ANTALYA MUSEUM
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PREFACE

Antalya Museum's territory includes the whole of Pamphylia, Lycia, the southern part of Pisidia and a length of approximately 650 km. of coastline between the Eurymedon River to the east and the Xanthus River to the west. From this area, 104 ancient sites have been the source of the museum's collection, containing more than 50,000 objects, in addition to several archaeological excavations conducted by both Turkish and foreign universities in the region.

Consequently, in this situation of a rapidly expanding collection, it is almost impossible to provide an up-to-date plan of the museum, with the contents of the galleries changing and with new exhibits and exhibitions every year with the arrival of new finds. The selection of objects from the museum's collection for this work was also difficult, but this selection contains unique examples from the museum's collection.

We have placed these objects in a chronological order, giving information concerning the material employed, the technique, the dimensions of the object, its date etc. We plan in the future to prepare specific catalogues of groups of objects within the museum's collections including: the inscriptions, the coins, the jewellery, the ceramics and the small finds.

We thank to T. M. P. DUGGAN (Mikail) for his additions and proofreading of the text without which this book could not have been compiled and we would like to acknowledge with thanks all of the people who have helped in the completion of this work for future generations...

Ünal DEMİRER
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Antalya Museum
ANATOLIA: A BRIDGE BETWEEN CONTINENTS

Turkey is a country located at a point where the three continents of the old world; Asia, Africa and Europe, are closest to each other and where Asia and Europe meet. Due to its geographical location, Anatolia has throughout the course of history always been important and it has been the birthplace of many great civilizations. Turkey was not only a passageway from which the ancient Asian Turkish culture was transmitted to Europe, but also, conversely, was a platform for Western Culture in its dialogue with Eastern Culture.

When discussing history it is always difficult to know when a new period actually began and an earlier period ended, and the very early civilizations of Anatolia cannot be ignored. It has to be noted that civilizations have never been built without foundations, like a wall made of bricks, each successive civilization has been established upon former civilizations and it is quite possible to see traces of the very earliest cultures within those that followed.

As a great world crossroads, this land has seen the struggles and the accommodations made between peoples and cultures, between Hatties, Hittites and Assyrians, the Sea peoples, the Trojans and the Greeks, the Romans and Byzantines, the Arabs, the Crusaders, the Seljuks, the Mongols, the Ottomans and the Turks, to name only the most well-known. More than once personal loyalties have weighed more on the side of feuding, or for control over land, or for tolerance, while there have always been enclaves of people -identified often not by themselves but by their enemies, in terms of religion, language or family- who, often because of the very rugged topography have maintained their own culture, unaffected by and often ignored, by whichever group, over the course of thousands of years, has claimed to rule over the land.

Another major element in this long history is the importance of the trade routes that formed a network linking Anatolia to the East, to Egypt and to Europe. The roads usually followed the least difficult routes, along river valleys and across the safest fords and over mountain passes and these routes were, as far as their builders were able to engineer them, all-weather roads, often elevated highways. These routes were politically important, in that they were part of the mechanism for keeping a government in Rome or in Susa (Persepolis) in touch with what was happening in Sardis, for example, as well as for taxation.

Christianity and later Islam spread along these trade routes and, at regular distances of a days travel, there was usually some kind of shelter erected for travellers and an enclosure
for their animals to spend the night. Many towns and cities developed as part of this system of roads, shelters, caravansaries and marketplaces. In addition to using the land routes and couriers, information could travel fast over long distances through a relay of fire towers, for example. Likewise, Crusader castles were sited upon hilltops, for defence and control and also so that they were able to signal from one stronghold to the next. There was of course, significant trade conducted through the ports of the region, both local and international.

Between 2000 and 1200 B.C., the civilization of the incoming Hittites, as they came to be known, was caught up within the dominant culture and the Hittites are one of the peoples mentioned frequently in the Bible, in the Old Testament, while the Hattis, the Hurrians and Luwians assumed over time a character and significance of their own.

Hittite civilization directly affected its own successors, the Urartians, the Hellenes and the Etruscans. After all, as civilizations are the creation of societies, not of races, with their characteristics passed on by social tradition and example, not by blood ties; so, for example, the ancient Greek mythology and religion in one direction, no less than Urartian in the other, exhibits marked Hittite influence. At that time the peoples of Anatolia did not comprise a single society, there were numerous societies with different material, spiritual and linguistic practices; each establishing its own tradition, preserving it and passing it on from generation to generation.

Thus, at the time of Hittite Empire, over 20 languages were in use in Anatolia and intercourse between peoples had already begun to form a larger human mosaic. This produced a social pattern, both geographically and historically in which traditions were blended, discoveries and inventions shared and, most importantly, customs and habits were diffused. For example, myths and epics borrowed from the Hittites from beyond their land, particularly from Babylon, circulated extensively amongst other cultures of the ancient world, from the Sumerian of the 4th and 3rd millennia in Mesopotamia, through thousands of years of use, to re-appear again in the Hellenistic period of western Turkey and the Aegean region.

The passage of time was marked by the development of language into something far more complex than a mere vehicle for the transmission of basic tradition and experience, and its employment for the expression of complex ideas and concepts saw the emergence of western Anatolia by the 6th century B.C. as the home of philosophy, with Thales, Anaximander, Anaximenes and Heraclitus, intellectual figures who made Western Anatolia the cultural heart
of the world's landscape. The mid 4th century B.C. formed perhaps the summit of the accumulated civilization of the classical period, throughout the surrounding regions of the Near East and the Mediterranean, until it was blocked by the rise of Rome some two centuries later.

This was because the eastward march and conquests of Alexander the Great of Macedon prompted mutual interchange, exchange and accommodation between the cultures of Asia and Europe, and the development of the earliest urban centres of the Hellenistic Age, the coastal cities of Pergamon, Ephesus, Priene, Miletus and Didyma. The cultural equivalent of Rome in its heyday, these cities with their flourishing art had a direct and important influence upon the civilization of the Roman Empire and no less impact upon its eastern Roman successor, right up to the Byzantine Renaissance of the 10th century A.D.

Subsequently, as this region came to be dominated by the Seljuk Turks, from the beginning of 13th century A.D., their particular mastery, for example, in the building of medreses (Islamic Institutes of higher education), hospitals, observatories, bridges and caravanserais-as well as in carpet weaving and other crafts- made its own distinctive contribution to the culture of the region. Then, from the beginning of the 14th century A.D., one of the world's most durable dynasties, the Ottoman Sultans, impressed their own seal upon the culture of Anatolia and created by the 16th century a vast Sultanate, based upon the strength and integrity of this cultural resource-base.
A SHORT HISTORY OF ANTALYA AND ITS MUSEUM

There are links between the history of Antalya and the common history of Anatolia. Although it often had a secondary role in history, away from the main east-west trade roads, the Antalya Region has been settled by people over the past 200,000 years, from the Palaeolithic Age until today. As names from this region are mentioned in Homer's Iliad, it is clear there were indigenous people, called Pamphylians, Pisidians and Lycians living in this region about 1200 B.C. The region later came under the rule of the Lydian Kingdom, of the Persians and then formed a part of Alexander the Great's Empire. The western part of Pamphylia was acquired by King Attalos IInd of Pergamon in the 2nd century B.C. and the king founded a city on the western coast of the Mediterranean Sea and gave his name to this city, “Attaleia”, today's Antalya. The city was subjected to the Roman Empire after death of Attalos III and then to the Byzantine Empire from the 4th century A.D. onwards. Following the Seljuk conquest of the city in 1207, the Turkish-Islamic period in the region began and the region came under the rule of the Ottoman Sultanate towards the end of the 14th century. And so we come to modern Turkey, established by Mustafa Kemal Atatürk in the beginning of 20th century.

At the end of the First World War, when Antalya was under Italian military occupation, Italian archeologists began to remove archeological treasures that had been found in the city centre and in the surrounding areas to the Italian Embassy, actions they claimed were carried out in the name of “preserving civilization”. To prevent these actions, Süleyman Fikri Bey, a teacher, applied to the Governor of Antalya province in 1919 and had himself appointed a voluntary officer of antiquities and he began to establish the Antalya Museum by collecting what antiquities remained in the city centre.

The Antalya museum first operated within the Alâeddin Mosque from 1922, then at the Yivli Mosque from 1937 onwards. The Antalya Museum moved to its present location, with a purpose built museum, in 1972. It was closed to visitors for a wide range of modifications and restorations in 1982 and it was reorganised according to a modern approach for a museum and was reopened to the public in April 1985, after the restorations and display arrangements that were made by the General Directorate of Ancient Objects and Museums.
PREHISTORY

The Antalya region has the earliest traces of human beings, not only in Anatolia but in the Near East and Eastern Europe. The remains of Homo Neanderthalensis discovered in the Karain cave, about 30 km. North-west of Antalya. This cave has been excavated since 1946 by the University of Ankara and the results of excavations show successive layers from the Palaeolithic, Mesolithic, Neolithic, Chalcolithic periods up until the present day in a 10 m. thick strata. The course of evolution over a 200,000 year period can be seen in prehistoric section of museum, from window to window.

These displays, chronologically arranged, contain a rich collection of Palaeolithic flint-stone tool and flint flake working: axes for breaking bones and for cutting, knives, scrapers, borers etc. The pieces of a Homo Neanderthalensis child's skull, in addition to many teeth and bones from the skeletons of extinct animals provide priceless knowledge concerning life, the culture and environment of the Middle Palaeolithic period. At first glance, the Neolithic evidence from Karain resembles that of other Neolithic and Early Chalcolithic settlements of Anatolia such as Hacilar, but local characteristics appear in the shape and design of the painted pottery.

Hacilar is a mound in Burdur, in the Lake District of Southwest Anatolia. Excavations were conducted here between 1957 and 1960 by J. Mellaart. In particular the pottery of the 6th millennia B.C. from Hacilar was spread over a large area in central Anatolia with its brilliantly coloured geometrical designs. The oldest known statuettes of the Mother Goddess of Anatolia, with her staring eyes and massive legs, a nude and obese figure symbolizing fertility belongs to this same period.

