

An Evaluation of the Symposion Scene Relief and Shield Block in Kayabaş (Korkuteli)

Kayabaş (Korkuteli) Symposion Sahneli Kaya Kabartması ve Kalkan Formlu Blok Üzerine Bir Değerlendirme

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Abstract: In ancient cultures, tomb structures often featured inscriptions and figural narrations aimed at highlighting the identity, characteristics, profession, or exceptional aspects of the tomb owner. The symposion scene depicted in Kayabaş, as well as the narrative showcasing the glory of the tomb owner, were also lovingly practiced in Mesopotamian cultures, Anatolia, and the Ancient Greek world. The two reliefs located on the left side of the symposion relief, which serves as a local example of the general figurative narrations on the main rock mass in the Kayabaş neighborhood, appear to form a cohesive whole with the main scene. They share an oval-shaped top, a flat bottom, and are placed adjacent to each other on the same ground. South of these reliefs and on the ground, two damaged sarcophagus basins and large-scale round stone blocks can be found. Nearby, there is a quarry, 2 ostotheke mortises, 4 chamosorions, and 3 additional sarcophagi, one intact, one broken, and another completely crumbled. These remnants indicate that this area served as a necropolis. Moreover, the relief and a free-standing round stone block located in the area were examined, and suggestions were developed based on these findings.


Keywords: Kayabaş • Symposion • Stele • Relief

Öz: Antikçağ kültürlerinde mezar sahibinin kimliğini, özelliklerini, mesleğini veya üstün bir yönünü vurgulamak amacıyla mezar yapıları üzerinde, yazıt ve figürel anlatımlara rastlanır. Kayabaş'ta görülen symposion sahnesi ile mezar sahibinin şanını gösteren anlatım; Mezopotamya kültürleri, Anadolu ve Antik Hellen dünyasında da sevilerek uygulanmıştır. Kayabaş Mahallesi'ndeki ana kaya kütesi üzerinde yer alan genel figüratif anlatıların yerel bir örneği olan symposion kabartmasının sol tarafında yer alan, tepeleri oval formlu, tabanları düz, birbirine bitişik ve aynı zemini paylaşan iki kabartma, ana sahneyle bütünlük oluşturuyor görünmektedir. Kabartmaların güneyinde ve zeminde tahrip olmuş iki adet lahit teknesi, büyük ölçekli yuvarlak bir taş blok vardır. Yakın çevrede taş ocağı, 2 ostotheke yuvası, 4 khamosorion, biri sağlam, biri kırık, diğeri tamamen ufalanmış 3 lahit daha bulunmaktadır. Söz konusu kalıntılar bu alanın bir nekropol olduğunu ortaya koymaktadır. Bunun yanı sıra kabartma ve alanda bağımsız olarak yer alan yuvarlak bir taş blok incelenmiş ve öneriler geliştirilmiştir.

Anahtar Kelimeler: Kayabaş • Symposion • Stel • Rölyef

The subject of this article concerns the relief and necropolis ruins located in the Kayabaş District within the territory of Balboursa, at the intersection of the mountainous regions of Lycia, Pisidia, Cibratis, and Balboursa (see Fig. 1). The reliefs are situated on a bedrock mass that extends towards

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the north and east. Extensive research has been conducted on the Kayabaş Reliefs, in order to comprehensively evaluate the surrounding remains and their associations which are considered to be local examples of a broader composition.



Fig. 1. Location of Kayabaş Relief Rock

Within this area, various features have been identified, including sarcophagi, chamosorions, ostothek mortices, and evidence of quarrying activities. The investigation of the Kayabaş Reliefs has involved a holistic approach, examining the remains in close proximity to these reliefs and their interconnections. Notably, two heavily damaged sarcophagi were found to the south and west of the reliefs. Additionally, a round-shaped stone block with plastic depictions, which was not found *in situ* and which has independent parallel examples elsewhere, was analyzed to determine its significance and quantity of examples within the area. Furthermore, two reliefs depicting the Dioscuri with the mother goddess positioned in between them were discovered—one located at the northern end of the necropolis and the other near a water source beyond the western end.

Adjacent to the asphalt road passing south of the relief featuring the symposium scene (see Fig. 1), there is an independent rock mass with two chamosorions, an ostothek mortice, and a sarcophagus along with its lid.

The examination and discussion of these elements, along with the Kayabaş Reliefs, contribute to the overall understanding of this archaeological site. The subsequent sections of this article provide a comprehensive analysis of the typological and iconographic aspects of the reliefs, their contextual significance, and their relationship with the broader cultural and historical context of the region.

Topography

Kayabaş Neighbourhood is a settlement located in the Korkuteli district of Antalya, situated along the Söğüt-Seydikemer road. It is positioned 111 km from the city center of Antalya and 51 km from the town center of Korkuteli. To the northeast lies the town of Söğüt in Burdur, while Çıvgalar is situated to the south, and the Küçükülü Neighbourhood to the southwest. These settlements are characterized by small populations and close proximity to each other. The northern border of Kayabaş Neighbourhood is adjacent to the Çavdır district of Burdur, while the eastern side is surrounded by the villages of Mamatlar, Kızılaliler, Nebiler, and Bahçeyaka in Korkuteli district, and the western side is bordered by lands belonging to the Çavdır district (see Fig. 2).



