

# ADALYA

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

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SUNA-İNAN KIRAÇ AKDENİZ MEDENİYETLERİ ARAŞTIRMA ENSTİTÜSÜ YILLIĞI  
THE ANNUAL OF THE SUNA & İNAN KIRAÇ RESEARCH INSTITUTE ON MEDITERRANEAN CIVILIZATIONS

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Prof. Dr. CEVDET BAYBURTLUOĞLU  
(1934-2013)

“...Yaşamınızı arkeolojiye bağladınız. Arkeolojiyi içten gelen duygularla sevdiniz ve onu Türk kamuoyuna sevdirdiniz. Örnek bir bilim adamı olarak Türk arkeolojisinde seçkin bir yeriniz vardır. Sevecen bir hoca, özverili bir kazı yönetmeni, barışı, dostluğu yaşatan bir aydın olarak hizmet görüyorsunuz. Sizin bundan sonra Türkiye ve dünya arkeolojisiyle turizmine olan büyük hizmetlerinizi başarıyla sürdüreceğiniz inancındayım. Sizi sevgiyle, saygıyla selamlarım.\*”

Ord. Prof. Dr. Ekrem Akurgal  
İzmir, 2001.

“...You have dedicated your life to archaeology. You have loved archaeology with the most sincere of feelings and made society love it. You have a special elite place among Turkish archaeological academia. You have been serving as a role model for the embracing teacher, the self-sacrificing excavation director and the enlightened person reviving peace and friendship. I believe that you will continue your great services to Turkish and world tourism and to archaeology. I salute you with love and respect.\*”

Ord. Prof. Dr. Ekrem Akurgal  
İzmir, 2001.

Adalya'nın bu sayısı, bir vefa ve saygı gereği Bilim Danışma Kurulu üyemiz, AKMED Kütüphanesinin nazik ve cömert bağışçısı Cevdet Bayburtluoğlu'nun aziz hatırasına armağandır.

*This issue of ADALYA is dedicated, in fidelity and respect, to the dear memory of Cevdet Bayburtluoğlu, a generous and kind donor to the Library and member of the Academic Advisory Board of AKMED.*

\* E. Akurgal, “Cevdet Bayburtluoğlu'nun Anadolu Arkeolojisine Katkıları”, in: C. Özgünel et al. (eds.), Cevdet Bayburtluoğlu İçin Yazılar – Essays in Honour of Cevdet Bayburtluoğlu (2001) 1.



## The Dancing Attis: A Bronze Statue from the Macellum / Agora of Perge

İnci DELEMEN\* – Emine KOÇAK\*\*

In Perge where marble sculptures have been so bountiful as to provide Antalya Museum with the main body of its collections, bronze statues are rarely encountered. Most of the evidence that bears witness to their existence goes no further than stray fragments or marks on stone bases. Exceptional in this respect is the fragmentary Attis statue discovered in 1971. After a preliminary cleaning and conservation, the head belonging to this fragmentary find was put on display, but the rest have been kept in the depot in Antalya Museum (inv. 3877). Finally in 2011, Istanbul University Perge team decided on the conservation and the re-erection of the statue. The outcome of this decision and of the work henceforth carried out by E. Koçak with the sponsorship of TURSAB can now be viewed on the second floor of the museum.

This article aims to present Perge's regained statue in detail, including the results of the metal analyses, and to treat iconography, workmanship, dating, and contextualization issues. Within this framework, a summary of the conservation and restoration work will doubtlessly be worth reviewing not only due to the necessity of documentation, but because it was this process that brought the statue plainly into sight.

### Discovery

During the 1971 excavation of the macellum / agora the fragments of a bronze statue were recovered from the southwest of the central entrance in its eastern colonnade (Figs. 1-3) and associated with Attis at once<sup>1</sup>. Besides the head and ca. 60 body fragments, the finds comprised a damaged branch of the same material and a large lump of lead. A bronze cast base was spotted nearby the fragments but erroneously registered as an object independent of the statue.

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We would like to thank Prof. Dr. H. Abbasoğlu for giving us the opportunity to publish this statue and TURSAB for providing financial support for its conservation and re-erection. Thanks are also due to Dr. L. Özen and A. Zararsız (T.C. Atom Enerjisi Kurumu) for the XRF and XRD analyses, respectively; N. Karagöz, A. Korkut, S. Karakaya, S. Çağlayan and F. N. Konukman (Antalya Museum) for helping E. Koçak during the restoration; Assoc. Prof. Dr. H. Şahin, Assist. Prof. Dr. A. Özdizbay, Assist. Prof. Dr. Ö. Turak, H. Topper and D. Tuna (Istanbul University) for helping İ. Delemen. We are also grateful to Ü. İçden. Last but not least, cordial thanks go to the teams of Istanbul University Perge excavations who in 1971-1973 brought the macellum to light and in 2011 made the decision to restore the Attis statue.

<sup>1</sup> Mansel 1973, 143; Mansel 1975, 78. On the macellum / agora in Perge, see Mansel 1973, 143-144; Mansel 1975, 76-83; Abbasoğlu 2000, 241; Özdizbay 2012, 66-73 (with extensive bibliography).

The macellum that served as a marketplace yielded other sculptural finds and statue bases as well. From a spot very close to the fragments of Attis came an inscribed statue base that once carried a bronze Eros<sup>2</sup>. The more productive western colonnade, on the other hand, offered the statues of a priest of the imperial cult, a peplophoros, Artemis, and a boy (fragmentary), which were all carved out of marble<sup>3</sup>.

## Conservation and re-erection

Starting with the initial observations, every application in the 2012 conservation and restoration of the bronze fragments from the macellum was carefully documented<sup>4</sup>. The material showed heavy damage in the form of tears, cracks, twists, perforations, pulverizations, and deformations in addition to corruptions in varying degrees (Figs. 4-6). Deterioration of the surface included cement-like calcified formations, and copper carbonates. Adhesives and varnish used in the previous interventions had also left traces on the surfaces.