A number of metal objects such as daggers, razors, blades, ear studs and pins reflect the name the next period, the "Early Bronze Age". In the Bronze Age people preferred to settle on the plateau lands behind the Taurus Mountains instead of in the coastal strip. In the 4th millennia B.C. Karataş-Semayük at Elmali, about 120 km. northwest of Antalya provides a typical example of the regional mounds of the Bronze Age. The excavations conducted at this site by M. Mellink have produced more than 500 burials and a rich collection of pottery and other objects, which were unearthed between 1963 and 1974. Most of burials in large baked-clay pithoi; the skeletons and finds such as marble idols, spindle-whorls and a great quantity of local pottery provide precious knowledge concerning the religion, burial customs, health and daily life people of this period.

The seals of this period provide indications of trade and of the idea of "private property". The fine-grained white marble idols of a flat body and long neck are found over the whole Aegean coastal cultures, of both Western Anatolia and the Cyclades. This is also typical for the seals and spindle whorls and provides us with evidence of the cultural and trade relationships between the areas of Western Anatolia in Bronze Age.
2 FRAGMENT OF A HUMAN SKULL - HOMO NEANDERTHALENSIS
Bone

3 PAINTED POT
Baked Clay
FEMALE FIGURINE
Baked Clay
TWO-HANDED PAINTED POT
Baked clay

TWIN-CUPS
Baked clay
PAINTED BOWL
Baked clay

PAINTED BOWL
Baked clay
PAINTED POT
Baked clay

PITHOS BURIAL
Baked clay and stone
TWIN-CUPS
Baked clay

IDOL
Marble
MINIATURE DOUBLE JUG
Baked clay
DOUBLE BEAK-SPOUTED PITCHER
Baked clay
BEAK-SPOUTED PITCHER WITH STUMP-FEET
Baked clay
TWO-LUGGED POT
Baked clay
SMALL BEAK-SPOUTED PITCHER
Baked clay
BEAK-SPOUTED PITCHER
Baked clay
JAR WITH STUMP-FEET
Baked clay
TANKARD
Baked clay

STAMP-SEALS
Baked clay
SPINDLE-WHORLS
Baked clay
THE PHYRGIAN EXHIBITION

Directly following the prehistoric displays one may be surprised to arrive at the 8th century Phrygian objects in the Museum. This is because despite isolated finds dating from the Geometric Period from the region, there is a “dark age” between the 13th and 11th centuries B.C. over the whole of western Anatolia. The reason for this “Dark Age” may have been a wave of immigration of foreign tribes from abroad, such as “Sea People” or the reason may be that there has not been sufficient archaeological research in the right places to fill this gap in our knowledge. Hopefully new work at excavations and future discoveries will cast some light on this period, as has happened in part through the excavation teams working at Troia, Klaşomenai, Patara, Miletos, and Smyrna for example.

It is known that the Phrygians entered Anatolia in the 12th century B.C. with the fall of the Hittite Empire, probably from Balkans in an undocumented wave of tribal immigration. Today, there is no clear evidence to locate them in Eastern Europe or the Caucasus before their arrival in Anatolia. In succeeding centuries, particularly during the 9th and 8th centuries they emerged as a unified state within central-west Anatolia.

The Phrygian display contains finds that reveal a well developed burial practice within artificial mounds called tumuli, for example from the Bayındır Village adjacent to the Elmalı Plain where five tumuli have been investigated during rescue excavations led by museum curators E. and A. Özgür from 1986 to 1987 under the direction of the past director of the Antalya Museum, K. Dörtlük.

In 1986, the excavation of Tumulus C at Bayındır Village exposed the method of cremation employed in Phrygian burial customs and the finds that survived the fire, such as cauldrons, griffin protomes, animal-shaped gold jewellery, bronze bowls, iron weapons and harness materials, were not only quite foreign to the usual type of objects of Mediterranean archaeology, but also intimated the next season’s striking collection of finds, the artifacts from Tumulus D.

During 1987, it was understood that Tumulus D was an inhumation and consequently the objects were in a better condition than those from Tumulus C. Pure silver cauldrons, one of which has a Phrygian inscription upon it, silver bowls, belts, appliques and many other precious and high quality objects were found, which were quite similar to the well known metalwork finds excavated from Gordion, the capital of the Phrygian Kingdom, close to Ankara.

In our opinion, the most sensational finds were of statuettes of female figures in ivory and silver, representing the Phrygian goddesses that have been studied by Prof. Dr. F. İşık and presented to Anatolian archaeology as evidence for the origins, the relationships between and exchanges of influence and forms between the western and eastern cultures of the Aegean. This topic still causes discussion amongst specialist archaeologists.

The importance of this Phrygian display is not only because it contains unique examples, similar to those found in King Midas’ tumulus in Gordion and today displayed in the Museum of Anatolian Civilizations Museum in Ankara, but also because these finds from these tumuli in the Elmali region have posed new questions, answered some questions and opened new vistas concerning Phrygian culture and Phrygian territory.
FEMALE STATUETTE WITH CHILDREN
Ivory
FEMALE STATUETTE
Ivory
STATUETTE OF A PRIESTESS
Silver
PIN HEAD
Electrum

PIN HEAD IN SHAPE OF A DUCK
Electrum
CEREMONIAL SYMBOL (STANDARD)
Bronze
FIBULAE
Bronze

OBJECT OF UNKNOWN PURPOSE
Silver
SHEATHING
Silver

APPLIQUE
Silver
HORSE'S BREASTPLATE
Silver

APPLIQUE
Silver
SILVER BELT
Silver

37a

SILVER BELT
Silver

37b
DAGGER
Iron with gold rivetting
39  SPEARHEAD
    Iron

40  HORSE BIT
    Iron
LADLE
Bronze
SMALL CAULDRON WITH SOCKET ATTACHMENTS
Silver

PETALLED OMPHALOS BOWL
Silver
PLAIN OMPHALOS BOWL
Silver
46  
PETALLED OMPHALOS  
BOWL Bronze

47  
BOWL WITH SWIVELLING RING HANDLES  
Bronze
SMALL CAULDRON WITH BULL’S HEAD ATTACHMENTS
Bronze

PLAIN OMPHALOS BOWL
Bronze
50

GRiffin PROTOME
Bronze
THE CLASSICAL AND HELLENISTIC PERIOD
THE CLASSICAL AND HELLENISTIC PERIOD

As is known from the ancient sources there are many settlements in the Antalya district dating from the Classical and Hellenistic period. The finds from this period are slim, a few red and black figured vases and mould-cast pottery and some examples of sculpture from the period from the Lycian sites of Xanthos, the Letoon, Patara and from Limyra. The reason of the scarcity of the material surviving from this period is to be explained as a consequence of the deep Roman strata that has obscured the remains from this period.

Black and red figured vases were designed for use in daily life during the classical periods. They played an important role in archaeology, firstly in establishing a chronology for the dating of sites. Secondly, they reflect in the scenes painted on them, life of the period and we learn much from them concerning myths, civil life, rituals etc. The vases found in graves as burial gifts may have ritual - ceremonial functions, but they were in the first place, designed to be used in everyday life. The Greeks used them to contain three liquids: wine, olive oil and water.

Greeks mixed wine with some water, and sometimes marble dust, before drinking it and they used wide mouthed bowls called a crater for this mixing. The wine was ladled from these craters into drinking cups that were called cylix. Olive oil was stored in a bottle-shaped single handled vase called a lekythos. Mould made relief pottery was a characteristic of the Hellenistic period and all these types are exemplified by these pottery examples in the display.

A mould made relief oinochoe from the Hellenistic period depicting the figure of Berenice, wife of Ptolemy the IIIrd of Egypt (258-247 B.C.) is a special example from this period.

Two fragments from a funerary monument carved with cockrels and horsemen from the city of Xanthos; the lid of a Lycian sarcophagus and sculpture from the Northern Pediment of the Heroon of Pericle from Limyra are examples of the Lycian art of sculpture from the Classical Period. Perseus, the father of Perse, - according to a Greek myth - who gave his name to the Persians forms the central akroterion of this northern pediment. This carving made for a Lycian Dynast, was made to remind the Persian viewer, that their race once ruled over by the Greeks.

The Lycian Sarcophagus from Kyaneai displayed at the main entrance to the museum is typical, on can find similar examples at Lycian sites all over the Teke peninsula.

The examples of sculptures from the Hellenistic period in the Museum are few: the statue of a women which was found in a poor state of preservation and the head of a girl, both from the Lehtoon and, a limestone head of the God Apollo from Patara which are examples of the local schools of sculpture from this period.
HEAD VASE
Baked clay
KYLIX  
Baked clay
LEKYTHOS
Baked clay
OINOKHOE
Baked Clay
COLUMN-KRATER

Baked clay
SQUAT LEKythos

Baked clay
CALYX-KRATER
Baked clay
BELL CRATER
Baked Clay
CUP WITH MOULDED RELIEF DECORATION
Baked clay
OINOCHOE WITH MOULDED RELIEF DECORATION
Baked clay
LYCIAN SARCOPHAGUS
Limestone
STATUE OF PERSEUS
Limestone
RELIEF BLOCK
Limestone

RELIEF BLOCK
Limestone
DEDICATORY INSCRIPTION

Limestone
STATUE OF A WOMAN
Marble
HEAD OF A YOUNG GIRL
Marble
HEAD OF APOLLON
Limestone
ROMAN PERIOD
ROMAN PERIOD

While the Hellenistic Kingdoms, the inheritors of Alexander the Great’s Empire were fighting both each other and the Galatians, Rome became the most powerful state in Europe and began to follow a policy of expansion towards the east. They participated in the fights over sharing the heritage of Alexander, the inheritor of classical culture, and the Romans began by invading Macedonia, Thrace and the Dardanelles, they reached Phrygia via Magnesia and Pisidia. They cowed the Galatians and according to the treaty signed in Apamea in 188 B.C., they gave the Western part of Anatolia which they had obtained on the death of from Antiochos III, their ally, the Pergamon Kingdom which dominated the region. Attalos III, the last king of Pergamon, bequeathed his kingdom to Rome on his death in 133 B.C. Aristonikos who claimed the kingdom of Pergamon was defeated in 129 and from then onwards Rome affected Anatolia for centuries with its well-developed, creative culture.

Although Anatolia was dominated by the Roman Empire with its province of Asia and authority were given to the local kings allied to Rome, in the ensuing period, the gap in authority could not be filled by these kingdoms that were remote from the central government. The consequence of this lack of authority was the rise of powerful pirate kings like Zenikethes at Olympus and particularly in Cilicia and Pisidia. The Romans were disturbed by these kingdoms and fought against them and Cilicia, Pamphylia, Phrygia and Pisida were freed from pirate control and threat by the Roman Governors Pompeius and Sulla and Roman rule was restored in 102 B.C.

