

# Şanlıurfa Müzesi'ndeki Eros-Psykhe ve Psykhe Kabartma Bloklarının Nekropollerle İlişkilerine Dair Yeni Gözlemler

## New Observations on the Relationships of Eros-Psyche and Psyche Relief Blocks with Necropolises at the Şanlıurfa Museum

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### Öz

Roma mezar kontekstinde mitolojik figürler dönüşüm göstererek alegorik bir anlam taşımışlardır. Aşkın tanrısı ve Aphrodite'nin oğlu Eros; sonsuz yaşama geçmek için uyanılmak üzere uyulan bir uyku içerisinde uyuyan bir figüre dönüşmüştür. Birbirine sarılmış olarak tasvir edilen Eros ve Psykhe; sevgi sayesinde sonsuz yaşamın ve ölümsüzlüğün elde edilmesine işaret etmiştir. Ruh anlamına gelen Psykhe; mezar kontekstinde insan ruhunun personifikasyonudur. Çalışmanın içeriğini Şanlıurfa Müzesi'nde sergilenen dokuz kabartma oluşturmaktadır. Bunlardan ikisi Eros-Psykhe ve yedisi Psykhe kabartmasıdır. Edessa/Osrhoene bölgesine ait Eros-Psykhe ve Psykhe kabartmaları, ilk kez Şehrazat Karagöz'ün 2002 yılında yayımladığı çalışmada ele alınmıştır. Daha sonra, Dilek Çobanoğlu tarafından 2023 yılında hazırlanan doktora tezinde yer verilmiştir. Bu çalışmanın amacı, Eros-Psykhe ve Psykhe kabartmalı blokların arkeolojik ve sanatsal işlevlerinin yeniden değerlendirilmesi, bunun yanı sıra nekropollerdeki mezar odalarının içinde ve dışında kullanım biçimlerinin yeni veriler ışığında belirlenmesidir. Bu kapsamda, söz konusu eserler üzerine yapılmış önceki çalışmalar ele alınmış, kabartmaların tanımları, ölçüleri, katalog bilgileri ve görselleri sunulmuştur. Benzer örnekler ile Eros-Psykhe ve Psykhe tasvirleri karşılaştırılmıştır. Nekropollerdeki işlevlerine yönelik blokların mezar odası içinde veya dışında hangi amaçla, nerede ve nasıl kullanıldıklarına dair verilerle birlikte yeni bir izlenim sunulmuştur.

**Anahtar Kelimeler:** Eros, Psykhe, Kabartma, Friz, Mezar, Nekropolis, Şanlıurfa.

### ABSTRACT

In the Roman tomb context, mythological figures transformed and carried an allegorical meaning. Eros, the god of love and the son of Aphrodite, transformed into a sleeping figure in a sleep from which one would wake up to pass on to eternal life. Eros and Psyche, depicted embracing each other, pointed to the attainment of eternal life and immortality through love. Psyche, which means soul, is the personification of the human soul in its grave context. The content of the study consists of nine reliefs exhibited at the Şanlıurfa Museum. Two of these are Eros-Psyche and seven are Psyche reliefs. The Eros-Psyche and Psyche reliefs belonging to the Edessa/Osrhoene region were first discussed in Şehrazat Karagöz's study published in 2002. Later, it was included in the doctoral thesis prepared by Dilek Çobanoğlu in 2023. The aim of this study is to re-evaluate the archaeological and artistic functions of the Eros-Psyche and Psyche relief blocks, as well as to determine their usage inside and outside the burial chambers in necropolises in light of new data. In this context, previous studies on the works in question have been reviewed, and the definitions, dimensions, catalogue information and visuals of the reliefs have been presented. Eros-Psyche and Psyche depictions were compared with similar examples. A new impression has been presented with data on the purpose, where and how the blocks were used inside or outside the burial chamber in terms of their function in the necropolises.

**Keywords:** Eros, Psyche, Relief, Frize, Tomb, Necropolis, Şanlıurfa.



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## Introduction

The burial structures of the Romans from the Early Imperial period sometimes included reliefs on the outer walls and sometimes on the inner walls. In the 2nd and 3rd centuries AD, embossed burial steles were common and consisted of many different local species<sup>1</sup>. The provinces under the domination of Rome have different customs and traditions. For example, while grave reliefs are common in Athens, in Anatolia, heavily embossed tomb steles or sarcophagus tombs were used in some regions. However, in the early 2nd century AD, a comprehensive production began in the production of relief-ornate sarcophagus<sup>2</sup>.

