

A FUNERARY STELE FROM ANTIOCHEIA AD ORONTES: TYPOLOGICAL AND ICONOGRAPHIC EVALUATION

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Abstract

This study examines in detail, from a typological and iconographic perspective, a funerary stele found during rescue excavations in 2017 at the necropolis of Antioch ad Orontes. Apart from minor cracks and missing parts, the funerary stele is intact and is currently preserved in the Hatay Archaeology Museum. The aim of this study is to contribute to the literature on funerary stelae, to determine the formal characteristics of the stele, to conduct an in-depth typological and iconographical examination of the figures in the decorative area, and to identify their stylistic features. The form of the funerary stele is a schematic naiskos, like other examples. Made of fine-grained white marble, the stele reflects the facade of a naiskos in a schematic Ionic order. The ornamentation is preserved in a rectangular form, bordered by acroteria at the top, a pediment and architrave below, and a frame on the sides, with two lines of inscription on the molding below. Similar examples are known from Late Hellenistic steles found in the city of Antioch. The deceased woman and the other female figure beside her must have been depicted within a schematic temple, thus bestowing immortality upon them. In the decorative area, a woman, possibly the deceased, is depicted seated on the right, a variation of the Antiochian Tyche type, and opposite her, standing, is another woman of a variation of the Pudicitia type. Both figures are typologically derived from the Late Classical and Early Hellenistic periods. However, since these early types are used in funerary stele, which dates to the

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Late Hellenistic period, the classicism within the Hellenistic period becomes apparent. Because it was not found in a specific stratum during excavation, the funerary stele has been dated to between 150-100 BC, primarily using analogy in sculpture. It has been determined that the funerary stele reflects the stylistic characteristics of the Late Hellenistic period of the region.

Keywords: Hatay, Naiskos, Antiokheia, Tykhe, Pudicitia.

Introduction

In this study, a funerary stele¹ found in a sondage during a rescue excavation carried out by Hatay Archaeological Museum experts in the Antakya district, located in the center of Hatay province, in 2017 was evaluated in detail (Fig. 1)². The aim of the study is to determine the form features of the funerary stele, to compare it with examples from the period and region, and to examine in depth the typological and iconographic features of the figures. Apart from this, the architectural details on the naiskos-formed stele and the two figures in the decoration area were compared with examples from the period and the nearby region, apart from their typological features. Another issue emphasized within the scope of the study is the interpretation of the woman of the Tyche of Antioch variation type on the funerary stele and the other woman of the Pudicitia variation type opposite her, within the context of funerary iconography. The stele was discovered from rescue excavation. Therefore, because it was not found in an archaeological stratum, dating data is incomplete. Based on this, a dating proposal using the analogy method used in sculpture has been proposed. Based on its find location, the funerary stele discussed in this study likely belongs to the necropolis of the ancient city of Antioch on the Orontes. The Hellenistic and Roman Imperial ruins of this city are believed to be in the plain between the Silpios and Staurin Mountains and the Orontes River³. A. Saraçoğlu evaluated the funerary steles of the Antakya region in her doctoral thesis completed in 1997⁴. Some of the sculptures preserved in the Hatay Archaeological Museum were published by J. Meischner in 2003⁵. In 2016, M. Koçak made evaluations on two statue heads known as the Invitation to Dance Type in Antakya⁶.

1 Inventory Number: 21369, Location: Hatay, Antakya district, Zone 2, Parcel 811, in a sondage during a rescue excavation, 2017, excavation inventory number: 2. MNT.17.01, Height: 76 cm, Top Width: 55 cm, Bottom Width: 58 cm, Thickness: 15.5 cm.

2 We would like to thank the Hatay Archaeological Museum Directorate and its experts for their support in publishing the funerary stele.

3 Pamir – Brands 2005, 89-102; Yener 2005, 1; Pamir – Brands 2006, 397-418; Pamir – Brands – Çevirici 2007, 393-410; Pamir – Brands – Nishiyama 2008, 1-12; Pamir – Yamaç 2011, 361-389.

