

## A Sarcophagus with Hyposorion from the Ancient City of Tlos

### *Tlos Antik Kenti'nden Hyposorionlu Lahit Örneği*


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**Abstract:** During the 2006 excavation season, a relief-decorated sarcophagus -offering significant insight into both the Classical Period plastic arts of the ancient city of Tlos and the Lycian region- was discovered during vegetation clearance conducted along the continuation of the eastern fortification walls of the acropolis. The sarcophagus, reused as *spolia* within the wall, was identified with its constituent parts: the trough/chest, lid, *hyposorion*, and podium blocks. These fragments, found in close proximity to one another, had been enclosed with blocks from other architectural structures, as seen in other sections of the wall. A relief and door profile observed on the lateral face of one of the blocks, believed to belong to the same sarcophagus, indicated that this rectangular block had originally been part of the *hyposorion*. This block, featuring a depiction of a male figure wearing a himation, was evaluated, together with other fragments belonging to the lid, chest, main body, and podium. Based on comparisons with other sarcophagi in the Lycian region, the Tlos example was identified as a *hyposorion*-type sarcophagus, and a restitution proposal was made. This tomb architecture, which is common throughout the region, finds one of its earliest known examples dating from the Classical Period in Tlos. Further, it has been determined that this sarcophagus predates and bears similarities to the Payava Sarcophagus from Xanthos.

**Öz:** 2006 kazı sezonunda, akropol doğu sur duvarlarının devamında yapılan bitki temizliği sırasında hem Tlos antik kentinin hem de Lykia Bölgesi'nin Klasik Dönem plastik sanatını yorumlama adına önemli katkı sağlayacak kabartmalı bir lahit bulunmuştur. Surun içinde, şpolyen olarak kullanılan lahdin tekne, kapak, hyposorion ve podyum blokları tespit edilmiştir. Birbirine yakın konumlanan bu parçaların etrafı, sur duvarının diğer bölümlerinde olduğu gibi başka mimari yapılara ait bloklarla örülmüştür. Aynı lahde ait olduğu öngörülen bloklardan bir tanesinin yan yüzünde tespit edilen kabartma ve kapı profilinin, bu dikdörtgen bloğun lahdin hyposorionuna ait olduğunu gösterdiği anlaşılmıştır. Himationlu erkek figürünün betimlendiği bu blok; kapak, tekne, gövde ve podyum kısmına ait diğer bloklarla birlikte değerlendirilmiştir. Lykia Bölgesi'ndeki diğer lahitlerle yapılan karşılaştırma sonucunda, Tlos örneği hyposorionlu lahit olarak tanımlanmış ve restitüsyon önerisi sunulmuştur. Bölgede yaygın olan bu mezar mimarisinin, Tlos antik kentinde Klasik Dönem'e ait bilinen ilk örneği olan bu lahdin, Ksanthos Payava Lahdi ile benzer ve daha erken olduğu tespit edilmiştir.

**Keywords:** Lycian • Classical Period • Tlos • Monument • Sarcophagus • Tomb

**Anahtar Kelimeler:** Lykia Bölgesi • Klasik Dönem • Tlos • Anıt • Lahit • Mezar

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The only relief figure on the monument, the figure at the entrance to the burial chamber, has been studied in detail in my doctoral thesis titled 'Plastic Art of the Ancient City of Tlos' (see Yücel-Bahçetepe 2024, 4.1.2.3. Podium Sarcophagus Relief). During the restitution of the blocks reused in the city walls, this relief was studied with careful consideration of its original context and was treated as an integral part of the monument.

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## Introduction

The subject of this article is the architectural blocks reused as spolia in the eastern fortification wall of the acropolis of the ancient city of Tlos<sup>1</sup>. During the 2006 excavation season, among the blocks arranged in a scattered but relatively close pattern along the wall, the components of a sarcophagus—including the chest, lid, *hyposorion*, and podium blocks—were identified. The presence of a gable-roof lid located directly in front of the wall indicates that these blocks belonged to a Lycian-type sarcophagus. Cleaning and consolidation work carried out around the blocks confirmed that one of them belonged to the *hyposorion* section. Thus, it has been definitively established that this part of the fortification wall was constructed using fragments of a Lycian-type sarcophagus with a gable-roof lid and a *hyposorion*. This study aims to examine the architectural arrangement to which the sarcophagus belonged and to identify its similarities and differences by comparing it with other examples in the region.

## A Brief Overview of Lycian Funerary Architecture

It has been believed since the beginning of humanity that life continues after death. For this reason, the tombs that are employed after a person's death are formed according to the beliefs and lifestyle the individual had during their lifetime. This belief has influenced the diversification of burial traditions in the Ancient Period and, consequently, led to the monumental scale of some tomb structures. In addition to their impressive size, these tombs were also adorned with striking decorations and inscriptions.

A similar situation can be observed in the funerary architecture and tradition of the Lycian Region. The tomb structures dating from the Archaic and Classical Periods in the region have been one of the main factors in the prominence of Lycia. Over a long period from the 7th century BCE to the late 4th century BCE, various examples of funerary architecture can be found<sup>2</sup>. Among the earliest examples, the sarcophagi demonstrate a typological connection with the artifact that is the subject of this article. Additionally, the rituals that developed alongside the regional architecture also played a significant role in the evolution of tomb architecture. The burial tradition that spans a long period allows for a rich narrative of funerary architecture. The earliest tomb structures in the region date to the 7th century BCE<sup>3</sup>. However, it is particularly the funerary architecture and relief art of the Archaic and Classical Periods that stand out as significant periods for Lycia. The diversity of subjects and style of expression in the reliefs found in the tombs from this period reveals the uniqueness of these tombs. This richness has also played a role in the increase in research, travels, and scientific studies in the region from the second half of the 18th century onwards<sup>4</sup>.