Eros, which means love, and Psyche, which means soul, are the heroes of the tale "Eros-Psyche" told by the Latin writer Apuleius in his work "Transformations". The tale also had a symbolic meaning: Love and spirit cannot be separated from each other, but this unity can only be realised by overcoming many obstacles and defeating enemy forces. Apuleius expressed these neoplatonist views in a very colourful and touching story<sup>3</sup>. Accordingly, Psyche is the daughter of the king of Miletos and the third of the three sisters. The three sisters were very beautiful. But Psyche's beauty is above human beauty, and people come from everywhere to watch her. Therefore, he suffered the anger of Aphrodite<sup>4</sup>. This fantastic story of Eros and Psyche can be seen in mosaics<sup>5</sup>, sarcophagi<sup>6</sup>, ceramics, in statues, stelae, etc.<sup>7</sup>. Some of the examples featuring this duo were found in Şanlıurfa and its surroundings.

The content of our research consists of nine reliefs exhibited in the Şanlıurfa Museum. Two of these are Eros-Psyche and seven are Psyche reliefs. These reliefs were first discussed in the study titled "Psyche and Eros Reliefs of Edessa" published by Şehrazat Karagöz in 2002<sup>8</sup>. In this study,

the definitions, catalog information, and visuals of the reliefs were presented in detail. However, Psyche relief no. 4 was not included in this review. Karagöz states that the relief blocks in question were used in the house-type monumental tomb structure of the Roman period<sup>9</sup>. Later, in the doctoral thesis titled "Edessa/Osroene Region Roman Period Sculptural Works: Typological, Chronological and Iconographic Evaluation" prepared by Dilek Çobanoğlu in 2023, the same works were also included in the definitions, catalog information, pictures and drawings<sup>10</sup>. Çobanoğlu evaluated that these relief blocks may have been used as decoration blocks or kline feet on the interior or exterior walls of the tomb chambers<sup>11</sup>.

The aim of this study is to re-examine the Eros-Psyche and Psyche relief blocks in line with their archaeological and artistic functions and to determine how and where they were used, inside or outside the burial chambers in the necropolises, in the light of new data.

### Eros-Psyche and Psyche Reliefs in Şanlıurfa Museum

The city of Edessa was founded by the Seleucid King Seleukos I Nikator in 303 or 302 BC<sup>12</sup>. The Seleucids named the new city they founded Edessa, the name of their capital<sup>13</sup>. When the Seleucid kingdom's dominance in the region ended, the Aramaic people living in the region founded a kingdom called Osroene in Edessa in 132 BC. It became a Roman province in 243 AD<sup>14</sup>. In ancient times, Edessa was a kingdom covering the entire borders of today's Şanlıurfa province. The center of the kingdom is accepted as Lake Halil-ül Rahman (Balıklıgöl) in the Şanlıurfa city center and its immediate surroundings.

The works in the museum in question were found in and around Şanlıurfa city center. According to the museum inventory book information, Eros-Psyche reliefs numbered 1 and 2 were found in and around Şanlıurfa and were brought to the museum on July 19, 1972. Psyche reliefs numbered 1-

<sup>1</sup> Koch, 2001: 1, 15.

<sup>2</sup> Şahan, 2006: 28.

<sup>3</sup> Aslıtürk-Küçükgüney, 2016: 267.

<sup>4</sup> Grimal, 2012: 671; Erhat, 1996: 258.

<sup>5</sup> Ergeç, 2006: 136; Şahin & Nalan Yastı, 2011: 80, 92; Darmon, 2011: Fig. 4-6; Önal, 2017: 33, Fig. 43-45.

<sup>6</sup> Chehab, 1935, Pl XLVI; Matz, 1957: fig. 124, 126, Wiegartz, 1965: p. 108, Taf. 4c; Orlandi, 1972: Tav XXIV-XXVII; McCann, 1978: fig. 26-27, 149-150; Zagdoun, 1978: Fig. 38-39; Sichtermann & Koch, 1975: p. 34, 56; Ergeç, 1995: 171-174, Plate 135-136; Çakan, 1998: p. 18-21; Koch, 2001: 67, 81, 121-122, 128, 149-150; Turcan, 2001: Fig. 3; Sezer, 2009: 28; Doğer, 2009: 138-139; Çelik, 2010: 194a, 195a, 197a, 200-201a, 203a, 205a vb; Çobanoğlu, 2023:

62, Fig. 3.

<sup>7</sup> Hermary et al., 1986: Eros 412, 413b, 972; Blanc & Gury, 1986: Eros/Amor, Cupido 84, 103, 178, 202; Icard-Gianolio, 1994: Psyche 15, 25b, 35, 56, 62, 117, 119, 126-129, 131, 134-139, 141-145, 147-155, 157-160;

<sup>8</sup> Karagöz, 2002: 131

<sup>9</sup> Karagöz, 2002: 145.