Then Rome started to colonise using military legions as a solution to the failure of the locally appointed governors. The Province of Galatia was established in 25 B.C. and Antioch became a part of it. To support the struggle against the Homonadesians logistically, the construction of a road called the Via Sebaste, the centre of which was Antioch, was started by the governor of the Province of Galatia, Cornutus Arrutius Aquila. The Via Sebaste was separated into two and directed to the southwest and southeast to surround the Homonadesians. Secondary connecting roads were built between these two roads. Rome thanks to the Via Sebaste and P. Sulpicius Quirinus wiped the Homonadesians out from history in 3 B.C. The fertility of the land and the peace brought by Augustus Pax Romana= Roman Peace made it easier for the veterans as colonists in the area to have good relations and integration with the natives. After while, especially during the reigns of Emperors Hadrian, M. Aurelius and S. Severus, the cities on Mediterranean coast but especially the city of Perge showed a great development in both the economy and art during the Roman rule.

Perge is the only well-excavated polis in the region. Excavations at Perge began in 1946 by Prof. Dr. A. M. Mansel and Prof. Dr. J. İnan and Antalya Museum owes much of its statue collection to these archaeologists. Almost all of the statues from the richest Roman Period in the 2nd century A.D., with the exception of a few examples, almost all of them were unearthed from Perge, the capital of Pamphylia. The richness of this collection that contains copies of Greek statues and Roman portrait statues as well as sarcphagii provide clear evidence of a school of sculpture school at Perge.

As Prof. Dr. İ. Özgen pointed out: “Sculptors of the Roman period were quite prepared to make the projecting parts of their sculpture from separate pieces and join them to the main piece, either due to the lack of a sufficiently large block of marble to begin with or, to save themselves the extra work involved in cutting the whole statue from a single block. A third reason was the fashion combining white with various coloured marbles,
which made the skillful piecing together of the various pieces important, as is attested to by the magnificent whirling female dancer from Perge.

Throughout the first century A.D. Roman sculpture had remained wedded to the classical tradition, this despite the development of "realistic" portraiture. Under Hadrian, the persistent demand for the copies of Greek masterpieces resulted in copyists producing numerous copies of these statues with the aid of a "pointing machine" to satisfy this demand from their Roman patrons. This device, which was invented about 100 B.C., consisted of vertical and horizontal armatures, capable of transferring points from a plaster cast taken of the original onto the block of stone being worked into an exact copy. Consequently a Roman copyist even could make copies of the copies, this technological innovation accounts for the great number of Roman replicas of original statues that have survived to the present day.

A noteworthy copy of a Greek masterpiece, the famous "Athlete Fixing His Sandal", the original a product of the Lysippian School of the 4th century B.C., which is sometimes attributed to Lysippos of Sicyon, the well-known court portraitist of Alexander the Great, is displayed in the sculpture gallery entitled "Hermes Fixing His Sandal". Other statues of Gods and 2 Goddesses, as well as those of mythological figures discovered at Perge conform in many respects to the established types developed first in the Classical and Hellenistic periods. As for the Roman portrait busts and sculpture of the 2nd and 3rd centuries A.D., magnificent works of art have been unearthed during the excavations at Perge and Side. In all portraits from Perge, the Hellenistic tradition is strongly in evidence and they display a linear style with details sharply outlined and clearly set off against one another."

During a tour in the museum one can see inscriptions that record a name on some of the statues such as: οӧειοůζ  jpěšũ. Klaudios Peison named in this inscription, was a man from Perge who donated these statues to a gallery within Southern Baths at Perge. Future excavations may even produce a portrait statue of this art lover. One of the ways of building a reputation, if one was a wealthy citizen, within one's own hometown, city or adopted place of domicile, during a period of peace, such as the long "Pax Romana" was through making donations of statues to public architecture and, in this process, ensuring that one's name was before the eyes of the people as a benefactor when one was alive and, it remained on the statue for all to see after the benefactor had died.

Despite the growing Roman influence, local cultures maintained their own individuality, not only in sculpture but also in religion, architecture and in their burial customs. For instance the Lycians continued to build their sarcophagi and maintain their local cult of the "Twelve Gods of Lycia" during the Roman period and, on the other side, a primitive form of the Anatolian Mother Goddess, Artemis Pergaia, can be seen represented on coins and in the Gallery of The Perge Theatre, although at the same time, having in the 3rd centuries realistic portrait statues of the Roman Emperors and the Greek gods.

Of course, Antalya Museum possesses thousands of other objects from this period in the storage or on display in the museum, which cannot be included with the limited space available in this work, but which will be studied in further works. However, these statues deserve our special attention, being from the same period and the same place, and they reflect the richness of the past and of a lost civilization in the present day.
STATUE OF AN EMPEROR
Marble
STATUE OF EMPEROR TRAIAN
Marble
STATUE OF EMPRESS FAUSTINA (YOUNG)
Marble
CUIRASS STATUE OF EMPEROR SEPTIMIUS SEVERUS
Marble
STATUE OF EMPRESS FAUSTINA (YOUNG)
Marble
CUIRASS STATUE OF EMPEROR SEPTIMIUS SEVERUS
Marble
STATUE OF EMPRESS SABINA
Marble
STATUE OF EMPEROR HADRIAN
Marble
PORTRAIT OF A YOUNG MAN (ANTINOUS ?)
Marble
STATUE OF EMPEROR HADRIAN
Marble
STATUE OF IULIA SOEMIAS
Marble
STATUE GROUP OF TWO WOMEN
Marble
STATUE OF A PRIESTESS (AURELIA PAULINA)
Marble
STATUE OF PLANCIA MAGNA
Marble
STATUE OF A PRIEST
Marble
PORTRAIT HEAD OF A MAN
Marble
PORTRAIT HEAD OF A WOMAN
Marble
HEAD OF A YOUNG GIRL
Marble
STATUE OF A WOMAN
Marble
STATUE OF A YOUNG MAN (CLERK ?)
Marble
STATUE OF A FEMALE DANCER
Marble
STATUE OF DIOSKOUROS
Marble
STATUE OF MELEAGROS
Marble
STATUE OF MARSYAS
Marble
STATUE OF ZEUS
Marble
STATUE OF HERA
Marble
STATUE OF APOLLON
Marble
HEAD OF APOLLON
Marble
STATUE OF APOLLON
Marble
STATUE OF ARTEMIS
Marble
STATUE OF ARTEMIS
Marble
ZODIAC DISC WITH PERGAEAN ARTEMIS
Marble
STATUE OF ATHENA
Marble
STATUE OF ATHENA
Marble
STATUE OF HERMES FIXING HIS SANDAL
Marble
STATUE OF HYGIEIA
Marble
STATUE OF APHRODITE
Marble
STATUE OF APHRODITE
Marble
STATUE OF NEMESIS
Marble
STATUE OF NEMESIS
Marble
STATUE OF NEMESIS
Marble
STATUE OF TYKHE
Marble
STATUE GROUP OF THREE GRACES
Marble
STATUE OF ENTHRONED SERAPIS
Marble
STATUE OF ENTHRONED ISIS
Marble
STATUE OF HORUS
Marble
STATUETTE OF APHRODITE
Marble
THE GALLERY OF THE PERGE THEATRE
THE GALLERY OF THE PERGE THEATRE

The excavations at the Perge Theatre were conducted between 1985 and 1993 by a team from İstanbul University under the direction of Prof. Dr. Jale İNAN. During these excavations the remains of the stage building that fallen in a heap onto the orchestra was, year by year, excavated. The statues and reliefs on display in this gallery were all found in the excavation and clearing work of this heap comprising thousands of pieces of stonework and sculpture.

Probably as a result of an earthquake the stage building collapsed in ruins and the statues that ornamented this facade were the first to fall to the ground, then the big architectural blocks of the building fell upon them and buried these statues. In this way these statues were preserved through the centuries from vandalism or being taken away illegally.

The theatre comprises two distinct architectural phases. Firstly, the scene building planned as two floored structure, than a third floor was added to structure while the proscenia was also renovated. It is understood that this theatre was built at the end of the 1st century and in use until the end of 5th century A.D. In this period, some free-standing sculptures from different places in Perge were brought to the theatre to ornament the building and the architectural renovation works were never completed.

This stage building contained three friezes, the first floors frieze is the Dionysos Frieze, second floor frieze depicts the fight between the Gods and the Giants, a Gigantomakhie, and the third floors frieze shows the battle between the Lapiths and the Centaurs, a Kentauromakhie.

It was surprising to us to find a different, feminized iconography of the God Dionysos. The statue of this God once stood on the central axis of the theatre, upon the Porta Reggia in front of a frieze carrying a scene of sacrifice. A further astounding find was a relief of the cult statue of Artemis Pergaia carved upon an architectural pillar block.

The size of the statues, especially the statues of Alexander the Great, of Hercules and of Hermes are enormous. Most of the statues were made to stand in a niche or in front of a wall. This can be clearly understood from the quality of the carving of the backs of these statues. However, the statues of Marsyas, Hermes and Hercules may well have been brought from other places or buildings in Perge, as these sculptures were carved so that they could be seen from every angle including the back, and so, it would seem these statues once stood in some central place.

Today the first floor's Dionysos frieze remains in situ in the theatre. Some blocks of the Gigantomakhie frieze and all blocks of the Kentauromakhie friezes are in storage as the restoration work still continues today.
A STATUE GROUP ABOUT DIÓNYSOS
Marble
STATUE OF A GODDESS
Marble
PART OF AN ARCHITECTURAL ELEMENT
Marble
STATUE OF HERAKLES
Marble
STATUE OF HERMES
Marble
STATUE OF HERA
Marble
STATUE OF MARSYAS
Marble
STATUE OF ALEXANDER THE GREAT
Marble
STATUE OF A YOUNG MAN (ALEXANDER?)
Marble
STATURE OF THE EMPEROR TRAJAN
Marble H: 236 cm.
STATUE OF THE EMPEROR HADRIAN
Marble
STATUE OF THE EMPEROR HADRIAN
Marble
STATUE OF AN EMPEROR
Marble
STATUE OF AN EMPEROR
Marble
SACRIFICE FRIEZE BLOCK
Marble

FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble
FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble

FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble
FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble

FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble
FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble
FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble

FRIEZE BLOCK FROM THE CENTAUROMACHIA
Marble
FRIEZE BLOCK FROM THE CENTAUROMACHIA
Marble
SARCOPHAGI
SARCOPHAGI

The word sarcophagos mean “flesh eater”. In the beginning, the practice of burial in a sarcophagoi and the meaning of this word were connected to Hekate, Goddess of the underworld and of death. Subsequently, the sarcophagi itself became a fashionable burial possession, for wealthy people to display their status and it provided a feeling of protection against evil with the carvings of Medusa heads or of lions supporting apotropeic meanings. Through death and graves it was believed that the Gods could be reached, and for this reason these sarcophagi were carved into the shape of a temple.