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<sup>1</sup> With the contraction of the city during the Early Byzantine period, the settlement shifted to the southern slope of the acropolis. The newly established city and the acropolis were enclosed by a fortification wall, primarily constructed from spolia blocks. Among the numerous architectural and epigraphic blocks reused in this wall, one of the most striking examples is the set of blocks belonging to a sarcophagus with a podium see Korkut 2015a, 103–106; 2015b, 12–16; 2016, 103–106.

<sup>2</sup> Hüllden 2006a, 65–78; 2006b; 2006c, 263–279.

<sup>3</sup> Hüllden 2006a, 65–67; 2006c, 266.

<sup>4</sup> Choisseul-Gouffier 1782; Mayer 1803; Fellows 1839; 841; 1852; 1855; Spratt-Forbes

It is understood that blocks from two different sarcophagi were used in the construction of this wall which dates from the Early Byzantine Period (Fig. 1). The material of the blocks, together with the two gable-roof covers, supports this proposal. However, of these two sarcophagi, that thought to have a podium forms the subject of this article. In the wall construction, eight blocks belonging to the sarcophagus have been identified, with the exception of the piece belonging to the gable-roof cover. These blocks, which vary in size, are particularly striking due to their dimensions. Considering these dimensions, it is evident they belong to a monumental structure. Since the blocks remain within the wall, measurements could only be taken of their outer surfaces. However, during the work carried out on the wall during the 2006 excavation season, information concerning the depth, height, and facade appearances of some blocks was also obtained. The blocks were carved from the local limestone, which was frequently employed in tomb architecture, especially in the Lycian Region. Due to it being easily carved, the local limestone was widely used for architectural elements in the region such as monumental tombs and sarcophagi. The carefully carved stonework of these finely cut blocks also highlights their significance.



Fig. 1 The Fortification Wall Containing The Blocks from the Monument

### Blocks Used in the Wall Structure

The blocks, thought to belong to the monumental tomb and reused in the city wall, are numbered from left to right in this article (Fig. 1).

**Block No. 1:** The rectangular-shaped block measures 235 x 130 cm (Fig. 2). The block, which displays fine workmanship, has edges surrounded by a 10 cm wide *anathyrosis*. The right side and the lower surface of Block No. 1 were observed during the 2006 excavation season. As a result of this, it was determined that the block has a depth of 155 cm. Both surfaces share similar characteristics with the facade of the city wall.

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1847; Benndorf-Niemann 1884; Texier 1849; Trueber 1887; Petersen-Luschan 1889.

The finely trimmed block shows traces of *anathyrosis* along its edges. The *anathyrosis* on the narrow surface is wider than on the long surfaces, measuring 22 cm. However, the carving of the *a nathyrosis* on the block appears coarser, when compared to the stonework. Additionally, the left narrow side, as observed, exhibits similar workmanship to the other surfaces. The only noticeable difference on this side is the presence of two lifting holes located near the edge of the block. These dowel sockets, measuring 5 x 5 cm are arranged in an upper and lower pattern.



Fig. 2 Block No. 1

**Block No. 2:** Located at the foundation level of the city wall, this rectangular block measures 245 x 140 cm (Fig. 3). The surface of the block, employed in the face of the city wall is surrounded by a 1,5 cm wide molding after it recedes 2 cm from the edges. This finely trimmed and carefully crafted face has corner sockets of different sizes at all four corners.

The right narrow side of the block, measuring 140 x 110 cm, exhibits workmanship similar to that of the front facade. This side features a lifting hole, measuring 5.5 x 5 cm. The lower part of the block is not observable, but appears to have been worked more roughly compared to the other surfaces.

The left narrow side of the block was cleaned and repaired during the 2006 excavation season due to the removal of rubble from the city wall. Following these cleaning works, it was determined that this surface formed the entrance facade to the tomb chamber of the "Monumental Tomb." It was understood that the monolithic block belongs to the hyposorion section, which functioned as the tomb chamber of the monument. The tomb door, which is adorned with two fasciae (bands) running from outside to inside, measures 37 x 64 cm. It was determined that access to the tomb was made through a sliding door, and broken fragments of this door were found inside the tomb chamber. Additionally, a relief carving is present on a flattened panel to the right of the door.

The rearside of the block is not fully visible, as it is inside the wall. However, part of it can be observed due to the debris that has fallen out. The block is evenly finished to a depth of 30-35 cm from the edges. At the upper right and left corners, protrusions measuring 13 x 13 cm were identified, indicating the block rested on another block.



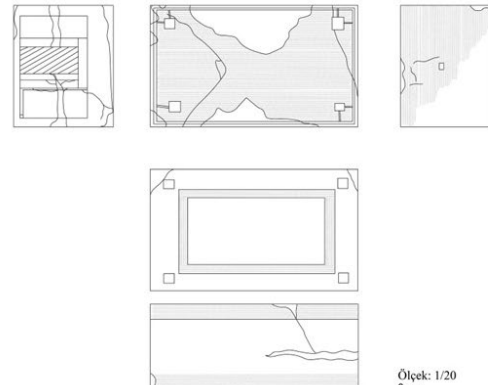


Fig. 3 Block No. 2

**Block No. 3:** This block, coded as number 2 in the wall, is located above it (Fig. 4). The rectangular block measures 195 x 110 x 65 cm. The surface of the block exhibits cracks and fractures, with more severe breakage and detachment, especially at the left corner. In the top right corner, there is a 10 x 10 cm projection that allows it to connect with another block. The finely crafted block's narrow surfaces are accentuated with profiles. The profiled area on the right narrow face is broken. At the bottom edge of the right narrow face, there is an "R" letter carved in a scraping technique. The other surfaces of the block could not be observed, but with the collapse of the wall, the rear side became visible. This back surface is important as it indicates to which part of the structure the block belongs. On this surface, there is a coarse stone worked area 35 cm from the top and 30 cm from the side. In the corners of this area, there are 15 x 15 cm square keyholes and drainage pits. After this area, approximately 35 cm wide, a 75 cm wide and 40 cm deep pit area was made. The edges of this area show the half remains of two "T"-shaped keyholes. This structure comes beneath the 2nd block and continues into the tomb chamber. Additionally, the presence of "T" keyholes indicates that another similar block has been found.