<sup>10</sup> Çobanoğlu, 2023: 61-62.

<sup>11</sup> Çobanoğlu, 2023: 61-62.

<sup>12</sup> Harrak, 1992: 209.

<sup>13</sup> Drijvers, 1980: 110.

<sup>14</sup> Çelik et. al. , 2007: 28.

3 and 4 were found in Yakubiye Mevkii in central Şanlıurfa and were purchased by F. Duygun in 1969 and brought to the museum. Psyche relief numbered 5 was found in Şanlıurfa and was purchased by M. Kambur in 1978 and brought to the museum. Those numbered 6 and 7 were found in and around Şanlıurfa and were brought to the museum on July 19, 1972. Photographs of the works were taken in the exhibition hall, and two separate measurements were taken using a tape measure and a mechanical caliper. After the descriptions were completed, a comparison was made, they were evaluated according to their sizes and workmanship, information was given about their functions, and a new perspective was presented on the areas of use of the reliefs. The works will be evaluated as a composition under two subheadings.

### Eros-Psyche Reliefs

**No. 1 Eros-Psyche Relief (Museum Env. No. 3741):** There are some wear in the work made as a high relief (**Figure 1a**). This work, which is in the form of a rectangular block, has chisel/murch marks on both sides and back surfaces. The height of the block is 55 cm, the width is 24 cm, and the depth (length) is 81 cm. The height of the relief is 46 cm, the width is 19 cm, and the depth is 13 cm. Two figures are embroidered in the relief on the front. On the right is Eros, on the left, the Psyche reliefs are depicted in a standing pose, hugging each other and kissing. In both figures, the head is given from the profile, the body is given from the 3/4 turn, and the waist down from the front. Thanks to this stance, it made it easier for Eros and Psyche to hug each other by wrapping their arms around each other.

It is slightly longer than Psyche Eros and is processed in a slightly left-facing way. Her hair is combed towards the back and collected in the form of a bun on the neck. There are oval hoop earrings with pendants or pendulums in their ear. Although the facial expression has not been fully determined due to the destruction, it can be seen that it has full facial features and large eyes.

Psyche turned her face to the left towards Eros and was engraved in a pose to kiss Eros. With a thin waist, a slight belly, naked up to the waist, stretched her right arm towards Eros's armpit. The left arm, on the other hand, remains behind the relief. She was dressed in a loose himation from the top of the hip, her dress was folded and collected on the

hips on the upper side and took the form of a belt, and the excess part was hung down from the front of the waist. Her feet can be seen from under her dress.

Depicted on the right, Eros has curly hair and, as in Psyche, his hair is collected as a bun on the nape. He was completely naked, turned her face towards Psyche, standing on her right, and was depicted in a position to kiss Psyche and lip to lip. He headed towards Psyche, throwing his left arm on Psyche's right shoulder. As a mature teenager, he is depicted with a light belly, wide hips, and muscular feet. The fact that Eros's feet were facing the right from the upper side of the waist towards Psyche caused his right foot to turn slightly to the right and gave some of the weight to his left foot.

### Figure 1.

*No.1 Eros-Psyche relief, b- No. 2 Eros-Psyche relief (B.İrim and Z. Aldeniz İrim).*



**No. 2 Eros-Psyche Relief (Museum Env. No. 3742):** Superficial wears are seen as in example 1. The height of the block is 56 cm, the width is 25 cm, and the depth is 80 cm. The height of the relief is 41 cm, the width is 19 cm and the depth is 13 cm. As in example 1, it is in the form of a rectangular block and has chisel/murch marks on both sides and back surfaces. There are depictions of Eros and Psyche on the front of the block. Psyche on the right, Eros on the left, is depicted hugging and kissing each other (Figure 1b). In both figures, the head is from the profile, the body is embroidered from the front from the bottom of the chest with a 3/4 turn.

Psyche is depicted on the right, unlike Eros-Psyche No. 1. Her hair is combed towards the back and collected in the form of

a bun on the neck. It has plump facial features and has an oval ring earring with a pendulum beaded in its left ear. She stretched her left arm towards Eros, and her left arm is under the armpit of Eros. As in example 1, she is naked from the waist up. She wears a loosely curvy himation below the waist. Despite these similarities, unlike example No. 1, the number of dresses hanging from the waist is higher. It descends from both sides by curving to the knees. Her feet can be seen under her dress.

Eros, depicted to the left of the relief, turned his face towards the Psyche on his left. His hair is curly and long, combed from the front and collected in the form of a bun on the nape. Eros' face is full, his right arm throws over Psyche's shoulder. As in example 1, Eros is completely naked. However, it differs from example number 1 with its light belly and full hips and legs. Since the upper side of the waist was directed to the right towards Psyche, the body weight was loaded on Eros' right foot, and the left foot stepped slightly forward.