Taking into consideration the disparity of damages on each fragment, special applications were employed according to their conditions in the 2012 conservation. Since the cleaning process is irreversible, preliminary tests were applied on very small areas. Mechanical cleaning with a wide array of instruments was preferred and performed under the microscope (Fig. 7). The fragments were then brushed with acetone, soaked in a solution of 3% BTA in ethyl alcohol for 48-72 hours, and washed with ethyl alcohol<sup>5</sup>. An application of 15% Inralac in toluen followed, after which they were laid to dry for 24 hours<sup>6</sup>.

As a first step in restoration, the fragments were grouped among themselves after determining their positions on the statue (Fig. 8). Then adhesive treatments were carried out and largely 35-45% Paraloid B 48 N and 2-15% Paraloid B 72 (both in 50:50 acetone and ethyl alcohol) were used. Some excessively fragile fragments were strengthened with an addition of nylon gossamer underneath. In order to keep some fragments together and to support the statue in carrying its own weight, some areas were gap-filled. Since the epoxy paste used in this process is not a reversible material, Paraloid B 48 N was used between the gap-filling and the original metal as a film layer to ensure reversion of the restoration. Gap-filled areas were painted with acrylic colors for harmony with the original parts (Figs. 9 a-h).

The extent of loss and deformation on the fragments, particularly at the zone between the torso and legs, did not permit the statue to be reassembled in a way to stand on its own. On the other hand, drilling holes in the original bronze base to install the statue with the help of steel bars was also out of the question, because it would damage the original material and endanger a reversible restoration. The solution was to re-erect the statue in two parts so as to be seen as a whole. The first part included the original base and legs up to the abdomen and the second part included the upper torso, left arm, and head. The legs were consolidated on the base with glass fiber rods, which were insulated from the original bronze with reversible

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<sup>2</sup> Şahin 2004, no 303, also see, nos. 288 and 299.

<sup>3</sup> Mansel 1975, 83; Özdizbay 2012, 71. For the statue of the priest, see İnan - Alföldi-Rosenbaum 1979, no. 230.

<sup>4</sup> For a more detailed account of the conservation and restoration process, see Delemen - Koçak 2013.

<sup>5</sup> Madsen 1967.

<sup>6</sup> Bierwagen et al. 2003.



material (Figs. 9 i, 10 a-c). For the balancing of the top part, a construction of akemi was made by taking molds from the inside of the torso (Figs. 11 a-b). Then an “L”-shaped steel bar was attached on one end to this construction at the place of the missing right arm and on the other end on a new granite pedestal, on which the bronze base was mounted and consolidated (Figs. 11 c-d). The two parts, thus supplied with individual supports, were brought together without touching each other at all (Figs. 12 a-b, 13).

## Metal analyses

The cleaning process on the statue provided an opportunity to get metal samples for analyses that was carried out at T.C. Atom Enerjisi Kurumu (Tables 1-2). The results of the analyses are interpreted by Dr. L. Özen as follows:

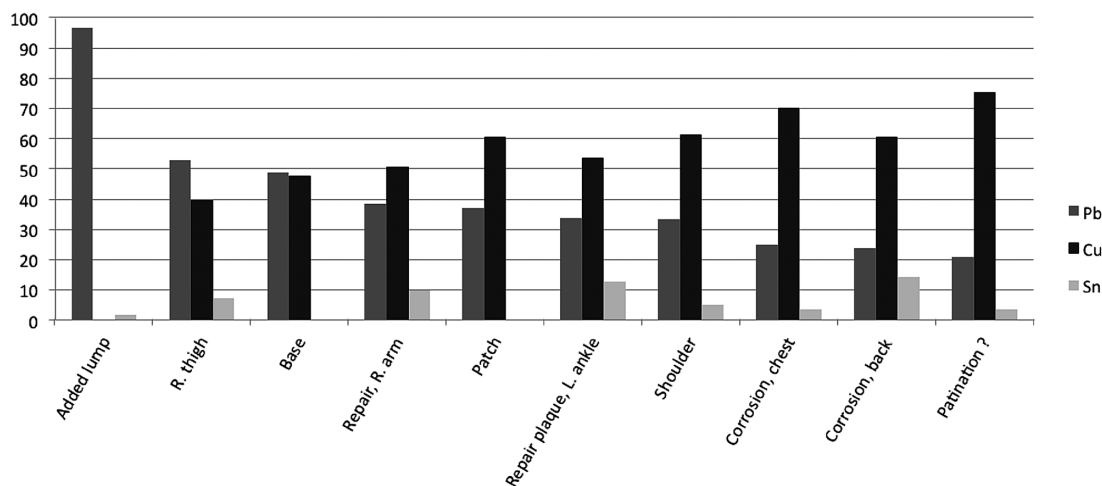
The statue was made out of a mixture of copper and lead, not homogenous as would be with an alloy<sup>7</sup>. This is the reason underlying the percentage variations in different samples. The copper in the mixture contains tin, which points to possible use of scrap copper (similar to bronze). Tin is particularly high in repaired areas. XRD results indicate that copper was subjected to corrosion in its metallic form and in its oxides and is void of active chlorine corrosion. Tin and lead have been subjected to oxide corrosion but also show carbonate corrosion and hydroxide in alkali form.

Tab. 1 Results of the XRF analysis on the Attis statue, Antalya Museum inv. 3877.  
R = right, L = left.