4 Saraçoğlu 1997, 1.

5 Meischner 2003, 285-339.

6 Koçak 2016, 323-339.

Definition and Stele Typology

The funerary stele examined in this study has a schematically rendered naiskos form. The top and side acroteria, as well as the facial and clothing details of the figures in the decorative area, are partly eroded. The upper right and upper left portions of the plaster surrounding the decorative area are broken and missing. Other than these breaks and missing parts, it is intact and is currently preserved in the museum. At the top is the apex acroterium, and roughly carved lateral acroterium's flank. The pediment is flat and undecorated. Below the pediment is a similarly flat and undecorated architrave. The wall surrounding the ornamental area is molded on the exterior, while the central ornamental area is deep and rectangular. It reflects the facade of a schematic Ionic temple constructed of finely crystallized white marble. To the right of the rectangular decorative area, who is probably the depiction of the deceased-woman, in the style of Tyche, is depicted seated in three-quarter profile on a covered wooden diphros to the left (Fig. 2). The woman shows the typical depiction of a seated woman in a variation of the Tykhe of Antioch. The seated woman's head and upper body are shown frontally, while her lower back is shown in three-quarters profile to her left. She wears a high polos, as is customary, while her hair below is parted in the middle and combed to the side. Her face is oval and plump, while her neck, turned to her left, is short and thick. She wears a thick chiton over a himation that completely envelops her body. Bending her right arm at the elbow, she reaches her right hand to the right of shoulder and grasps the folds of her coat⁷. She crossed her legs, with her left leg on top and her right leg underneath. Her bust is full under the dress, her upper waist is turned to the left, and her lower waist contrasts with the figure's original figure. She crosses her legs, her left leg underneath and her right leg on top. The folds of her dress extend over her breasts and onto her left arm. At her waist, thick band-like folds form from her right arm to her left waist, and from top to bottom on her legs. Below, between her right leg and the diphros are fleshy, plastic folds. Her feet are placed on a footrest in front of her.

On the left side of the decorative area, a standing woman wearing a himation over a chiton (Fig. 3). A himation, worn over a thick chiton below, envelops her entire body from the head down. Her head and upper body are depicted in three-quarters profile to the left, while her body is depicted frontally. Her face is oval and plump, her neck short and compressed, and her body is motionless and static. She bends her right arm, which is inside her dress, to the right of her waist, then extends it parallel to her waist, extending it to her left, supporting the elbow of her left arm from underneath. Supporting her left arm, she bends it at the elbow, then raises her left hand, grasping the folds of her cloak from the left of her head. She turns her upper body to the left, gazing at her deceased master, the woman. The figure's waist is immobile, while her left leg, which is inside her dress, supports her body's weight, while her right leg is forward and mobile. Its folds extend from the right side of her head to the wrist of her right hand. Furthermore, thick, immobile folds extend from her right leg to the left of her waist. Furthermore, the chiton beneath her drapes to the floor in a thick, immobile band. The stele ends with a two-line inscription on the horizontal taenia below

⁷ For similar example see Felder 1969, 18-25.

the decoration area and a protruding profile at the bottom (Fig. 4-5).

Inscription⁸:

2 Ἀντιγόνα Ἄν⁹[τοῦ] καλουμένου
Μικλάδου¹⁰ κ[αὶ —————] ἄλυποι¹¹.

Translation:

“Carefree Antígona, daughter of An[],
called also Miklades, and carefree [] (greetings)”.

The adjective “*alypoi*” at the end of the inscription indicates that the stele was later reused for a male burial, as the relief depicts only a female figure.

Similar examples of the schematic naiskos-formed funerary stele are commonly encountered in the funerary steles preserved in the Hatay Archaeology Museum¹². A. Saraçoğlu has classified similar examples as triangular pediment steles, noting that the steles have a naiskos form with apex and corner acroteria, a tympanum shaped like a rosette or shield, and occasionally a molding, and architraves¹³. The first example for comparison is the form of the funerary stele, inventory number 2388, preserved in the Hatay Archaeological Museum. A. Saraçoğlu has evaluated this example within the group of triangular pediment steles. Although both examples share similar architectural details, the pediment of funerary stele number 2388, features a flower-shaped rosette. Additionally, capitals have been preserved on the walls that border the decorative area. Based on their form and figure types, the researcher has dated the steles to the Late Hellenistic Period¹⁴. The funerary stele with inventory number 8449, preserved in the same museum, constitutes another comparison example¹⁵. Although both steles are similar in their architectural details, the example with inventory number 8449 differs in that the architrave has a double fascia and the walls have capitals. A. Saraçoğlu dated the stele to the Late Hellenistic Period. The last comparison example in terms of stele form is the form of the stele with inventory number 13547, preserved in the same museum¹⁶. Although it shares the same form as the stele discussed in this study, the only difference is that the stele with inventory number 13547 has a profiled section at the bottom that penetrates the soil. The researcher dated this similar example to the Early Imperial Period¹⁷. Apart from the comparison examples mentioned here, the forms of the funerary steles

8 We would like to thank Prof. Murat Aydaş for his help and translation of the inscription.

9 The stele dates to ca. 150-100 BC and belongs to a woman named Antígona. Although there are many male names that could restore the sequence AN[...], given the name of the deceased, the father's name is most likely An[tígonos].