### Psyche

**No. 1 Psyche Relief (Museum Env. No. 3139):** The height of the block is 43 cm, the width is 35 cm, and the depth is 48 cm. The height of the relief is 38 cm, the width is 26 cm, and the depth is 8 cm. The artefact, which has undergone surface wear, is in the form of a rectangular block. Chisel/murch marks can be seen on both sides and on the upper surface. On the front of the work, Psyche stood, turned to her left, put her left arm first, then her right hand crossed on the platform on her left, and rested her head (Figure 2a). Her hair was gathered both at the nape of her neck and at the top of her head. It has a her facial features are plump, and she has a melancholic facial appearance. The butterfly-inged Psyche opened its wings in the form of 3 waves in the form of fans. She stretched her right arm from the top of his chest to her left shoulder and leaned her head against her right arm. She holds a round wreath in his left hand, which he has put on his platform. Thanks to this movement of its left arm, it receives support from the platform. Psyche, who has a thin waist and a slight belly, is naked from the waist up and himation from the waist down. She is naked from the front over the waist alone, and her dress hangs from above her left arm, passing through the hip level, with her back wrapped around from the back. Her body weight was on her right leg, and she crossed her left foot over her right foot. Your foot can be seen from under her dress. The Psyche figure is located on

the left side of the block, while the right side is left blank.

**No. 2 Psyche Relief (Museum Env. No. 3140):** The height of the block is 49 cm, the width is 42 cm, and the depth is 52 cm. The height of the relief is 43 cm, the width is 21 cm, and the depth is 9 cm. Psyche, processed to the left of the block, is depicted with a turn of 3/4 from the profile (Figure 2b). Her hair was combed and collected as a bun on the upper side of her head. Her full-face and narrow forehead are clearly visible. It has a thick and short neck. Its wings resemble butterfly wings and are depicted in the form of three waves in an open state. She took her left arm on her right shoulder, passing it over her chest, and leaning her head against her right shoulder. She leans her left arm on a platform and holds a round wreath hanging in her hand, as in the Psyche relief number 1. She is naked from the waist up and a himation from the waist down. Her outfit was wrapped around her hip, passed by the bottom of her abdomen, hanging from her left arm. The lower left side of the block is broken and missing. Despite this, it can be selected that she throws her left foot diagonally from above her right foot. The Psyche figure is located on the left side of the block, while the right side is left blank.

### Figure 2

a- No. 1 Psyche relief, b- No. 2 Psyche relief, c- No. 3 Psyche relief. (B.İrim and Z. Aldeniz İrim)



**No. 3 Psyche Relief (Museum Env. No. 3141):** The height

of the block is 42 cm, the width is 36 cm, and the depth is 47 cm. The height of the relief is 36.5 cm, the width is 28 cm, and the depth is 8 cm. Wear is available on its surface. Similarly processed with Psyche reliefs 1 and 2 on the front narrow side of the block, Psyche's body is facing her right with a 3/4 turn (Figure 2c). Although the facial features are not clear, it can be seen that it has full facial features. It has a thick and short neck. Its wings are shown open to both sides in the form of a three-tier fan. She stretched her left arm over the right side of her head to her right shoulder, over her chest, and leaned her head over her left shoulder. She rests her right arm on the platform to her right and holds a round wreath in her hand, as in other reliefs. It is covered with the bare underside above the waist so that the belly is out. It has a thin waist and a slightly belly and full body contours. Unlike Psyche, whose himation is 1 and 2, she was hanging from her right arm, not her left arm, in this relief. In addition, unlike the Psyche reliefs 1 and 2, this time she throws her right foot diagonally over her left foot and steps on her fingertips. Her outfit covered her heels. The Psyche relief is engraved on the right side of the block stone, while the left side is plain and undecorated.

**No. 4 Psyche Relief (Museum Env. No. 3143):** The height of the block is 33 cm, the width is 31 cm and the depth is 43.5 cm. The height of the relief is 30 cm, the width is 21 cm, and the depth is 10 cm. It is broken in many places and has the form of a rectangular block. The Psyche relief is in the middle of the block, and on the right and left edges, it is plain and unadorned. Turning to the right, she placed her right arm, then her left hand, on the platform on her right and laid her head (Figure 3a). Her hair is combed and collected with a bun on her head. The facial features have been destroyed. The butterfly wings rising from the back of her right shoulder cannot be seen due to the destruction on her left shoulder. She stretched her left arm from the top of her chest to her right shoulder. She holds a dangling wreath in her right hand, which she has put on the platform. Thanks to this movement of her right arm, the body receives support from the platform. It has a thin waist, a light belly, naked above the waist, and a himation below the waist. Her dress was wrapped around the front, passing through the hip level and hanging over her right arm. Her body weight was on her left leg, and she crossed her right foot over her left foot. Her foot can be seen from under her dress.