Attis Statue XRF Results							
Reading Number		Fe	Pb	Cu	Sn	Sb	Ag
#2	Patch		37,21	60,52			
#3	Repair plaque, L. foot		33,70	53,70	12,60		
#4	Repair, R. arm	0,10	38,70	50,60	10,00		0.20
#5	Corrosion, chest	0,60	24,90	70,10	3,70		
#6	Shoulder	0,20	33,30	61,50	5,10		
#7	Base	3,27	48,71	47,74			
#8	Added lump	0,10	96,65	0,21	1,80	0.39	
#9	Patination ?	0,40	20,80	75,20	3,60		
#10	Corrosion, back	0,10	23,90	60,70	14,40	0.20	0.10
#11	R. thigh		53,00	39,70	7,30		

<sup>7</sup> Cf. Lahusen – Formigli 2001, 471-478.

Tab. 2 Results of the XRF analysis on the Attis statue, Antalya Museum inv. 3877. R = right, L = left.



### Technical observations

The previous cleaning processes on the fragments and the varnish, which was used on cleaned and not cleaned surfaces alike, deleted most of the details pertaining to technique. Apart from the facts that the indirect casting procedure was employed and that the statue was cast in several pieces, there is not much to be said. It can only be inferred that one of the pieces in question comprised the head and neck, another comprised the chest. It is possible that the torso below the chest and the limbs were cast separately and later reassembled. The figure's Phrygian cap was cast separately too. In order to receive the cap the cranium was cast open. Its edge was flattened into an upright band at the front but bent inward at the back (Fig. 14). Neither the head nor the inside of the cap had any traces of a binding material. The soles of the shoes were likewise cast open but this time with a narrow cast edge on the bottom (Fig. 15). Any remnants of chaplets, bronze or lead joins, tenons, rods, wax, or traces of tools are absent from the statue.

Nevertheless some details can be observed as a result of the recent cleaning. One of them is the reddish color on the lips (Fig. 27). We do not have evidence about the presence of teeth. But additional material is encountered on the eyes that were cast with the face (Figs. 27-29). Preserved only around the pupil in the right eye is inlaid gold<sup>8</sup>. The irises are rendered in very low relief surrounded by light incisions, while the pupils lack hollows or even depressions. The decoration on the costume includes incised and stamped motifs.

After the cleaning, signs of ancient repair on the statue have also become clearly visible. Patches that apparently served to hide the flaws in the casting are quite extensive both on the statue and on its base. Numerous small patches in rectangular shape have survived intact, but some are missing from their undercut cavities (Fig. 16). There also exist patches and/or cavities in the form of adjoining rectangles (Fig. 17).

<sup>8</sup> It was not possible to get samples from either this material or the lips.

Major repairs occur on the limbs. Traces –irregular tears, thickening etc.– of mechanical damage on the right shoulder indicate that the arm was misplaced due to an unknown cause and had to be substituted (Fig. 18 a). However, the substitute arm changed the center of gravity; therefore, the large lump of lead found next to the bronze fragments was added inside the chest just below the right shoulder in order to maintain the balance of the statue (Figs. 18 b-c). Based on the shape of the lump and the absence of any lead remnants upon the interior surface of the statue, it seems safe to suggest that the lead was poured into a mold taken from the statue and attached to its place after solidification. Eventually the right arm was lost again. A similar case occurred on the left foot, which was broken off at the ankle. It was fixed with a new plaque on the inside.

### Description of the statue

When the fragments were reassembled, the result was a slightly smaller than life-size bronze statue (h. 1.29 m.) of a boy at puberty standing on an Attic-Ionic base (Fig. 19). The base (ext. h. 0.05 m., diam. 0.38 m.) is poorly preserved on its lower edge, although there are indications that it continued vertically downward. This missing cylindrical part of the bronze base could thus function like a plinth to be mounted on a stone pedestal. Theoretically it would either incorporate the round top of the pedestal or be set inside a deep circular groove that was cut in its upper surface<sup>9</sup>.

The top of the bronze base shows a central depression, three concentric circles, and a faint change of color in the patina, which reproduces the footsteps of the statue (Fig. 20). The footsteps, revealed by the recent cleaning, do not only manifest that the feet were soldered onto the base but clarify their position as well. For the statue to be securely attached to the base, the shoes were provided with supports getting higher towards the heels (0.03 m. under the right heel and 0.05 m. under the left; Fig. 10 b). The figure rises on the fore part of both his feet, a position slightly stronger on the left foot that is placed behind. The body makes a turn towards the right. The head is tilted to the same direction, while the left arm is trailing behind. The thumb and index finger, connected by a thick strip, bend in an exaggerated fashion at the knuckles, whereas the fifth finger is closed (Fig. 21). The third and fourth fingers are missing. From the position of the feet to the fingers, all details point to dancing.

The right arm does not exist, but what remains of the shoulder suggests that it was up-raised. In conjunction with the right arm, mention must be made of a stylized branch spotted next to the statue (Fig. 22). Although broken on both ends (preserved length: 0.18 m.), the fact that it was thicker on one end is clear. The branch has regular curves, small leaves, and spiraling tendrils. Most probably the figure held it high in his missing right hand.

The boy is clad in a one-piece garment with a top and leggings (Figs. 12b, 19). The bulge on the left shoulder, the shallow folds on the upper arm, and the bracelet-like rolls around the wrist are indicative of long sleeves. A narrow belt divided into squares that are alternately filled with incised swastikas and star-like rosettes restricts the chest (Figs. 23-24). Above it, there are sparse folds superficially rendered both at the front and back. Below, however, the sides, abdomen, and genitals are bare. The leggings cover the buttocks and are attached by small fibulae along the front, forming five oval loops on the legs. The fibulae, a few of which have survived, were modelled separately and attached to their places (Figs. 19, 25). Around them

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<sup>9</sup> Fejfer 2008, 26-27, fig. 10.

are radial folds. The shoes, fastened at the ankles, are made of soft material as evinced by the outlines of the toes (Fig. 10 a). They have three loops similar to those on the trousers, but their joints are concealed under a band.