10 Μικλάδης (Miklades) is a male personal name, first documented through this inscription.

11 The adjective “*alypoi*” at the end of the inscription indicates that the stele was later reused for a male burial, as the relief depicts only a female figure.

12 Saraçoğlu 1997, Pl. XXII et al.

13 Saraçoğlu 1997, 19.

14 Saraçoğlu 1997, Pl. XXII, Cat. Nr. 43.

15 Saraçoğlu 1997, 105, Pl. XXIV, Cat. Nr. 47.

16 Saraçoğlu 1997, XXXII, Cat. Nr. 64.

17 Saraçoğlu 1997, 112.

with inventory numbers 16831¹⁸ and 9026¹⁹ preserved in the same museum are similar. A. Saraçoğlu dated both examples, which she included in the triangular pediment group, to the Late Hellenistic Period. Based on the comparisons of the stele form made above, the schematic naiskos-formed funerary stele exhibits the Late Hellenistic characteristics of Antioch.

Types of Figures

In the quadrangular and deeply decorated area of the funerary stele examined in the study, there is a woman of the variation of Antioch Tyche type²⁰, given in a larger size, although seated on the right, and a woman of the variation of Pudicitia type, given in a smaller size, on the left. Thus, two distinct typologies have been identified on the stele. These types, frequently used in Late Hellenistic funerary steles, are discussed in detail below from a typological and iconographic perspective²¹.

The woman seated on a diphros to the right of the ornamental area, despite being seated, is larger than the other figure, and her craftsmanship is more meticulous and detailed. Therefore, this woman, modeled after the city's chief goddess, Tyche of Antioch, must be a noblewoman. The characteristics that distinguish the figure from the goddess type are the small size of the polos symbolizing the city on her head, the fact that the goddess rests her right hand on her shoulder instead of the wheat ear/palm she holds in her right hand, the fact that she sits modestly on a stool instead of the mountain she sits on, and the absence of the Orontes figure shown swimming under her feet. The deceased woman may have wanted to demonstrate her devotion to the goddess by having herself depicted as a goddess. The seated woman, a variation of the Tyche of Antioch type, on the stele examined in this study, retains the contrasting movements of the original type. However, the contrasting movements have lost their effectiveness. Only the necessary movements of the designated type are visible on the figure. Although the woman's head, shoulders, arms, waist and legs reflect the fashion of the Early Hellenistic Period with their posture, the folds of the mantle reflect the thick band fashion of the Late Hellenistic Period, which had lost its effectiveness²². The female figures on Late Hellenistic Period funerary steles generally reflect Late

18 Saraçoğlu 1997, Pl. XXXIII, Cat. Nr. 66.

19 Saraçoğlu 1997, Pl. LI, Cat. Nr. 101.

20 It is known that the original statue of the goddess Tyche of Antioch was made by Eutykhides, a student of Lysippos, between 300 - 290 BC during the Early Hellenistic Period. For details see Dütschke 1880, Kat. Nr. 428; Conze 1891, Cat. Nr. 498; Brunn – Bruckmann 1902, Cat. Nr. 610; Blümel 1928, 13 f, Cat. Nr. K13a, Taf. 18-19; Hekler 1929, Abb. 52, Cat. Nr. 52; Dohrn 1960, 20, Cat. Nr. 13, Taf. 1.12; Kenner 1960, 48; Thimme 1964, 19, Anm. 21; Neumann 1965, 150, 559; Blümel 1966, 44 f, Abb. 62-69, Kat. Nr. 45; Felder 1969, 18; Couilloud 1974, Abb. 24, Cat. Nr. 19; Ritti 1981, 106, Cat. Nr. 48; LIMC I 1981, 844, Cat. Nr. 19; Vedder 1985, 76, 280, Cat. Nr. 22; Ridgway 1990; Meyer 2006, 67 vd; Kenzler 2009, 333, Cat. Nr. 6.13. According to D. Kaplan and S. Durugönül, the Antiochian Tyche sculpture was originally modeled after Calliope, one of the muses. It has been stated that the rock on which Tyche sits symbolizes Mount Silpios, and the addition of the Orontes figure beneath her feet emphasizes the goddess dominance over the river. Thus, the addition of the mountain and river distinguishes Moses, who were originally modeled after Calliope, Kaplan – Durugönül 2018, 1-12.