**Figure 3**

*a- No. 4 Psyche relief, b- No. 5 Psyche relief (B.İrim and Z. Aldeniz İrim).*



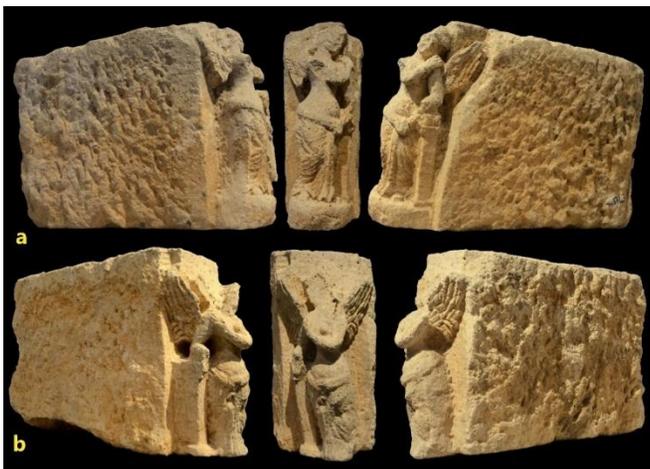
**No. 5 Psyche Relief (Museum Env. No. 7734):** The height of the block is 61 cm, the width is 26 cm, and the depth is 23 cm. The height of the relief is 45.5 cm, the width is 24 cm, and the depth is 14 cm. There are fractures and deficiencies in the upper and lower parts of the block. Psyche relief completely fills the front of the block (Figure 3b). In addition, it is completely dressed; the head, torso, and feet are directed to the left with a turn of 3/4. Her hair is combed towards the back and collected to form a bun on the nape. It has a short, thick neck and full facial contours. Butterfly wings are heart-shaped and rise to the right and left. She took her right arm to her left shoulder to pass it over her chest and leaned her head against her hand. She rests her left arm against the platform next to her and, as in other reliefs, holds a round wreath in her hand. Unlike the Psyche reliefs No. 1-3, Psyche wore a khiton and was hung over her left arm by wrapping around the back from the back of the himation she wore on the khiton, passing over the abdomen from the hip level. Her outfit is quite curved, especially on the abdomen. Despite the folds, the slightly belly and plump legs of the figure can be selected. While her body weight is on her right leg, she passes her left foot over her right foot,

crossing and stopping her fingertip. Bare feet can be seen from under her dress.

**No. 6 Psyche Relief (Museum Env. No. 3743):** The height of the block is 54 cm, the width is 24 cm, and the depth is 79 cm. The height of the relief is 46.5 cm, the width is 18 cm, and the depth is 20 cm. The Psyche relief completely fills the front of the block. The head, body, and feet are given with a 3/4 turn (Figure 4a). Psyche's arm, with her head, is partially broken and missing. Standing directed to the left, the bird is depicted as winged. Her combed hair is collected as a bun on the nape. Although the facial expression is not fully read, it should have a sad expression, as in other examples. She stretched her right arm over the chest to her left shoulder. There is a bracelet on his wrist. She should have her left arm resting on a high platform from the elbow and, most likely, holding a wreath in her hand, as in other examples. It has a slim waist, belly, and full body contours. If it is bare from the waist to the top, it is covered. The loose and thick garment collected around the waist hangs forward under the belly, and her dress is curvy. Body weight is on the left leg, and the right leg is crosswise processed in the front. Her feet are seen under the dress that curls downwards and falls, and it is thought that she may be wearing shoes due to the height on her left foot.

#### Figure 4

a- No. 6 Psyche relief, b- No. 7 Psyche relief (B. İrim and Z. Aldeniz İrim).



**No. 7 Psyche Relief (Museum Env. No. 3744):** The height of the block is 49 cm, the width is 26 cm, and the depth is 82 cm. The height of the relief is 46 cm, the width is 24 cm, and the depth is 16 cm. There are superficial fractures and abrasions in the rectangular block. It completely fills the front of the relief block. Psyche is depicted standing and

facing to the right (Figure 4b). The head, body, and feet are processed with a 3/4 turn. The expression of their facial features is unknown because their head and face are completely destroyed. It has bird wings, as in Psyche No. 6. Its wings are detailed in the form of waves from the shoulder up and down. She stretched her left arm over her chest towards her right shoulder. She threw her right arm over the platform next to her and held a round wreath in her hand. It has a thin waisted and slightly full body contours. If it is bare from the waist to the top, it is covered. Her dress was collected over the hip and took the form of a belt.

