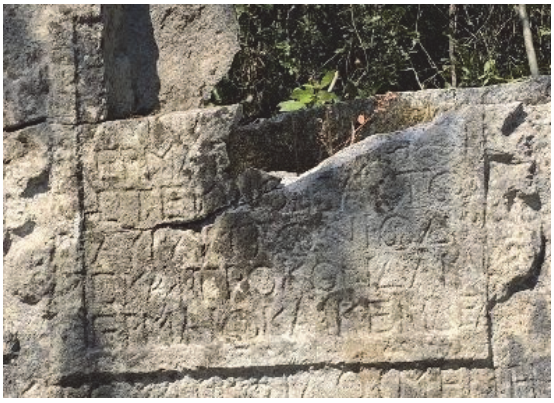

Fig. 13b) *NA4S2*

Aurelius Antonius, son of Trokondas, commissioned this sarcophagus for himself, his wife Aurelia Hermasta, his children Aurelius Antonius, Aurelius Trokondas, Aurelius Hermaios, and Aurelius Kendeas, as well as his daughter-in-law Aurelia Philoumene.

NA4S3 - Sarcophagus of Aurelius Apollonios and His Family

The sarcophagus basin designated as NA4S3[48] is situated to the east of NA4S2, with its façade oriented towards the north (fig. 14a).

Placed upon the bedrock, the sarcophagus rests on a podium composed of two rectangular-profiled blocks with slightly protruding upper edges. One of these podium blocks has been dislodged and lies in front of the sarcophagus basin. The basin itself is largely intact. On the decorated façade, a border zone frames three sides of the surface, excluding the bottom, which remains undecorated. This border is adorned in the lower corners with depictions of grapevines that emerge from kantharoi and curve into S-shapes, winding around vine leaves and grape clusters. At the centre, a square-shaped *tabula ansata* with roughly carved rectangular handles on both sides is situated, bearing an inscription. The first two lines of the inscription were engraved above the *tabula ansata*, and the last line was engraved below it. According to the inscription, the tomb was constructed by Aurelius Apollonios for himself, his wife Aurelia Artemeis, his child Aurelius Syros, his daughter-in-law Aurelia Hermesta, and his grandsons Aurelius Hermaios and Aurelius Syrinas—six individuals in total.

[48] The sarcophagus, along with its drawing and inscription, has been previously published. See: Çevik 1995, 43, Sarcophagus no. 3, 57, Fig. 9; İplikçioğlu 2002, 128, inscription no. 2.

Fig. 14a) *NA4S3*

To the left of the *tabula ansata*, at approximately the same height, there is a podium-shaped ground line that slightly projects from the surface and rises ca. 90 cm above ground level. Standing frontally upon this ground line is likely the husband-and-wife pair named in the inscription. The female figure wears a long garment accentuated with vertical folds gathered by a belt at the waist. With her left hand, she holds the long himation/veil that drapes over her head and extends downward. The male figure wears a short tunic over which a short himation is draped, leaving his right shoulder exposed.

Fig. 14b) *NA4S3*

On the right side of the *tabula ansata* is another male-female/husband-and-wife pair, presumably corresponding to the second couple mentioned in the inscription. The female figure here stands on a podium slightly higher than that of the male figure. Although facial features are not clearly discernible due to surface erosion, the garments of the paired figures on both sides exhibit notable similarities. The female figure on the right, like the one on the left, covers her head with a himation that appears thick and coarse in texture and extends to her shoulders. The faces are rounded with linear eyes and mouths. The upper part of the long, two-piece garment is tied with a belt below the chest. The dresses have U-shaped necklines and long sleeves. On the torso, thick folds on either side converge and flatten at the waist. The garment falls to the feet with long vertical pleats. The bearded male figure on the right wears a short-sleeved tunic with a short himation draped in such a way that his right

shoulder is left bare. The garment, hanging from the left shoulder, forms diagonal folds as it descends over the hip. On the narrow face of the sarcophagus that looks east, an animal-combat scene— a motif popular in the region in various schematic forms— is depicted[49] (fig. 14b).

At the centre, a scene shows a lion attacking a deer: the lion strikes from behind, biting the deer's back as it has forced the animal to the ground with its forepaws. The lion's tail and the deer's left leg extend onto the border band that frames the main panel. The rear and the opposite narrow face are left plain, roughly tooled smooth. A visible fragment of the lid belonging to this sarcophagus (NA4S3) has rolled northward beneath the trough. Only a small portion of the piece can be seen where it is obscured among dense scrub and maquis roots.