Fig. 2. Kayabaş Neighbourhood

The name of the neighbourhood is derived from the rocky hill upon which it was established. Its topography is predominantly rocky and lacks vegetation. This feature is consistent with the overall topography of the Korkuteli Basin, which is located in the hinterland of the Beydağları Mountains, running parallel to the Mediterranean. The region is characterized by plains and hill formations¹. Similarly, the Kayabaş Neighbourhood exhibits the characteristics of a Mesozoic Tertiary limestone structure². While the eastern and western parts of Korkuteli are mountainous, the northeast and southwest areas are primarily composed of plains. Notably, the neighbourhood is defined by a stream that passes near Çıvgalar Neighbourhood, resulting in a geography that features wetlands and rugged terrain amidst densely clustered hills. These aspects constitute the most significant features of the area's topography.

Kayabaş Reliefs and Their Location

The focus of this research is the reliefs situated on the southern aspect of a rocky hill known as Çürükkaya, rising northward from the highway (see Fig. 1)³. These reliefs are intricately carved in close proximity to one another on the southern face of the rock formation at various elevations. Owing to the natural contour of the bedrock, the larger relief faces southeast, while the other faces slightly southwest (see Fig. 3)

Relief Depicting a Symposium Scene

This relief initiates at a height of 1.25 m above the ground level on the side of the rock facing the sarcophagi and the present-day highway. It is located 0.35 m from the eastern edge of the rock and extends to a total height of 1.55 m from the baseline to the end of the acroter. The relief represents a burial stele, incorporating all of its constituent elements (see Fig. 3). Its inclination towards the east is a result of the bedrock's natural configuration.

¹ Can 2009, 3.

² Can 2009, 11.

³ The distance of the reliefs to the highway is about 100 meters.



Fig. 3. General View of the Kayabaş Reliefs



Fig. 4. Figures in the Symposium Scene

Definition and Typology

The acroter adorned both corners of the pediment and the apex of the carved stele featuring a triangular pediment. Positioned at the centre within the designated space is the symposium relief. Within the triangular pediment, a round relief measuring 0.15 m in diameter is present. Unfortunately, extensive damage has obscured any decoration represented on the surface of the shield.

Directly beneath the triangular pediment, the upper section of the frame, measuring 0.05 m in thickness and 0.57 m in length, was embellished to create a raised area in conjunction with the symposium scene. This technique contributed depth to the depicted area at the lower portion⁴.

The relief positioned approximately at the center of the stele portrays a scene featuring an adult man reclining on a couch with his legs extended. Adjacent to him, an adult woman is depicted seated at the foot of the couch, with her feet dangling down. Standing on the right side of the woman, a girl can be seen touching her body (see Fig. 4)⁵.

The male figure is depicted with his head facing east, feet towards the west, and reclining halfway on the couch. He supports himself on his left arm, while extending his legs and shifting his body weight. Atalay has noted that in all grave steles depicting funeral feasts, the person resting on the couch is depicted with their weight on their left arm, and no instances were found where the figure is depicted in the opposite direction⁶. This pose is consistently observed in grave and stele reliefs depicting symposium scenes, whether featuring a single figure or multiple figures on the couch. Despite variations in usage, this basic pose of partially reclined male figures remains consistent, as seen in a grave

⁴ The ground of the area where the figures are located was carved at a depth of 0.03 m, allowing the figures to appear in high relief. The depth of the figure ground has created a frame on all four sides of this area, adding a painting narration to the scene. Below the figured area, there is a 0.80 m high 0.52 m wide scraped area carved flat to the base. No figures or inscriptions can be seen on this greatly damaged area. On the floor of the flat area, there is a decorated base plinth of 0.25 m outward depth and 0.20 m high.

⁵ There is an area with a height of 0.45 m and a width of 0.47 m.

⁶ Atalay 1988, 20; Arinç & Çekilmez 2022, 107 vd.

stele from Lydia⁷, a relief from Myra⁸, and a grave stele in the Tire Museum⁹. In the Kayabaş example, the figure's head is depicted in profile, although the hair pattern and facial details are unclear due to extensive damage. The gaze of the figure should not be directed forward, but rather towards the female figure at his feet. This is evident from the depiction of the neck structure, visible between the figure's left shoulder and the head, which can only be observed from a profile view.

The depictions of male figures reclining on couches during funeral feasts generally present two different head orientations. The first is a profile view, where the figure looks towards the adjacent character, as seen in the Kayabaş example. This phenomenon can also be observed in the wall paintings of the Karaburun Tumulus, as well as in the reclining satrap figure¹⁰. The other depiction shows the head facing forward, presenting a frontal view. A grave stele, believed by Corsten to be from Mysia, north of Cyzicus, features a male figure on a couch facing forward¹¹, with the head depicted from the front. Similarly, in the grave stele discovered in Lydia Thyaira, the figure lying on the couch, representing the grave owner, is depicted facing forward¹².

The depiction of the man's head in the Kayabaş relief appears disproportionately large compared to the body structure. The narrow depiction of the shoulders further accentuates the disproportion between the head and shoulders in terms of anatomical structure. The neck is not clearly visible. From the hip, the chest area is turned to the left, supported by the left arm, with the entire upper body weight placed on the left arm. The hip is raised, and the chest is depicted facing forward. While both shoulders are depicted in a frontal view, the right shoulder appears parallel to the floor from the neck. The pose represented deviates from anatomical accuracy, as in a lying position, the shoulder should be further back. However, since the left shoulder, chest, and right shoulder are depicted at the same depth, it distorts the perspective and creates a superficial sense of depth.

The right arm is depicted as attached to the right side of the chest area at an approximate 45-degree angle from the left shoulder. It appears connected to the raised right calf from the elbow at a 45-degree angle from the hip, reflecting integrated movement with the calf. A similar form and stance can be observed in the relief with symposium depicted on the Phellos Sarcophagus, where the couch's occupant displays this same posture (see Fig. 4)¹³. The right arm and hand of the figure are depicted in direct proportion to the body's posture since they are depicted as attached to the body.