A Phrygian cap, cast separately, completes the costume (Fig. 26). Its top rolls forward into a volute and an engraved band runs down its center. The cap is enhanced with numerous large stars with six rays, stamped from the outside. Thick locks of hair that emerge from under the cap are brushed away from the face in fairly broad waves with curling ends. The hair strands are distinguished with grooves.

The boy's oval face features a high forehead and slightly upturned, pointed nose (Figs. 27-28). His eyebrows are lifted in an arch, drawing attention to the large eyes that gaze to the right. As already mentioned relevant to the technique, the eyeballs are cast with the face. The tearducts and irises are rendered in low relief (Fig. 29). The irises have a very shallow incision around them. There are no depressions on the pupils, but the right pupil preserves gold in its outline. The corners of the mouth curl upwards and the lips separate in a cheerful smile that lights up the entire face: The cheekbones are high, the chin is pointed, the lower lip is full. Undoubtedly the reddish color on the lips served to emphasize the smile even more on the original statue.

### Iconography and character

The iconography that comprises youth, dance, Phrygian cap, and looped leggings with bare abdomen and genitals leads us to Kybele's self-mutilating devotee Attis confidently<sup>10</sup>. Yet some features deserve further comment.

Of inevitable interest, at this point, is the dancing that lies at the core of the violently ecstatic rites celebrated in the cult of Kybele<sup>11</sup>. According to one version of the legend, it was apparently during such a rave inspired by music and dance that Attis emasculated himself and perished, a sacrifice eventually providing vegetative regeneration<sup>12</sup>. The dancing Attis at Perge and numerous comparanda elsewhere<sup>13</sup> establish themselves within this ritual and mythical setting. It is noteworthy on the comparanda that the figure is usually as young as at Perge, hinting again at regeneration. However, he is in general expressionless or even solemn rather than cheerful. The cheerfulness exhibited by the Perge Attis may not chime in with the violent act of self-castration resulting in a bloody death, but it certainly embraces the joyful hope of regeneration. The March ceremonies consecrating Attis can throw some light on this issue<sup>14</sup>. After days of penitence, mutilation, and mourning, which re-enacted his story, it was on 25 March that Attis's resurrection was celebrated. On this day called "Hilaria"<sup>15</sup>, mourning altered

<sup>10</sup> The bronze statue is catalogued in Vermaseren - De Boer 1986, no. 34 under the heading "standing Attis without attributes"; Vermaseren 1987, no. 741.

<sup>11</sup> On the ecstatic dances in the festivals of Kybele and Attis, see Naumann 1983, 79-80, 174; Turcan 1996, 29-30, 43; Simon 1997, 744 (all with literary sources).

<sup>12</sup> Arnob. 5.5-7; Hepding 1903; Turcan 1996, 32-35, 44-47; Baudy 1997, 247. Also see, Paus. 7.17, 9-12; Diod. 3.58-59.

<sup>13</sup> Vermaseren - De Boer 1986, nos. 240-278; Vermaseren 1987, e.g. nos. 495, 499, 503-507, 510, 832-934. Also see, Born 1994.

<sup>14</sup> On the March ceremonies of Attis, see, Arr. tact. 33.4; Sallustius 4.7-10; Prud. 10.1076 ff, 10.1083 ff; Thomas 1984, 1517-1521; Turcan 1996, 44-47.

<sup>15</sup> Macr. Sat. 1.21.9; Sallustius 4.10; Phot. 242, 251, 345; Thomas 1984, 1519; Turcan 1996, 46, 71-74; Baudy 1997, 248.

into the joy of rebirth. The bronze statue from Perge materializes this sentiment of hilaritas<sup>16</sup>. Significantly it is conveyed by Attis himself.

A similar purpose can be assigned to the stylized branch apparently in the figure's right hand. Whether in the form of trees, branches, flowers or ears of corn and fruits, diverse types of vegetation make an appearance in his representations<sup>17</sup>. By nature a branch, especially when it has fresh leaves and tendrils as on the Perge statue, is a symbol of fertility and applies well to the concepts of vegetative regeneration and hilaritas woven around Attis in myth and cult<sup>18</sup>.

The one-piece clothing on the statue that leaves the abdomen and genitals visible also alludes to emasculation as a means to regeneration. It recurs often from the Hellenistic period onward, but generally its top is fastened with a fibula on the chest<sup>19</sup>. On occasional examples where a belt appears along with the fibula, the belt does not serve as a boundary between the naked and covered parts of the body, instead it allows the garment to fall onto the sides, leaving only the abdomen and genitals bare within an oval frame of drapery<sup>20</sup>. The styling of the belt on the Perge find, in fact, recalls a somewhat similar yet distinct type of costume widely attested on the depictions of Attis, also from the late fourth century B.C. onward<sup>21</sup>. This type features anaxyrides and a separate knee-length tunica manicata generally girt on the chest. The belt is usually flat like on the Perge statue<sup>22</sup>. It could be concluded that the garment on the bronze treated here blends Attis's two main types of clothing in an unfamiliar fashion.

The Phrygian cap is a standart attribute but seldom embellished with stars<sup>23</sup>. In this respect Julian the Apostate's mention of Attis's "starry cap" assumes special significance<sup>24</sup>. When the search is not restricted to the star-studded cap and note is taken also of the star-like rosettes on the belt, testimonia increase. Literary, epigraphic, and numismatic data verify that Attis had a celestial character, which gained strength in the latter half of the second century A.D.<sup>25</sup>. Arising from his mythical rebirth / resurrection, the celestial aspect soared even higher in the Late Roman period and Attis evolved into a guarantor of immortality and afterlife.

<sup>16</sup> On "hilaritas" and "hilaris" in connection with Attis, see, Vermaseren 1966, 39-59; Naumann 1983, 239-240; Gasparro 1985, 58-63; Vermaseren - De Boer 1986, 44; Noreña 2011, 172-173.