NA4S3 Inscription (fig. 14a)

Ed.: İplikçioğlu 2002, p. 128, no. 2; *SEG* LII [2006], 1414.

Αὐρ. Ἀπολλώνιος Σύρου κατεσκεύασεν τὴν σωματο-
θήκην ἑαυτῷ καὶ τῇ *vac* γυναικὶ αὐτοῦ
Αὐρ. Ἀρτέμει
4 καὶ τέκνῳ Ἀυρ.
Σύρῳ Ἀπολλω-
νίου καὶ τῇ
νύμφῃ αὐτοῦ
8 Αὐρ. Ἑρμαστᾳ
καὶ τοῖς ἐγγόν-
οις Αὐρ. Ἑρμαίῳ
καὶ Συρίνᾳ μόνοις.

Aurelius Apollonios, son of Syros, constructed this sarcophagus solely for himself, his wife Aurelia Artemeis, his son Aurelius Syros, his daughter-in-law Aurelia Hermasta, and his grandsons Aurelius Hermaios and Aurelius Syrinas.

NA4S4 - Sarcophagus Belonging to Entimos, His Wife, and Their Mothers

The sarcophagus designated NA4S4[50] is located to the east of NA4S3 (fig. 15).

The decorated façade of the sarcophagus faces north. It is placed on a natural platform created by leveling the bedrock, the edges of which are profiled. The upper left edge of the sarcophagus chest, extending toward the centre, as well as the rear left corner, are damaged. A plain band frames the edges of the main façade. At the centre of the recessed and smoothed main panel is an inscribed *tabula ansata*, with its handles roughly shaped as square projections. According to the inscription, the tomb was commissioned by a woman whose name is illegible, for herself, her husband Entimos, her mother Gamike, and her mother-in-law. On either side of the *tabula ansata*, as well as on both narrow sides, a motif of a shield and a short spear (*pilum*?) is depicted. The pointed ends of the spears extend toward the upper corners of the sarcophagus. The lower ends of the spears, which cross over the shields, terminate in square shapes. The lid of the sarcophagus (NA4S4L), which was displaced toward the north beneath the chest, remains largely intact. However, one side of its triangular pediment is damaged. The intact face is bordered by a plain band, while the

[49] Çelgin 1990, 340; Özdilek – Çevik 2009, 286, 290, Fig. 16.

[50] The inscription and drawing of the sarcophagus have been published previously. See: Çevik 1995, 43, 57, fig. 10; İplikçioğlu 2002, 128, no. 6.

central field is left blank. Quarter-circle shaped, undecorated acroteria are positioned at the corners of the lid. The long sides of the lid are similarly left plain.

Fig. 15) *NA4S4*

Inscription NA4S4 (fig. 15):

Ed.: İplikçioğlu 2002, 128 no. 6; *SEG* LII [2006], 1418.

The inscription is engraved within and below the *tabula ansata*. However, the letters of the inscription are significantly worn.

[- - -]ως κατεσκεύασα
τὴν σωματοθήκην
ἑαυτῇ καὶ τῷ ἀνδρί
4 μου Ἐντίμῳ καὶ
τῇ μητρί μου [Γ]α-
μίκῃ καὶ τῇ μητρὶ
ἀνδρός μουἐντί-
8 μου.

I, …, daughter of …, constructed this sarcophagus for myself, my husband Entimos, my mother Gamike, and for the mother of my husband Entimos.

L. 5- 6: Γαμική: TAM III, 1 (Termessos) 379 and 584; İplikçioğlu: .α.|μίκῃ.

NA4S5 – Fragmentary Sarcophagus

In the fourth necropolis area, where multiple tomb groups are located, a newly discovered sarcophagus south of the row formed by NA4S1 and NA4S4 was designated by our team as NA4S5[51] (fig. 16).

It is placed on a two-stepped podium. The sarcophagus trough, which faces north, is well preserved. After being smoothed, the surface of the sarcophagus was left plain, without inscription or ornamentation. Along the upper edge of the trough, a raised section was left to accommodate

[51] Çevik 1995, 43, Sarcophagus no. 5.

the lid. The lid (NA4S5La-b) has been displaced to the north side of the sarcophagus trough and is broken into two parts. It is largely buried in the ground, making it difficult to assess its decorative features with certainty. However, the roughly finished raised area at the central break likely indicates that space was intentionally left for a bust. Quarter-circle–shaped acroterial projections are visible at the corners. The inner surface of the lid has been flattened, leaving a recessed groove to fit onto the sarcophagus.