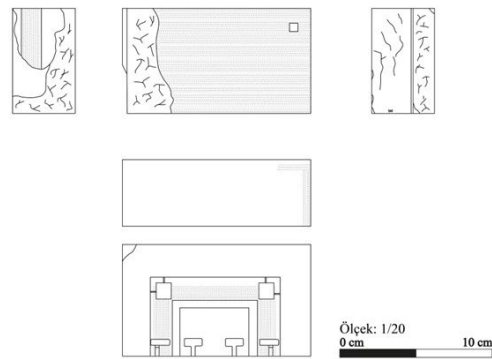


Fig. 4 Block No. 3

**Block No. 4:** The rectangular block measures 195 x 125 cm (Fig. 5). Its masonry characteristics are consistent with the three previously described blocks. Cracks and fractures are visible along its edges and surface. A 2 cm-wide *anathyrosis* band is present along the upper edge of the block. The lateral face, measuring 67 x 125 cm,

broadens towards the back, forming an "L"-shaped profile. Additionally, a reverse-facing Greek letter "Π", incised with a scraping technique, is on the lower left corner of the block. The inverted orientation of this letter helps determine the block's original place. During restitution work, it was understood the block had been re-used upside-down. On this surface, a 2 cm-wide *anathyrosis* frame is also clearly observable. On the bottom of the block, there are four clamp sockets: two "T"-shaped ones on the rear face and one square socket on the lateral face.

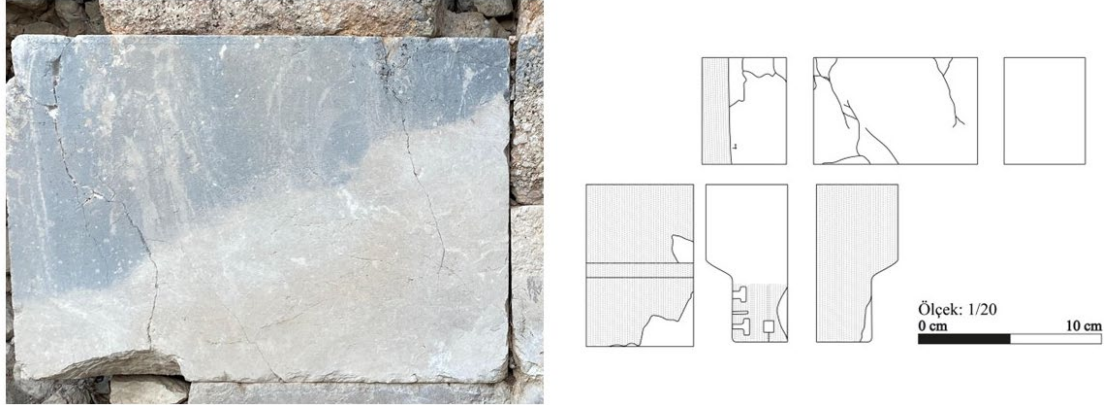


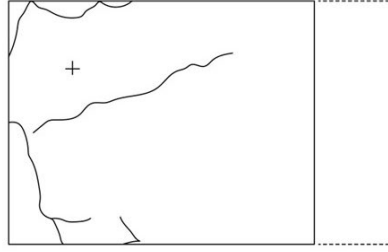
Fig. 5 Block No. 4

**Block No. 5:** The rectangular block reused at the foundation level of the fortification wall measures 195 x 125 cm (Fig. 6). Its fine and meticulous workmanship is consistent with the other blocks belonging to the monument. Small traces of anathyrosis can be followed along the right edge of the block. Just in front of these traces, a letter "β" has been incised with a scraping technique. Only a small portion of the left lateral face is visible, where the refined workmanship is also evident. In addition, a clamp socket measuring 10 x 5 cm is located on this face. On the surface of the block, three cross symbols, carved in a later period using the same scraping technique, are also present.



Fig. 6 Block No. 5

**Block No. 6:** A portion of this block, situated at the foundation level of the fortification wall, is embedded within a section of the wall constructed as a tower (Fig. 7). The visible part of the rectangular block measures 190 x 125 cm. Its workmanship is consistent with that of the other blocks; however, the other faces of the block are not accessible for inspection



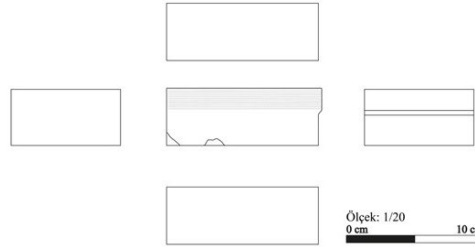
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0 cm

10 cm

Fig. 7 Block No. 6

**Block No. 7:** Unlike the other blocks believed to belong to the monument, Block No. 7 is notably narrower (Fig. 8). The rectangular block measures 190 x 65 cm. On the right edge, there is a profile approximately 30 cm in height and protruding 6 cm outward. The 25 cm-wide area where the profile is located exhibits a comparatively rougher workmanship.



Ölçek: 1/20

0 cm

10 cm

Fig. 8 Block No. 7

**Block No. 8:** Block No. 8, which has the same height as Block No. 7, has a large part of it located behind the tower structure (Fig. 9). Approximately 60 cm of the block's width can be measured, and its surface is similar to that of Block No. 7. The lower part of the block shows a 6 cm-wide *anathyrosis*.