21 Dohrn 1960, Taf. 46-2; Özkan 2024, 133-152. Fig. 6-7.

22 Palagia 2019, 397.

Classical and Early Hellenistic fashions. The closest example is the figure on the tomb stele of a woman named Tryphe, who originated from Smyrna²³. Shortly after the creation of the Tyche of Antioch statue, it began to be copied on female steles. For example, on a stele found in Seleucia Pieria in Samandağ, dating to 150-100 BC, the female figure depicted is seated on a folding stool, resting her right arm on her chin and pulling her left hand to the side, holding the edge of the stool²⁴. Apart from the marble carvings from the Roman Imperial Period, the funerary stele with inventory number 28645²⁵ preserved in the Maffei Museum in Verona, dates to the second half of the 2nd century AD, and the funerary stele with inventory number 329²⁶, preserved in the Ermoupoli Archaeological Museum, dates to the 1st-2nd centuries AD. In her study evaluating the funerary stelae of the Antakya region, A. Saraçoğlu identified the female type of the Antioch Tyche in two funerary stelae²⁷. The researcher noted that in both funerary stelae, women wearing a himation over a chiton supported their right arm, leaning slightly back, and their feet resting on footrests²⁸. A. Saraçoğlu dated the funerary stele number K. 87 in the Antakya Museum to the Early Antonine Period and the example number K. 102 to the Late Hellenistic – Early Roman Imperial Period²⁹. Antioch Tyche exhibits Early Hellenistic Period characteristics in her type; her schematic pose suggests a Late Hellenistic date. Comparisons of similar examples indicate that the seated woman reflects the fashion of approximately 150-100 BC, within the Late Hellenistic Period.

The woman depicted standing to the left of the decorative area exhibits characteristics of the variation of Pudicitia type³⁰. She is smaller, less detailed, and thinner/longer than the seated/deceased woman depicted to the right of the decorative area. Therefore, in the typology of the farewell-scene funerary stele, the seated/deceased woman must have been with whom she bid farewell. The woman on the left wears a himation over her thick chiton, enveloping her entire body from the head down. Her head and upper body are depicted in three-quar-

23 Dohrn 1960, Taf. 46-2.

24 Ridgway 1994, 24-37; Kondoleon 2000, 139, Kat. Nr. 27.

25 Dütschke 1880, Cat. Nr. 428; Felder 1969, 18 vd; Ritti 1981, 106, Cat. Nr. 48.

26 Dohrn 1960, Taf. 47, 2; Couilloud 1974, 427, Abb. 24, Cat. Nr. 19; Mercky 1995, 190, Cat. Nr. 70.

27 Saraçoğlu 1997, 54.

28 Saraçoğlu 1997, 55.

29 Saraçoğlu 1997, 54.

30 The Pudicitia type is first seen in the women on the long and short sides of the Sarcophagus of Crying Women from Sidon, dating to 360-350 BC. Later, this type was found in the women in the funerary steles found in Thessaloniki, dating back to 350 BC. The type came back into fashion in the Late Hellenistic Period. From 160-150 BC onwards, it was also favored by male and female figures, as well as male and female servants, on Anatolian funerary steles. Figures of this type are found on funerary steles in many cities in Western Anatolia, particularly Smyrna, Ephesos and Thyreia. The best-preserved example of this type, dating to the 1st century BC, appears in the carvings of Baebia, mother of the provincial governor L. Valerius Flaccus, and his wife Saufeia, found in Magnesia on the Meander. For details see; Mendel 1914, 273, Kat. Nr. 550; Linfert 1976, 149, Taf. 67, Abb. 370; Pfuhl – Möbius 1977, Taf. 58 Nr. 346, Taf. 69 Nr. 420; Yaylalı 1979, 17-19; Pfuhl – Möbius 1979: Taf. 274 Nr. 1906, 1907, Taf. 280 Nr. 1940; Yaylalı 1986, 473-489; Cremer 1991, 86, Abb. 13; Meriç 1993, Abb. 1-2; Zanker 1994, 213; Şahin 1998, 90; Şahin 2000, 63; Eule 2001, 221; Saraçoğlu 2004, Fig. 1-4; Çekilmez 2008, Pl. 13; Çekilmez 2011, 107-126.