Due to the general wear and erosion, the details of the man's clothing in the relief are not clearly discernible. Only slight indications of fabric folds on the dress, which covers the legs from below the abdomen, are visible. Although the upper part of the figure lying on the couch is typically depicted nude in all reliefs depicting banquets, the body is covered from the waist down to the feet. In order to elevate the upper body, the supporting left arm is depicted as bent at the elbow and resting on a pillow. In all symposium narratives, the elbow is depicted resting on the couch arm or a pillow. Similarly, the figure on the couch in the Kayabaş relief, although not visibly holding an object in his left hand, likely held a

⁷ Sonkaya 2018, 62 Fig. 9.

⁸ Borchhardt 1975, Pl. I-I; Yıldırım 2008, Pl. 67a.

⁹ Çekilmez 2008, Cat. No: 9 Fig. 9.

¹⁰ Tiriyaki 2016, Fig. 21.

¹¹ Corsten 2005, 128.

¹² Çekilmez 2008, Pl. III, Cat. No: 3.

¹³ Zimmermann 2004, Fig. 3; Yıldırım 2008, Pl. 68b.

drinking vessel. This is a common motif observed in a figure holding a drinking vessel on a stele with a banquet scene from the vicinity of Izmir, dating from the Ist century B.C.¹⁴. Another stele from the IInd century B.C. also depicts a figure on a couch holding a drinking vessel¹⁵. A similar depiction can be found on a stele discovered on the island of Samos¹⁶. Numerous examples exhibiting this can be found.

In reliefs depicting symposia, women are often depicted sitting at the foot of the couch or on a separate chair or stool. In the Kayabaş example, an adult female figure is depicted sitting at the foot of the reclining figure on the couch. The figure is depicted entirely from the front, facing forward. Compared to the other figures in the scene, she has a larger depicted body structure. She stands upright with her right arm bent at the elbow and placed on her abdomen, while her left arm rests on it and is also bent at the elbow, holding the edge of the mantle to the left of her chin. Similar to the male figure, the head and facial features of this woman have been damaged due to both natural causes and deliberate defacing. Consequently, the details of the head, hair, and facial features cannot be discerned, but the neck can be observed. Details such as the shoulders, arms, hands, and feet are not visible. The figure stands on the same level as the feet of the couch. A similar depiction to the woman figure in the Kayabaş relief can be found on a Hellenistic grave stele discovered on the island of Samos. It represents a common narrative of the same typology from a different region (see Fig. 5)¹⁷. The woman is seated at the foot of the couch, depicted from the front and looking across, similar to the stance in the Kayabaş example.



Fig. 5. Grave Stele, Samos (Horn 1972, Pt. 71, Fig. 138; Yaman 2012, Pt. 21a.)

The figure is adorned with a heavy chimation garment featuring thick lines. Starting from the knee area of the seated figure, the fabric forms fluffy folds towards the front, creating a lively appearance with thick parallel folds. The body lines of the figure are not clearly visible due to the thickness of the fabric and the fluffy folds. In the upper part of the body, the folds are arranged into two parts. The folds descend

¹⁴ Romano 2006, 33. Cat. No: 24.

¹⁵ Pfuhl & Möbius 1977; 1979, 1805,0703.468.

¹⁶ Fabricus 1999, Pl. 5a; Yaman 2012: Pl. XVIIIb.

¹⁷ Horn 1972, Pl. 71, Fig. 138; Yaman 2012, Pl. 21a.

straight down in the upper half, while oblique folds, directed from the shoulder to the belly on the left side, end below the belly at the beginning of the legs.

Following a slightly curved embossing that divides the garment on the body into upper and lower parts, thick folds extend down to the feet on the lower part, opening to both sides. A veil covers the head and upper part of the shoulders of the figure, and the figure holds the end of the veil in her left hand.

When examining the relief as a whole, the woman appears to be positioned ahead of the other figures, as she is depicted in front of all the other figures. This composition can be considered a result of the craftsman's artistic choices, which may have been influenced by local custom. It should not be assumed that the deceased was a woman solely based on this depiction, as depictions of women in symposium scenes are currently unknown. It is also possible that the craftsman made a proportioning mistake. Another possibility to consider is that a proportioning mistake was made in the relief, or it may have been depicted larger to ensure visibility since it is located above ground level. The woman figure found in Aydın, depicted on a grave stele belonging to a woman, is also depicted in a proportionally large size, but not lying on a couch. Instead, she is depicted sitting on a stool in a general mourning stance¹⁸. Mourning woman figures on almost all known grave steles are depicted with headscarves.

On the right side of the female figure, there is a child depicted, but like the other figures, detailed identification is hindered by abrasion. The standing figure is positioned at the level of the woman's right elbow and is depicted facing left at approximately 2/3. An object hanging from the figure's arm can be observed, while the left arm hangs down and the right arm is bent at the elbow, directed towards the chest. The head of the figure exhibits a similar form to the other woman figure. Although her face is heavily worn, the presence of a veil on her head indicates a frontal depiction. The direction of the figure's gaze, which is not visible due to the lack of facial features, can be inferred from the form and positioning of the veil (see Fig. 2). It is apparent that she wears a heavy and loose garment similar to the woman sitting on the couch, obscuring the body lines. The garment extends down to the feet, mirroring the woman figure where the feet are not visible and are positioned at the same level as the couch.

