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Vehbi Koç Vakfı

İçindekiler

Gülsün Umurtak
Some Observations on a Group of Buildings and their finds from the Early Neolithic II/2 Settlement at Bademağacı 1

Erkan Dündar
Some Observations on a North-Syrian/Cilician Jug in the Antalya Museum 21

H. Kübra Ensert – Ahmet Görmüş – Demet Kara
The Stele of Erzin 35

Murat Arslan
Eurymedon Muharebesi'nden Sonra Aspendos ve Genel Olarak Pamphylia'nın Durumuna Bir Bakış 49

Nevzat Çevik - Süleyman Bulut
The rediscovery of GAGAE / 'GAXE' in the south-east corner of Lycia. New finds from the total surface surveys 63

Thomas Corsten
Die Grabinschrift des Priesters Albasis in Myra 99

Burak Takmer – Nihal Tüner Önen
Batı Pamphylia'da Antik Yol Araştırmaları: Via Sebaste'nin Perge-Klimaks Arası Güzergahında Yeni Bir Yol Kalıntısı 109

Çilem Uygun – Eray Dökü
Kibyra Yerel Kırmızı Astarlı Seramiklerinden Örnekler 133

Guntram Koch
Kinder-Sarkophage der römischen Kaiserzeit in Kleinasien 165

Nevzat Çevik
Northeast Lycia. The New Evidence – Results from the past ten years from the Bey Mountains Surface Surveys 189

Şevket Aktaş
Tombs of the Exedra Type and Evidence from the Pataran Examples 235

Ergun Kaptan
Kelenderis'te Alaşım Metalurjisine Ait Buluntular 263

Ayşe Aydın
Adana, Anamur ve Silifke Müzesi'ndeki Figürlü Paye ve Levhalar 269

Özgü Çömezoğlu
Myra's Place in Medieval Glass Production 287

Engin Akyürek
Palamutdüzü: A Medieval Byzantine Village Settlement in the Bey Mountains 297

T. M. P. Duggan
The paintwork and plaster on Evdir and Kırkgöz Hans by Antalya- and some implications drawn concerning the original appearance of 13th c. Seljuk State buildings 319

Altan Çetin
Akdeniz Ticaretinde Memlûklar Devri Mısır - Anadolu Mal Mübadelesi 359

Sema Bilici
Bazı Örnekleriyle Alanya Kalesi Kazılarında Bulunan İthal Kıbrıs Sırlı Seramikleri 373

ADALYA XI, 2008

Tombs of the Exedra Type and Evidence from the Pataran Examples

Şevket AKTAŞ*

Patara, the most important city of the region, is known to have been the capital of the Lycian League, of Roman Provincia Lycia and possibly of the twin province of Lycia-Pamphylia from 167 B.C. through to the fourth century A.D. The early publications on Patara were limited to epigraphic studies made by the first travellers, short descriptions and drawings of some important monuments[1]. The excavations initiated in 1988 have progressed greatly and continue with more excavations and the publication of monuments and groups of works[2]. Some of the work in the necropoleis on the rock-cut tombs, temple tombs and sarcophagi and the underground chamber tombs has been published[3] and new information concerning Lycian burial traditions and tomb architecture has been obtained[4]. Among these tombs, the *tombs with exedra*[5] are noteworthy for their peculiarity and form the subject of this article[6].

There are four tombs with exedra at Patara, named after their respective locations: Doğucasarı M63 and M70 in Trench III of Tepecik Necropolis were exposed in 1989; Akdam M71, excavated in 1990 and Gelemiş M34, uncovered in 1993.

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1 For the earliest literature on Patara see Işık 2000, 154 ff; for Patara being the provincial capital see F. Işık – H. İşkan – N. Çevik, Milliarum Lyciae: Patara Yol Kılavuz Anıtı / Das Wegweisermonument von Patara, Lykia IV (2001) 22 ff.

2 For the latest information and documents from the Patara excavations as well as new publications see F. Işık, Patara (in press, 2008).

3 H. İşkan (Yılmaz), "Die Felsgräber von Patara", Akten des II. Internationalen Lykien-Symposions, Wien 1990 (1993) 87–96; F. Işık, "Tempelgräber von Patara und ihre anatolischen Wurzeln", Lykia II, 1995, 160–186; H. İşkan (Yılmaz) – N. Çevik; "Grüfte von Patara", Lykia II, 1995, 187 ff; Işık 1995, 160 ff; S. Bulut – F. Gülşen, "Patara Bodrum Oda Gömütü", Adalya II, 1997, 189 ff.

4 See the latest H. İşkan, "Zum Totenkult in Lykien I: Ein datierbares Felsgrab in Patara und Leichenspiele in Lykien", IstMitt 52, 2002, 273 ff; H. İşkan, "Zum Totenkult in Lykien II: Schlachtopfer an Lykischen Gräbern", in: T. Korkut (ed.), Anadolu'da Doğdu. 60. Yaşında Fahri Işık'a Armağan/Festschrift für Fahri Işık (2004) 379 ff; G. Işın, "Terrakotten als Grabbeigaben in den Nekropolen von Patara", C. Berns (ed.), Patris und Imperium, Koll. Köln 1998, BaBesch Supp. 8 (2002) 107–115.

5 For a discussion on exedra see the section entitled: General Evaluation.

6 These tombs were initially called 'altar tombs' by F. Işık (Işık 2000, 35, 46 ff, 54 ff) and by Ş. Aktaş (Patara Sunak Gömütler [Altar Tombs at Patara], Unpublished master's thesis, Antalya 1995) due to their resemblance to the monumental altars of Anatolia; Cf. Şahin 1972, Fig. 9 ff.

The Doğucasarı Tomb with Exedra (M63)[7] (Figs. 1, 2a, 2b):

M63 is located in the flat area between the northwest slope of Doğucasarı hill and the Çakallık creek. The structure has largely lost its original form due to the elements and from re-use in later periods. The lintels of the doorways into the burial chambers and door wings have been destroyed; blocks from the superstructure of the projecting walls have fallen. The tomb is U-shaped, facing west and the burial chambers are located symmetrically at the back. The structure measures 2.70 m. tall, 5.00 m. wide and 8.10 m. long[8]. The projecting arms are 2.00 m. long and 2.10 m. wide and flank an area of 4.20 x 2.65 m. The foundation was constructed on a filled ground from blocks with an average height of 0.20 m., bound together with mortar. The rectangular podium rising from the foundation measures 5.90 x 8.80 m. The blocks of the stylobate are 0.50 m. high but have varied dimensions. There is a 0.10 m. wide fuga (drafting) along the visible edges of the blocks. There are no traces of any mortar or clamps on the blocks forming the podium. The structure is built with well-cut stone blocks. The first course of wall blocks on the podium leave a gap of 0.08 m. at the back, 0.12 m. on the sides and 0.40 m. in the front from the edges of the podium. There is a bench 0.45 m. h. and 0.45 m. wide along the entire front side of the U-shaped structure. The bench terminates, tapering down gradually after a 0.12 m. moulding. The bench displays high quality workmanship and is an organic part of the building. On the side walls where the bench terminates there are four lion paws at a height of 0.32 m., two of them have been destroyed. The projecting lion paws are two tiered with a hemisphere at the top and a semi-cone at the bottom. The second course of blocks begins above the bench, leaving a gap of 0.10 m. on the sides and 0.05 m. at the back. This row is also 0.50 m. h. and has a foot-profile consisting of a moulding of 0.12 m. and a chamfer of 0.12 m. Upon this row of blocks is a third course of blocks 0.75 m. h. which includes the doorways into the burial chambers. The fourth course of blocks has the corona profile. The blocks with the foot and corona profiles encircle the entire building. The uppermost face of the top row of blocks carry marks on the blocks clearly indicating there was at least an additional course on top of the remaining *in situ* course of blocks. All the top surfaces were worked with a 0.27 m. wide raised moulding all along the edges and their inner parts are divided into rectangular pieces of various dimensions. As is also the case with the podium, there are no traces of mortar or clamps in the walls; however, the side walls consisting of two rows of blocks, contain a core of rubble with a lime mortar. The burial chambers are accessed from the north and south sides and directly rest upon the stylobate. These symmetrical rooms are the same size (3.10 m. long x 1.15 m. wide and 1.75 m. tall) and have the same quality of workmanship. The doorways are 0.62 x 0.75 m., and 0.30 m. inside them there is a groove (1.15 m. long x 0.11 m. wide and 0.04 m. deep) for the sliding door. The thresholds are 0.21 m. deep and are 0.90 m. above the floor of the chambers. The floors of both burial chambers are at the podium level and are paved with small stones. The east wall was built from three courses of blocks as is also visible on the exterior, while the north and west walls are constructed of four courses. The wall separating the two burial chambers is 0.75 m. thick. Although the west and the rear walls of the chambers are built using mortar, the other walls and the ceilings employ dry

[7] Işık 1991, 33 Fig. 7; Işık 1999, 484 Fig. 13; Işık 2000, 35 Fig. 27.

[8] The heights of the buildings recorded do not include the sarcophagi.

masonry. The interior walls display rough workmanship. No traces respecting the burial practice employed were found inside these chambers.

Fragments belonging to a small grained white marble Attic sarcophagus and its lid were found scattered to the west and east sides of the tomb. The sarcophagus lid with polster (Inv. Nr. M63.4) is broken but can be completed. The fragments with Inv. Nrs. M63.4, M63.14 and M63.19 have different profiles indicating they came from different sarcophagi. The lid is 2.25 m. long and 1.20 m. wide and comprises the mattress and pillow. The mattress is 0.50 m. h. while the part with the pillow is 0.65 m.. The long sides of the convex lid are divided into fields by vertical triple bands. The metopes formed do not contain any decoration. On the short sides are three panels each with a rosette inside. Between the triple motifs there are motifs resembling spearheads. On the short sides, below the middle part is a hole for a clamp, (0.03 m. w. and 0.08 m. l), that connected the lid to the sarcophagus basin.

The tomb was built from high quality local limestone found on the slopes of Doğucasarı. This limestone is originally of a yellow clay colour, but in those parts of the tomb exposed to the elements, a dark blackish grey marble-like patina results. Despite the fine workmanship on the exterior surfaces of the building, the surfaces of the blocks joining each other all have anathyrosis. The holes (0.12 x 0.10 m and 0.12 m deep) found in the centres of the ceiling blocks were meant for lifting and locating them[9]. The stone blocks all have superficial holes of 0.0.2 x 0.08 m. to facilitate moving and locating them.