The sarcophagi on display are finds from the Necropolis of Perge. There are two necropolis at Perge, one is the Western and the other the Southern one. Over the past 30 years sarcophagi have been illegally excavated and smuggled abroad, as is also the case for statues and small objects and coins. Some pieces in the Museum’s collection have been returned from museums and private collections abroad, from the USA and from Germany, having been smuggled abroad. Part of this problem stemmed from the fact that illegal excavations were conducted in the cemetery areas and that the land of the western necropolis was private property. Recently, excavation work has begun in the Western Necropolis of Perge and this complex has been officially excavated over the past excavation seasons. In consequence of these legal excavations, very fine examples of sarcophagi are entering the museums collection and the recent legal initiatives under national and international law have, to some extent, reduced illegal excavations and smuggling from this site.

In the Antalya region, three distinct types of sarcophagi can be seen:

Firstly, the “Pamphylian type”, also known as a “Sarcophagi with garlands”. In this type, upon a floral ornamented base, there are carved Eros figures supporting garlands of leaves of different plants such as laurel and also fruits. Above these garland swags are carved theatre masks. A medusa’s head can be seen carved on the narrow sides. The lid is carved in the form of a tiled roof and along the long edges of this roof, lion heads were carved to resemble the gutter lining water-spouts of a temple, while the pediment is crowned by floral ornamented acroterion.

The second type is termed the “Columned Sarcophagi of Asia Minor”. In this type, the sarcophagus was carved into the form of a small temple with highly ornamented, small fluted columns along its sides. In one of the museum’s examples of this type, the “Twelve Labours of Hercules” carved in high-relief fill the blanks of intercolumnia. But the themes employed varied, dependant upon the requirements of the purchaser. In some versions, like the sarcophagus of Domitias Philiskas, portraits of the owners of the sarcophagus are to be seen carved on the lid, they are shown lying upon a cline. The figures carved between the columns represent characteristics such as: honour, pride, wisdom etc. Sometimes each side of a sarcophagus can carry a different style, upon one long side can be a columned relief while on the other, such as on the Sarcophagus of Aurelia Botiane Demetria, can be seen a battle scene.

The third type is the “Sarcophagus with Medallions”. This type has medallions, shields or tondos carved upon the smooth surfaces of the sarcophagus.

Of course, in a land of cultures such as Anatolia, art and culture cannot be unchanging and burial customs may vary, employing osteothecs, urns, rock-cut tombs, baked clay or metal, as well as stone sarcophagi etc. Many forms can be subdivided into several types, with the particular form dependant upon the clients needs. The artists were dependened upon the available material and the price, but local traditions or needs could determine even extreme cases such as the sarcophagus made for the Dog Stephanos, which was found at Termessos in Pisidia.
SARCOPHAGUS OF DOMITIAS-PHILISKAS
Marble

SARCOPHAGUS OF BOTIANE DEMETRIA
Marble
MEDALLION SARCOPHAGUS
Marble

SARCOPHAGUS WITH MASKS
Marble
SARCOPHAGUS WITH MASKS
Marble

OSTEOTHEK WITH GARLANDS
Marble
OSTEOTHEK (SARCOPHAGUS OF A CHILD?)
Marble

ARIADE ON THE SARCOPHAGUS LID
Marble
COINS AND JEWELLERY
COINS AND JEWELLERY

In antiquity the main materials employed for coinage were silver, bronze and gold. The first coins from Anatolia were minted by the Lydians as Herodotos pointed out, were made from electrum a mixture of gold and silver. The minting technique was simple: the material was heated in a high temperature, than put between the upper and anvil dies, then the coin was struck with a short blow from a hammer. This method of minting was employed until the 17th century.

During antiquity, almost every independent polis (city) minted its own coins under the reign of the local ruler. Sometimes, as happened in Attica or in Lycia, unified states have minted coins representing this union and, of course, similar imperial attributes can be seen on Hellenistic, Persian and Roman coinage.

Antalya Museum possesses a huge collection of West Anatolian coins, beginning with Lydian coins and extending to the end of the Ottoman Sultanate, sometimes found in large coin hoards. The collection also contains thousands of local coins minted in local mints. Nearly all the Pamphylian, Pisidian and Lycian sites have different mints dating from different periods, which can be seen displayed in chronological order in the museum's coin displays. This catalogue contains a few symbolic examples of the local coinage from the museum's collection from mints at Aspendos, Perge, Rhodiapolis, Avşar Tepesi and Patara. The rest of the collection will become the subject a further volume concerning the coins in the museum.

This same situation applies for other small objects such as jewellery, of which the Antalya Museum has a large collection. Jewellery often appears as burial gifts in graves of various types, consisting of strings of beads of sea-shells, stones or bones in graves dating from the Neolithic period and these not only have aesthetic but also apotropeic meanings. The collection includes some of the earliest primitive pieces of jewellery, such as strings of beads of glass or stone from the 3rd millennia B.C. The chronology of the development on display continues with examples from the Hellenistic, Roman and Byzantine periods, including items made from gold, silver and semi-precious stones, some of which are carved. The Museum's collection has representative examples of jewellery until the end of Ottoman Sultanate at the start of the 20th century. This catalogue contains three simple examples as, in fact, the finds from some graves at Patara in Lycia for example, might provide a whole catalogue of jewellery or glass works dating from the Pax Romana filling the whole of a book of this size.
STRING OF GLASS BEADS
Glass
NECKLACE
Gold

EARRING
Gold
A COIN OF PERGE
Silver
A COIN OF RHODIAPOLIS
Silver
COIN FROM AVŞAR TEPE
Silver
THE BYZANTINE PERIOD AND ICONS
THE BYZANTINE PERIOD AND ICONS

One of the most important civilisations to emerge from Anatolia, which had consequences from Spain to Italy and Syria to Egypt, Iraq, Greece and the Balkans, Byzantine Civilization was the predominant culture of the Medieval Period, from the 4th century to the 15th century and continued in some form in Anatolia into the 20th century as part of the resident Orthodox community. The centre of gravity for political and cultural relations shifted away from Rome, to the Eastern Roman Empire and, Istanbul (Byzantium-Constantinople) was declared the capital of the eastern provinces of the Roman Empire in 330 A.D., and changed its name to Constantinople, meaning the city of Emperor Constantine, the founder of this empire. Christianity was recognised by him as a legal religion alongside various forms of pagan beliefs in 313 A.D.. The Eastern Roman Empire gradually developed into a Christian state, beginning in the major cities and, only gradually, reaching into rural areas and communities. Christianity became the official religion of the state in 395 A.D., during the reign of Emperor Theodosius I although pagan rituals continued for centuries in the more isolated communities within the borders of the empire.

At first, Latin, the language spoken in the Roman Empire, was used together with Greek in the East, but from the 6th century onwards Greek became the dominant language, and remained so until the end of the Byzantine Empire. Derived from "Byzantium", the ancient name of the city, the term "Byzantine" used to designate the Eastern Roman Empire, was introduced into modern history in the 19th century and was not used in the Byzantine period. Byzantine Emperors described themselves as Roman Emperors (Basileios Romanos) and the citizens described themselves as being Romans (Romaioi). The change from a Late Antique society to a Medieval Society occurring in part as a result of the great Plague of Justinianus I, of 542 A.D. which spread through Byzantine Egypt to Syria and Anatolia and on into Western Europe. This pandemic lasted for nearly 200 years in Anatolia and reduced the population of Anatolia, as elsewhere, by between 30% and 50%. The consequence of this population decline leading to much smaller churches, administrative and cultural changes and to the weakening of the economy and state.

Since it was born within the Roman Empire, the Byzantine State, of which Anatolia was an important part, was dominant for a long period in the Mediterranean basin and, being the most important world power in the Medieval Period, it had close trade and diplomatic relations with lands spread over a vast geographical area (such as Anatolia, Iran, Syria, Egypt, North Africa, Italy and the Balkans, China, Central Asia and Persia). Comprising various civilizations from the different lands and peoples within the Empire, a synthesis was made from the Roman heritage, Hellenistic aesthetics and the different understanding of the world caused through the new faith of Christianity, which became the basis for Byzantine art.

The goal of this art was the promotion of the church and the state. In this way, with the support of
the church, the palace and the rich, the finest examples of Byzantine art were produced in the capital Byzantion (Constantinople). Reflecting the taste of its own time and changing over the centuries, in art, linear and formal aesthetics predominated and this style was called the "Capital Style". More local works of art often a provincial character, but often with input from travelling masons and artisans from the capital, were made in the provinces far from the capital and are considered to be representative of the "Provincial Style". These two styles, a cultural dualism, remained a feature of this art until the end of the 15th century A.D.

In the 6th century, the Eastern Roman Empire was directing its economic, political and military power to the southeast of Anatolia, because of the Persian invasions of Anatolia and then, in the mid 7th century the warriors of a new religion, Islam, from the Arab Peninsula began to invade the borders of the Empire, moving into Iraq, Palestine and Syria. The Arab raids from the sea and land weakened the empire and the capital city Constantinople was besieged by Moslem Arabs several times and the Anatolian cities, particularly those on the overland routes from Malatya and Tarsus to Constantinople and cities along the coastline were damaged by these raids, and, as a consequence of both population decline and these raids many cities became deserted and others such as Side, Syllion and Perge, became pale shadows of their former size. In the 8th century the raids increased. The fiercest of all against Anatolia was conducted by Abbas, the Caliph's son, in 718 A.D. during the reign of the Omayyad Caliph Walid and hundreds years of culture vanished with the departure of these raiders. Of course, cultures can disappear but the traces of them are never lost. So the cultural and religious affects of the Byzantine era remain until the present day within successive traditions, customs, and within the daily life of Anatolia. The icons dating from the 18th-19th centuries, painted in the technique called tempera, with the addition of gold leaf, on display in the museum are only one reflection of this continuity.