Fig. 16) *NA4S5*

NA4Ch1 – A *chamosorion* and its lid with relief

The *chamosorion*-type tomb coded NA4Ch1, measuring 222 × 123 × 87 cm and discovered by our team in Area NA4, is located to the east of the sarcophagus cluster, oriented with its façade facing north (fig. 17).

Fig. 17

The back long side and one of the short sides of the sarcophagus trough are fully integrated into the bedrock. The undecorated and uninscribed plain façade and half of the opposite short side were carved independently. The upper edge is surrounded by a raised border that forms the lid seating surface. The sarcophagus trough is separated from the bedrock by a roughly hewn base. The lid of the *chamosorion* tomb (NA4Ch1L) has toppled forward and now leans against the front. All four corners of the lid preserve quarter-circle–shaped acroteria in good condition, and the ridge-shaped lid retains its apex acroterion on the right side. At the centre of the triangular pediment on the west-facing short side, there is an unworked Medusa head. On the north-facing long side of the lid, two busts—apparently unfinished and roughly outlined—can be observed: a veiled woman on the left and a man to her right.

Necropolis Area 5 (NA5)

Area 5 is situated at the southernmost part of the necropolis and contains remains that are considerably more extensive and scattered compared to other areas with clustered tombs along the sloping terrain. Within this area, one sarcophagus and two *chamosorion* lids have been documented. To the south of the area lies a stone quarry characterized by steep elevations and rocky outcrops. In this quarry, partially worked and unfinished sarcophagus lids (NA5L1, NA5S2) as well as a partially carved *chamosorion* (NA5Ch2), not yet ready for use, have been recorded.

NA5Ch1 – A *chamosorion*

Approximately 30 meters southwest of the NA4-labeled necropolis area, at a point where the slope becomes less steep, a *chamosorion*-type sarcophagus measuring 212 × 100 × 96 cm (NA5Ch1) is preserved *in situ*. The northern long face and the eastern short side have been fully detached from the bedrock. The lower part of the freestanding long side, protruding from the bedrock, has been roughly hewn into a small platform. The surface of the sarcophagus trough is plain and undecorated. The upper rim is bordered by a raised frame forming the lid's resting channel.

In front of the sarcophagus, the lid (NA5Ch1L) has been displaced northward and lies overturned with its interior side facing outward. One corner of the upper visible long face is broken, while the other preserves a two-tiered quarter-circle acroterion. From the visible short edge, it is evident that the lid features a gabled end. However, due to the extent to which the lid is buried—starting at the level of the visible acroterion—its full decorative details remain obscured.

On the southern slopes of the necropolis, designated as Area NA5, are located several sarcophagi—some in usable condition, though the majority remain unfinished either in the quarry or at the site where they were deposited. These include *chamosorion*-type and freestanding sarcophagi left incomplete with partial workmanship. In this area, the sarcophagus labeled NA5S1 is placed directly on bedrock, though both the bedrock base and the sarcophagus's outer corners have suffered damage. Its narrow sides are oriented east–west. The exterior surfaces of the trough are plain and undecorated. Along the upper rim runs a raised border designed to receive the lid. The lid of NA5S1 has slid southward, leaning against the trough and the bedrock. The visible long face of the lid has been carefully smoothed, and each corner features a two-tiered quarter-circle acroterion. In contrast, the opposite face remains unworked and unfinished. Inside the sarcophagus, a polster (pillow-like support) is carved into the floor. On the upper frame designed to hold the lid, the inner part of the otherwise flat fascia is subtly elevated.

NA5Ch2 - A *chamosorion*

The chamosorion or partially finished sarcophagus labeled NA5Ch2 is carved directly from the bedrock, with all sides—except for its base—formed as freestanding. The trough is largely intact,

with damage limited to a single corner. Its narrow side is aligned along a north–south axis. At the centre of the eastern long face, traces of an unfinished, square-shaped *tabula ansata* are visible. Along the upper edges of the trough, no raised borders were created to receive a lid, suggesting either that the lid's seating was never intended or that the sarcophagus was abandoned before the work was completed.

NA5S1 – A sarcophagus lid

In Area NA5, the roughly worked lid labeled NA5S1 is positioned with its narrow side aligned along a north–south axis. The lower portion of the lid, as well as its north-facing short side, were left unfinished (fig. 18).

On the finished narrow face of the lid, two-tiered quarter-circle acroteria are present at both corners. An additional acroterial projection, whose form remains unclear, is located at the apex of the triangular pediment.

Fig. 18

NA5S2 – A sarcophagus lid

Another roughly worked sarcophagus lid labeled NA5S2 is oriented with its narrow side along a north–south axis. The western long side and the north-facing short side of the lid were left unfinished. The south-facing short side features a triangular pediment, with incomplete quarter-circle acroterial projections at both corners. On the east-facing long side, two adjacent bosses were left in relief, likely intended for the carving of busts. The bottom surface of the lid, which rests directly on the ground, appears to have been leveled.