Gelemiş Tomb with Exedra (M34)[10] (Figs. 3, 4a, 4b):

M34 is located by the asphalt road inside Gelemiş Village. Natural forces have damaged the exterior of the structure and the high quality limestone has turned a blackish grey colour. Some of the blocks from the podium and the ceiling have fallen. The broken door wings of the burial chambers have been recovered. This U-shaped structure faces west and the burial chambers are located at the back, in the east. Today the structure is 3.10 m. h., 4.90 m. w. and 7.90 m. l. The projecting sides are 2.00 m. l. and 1.85 m. w.; the area they flank is 3.30 x 2.00 m. The foundation can be seen on the west, constructed on a filled ground; the blocks averaging 0.20 m. h. were bound with mortar.

The rectangular podium rising upon the foundation measures 8.20 x 6.00 m. The podium built from stone of various sizes is 0.50 m. h. The visible edges of the blocks have a fuga (drafting) of 0.10 m. the rest was roughly worked. The first step on the podium leaves a gap from the edge, of 0.15 m along the sides, 0.08 m. at the back and 0.40 m. at the front. The steps of various widths were built from fine cut stones and are 0.30 m. h.

The four rows of blocks are 2.30 m. h. The structure was built from fine cut stones. The first row has a bench on the front and inside. This row starts inward leaving a gap of 0.12 m. on the sides, 0.06 m. at the back and 0.40 m. in the front. The bench is 0.50 m. tall and projects out 0.45 m. It tapers down after a moulding of 0.12 m. There are four lion paws at the ends of the bench and the two inner ones are broken. These lion paws 0.32 m. h. comprise a hemisphere at the top and a semi-cone at the bottom. The location of the

9 Orlandos 1968, 97 Fig. 106 ff; Müller–Wiener 1989, 82 Fig. 39, 9.

10 F. Işık, "Patara '93", KST XVI.II, 1995, 261 Fig. 18 Dwg. 5; Işık 1999, 484 Fig. 13; Işık 2000, 54 ff Fig. 46.

second row of blocks is recessed from the edge of the first row which also contains the bench, by 0.12 m. on the sides, 0.06 m. at the back. This row is 0.50 m. high, including the foot profile at the bottom, a moulding of 0.12 m. and a chamfer of 0.12 m. The third row of blocks is 0.80 m. high and contains the doorways to the burial chambers. The row of blocks with the crown-profile, also form the lintels of the doorways and the ceiling of the burial chambers and they encircle the entire building on the outside. The wide band of 0.25 m. on the very top of this row uninterruptedly encircles the entire building. No traces of mortar or clamps have been found on the walls; but rubble with lime mortar has been used as the core filling.

The burial chambers on the east are placed symmetrically and are accessed on the north and south each via a doorway of 0.70 x 0.80 m. and, 0.30 m. inside the doorway there are grooves 0.11 m. w., 1.15 m. l. and 0.04 m. deep to locate the sliding doors; the top groove is 0.03 m. deeper than the one below. Only half the door slab 0.20 m. thick has survived. Over the threshold of 0.30 m. is the burial chamber with a floor lying 0.90 m. below the threshold. The burial chambers directly on the podium are 2.50 m. l, 1.15 m. w. and 1.80 m. h. and the interiors are only roughly worked. The wall separating the two chambers is 0.65 m. w. The west and back walls of the chambers are constructed with mortar, while their superstructure and exterior walls are of dry masonry. No evidence has been found to identify the burial practices in these chambers. To the south of the tomb was a sarcophagus lid of fine grained white marble with a triangular pediment; it was found upside down and intact; however, no sarcophagus basin was found. The pediment is framed by three mouldings of 0.0.4 m w. and at the corners, low acroteria facing inward. In the middle of the pediment is a rosette 0.08 m. in diameter. One of the corner acroteria has a small mortise, 0.02 x 0.02 m and 0.03 m. deep.

The blocks of the structure have fine workmanship on their exteriors and have anathyrosis on their joints. On the back wall, the ceiling blocks have projections of 0.10 x 0.12 m for transportation[11]. The blocks have small holes (0.04 x 0.10 m.) on their upper surfaces to locate them.

Akdam Tomb with Exedra (M71)[12] (Figs. 5, 6):

M71 is to the northeast of the ancient harbour, about 200 m. south of the Akdam Temple Tomb. As the bocks of this building were re-used in the mortar-less wall constructed in a late phase in the Byzantine period, this building has lost its original form. The swamp water reached the level of the doorways to the burial chambers and caused much damage to the stone blocks. The building has been preserved to the level of the doorways at the back and to the third row of blocks on the wings.

This U-shaped tomb faces west and the burial chambers are located at the back. Due to the fact that it lies beneath swamp water level, its total height is not known; however, it is estimated to be about 2.80 m. h. It is 5.10 m. w. and 7.25 m. l. The projecting arms are 2.10 m. l. and 1.85 m. w. and they flank an area of 2.10 x 2.65 m. As the water level is too high we could not obtain any information concerning the foundation, podium and burial chambers.

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11 Orlandos 1968, 97 Fig. 106 ff; Müller–Wiener 1989, 80 Figs. 38. 39

12 F. Işık, "Patara 1990 Etkinlikleri", KST XIII.II, 1992, 242 ff. Fig. 22; Işık 1999, 484 Fig. 13; Işık 2000, 46 ff. Fig. 36.

This monumental tomb was constructed from fine dressed stone blocks and the first row of blocks also contains the bench but the precise dimensions of the bench could not be determined. The first row is constructed of blocks 0.50 m. h. of various lengths. The second row 0.55 m. h. with a foot-profile of 0.10 m. moulding and a chamfer of 0.20 m. that encircles the entire building. The third row is 0.75 m. h. with the doorways on the north and south opening into the burial chambers. The third and fourth rows of blocks have been preserved only on the front side, and have fallen at the level of the doorways into the burial chambers. The fourth row, as in the preceding two examples, also constitutes the lintels and the ceilings of the burial chambers. This row has a profiled part at the top: a moulding of 0.10 m on the very top, below it another moulding – both concave and convex – of 0.10 m. h. The fourth row with the corona profile is 0.50 m. h. The fragment with the Inv. Nr. M71.1 is the lintel of the doorway to the southern burial chamber. On the facade of the structure, under the corona profile, there is a partially preserved two-line inscription in Greek. On top of the preserved blocks of the top row there is a 0.25 m. moulding upon which the podium of the sarcophagus rests. Apart from the rubble with lime mortar inside the walls, no traces of mortar or of clamps have been found.

The two symmetrical burial chambers have their entrances (0.70 x 0.75 m.) on the north and south sides. One lintel and one block with a frame were found to the southwest of the tomb. The block with Inv. Nr. M71.1 also formed the sarcophagus podium. 0.28 m. inside the threshold is the groove (0.13 m. w., 0.03 m. deep and 1.25 m. l.) for the sliding door. The entrance was closed by a single slab 0.85 x 0.80 m. of the same limestone after the interment had taken place. This block could not be examined in detail as it was re-used in the East Roman mortar-less wall lying beneath the present water level. The threshold and the lintel, as well as the holes for placing the block observed on the door slab clearly indicate a sliding door system was used. Different from the plain door slabs recovered from the two preceding examples, the door slab of this tomb is carved to represent four panels imitating a double-winged door. Based on the other examples of door slabs[13] and what is reported by Vitruvius[14], the two lower panels are carved taller than the upper pair. In the middle of the slab, the joint between the "two wings" of the door is indicated by a moulding.

On top of the southern burial chamber is an upside down sarcophagus lid with triangular pediments. No fragments of the sarcophagus basin have been found. The lid is of white marble and is 2.25 x 1.10 m. l. and 0.75 m. h. The triangular pediments have three frames each 0.03 m. and a relief rosette 0.05 m. in diameter. At the corners there are low acroteria formed by quarter spheres.

The tomb was made from high quality limestone and its visible exterior has turned a whitish colour from contact with the swamp water. There is no mortar binding the blocks and they have anathyrosis on their lateral sides.

Tomb with Exedra from Trench III at Tepecik Necropolis (M70)[15] (Figs. 7, 8):

M70 is located to the east of the modern road passing by the Tepecik Necropolis, and just behind the group of sarcophagi on the north diagonal from the Arch of Mettius

13 Waelkens 1986, Fig. 1 ff.

14 Vitruvius, IV. 6. 1.

15 Işık 1991, 33 Dwg. 3

Modestus[16]. The stone block constructed cube upon which there once stood a sarcophagus has a hyposorion inside and there is an L-shaped area in front which can be completed to a U-shaped area, forming part of a tomb with exedra[17] because this area in the front has a bench for sitting that is peculiar to this tomb type. The structure today measures 1.15 m. h., 3.60 m. w. and 3.40 m. l. The projecting wall has a pilaster and the benches terminate in lion paws. The masonry work of the northwest bench corner indicates the former presence of an attached installation here. The structure was modified at a later date when the bench forming a U-shape was removed. Traces on the blocks of the rear tomb wall indicate that the bench that had been removed from the exedra was smoothened and was then used there.

Structural Evaluation (Group Typologies of Tombs with Exedra, Fig. 36):

The tombs with exedra from Patara that are described in detail above closely resemble each other in plan and constructional aspects, as also in the benches and in the placement of the sarcophagi, they are alike. The foundations of the Gelemiş and Doğucasarı tombs with exedra rest upon the bedrock through binding the roughly worked stones with mortar. However, there is one step to the podium of the Gelemiş tomb while the Doğucasarı example does not have a step. As the Akdam example is under water, not much information concerning its foundation and podium could be obtained. All these examples have a right-angled U-shape including the burial chambers, all rise from the podium. On the front sides of the burial chambers there is a bench 0.50 m. h. Not only in plan but also in profile and workmanship, these benches are alike. The bench for sitting upon projects out and is about 0.45 m w. and after a moulding the ends terminate concave. The lion paws at each corner of the bench are only decorative. Tomb M70 distinguishes itself from the others because of the present form of its architecture and clearly this tomb lost its original form through secondary use; however, the L-shaped bench, as preserved today in the front indicates this type of building.