Iconography

The symposium originally emerged for religious purposes, as well as for special occasions such as post-war, and, hunting feasts, or due to the custom of warriors eating together¹⁹. Over time, it evolved from a social activity to a ritual with specific rules, becoming an integral part of life. Each symposium had its own regulations regarding the recitation of skolia (poems) and the offering of drinks to one or more deities.

The symposium was not merely a banquet of food and drink but also held ceremonial significance, as is evident from the selection of a president, the president's decisions regarding wine consumption, the choice of topics and the order of speeches or poetry recitations²⁰. Therefore, the depiction of this important and privileged phenomenon on grave reliefs and steles reflects both its religious aspect and the belief in the afterlife. It represents a significant understanding, occupying a valuable space and action (Dentzer). According to Dentzer, the symposium originated in Mesopotamia, passed through

¹⁸ Saraçoğlu 2004, Pl. 29, Fig. 4.

¹⁹ Bremmer 1994, 136; Baykan 2007, 3.

²⁰ Çoraklı 2014, 11.

Anatolia, and eventually reached Greece²¹. Hoepfner and other researchers propose that the custom of reclining on couches during meals, which emerged during the early Archaic Period, might have been influenced by the prosperous Lydian culture from the east²².

The primary purpose of depicting symposion scenes on grave steles and reliefs was to honour the deceased and commemorate their participation in this important and privileged event. It also symbolizes a funeral feast and represents a portrayal of a comfortable and joyous afterlife, in addition to the themes of war, heroism, and feasting after a successful hunt²³. Atalay suggests that the figure lying on the couch assumes a divine heroic role and serves as a representation of the deceased²⁴. During the Classical and Hellenistic periods, grave steles and reliefs depicting symposion scenes gained great popularity. Among the various figural depictions, one common motif is the banquet scene, as found in the Kayabaş Relief, featuring a reclining male figure supported on his left elbow, a woman seated at the foot of the couch, and another figure resembling a child nearby. These descriptions emphasize the familial nature of the narrative, representing a funerary meal or feast²⁵.

In the Kayabaş relief, the male figure is portrayed as half-lying on the couch, adhering to the overall composition. The act of eating and drinking while reclining on a couch was chosen for its opulence and display of wealth²⁶. The nudity of the upper body can be interpreted as a reference to a divine aspect²⁷. Individuals depicted on grave reliefs are portrayed with the utmost qualifications and virtues, regardless of whether they are the actual occupants of the grave. Their heroization represents the pinnacle of these attributes²⁸. Thus, the semi-upright posture of the figures lying on the couch is a visual manifestation of this esteemed quality they embody. Whether their heads are depicted from the front or in profile, their body posture aligns with this perception. Regardless of the specific attributes ascribed to them, a symposion scene depicted on a stele or grave relief is considered a funeral feast where these qualities are displayed. Typically, the figure on the couch is depicted holding a drinking vessel or occasionally an object in their left hand, or rarely in their right hand. This suggests that the symposion ritual has transformed into a funerary or farewell meal. In the Kayabaş relief, the object held by the figure on the couch is unclear due to erosion, although such depictions imply there was a drinking vessel held in his hand. The depiction of the figure on the couch gazing at the woman seated at his feet also reflects the farewell aspect of the scene.

In the context of grave reliefs, the inclusion of various symbols in specific parts holds significance for highlighting the heroism of the grave owner and their profession, while the depiction of their woman and child carries importance in terms of family relations. However, the Kayabaş Relief lacks supporting imagery for such an iconography²⁹. The scene depicted on the relief solely portrays a ban-

²¹ Dentzer 1982, 283; Erbilin 2019, 32.

²² Hoepfner 1996, 156; Erbilin 2019, 32.

²³ Bremmer 1994, 136; Baykan 2007, 3.

²⁴ Atalay 1988, 20.

²⁵ Şahin 2000, 138; Yaman 2012, 21.

²⁶ Baykan 2007, 3.

²⁷ Atalay 1988, 20.

²⁸ Canlı 2015, 67.

²⁹ The absence of any decoration in the background can be explained by the simplicity of the relief, and it was

quet on a couch with minimal background and figures. Notably, Fabricius pointed to the plain background design of steles depicting funeral dinner scenes dating from the Hellenistic and Roman periods, which holds relevance for the Kayabaş example³⁰.

In the Kayabaş Relief, the grave owner is honoured through the representation of a funerary meal on the couch, serving as a narrative of their farewell. It is expected that the figure on the couch would gaze at his wife as an expression of parting. This narrative, commonly employed in funerary depictions, can also be seen as a reflection of the funeral feast or the deceased's desire for a blissful afterlife. While occasionally servants or other figures are included, the main focal point remains the figure reclining on the couch, and different compositions enrich this narrative.

Depictions of women on grave steles are narrated in connection with the attributes of femininity ascribed to them in social life. Darragh argues that women are portrayed as protectors of the family, embodying chastity, loyalty, and representing the honour and morality of society. Consequently, the depictions of women in all grave reliefs and steles encapsulate these qualities³¹. Women are depicted in specific stances, with fixed expressions, attire, and symbolic gestures that align with mourning customs. These gestures unique to women are complemented by a distinctive pose known as the "pudicitia" posture. The pudicitia posture, commonly observed in the depiction of women on grave reliefs and steles, typically involves one arm placed on the abdomen, the elbow of the other arm resting on it, the hand positioned next to the chin³², while holding the edge of the drawn-up chimation up to the head. This stance was widely adopted as the most representative gesture of mourning and become pervasive.