Epigraphic Evaluation

A total of 10 inscriptions has been documented on 8 sarcophagi and 2 *chamosorion*-type tombs at the Hurma Domuzağılı necropolis. While eight of these inscriptions were published in previous studies[52], two inscriptions on *chamosorion*-type tombs represent were recorded (figs. 5a, b; figs. 6a, c). All inscriptions are dated to after AD 212 due to the presence of the nomen Aurelius/-a. Archaeological remains from the site does not provide evidence dating after 3rd century as well. Two of the inscriptions mention a monetary fine to be paid to the city of Attaleia in the event of

[52] Çevik 1995; İplikçioğlu 2002.

unauthorized interference with the tomb (NA2Kh1, figs. 5a, b; NA3LT3, fig. 9). This indicates that the settlement at this *kome* fell within the territory of Attaleia. Most personal names recorded in these inscriptions do not appear in the Attaleia corpus, as shown in Table 1 below. In contrast, the personal names in these inscriptions are fully consistent with those frequently attested in the Termessos inscriptions. Of the ten inscriptions found in the Domuzağılı settlement, only four — NA1S1, NA2Ch1, NA3S2, and NA3S3 — contain penal clauses concerning unlawful interventions in the tomb, expressed in three different formulations.

In the inscription of NA1S1: ὅς δ' ἂν τολμήσει ἐπικηδεῦσαι κτλ.

In the inscription of NA2Ch1 and NA3S2: ἐπεὶ [ὁ] πειράσας ἐκτείσει κτλ.

In the inscription of NA3S3: εἴ τις ἐπιθάψητε, θήσει πρόστειμον κτλ.

In the funerary inscriptions of Termessos, the expressions ἄλλῳ δὲ οὐδενὶ ἐξέσται ἐπιθάψαι ἕτερον, ἄλλῳ δὲ οὐδενὶ ἐξέσται ἀνῦξαι ἢ ἐπιθάψαι τινά, and ἄλλῳ δὲ οὐδενὶ ἐξέσται ἐπικηδεῦσαι are characteristic. This formulation is usually followed by the phrase ἐπεὶ ὁ πειράσας ἐκτείσει. However, the expression ὅς δ' ἂν τολμήσει ἐπικηδεῦσαι, attested in NA1S1, has not been documented in the inscriptions of Termessos. The penalty clause in NA3S3 constructed with the term πρόστειμον is much more frequently used in Termessos inscriptions compared to those of Attaleia[53]. Conversely, the penalty formula beginning with ἐπεὶ ὁ πειράσας is absent in Attaleia inscriptions but reflects an almost characteristic feature of Termessos inscriptions[54]. Therefore, the epigraphic data indicate that the inhabitants of the Domuzağılı *kome* began to settle in this area, which remained within the borders of Attaleia after AD 212. However, these settlers have no ethnic affiliation with Attaleia. In other words, the residents of this *kome*-scale settlement within Attaleia's territory present data that are quite distant from the civic culture and lineage hierarchy of Attaleia. Conversely, it can be stated with near certainty that they maintained a close kinship and cultural relationship with the people of Termessos and, in other words, are almost certainly descended from the Solym population.

	Domuzağılı Settlement	**Attaleia**	**Termessos**	**Trebenna**
Ἀγοράστη[55]	3	-	25	-
Ἀρτέμεις[56]	2	3	38	1
Γαμική[57]	1	1	2	

[53] [Termessos] *TAM* III,1, 301, 798; *SEG* 57: 1551, 1605 ve 1615. [Attaleia] Gökalp 2008, no: 4.4.34.

[54] For some of these inscriptions, see: *TAM* III,1 217, 220, 225, 226, 231, 235, 236, 242, 244, 246, 248, 249, 250, 251, 253, 254, 256, 258, 259, 260, 267, 269, 271, 277, 279, 280, 283, 288, 289, 297, 304, 307, 309, 311, 312, 315; *I.Termessos Suppl.* I, 20; *I.Termessos Suppl.* II, 6, 9, 10; *I.Termessos Suppl.* III, 3, 8, 19, 21, 22, 27, 29, 31; *I.Termessos Suppl.* IV, 38, 41, 46, 48, 52, 53, 54, 55, 56, 58, 59, 64, 72, 79, 80, 81, 83, 86, 89, 90, 92, 95, 99, 100, 102, 108, 109, 116, 122, 123, 124, 131, 137.