<sup>17</sup> Vermaseren - De Boer 1986, 43 and nos. 89-100, 113, 136 (now lost), 139, 266, 291-296, 312, 414; Turcan 1996, pls. 3-5, 7-8.

<sup>18</sup> Turcan 1996, 32-34, 45-54. If the damaged branch originally ended with a thick butt and a volute at the top, it could also be interpreted as a live pedum on the basis of the better-preserved Claudian relief from Rome (Vermaseren - De Boer 1986, no. 76; Vermaseren 1977a, no. 344). Although it would fit in Attis's iconography and connect to his role as a shepherd, hence as a celestial choregos (Vermaseren - De Boer 1986, 43; Turcan 1996, 71), this interpretation remains conjectural at present.

<sup>19</sup> e.g. Vermaseren - De Boer 1986, nos. 46, 50, 51, 53, 85; Born 1994.

<sup>20</sup> e.g. Vermaseren - De Boer 1986, nos. 117, 126, 128, 135. A different arrangement appears on a marble statue in Catania Museum where the top continues below the belt onto the abdomen but exposes the genitals and upper thighs. The statue is loosely dated to the Roman Imperial period; see, Vermaseren - De Boer 1986, no. 132.

<sup>21</sup> Naumann 1983, 240-246, 249-251, pl. 40. Also see, e.g. Vermaseren - De Boer 1986, nos. 9, 14, 15, 90, 389.

<sup>22</sup> e.g. Vermaseren - De Boer 1986, nos. 33, 54, 166-169, 222, 274-276.

<sup>23</sup> Vermaseren 1977b, no. 84; Vermaseren - De Boer 1986, nos. 259, 368, 384, 432. Also see, Vermaseren 1987, nos. 229, 883, 886.

<sup>24</sup> Iul. 8.165b, 171a.

<sup>25</sup> Macr. Sat. 1.21.9; Arnob. 5.4.7; Vermaseren 1977a, no. 473; Thomas 1984, 1519-1520; Vermaseren 1987, nos. 229, 883, 886; Turcan 1996, 54-57, 67-74.

## Workmanship and dating

Based solely on the iconography with components standart from the Hellenistic period onward, it is not possible to arrive at a fine dating for the bronze statue of Attis from Perge. There is only a weak implication of a date in the second half of the second century A.D. or later on account of the stars embellishing the cap and belt.

At this point workmanship demands further attention. Although the statue is well-balanced in terms of its pose and proportions, articulation is less than mediocre. Any possible detailing and differentiation that could be employed on the drapery and anatomy have been kept to a minimum. This can be appreciated better when the Perge statue is compared with a second century A.D. bronze statuette from Trier<sup>26</sup>, which represents Attis in about the same age and in a similar –though less emphatic– dancing position. The figure looks up at the object in his upraised right hand. Like the Perge Attis he wears a Phrygian cap and a one-piece garment – this time without the belt. A comparison of the drapery renderings reveals that the folds vary on the chest and especially on the sides of the Trier statuette in a lively fashion, whereas they are superficial and almost symmetrical on the chest of its counterpart from Perge. Radial patterns repeated on the leggings of the latter take this blandness a step further. The fact that the flesh parts lack the fundamental bone and muscle structure on the Perge Attis can be linked to the same superficiality, unless –it could be claimed– it is an intentional approach to portray the plump forms of puberty. The Trier Attis, on the other hand, is also plump. This is displayed not only in his body but also his face, thus creating a unified and realistic appearance that is deficient on the Perge Attis. Since the provenances of the two finds lie in distant provinces of the empire, the stylistic difference will not be taken as a criterion to attribute the Perge statue to a later date but to a modest workshop, regardless of fine dating. The unfamiliar arrangement on the top part of the garment that was examined above may also be a sign of this modesty.

Can the technical evidence contribute to dating? The eyeballs that are cast together with the face are crucial, because they point to a t.p.q. in the late Hadrianic era<sup>27</sup>. Such workmanship ordinarily includes more heavily incised irises and semicircular depressions on the pupils, which are not seen on the Perge Attis. This directs us to a late Hadrianic – early Antonine date when the standart workmanship on the eyes was not yet fully established, particularly, it would seem, in a modest workshop.

## Contextualization

A consideration of the statue within the framework of the macellum, which had the function of a marketplace, results in a subtle discrepancy in terms of dating. This is because the recent work on the urbanization in Perge has anchored the construction of the macellum at the late Antonine era<sup>28</sup>. Relevant to dating are the statues and bases found in the complex. Some of these reveal diverse dates, earlier or later than the construction. The statue of a priest of the imperial cult, for instance, has been assigned to the early Antonine era, which would coincide with the dating of Attis<sup>29</sup>. From the bases, there is epigraphical evidence both for termini

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<sup>26</sup> Born 1994.

<sup>27</sup> Mattusch 1997, e.g. nos. 42, 50, 53; Ridgway 1997, 126; Lahusen - Formigli 2001, 463.

<sup>28</sup> Özdizbay 2012, 72-73. For a dating in the first half of the second century A.D., see Mansel 1973, 144; Mansel 1975, 78.

<sup>29</sup> İnan - Alföldi-Rosenbaum 1979, no. 230.

p.q. 212 A.D. and for the tetrarchy<sup>30</sup>. The overall diversity signals recycling as well as later additions with regard to the sculptural decoration of the macellum. The late Hadrianic – early Antonine statues of Attis and of the priest were clearly taken off of the buildings that they were made for, in order to be installed in the new, late Antonine macellum. The complex continued to be decorated with statues until the tetrarchy.