These tomb buildings have a sliding door system on the north and south sides leading into the burial chambers. The door slabs were moved along the grooves at the bottom and top. The slabs were fitted first into the deeper top groove and then located in the bottom groove and they were slid to one side to open and close the entrance. In Roman tomb monuments double-winged doors were generally preferred and the use of sliding doors in these monuments at Patara reflects an ancient tradition[18]. This implementation may have been due to the small dimensions of the doorways. The Akdam example's doorways have been damaged but the door slab in the water has a unique decoration imitating woodwork, while the other tombs have a plain door slabs. The panels on this door slab have a depth reminiscent of frames and this feature is often found on Roman period door wings. This door slab closely resembles the door slabs seen in Anatolia, especially in Phrygia, identifying the symbolic entrance to the tumuli[19].

The fact that three of the tombs carry masons traces on the stone blocks and holes for placing them indicate they had at least one additional row of stone blocks on top. Although

16 V. İdil, Likya Lahitleri (1985) 52 ff. Cat.no. Patara 3. 5 Figs. 44. 1. 45. 1.

17 Işık 1991, 33, 43; Işık 1991a, 42.

18 P. Roos, "The Rock–Tomb Doors of the Lyco–Carian Borderland", OpAth 10, 1971, 25 ff.

19 Waelkens 1986, Figs. 689, 697, 734, 738, 740, 746, 747.

many blocks were taken away for use as spolia in later periods, around the Gelemiş tomb there were many blocks 0.40 m. h. and of various widths (Inv. Nrs. M34.1-30); their common height and the traces on the tomb indicate these blocks originally belonged to the top row.

Position of the Sarcophagi:

The sarcophagus lids found at Akdam and Gelemiş tombs, the fragments of the sarcophagus basins (M63.3, M63.14 and M63.19) and the lid with polster found at Doğucasarı (Fig. 10) all indicate the former presence of sarcophagi on these three tomb buildings.

Due to the architectural plans, the structures and particularly the dimensions of the burial chambers, it is not possible that these sarcophagi were placed within the burial chambers. This is also indicated by the intact doorway of the Gelemiş tomb which is smaller than the sarcophagus lid that was found there. No evidence has been found to indicate the location of sarcophagi in front of the tomb and therefore the area in front was not intended for the sarcophagi[20]. As was mentioned above, at Doğucasarı there was an additional row of blocks and as there was no indication that a sarcophagus or a lid was placed there, it is not possible to speak with certainly[21]. In addition, the mortises that are on top of the burial chambers were employed for lifting and transportation, they were not for tenons[22].

In addition, the funerary inscription at the Akdam tomb records the tomb owner "wants two sarcophagi", thus this epigraphic evidence, together with the *in situ* indications of the location of two sarcophagi proves the placement of sarcophagi on top of this tomb[23]. At the Gelemiş tomb, the uppermost row of blocks also constitutes the podium for the sarcophagi. This podium should also be expected at Akdam and Doğucasarı. The tombs with exedra at Hierapolis having flat ceiling burial chambers and sarcophagi on podiums placed above them (Fig. 9)[24] and their arrangements of sarcophagi[25] have facilitated our restitution proposals for the Pataran tombs with exedra, as they should also have had podiums (Fig. 11).

The uppermost dimensions of these tombs are convenient for the location of sarcophagi and although clear evidence is presently lacking for their positions, yet some proposals can be made. The different positions of the sarcophagi on top of the U-shaped tombs at Idebessos and Apollonia open the way for proposals regarding the placement of sarcophagi on Pataran tombs. There can be one or two sarcophagi above the burial chambers at the back, or, there can be one at the back and one on top of each projecting side. At Akdam, the two sarcophagi thought to have been on top may have been located on top

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20 The Idebessos example has a sarcophagus placed in front at a much later date; however, it has not been possible to prove this location for a sarcophagus was in the original plan.

21 Işık stated (1991a, 42) that the "fragments belonging to two sarcophagus lids by the Doğucasarı tomb, one of which is with a kline, indicate that they were placed on top of the two burial chambers at the back; this is verified by the mortises on top of the top row of blocks forming the superstructure", thinking that only the sarcophagus lids symbolically could be placed on top of the tomb. However, during our surveys together across Lycia, he has observed entire sarcophagi placed on top of the tomb and consequently changed his mind: Işık 1999, 15 ff; Işık 2000, 35.

22 Orlandos 1968, 97 Fig. 106 ff; Müller–Wiener 1989, 82 Fig. 39. 9.

23 I would like to thank J. M. Reynolds for studying the inscription and informing me of its content.

24 D. De B. Ferraro, Hieropolis Di Frigia 1957–1987 (1987) 106, 112.

25 Waelkens 1982, 439 Fig. 14.11.

of the burial chambers at the back; or, rather more probably, one on top of the south wing and the other on the north wing, placed symmetrically. As the three fragments (Inv. Nrs. M63.3[26], M63.14 and M63.19) found at Doğucasarı belong to three different sarcophagi, one may have been placed in the middle at the back, the other two may have been placed on top of the projecting wings; and the more valuable sarcophagus with the lid with polster must have been placed at the back. Although only one sarcophagus lid has been found at Gelemiş, from its structural parallels with the other two and also its monumentality we may conjecture there were originally also two or three sarcophagi on top of this tomb.

Consequently, at three tombs, the fact that the burials were made in the sarcophagi placed on top of the tomb, in addition to those buried in the burial chambers has been verified by other examples and from the available material (Fig. 11). M. Waelkens states that, although they have different layouts, the fact that there are sarcophagi placed on top of chamber tombs at Hierapolis is connected to the "Lycian feature" and that "the first examples appeared in Lycia".[27] In the Lycian tradition tombs are raised above the ground, just like the altars[28]. Therefore, the location of sarcophagi on top of the burial chambers appears to be a continuation of this ancient Lycian tradition. What varies with the tombs with exedra is the number of sarcophagi and their positions on top of the tomb structure.

The three tombs studied here have burial chambers closely resembling each other and these chambers have very rough workmanship on the inside and there has been no evidence recovered from inside them in respect to the burial practices employed in these chambers. This may indicate that the bodies were laid directly on the floor or upon wooden klines, which would not have survived to the present day. The fact that the floors of these burial chambers are 1 m. below the doorways and that these chambers are 1.80 m. tall suggest wooden klines were used. These hyposorions must have been employed for the burials of second degree relatives or for servants rather than for the tomb owners, as is implied by the use of marble sarcophagi on top of these tombs. F. Blakolmer states that tombs of stone were meant for families having a higher social and political status and sometimes also for the servants and slaves[29]. The funerary inscription on the Temple Tomb of Markia at Patara confirms that parts of a monumental tomb were employed to interred second degree relatives and servants[30] and the funerary inscriptions from Lycian indicate that such practice was a regional tradition[31].

Tombs with Exedra outside Patara:

This tomb type is also found outside Patara, at Idebessos and Apollonia in Lycia; at Cibyra, a frontier neighbour, and at Hierapolis and Ainos, their plans distinguish them from other tomb types. Those tombs having a semicircular exedra at Teimussa should also be considered within this category. The Patara tombs and these other examples require a

26 A. Balland, Un sarcophage attique a Tlos, RA 1976, 134 ff. Figs. 1–2, 12.

27 Waelkens 1982, 439.

28 Fedak 1990, 78.

29 Blakolmer 1990, 68 ff.

30 Bean 1997, 31; for the inscription at Markia's temple Tomb at Patara see Işık 2000, 44–46; H. İşkan, "Zwei Privatporträts aus Patara", JdI 117, 2002, 253–256.

31 T. R. Bryce, "Burial Fees in the Lycian Sepulchral Inscriptions", AnatSt 26, 1976, 175 ff.

new categorisation because of their forms and they also present many unanswered questions because of the low number of parallel examples that have not as yet, been studied in detail.

There is a tomb with exedra on the flat area lying to the east of the Sura acropolis. This U-shaped tomb sits upon a three-stepped podium and measures 5.20 x 5.10 m. On the podium all the traces regarding the sarcophagus are visible. The U-shaped body is accessed by three steps and measures 3.40 x 3.00 m. and is approximately 3.10 m. h. From these dimensions the sarcophagus must have been placed at the back. There is no burial chamber. The area between the projecting parts has a bench all around and it is decorated with stylised lion paws at the corners. These structural features clearly identify this structure as a tomb with exedra (Figs. 12, 13)[32].

At Idebessos there are four tombs with exedra in the necropolis – three are well-preserved, the fourth is in a very poor condition. The tomb with a single sarcophagus on top measures 5.05 x 3.80 m. and is 1.74 m. tall (Figs. 14, 15); the one with two sarcophagi measures 5.40 x 4.00 m. and is ca. 1.80 m. tall (Figs. 16, 17); the tomb with three sarcophagi on whose lids are carved Pisidian shields measures 3.95 x 5.00 m. and is 1.10 m. tall (Figs. 18, 19). Another example with three sarcophagi measures 5.30 x 3.75 m. and is 2.10 m. tall (Figs. 20, 21). These tombs are almost the same in size and distinguish themselves by the alignment of the sarcophagi on top. In addition to the two examples with three sarcophagi[33], there is one example with two sarcophagi[34] and one example has a single sarcophagus[35]. On those examples with a single or two sarcophagi, the sarcophagi are placed at the back. The fact that the tombs face in different directions and that they do not have burial chambers are features that are particular to Idebessos. These tombs, too, have an area in the front with a bench all around and with stylised lion paws at the corners.

There are two U-shaped tombs at Apollonia – one has one while the other has three sarcophagi. The tomb with three sarcophagi measures 5.20 x 5.10 m. and its rear side is approximately 1.78 m. h. (Figs. 22, 23). The area with the bench measures 2.90 x 1.70 m. The tomb with a single sarcophagus measures 3.10 x 2.50 m. and is ca. 0.75 m. h. (Figs. 24, 25). The area in the front has a bench all around and there were probably also stylised lion paws at the corners. These tombs do have burial chambers. The tomb with three sarcophagi has a small doorway, 0.40 x 0.35 m. located at the back and beneath the podium, while the other tomb has a grave at the bottom of very poor workmanship located directly beneath the sarcophagus and the podium.

At Cibyra, the capital of the Cibyratis League, lying on the northwest border of Lycia, there are two tombs with exedra standing by the necropolis road to the stadium, side by side and both are facing south. These tombs have an exedra on their sides and it is understood that a sarcophagus was placed on their rear sides (Figs. 26, 27).

At Hierapolis there are four tombs with exedra and all have a single sarcophagus. The first three are in the North Necropolis, lying to the east of the modern road and they all

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[32] Apart from the Pataran examples, the plans and elevations of the other tombs, whose drawings are given, have been completed based upon the original dimensions.