ters profile to the left, while her lower body is depicted frontally. Her face is oval and full, her neck short and compressed, and her body is motionless and static. She bends her right arm, which is inside her dress, at the right side of her waist, then extends it parallel to her waist, towards her left, and supports her left elbow from underneath. She bends her left arm, which is supported from underneath, and then raises her left hand up and rests it on her chin. She turns her upper body to the left and looks at the dead woman. The figure's waist is depicted as immobile, with her left leg, inside her dress, supporting her body's weight, while her right leg is forward and mobile. The folds extend from the right of her head to the wrist of her right hand, and beyond that, a thick, immobile band of folds extends from her right leg to the left of her waist. The chiton beneath is also draped motionlessly onto the floor in a thick band. A. Saraçoğlu, who evaluated the funerary stelae of the Antakya, identified figures of the Pudicitia type in twenty-one funerary stelae³¹. However, she notes that the original form of the stelae has been significantly altered, with the figures' shoulders becoming wider, their waists thicker, and their left arm separated from the body, thus losing the meaning of the type³². Examples of this type have been classified into different groups³³: those seated next to the kline, those seated next to a standing man, and servants. The first typologically comparable example is the Pudicitia-type servant male found on the funerary stele, inventory number 15845, preserved in the Hatay Archaeological Museum³⁴. Apart from the example here, all women of the Pudicitia type preserved in the same museum are generally depicted in profile, sitting on a diphros³⁵. The Pudicitia type of examples unearthed in settlements such as Delos, Rhodos, Smyrna, Magnesia, Kos, Ephesus, and Pergamon in the 2nd century BC appear to have been popular for the virtuous, sophrosyne type of married woman³⁶. The woman depicted standing and facing to the left of the decoration area of the funerary stele, inventory number 28647, an Anatolian find and currently preserved in the Museo Maffeiiano in Verona³⁷, is similarly of the Pudicitia type. The curves of the figure on the funerary stele, dated between 150 and 100 BC, are like the schematic, thick band-like curves of the figure discussed in this study. The standing woman, depicted frontally and to the left of the decorative area of the funerary stele, inventory number 28638³⁸, preserved in the same museum, is of the Pudicitia type. The Pudicitia type we examined in this study, apart from her posture, exhibits features earlier than those of the himation folds and has been dated to the first half of the 2nd century BC. The standing woman depicted frontally on the left side of the decoration area of the funerary stele, inventory number Sk. 773, found in Ephesus or Smyrna and currently preserved

31 Saraçoğlu 1997, 50.

32 Saraçoğlu 1997, 50.

33 Saraçoğlu 1997, 48 vd.

34 Saraçoğlu 1997, 146, Lev. LXXX, Kat. Nr. 159.

35 Saraçoğlu 1997, Kat. Nr. 62, 63, 64, 65, 67, 70, 72, 73, 78, 98, 99, 100 vd.

36 Linfert 1976, 147-156; 147-148; Smith 2013, 86.

37 Felder 1969, 160-165; Ritti 1981, 109, Kat. Nr. 50; Pfuhl – Möbius 1977, Taf. 83, Kat. Nr. 535.

38 Dütschke 1880, Kat. Nr. 402; Felder 1969, 154-159; Pfuhl – Möbius 1977, Kat. Nr. 533; Ritti 1981, 97, Kat. Nr. 41.

in the Berlin Staatliche Museen Antikensammlung³⁹, is of the Pudicitia type. Like the figure discussed in this study, the folds of the mantle are thick bands and schematic, so they must be contemporary. Apart from examples from Western Anatolia, the standing and dressed woman preserved on the left side of the decoration area of the funerary stele, inventory number 275⁴⁰, preserved in the Chios Archaeological Museum, is of the Pudicitia type. Like the example in this study, the mantle folds are schematic and thick-banded. Therefore, both examples must be contemporary. A funerary stele with inventory number 589⁴¹, preserved in the same museum, also features a woman of the Pudicitia type. In both examples, the folds are thick-banded, immobile, and schematic. The stele dated to the second half of the 2nd century BC and the one discussed in this study share similar characteristics. The woman in the decorative area of the funerary stele, inventory number 85⁴², a Thessalian find and currently preserved in the Larisa Archaeological Museum, is similarly of the Pudicitia type. The figures for the work must be from a later period, as it has lost its plastic properties due to its folding structure. In addition to the examples listed here, similar types of women are depicted on funerary steles from Smyrna, inventory numbers 28640⁴³, 28647⁴⁴ and 28658⁴⁵, preserved in the Museo Maffei in Verona, the stele from Stratonikeia⁴⁶, and the stele from Aphrodisias⁴⁷. Based on the comparative examples, the slender and tall body form of the woman discussed in this study reflects the fashion of the period between 150 and 100 BC, with her thick band-like folds, as well as her lack of contrasting movements.