Blocks No. 7 and 8 probably formed the foundation and podium of the monument. The fact that both blocks have the same height and are in a lower form compared to the blocks in the city wall supports this idea. Additionally, although the entire Block No. 8 cannot be observed, the profile on the edge of Block No. 7 may suggest that it surrounded the foundation and podium.

Fig. 9 Block No.8

**Block No. 9:** The narrow side of the gable-roof sarcophagus lid, which stands in front of the city wall, has been preserved (Fig. 10). Only a small portion of the longside of the lid can be observed. On the preserved longside, a lifting projection of approximately 15 cm is visible. On the preserved edge of the longside, there is an ion-khymation carved meticulously. The narrow side of the lid is divided into two parts by a frame, which limits the ability to gather details about its orientation towards the ground. The ion-khymation also continues on the narrow side of the lid. No relief traces have been found



on either of the panels. The stonework of the lid is of similar in quality to the blocks in the city wall. Additionally, there is no ridge beam at the end of the lid.

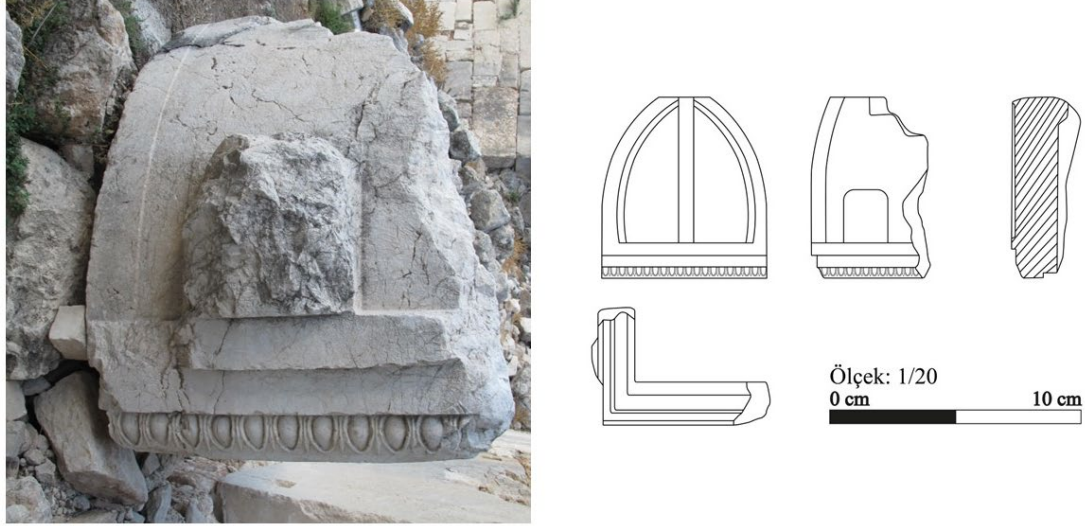


Fig. 10 Block No. 9

### Architectural Typology

When thinking of Lycia, the first structures that come to mind are tomb architecture and the reliefs associated with tombs. The Lycians' belief in life after death explains the various architectural arrangements in their tomb structures. Tomb architecture in the region appears in various forms<sup>5</sup>. Particularly in the Classical Period, rock-cut tombs and sarcophagi provide prominent examples<sup>6</sup>. The sarcophagus, which is the subject of this article, is also among the most prominent examples from the region due to its architectural arrangements and numerical predominance in tombs. It has been determined that the number of sarcophagi in the region is approximately 2000<sup>7</sup>. A large portion of this number are typically simple or undecorated. Sarcophagi are also of great importance in terms of architectural arrangements and their long period of usage. The examples in the region were intensively used from the Classical Period to the end of the Roman Period. While the early examples of sarcophagi, dated to the Hellenistic and Roman periods, had more monumental architecture, those from the Roman Period are characterized by simple rearrangements<sup>8</sup>.

The sarcophagi in the region have frequently been the subject of studies by many

<sup>5</sup> Studies on the tomb architecture of the Lycia Region have categorized the tomb structures based upon their architectural arrangements (see Hülnden 2006b; 2006c). However, for the purposes of this article, these tomb structures will be disregarded, and the focus will be upon the sarcophagi in the region. Additionally, the tomb structures identified in the ancient city of Tlos present a parallel with the region (see Korkut 2015c, 287-289; Korkut, Uygun & Özdemir 2017, 19-21).

<sup>6</sup> Korkut 2015c, 287-299; Korkut, Uygun & Özdemir 2017, 19-21; Korkut & Özdemir 2019, 224-228.

<sup>7</sup> It is believed that the majority of this number date from the Roman Period (see Benndorf & Niemann 1884, 102; Borchhardt 1975, 103; Yılmaz 1994, 42).

<sup>8</sup> Benndorf & Niemann 1884, 102; Kleiner 1957, 1-10 lev. 1-1-7; Borchhardt 1975, 103; Yılmaz 1994, 42-51.



researchers<sup>9</sup>. However, these studies have generally been approached on a chronological or city-based level; thus, it is not possible to speak of a comprehensive publication. The ongoing corpus studies, however, have been hindered by both the material density and the wide geographical distribution, making the completion of the studies difficult. On the other hand, there is a more favorable situation for the examples of sarcophagi from the Classical Period. The examples from this period stand out not only for their architectural arrangements but also for their sculptural and epigraphic features.