The installation of two older statues in the new macellum implies that they entailed significance for this building. Özdizbay has already commented on the statue of the priest of the imperial cult and identified him as Ti. Cl. Vibianus Tertullus, consul and senator, who was responsible for the construction of the stoa diptera on the west of the macellum<sup>31</sup>. The provenance of the Attis statue in the eastern colonnade and its round base suggest that the dancing Attis was displayed in the macellum to be seen from all sides. As for his inclusion in the marketplace<sup>32</sup>, the joyful hope of regeneration, hence of abundance that was communicated by this very image must have played a major part.

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<sup>30</sup> See n. 2 above.

<sup>31</sup> Özdizbay 2012, 71, 129-131. Also see, Şahin 1999, no. 194.

<sup>32</sup> Apparently Kybele (and Attis alongside her) never gained much popularity in Perge, possibly due the power of Artemis Pergaia. Mention of a cult of Meter Theon can be found only in a few inscriptions from Perge, see Şahin 1999, nos. 118-121, 123-125, 207. For the popularity of Kybele and Attis especially in Rome during the Antonine era, see Herodian. 1.10.47; Turcan 1996, 46, 49, 51-52.

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## Özet

### Dans Eden Attis: Perge Macellumu'nda Bulunmuş Bir Bronz Heykel

1971 yılında Perge macellumunun doğu galerisinde bronz bir heykelle ait parçalar açığa çıkarılmış ve heykelin Attis'i betimlediği belirlenmiştir. Antalya Müzesi'ne teslim edilen buluntular 2011 yılında İstanbul Üniversitesi kazı heyetinin kararı ve TURSAB'ın desteği ile yeniden ele alınmıştır. E. Koçak tarafından gerçekleştirilen konservasyon ve restorasyonda, her aşama belgelenmiş ve müdahalelerin geri dönüşlü olması amaçlanmıştır. Kalça hizasındaki eksikliklerden dolayı, eser birbirine değmeyen iki parça halinde, fakat bütün bir heykel görünümü yaratacak biçimde ayağa kaldırılmıştır.

Çalışma, tekniğe dair bazı bilgiler de vermiştir: 1) Analizler heykelin esas olarak bakır ve kurşun karışımından (alaşım değil) yapıldığını ve kalay içeren bakırın hurda olabileceğini göstermiştir. Antik onarımlarda kalay oranı yüksektir. 2) Yaldızlama ve patinasyon izine rastlanmamış, fakat dudaklarda kırmızimsı renk, gözbebeğinde altın enkrüstasyon görülmüştür –analiz yapılamamıştır. 3) Döküm hatalarına yönelik yamalama yoğunudur. 4) Sağ kolun Antik Çağ'da kaybolması sonucunda ağırlık merkezi değiştiğinden, sağ omuz altına kabaca kalıplanmış bir kurşun kütle eklendiği; ayrıca, kopan sol ayağın bir levha ile bileğe tutturulduğu saptanmıştır. 5) Kaidede heykelin ayak izleri, giyside bezeme ortaya çıkmıştır. 6) Endirekt döküm yöntemi ve başlık ile ayakta birleştirmeye dair bazı ayrıntılar tespit edilebilmiştir.

Yuvarlak bronz kaide üzerindeki doğal boyuttan biraz küçük heykel, çok genç bir erkek figürünü betimler. Kaidedeki izler lehim kullanıldığını ve sağ ayağın öne atıldığını; ayak altındaki destekler ise, figürün ayak ucuna yükseldiğini gösterir. Figür sağa dönerken, sol kolu geride kalmış, parmakları abartılı biçimde kıvrılmıştır. Hareket, tutukluğuna karşın, dans ile bağdaştır. Eksik sağ kol yukarıya kalkmış ve kontekstteki yeşermiş dalı yükseltmiş olmalıdır.

Uzun kollu bir üst ve pantolon içeren tek parça giysi, Svastika ve yıldız-rozet bezeli bir kuşakla göğüste sınırlanır. Karın, yanlar ve kasıklar çıplaktır. Kalçaları örten pantolon, bacak ekseninde açıklıklar bırakacak şekilde fibulalarla tutturulmuştur. Ayakkabılarda pantolondaki gibi açıklıklar vardır. Kumaş kıvrımları seyrek ve çizgiseldir. Ekonomik işçilik, bir yandan figürü çıplaklığa yaklaştırırken, diğer yandan da anatomik ayrıntıların örtülmesini sağlar.

Yıldız bezeli Phryg başlığından taşan saçlar dalgalı, yüz oval, burun sivridir. İri gözler yüz ile birlikte biçimlendirilmiş, gözpınarı ve iriste kabartma, iris çevresinde kazıma uygulanmıştır. Gözbebeğinde çukur yoktur, sağdakini çevreleyen altın enkrüstasyon sağlam durumdadır. Neşeli bir gülümseme aralık dudaklardan yüzün tümüne yayılır.

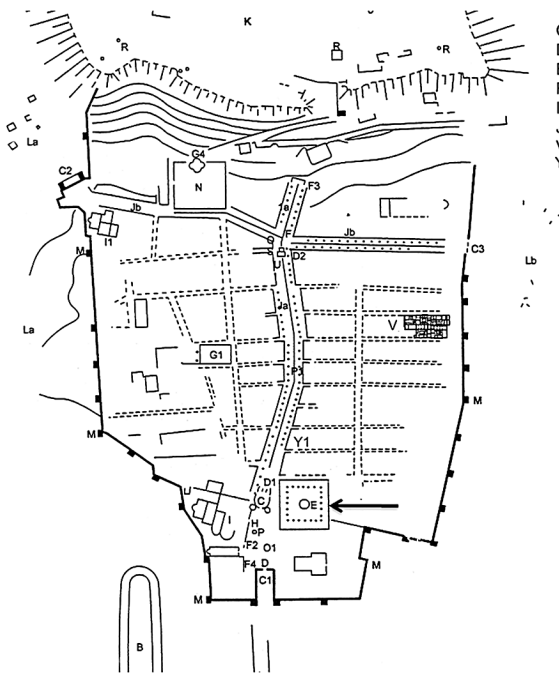
Gençlik, dans ve giysi tipi Perge heykelini Kybele'nin eşlikçisi Attis ile bağdaştırır. Dans taşkın bir ekstasisin hükmettiği Kybele ritüellerinin "hayati" bir parçasıdır. Attis bu tür bir ortamda kendini hadım edip son nefesini vererek bitkisel yenilenmeye zemin hazırlamıştır. Dans gibi gençlik de Perge Attis'i ve analogilerinde yenilenme kavramının bir göstergesidir. Ancak analogiler nadiren neşe ifade eder. Neşe ölümle sonuçlanan kendini hadım etme eylemine aykırı gözükmekle birlikte, Attis'in ilettiği yenilenme umudu ile örtüşür. Ona adanmış Mart törenlerinde kendini yaralama ve yas günlerini, yeniden doğuş kutlamaları (Hilaria) izlemiştir. Heykelde neşeli ifade ve sağ eldeki yeşermiş dal yeniden doğuş ve ona bağlı bolluk kavramlarını somutlaştırmaktadır.