Iconographic Evaluation

The iconography of the funerary stele, along with two different types of figures in the decorative area, was examined in depth. The seated female figure, a Tyche of Antioch, to the right of the decorative area bears typological and iconographical resemblance to the goddess's original statue by Eutychides of Sicyon, dating to the Early Hellenistic Period. However, unlike the original statue of the goddess, she does not have the wheat ear or palm branch in her right hand, nor the high polos with ramparts on her head. Instead, a small, flat polos is added to the figure's head. Furthermore, the Orontes (Orontes River) figure, on which the goddess steps in the original sculpture, is absent from the relief. Furthermore, the original sculpture indicates that the goddess sits on Mount Silpios (Habibi Neccar), located in the vicinity of the city, and from this vantage point, she commands a commanding view of Antioch. The figure of Orontes (the Orontes River) is not depicted on the deceased woman in the relief. Therefore, while seated within the sacred precinct, the deceased woman rests her feet on a high

39 Conze 1891, 295, Kat. Nr. 773; Lippold 1923, 218; Pfuhl – Möbius 1977, Kat. Nr. 570;

40 Pfuhl – Möbius 1977, 144, Taf. 71, Kat. Nr. 430

41 Pfuhl – Möbius 1977, Taf. 73, Kat. Nr. 440; Schmidt 1991, 13, Anm. 74.

42 Schmidt 1991, 10, Anm. 56.

43 Felder 1969, 119-124; Pfuhl – Möbius 1977, Taf. 68, Kat. Nr. 414; Ritti 1981, 98, Kat. Nr. 43; Schmidt 1991, 92.

44 Felder 1969, 160-165; Pfuhl – Möbius 1977, Taf. 83, Kat. Nr. 535.

45 Felder 1969, 150-153; Ritti 1981, 121-122, Kat. Nr. 61.

46 Pfuhl – Möbius 1977, Kat. Nr. 651; Özgan 1991, 153, Taf. 51c, Kat. Nr. 8.

47 Işık 1989, 429-438, Taf. 167-168; Smith 2006, 300, Taf. 154.

wooden pedestal. Similarly, instead of Mount Silpios (Habibi Neccar), she sits on an ornate wooden diphros draped with fabric. Therefore, although the deceased woman's typology resembles that of the Antioch Tyche, she possesses characteristics distinct from the goddess. This is because the deceased woman was different from the goddess; she was mortal and wanted to emulate her. It is known that some deceased women, especially during the Hellenistic period, had themselves made to resemble goddesses, but because they were mortal, they lacked the attributes of goddesses. The closest iconographic example is the woman seated to the right of the decorative area on the funerary stele, inventory number 329, currently preserved in the Ermoupoli Archaeological Museum⁴⁸. A small girl, opposite her, holds out a pyxis to a woman in the Antioch Tyche type, seated on a veiled diphros. Although she is of the Tyche type, she lacks similar attributes. Another iconographic comparison example is the woman sitting on the left of the decoration area on the funerary stele with inventory number E-12, preserved in the Calvet Museum in Avignon. The farewell scene with his wife and children is given without the attributes of the goddess⁴⁹. At the same time, in the original Tyche sculpture, the goddess holds a wheat ear/palm in her right hand, while the women on the funerary stelae rest their hands on their chins. Thus, unlike the original type, the pain and sorrow of death must have been iconographically depicted by resting the hand on the chin, as in the Pudicitia type of women on the funerary stelae. The last example that can be compared iconographically is the seated woman on the funerary stele with inventory number 28645, preserved in the Museo Maffeiano⁵⁰. Unlike the others, this stele features a woman depicted as a Tyche of Antioch, depicted alone in the decorative field. As in the stele, the goddess lacks the original attributes, and her right hand, as in the Pudicitia type, holds the folds of the himation coming from the right of her head, indicating sorrow and pain.