#### Eros and Psyche Depictions in Necropolises

The use of Eros as Girland carriers is typical for Anatolian sarcophagi and has been used in many regions of Anatolia. The Eros, which are seen as carriers on the sarcophagus, were most commonly processed in the Roman Empire during the Antonin period, and it is likely that it was made about Dionysus and the hope of a new life after death.

It is thought that the majority of what is depicted on the sarcophagi is related to a happy life that is hoped to be lived in the afterlife. The sarcophagi showing the Eros fall into this group. Generally, also depicted in binary groups such as Eros-Aphrodite, Eros-Nike, Eros- Psyche and Eros-Yunus. The merry procession of Eros and Psyche is a common issue.

In some examples of some rock tombs detected in Şanlıurfa, it was stated that the figures on the frame and pediment on the arched entrance were "winged chubby children" Eros.

Outside the necropolis, it is known that the Eros-Psyche depiction was especially depicted on the mosaic floor. There are also mosaics depicted by Eros-Psyche in mosaics such as the Zeugma Mosaic Museum, Mosaic Museum of Antioch, Lixus, Spain Huesca ancient city and Piazza Armerina. Among the mosaics depicted in Psyche are the Mosaic of Prometheus in Edessa and depictions with butterfly wings in the Psyche's boat mosaic in Hatay. Eros-Psyche's descriptions as terracotta and a marble statue of Eros and Psyche in the ancient city of Hierapolis have been detected.

#### Discussion

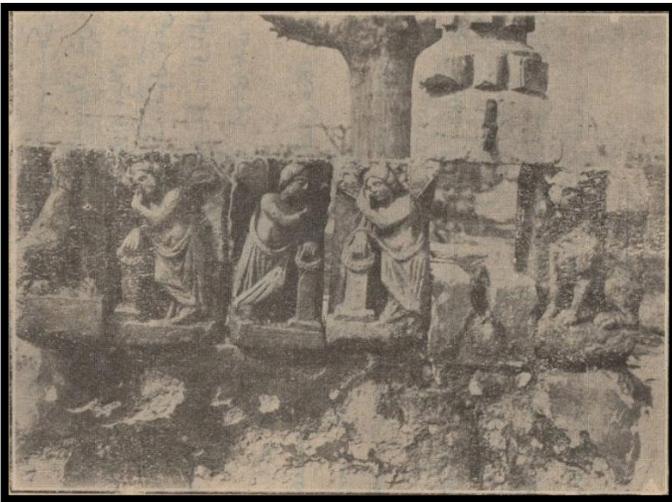
A total of 9 reliefs were discussed in the study. Of these, 2 consist of Eros-Psyche reliefs and 7 consist of Psyche reliefs. All of these works were made of limestone with high relief on the front of rectangular blocks.

In both examples that make up the Eros-Psyche reliefs, the figures are embroidered from the face profile, the body with a 3/4 turn, and the feet from the front. In general, the figures No. 1 and 2 Eros-Psyche are very similar to each other. The difference between them: In the Eros and Psyche reliefs No. 1, Eros stands on the right, Psyche stands on the left, while Eros and Psyche stand on the left in the No. 2 Eros and Psyche relief. In both reliefs, they are wrapped around each other and their faces look like kissing at close distances to each other. Psyche the underside of the body is dressed, and the upper sides are depicted naked, while Eros is depicted naked in both reliefs.

The closest examples to Eros-Psyche reliefs, Adana, Edirne, and Anavarza are depicted in Valeria and Pelops. It is also very similar to the marble sculptures of Eros-Psyche in the Canellopoulos Museum and the Capitoline Museum in Greece. The closest example to the Psyche depiction is the example that was used as the kline feet in the Anab as-Safinah tomb. In addition, the butterfly-winged Psyche bet in one of the Sidon sarcophagis is similar to the Psyche relief No. 4.

#### Figure 5

*Examples of reliefs mentioned in Urfa Castle and its surroundings (Kapaklı, 1998).*



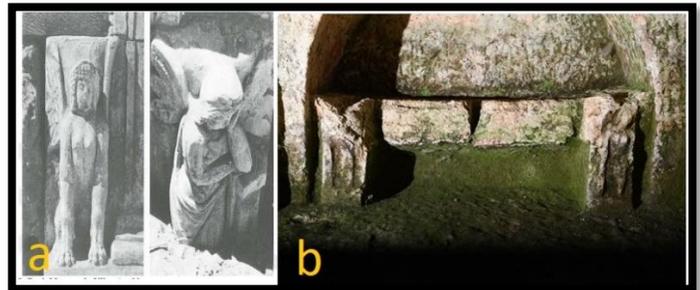
Two important sources were identified in the archive scan regarding the functions and usage areas of the works. The first of these is Kemal Kapaklı's publication titled "Urfa Hakkında Salname 1927," translated from Ottoman in 1998<sup>15</sup>. Kapaklı mentions examples of sculptures and reliefs (Figure 5) in front of the cave entrance (burial chamber) on

the southwestern slope of Urfa Castle. The 3 reliefs of Psyche (Figure 5) in this photograph from about a century ago are important evidence regarding the functions and usage areas of some relief blocks. However, it is seen that the relief blocks in question do not exactly match the Psyche reliefs evaluated in this study, but only have similar characteristics.