The Pudicitia posture, serving as a woman's expression of mourning, was depicted on grave steles from the IVth century B.C.³³. Diepolder also noted that while not widespread, its origins can be traced back to seated women of the IVth century B.C.³⁴. In Anatolia, sitting women portrayed on steles are commonly depicted using the pudicitia typology as a mourning stance on grave steles and in reliefs. Pinkwart³⁵, Linfert³⁶, and other researchers have classified the pudicitia stance into various categories based upon the positioning of the arms³⁷. One such classification is the "Pudicitia Philista" type, characterized by the right arm placed on the abdomen, the left arm resting on it, standing upright, and holding the edge of the mantle to the left of the chin³⁸ (see Fig. 6)³⁹. The mourning stance of the woman figure in the Kayabaş relief belongs to the Pudicitia Philista type. Although obscured due to

thought that it may have been painted, with the paintwork lost over the course of time, but SfM (Structure from Motion 3D modeling), V-RTI (Virtual Reflectance Transformation Imaging) and D-Stretch systems were applied, with no result obtained.

³⁰ Fabricius 1999, 194; Canlı 2015, 21.

³¹ Darragh 2013, 1; Canlı 2015, 102.

³² Yaylalı 1979, 36; Aydaş 2007, 24.

³³ Pfuhl & Möbius 1977, 3; Aydaş 2007, 23.

³⁴ Diepolder 1965, Taf. 18, 26, 51. 2; Aydaş 2007, 24.

³⁵ Pinkwart 1973, 149; Sonkaya 2018, 38.

³⁶ Linfert 1976, 147; Sonkaya 2018, 38.

³⁷ Sonkaya 2018, 38.

³⁸ Linfert 1976, 152; Sonkaya 2018, 41.

³⁹ Sonkaya 2008, 89, Pl.3. Cat. No:3.

abrasion, her right arm is on the abdomen, and her left hand holds the edge of the chimation beneath the chin. A. Linfert suggests that the Pudicitia Philista type was exclusively used on grave steles and was prevalent in western Anatolia, gaining widespread usage from the mid-IInd century B.C.⁴⁰. While the male figures are heroized, the female figures are depicted in mourning. This consistent depiction has been observed in all grave steles and reliefs featuring feast narratives in Greece, Rome, and Anatolia. Sonkaya states that all the woman figures depicted on Lydia's grave steles are portrayed using the Pudicitia type, which he attributes to the absence of standing women on these steles⁴¹.



Fig. 6. Pudicitia Philista (Sonkaya 2008, 89 Pt. 3)

The details necessary to ascertain whether the figure of the child seen next to the woman on the Kayabaş Relief represents a child or a servant of the family are unclear due to the extensive damage. Children and servants may also be depicted in grave reliefs with symposium narratives. In such depictions, servants and children are typically portrayed as smaller in size compared to the main figures. The children's relationship with sitting and/or standing women, such as hold-

ing their mother's clothes or being in close contact with them, indicates that they are not servants, but rather are to be understood as members of the family⁴². Based on this information, it is suggested that the figure represents a child of the family. In contrast, servants are not depicted in direct contact with their patrons and are usually shown standing by their side⁴³. According to Möbius, servants are depicted in simpler attire compared to children and appear much smaller in size relative to the main figures⁴⁴. In the case of the Kayabaş relief, the presence of a figure dressed in the same clothing as the adult woman, with the head covered and positioned closely to the woman, as noted by Şahin, suggests that this figure represents a child of the family.

The child figure is depicted wearing a chimation, similar to the woman's attire. This may indicate that child figures imitate adult figures, or it could be the artist's attempt to signify the child's membership within the family. Aydaş suggests that child figures, like adults, wear chiton and chimation, and their size and connection to the main figure indicate their familial relationship. Furthermore, Aydaş mentions that there is no distinct form in child depictions and that children are often portrayed as miniature replicas of their parents. The child's posture and the way the clothes and mantle are draped

⁴⁰ Linfert 1976, 153; Sonkaya 2018, 41.

⁴¹ A. K. Sonkaya (2018, 38) made this comment for Lydia Region.

⁴² Şahin 2000, 81; Canlı 2015, 23.

⁴³ Şahin 2000, 81; Canlı 2015, 23.

⁴⁴ Pfuhl & Möbius 1977, 67; Aydaş 2007, 49.

resemble a replication of the main figure⁴⁵. The thick folds of the fabric and the almost concealed form of the child indicate the thickness of the garment⁴⁶. The covering over the child's head appears to be a shawl-like garment. The facial features and body contours of the child figure are not discernible due to abrasion. According to Atalay, the finest examples of child and/or servant depictions on grave steles are found in Attica and Anatolia⁴⁷. Similar to the adult woman figure next to her, the child figure is depicted with her head covered, symbolizing participation in the mourning ritual.

It can be inferred that the child, whose face is damaged, gazes in the same direction as her mother. Her bent right arm, directed towards the chest, reveals an object hanging from it. Although the exact nature of this object cannot be definitively determined due to abrasion, it is speculated that it may be a bag⁴⁸.

Couch

The couch upon which the seated male figure rests is depicted from the front, showing only two legs on its long side. The leg of the couch on the right is visible, while the leg at the tiptoe is positioned behind the seated woman figure.

Despite the flat and plain design of the couch's lying area, the couch leg takes on a cylindrical shape and extends to the floor before transitioning into the foot section. It forms a node by gradually descending with three distinct bulges starting from the attachment point to the lying area. The leg then narrows from thick to thin, resembling a bottleneck. According to Yıldırım (2009, 509), this style of couch leg was widely used and favored in various cultures due to its round cross-section, which facilitated construction⁴⁹. Notably, unlike the couch bed, the leg portion is adorned with decorative carving, enhancing its aesthetic appeal. Another rectangular relief is situated on the floor beneath the couch. Unfortunately, due to the general deterioration of the reliefs, it is challenging to discern its exact features. However, in couch scenes depicted on almost all steles and reliefs with symposium narratives, similar item descriptions are found, including the presence of a trestle and vessels.