The Antalya region gained importance from having an important role in Early Christianity: St. Paul starts to his first journey from Attaleia and Perge, visiting the established Jewish communities in these cities and, on his last journey he sailed from Myra. Myra has a special importance as the city of St. Nicholas and was, during the Middle Ages and later, a major place of Christian pilgrimage. St. Nicholas was born at Patara and became the Bishop of Myra during the 4th century A.D. and relics and icons of the Saint can be seen today in the Gallery of Icons. Architectural pieces from the region of Myra-Demre and the Treasure of Holy Sion, which found in Korydalla-Kumluca in the early 1960's and illegally smuggled abroad, some of which has since been returned from the U.S.A. (from the Dumbarton Oaks Collection), and which has been dated to the 6th century, and examples of Byzantine marble carving including finely worked capitals and a relief of the Archangel Gabriel, are some of other Early Christian-Byzantine period objects in the museum.
PART OF AN ARCHITECTURAL ELEMENT
Fine grained limestone
AMBO PARAPET
Limestone

RELIEF CARVING OF THE ARCHANGEL GABRIEL
Marble
SILVER TRAY
Silver Gilt with niello decoration

SILVER TRAY
Gilt silver
170

POLYCANDELON
Silver with niello

171

POLYCANDELON
Silver with niello

172

CENSER
Gilt silver with niello
THE HOLY BIBLE
L: 32 cm. W: 14.5 cm.
ICON
THE VIRGIN MARY AND CHRIST CHILD
Tempera on wood
ICON
THE ANNUNCIATION
Tempera on wood
ICON
THE NATIVITY
Tempera on wood
ICON
THE PRESENTATION AT THE TEMPLE
Tempera on wood
ICON
THE CIRCUMCISION
Tempera on wood.
CHRIST AND THE SAMARITAN WOMAN
Tempera on wood
ICON
HEALING OF THE BLIND
Tempera on wood
ICON
THE LAST SUPPER
Tempera on wood
ICON
CHRIST ON HIS WAY TO GOLGOTHA
Tempera on wood
ICON
THE CRUCIFIXION
Tempera on wood
Icon

The Two Angels at Christ’s Empty Grave

Tempera on wood
ICON

THE DESCENT INTO HELL

Tempera on wood
ICON
ST. NICHOLAS
Tempera on wood
THE SELJUK AND OTTOMAN PERIODS
AND THE ETHNOGRAPHIC COLLECTION
THE SELJUK AND OTTOMAN PERIODS
AND THE ETHNOGRAPHIC COLLECTION

In the 11th century the Seljuks and their Turkomen supporters took over the lands of Khurasan, Persia and Iraq and the Seljuk leader Tuğrul Bey was appointed by the Abbasid Caliph in Baghdad with the title of Sultan. The Seljuk Sultan Alp Arslan began a campaign against the Fatimids of Syria and Egypt in 1071, but the advance of a Byzantine army led by the Emperor Romanus IV Diogenes that threaded his campaign, with whom he had signed a 50 year peace treaty, this led to Sultan Alp Arslan's retreat from Syria to meet this Byzantine threat and the two armies met in the Malazgirt plain by Lake Van in 1071. The Byzantine army was comprehensively defeated and the Emperor was captured. This battle marked the arrival of the Turks in large numbers in Anatolia, the opening of the door to Turkish settlement and, by the end of the century the establishment of the Seljuk Sultanate of Rum (of the Romans) in Anatolia, with its capital first in Iznik and later in Konya.

The art produced during the rule of the Seljuks, from the beginning of the 12th century to the beginning of the 14th century was one of the great periods of art in Anatolia, an international art led by the Sultan's example and employing masters from Persia, and Syria as well as from Anatolia, to produce the distinctive works of art of the period in architecture, woodwork, metalwork, illuminated manuscripts, textiles, carpets and ceramics. Receiving their legitimacy from their appointment by the Abbasid Caliphate they adopted much of Abbasid court style into their art and culture, combining it with Persian and Turkomen influences. A typical example of Seljuk art in the Antalya Museum is the large stone inscription recounting the building of a tower in the city walls of Antalya during the reign of Sultan Giyaseddin Keyhusrev Ilnd 1236-46 with its fine Syrian, Damascus influenced border and the regal lion headed capitals on either side of the inscription. A further example being the fine examples of Seljuk ceramic art from the Seljuk Palace built within the theatre at Aspendos by Sultan Alaeddin Keykubat Ist and Sultan Giyaseddin Keyhusrev Ilnd with its star and cross-shaped tiles.

The Ottomans absorbed much of their court manner and style of rule from the Seljuk tradition and further developed the arts with additional impute from the Timurids in the 15th century and the Persians in the 16th and 17th centuries. In the Antalya Museum are displayed ceramic tiles and vessels produced at centres such as İzni, Kutahya and Çanakkale dating from the 16th to the 19th centuries. Some of the other items on display in the Museum, a few of which are in this catalogue, include: metalwork, arms, including the important reflex bow that could fire an arrow more than 900 meters, carpets and illuminated manuscripts and works of calligraphy.

Within the ethnographic section of the Museum, mainly dating from the 19th century, there are exhibits, include the distinctive dress and culture of the nomads, a collection of handmade wooden spoons, woven and embroidered garments, a painted wooden ceiling from a house in Antalya and a collection of the famous hand woven carpets, resplendent in their rich natural dyes, some with border motif of camels, a part of nomad life within the Taurus Mountains behind Antalya.
MONUMENTAL INSCRIPTION
Marble and local stone
TILE PANEL
Ceramic

CERAMIC TILE
189

CERAMIC TILE

190

191

HELMET
Iron and textile
A ROOM FROM AN 18TH -19TH CENTURY ANTALYAN HOUSE
DOOR LOCK
Wood
195

DEEP BOWL
Copper

196

DEEP CUP
Copper
COFFEE MILL
Iron and brass
COFFEE BEAN COOLER

Wood
A NOMAD’S BLACK TENT

KEMENCE
Wood-gourd-camel skin
WOOLEN CARPET
WOOLEN CARPET
WOOLEN PRAYER CARPET
WOOLEN RUG
WOOLEN DOUBLE HEADED PRAYER CARPET
WOOLEN CARPET
WOOLEN DOUBLE HEADED PRAYER CARPET
YORUK KILIM
Wool
CICIM
Animal hair
KILIM
Wool
WOODEN DOOR PANEL
Wood
WOODEN CEILING
Wood
ABBRÉVIATIONS
H. Height
L. Length
W. Width
We. Weight
D. Diameter
Th. Thickness
DISPLAY OF FLINT IMPLEMENTS
Flint
Middle Palaeolithic Period
Mousterian type
Karain Cave, Antalya

Mousterian type tools dating from the Middle Palaeolithic period when flint shaping became a workshop industry. These examples, from the museum's large collection of blades, knives, borers etc. are chipped from flint cores, forming side scrapers, blades and triangular shaped points.

PART OF A HUMAN SKULL - HOMO NEANDERTHALENSIS
Bone (restored)
L: 9.4 cm. W: 6.8 cm.
Upper Palaeolithic Period
Karain Cave, Antalya - 64.1.73

Pieces of the upper part of a child's skull and part of eye socket, joined together using gypsum and dating from the Neanderthal period in Turkey.

PAINTED VESSEL
Fired clay
H: 17 cm. D (mouth): 16 cm.
Neolithic Period - First half of 6th millennium B.C.
Karain Cave, Antalya - 139.1.73

Hand made vessel with a round mouth and a plain rim. Below, a truncated neck that is pierced by a pair of holes on either side from which to hang the vessel. The base of the vessel is spherical. Decorated on a buff clay with a reddish slip, with the decoration painted in cream. Restored.

FIGURINE OF THE “FAT LADY”
Buff baked clay
H: 9.9 cm.
Early Chalcolithic Period, second half of 6th millennium B.C. Hacilar/Burdur
7.25.72

A hand made clay figurine of the Mother Goddess. One of several examples of this Goddess of Fertility in the museum, with a prominent nose, navel, protruding belly and with hands clasped above the waist. Ankles and feet are missing.
DECORATED POT
Baked clay
H: 42 cm.
Early Chalcolithic Period, second half of 6th millennium B.C.
Hacilar/Burdur - 10.25.72

Pot with handles on either side, decorated in red painted in a zig-zag pattern, with an upright narrow neck and a spherical base.

TWIN-CUPS
Baked clay
H: 5 cm. D (mouth): 3.6 cm.
Early Chalcolithic Period, second half of 6th millennium B.C.
Bagbaşı area/Elmalı - A. 3406

A double cup of buff clay with a pierced design over the exterior. Possibly used to hold for spices.

PAINTED BOWL
Baked clay
H: 13.5 cm D (mouth): 14.5 cm.
Early Chalcolithic Period, second half of 6th millennium B.C.
Hacilar/Burdur - 13.25.72

A baked clay bowl with a red painted design on both the interior and exterior, having designs, probably of some ritual significance, that have a similarity to kilim designs of a much later date.

PAINTED BOWL
Baked clay
H: 8.5 cm. D: 15 cm.
Early Chalcolithic Period, second half of 6th millennium B.C.
Hacilar/Burdur - 6.25.72

Painted baked clay bowl with upright sides slightly flaring out and then forming a spherical base. The decoration is of a brownish yellow in a geometric pattern, possibly of ritual significance perhaps connected to death and burial. Restored.
PAINTED POT
Baked clay
H: 12.5 cm D (mouth): 11 cm.
Early Chalcolithic Period, second half of 6th millennium B.C.
Hacilar/Burdur - A. 1774

Hand made baked clay pot decorated with encircling bands of painted red extending down to the spherical base.

PITHOS BURIAL
Baked clay and stone
H: 113 cm. D (mouth): 55 cm.
Early Bronze Age, 3rd millennium B.C.
Semayük-Karataş/Elmalı - A. 3709

Reconstruction in the museum of a pithos vessel discovered in the excavations, used for a burial, which was laid on its side and contained the skeleton of the deceased and grave goods, including a pottery jug and bronze hair pin. This large pithos type of hand made vessel were used for storage as well as for burials.