[33] Kalinka 1944, 838.

[34] idem, 840.

[35] idem, 846, 862.

face west. The first tomb is 3.75 x 2.80 x 0.76 m. (Fig. 28); the second is 3.05 x 3.20 x 0.76 m. (Fig. 29); and the third tomb is 2.10 x 2.70 x 0.78 m. (Fig. 30). The fourth tomb is located in the same necropolis but is to the west of the road and it faces south, and is 3.85 x 3.37 x 0.71 m. (Fig. 31). The height of these tombs varies according to the state of preservation of the sarcophagi. Apart from these four identified tombs, further examples should be expected. The plan is basically the same, what varies is the orientation and the dimensions. In the front is the exedra area with the bench and there is a single sarcophagus placed on top of the hyposorion at the back; all carry the common features of tombs with exedra.

Another example from outside Lycia is at Ainos[36] (Fig. 32). It faces east and rises on a four stepped socle. Its form places it within the category of tombs with exedra.

At Teimussa, there are two tombs with semicircular exedra that have been entirely carved from the bedrock[37]; despite their different form, their function was the same. The area formed is surrounded by a bench and was intended for the practice of burial rituals (Figs. 33, 34). On the other hand, a tomb at Olympos closely resembles those at Patara; the only difference being the location of the exedra inside the burial chamber[38]. Therefore this tomb does not have a hyposorion and the rear side leans on the wall but its facade resembles the examples from Patara.

General Evaluation:

The total of 20 examples[39] that I have identified in western Anatolia, all indicate a unity in the layout for *U-shaped tombs with exedra*. This phenomenon is further reinforced with the parallel between the dimensions of the Pataran and these other examples. The standard general layout employed varies only in details such as the presence or absence of burial chambers; the number of sarcophagi; and the bench extending along the entire facade or only along the exedra itself. In addition the examples outside Patara have the sarcophagi placed directly upon the burial chamber without a sarcophagus podium.

This first comprehensive study on this authentic tomb type contains examples that do not differ from the Pataran examples in respect to their plan and functions despite their different arrangements. The distinguishing features are: a U-shaped layout; the projecting walls flank an area intended for use and for offerings. The fact that such examples are found especially in Lycia and that they are contemporaneous make it impossible to separate one from another.

As has been inferred from the examples at Patara, Sura, Apollonia, Idebessos, Cibyra, Teimussa and Hierapolis, the U-shaped layout emerged from the effort to form an area for offerings, because this internal area in the front surrounded with the bench was used for ceremonies related with the cult of the dead. All the examples cited above have the same plan features and the lion paw motifs that are found on their benches are not peculiar to this tomb type, they are an element existing in all phases of architecture. The bench for sitting was designed together with this motif like a leg of furniture, independent of the

36 A. Ezen – S. Başaran, "Enez (Ainos) Kazıları, 1987 Yılı Çalışmaları", KST X.II, 1989, 91, 92 Fig. 13, 21.

37 Bean 1997, 120.

38 İ. A. Atilla, "Olympos Mezar Odası Kurtarma Kazısı", II. MüzeKK, 1992, 105 ff.

39 It must be foreseen that the total number will increase with ongoing excavations and surveys.

building. It is known that this motif, a symbol of the Mother Goddess, was generally only used for decorative purposes upon tomb podiums and on the rows of seats in theatres.

The Sura example with a U-shaped plan described above was termed an "exedra tomb" by E. Petersen and F. von Luschan without any comment regarding tomb typology[40]. From the architectural form, J. Borchhardt also termed this tomb type an "exedra tomb"[41]. The Idebessos examples are described by G. E. Bean as, "in some examples the sarcophagus rises on a massive base with an exedra in front"[42], while C. Bayburtluoğlu describes them as "U-shaped family tombs"[43]. As at Sura, the Idebessos examples are also termed after their architectural forms. On the other hand, F. Işık initially named the Pataran examples, "altar tombs", as they resemble the monumental altars of Anatolia and for the offerings that were made and the buried dignitaries who were deified in the front area[44].

I am of the opinion that, although the terms "altar tomb", "U-shaped family tomb" and "exedra tomb" that have been proposed for the tomb type studied here are acceptable, yet they need to be further examined. The exedra is essential for the ancient city as it served as a "memorial" with a bench in front[45]. The part rising at the back is either decorated with reliefs or it is surmounted by statues; in the front, the monument integrates with the bench. A kind of "memorial", the exedrae assumed their names from the bench in the front. The bench or step for sitting – an essential for this type of architecture – was used in structures possessing a variety of functions; it is found both in religious and civil architecture, thus it is not surprising to find it employed in the context of funerary architecture. Indeed, the Idebessos tombs are clearly inscribed recording the tomb owners had "exedrae" built[46]. The exedrae found at these tombs both border the offering area and enable sitting; this inner area served a function in the cult of the dead. The direction is not from inside toward outside as in the exedrae, rather, the direction is toward the interior via the steps. Therefore, the term "exedra" is suitable for describing the form but not the function, as the Pataran tombs carry local characteristics such as being raised above the ground, a peculiarity of Lycia, and in the use of sliding doors, a feature peculiar to the rock-cut tombs and in addition they have a U-shaped area for offerings employed in the cult of the dead.

At Pompeii[47], the round or rectangular portable altars serving a burial function were termed, "altar tomb". These tombs have assumed this altar form for only symbolic reasons. However, our examples are entirely different from the Pompeii examples, as our examples have a U-shaped area in the front for offerings and an arrangement with sarcophagi. Therefore, with the intent of avoiding unnecessary confusion with the term "altar tomb" used for the Pompeian examples, a new term is required to distinguish the tombs studied

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40 E. Petersen – F. von Luschan, Reisen in Lykien, Milyas und Kibyratis. Reisen im südwestlichen Kleinasien II (1889) 44 Fig. 36; for use of "exedra" as a term see also Kalinka 1944, 838, 840, 846, 862.

41 Borchhardt 1975, 79 Pl. 50 D.

42 Bean 1997, 145.

43 C. Bayburtluoğlu, Lykia (2004) 151; N. Çevik, Taşların İzinde Likya (2002) 126.

44 Işık 1991a, 41; Işık 2000, 35, 46 ff, 54 ff.

45 For a general discussion regarding exedra see S. F. von Thüngen, Die freistehende griechische Exedra (1994); for other examples identified during the surveys in the region see N. Çevik – B. Varkıvanç et al., "Beydağları 2004 Yılı Yüzey Araştırmaları", AST 23.1, 2005, 147.

46 Kalinka 1944, 838, 840, 846, 862.

47 A. Maiuri, Pompei (1951) 75 Fig. 110.

here. Further, as the Illyrian example Tomb 2 "Theatron" demonstrates[48], new types were formed under the influence of official buildings. J. Fedak states that the upper part of this tomb was designed for the conducting of commemorative ceremonies[49].

As is mentioned above, the terms "exedra tomb" and "altar tomb" are insufficient, although not entirely wrong, for describing the examples studied here, because our examples remind of neither only an exedra, nor only an altar. Our examples remind one of exedrae and altars from their U-shaped front area surrounded with a bench in respect to plan alone. And the most important distinction is that they have sarcophagi on top of a massive body or possess burial chambers beneath. This is naturally due to the different functions these structures had. However, the U-shaped area in the front surrounded by a bench for sitting and designed for offerings to the cult of the dead – these all indicate parallels with monumental altars. Within the frame of the "altar" function of these tombs, it can be said that the first buildings meant for worship were shaped like altars. In early settlements there were altars before the house of god was erected. Yavis states, "the altars and ash-altars appeared at the same time"; therefore, they must have originated from the same root and the Dorians brought this type to Hellas together with them[50]. On the other hand, M. Ç. Şahin claims that the first stone altars appeared in Ionia, not in Hellas, and that the first example of this type is the altar of Samos Hera I[51]. Monumental altars with steps were built and used in Ionia from the 7th – 6th century to the 4th century A.D. when paganism was prohibited. It is known that sanctuaries with altars preceded the renowned temples of Samos Hera, Magnesia Artemis, Priene Athena, Ephesus Artemis, Delphoi Apollon and Olympia Zeus[52]. Altars naturally continued to be built following the start of temple construction and they always formed the focus of the sanctuaries as they were the primary area of worship. The earliest U-shaped altar is the Rhoikos Altar of the Samos Heraion and its form was based upon either Altar V of the late 8th century B.C. or Altar VI of the early 7th century B.C.[53]. In the Hellenistic period, U-shaped altars flourished, with those at Magnesia Artemis and Priene Athena, reaching its zenith in the Altar of Zeus at Pergamon.

At some important settlements there were altars in isolation within the sanctuaries. The Pergamene Altar[54] – the most important work of architecture and sculpture of the Hellenistic period – as also the famous Altar of Peace in Rome[55], can be considered the continuation of the tradition that was initiated by the Heraion I at Samos.

It is known also from temple-shaped monumental tombs that religious architecture and funerary architecture were interlocked. From the Archaic period through to the end of the Roman period many monumental tombs were built for the *heroi*, especially in Anatolia. These tombs flourished, particularly in the Roman period and this indicates the "heroised" deceased, as the Hellenes called them, were venerated equally with the gods.

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48 Fedak 1990, 110 Fig. 145 a-c, 364, 365.

49 idem, 110.

50 Yavis 1949, 87 ff.

51 Şahin 1972, 36.

52 For general information on temple altars see Şahin 1972, 1 ff; Yavis 1949, 1 ff; for the altars at the tombs see Berges 1986, 1 ff.

53 Şahin 1972, 58.

54 idem, 1972, 67 ff. Fig. 24 ff.

55 Şahin 1992, 72 Fig. 17.

The first tomb architecture emerged through the concept of a house for the dead[56], with this thought predicated by the belief that life continued after death[57]. Respect for the ancestors and for lineage resulted in the reinforcement and the continuation of the cult of the dead into later periods and resulted in the transformation of rituals into traditions[58]. When men began to be venerated like deities during the Classical and Hellenistic periods, the forms of religious buildings were then reflected in the tombs[59].

To the best of my knowledge the first time religious architecture was reflected in funerary architecture was the Sanctuary of Apollo at Amyklai. This singular example with a burial chamber of a mythical heros beneath has the form of an altar and brings together worship of the deity and the cult of the dead[60]. According to Pausanias, at the Sanctuary of Apollo at Amyklai, firstly a sacrifice was made in honour of Apollo and the sacrificial blood flowed down through a bronze opening by the base, to where Hyakinthos was believed to have been buried[61]. In Antiquity there is no other known example of a sacrifice, where the blood was offered to a heros and the meat was offered to a deity.