Another notable feature of the sarcophagi identified and studied in the region is the material used. With a few exceptions, sarcophagi are mostly made of local limestone, which is soft-textured and easy to carve<sup>10</sup>. The preference for local limestone is important as it likely points to local workshops, and this could be the subject of a separate study. Apart from the material, another common feature in the sarcophagi is the type of lid. Gable-roof lids are commonly found on the sarcophagi discovered in the region and have almost become a classical style. While the origin of the gable-roof lid is still debated<sup>11</sup>, it is understood that the examples in the region have maintained similar forms from the early periods to the late ones. This continuity is particularly important for chronological dating<sup>12</sup>.

It is difficult to define exact typological groups for the sarcophagi in the region. The main reason for this is the large number of sarcophagi, each exhibiting variations within itself. To date, can be mentioned based on the positioning and elevation patterns in the field<sup>13</sup>. Among these structures, where there are no sharp distinctions, it is possible to consider the Tlos example within the group of monumental sarcophagi with hyposorion due to its monumental appearance<sup>14</sup>. While the example from Tlos can be discussed along with other sarcophagi in this group, each presents distinct differences in terms of architectural arrangements.

Accordingly, the example of the hyposorion sarcophagus, which is the subject of this article, has been discussed considering the Lycian funerary architecture and sarcophagi. The architectural arrangement of this monumental tomb has been assessed based on the positions of the available blocks and their structural traces.

### **The restitution of the Monumental Sarcophagus and the Structural Relationship of the Blocks**

A restitution study has been conducted based on the visible surfaces of the blocks used in the city wall, known to belong to a monumental tomb (Fig. 11). The architecture of

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<sup>9</sup> The work titled "Lycian Sarcophagi," published by Prof. Dr. Vedat İdil in 1985, is considered a preliminary study for the sarcophagus corpus research. Only a small portion of the sarcophagi in the region were evaluated in this study. The work, which focuses primarily on well-preserved sarcophagi, is significant because it presents a combined evaluation of Classical, Hellenistic, and Roman examples (see İdil 1989).

<sup>10</sup> A few examples of sarcophagus lids from the Xanthos Valley, Payava, and several others are made of marble. In the remaining examples, the locally known breccia limestone has been used.

<sup>11</sup> İdil 1998, 9-10; Özer 2016, 422-433.

<sup>12</sup> Özer 2016, 422-433.

<sup>13</sup> İdil 1998, 11.

<sup>14</sup> İdil 1998, 2-12.

the monumental structure consists of a gable-roof lid, the sarcophagus trough, the burial chamber, and the lower blocks continuing the burial chamber. In this context, the door opening on the narrow face of Block 2 and the relief block indicate its use as the burial chamber. The continuation of the burial chamber in Block 3 beneath it reveals that this part is the hyposorion. Moreover, the alignment of the opening on the upper part of Block 3 with the opening of Block 2 and the alignment of the dowel holes further support this arrangement.



Fig. 11 Proposed Restitution of the Monumental Sarcophagus with Hyposorion

The presence of a gable roof-lid in the structure's architecture also necessitates the existence of a sarcophagus trough. The traces of the profile on which the lid rests support this understanding. In terms of its dimensions, Block 1 is considered as the sarcophagus trough. Due to the consolidation work carried out during the 2006 excavation season, only the facade surface of this block is visible today. During the same year, the debris and vegetation cleaning allowed for the documentation and drawing of the interior surfaces of the blocks. These documents showed that the facade, side surfaces, and lower part of the block were observed; however, the upper part and the rear surface, which remained within the wall, could not be fully examined. The work carried out around the city wall revealed that the section of the block remaining within the wall has an opening for the trough. These findings support the idea that Block 1 was used as the sarcophagus trough.

Although Blocks 1 and 2 are similar in size, it is understood that they were not placed directly on top of each other in the original structure. The presence of mortises positioned on the upper surface of Block 2 and a single tenon on Block 1 indicates that

originally an additional architectural element was located between them.

This type of architectural arrangement is also encountered in Lycian sarcophagi. Notable examples of massive blocks placed between the lid and the sarcophagus body can be found. It is possible to establish similarities with examples such as the Payava Sarcophagus in Xanthos<sup>15</sup>, the Salas Monument in Kadyanda<sup>16</sup>, and the χήtabura Sarcophagus in Limyra<sup>17</sup>. However, each example also presents distinct differences. Among these examples, the Payava Sarcophagus exhibits the closest similarity to the Tlos example. In the sarcophagus at Xanthos, a single intermediary block is placed between the hyposorion and the sarcophagus body. In the case of the Tlos example, it is thought that the middle section was most likely composed of blocks 4, 5, and 6. The similar stone workmanship and particularly the same height of these blocks support this suggestion. Notably, the rear surface of Block 4, with its "L" shape and the traces of the tenon and dowel, suggests that another symmetrically placed block might have been inserted here. Additionally, the Greek letter "Π" visible on its narrow face provides an important clue for understanding the orientation of the block. The tenon hole beneath Block 4 and the tenon protrusion on Block 1 indicate a direct connection between these two blocks.

The similarity between the Tlos and the Payava examples also highlights their differences. While the central block of the Payava Sarcophagus is massive and in a single piece, in the Tlos example, this section appears to be made up of at least three separate blocks. On the Payava Sarcophagus, the four sides of the sarcophagus body reflect the wood architecture of Lycia in stone<sup>18</sup>. In contrast, the sarcophagus in Tlos is shaped like a simple rectangular chest. Additionally, while the four sides of the Payava Sarcophagus are adorned with reliefs, the visible surfaces of the Tlos example lack such decoration.

The blocks discussed above show similarities with known sarcophagus forms in the Lycia Region in terms of stone workmanship and architectural arrangement. Since not all faces of the Tlos example are visible, the restitution proposal is based on certain assumptions. Structural similarities with the Payava Sarcophagus in Xanthos are particularly noteworthy. In this context, it is thought that the 7th and 8th blocks belong to the base and the podium, while the 3rd and 2nd blocks form the burial chamber. The 4th,

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<sup>15</sup> Kızgut 2018, 65-104.