TWIN-CUPS
Baked clay
L: 13 cm. H: 7 cm.
Early Bronze Age, early 3rd millennium B.C.
Semayük-Karataş/Elmalı - A. 1759

Twin-cups hand made made from buff baked clay covered in a black slip to appear as if made of metal and carrying an incised geometric design of zig-zags and diamonds.

IDOL
Marble
H: 8.3 cm.
Early Bronze Age, mid 3rd millennium B.C.
Semayük-Karataş/Elmalı - A. 3338

Carved marble symbolic figure of an idol (the Mother Goddess), with its characteristic flat face and elongated neck, similar to the idols found in excavations in the Cycladic islands in the Southern Aegean.
MINIATURE DOUBLED JUG
Baked clay
H: 13 cm.
Early Bronze Age, 3rd millennium B.C.
Purchase - A. 3855

Hand made from a reddish paste, doubled jugs, each with bands, made from some object pressed into the damp clay, encircling each of the two jugs at the rounded handles. Decorated with a red slip. These jugs have been joined together before they were baked. It has an unknown purpose.

TWIN BEAK-SPOUTED PITCHER
Baked clay
H: 14.5 cm.
Early Bronze Age, first half of 3rd millennium B.C.
Donation - A. 2595

Hand made grey paste clay vessel with a looped handle and twin spouts, of globular form, decorated with a relief pattern of applied roundings and ridges imitating a metal vessel. Probably with a ritual function.

BEAK-SPOUTED PITCHER WITH STUMP-FEET
Baked clay
H: 19 cm.
Early Bronze Age, first half of 3rd millennium B.C.
Purchase A. 1190

A hand made pitcher from grey clay paste with the remains of a black slip baked upon it. The spherical body supported by three short stumpy legs angled out from the base. Similar stumps are on the upper face of the vessel which then rises up to a beak-like neck and rounded handle. The body of the pitcher is encircled at its widest point by an undulating wavy ridge of applied decoration. The raised decoration relates this vessel of clay to those made of metal.

TWO-LUGGED POT
Baked clay
H: 17.5 cm. D: 12.5 cm.
Early Bronze Age, mid 3rd millennium B.C.
Semayük-Karataş/Elmalı - A. 2879

A hand made baked clay pot with pierced lugs either side, at the foot of the slightly flaring neck. The body is of a spherical type, flattened base, with incised geometric patterns, a band of joined diamond shapes between parallel incised lines around the neck and a zig-zag pattern around the body of the vessel. Restored.
17  SMALL BEAK-SPOUTED PITCHER  
Baked clay  
H: 16.1 cm.  
Early Bronze Age, mid 3rd millennium B.C.  
Semayük-Karatas/Elmalı - A. 1383

A small hand made pitcher with a beaked spout, flattened handle and spherical body. Decorated with an applied white slip over a red painted body.

18  BEAK-SPOUTED PITCHER  
Baked clay  
H: 19 cm.  
Early Bronze Age, first half of 3rd millennium B.C.  
Semayük-Karatas/Elmalı - A.2866

A hand made spherical body with an upright beaked spout with twin pierced lugs either side of the neck to suspend the vessel and a round handle of elongated type. Buff clay, decorated with an incised geometric pattern of bands around the neck and zig-zags over the upper part of the spherical body of the vessel. This technique reflects metal vessels made in the Early Bronze Age.

19  JAR WITH STUMP-FEET  
Baked clay  
H: 12.5 cm. D (mouth): 9 cm.  
Early Bronze Age, first half of 3rd millennium B.C.  
Semayük-Karatas/Elmalı - A. 3389

Hand made buff clay baked pottery jar with flaring rim, three stumpy legs and an ovoid body. The upper part of the body of the vessel is decorated with incised swastikas and a zig-zag pattern within encircling bands around the neck, the lower part was left plain.

20  TANKARD  
Baked clay  
H: 16.9 cm. W (max.): 28 cm.  
Early Bronze Age, mid 3rd millennium B.C.  
Semayük-Karatas/Elmalı - A. 1347

A hand made double handled tankard (cup). The rounded handles alongside the flaring neck and joining the spherical body below the middle. Burnished red slip over a buff clay. The spherical body ending in a flattened base.
Five baked clay seal stamps with incised patterns from the museum’s extensive collection of clay seals. Evidence of the existence of private property in the 3rd Millennium B.C. Employed to mark both personal possessions and trade goods.

A collection of spindle whorls employed in the production of thread. Used to weigh down the wooden or bone spindle, to tension the thread. Hand made, of baked clay and some decorated with incised patterns. Each pierced with a hole to take the spindle. In the museum’s collection of spindles there are other examples made from stone, bone, ivory and glass.

A bronze dagger cast in a single piece. The pointed tang fitted into a handle which has not been preserved. The weapon tapers towards both ends.

A bronze spatula shaped razor, cast as a single piece, with a pointed tang made to join the razor to its handle of wood or bone which has not been preserved.
**FEMALE STATUETTE WITH TWO CHILDREN**
Ivory - H: 17 cm. W: 5.4 cm.  
Phrygian Period, late 8th -7th centuries B.C.  
Bayındır/Elmalı. Tumulus D. - 2.21.87

An ivory carving, probably carved from imported elephant ivory, depicting a standing female figure, perhaps a goddess, Kybele or Leto(?), found with other grave goods in a tomb-tumulus. She wears a polos type hat, beneath which is a veil, with a necklace around her neck and a long sleeved long dress. Upon her left shoulder is carved a naked male child and held in her right hand is a well dressed female child figure, both standing upon the ivory base. The toes of the carved figures are visible on the base. Both surviving faces have a faint smile carved upon their faces.

**FEMALE STATUETTE**
Ivory  
H: 16.2  cm. W: 5.8 cm.  
Phrygian Period, late 8th -7th centuries B.C.  
Bayındır/Elmalı. Tumulus D. - 3.21.87

A frontal standing female figure with gently smiling round face, wide almond eyes. Wearing a long robe with long-sleeves. Holding a fruit (pomegranate?) in her right hand. Eyebrows incised, her toes are visible beneath the long dress. Her head is covered with a headdress, beneath which is a veil. Left arm and left hand are damaged and their former position is uncertain, possibly she held her veil or an attribute in her left hand.

**STATUETTE OF A PRIESTESS (?)**
Silver  
H: 12.4 cm. W: 3 cm. We: 48 gr  
Phrygian Period, late 8th -7th centuries B.C.  
Bayındır/Elmalı. Tumulus D. - 11.21.87

A hollow cast silver figure with incised decoration. This figure is dressed in a belted pleated robe extending from the neck to the ground. The forearms have bracelets and the head is framed by plaits of coiled hair and is crowned by a polos type headdress decorated with incised decoration in three bands, the middle being of a zig-zag pattern. The back of the head of this figure seems to have been shaved and this figure may represent a priest eunuch of Kybele.

**PIN HEAD**
Electrum  
H: 1.8 cm. W: 1.1 cm. We: 2.13 gr  
Phrygian Period, late 8th -7th centuries B.C.  
Bayındır/Elmalı. Tumulus C. - 3.16.86

This hollow cast, decorated pin head in the form of a lion's head. It was made from sheet electrum, an amalgam of silver and gold and is patterned in a granulation technique, where minuscule beads of electrum are applied to the surface to define the features such as the eyes and forehead. The shaft of this pin was not recovered.
PIN HEAD
Electrum
H: 1.7 cm. W: 2.3 cm. We: 3.48 gr.
Phrygian Period, late 8th-7th centuries B.C.
Bayindir/Elmalı. Tumulus C. - 4.16.86

A decorated pin head in the form of a duck, shaft missing, made from a sheet of electrum and decorated by minuscule beads of applied decoration, outlining the eyes and the wings, and the eyes and beak also incised. Pieces of the granulation are lost.

CEREMONIAL STANDARD (?)
Bronze
H: 14 cm. W: 11.5 cm.
Phrygian Period, late 8th-7th centuries B.C.
Bayindir/Elmalı. Tumulus C. - 8.16.86

Cast bronze phallic symbol, one penis broken off, the tang probably was fixed into a long wooden staff, rod or scepter employed in fertility rites.

FIBULAE AND MOULD
Bronze
W: 3.2-3.4 cm. Th: 0.4 cm.
Phrygian Period, late 8th-7th centuries B.C.
Bayindir/Elmalı. Tumulus D. - 33.21.87-36.21.87-34.21.87...

10 bronze arched Fibulae with pins and a two piece mould for casting them. Each fibula has a bead and reel moulding at each end and in the middle. The mould was carved from volcanic basalt.

OBJECT WITH UNKNOWN FUNCTION
Silver
L: 22 cm. W: 34 cm. We: 773 gr.
Phrygian Period, late 8th-7th centuries B.C.
Bayindir/Elmalı. Tumulus D. - 68.21.87

Silver plaque with bronze support rod attached by rivets. It probably served some ceremonial function, perhaps as a standard attached to a pole.
SILVER OBJECT
Silver
L: 8.2 cm. W: 6.7 cm We: 70 gr.
Phrygian Period, late 8th -7th centuries B.C.
Bayndır/Elmalı. Tumulus D. - 55.21.87

An object of unknown function, composed of three parts of silver sheet riveted together. The remains of wood and lead were found inside the base (?). It possible formed a part of a chariot-horse trapping or embellished some important piece of furniture.

PLAQUE
Silver
L: 12 cm. W: 12 cm. We: 90 gr.
Phrygian Period, late 8th -7th centuries B.C.
Bayndır/Elmalı. Tumulus D. - 50.21.87

Embosed silver square plaque with holes along the edges for its attachment to some other object. The embossed design is of a rosette and the central boss may represent an ompholos.

PLAQUE
Silver
L: 22.5 cm. W: 6.5 cm. We: 40 gr.
Phrygian Period, late 8th -7th centuries B.C.
Bayndır/Elmalı. Tumulus D. - 60.21.87

A silver embossed rectangular plaque. Within each of the four squares there is a repeated embossed design. Each square is bordered by a dot motif and the border of the rectangle is lined with holes for its attachment to some object, perhaps some leather band or belt.