The more detailed and larger-sized depiction of the Tyche woman on the right of the funerary stele indicates that she is the deceased. A similar situation exists in the stele examined in this study. Although the deceased woman on the right is seated and the woman opposite her is standing, the deceased woman on the right is much larger. This indicates that the stele reflects Hellenistic fashion⁵¹. In the Late Hellenistic Period, especially after 160/150 BC, the most popular type for female servants was the Pudicitia type. The type's popularity increased among deceased women, male and female servants, and women in Late Hellenistic steles, particularly in Smyrna and Ephesus⁵². The female servant in the funerary stele studied in this study is depicted in the Pudicitia type, in line with the Late Hellenistic Western Anatolian tradition. However, all the Pudicitia-type women found on stelae from Antioch, now preserved in the Hatay Archaeological Museum, are depicted seated next to a man reclining on a kline in stelae depicting a symposium/funeral feast. The woman in the Pudicitia type discussed in this study, unlike the original, has lost her oppositional movements and only

48 Dohrn 1960, Taf. 47, 2; Couilloud 1974, 427, Abb. 24, Kat. Nr. 19.

49 Dohrn 1960, Taf. 47, 1.

50 Felder 1969, 18-25; Ritti 1981, 106, Kat. Nr. 48.

51 Yaylali 1979, 74.

52 Yaylali 1979, 81.

reflects the obligatory movements of the type. Therefore, she is depicted with a thin and long body shape, in keeping with the fashion of the period. The first example of iconographic comparison is the peplos-clad servant woman to the right of the decoration area on the funerary stele with inventory number 94, preserved in the Ägypten Museum⁵³. A larger-sized woman, seated and deceased, is depicted in a smaller size behind her, in the Pudicitia type. She similarly rests her left hand on her chin. A second example of iconographic comparison is the maid-servant to the left of the decorative area of a funerary stele preserved in the Izmir Archaeological Museum⁵⁴. Similarly, she is smaller in size than the deceased woman and rests her right hand on her chin. The fact that both figures are depicted within the decorative area—the pediment, architrave, and walls—indicates that this decorative area reflects the parts of a temple. Therefore, the deceased woman and her attendant are depicted in a sacred space, like goddesses within the cella of a temple. Iconographically, it depicts rebirth in the afterlife and immortality through resurrection after death—just like gods and goddesses⁵⁵. The ancient idea of death iconographically represents temporary sleep, and death does not exist. It was believed that people would continue their lives by being resurrected after falling into temporary sleep. Therefore, the iconography of rebirth after death was reflected. The lotus flower, wreaths, rosettes, and objects of daily life, widely used especially on funerary steles from the Archaic Period onward, are iconographically associated with immortality⁵⁶.

Results of the Research

In this study, a stele found in the sondage during the 2017 rescue excavation in Antioch is examined in detail from a typological and iconographic perspective. Apart from minor cracks and wear, the artifact is intact and is currently preserved in the storage facility of the Hatay Archaeology Museum. The aim of this study is to contribute to literature, determine the formal characteristics of the funerary stele, conduct an in-depth typological and iconographic analysis of the figures, and identify the stylistic features and period fashion of the funerary stele. The form of the stele is schematic naiskos, like other examples. Made of fine-grained white marble, the stele reflects the front of a schematic Ionic naiskos. The acroteria at the top, the pediment, architrave, decorative area below, and two lines of inscription on the molding below the decorative area, and the base of the stele at the bottom are preserved. Similar examples are known from Late Hellenistic examples found in the city of Antioch. Within the rectangular decorative area, a female figure resembling a variation of the Antioch Tyche type can be identified on the right, while a standing female figure resembling a variation of the Pudicitia type can be identified on the left. The larger, more detailed depiction of the woman on the right must be the deceased. Both women are depicted wearing chitons and himations, reflecting Hellenistic fashion. Late Hellenistic folds are particularly visible on the mantle of the deceased woman on the right. According to the inscription at the bottom of the stele, the deceased woman's name is Antigona.

53 Pfuhl – Möbius 1977, 243, Taf. 142, Kat. Nr. 947.

54 Pfuhl – Möbius 1977, 156, Taf. 79, Kat. Nr. 505.

55 Vermeule 1982, 102; Wujewski 1991, 49 et al.

56 Fraser 1977, 178.

The smaller woman on the left must be her servant or a relative of the deceased woman. Only the name of one of the deceased women is mentioned in the stele's inscription. Both figures utilize popular figurative types from the Late Hellenistic period. The typology of both figures originates from the Late Classical and Early Hellenistic periods. However, since these early types were used on this stele dated to the Late Hellenistic Period, they have been interpreted as part of the classicism movement within the Hellenistic Period. As in similar examples, the scene should consist of a seated noblewoman and a standing woman opposite her, representing the deceased noblewoman. Most of the examples of these events are preserved in the Hatay Archaeology Museum. In addition, comparisons have been made with examples found in cities in Western Anatolia. Since it was not found in a stratum during excavation, the work has been dated to between 150-100 BC using the analogy method in relief. It has been determined that the stele, which displays regional craftsmanship, was found in the city's necropolis.