Karın ve kasıkları çıplak bırakan giysi de yenilenme aracı olarak erkekliğin giderilmesine atıfta bulunur. Attis'in betimlerinde Hellenistik Dönem'den itibaren tekrarlanan bu giysi tipinde çoğunlukla kuşak yoktur, var olduğunda da sınırlayıcı işlev taşımaz. Heykeldeki düzenleme, Attis'in üzerinde M.Ö. 4. yy.'dan itibaren görülen, anaksyrides ve yüksek kuşaklı tunica manicata'dan oluşmuş giysi tipine yaklaşmakta ve iki standart giysi tipinin alışılmadık bir tarzda kaynaştırıldığı izlenimini yaratmaktadır.

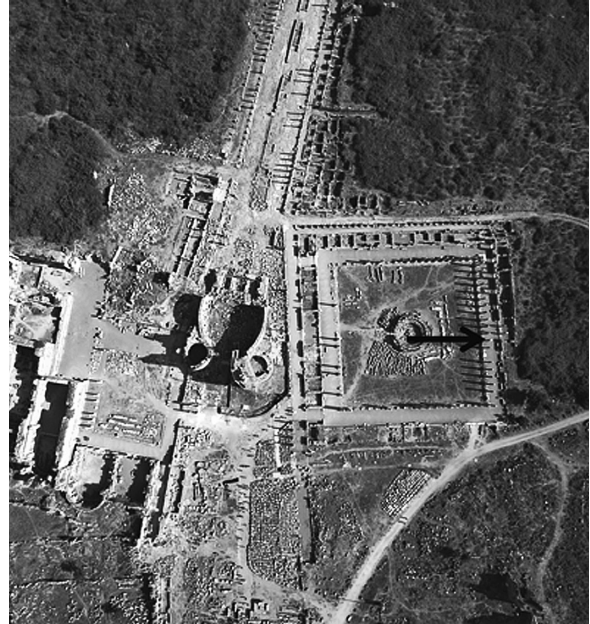
Kuşak ve başlıktaki yıldızlar ise, Attis'in M.S. 2. yy.'ın ikinci yarısında yükselen göksel kimliğini vurgular. Bu özellik giderek onun ölümsüzlük sağlayan bir varlığa evrilmesine yol açmıştır –Iulianus Apostata'nın söz ettiği Attis'in "yıldızlı başlığı" anımsanabilir–.

Perge Attis'i uzun bir sürece yayılmış standart öğeler içerdiğinden, ikonografi odaklı ince tarihlleme mümkün değildir. Üslup değerlendirmesi de bu konuda kritik bir sonuca ulaşmaz. Yüz ile birlikte dökülmüş gözlerin geç Hadrianus zamanına t.p.q. vermesi önemlidir. İriste kazıma, gözbebeğinde çukur bulunmaması, eseri bu işçiliğin henüz standartlaşmadığı geç Hadrianus – erken Antoninuslar dönemine tarihleyecektir.

Heykel buluntu yeri olan macellum çerçevesinde ele alındığında, tarihlleme farklılıkları göze çarpar. Son araştırmada macellumun inşası geç Antoninuslar dönemine tarihlenmiştir. Yapıda bulunan bazı heykel ve heykel kaideleri farklı zamanlara aittir –rahip heykeli, Attis heykeli gibi, erken Antoninuslar dönemine atfedilmiş, kaidelerden t.p.q. 212 ve Tetrarkhi tarihleri elde edilmiştir. Çeşitlilik heykel dekorasyonunda tekrar kullanım ve eklemeye işaret eder. Geç Hadrianus – erken Antoninuslar dönemine ait Attis ve rahip heykelleri başka yapılardan alınarak geç Antoninuslar döneminde tamamlanan macelluma yerleştirilmiş olmalıdır. İki eski heykelin seçilmesi, muhtemelen macellum için taşıdıkları anlamdan kaynaklanır. Rahip heykeli, macellumun batısındaki stoa dipleyi yaptıran kişi ile ilişkilendirilmiştir. Attis heykelinin ise galeride konumlanması ve yuvarlak kaidesi her yönden görülmesinin amaçlandığını ortaya koyar. Besin satışına ayrılmış bir yapıya alınmasında ise, yenilenme ve dolayısıyla bolluk dileği rol oynamış olabilir.



- C Courtyard
- D Arch
- E Macellum
- F1-4 Nymphaeum
- I South baths
- Ja Colonnaded street
- V Residential area
- Y1 Street



Figs. 1-3 Perge, the macellum / agora on the east of the southern city gate. The findspot of the Attis statue in the eastern colonnade is indicated with an arrow (Archive, Istanbul University Perge Excavation).