BREASTPLATE (?)
Silver
W: 9.2 cm. We: 402 gr.
Phrygian Period, late 8th -7th centuries B.C.
Bayndır/Elmalı. Tumulus D. - 62.21.87

A curved embossed plaque with two roundings at either end in square panels, the border with holes for some attachments.
SILVER BELT
Silver
L: 143 cm. W: 9.2 cm. We: 740 cm.
Phrygian Period, late 8th -7th centuries B.C.
Bayındır/Elmalı. Tumulus D. - 71.21.87

A decorated long silver belt with a buckle at one end and at the other end, the holes for attachment. Along the edges of this silver belt are holes for its fixing to a leather belt to strengthen it. Within the length of the outer face of the belt there are circles on the buckle and a repeat pattern of incised squares along the strip of silver forming the belt. Hand made, with a cast fibula shaped buckle.

DAGGER
Iron with gold rivets
L: 33.7 cm W: 3.5 cm.
Phrygian Period, late 8th -7th centuries B.C.
Bayındır/Elmalı. Tumulus C. - 19.16.86

A cast in one piece curved iron dagger. The gold rivets on the handle were used to attach a bone, ivory or wooden grip handle to both sides of the dagger.

SPEARHEAD
Iron
L: 32.8 cm. W(blade): 3.2 cm.
Phrygian Period, late 8th -7th centuries B.C. Bayındır/Elmalı. Tumulus C. - 12.16.86

The cast iron head of a spear. Of two co-joined sections. Firstly the socket that contained the end of the wooden shaft and the ridged leaf-like blade.

HORSE’S BIT
Iron
L: 20 cm. W: 17.5 cm.
Phrygian Period, late 8th -7th centuries B.C.
Bayındır/Elmalı. Tumulus D. - 42.21.87

Cast iron mouthpiece for a horse consisting of a number of linked attachments. The iron is corroded in places.
A worked bronze ladle in three distinct sections, the curved bowl, a rosette of six segments joined to a bead and reel motif, linked to a thin round rod with a bead and reel type finial, curved for hanging. These three parts were then joined together.

A silver ladle, the bowl worked from a single sheet of silver, with its hooked handle, strong connection between the handle and the bowl which is finely worked by hammering.

A small spherical silver pot hammered from a single sheet of silver. Applied ring attachments on either side of the lip for a chain or metal handle. Found in a grave and not made for everyday use.

Embossed silver bowl hammered from a single sheet of silver, in an omphalos form with a rosette in the centre. Embossed petals radiating out from this central rosette.
OMPHALOS BOWL
Silver
H: 4.6 cm. D (mouth): 17.5 cm. We: 435 gr.
Phrygian Period, late 8th -7th centuries B.C.
Bayindir/Elmalı. Tumulus D. - 7.21.87

A bowl of omphalos shape hammered from a single sheet of silver with a raised boss in its centre surrounded by a series of raised circles.

OMPHALOS BOWL
Bronze
H: 5.8 cm. D (mouth): 19 cm.
Phrygian Period, late 8th -7th centuries B.C.
Bayindir/Elmalı. Tumulus D. - 18.21.87

Embosed bronze bowl with a ritual function, hammered from a single sheet of bronze, in an omphalos form with a boss in the centre. Embossed petals in relief radiating out from this central boss. Slightly bent and damaged.

A RING HANDLED BOWL
Bronze
H: 4.9 cm. D (mouth): 21.8 cm.
Phrygian Period, late 8th -7th centuries B.C.
Bayindir/Elmalı. Tumulus C. - 11.16.86

A wide form bowl with attachments to the outer rim to enable the rings on either side, to be employed for its suspension.

SMALL POT WITH BULL’S HEAD PROTOMES
Bronze
H: 14.2 cm. D (mouth): 14.9 cm.
Phrygian Period, late 8th -7th centuries B.C.
Bayindir/Elmalı. Tumulus D. - 20.21.87

A small spherical bronze pot hammered from a single sheet with applied bull's head protomes for the attachment of a handle on either side of the lip with an apotropeic meaning.
OMPHALOS BOWL
Bronze
H: 3.4 cm. D (mouth): 17.7 cm.
Phrygian Period, late 8th - 7th centuries B.C.
Bayndır/Elmalı. Tumulus D. - 13.21.87
A bowl formed in an omphalos shape that has been hammered from a single sheet of bronze with a raised boss in its centre surrounded by a series of raised concentric rings. Similar bowls are today employed in Turkish baths.

GRIFFIN PROTOME
Bronze
H: 21 cm.
Phrygian Period, late 8th - 7th centuries B.C.
Bayndır/Elmalı. Tumulus C.
A cast bronze protome, possibly one of several, of griffin form, that surrounded the rim of a large bronze cauldron. A cauldron decorated in this fashion probably had apotropeic or ritual meaning.

MYCENEAN POT
Baked Clay
H: 14 cm.
13th - 12th centuries B.C. - 2957
This fired clay pot, decorated with painted roundings was a feeding vessel for a baby or a small child or it may have contained some powerful sauce. Of cream coloured clay, a wheel made pot with brown painted triangular sections and a tall handle.

CLAY VASE
Baked clay
H: 26 cm.
Archaic Period, 6th century B.C. - 1.2.73
A hand made, fired clay vase with its upper section in the shape of a female head exhibiting an archaic smile, wearing a hat, pendant earrings and a necklace.
**KYLIX CUP**

Baked clay  
H: 9 cm.  
Classical Period, 5th century B.C.  
Donation - 27.25.72

A wheel made kylix wine drinking cup decorated in the black-figure technique depicting rural scenes in the two bands between the horizontal handles.

**LEKYTHOS**

Baked clay  
H: 20.7 cm.  
Classical Period, 5th century B.C.  
Yeni Liman/Antalya - 1.14.83

An olive oil jar, thrown on a wheel and decorated in the black-figure technique with four warriors and their horses and above this scene with inscriptions, extending around the vase, a band of meanders, with lotus buds and tendrils painted on the shoulder.

**OINOCHOE**

Baked Clay  
H: 35 cm.  
Classical Period, 5th century B.C. - 28.21.72

A fine glazed wheel made, red vessel with a long neck, trefoil mouth and tall handle. Made for everyday use.

**COLUMN-CRATER**

Baked clay  
H: 36 cm.  
Classical Period, 5th century B.C. Aspendos - A. 377

A wheel made column-crater for mixing wine and decorated in the red figure technique. Scenes of youth activities, including drinking and arming for war, painted on both sides of the vessel.
SQUAT LEKYTHOS
Baked clay
H: 10.4 cm.
Classical Period, 5th century B.C.
Xanthos (Kınik) - A. 458

A wheel made lekythos decorated in the red figure technique with a headscarfed female head in profile and a scroll ornament, the subject of her gaze.

CALYX-CRATER
Baked clay
H: 43 cm.
Classical Period, 5th century B.C.
Varsak/Antalya - A. 505

A wheel made calyx-crater decorated in the red figure technique with added colour in places for the flesh, like some South Apulian vases. The scenes show Dionysos seated amidst Maenads and a dancing Satyr, on the other side, a Satyr between two Maenads. These scenes are bordered by meander borders with checker-board and zigzags filled with rosettes motifs.

BELL CRATER
Baked Clay
H: 43 cm.
Classical Period, 5th century B.C.
Varsak - A. 505

A wide mouthed wine crater decorated in the red figure technique for symposia, with a long foot and the usual two handles. A scene of Amazons hunting a griffin is painted on the scene above the meander band. A band of leaf pattern encircles the outer upper rim of the mouth.

BELL KRATER
Baked Clay
H: 24 cm.
Classical Period, end of 5th century B.C.
Karaçallı - 2.12.91

A wide mouthed, wheel made, wine crater for symposia, found in rescue excavations at Karaçallı, in a grave, in which it had been put as an offering. The scene depicts a standing Athena, a seated white bearded and tailed Marsyas playing the pan pipes (auloi) and Apollo, providing a painted version of the legendary contest between Marsyas and Apollo.
CUP WITH RELIEF DECORATION
Baked clay
H: 7 cm.
Late Hellenistic Period, 1st century B.C.
Purchase A. 1627

A cup with relief decoration cast from a mould and glazed with a lead glaze. The band of decoration consists of vine scrolls and rosettes. Typical of Hellenistic period drinking cups that were mass produced.

OINOCHOE WITH RELIEF DECORATION
Baked clay
H: 24.6 cm.
Hellenistic Period, 3rd century B.C.
Xanthos (Kınêk) - A.514

Restored oinochae with a light blue glaze, a trefoil mouth and a ring base. Applied decoration in relief from a mould was applied to the wheel made vase. The applied relief is of a female figure before an altar. The figure is carrying a cornucopia (horn of plenty) over her left arm and making a libation. She is thought to represent the Egyptian queen Berenice IIInd. the wife of Ptolemy IIIrd, from the inscription inscribed on the shoulder of the vase.

LYCIAN SARCOPHAGUS
Limestone
H: 695 cm.
Roman Period 2nd -3rd centuries A.D.
Kyaenai (Yavu)

A tall pillared sarcophagus consisting of three parts. 1. A two-stepped base supporting two massive blocks. 2. The sarcophagus itself. 3. The curved ridged lid. The lid is decorated with round shields in relief at both end and two rectangular protrusions on each of the long side, a residue from wooden architectural forms but carved in stone.

LYCIAN SARCOPHAGUS LID
Limestone
L: 320 cm. H: 117 cm.
Classical Period, 5th -4th centuries B.C.
Limitya/Finike - A. 3773

The upper part of a Lycian Sarcophagus lid in part restored. The ridge of the lid is decorated on both sides with a carved panel of figures and horsemen on one side and the other has a relief carving of the battle between the Lapiths and the Centaurs (Centauromachy). The head of Medusa is carved at the front of the pediment.
65  
STATUE OF PERSEUS  
Limestone  
H: 150 cm.  
Classical Period, 4th century B.C. Limyra/Finike - A. 3436  
The restored central akroterion from the northern pediment of the Heroon of Pericles at Limyra. It depicts Perseus raising the head of the Medusa in his right hand.

66  
RELIEF BLOCK  
Limestone  
H: 85 cm. L: 140 cm. Th: 47 cm  
Classical Period, 5th century B.C.  
Xanthos (Kinik) - 35.20.72  
Part of a frieze from a Lycian monument carved with two horsemen.

67  
RELIEF BLOCK  
Limestone  
H: 40 cm. L: 135 cm. Th: 60 cm.  
Classical Period, 5th century B.C.  
Xanthos (Kinik) - 36.20.72  
Part of a frieze from a monument at Xanthos, depicting partridges and cocks-hens(?). Possibly carved as symbols representing fertility.