[55] [Termessos] *TAM* III,1, 219, 222, 223, 224, 225, 226, 227, 236, 237, 355, 411, 453, 457, 478, 509, 563, 573, 660, 707, 708, 768, 769; SEG 41: 1269; *SEG* 57: 1498, 1527.

[56] [Attaleia] Gökalp 2008, no. 4.4.36; 4.3.8; Wilhelm 1915, 67, nr. 6; [Termessos] *TAM* III,1, 17, 893; *SEG* 41, 1268, 1275, 1289, 1297, 1298, 1302; *SEG* 44, 1115, 1116, 1122, 1129, 1140; *SEG* 57, 1440, 1447, 1454, 1455, 1489, 1495, 1499, 1500, 1501, 1529, 1530, 1543, 1547, 1553, 1554, 1560, 1561, 1594, 1597, 1608, 1609, 1611, 1614, 1616, 1620; [Trebenna] *SEG* 6, 621.

[57] [Attaleia] Lanckoronski, Städte I 163, 24. [Termessos] *TAM* III,1, 379, 584.

Δημήτριος[58]	1	-	8	-
Εντιμος[59]	1	-	24	
Ερμαῖος[60]	1	6	384	15
Ἑρμαστα[61]	2	-	1	5
Ερμέος[62]	5	-	13	-
Κενδεας[63]	2	-	33	-
Κόας[64]	1	-	1	-
Ναρις	2	-	-	-
Νικήτ-ας/-ης [65]	1	-	1	-
Οα[66]	1	-	57	-
Συρίνας[67]	2	-	3	-
Σύρος[68]	3	1	41	-
Τιλλόροβος[69]	1	-	3	-
Τροκονδας[70]	1	5	203	5
Φιλουμένη	2	-	-	-

Table 1) *Analysis of the personal names found in the inscriptions from Domuzağılı*

General Assessment of the Sarcophagi from Domuzağılı and Their Chronological Attribution

Due to the figurative representations and decorative motifs in the local style of the Domuzağılı sarcophagi, it is challenging to evaluate them within the framework of the sarcophagus tradition observed in the prominent capitals of the Imperial provinces. Even in major cities such as Termessos, where inscriptions are lacking, dating issues can arise. The inscriptions merely offer an initial reference point regarding the date of commissioning, within the context of AD 212. Both *chamosorion*-type and freestanding sarcophagi were used in the necropolis. In both types, the lids are gabled and feature triangular pediments. In addition to the roughly finished lids, sarcophagai,

[58] [Termessos] *TAM* III[1], 367, 575, 599; *I.Termessos Suppl.* III, 17, 18; *I.Termessos Suppl.* IV, 67, 69, 86.

[59] [Termessos] *LGPN* VC s.v.

[60] [Attaleia] *LGPN* VB s.v.; [Trebenna] *LGPN* VB s.v.; [Termessos] *LGPN* VC s.v.

[61] [Termessos] *SEG* 17, 556; [Trebenna] *LGPN* VB s.v.

[62] [Termessos] *TAM* III, 1. 74, 226, 266, 357, 458, 817; *SEG* 41, 1276; *SEG* 57, 1531, 1609, 1614, 1617, 1622, 1624.

[63] [Termessos] *TAM* III, 1. 14, 81, 154, 162, 163, 205, 207, 208, 209, 280, 315, 321, 345, 391, 450, 552, 555, 556, 613, 625, 628, 645, 655, 689, 731, 770, 798, 808, 874, 918; *I.Termessos Suppl.* II, 6; *I.Termessos Suppl.* IV, 109, 118.

[64] [Termessos] *TAM* III,1, 568.

[65] [Termessos] *TAM* III,1. 659.

[66] [Termessos] *LGPN* VC s.v.

[67] [Termessos] *TAM* III,1, 555; *SEG* 41:1325; *SEG* 57:1603.

[68] [Attaleia] Rott 1908, 365 nr. 63; [Termessos] *LGPN* VC s.v.

[69] [Termessos] *LGPN* VC s.v.