Öz
Antiokheia ad Orontes'ten Bir Mezar Steli:
Tipolojik ve İkonografik Değerlendirme

Bu çalışmada, Antiokheia ad Orontes kentinin nekropolis alanından, 2017 yılındaki kazı sırasında bulunmuş bir mezar steli tipolojik ve ikonografik açıdan detaylı olarak ele alınmıştır. Küçük kırık ve eksikler dışında mezar steli sağlam olup günümüzde Hatay Arkeoloji Müzesi'nde korunmaktadır. Çalışmanın amacı, mezar stelleriyle ilgili literatüre katkı sağlanması, stelin form özelliklerinin belirlenmesi, bezeme alanındaki figürlerin tipolojik ve ikonografik açıdan derinlemesine incelenmesi ve stil özelliklerinin saptanmasıdır. Mezar stelinin formu benzer örnekler göre şematik naiskostur. İnce kristalli beyaz mermerden yapılan stel şematik bir İon düzenindeki naiskosun cephesini yansıtmaktadır. Üstte akroterler, altında alınlık ve arşitrav ile yanlarda çerçevenin sınırlandırdığı dörtgen formlu bezeme alanı ve altındaki silme üzerinde iki satır yazıt korunmuştur. Benzer formdaki örnekler, Antiokheia kentinden bulunan Geç Hellenistik Dönem stellerinden bilinmektedir. Ölen kadın ve yanındaki diğer kadın figür şematik bir tapınağın içerisindeki işlenerek ölümsüzlük verilmiş olmalıdır. Bezeme alanında sağda oturan Antiokheia Tykhe'si tipinin varyasyonu şeklinde işlenen olasılıkla ölen kadın ve karşısında ayakta Pudicitia tipinin varyasyonu şeklinde diğer bir kadın saptanmıştır. İki figürün de tipolojisi köken olarak Geç Klasik ve Erken Hellenistik Dönem'den seçilmiştir. Ancak erken dönemdeki bu tipler Geç Hellenistik Dönem'e tarihlenen bu mezar stelinde kullanıldığından Hellenistik Dönem içindeki klasisizm karşımıza çıkmaktadır. Kazı sırasında bir tabakadan bulunmadığından daha çok heykeltraşıhtaki analogi yöntemi kullanılarak eser MÖ 150-100 arasına tarihlenmiştir. Mezar stelinin bölgenin Geç Hellenistik Dönem stil özelliklerini yansıttığı anlaşılmıştır.

Anahtar Kelimeler: Hatay, Naiskos, Antiokheia, Tykhe, Pudicitia.

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Fig. 1



Fig. 2

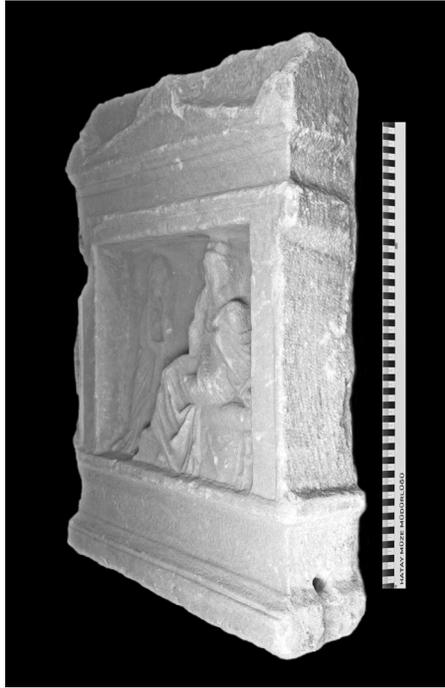


Fig. 3



Fig. 4

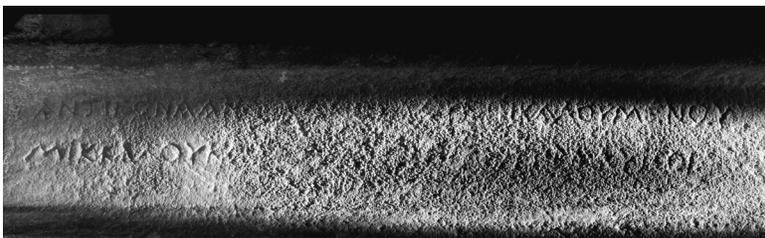


Fig. 5