Hesberg states that, just like the temple tombs, the altar form related to the deities served as a tomb building within the framework of the cult of the dead, and that, with the temple tombs, this form did not have any connection with the deity but was rather used only to exalt the dead[62]. In this context, the U-shaped forecourt of this tomb type, widely seen in Roman period Lycia[63], should probably have acquired its offering function from the monumental altars, the best example of which is the Altar of Zeus at Pergamon and they should have acquired their form together with the bench from the exedrae, because the inscription on the Idebessos tomb states that the owner had an exedra built. Based on both the religious and the civil architecture of Lycian origin, a new tomb type was created, through joining the raised sarcophagi and the burial chambers beneath with sliding door system, together with the U-shaped exedra form. I therefore propose that this tomb type, widely seen in Lycia be termed, "tombs with exedra".

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56 Waelkens 1982, 439; Işık 1995, 160 ff.

57 For the continuation of life after death see E. Rodhe, Psyche. Seelenkult und Unsterblichkeitsglaube der Griechen (1894) 277 ff; M. P. Nillson, Geschichte der griechischen Religion I (1941) 180 ff; Blakolmer 1975, 68 ff.

58 Concerning this subject F. Işık states, "presenting offerings and conducting religious rites inside or outside the tomb for a deified person existed in the beliefs of the Anatolian peoples. This started with the Gavur Kalesi of the Hittites; continued with the royal tombs of the Urartians, Phrygians, Lycians and Carians; then passed to the deity-kings of Macedonian origin of the Hellenistic period with examples such as the Belevi Mausoleum; and finally reached the Roman Emperors. In the Roman period when the tombs with exedra were built, not only the kings and royalty but also wealthy families could be deified at their tombs". see F. Işık, "Tempelgräber von Patara und ihre anatolischen Wurzeln", Lykia II, 1995, 160 ff; F. Işık, "Das Felsgrab von Köseoğlu und Totentempel Urartus", Archäologische Mitteilungen aus Iran 28, 1995/1996, 211 ff; F. Işık, "Die Vergöttlichung der phrygischen Dynasten im Lichte ihrer Gräber", IstMitt 53, 2003, 197 ff; F. Işık, "Die Vergöttlichung der lykischen Dynasten im Lichte ihrer Gräber", Lykia VI, 2001/2002 (2005) 107 ff; for the spread of deification during the Roman period, see Hesberg 1992, 182 ff.

59 Hesberg 1992, 189.

60 R. Martin, "Bathyclés de Mágnesie et le trône d'Apollon à Amyklæ", RA 1976, 205 ff. Fig. 1 ff.

61 Şahin 1972, 3 n. 6.

62 Hesberg 1992, 182.

63 No evidence for the function of offerings has been attested at any tomb; however, portable altars known from other buildings may have been used for the rites related with the cult of the dead. For portable altars see Berges 1986, 12.

Dating:

Not all the architectural fragments of these tombs have been found and damage in later periods has resulted in some cases in the loss of their original forms. Although they belong to the Roman period, very few examples of Byzantine pottery and no other finds dating from their period have been found. The Akdam tomb with exedra is roughly dated to the middle of the 2nd century A.D. by J. M. Reynolds from the poorly preserved two-line inscription on the facade[64]. Despite the lack of other supporting evidence to assist in determining a precise dating for these "tombs with exedra", the corona profile[65] and the door slab both seem to support this dating, when parallel examples are considered[66]. The sarcophagus lid with polster and the fragments of the sarcophagi basin found at Doğucasarı indicate the first half of the 3rd century A.D. The garland band at the foot of the sarcophagus basin in front of the Doğucasarı tomb further supports this date. The stylistic features of the bay leaves in the garland band indicate a date early in the Severan period as the bay leaves of the garland are executed very plainly without details and, the infrequent use of the drill is another characteristic of this period (Fig. 35)[67]. In addition the workmanship of the sarcophagus lid with polster found in front of the Doğucasarı tomb indicates this same period (Fig. 10)[68]. The fact that the dating of the Doğucasarı and the Akdam tombs and that the three Pataran tombs studied here all resemble each other in terms of form, construction techniques as also dimensions indicate their construction was contemporary or near contemporary. Moreover, the Idebessos tomb with a single sarcophagus is dated to the mid-2nd century A.D. from its inscription[69]. Consequently, it is likely that the tombs studied here were built in a period of a hundred years, extending from the second half of the 2nd century to the end of the first half of the 3rd century A.D..

64 I would like to thank J. M. Reynolds for this oral commentary.

65 R. Ling – A. Hall, "Building Mk1 at Oenoanda", AnatSt XXXI, 1981, 36 Fig. 4B.

66 Cf. Waelkens 1986, Figs. 697, 699, 731, 737, 746, 747. The frame-like formations inside the panels of these examples closely resemble the door slab of Akdam tomb and these door slabs are dated to the 2nd – 3rd century AD.

67 T. Korkut, "Girlanden-Ostotheken aus Kalkstein in Pamphylien und Kilikien", Sarkophag-Studien 4 (2006) 72 ff. Nrs. 19, 59, 94, 170.

68 S. Rogge, Tektonik und Ornamentik attischer Sarkophage, in: Grabeskunst der römischen Kaiserzeit (1993) 111–132; for similar lids with polster see S. Rogge, Die Attischen Sarkophage ASR IX.I (1995) 129, 133, 136–140, 143, 144, 157, 158 Pl. 9.2, 19.1, 27.1, 44.1, 52.1, 101.1.

69 Kalinka 1944, 838.

Abbreviations

Bean 1997	G. E. Bean, Eski Çağda Lykia Bölgesi. H. Kökten (çev.) (1997).
Berges 1986	D. Berges, Hellenistische Rundaltäre Kleinasiens (1986).
Blakolmer 1990	F. Blakolmer, "Die Nekropolen um Limyra und die Bestattungsbräuche Lykiens" ÖJh 1/1-2, 1990, 68-72.
Borchhardt 1975	J. Borchhardt, Myra, IstForsch 30, 1975.
Fedak 1990	J. Fedak, Monumental Tombs of the Hellenistic Age (1990).
Işık 1991	F. Işık, "Patara 1989", KST XII.2, 1991, 29-55.
Işık 1991a	F. Işık, "Patara-Dünü, Bugünü ve Geleceği", TAD 29, 1991, 35-49.
Işık 1995	F. Işık; "Tempelgräber von Patara und ihre anatolishen Wurzeln", Lykia II, 1995, 160-186.
Işık 1999	F. Işık, "Patara, Eine Lykische Metropole erwacht aus ihrem -Dornröschenschlaf-" AW 30/5, 1999, 477-493.
Işık 2000	F. Işık, Patara; The History and Ruins of the Capital City of Lycian League (2000).
Hesberg 1992	H. von Hesberg, Römische Grabbauten (1992).
Orlandos 1968	A. K. Orlandos, Les Matériaux de Construction et la technique architecturale des anciens Grees II (1968).
Şahin 1972	M. Ç. Şahin, Die Entwicklung der griechischen Monumentalaltäre (1972).
Müller – Wiener 1989	W. Müller – Wiener, Griechisches Bauwesen in der Antike (1989).
Kalinka 1944	E. Kalinka, Linguis Graeca et Latina Conscripti, TAM III, III (1944).
Vitruvius	Vitruvius, Mimarlık Üzerine On Kitap. S. Güven (Çev.) (1990).
Waelkens 1982	M. Waelkens, "Hausähneliche Gräber in Anatolien", bk.: D. Papenfuss – V. M. Strocka (ed.) Palast und Hütte. Archäologisches Symposium 1979, Berlin (1982).
Waelkens 1986	M. Waelkens, Die kleinasiatischen Türsteine. Typologie und epigraphische Grabreliefs mit Scheintür (1986).
Yavis 1949	G. Yavis, Greek Altars (1949).

Öz

Patara Örnekleri Işığında Eksedralı Mezarlar

Makalenin konusunu oluşturan Eksedralı Mezarlar'dan Patara'da 4, İdebessos'ta 4, Apollonia'da 2, Teimiussa'da 2, Kibyra'da 2, Sura'da 1, Hierapolis'te 4, Ainos'ta ise 1 örnek bulunmaktadır. Mezarların kentlere göre dağılımına bakıldığında genellikle Likya'da yaygın oldukları görülmektedir. Bu bağlamda kazısı yapılan Patara Eksedralı Mezarları temel alınarak Likya'daki ve diğer bölgelerdeki örnekler değerlendirilmeye çalışılmıştır. Başlangıçta anıtsal sunaklarla olan benzerlikleri nedeniyle bu tip mezarlar tarafımdan "Sunak Mezar" olarak adlandırılmıştır.

Ayrıntılı bir şekilde incelenen Patara eksedralı mezarları, plan ve teknik özellikler bakımından yakın benzerlikler gösterirler. Bu durum seki ve lahitlerin yerleştirilişi gibi ayrıntılarda da söz konusudur. Tüm örneklerde mezar odalarını da içeren dik açılı "U" planlı yapı, podyum üzerinde yükselir ve mezar odalarının önyüzlerinde bir seki dolaşır. M70 numaralı mezar ise şimdiki durumundan kaynaklanan farklı mimarisiyle diğer üç örnekten ayrılır. Mezar ikinci kullanımda orijinalliğini yitirmiş olmakla beraber yine bu grup içinde değerlendirilmelidir.

Doğucasarı, Gelemiş ve Akdam mezarlarında ele geçen lahit kapakları, bu üç mezarda da lahitlerin varlığını açıkça göstermektedir. Ayrıca Akdam mezarı yazıtında mezar sahibinin "*iki lahit istiyor*" olması, mezar üstüne lahitli düzenlenişin epigrafik kanıtını oluşturmaktadır. Gelemiş mezarında üste ait olduğunu saptadığımız blok sırası, lahitlerin bir podyum üzerine oturtulduğunu göstermektedir. Bu podyum salt orada değil Doğucasarı ve Akdam mezarlarında da beklenmelidir. Hierapolis'teki düz tavanlı oda mezarların üzerlerinde yer alan lahitlerin de bir podyum üzerine oturuyor olması, bu düşüncemizi desteklediği gibi örneklerin yeniden kurma denemesinde de yol gösterici olmuşlardır.