The second source, as stated by Çobanoğlu (2023) in his doctoral thesis, is the relief of Psyche designed as a kline foot in the Anab as-Safinah tomb in Syria (Figure 6a) and the reliefs used as a kline foot in a tomb in the Hilar Necropolis (Figure 6b). These examples provide a different perspective on the function and usage areas of the relief blocks. In addition, within the scope of the 'Şanlıurfa Provincial Culture Inventory' study, reliefs of Psyche were identified on the right and left corners of the tomb basin in a tomb chamber located in the city center of Şanlıurfa. However, these findings have not yet been published.

#### Figure 6

*a- Syria in Anab as-Safinah tomb the used as a kline foot Psyche reliefs (Çobanoğlu, 2023: 62, Fig. 3.5), b-Reliefs with kline feet in a tomb in the Hilar necropolis (Çobanoğlu, 2023, s. 62, Fig. 3.7).*



In addition, even if there are no reliefs in a tomb chamber in the Kızılkoyun Necropolis, they provide data on the use of the relief blocks in terms of design. In the tomb in the Kızılkoyun Necropolis, there are corner blocks without reliefs on the right and left of the two klines, and 3 lids are placed on the blocks (Figure 7). In this way, it was possible to use it as a double kline, bottom and top. When we look at the dimensions of the blocks, their width is approximately 38 cm, their height is 45 cm, and their depth is 95 cm. The space between the blocks is approximately 185 cm, and the kline width on the upper covers is 245 cm.

The data obtained show that the Eros-Psyche and Psyche

<sup>15</sup> Kapaklı, 1998: 55.

reliefs have different dimensions. This shows that the works were specially designed in accordance with their functional and usage requirements. When the dimensions of the Eros-Psyche reliefs numbered 1 and 2 are taken into consideration, it has been determined that they were designed to be approximately 80 cm deep. Considering the measurement data, based on the Psyche relief used as a kline foot in the Anab as-Safinah tomb in Syria and the corner blocks in the Kızilkoyun necropolis (Figure 6), it can be said that the Eros-Psyche relief blocks were used as the right and left relief block elements of the same kline foot in a tomb chamber (Figure 8). When viewed from a sculptural perspective, the presence of similar proportional errors in both examples suggests that they were made by a local workshop in a provincial style. When viewed from an iconographic perspective, it can be said that they reflect the love, affection, and commitment between the two figures.

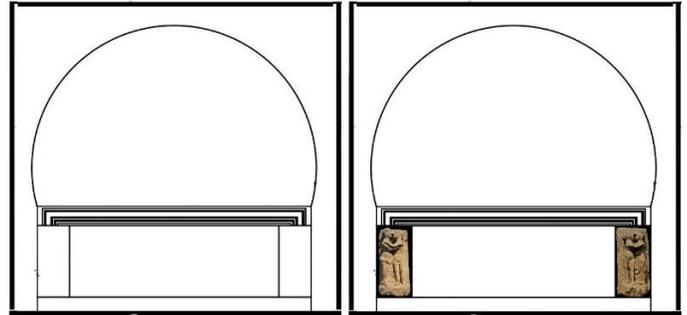
#### Figure 7

*Grave example in Kızilkoyun Necropolis (B. İrim and Z. Aldeniz İrim).*



#### Figure 8

*Suggestion of using Eros-Psyche relief blocks as kline foot in a tomb (Drawing by Yıldırım İlaslan, 2019: 139, Drawing: 49; Edt. by B. İrim & Z. Aldeniz İrim).*



In the Psyche reliefs, unlike the Psyche we see with Eros, she has wings. The wings of the Psyche reliefs no. 1, 2, 3, 4, and 5 resemble butterfly wings. The wings of the Psyche reliefs no. 6 and 7, have bird wings. While No. 5 is fully clothed, Psyche reliefs No. 1, 2, 3, 4, 6, and 7 are depicted with the lower part of the body clothed and the upper part naked. While in Psyche reliefs no. 3, 4, and 7, Psyche is oriented to the right, in Psyche reliefs no. 1, 2, 5, and 6, Psyche is oriented to the left.