<sup>16</sup> Borchhardt 1968, 174-214 Abb. 2.

<sup>17</sup> Borchhardt & Schulz 1969/70, 208-216 Abb. 11-12.

<sup>18</sup> Kızgut 2018. Fig. 2.

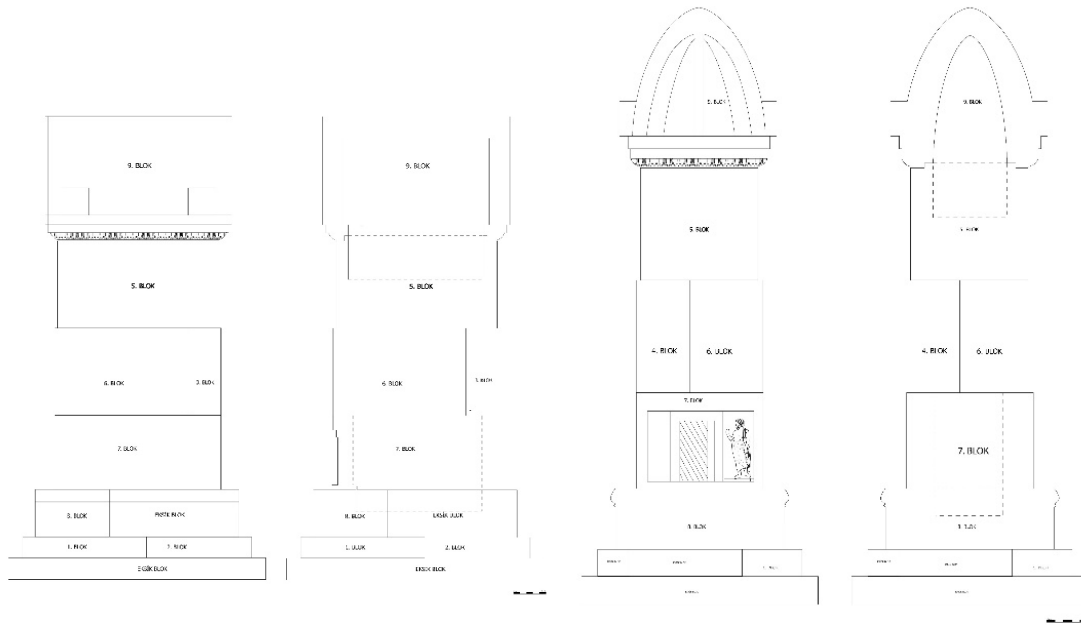


Fig. 12a-b Restitution - Section and Elevation of the Monument

5th, and 6th blocks documented in the city wall are considered to be part of the middle section. On top of this section, the 1st sarcophagus body was placed, with the gable roof-lid positioned at the very top (Fig1. 12a-b). Considering the missing blocks and the surfaces that could not be traced, the restitution proposal should be considered in conjunction with similar sarcophagus examples from the region.

### Stylistic Evaluation and Chronology:<sup>19</sup>

The workmanship of the monument's blocks, the material employed, and the quality of craftsmanship provide a general understanding of the sarcophagus. The relief on the narrow face of block 2 and the ion-kymation on the gable roof-lid allow for a clearer evaluation of the monument. A standing male figure is seen at the entrance of the burial chamber (fig. 13). This scene, which has a rather simple expression, differs iconographically from other examples in the Lycian Region. However, typological parallels can be found throughout the region. The stylistic characteristics of the figure also align with regional parallels. The relief is placed on a rectangular panel created to the right of the entrance. The panel is carved slightly deeper than the stone surface, forming a niche-like space. The figure, positioned on the walking surface, is carved in low relief.

<sup>19</sup> The only relief of the monument, the figure at the entrance of the burial chamber, has been studied in detail in my doctoral thesis titled 'Plastic Art of the Ancient City of Tlos' (see Yücel-Bahçetepe 2024, 4.1.2.3. Podium Sarcophagus Relief.





Fig. 13 The relief on the right side of the entrance to the tomb chamber

Despite the worn and missing parts of the relief-work, the plastic expression clearly reflects the Classical Period influence of the Lycian Region. The figure's head is depicted in profile, while the body is shown in a  $\frac{3}{4}$  view. The right foot is firmly placed on the ground, with the toes pointing inward, while the left foot is on tiptoe, and the heel is also inwardly turned. The right leg, bearing the body's weight, is tense, while the left leg, slightly bent at the knee, appears relaxed. Based on the position of the feet, the legs are engaged in a challenging pose. Especially the inward turn of the left leg clearly indicates this difficult posture. The figure's hip protrudes to the right. Despite the tension in the lower body, the upper body is more dynamic and relaxed. Moreover, while the legs are thick, the upper body presents an athletic and slim appearance. The head, together with the hair and beard, appears slightly larger in proportion to the body. However, overall, the figure's proportions are balanced. The collarbones, chest, and abdominal muscles are prominently depicted in the upper body, without exaggeration. These muscular depictions of the upper body evoke the monuments of the region from the first half of the 4th century BCE<sup>20</sup>. A nude male figure depicted frontally is located on the ridgebeam of the Merehi

Sarcophagus, dated to the beginning of the century. A comparison between this figure and the example from Tlos reveals notable differences. The figure on the Merehi Sarcophagus, with its soft and lifeless contours and slender body, does not correspond to the Tlos example. In contrast, the Tlos figure presents a stronger and more athletic posture particularly with its well-defined musculature in the upper body. This figure also shows similarities to the nude warriors on the large podium frieze of the Nereid Monument. The prominent muscular features and proportional body structures observed in both monuments contribute significantly to the dating of the Tlos example. The Payava Sarcophagus, dated to the mid-4th century BCE and considered a characteristic example of the region, also offers a valuable basis for comparison. However, there are clear stylistic differences between the nude warriors depicted in the coronation scene on the narrow face of the sarcophagus and the Tlos figure. The bodies of the figures on the Payava Sarcophagus are rendered with more exaggerated musculature compared to the Tlos figure. In the comparison of these figures, not only anatomical features but also postural forms are significant. The Tlos figure traces a soft 'S' curve from the feet to the head. This posture is noteworthy as it points to the first half of the 4th century BCE<sup>21</sup>. Accordingly, the 'S' form in the Tlos example is more

<sup>20</sup> Demargne 1974, Planche 28, 44, 45, 50, 52.