Genel olarak üç mezarda da gömünün, oda dışında ayrıca mezar üzerine yerleştirilen lahitlerle de gerçekleştiği olgusu, örnekler ve malzemeden yola çıkılarak doğrulanmıştır. M. Waelkens, planda farklı da olsa, Hierapolis oda mezarları üzerinde lahitlerin yer almasını, "*Likya özelliği*"ne bağlamakta ve "*ilk örneklerin yine Likya'da ortaya çıktığını*" söylemektedir. Likya mezarlarının, tıpkı sunaklar gibi yerden yükseltilmeleri gelenekseldir. Bu nedenle de lahitlerin mezar odaları üzerinde yer alması şaşırtmaz; eski geleneğin devamı niteliğindedir. Eksedralı mezarlarda değişken olan ve tam kesin olmayan, lahitlerin sayısı ve yerleştiriliş biçimidir.

İnceldiğimiz tüm "*U biçimli eksedralı mezarlar*" da genelde bir tasar birliği olduğu görülür; bu olgu özellikle Patara mezarlarının ölçülerine dek varan benzerlikleriyle

doğrulanır. Tipe adını veren bu standart genel biçim salt; mezar odası olup olmadığı gibi, üzerine oturtulan lahit sayısının niceliği gibi ya da oturma sekisinin ön yüzün tümünde mi yoksa sadece iç kısımda mı bulunduğu gibi özü etkilemeyen ayrıntılarda değişir. Belirleyici özellik, "U" tasarlı oluşlarıdır ve mezar duvarlarının bir sunu alanını çevrelemesidir. Bu örneklerin Likya'da yoğun olması ve aynı dönemlerde yapılmışlıkları da dikkate alındığında birbirlerinden soyutlamak olanaksızlaşır. Likya Bölgesi dışında da benzer örneklerin bulunması, Roma Dönemi mezar mimarisinin ortak anlayışından kaynaklanmaktadır.

Patara, Sura, Apollonia, Idebessos, Kibyra, Teimiussa ve Hierapolis örneklerinden de anlaşıldığı gibi "U" plan bir sunu alanı oluşturma çabasından doğmuştur; çünkü oturma sekisiyle çevrelenmiş iç ve ön kısım ölü kültüyle ilişkili seremonilerin yapıldığı alandır. Plan bakımından aynı özelliklere sahip olan yukarıdaki örneklerin tümünde bulunan oturma sekilerine bağlı aslan ayağı motifleri, salt bu tür mezarlara özgü değildir; mimarinin geçmişinde hep var olan ve sevilen bir örgedir. Oturma sekisi bu dekoratif örgeyle, yapıdan bağımsız bir mobilya ayağı gibi düşünülmüştür.

Hesberg, tanrılara ait mimari sunak formunun, tıpkı tapınak mezarlarda olduğu gibi, ölü kültü içerisinde mezar binası olarak hizmet verdiğini ve tapınak mezarlarda bu formun, tanrıyla bir bağıntısı düşünülmeksizin salt ölüyü yüceltmek amacıyla kullanılmış olduğunu söylemektedir. Bu bağlamda, Likya'da yaygın olan ve de Roma Dönemi'nde karşılaşılan bu tip mezarlarda görülen "U" formlu ön alan sunu işlevini, büyük bir olasılıkla Bergama'da en iyi örneği bilinen Zeus sunağı gibi anıtsal sunaklardan; formunu ise oturma sekileriyle birlikte eksedralardan almış olmalıdır. Zira, Idebessos mezarının yazıtından mezar sahibinin bir eksedra yaptırdığı anlaşılmaktadır. Özlüce Likyalı, hem dinsel hem de sivil mimariden yararlanarak; yerden yükseltilmiş lahitler ile Likya'ya özgü sürgülü kapıya sahip alt mezar odalarını "U" formlu eksedralarla birleştirerek, yeni bir mezar tipi yaratmıştır. Dolayısıyla, Likya'da yaygın olan bu tip mezarların, "Eksedralı Mezar" olarak tanımlanmasının daha doğru olacağı kanısındayım.

İncelediğimiz bu mezarların genel olarak İ.S. 2. yy. ortaları ile İ.S. 3. yy.'ın ilk yarısını kapsayan yüzyıllık zaman içinde yapılmış oldukları anlaşılmaktadır.



Fig. 1 Patara, Doğucasarı tomb with exedra M63.



Fig. 3 Patara, Gelemiş tomb with exedra M34.

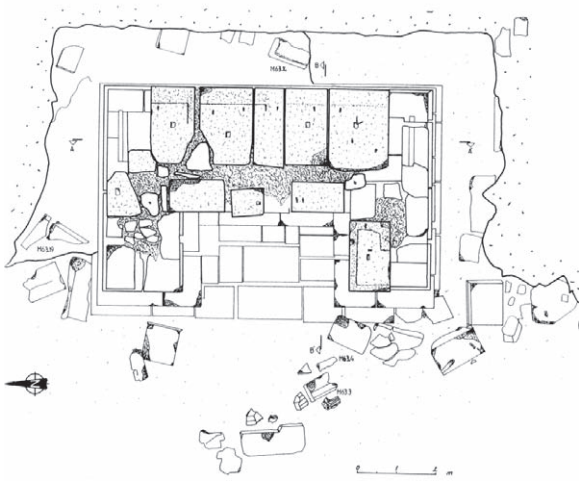


Fig. 2a Patara, Doğucasarı tomb with exedra M63, plan.

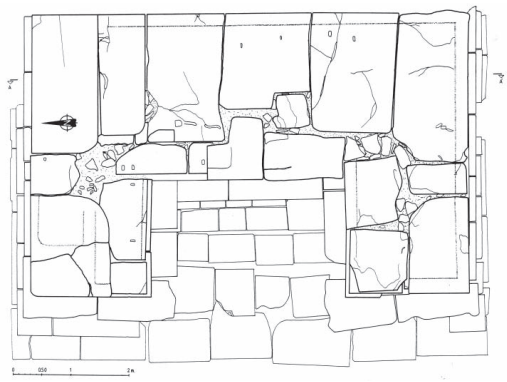


Fig. 4a Patara, Gelemiş tomb with exedra M34, plan.

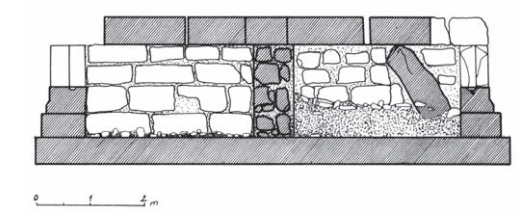


Fig. 2b Patara, Doğucasarı tomb with exedra M63, cross-section.

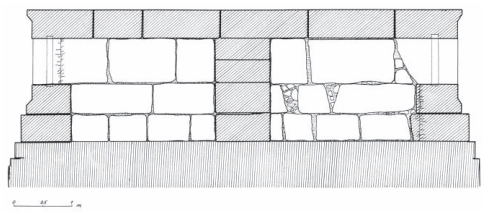


Fig. 4b Patara, Gelemiş tomb with exedra M34, cross-section.



Fig. 5 Patara, Akdam tomb with exedra M71.

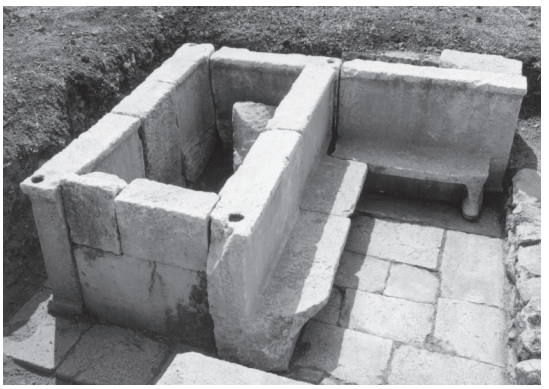


Fig. 7 Patara, Tepecik Necropolis tomb with exedra M70.

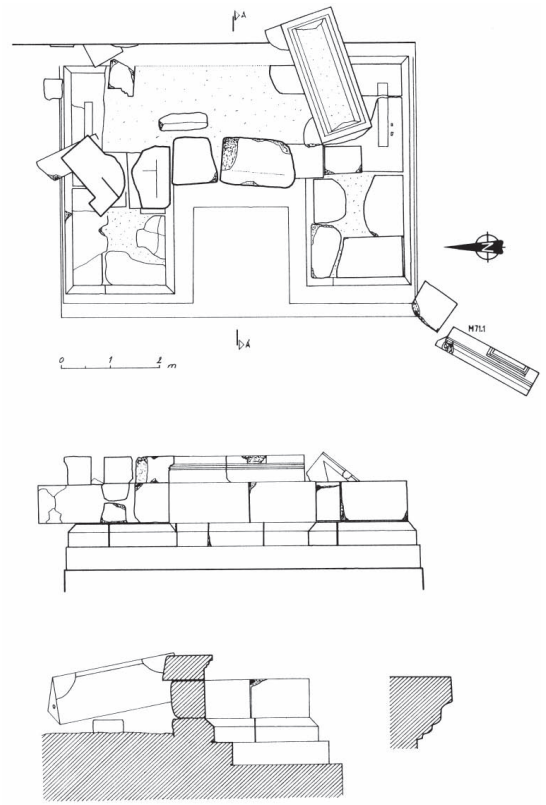


Fig. 6 Patara, Akdam tomb with exedra M71, plan, elevation, cross-section.

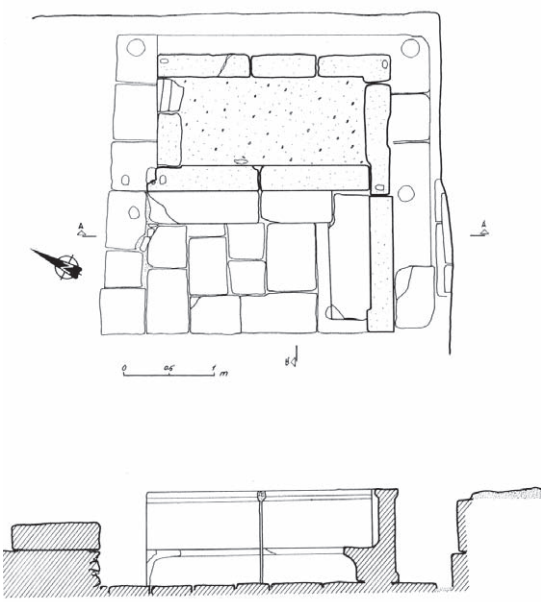


Fig. 8 Patara, Tepecik Necropolis tomb with exedra M70, plan, cross-section.