[70] [Attaleia] Paribeni – Romanelli 1914, 33 nr. 30; Metzger 1952, 13/14 nr. 2; *SEG* 17, 611, 621; [Termessos] *LGPN* VC s.v.; [Trebenna] Paribeni – Romanelli 1914, 212,1 51; 224, 162; Lanckoronski 2005, 224, 185, 186.

and *chamosorion*s found in the area, the abundance of hewn bedrock observed in the rocky southern upper sections of the necropolis clearly indicates that all sarcophagi were produced locally at the Domuzağılı site. The ten Domuzağılı sarcophagi dated to the 3rd century AD based on their inscriptions display, with few exceptions (NA1S1 (fig. 3a)), a largely homogeneous character in terms of relief style and typological tradition. In general, depictions of married couples—comprising either military or civilian men, and veiled women—alongside faunal and floral motifs, suggest that all individuals were part of an agrarian culture. In five of the Domuzağılı sarcophagi, the depiction of standing couples or family members on the main façade reflects the distinctive decorative character of the sarcophagi in the Settlement (NA1S1 (fig. 3a, b); NA3S1 (fig. 7a); NA4S1 (fig. 12a, b, c); NA4S2 (fig.13a); NA4S3 (fig. 14a)). Another recurring feature, whether in freestanding sarcophagi or *chamosorion*-type tombs, is the presence of shields and spears along with a central *tabula ansata*, especially on the main façade and often on the narrow sides as well—a practice well-known from the sarcophagus tradition of Termessos and Pisidia[71]. The *ansae* of the *tabulae* are typically in the form of inverted symmetrical spirals, plain squares, or, as observed in two examples, dolphin-shaped. On the other hand, a decorative motif featuring a portrait bust framed within a laurel (?) wreath at the centre of a shield with a spear—found on three sarcophagi in Domuzağılı (NA2Kh1 (fig. 5a, b), NA3LT1 (fig. 7a), NA3S2 (fig. 8a))—is known from numerous examples in necropoleis with city or *kome* status located in the Çandır and Gökdere Valleys as well as the Doyran District[72]. Similarly, the practice of placing busts on sarcophagus lids, also known from the surrounding region, is best represented in Domuzağılı by NA4S1[73]. Other examples of sarcophagus lids with busts in the settlement are in a semi-finished state.

Considering the state of preservation and craftsmanship of the Domuzağılı sarcophagi, the most suitable stylistic data for dating are provided by the reliefs on NA1S1 (fig. 3a, b) and NA4S1 (fig. 12a, b, c, d). On the NA1S1 sarcophagus, the prominently voluminous and curly hair and beard lines of the male figures to the left of the *tabula ansata* reflect characteristics of the Late Severan period. In NA4S1, the hair arrangement of the veiled female figures shows hair parted in the middle at the forehead and extended to both sides in regular waves, covering the neck. The complete covering of the ears by the long hair and the full facial features correspond to the hairstyle fashion of the Julia Domna (170–217 AD) period. The depiction of a bearded adult male on the same sarcophagus, despite its worn condition, with its strongly wavy hair and beard close to curly in style, can be associated with Caracalla's Type III portrait. Observations based on stylistic assessment support the epigraphic data, and it has therefore been deemed appropriate to date these two sarcophagi to between 215 and 220 AD, shortly after the *Constitutio Antoniniana*. Although most of the sarcophagi in the Domuzağılı necropolis do not present stylistic features as suitable for dating as the aforementioned examples, the common characteristics observable in their crafts-

[71] Özdilek – Çevik 2009, 284-287.

[72] For some of these examples, see: Kartınpınarı: Akalın 2008, 27, fig. 34; Hisarçandır: Çelik *et al.* 2018; Hurma: Çelik 2019; Beşiktaş, Kırtepe: Tüner-Önen *et al.* 2017, 346-348; Onabara: Özdilek – Tıbıkoğlu 2017; Çitdibi/Typalia: Çevik 2021, 503; Üçoluk/Uzuntaş Area: Gürel *et al.* 2019, 416-417. Although the depiction of busts placed within a wreath-framed circular shield is known from many examples in the surrounding area, at Termessos it is represented by only a few exceptional cases. However, the fact that one of these exceptional examples has been dated by Çelgin to the period between AD 150–200, prior to the *Constitutio Antoniniana*, is significant, as most of the examples from Domuzağılı and its surroundings are inscribed and dated after AD 212. See: Çelgin 1990, 261–3, figs. 445–446.