In some instances, a three-legged trestle can be observed in the couch scene, such as in the stele with inventory number 15.13.76 at the Sinop museum⁵⁰. In another example, a trestle appears to have only two visible legs but actually possesses four legs⁵¹. However, in the Kayabaş Relief, it is evident that the rectangular object has no legs and rests directly on the floor. This suggests the presence of a low trestle and/or footrest, likely serving as a step to ascend the couch, resembling an earthenware example.

The Second Relief and Its Location

⁴⁵ Aydaş 2007, 48.

⁴⁶ Pfuhl & Möbius 1977, Taf. 43, No. 218; Aydaş 2007, 48.

⁴⁷ Atalay 1990, 285.

⁴⁸ For similar examples, see Atalay 1988, 100 Pl.13. Cat. No: 22.

⁴⁹ Yıldırım 2009, 509.

⁵⁰ Temür 2018, 937. Cat. No: 6.

⁵¹ Pfuhl & Möbius 1979, No. 1902, PL. 273; Yıldırım 2008, 163 Pl. 82b.

The second relief is situated on the same rock mass as the Kayabaş grave stele relief, specifically to the southwest of the stele relief. The stele relief is positioned 0.32 m above the baseline and 0.09 m to the west. Being smaller in size compared to the figurative relief, it was not adjusted to the natural slope of the rock mass on which it is located. When viewed from the opposite side, it becomes evident that it was carved vertically to the ground in proportion (see Fig. 7). Given its location and proximity, it is directly associated with the stele relief featuring a symposion scene. The reliefs within the same space are depicted in a cohesive manner, exhibiting a sense of unity⁵².



Fig. 7. Kayabaş Second Relief (Award Crowns)

Definition and Iconography

The relief is depicted in the form of a temple facade, featuring a triangular pediment and an upper acroterion structure⁵³. Positioned 0.11 m above the inner floor of the relief, there is a ground line with a thickness of 0.04 m, meticulously carved. On this floor, two bell glass-like figures are portrayed, positioned upside-down and separated by an inwardly carved band. These figures are depicted side by side, with a width of 0.10 m from the inside, and their bases touch each other on the floor. Despite their connected position at the base, these two figures are 0.02 m apart at the top due to their oval-convex structure. The height of these figures from the floor is 0.08 m. The distance between the relief frame surrounding the area where these figures are located measures 0.04 m on both the east and west sides. Furthermore, the distance to the relief line forming the base of the triangular pediment is also 0.04 m.

The figures, situated on the same rock mass as the relief featuring a symposion scene, are associated with and contribute to the narration of another phenomenon related to the grave's owner. No precisely similar examples have been found in the studies conducted within the surrounding area. However, comparable figures are commonly encountered on rock surfaces in the region.

Similar to the figures depicted on grave reliefs, it is plausible to interpret the shapes in the second

⁵² Pottier *et al.* 1888, 437 ff. Pl. XL; Yıldırım 2008, 167 Pl: 86a.

⁵³ The middle upper acroter of the pediment is 0.07 m long, 0.03 m wide, the pediment base is 0.34 m, the height from the pediment base to the acroter is 0.09 m. The height of the relief to the triangular pediment is 0.34 m in the east direction and 0.32 m in the west direction. Its height from the base to the edge of the acroter is 0.50 m in the east, 0.48 m in the west, and the base width of the relief is 0.34 m. The relief has a base size of 0.28 m from the inside, a height of 0.29 m in the east direction, and a height of 0.27 m in the west direction. The base thickness of the high relief surrounding the relief is 0.05 m.

relief of Kayabaş as headdresses symbolizing the Dioscuri, as observed in examples from the immediate vicinity and in the broader region. In this perspective, it is fitting to consider these figures, symbolizing the Dioscuri, as protectors of the graves with their divine identities and as beings that sanctify the burial site. Nevertheless, while the headdresses of the Dioscuri typically taper upwards in the majority of examples, the Kayabaş figures are completed in a spherical form at the upper end (see Fig. 7). This detail necessitates a different interpretation of the figures' iconography. The figures depicted on the Champion Sarcophagus in the Antalya Archaeology Museum (see Fig. 8)⁵⁴ and the figures on a sarcophagus discovered in Selge (see Fig. 9)⁵⁵ exhibit a similar form. The resemblance between the Kayabaş examples and the aforementioned forms warrants an alternative perspective in interpreting the iconographic expression.



Fig. 8. Gladiator Sarcophagus, Antalya Archaeological Museum (İşkan 2002, Pt. 381)



Fig. 9. Sarcophagus with Prize Figure in Relief, Selge (İşkan 2002, Pt. 407)

The presence of a floor-like element (representing a table or trestle) within the niche suggests the presence of objects. In this context, it is plausible to propose that these objects may be award crowns. The owner of the tomb likely chose to emphasize achievements in the field of sports by opting for reliefs depicting award crowns, rather than decorations highlighting their intellectual level and social status, as was common among Lycian aristocrats. The deliberate positioning of this depiction right next to the stele with the symposium scene should not be dismissed as insignificant.