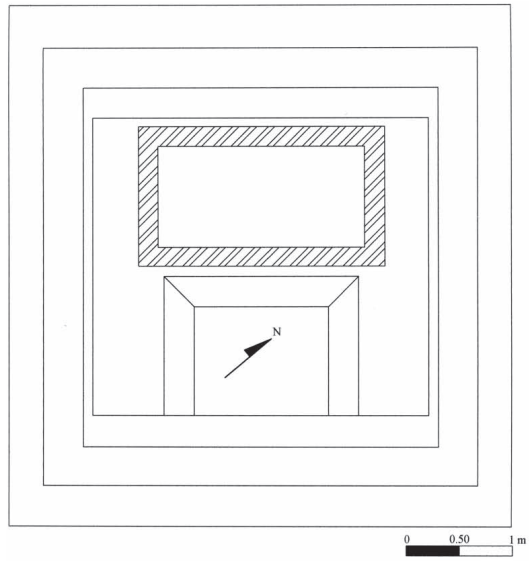
Fig. 9 Hierapolis, chamber tomb.



Fig. 12 Sura, tomb with exedra.



Fig. 10 Patara, Doğucasarı tomb with exedra M63, sarcophagus lid with kline.



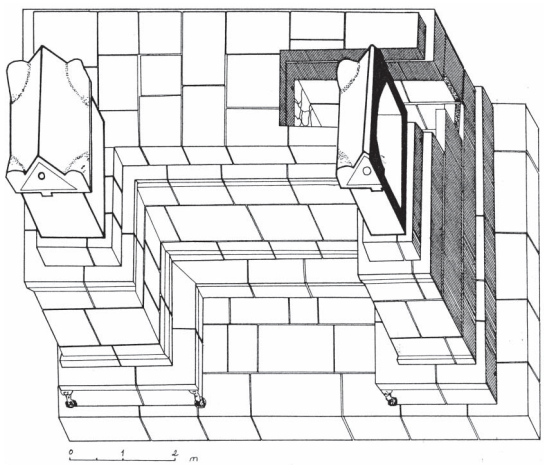


Fig. 11 Patara, Doğucasarı tomb with exedra M63, restitution proposal.

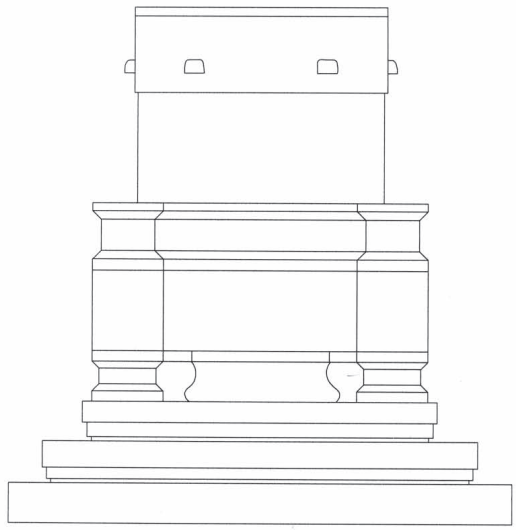


Fig. 13 Sura, tomb with exedra, plan, facade elevation.



Fig. 14 Idebessos, tomb with exedra 1.



Fig. 16 Idebessos, tomb with exedra 2.

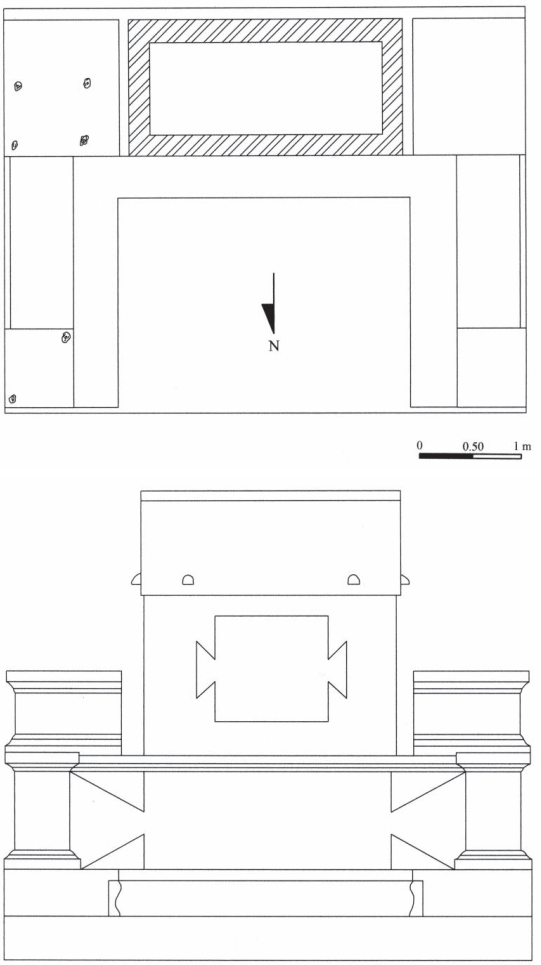


Fig. 15 Idebessos, tomb with exedra 1, plan, facade elevation.

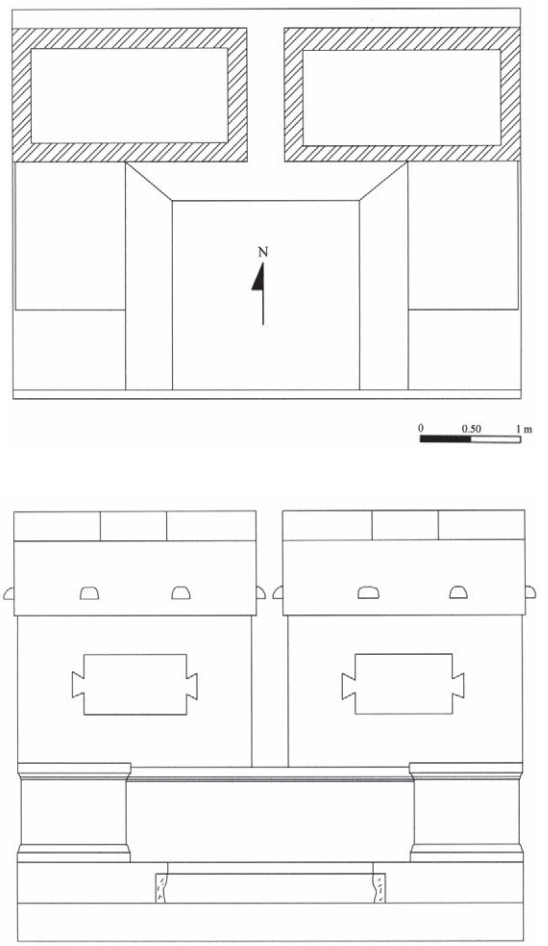


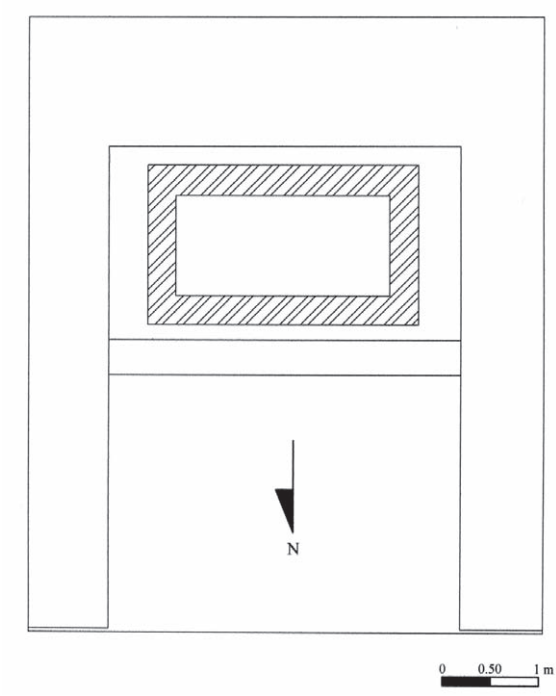
Fig. 17 Idebessos, tomb with exedra 2, plan, facade elevation.



Fig. 18 Idebessos, tomb with exedra 3.



Fig. 20 Idebessos, tomb with exedra 4.



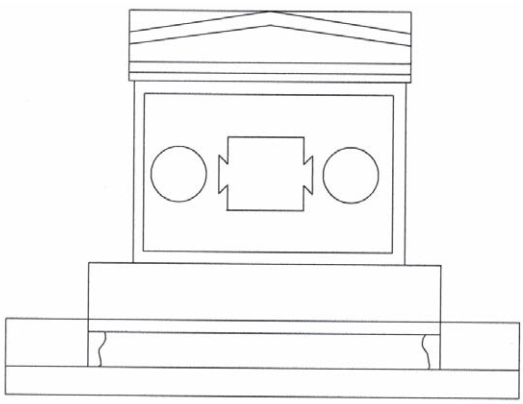
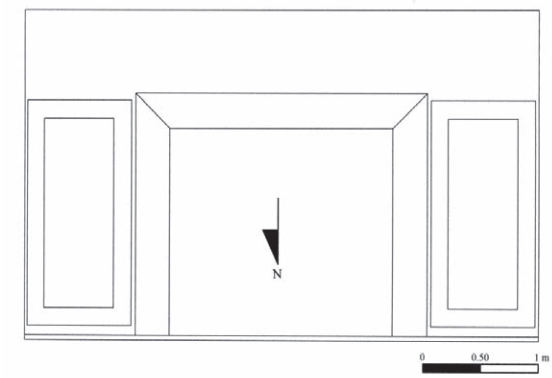


Fig. 19 Idebessos, tomb with exedra 3, plan, facade elevation.



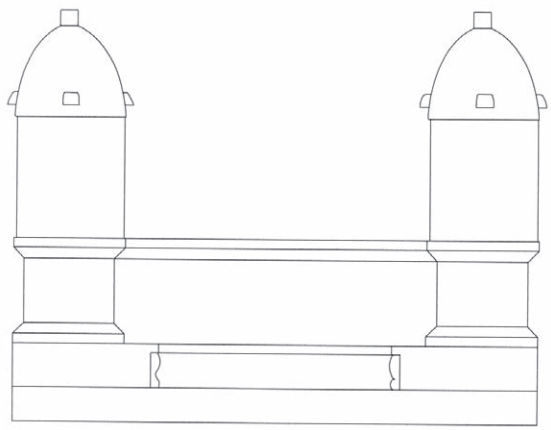


Fig. 21 Idebessos, tomb with exedra 4, plan, facade elevation.