In all depictions on the Psyche relief blocks, Psyche is leaning on a pedestal next to her, holding a round wreath in her hand. Psyche is depicted in these reliefs as “asleep.” Psyche means “soul” and is defined as the personification of the human soul. In Roman tomb art, death was not considered an end but rather a sleep from which one would wake up to enter eternal life. Therefore, the depiction of the “Sleeping Psyche” in these reliefs indicates that the soul of the deceased is in this sleep. Eros depictions sleeping in this posture were depicted quite frequently on Roman Period Sarcophagi. Therefore, although the faces of these figures are largely eroded, considering their postures and iconographic similarities in Roman tomb art, the figures must have been depicted as asleep<sup>16</sup>. Psyche is depicted with butterfly wings in all depictions. However, since Psyche numbered 6 and 7 are depicted with bird wings, it can be considered a Victoria/Nike figure rather than a Psyche. However, since she is in the same composition as Psyche figures numbered 1-5, holding a wreath in her hand and leaning on the pedestal next to her, she is considered as

<sup>16</sup> McCann, 1978: fig. 23, 32, 54; Icard-Gianolio, 1994: Psyche 1, 4, 13, 15-17, 19, 26.

Psyche. In addition, a figure thought to belong to Psyche with bird wings is included in the Orpheus II mosaic, which was the floor covering of a rock tomb in Şanlıurfa in 1956. This can be said that some sculptors or mosaic artists did not have a good command of Greco-Roman art iconography<sup>17</sup>.

### Figure 9

a- A tomb entrance and a podium above it, b- with an example of a frieze consisting of no. 1-4 Psyche relief blocks placed on the podium (Z. Şen & B. İrim).



The depth of the Psyche relief blocks numbered 1, 2, and 3 is approximately 50 cm, and the width is 36 cm. Considering the size of the reliefs, it can be said, based on the 1927 photograph (Figure 5), that these three relief blocks were used to decorate the tomb podium (Figure 9a) at the entrance of another tomb structure and to obtain a frieze appearance (Figure 9b). It is understood that the works were designed in accordance with the place and function of their use while they were being produced in the workshop. The Psyche relief numbered 4 also has similar plastic features to the Psyche reliefs numbered 1-3. Therefore, it is thought that the works in question may have been produced in the same workshop. However, it is likely belong to a different tomb structure due to their dimensions. The Psyche relief numbered 5 is quite different from the others in terms of both plastic and depiction. The fact that it is completely

dressed and exhibits high-quality workmanship suggests that it belongs to a different tomb structure and that it was probably produced by a mobile workshop.

The depth of the Psyche relief blocks numbered 6 and 7 is approximately 80 cm, and they are processed in the same composition. It is possible that they were used as the right and left relief block elements of the kline foot, like the Eros-Psyche reliefs numbered 1 and 2.

All of the figures in the reliefs are made in high relief. Their heads, arms and legs are disproportionate to their anatomical body structure. The hairstyles on the figures match the hairstyles seen in the Roman period from the 1st century AD onwards. The pendulum earrings in Psyche's ears are examples of earrings seen in the 2nd century AD.

### Conclusion

Eros and Psyche figures have an important place in both mythology and funerary cults. When Eros and Psyche are depicted together, they represent happiness, joy, the attainment of eternal life, and unity, while Psyche represents the soul's eternal journey, immortality, and a new life after death.

As a result, it is understood that the relief blocks were used in more than one tomb in connection with the tomb cult, with different tomb architectures and for different purposes. It is seen that they were designed according to the area and function of their use while they were being produced in the workshops. The chisel marks seen especially on the side surfaces of the blocks suggest that these blocks were arranged side by side to form a composition. It can be said that the Psyche relief blocks numbered 1-4 were used to obtain a frieze appearance by arranging them side by side on the tomb podium above the entrance, providing access to the tomb chamber. However, the Eros-Psyche relief blocks numbered 1 and 2 and the Psyche relief blocks numbered 6 and 7 may have functioned as the right and left relief block elements of the kline feet in the necropolis.

The Eros-Psyche and Psyche depictions were compared, and their functions in the necropolis were evaluated. This evaluation provides important data about the uses of the relief blocks inside and outside the tomb.

The clothing details, postures, and stylistic features of the figures in the reliefs indicate that these works belong to the

<sup>17</sup> Önal, 2017: 32.

Osroene Kingdom period between the end of the 2nd century AD and the beginning of the 3rd century AD. In addition, the stylistic features of the reliefs and the breaks in the proportions of the figures provide valuable clues that some of the works may have been produced in local workshops and some in mobile workshops. These findings have created a basis for new research that requires a more comprehensive consideration of both the artistic production processes in Osroene and the intended uses of the tomb structures in the necropolis.

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