<sup>21</sup> Bruns-Özgan 1987, 137-146; Borchhardt 2012, 242-244 Taf. 8, 4.

pronounced than that of the Merehi figure<sup>22</sup>. However, this posture appears softer in comparison to the figures in the coronation scenes on the narrow face of the Payava Sarcophagus<sup>23</sup>.

The garment that wraps around the figure's lower body has a wet and body-hugging appearance. Despite the wet fabric accentuating the outer contours of both legs, the inner contours are not clearly visible, suggesting that the fabric is thicker and more rigid. The fabric surrounding the lower body has a simple depiction. The folds placed between the two legs, however, do not align with the movement of the body. In particular, the fold running from the right knee to the left ankle appears unnatural. The thin folds beside the right knee are disjointed and lack coherence in their arrangement. The fabric on the legs is gathered in a roll at the abdomen. However, due to the worn surface of the abdomen, the details of the folds are not entirely discernible. Still, from the preserved sections, it is clear that fine and small folds dominate. These repetitive folds, which overlap, give the impression that the fabric is being twisted in on itself. This technique, successfully applied by the artist, creates a sense of depth for the viewer. Furthermore, the fabric roll descending from under the right arm further emphasizes depth from top to bottom. The folds descending from the shoulder, on the other hand, highlight a more sculptural quality in their plasticity. In this area, the rich fold arrangement seen in the Nereid Monument and Trysa monuments dating from the first half of the 4th century BCE is not present. However, the folds reflect the fluid and soft appearance characteristic of the Classical Period. The folds descending from the shoulder are more successful compared to the fold arrangement on the torso. The fabric hanging down from the arm exhibits the zigzag (swallowtail) folds seen since the Archaic Period. These carefully layered folds not only match the dense structure of the fabric but also create a light and soft effect.

The arrangement of thick hair and beard is significant in reflecting the hair and beard style of the period. The dense and short hair-beard structure is styled in strands. The wear on the figure's face makes it difficult to clearly trace the beard. Only the tips of the beard, extending down toward the chin, are distinct. The beard, which seems to be in strands, is curled at the tips. The hair, with the same intensity, is combed from the back to the front and given in a wavy form. The tips of the hair strands are left slightly curled. The locks extending towards the nape and forehead are shaped in a manner similar to the beard. This hair-beard arrangement brings to mind the hairstyle of the satrap Mitrapata on Classical Period coins. The short hair combed from back to front with its wavy structure is similar to Mitrapata's style<sup>24</sup>. However, a difference is that the beard is longer in this example compared to the Tlos figure. Additionally, the hair strands at the tips of the beard and the nape, which are curled in the Tlos example, appear looser in the Mitrapata portraits. Despite these differences, the hair-beard arrangements in both examples are quite similar.

In addition to the stylistic features of the figure above the tomb entrance, the series of ion-kymation on the long surface of the sarcophagus's gable roof-lid also contributes significantly to dating (Fig. 10). The ion-kymation series, presenting a soft visual effect, particularly recalls monuments dated to the first quarter of the 4th century BCE. The

<sup>22</sup> Demargne 1974, Planche 50-52.

<sup>23</sup> Demargne 1974, Planche 44-45.

<sup>24</sup> Aulock 1964, Nr. 4238 Taf. 139; Korkut 2014: 23 fig. 30

upper part of the egg ornamentation on the gable roof-lid has an oval form. The decoration tapers downward and ends with a rounded contour. The channel between the bowl and the egg is shallow, and the bowl itself has an oval shape similar to the egg. The spearheads between the egg ornaments have sharp backs, and their connection with the bowl follows soft curves. The Tlos example, with this design, shows a similarity to the ion-kymation on the frieze band of the Nereid Monument. Looking at the ion-kymation on the Nereid Monument, the combination of egg-bowl and egg-spear presents similar features. However, the egg ornamentation on the Tlos example ends with a softer contour compared to the Nereids. On the Nereid Monument, the egg and bowl taper to a sharper shape towards the base<sup>25</sup>. The ion-kymation on the Trysa Heroon, with its soft and plastic look, is close to the Tlos example. Particularly, the egg and bowl end more ovably towards the base, showing a similar feature. However, in the ion-kymation on the Trysa Heroon, the spears are sharper and thinner. Apart from these two examples, the ion-kymation on the Inscribed Column Monument<sup>26</sup> is the closest to the Tlos example in terms of the oval form of the egg and bowl at the base and the style of the spears.

The stylistic features of the male figure in the Tlos example and the architectural decoration of the sarcophagus, particularly when compared to other examples from the region, date back to the first quarter of the 4th century BCE.