Remains in the Surrounding of the Relief and Their Relations

In the vicinity of the bedrock mass containing the reliefs, there are remains of a quarry and various structures. These include sarcophagi, chamosoria, and cavities for ostotheke/stele placements within the necropolis area, some of which are directly associated with the reliefs.

South Sarcophagus (LT-1)

Within the area where the bedrock mass with the symposium relief is situated, there are two sarcophagi, one to the south and the other to the west of the rock mass. The south sarcophagus (LT-1) is positioned 12.10 m away from the relief-bearing rock, with its narrow faces oriented in the northwest-southeast direction. The northern narrow side of the sarcophagus measures 1.16 m, while the long side measures 2.06 m⁵⁶. The basin's height, which appears to be damaged, could not be measured

⁵⁴ İşkan 2002, Taf. 38: 1.

⁵⁵ İşkan 2002, Taf. 40:7.

⁵⁶ The thickness between the northern narrow part of the sarcophagus and the inner carving is 0.14 m, the thickness of the south narrow part from the inner carving is 0.20 m, the thickness between the western long side and the

accurately due to its near-complete burial in the ground. It was filled with natural materials such as soil, plants, and leaves, hindering detailed examination and the identification of any figures or depictions. However, it was ascertained that the basin's interior had a length of 1.75 m and a narrow side of 0.74 m, and no sarcophagus lid was found in the immediate vicinity (see Fig. 10).

West Sarcophagus (LT-2)

The basin (LT-2) is situated to the west of the bedrock mass containing the relief. It is located 5 m from the rock mass and 13.40 m from the south sarcophagus. The sarcophagus is oriented in an east-west direction. Insufficient information is available due to extensive damage. The sarcophagus basin, with a length of 1.50 m and a width of 0.70 m, has been partially preserved (see Fig. 11). The lid of the sarcophagus remains undiscovered.

Both sarcophagi exhibit a deliberate arrangement in close proximity to the bedrock mass featuring the relief with symposium narration, suggesting an association between the sarcophagi and the reliefs. This connection is based on the fact that the depicted feast in the relief represents a funerary meal. The reclining male figure on the couch and the mourning narrative conveyed through the woman and child beside him indicate the subject of death. The relief itself functions as a grave stele.

The studied reliefs and the rock mass on which they are situated mark the beginning of a rocky hill structure that extends towards the Kayabaş Neighbourhood in the north, parallel to the Korkuteli-Fethiye highway. Observations indicate that this extensive rocky mass is interpreted as both a necropolis and a stone quarry, considering the traces of stone cutting and its association with the necropolis area. These reliefs are directly connected to other remnants found in this area, as they are integral parts of the larger necropolis complex.



Fig. 10. Kayabaş South Sarcophagus



Fig. 11. Kayabaş West Sarcophagus

inner carving is 0.15 m, and the thickness between the eastern long side and the inner carving is 0.20 m.

Round Shaped Block

Description and Typology

One of the notable features in the vicinity of the Kayabaş reliefs is a round-shaped block located in the south-west of the bedrock mass, approximately 9 m distant. This block is meticulously carved from a single piece of rock and lies horizontally on the ground, exhibiting distinct shaping and formation (see Fig. 12)⁵⁷. Although there are fractures on some parts of the block, which is of local limestone, these fractures do not alter its overall form (Fig. 14). The block is oriented upside down, revealing one fully visible face. Inwardly carved bevels are present on both sides of the block, encompassing the stone structure. The bevels have a width of 0.12 m and a height of 0.04 m.

The visible face of the block, which rests on the ground, does not display any figures, inscriptions, or decorations. It has been entirely smoothed and polished. The internal measurement from inside the bevels is 2.02 m. The thickness of the block varies throughout its structure. For instance, in the robust section on the right side, as viewed from the broken part on the northeast side of the stone mass, the measured thickness is 0.16 m, excluding the bevel thickness. Furthermore, the measurement from the broken part to the northwest of the round rock indicates a thickness of 0.40 m. This suggests that this symbolic rock originally stood upright on its thicker side. In fact, one of the elders from the Kayabaş Neighborhood mentioned that the round block had previously been standing upright, facing southwest. Additionally, he stated that the surface facing the ground today had a relief resembling a horse and a flag, and that the rock had been in this position until recently and was visible to the local population.



Fig. 12. Round Rock Block



Fig. 13. Kayabaş Round Block, Relief (Coulton 2012)

When the round block was standing, it depicted a male figure adorned in a short tunic and a cloak,

⁵⁷ The diameter of the block is 2.27 m, the width of the bevels surrounding the top and bottom is 0.12 m, and the height is 0.04 m. The inside size except the bevels is 2.02 m.

positioned on a rearing horse at the right side of the block. The figure's right hand rests on the horse's neck, while his left hand is raised to face level, although it remains unclear whether he holds any object in his hand (see Fig. 13)⁵⁸. Furthermore, Coulton noted the presence of a relief featuring a moon motif on the figure's head⁵⁹.

The shield-shaped rock block of Kayabaş is not the sole complete and well-formed example of its kind. Located just outside the Ceylan Plateau, there is another similar block known as Kalkantaşı, which shares the same form and posture as the Kayabaş block (see Fig. 14)⁶⁰. Bean provided intriguing descriptions of the round block as well⁶¹.

In addition to these standalone examples, rock surface reliefs in the form of round shields are common in the region. Round relief shields, similar to the Kayabaş example, were carved in relief in rock masses. Examples include Patlangıç⁶², Elmalı Aytaşı⁶³, and Kınıclar Sini Taşı (see Fig. 15)⁶⁴. The shield figures depicted on the rock surfaces in the area exhibit various forms, not limited to round shapes. Some shields are elongated and oval, featuring a central round relief that vertically bisects the shield from top to bottom, as seen in Kızılbel in the Sarnıç locality.