[73] Çelik *et al.* 2018.

manship and typology allow for the identification of a shared period of production. In this context, dating them to a 50–60 year period encompassing two or three generations from AD 212 onwards is considered appropriate. This chronological range spans the reigns from Emperor Caracalla (211–217 AD) to Emperor Probus (276–282 AD). Similarly dated sarcophagi from the nearby area that exhibit comparable features—such as the "Hurma[74]" example (193–235 AD) and the "Hisarçandır Marcus Aurelius Kamoas[75]" sarcophagus (AD 250)—also fall within this timeframe. The dates in question, of course, represent only a general timeframe for the production of the sarcophagi. On the other hand, it is not possible to determine, based solely on the sarcophagi, how many generations they might have been used for, and thus to establish a *terminus ante quem* that could indicate the final phase of the settlement. Even in many systematically excavated necropoleis, it has been demonstrated that despite punitive inscriptions and visual representations of the tomb owners, the graves were reused multiple times by others in later periods[76]. During the brief fieldwork conducted in the area, the surface ceramics observed were Late Roman ceramics that could be dated between the 3rd and 5th centuries CE. Apart from prehistoric finds in the southern hills of the settlement and a single fragment of a *unguentarium* from the Late Hellenistic period found in an irrigation channel, no material evidence predating this period has been identified. This situation indicates that both the necropolis and the settlement were essentially in use from the early 3rd century AD onward.

Across the region, numerous sarcophagi are known from cities as well as *kome* or farmstead settlements located within the Çandır and Gökdere Valleys and the Doyran district[77]. Although these *kome* and/or farmsteads[78], which appear to have been prominent throughout the 3rd century AD based on inscriptions and stylistic analyses, have been addressed individually in various studies[79], their underlying reasons for existence have not yet been comprehensively investigated from a multidisciplinary perspective in the context of the socio-political and economic conditions of the period. The question of the emergence and proliferation of farmstead settlements and their shared material culture—namely, sarcophagi—beginning in the 3rd century AD, has thus emerged as a central issue for future research. Although the penal inscriptions in Domuzağılı indicate that this *kome* was affiliated with Attaleia, the decorative tradition chosen for the tombs, the names reflected in the inscriptions, and the formulation of the epigraphic texts suggest that the inhabitants of Domuzağılı were more closely connected to the local population associated with Termessos and its *peripolion* than to Attaleia. While it is understood that this population, as of the 3rd century CE, had come within the borders of Attaleia and engaged in viticulture and horticulture, the reasons behind this mobility—whether political, economic, climatic, or military—can only be clarified through new multidisciplinary research.

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[74] Çelik 2019.

[75] Çelik *et al.* 2018.

[76] Korkut – Uygun 2017, 118-120.

[77] For general information on the subject based on studies conducted in the region, see: İplikçioğlu *et al.* 2000, 2001, 2002; Çevik 2008, 2015; Tüner-Önen 2015, 2017; Özdilek 2006; Özdilek – Tıbıkoğlu 2017.

[78] Özdilek –Tıbıkoğlu 2017; Bulut 2005; Bulut 2007; Bulut 2018.

[79] Akın 2012, 55; Öztürk 2006.

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Antalya Konyaaltı Domuzağılı Mevkii: Pamphylia'nın Batı Sınırında Bir Kome

Özet

"Domuzağılı 1. Derece Arkeolojik Sit Alanı", Antalya ili Konyaaltı ilçesi Hacısekiler mahallesi sınırlarında, Çandır Çayı'nın güneyinde ve denizden yaklaşık 8 km içeride yer almaktadır. 2022 yılında, yakın dönemde meydana gelen tahribatın ardından alanın mevcut durumunu belgelemek amacıyla saha çalışmaları gerçekleştirilmiştir. Çalışmaların ana odağını nekropol alanı oluşturmuş, yoğun orman örtüsü altındaki yerleşim alanı ise yalnızca ana hatlarıyla incelenebilmiştir. Araştırmalarda daha önce belgelenmemiş lahitler ve yazıtlar kaydedilmiştir. Nekropolde tespit edilen yeni buluntular arasında kapaklı dört *chamosorion* tipi mezar (ikisi yeni yazıtlı), kapaklı üç lahit, üç ek lahit kapağı (ikisinin işçiliği yarım kalmış) ve muhtemelen bir mezar yapısına ait mimari bloklar yer almaktadır. Epigrafik olarak M.S. 3. yüzyıla tarihlenen Domuzağılı lahitleri, bezeme üslubu ve tipolojik gelenek açısından homojen özellikler sergilemektedir. Beş örneğin ön yüzünde, ayakta tasvir edilmiş çiftler veya aile üyeleri görülmekte olup bu durum yerel lahit bezeme geleneğinin ayırt edici bir özelliğidir. Hem bağımsız lahitlerde hem de *chamosorion* tipinde görülen bir diğer yaygın motif ise, Termessos–Pisidia geleneğinden türeyen kalkan-mızrak tasviri ile ortada yer alan *tabula ansata*'dır. Komşu nekropollerden bilinen kapak büstleri de Domuzağılı'nda tercih edilmiş, ancak çoğu tamamlanmamıştır. Ayrıca, yerleşimin güneybatısındaki bir tepede tespit edilen taş alet yongaları ve seramik parçaları, 4 km doğudaki Prehistorik Domuzburnu Mağarası ile ilişkili bir yerleşime işaret etmektedir. Araştırmaların önemli bir bölümünü epigrafik ve tarihî-coğrafi çalışmalar oluşturmuştur. Yeni yazıtlar, bölgeden daha önce yayımlanmış örneklerle karşılaştırılmıştır. İki yazıt antik adı bilinmeyen bu kome'nin MS 3. yüzyılda idari açıdan Attaleia'ya bağlı olduğunu göstermektedir, fakat onomastik sonuçlar halkın Termessos kökenine işaret etmektedir. Makaledeki yazıtların Türkçe çevirileri şu şekildedir:

NA1S1 üzerindeki yazıt: *Niketes/as oğlu, Rufinus'un oğlu Aurelius Hermaios, bu lahdi kendisi, eşi Nike, çocukları Hermeos ve Syros ile onun (Syros?) eşi Tertia için yaptırmıştır. Her kim (izinsiz olarak) defin işlemi gerçekleştirmeye kalkışırsa, en kutsal hazineye 2.500 denarion ödeyecektir.*

NA2Ch1 üzerindeki yazıt: *Ben, Koas oğlu Aurelius Hermaios, bu lahdi kendim, karım Aurelia Artemeis ve Hermaios'un çocukları için ve de onlardan başka bir çocuk olacak olursa onun için yaptırdım. Başka kimse (defin yapmaya) izinli değildir. Şayet buna teşebbüs edecek birisi olursa, Attaleialıların şanlı kentine 1500 denaria ödeyecek. Her bir kimse (ceza miktarının) yarısı kadarını (ihbar karşılığı olarak) talep etme hakkına sahiptir.*

NA2Ch2L üzerindeki yazıt: *Aurelius He[r]meias bu lahdi sadece kendisi, karısı Aurelia Naris ve çocukları için yaptırdı.*

NA3S1 üzerindeki yazıt: *Demetrios oğlu Aurelius Trokondas bu lahdi, kendisi, çocukları Trokondas oğlu Aurelius Hermaios, Trokondas oğlu Trokondas, onların (çocuklarının) eşleri Aurelia Oa ve Aurelia Agoraste, ve de torunları için yaptırdı. Başka birisinin (defnetme) izni yoktur. Aksi takdirde, (ceza olarak) hazineye 1500 denarion ödeyecek.*

NA3S2 üzerindeki yazıt: *Demetrios oğlu Aurelius Trokondas bu lahdi, kendisi, çocukları Aurelius Hermaios, Aurelius Trokondas ve onların (çocuklarının) çocukları için yaptırdı. Başka birisinin (defnetme) izni yoktur. Buna teşebbüs eden kişi (ceza olarak) en kutsal hazineye 1500 denarion ödeyecek.*

NA3S3 üzerindeki yazıt: *Dionysios yaptı. Tillorhobos oğlu Aurelius Hermeos bu lahdi kendisi için, karısı Philoumene için, çocukları Hermeos, Kendeas ve gelini Agoraste ve de torunu Hermeos için yaptırdı. Eğer birisi (bir başkasını) defnedecek olursa Attaleialıların kentine (ceza olarak) 1500 denarion ödeyecek.*

NA4S1 üzerindeki yazıt: *Demetreios'un oğlu ben Aurelius Demetrios bu lahdi kendim, karım Aurelia Agoraste, çocuklarım Aurelia Naris, Aurelius Syrinas ve Aurelius Hermeos için yaptırdım.*

NA4S2 üzerindeki yazıt: *Trokondas oğlu Aurelius Antonius bu lahdi, kendisi, karısı Aurelia Hermasta, çocukları Aurelius Antonius, Aurelius Trokondas, Aurelius Hermaios, ve Aurelius Kendeas ve de gelini Aurelia Philoumene için yaptırdı.*

NA4S3 üzerindeki yazıt: *Syros'un oğlu Aurelius Apollonios bu lahdi sadece kendisi, karısı Aurelia Artemeis, çocuğu Apollonios oğlu Aurelius Syros, gelini Aurelia Hermasta, torunları Aurelius Hermaios ve Aurelius Syrinas için yaptırdı.*

NA4S4 üzerindeki yazıt: *Ben …'nın kızı NN, bu lahdi kendim, kocam Entimos, annem Gamike ve kocam Entimos'un annesi için yaptırdım.*

Anahtar Sözcükler: Domuzağılı; Pamphylia; Kome; Nekropolis; Attaleia; Termessos.