Fig. 4 Statue of Attis, the back and left arm prior to the 2012 conservation (Archive, Istanbul University Perge Excavation).



Fig. 5 Statue of Attis, the left hand prior to the 2012 conservation (Archive, Istanbul University Perge Excavation).

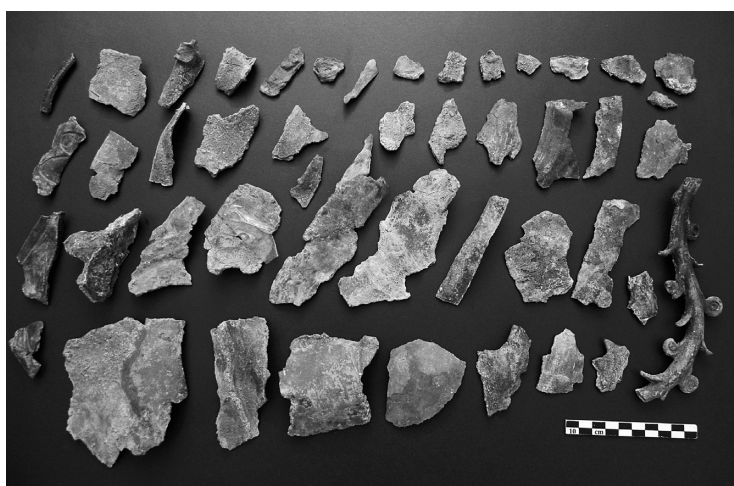


Fig. 6 Statue of Attis, smaller fragments prior to the 2012 conservation (Archive, Istanbul University Perge Excavation).



Fig. 8 Statue of Attis, fragments grouped according to positions after conservation (Archive, Istanbul University Perge Excavation).

Fig. 7 Cleaning under the microscope (Archive, Istanbul University Perge Excavation).



Fig. 9 a-i Statue of Attis, the story of the left foot – from prior to the conservation to restoration in 2012 (Archive, Istanbul University Perge Excavation).

Fig. 10 a-c  
Statue of Attis, lower  
part consolidated on its  
bronze base (Archive,  
Istanbul University Perge  
Excavation).



Fig. 11 a-d Statue of Attis, upper part with mold and consolidation  
(Archive, Istanbul University Perge Excavation).



Fig. 12 a-b  
Statue of Attis,  
reassembled in  
two parts yet  
appearing as one  
(Archive, Istanbul  
University Perge  
Excavation).



Fig. 13  
Statue of Attis, on display in Antalya  
Museum (Archive, Istanbul University  
Perge Excavation).





Fig. 14  
Statue of Attis, top of head  
(Archive, Istanbul University  
Perge Excavation).



Fig. 15  
Statue of Attis, bottom  
of foot (Archive, Istanbul  
University Perge  
Excavation).

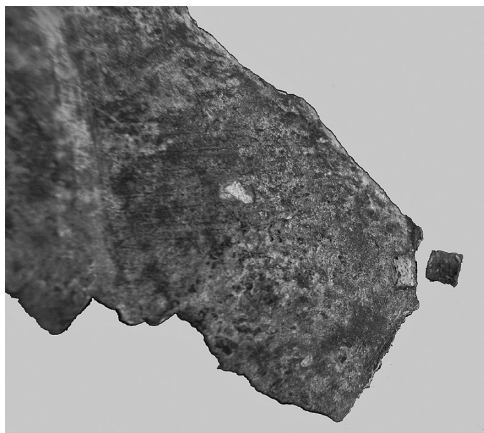


Fig. 16 Statue of Attis, surface patch loose  
from its cavity (Archive, Istanbul University  
Perge Excavation).



Fig. 17 Statue of Attis, cavities of surface patches  
(Archive, Istanbul University Perge Excavation).



Fig. 18 a-c  
Statue of Attis, repair with  
lump of lead (Archive, Istanbul  
University Perge Excavation).



Fig. 19  
Statue of Attis,  
restored (Archive,  
Istanbul University  
Perge Excavation).



Fig. 20  
Bronze statue base with discoloration  
in patina replicating statue's footsteps  
(Archive, Istanbul University  
Perge Excavation).



Fig. 21 Statue of Attis, left hand (Archive, Istanbul University Perge Excavation).



Fig. 22 Fragmentary bronze branch with leaves and tendrils (Archive, Istanbul University Perge Excavation).



Fig. 23 Statue of Attis, torso (Archive, Istanbul University Perge Excavation).



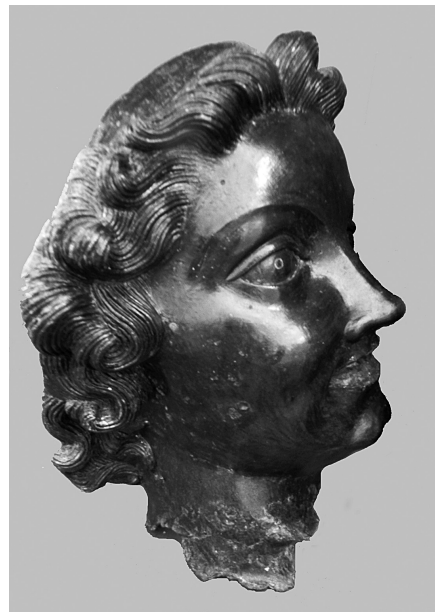
Fig. 24 Statue of Attis, detail of garment (Archive, Istanbul University Perge Excavation).



Fig. 25 Statue of Attis, detail of leggings (Archive, Istanbul University Perge Excavation).



Fig. 26 Statue of Attis, “starry cap”  
(Archive, Istanbul University Perge Excavation).



Figs. 27-28 Statue of Attis, head  
(Archive, Istanbul University  
Perge Excavation).



Fig. 29 Statue of Attis, workmanship on eyes  
(Archive, Istanbul University Perge Excavation).