This rock block in the Kayabaş Necropolis, created through carving stands as the sole example in its immediate vicinity. While it is regarded as a standalone piece, comprehensive information has yet to be obtained due to the absence of detailed surveys and excavations in the region. Nevertheless, when considering the



Fig. 14. Kalkantaş (Bean 1956, Pt 39e)



Fig. 15. Sini Taşı, Kınıclar (Milner 2004)

⁵⁸ Naour 1976, 131 Taf. 8. No: 25.

⁵⁹ Coulton 2012, 166, 441 Fig. E 40.

⁶⁰ Bean 1956, 142, Pt: 39 e.

⁶¹ Bean 1956, 142. Just outside the Ceylan plateau, there is an interesting stone called as Kalkantaşı. The stone, in the form of a circular disc 6 feet in diameter and 24 cm thick, was placed in a mortise on a rocky mound; it faces north-east and slopes slightly backwards. Nothing is known of its antiquity or its original purpose; it has recently been used as a target for rifle practice. It is said that there was another similar stone in the vicinity, but this has now been destroyed.

⁶² Milner 2004, 58 Fig. 24.

⁶³ Çevik 1996, 70 Fig. 10.

⁶⁴ Milner 2004, 60 Fig. 28.

broader context of the area and its surroundings, it is reasonable to assume that the block is connected to other archaeological remains.

Suggestions for its Function

The location of the Kayabaş reliefs within a necropolis area, with two sarcophagi to the east and north-west, as well as a rock mass featuring a symposium relief to the north, indicates that this round-shaped stone block is situated within the necropolis. It is unlikely to have originated from another place or been transported there, as it lacks physical connections to other structures in the area. However, it is undoubtedly connected in terms of its symbolic meaning. Notably, in the case of the entirely plastic shield block discovered in Kalkantaş, Milner mentions the presence of a mortise on the left side of the stele⁶⁵. This detail suggests that the block was mounted on a floor, enabling it to stand upright rather than at an angle.

The prevalence of round-shaped shield reliefs widely carved on rock surfaces, such as the “cult monument” in Elmalı⁶⁶, the rectangular cuts found next to the Patlangıç example, possibly indicating a stele, and the sarcophagus and stele reliefs positioned alongside long⁶⁷, oval shield reliefs in the Sarıncı⁶⁸ and Kızılbil⁶⁹ localities, as well as the Akçayır Shield Relief⁷⁰ with a sarcophagus basin, a sarcophagus lid adorned with a lion, and a stele mortise in its vicinity, all highlight the semantic connections between these reliefs and both cult and tomb structures.

An intriguing distant example demonstrating the relationship between grave culture and round-depicted rock masses is the round stone block found in the Basque region’s cemetery. This example bears similarities in terms of usage, form, and stance with the round-shaped block in the Kayabaş necropolis area, serving as an important illustration of the prevalence of such structures (see Fig. 16)⁷¹.

Within the immediate vicinity, there is a quarry, two ostothek mortises, four chamosorions, and three additional sarcophagi—one intact, one broken, and another completely crumbled. These remains collectively indicate that this area was a necropolis. Moreover, research conducted in the region has also uncovered reliefs depicting



Fig. 16. Round Block Standing in the Necropolis
(www.westonwestmoreland.com)

⁶⁵ Milner 2004, 58.

⁶⁶ Çevik 1996, 65, 71 Fig. 10.

⁶⁷ Coulton 2012, 166.

⁶⁸ Dökü 2020, 231.

⁶⁹ Coulton 2012, 439.

⁷⁰ Dökü 2017, 521.

⁷¹ Weston Westmoreland, photographer. He says that the structures seen in the photograph he took show that the first Christians in Spain’s Basque region frequently reused the symbols of their old nature-worshipping religion in new Christian cemeteries after the VIth century. February 7, 2014.

the Dioscuri and Mother Goddess⁷².

Dating

The dating of these artifacts poses certain challenges. Due to the lack of materials that can provide precise dating information, the absence of inscriptions for evaluation, and the uncertainties arising from the damage these remains have sustained over time, dating the Kayabaş remains has been conducted through comparisons with similar examples in the region. Although local practices are evident in the reliefs, difficulties arise due to variations in workmanship compared to generally accepted descriptions.

Coulton's analysis of the Tyriaion Stele, which features a relief depicting a rearing horse figure, suggests a Late Hellenistic Period dating. Based on inscriptions, Coulton also assigns the Kayabaş example to the same period. Millner, on the other hand, dates the round-shaped block found in the Patlangıç settlement near the Kayabaş neighborhood to the Hellenistic or Roman Period. Accordingly, the Kayabaş round-shaped block aligns with Coulton's suggestion of a late Hellenistic date⁷³.

Despite the heavy erosion to the figures in the symposium scene, the woman's substantial and robust structure, along with the similarity of the clothing folds to other examples in the region, are noteworthy. The simplistic depiction of the garments, the fluffy nature of the folds, and the spacing between them indicate a Late Hellenistic Period dating for the relief⁷⁴. The expansion of depictions featuring the Dioscuri and Mother Goddess in the region corresponds to the Roman Imperial Period. Consequently, it is reasonable to conclude that the chamosorions and other remaining artifacts can be dated to the Roman Period⁷⁵.

⁷² For details see, Kabakaş 2021.

⁷³ Coulton 2012, 439.

⁷⁴ Millner 2004, 66 Fig. 48, 49.

⁷⁵ Delemen 1995, 295.

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