Fig. 22 Apollonia, tomb with exedra 1.



Fig. 24 Apollonia, tomb with exedra 2.

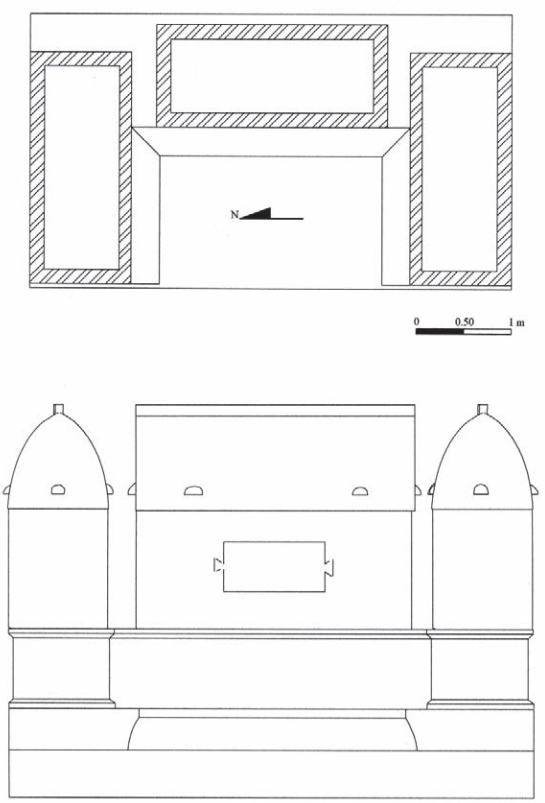


Fig. 23 Apollonia, tomb with exedra 1, plan, facade elevation.

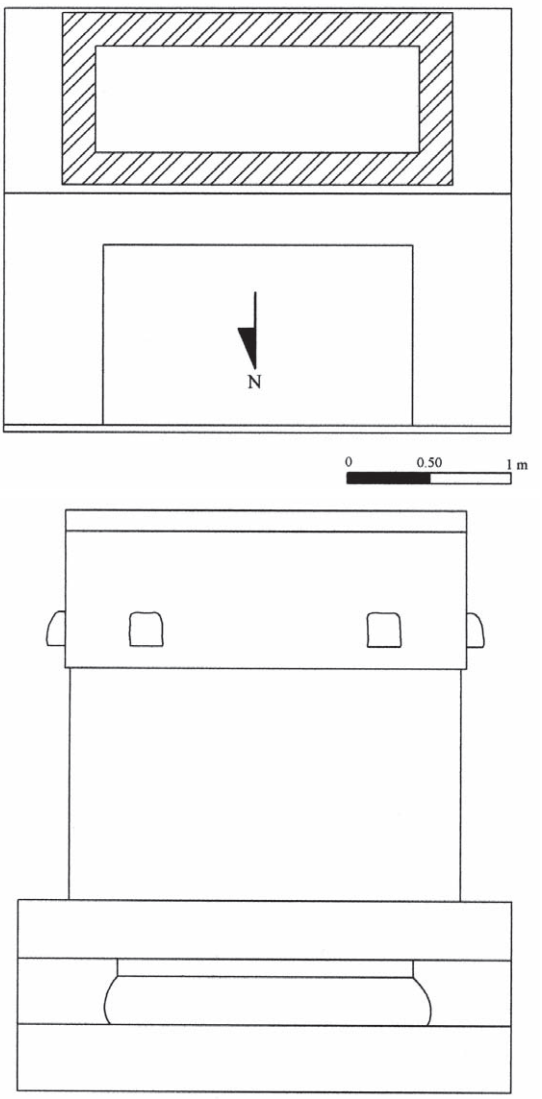


Fig. 25 Apollonia, tomb with exedra 2, plan, facade elevation.



Fig. 26 Cibyra, tomb with exedra 1.



Fig. 27 Cibyra, tomb with exedra 2.



Fig. 28 Hierapolis, tomb with exedra 1.



Fig. 29 Hierapolis, tomb with exedra 2.



Fig. 30 Hierapolis, tomb with exedra 3.



Fig. 31 Hierapolis, tomb with exedra 4.

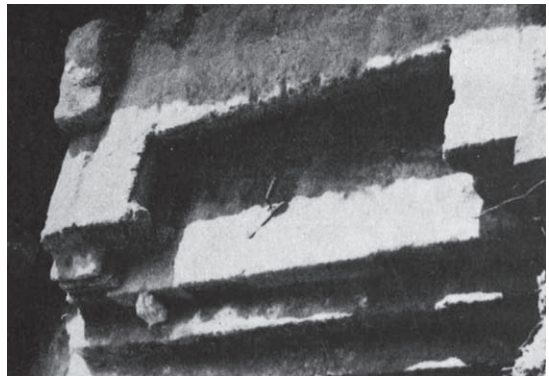


Fig. 32 Ainos, tomb with exedra 1
(A. Erzen – S. Başaran, "Enez (Ainos) Kazıları, 1987 Yılı Çalışmaları", KST X.II, 1988, Fig. 21).



Fig. 33 Teimussa, tomb with exedra 1.

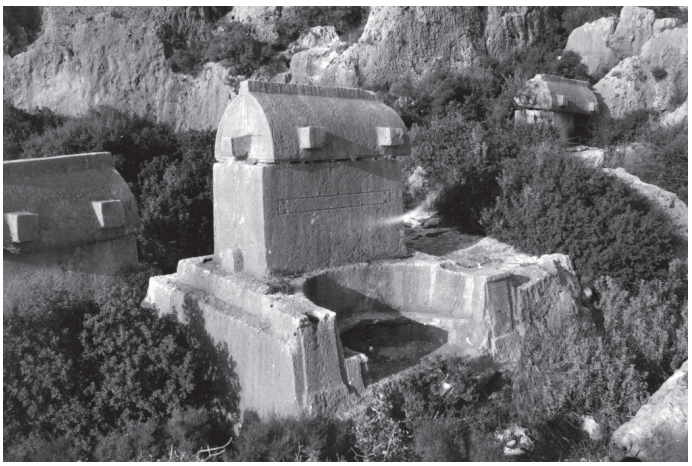
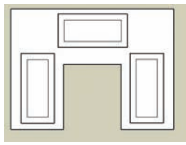
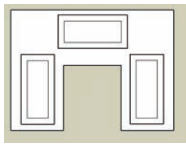
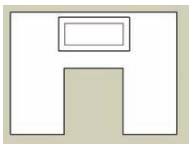
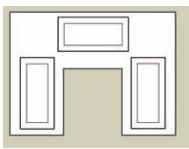
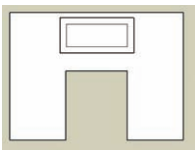
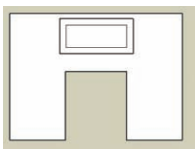
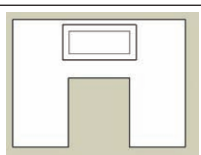
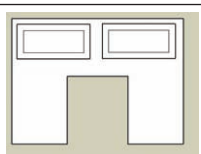
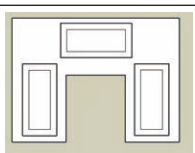


Fig. 34 Teimussa, tomb with exedra 2.



Fig. 35 Patara, Doğucasarı tomb with exedra, fragment of sarcophagus.

NAME	NUMBER OF SARCOPHAGI	POSITION OF SARCOPHAGI	BURIAL CHAMBER (Hyposorion)	DIMENSIONS Width – Length –Height (today)
1. PATARA Doğucasarı M63	3		Double, over the podium	5.00 x 8.10 x 2.70 m.
2. PATARA Gelemiş M34	3		Double, over the podium	4.90 x 7.90 x 3.10 m.
3. PATARA Akdam M71	2		Double, over the podium	5.10 x 7.25 x 2.80 m.
4. PATARA Tepecik M 70	1		Single, over the podium	3.60 x 3.40 x 1.15 m.
5. APOLLONIA 1	3		Single, under the podium	2.90 x 5.20 x 1.85 m.
6. APOLLONIA 2	1		Single, over the podium	2.45 x 3.00 x 2.80 m.
7. SURA	1		N/A	5.20 x 5.10 x 3.20 m.
8. IDEBESSOS 1	1		N/A	5.05 x 3.80 x 1.74 m.
9. IDEBESSOS 2	2		N/A	5.40 x 4.00 x 1.80 m.
10. IDEBESSOS 3	3		N/A	3.95 x 5.00 x 1.10 m.

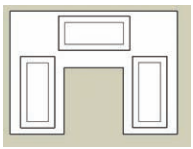
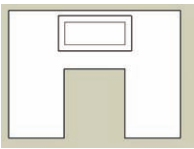
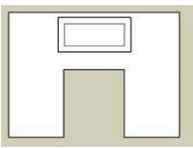
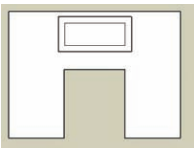
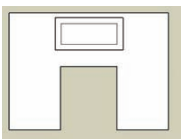
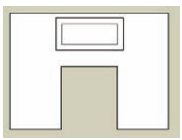
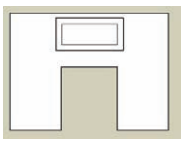
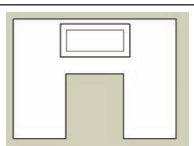
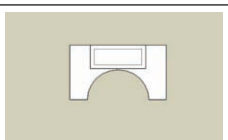
11. IDEBESSOS 4	3		N/A	5.30 x 3.75 x 2.10 m.
12. KIBYRA 1	1		?	?
13. KIBYRA 2	1		?	?
14. HIERAPOLIS 1	1		Single, over the podium	3.75 x 2.80 x 0.76 m.
15. HIERAPOLIS 2	1		Single, over the podium	3.05 x 3.20 x 0.76 m.
16. HIERAPOLIS 3	1		Single, over the podium	2.10 x 2.70 x 0.78 m.
17. HIERAPOLIS 4	1		Single, over the podium	3.85 x 3.37 x 0.71 m.
18. AINOS	1		?	?
19. TEIMIUSSA 1	1		?	?
20. TEIMIUSSA 2	1		?	?

Fig. 36 Typological Groups of Tombs with Exedra