### Conclusion

The blocks used in the construction of the city wall as spolia have been examined for their stonework and technical characteristics. Based on these evaluations, a restitution of the structure was conducted, revealing an architecturally monumental building. This structure is the only known example of its kind in the ancient city of Tlos. It is the sole example in the city and is also one of the rare architectural structures in the Lycian Region. The restitution of the hyposorion tomb in Tlos shows that the structure is approximately 6.80 meters in height. Architecturally, it resembles the Payava Monument in Xanthos, and their dimensions are quite similar. The total height of the Payava Tomb is 7.85 meters, with base dimensions of 5.27 x 4.25 meters<sup>27</sup>. While there are similarities between the two structures, there are also significant differences. The Payava Tomb, with its inscriptions and sculptural decorations, provides clear information about the tomb's owner. In contrast, it is difficult to obtain concrete information about the owner of the Tlos tomb based on the current data. No inscription has been identified, and its simpler plastic design further distinguishes it from the Payava Tomb. However, stylistic analysis shows that the Tlos monument predates the Payava Tomb by at least 40 years. This helps explain the simpler design of the Tlos example. Another important aspect of the monumental sarcophagus is the unknown location of its original placement. It is understood that the blocks were used in the Byzantine period as part of the city walls, which removed them from their original context. The monumental structure of the sarcophagus suggests that it must have been placed in a prominent visible location within the city. In this regard, the acropolis of the city stands out as a possible site of installation. Additionally, an arrangement on the

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<sup>25</sup> Coupel & Demargne 1969, fig. 53.

<sup>26</sup> Bruns-Özgan 1987, fig. 8.

<sup>27</sup> Kızgut 2018, 66.

eastern slope of the acropolis supports the idea that the monumental sarcophagus might have been dismantled from this location (Fig. 14). On the terrace just below the area of the Classical Period wall masonry on the eastern slope, there is a nearly square podium arrangement with clearly defined corners. This podium, where some blocks have been removed, is significant due to its dimensions, which are related to the grandeur of the monument.



Fig. 14 The acropolis, the possible location of the monumental sarcophagus

It is also possible to consider the evaluation of the monument's location in conjunction with another structure in the city. The building known as the "Izraza Monument," which is inscribed in Lycian and dates to the late Classical Period, is a two-story, cubic structure. The siege scene depicted on the D1 side of the monument takes place at the foot of the Tlos Acropolis, in front of the city walls. Along with the warrior figures, the city's landscape and architectural structures are also featured in this scene. On the left side of the D1 face, the rectangular towers in front of the city walls offer important clues that can be linked to the monument<sup>28</sup>. In addition to these rectangular towers, there is a structure with a triangular pediment that evokes a monumental tomb<sup>29</sup>. This scene allows a connection to be made with the monumental tomb featuring the hypsoion, which is discussed in the article. A similar situation can also be observed in other city siege scenes across the Lycia Region<sup>30</sup>. In the siege scene on the Xanthos Nereid Monument, the lion and sphinx depiction on top of a high, flat-roofed structure is likely the Inscribed Pillar Monument<sup>31</sup>. These examples identified in the region suggest that architectural depictions can be associated with real structures. In this context, both the podium remnants on the acropolis and the scene on the Izraza

<sup>28</sup> Borchhardt 1976, 78-79 Abb. 41; Wurster 1977, Abb. 12.

<sup>29</sup> Borchhardt 1976, 78-79.

<sup>30</sup> Childs 1978, 17-47.

<sup>31</sup> Childs 1978, 28-29 Plate 12.1.



Monument imply that the monumental tomb with a hypsoion was located in this area<sup>32</sup> (Fig. 15).

As a result, the architectural form of the Tlos Monumental Sarcophagus is consistent with the Classical Period Lycian sarcophagus tradition. Elevated on a podium-based arrangement, the sarcophagus stands out with its simple relief program and architectural details. In these aspects, it serves as an important example reflecting the burial traditions and thought systems of the region. Particularly, the stylization of the figure, architectural decoration, and structural form make it easier to date to the first quarter of the 4th century BCE.

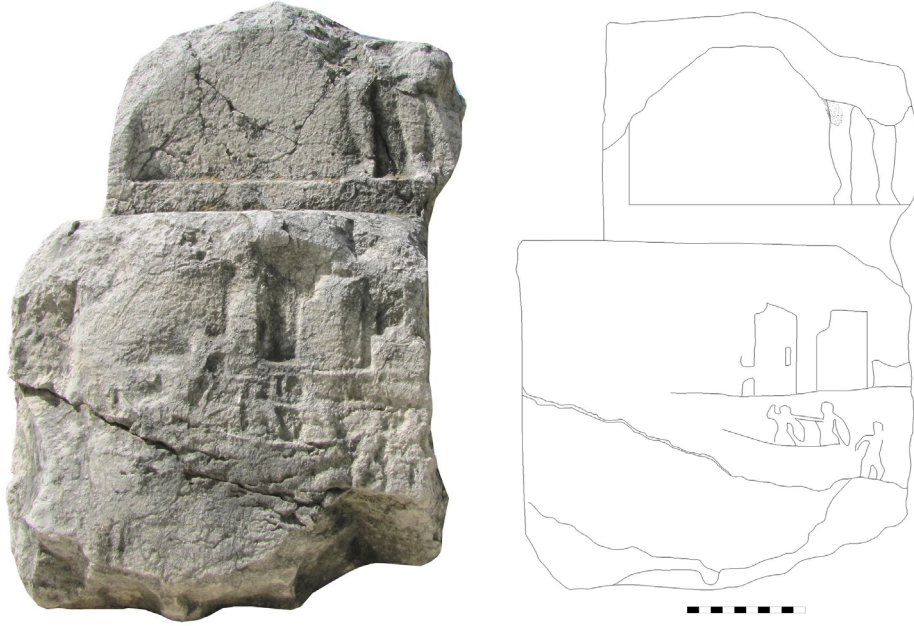


Fig. 15 Panel D2: City Siege Scene from the Izraza Monument

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<sup>32</sup> Yücel 2012, 16 Lev. 4, 8 Çiz. 8, 12.

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