68  
DEDICATORY INSCRIPTION  
Limestone  
L: 91 cm. W: 37 cm. Th: 41 cm.  
5th century B.C. - 4.76.156  
"Klemutas, son of L. Faramus of Wasir Fotas tribe has dedicated this monument to Pergaean goddess Wanassa Preia in accordance with an order conveyed to him during his sleep", reads the inscription written in the Pamphylian dialect inscribed on this stone block from Perge.
STATUE OF A WOMAN
Marble
H: 203 cm.
Hellenistic Period, 2nd century B.C.
Letoon

Found in excavations in the Letoon, in fragments built into a Byzantine wall and was extracted piece by piece from the wall and restored in the 1960's. It is the only Hellenistic period free-standing statue in the Museum's collection and was a composite work, the head carved separately from the body of the statue.

HEAD OF A YOUNG WOMAN
Marble
H: 38 cm.
Hellenistic Period, 2nd century B.C.
Letoon - 2.18.77

Carved marble head of a young woman, designed to be fitted into a larger sculpture, thus forming a composite work like Catalogue No. 69, including a separately carved bust and top to the head, completing the head. Of this composite sculpture, only this part has been recovered.

HEAD OF APOLLO
Limestone
H: 41 cm.
Hellenistic Period, 1st century B.C.
Patara - A. 603

The slightly tilted head with a long neck. Nose, mouth and chin are damaged. Long curly ringlets of hair divide from the middle of the scalp, parting down either side of the face.

STATUE OF AN EMPEROR
Marble
H: 267 cm.
Roman Period, 2nd century A.D.
Perge

A statue of a Roman Emperor in armor, carved in a fine grained white marble. This statue lacks a portrait head or any attribute to identify which Roman Emperor it represents.
STATUE OF THE EMPEROR TRAJAN
Marble
H: 248 cm.
Roman Period, 2nd century A.D.
Perge - 11.13.79

A standing figure of the Emperor Trajan in armour and crowned with a victor's wreath symbolizing his Dacian victories, as does the bound Dacian prisoner on his knee to the right of the Emperor. The breastplate of the emperor depicts the head of the Medusa and two griffins facing each other. Damaged.

STATUE OF THE EMPRESS FAUSTINA (JUNIOR)
Marble
H: 206 cm.
Roman Period, 2nd century A.D.
Perge

A fine grained white marble statue of the wife of Emperor Marcus Aurelius. Found in Perge in 1954 near the monumental arch behind the Hellenistic gate. She is depicted as a mature woman wearing a himation over her chiton. This statue is in a well preserved condition despite the fact that the feet and the fingers of the left hand are lost.

STATUE OF THE EMPEROR SEPTIMIUS SEVERUS
Marble
H: 236 cm.
Roman Period, 2nd century A.D.
Perge - A. 3266

A standing statue of the crowned, curly headed Emperor Septimus Severus wearing armour. His breastplate is carved with the head of the Medusa and two facing griffins, like the statue of Emperor Trajan No 73 and also an eagle. His right wrist and hand and both legs below his tunic are today missing.

STATUE OF THE EMPRESS JULIA DOMNA
Marble
H: 198 cm.
Roman Period, 3rd century A.D.
Perge - A.3268

A fine grained white marble statue of the wife of Emperor Septimius Severus, standing on a base. Wearing a himation over a chiton. The head is crowned with a lunate diadem, with her right arm raised out of her himation and with narrow shoulders and bust. The fingers of the right arm are missing. The face is typical of the portraits of this Empress.
STATUE OF THE EMPEROR HADRIAN
Marble
H: 240 cm.
Roman Period, 2nd century A.D.
Perge - A. 3738-A. 3875

A very fine grained white marble statue of the Emperor Hadrian wearing a breastplate and crowned by a victor’s laurel wreath. As with other depictions of Roman emperors as warriors, the breastplate is carved with a Medusa head in the centre and two facing griffins. The right wrist and hand are missing.

STATUE OF EMPRESS SABINA
Marble
H: 212 cm.
Roman Period, 2nd century A.D.
Perge

A fine grained white marble statue of Vivia Sabina, the wife of Hadrian. The head was found in Perge in 1954, the body in 1955 near the monumental arch behind the Hellenistic gate. The right hand, right foot and nose are broken. Wearing a himation on a chiton, the head is decorated with a lunate diadem.

STATUE OF EMPEROR HADRIAN IN ARMOR
Marble
H: 176 cm.
Roman Period, 2nd century A.D.
Perge

The torso was found in 1954, the head in 1955, near the monumental arch behind the Hellenistic gate. He wears a tunic under fitted armor. The hair and beard are short and curly. The nose, left arm, right hand and legs are lost. Over two facing griffins, a Medusa head is carved in the centre of his breastplate. On the stomach is an eagle in relief with opened wings as Catalogue No.75.

PORTRAIT OF A YOUNG MAN (ANTINOUS ?)
Marble
H: 55 cm.
Roman Period, 2nd century A.D.
Perge

Bust of a young man with curly hair, carved from a white, fine grained marble. Left shoulder and nose broken. The facial expression corresponds to portraits of Antinous, the friend of Emperor Hadrian.
81 STATUE OF EMPEROR HADRIAN
Marble
H: 144 cm.
Roman Period, 2nd century A.D.
Perge

A fine grained white marble statue of the naked Emperor found in Northern Monumental Nymphaeum at Perge in 1971. Wearing a wreath of leaves. Carrying a paludamentum from his left shoulder towards the left arm and holding a sword in his left hand. His right arm, penis and legs are missing.

82 STATUE OF IULIA SOEMIAS
Marble
H: 168 cm.
Perge
Roman Period, 3rd century A.D.

A fine grained white marble statue of Iulia Soemia Bassiana, the mother of the Emperor Elegabals. Found in 1968 at the Monumental Nymphaeum of Septimius Severus. Except for the right hand, this statue is very well preserved.

83 GROUP OF TWO STANDING WOMEN
Marble
H: 173 cm.
Roman Period, 2nd century A.D.
A. 3271 + A. 3452 (bodies) A. 3290 (head)

Two life-size statues of women standing on a base. The headless female on the left has in her left hand a bunch of grapes, joined to the shoulder of the female on the right. It is possible that the headless female is a depiction of the goddess Aphrodite, while the figure on her left is unknown, although it is not thought to be a portrait.

84 STATUE OF A PRIESTESS (AURELIA PAULINA (?))
Marble
H: 168 cm.
Roman Period, 2nd century A.D.
A. 3280 (head) A. 3456 (body)

A lifesize statue of a priestess of Artemis, found in 1968-69 in pieces near the propylon of the Southern Baths at Perge. It is a portrait statue, and from the surviving inscriptions it seems possible that this statue represents Aurelia Paulina, priestess of Artemis at Perge. Wearing a necklace with pendants and a belt with a shell finial, this priestess has an expressionless face and a long neck and is wrapped in a himation.
STATUE OF THE FAMOUS PLANCIA MAGNA
Marble
H: 201 cm.
Roman Period, 2nd century A.D. Perge - A. 3459
A standing figure of the patroness Plancia Magna, from the Plancii family of Italian Senators, wearing a chiton with rich folds under a himation. Her raised right arm is covered by the drapery; her left arm covered by her cloak. Part of the himation is pulled over the head from behind. Her head adorned with a crown and the appearance of this entire statue suggests this is an honorific statue, erected in her honour, rather than being an accurate portrait. The plinth of the statue carries an inscription listing the titles of this noble and wealthy woman.

STATUE OF A PRIEST OF THE IMPERIAL CULT
Marble
H: 203 cm.
Roman Period, 2nd century A.D.
Perge - 10.23.72
Standing figure of a priest of the cult of the Emperors, dressed in a mantle wrapped around the waist. His head has a "crown of busts", of the seven busts worn by the priests of the Imperial cult. The heads of these busts are broken and his right wrist and hand are today missing.

PORTRAIT HEAD OF A MAN
Marble
H: 22 cm
Roman Period, 3rd century A.D. - A. 322
A very fine grained white, polished marble portrait, possibly broken from the neck and once attached to a life-size statue. Short locks of hair, mustache and beard. His head is slightly tilted to the right. The eyebrows and iris' are incised. The nose is damaged.

PORTRAIT HEAD OF A WOMAN
Marble
H: 24 cm.
Roman Period, 3rd century A.D.
Alacami Village/Serik - A. 1016
A portrait head of a woman. This head exhibits a remarkable individuality and personality, far from the typical female type, with a remarkable hair style pulled up from behind the head to form a wedge on top of her head. Damaged in places.
HEAD OF A YOUNG WOMAN
Marble - H: 32cm.
Roman Period, 2nd century A.D.
Perge - 5.24.75

The broken off head of a young woman with a damaged nose, carved from a fine white marble. An oval shaped face and slightly open mouth, wearing a lunate diadem. Parted in the middle, her hair is carved in large wavy strands tied in a knot at the nape of her neck. The damage to this statue, like similarly damaged statues from Perge and all of Anatolia, may have been caused by successive waves of Christians smashing pagan statues that they regarded as being idols that the pagans worshipped.

STATUE OF A WOMAN
Marble
H: 193 cm.
Roman Period, 2nd century A.D. - A. 3864

A fine grained white marble statue found in Northern Monumental Nymphaeum in 1971. Wearing a chiton and himation, with hair parted in the middle visible beneath the veil. Well preserved.

STATUE OF A YOUNG MAN
Marble
H: 180 cm.
Roman Period, 3rd century A.D.
Perge

A fine grained white marble statue of a young, frontal standing man. Found by smugglers in an illegal excavation at Perge who were caught by the police in 2000. Except for a small part of the nose and two small fingers of the right hand which are missing, the statue is well preserved. Holding a pergament or papyrus roll in left hand and a collection of files, carved to support the statue, beside the right foot, identify him as an orator, governmental servant or lawyer.

COMPOSITE STATUE OF A FEMALE DANCER
Marble
H: 225 cm.
Roman Period, 2nd century A.D.
Perge - 10.29.81

Figure of a dancer in a fine chiton and a himation. The figures body is revealed beneath her dress and her head is turned forming a series of dramatic contrasts with her swirling dress. A dark marble was employed to represent her hair and garments, with a white marble employed to depict the visible flesh forming a work of composite sculpture. Parts of the arms, right leg and dress are today missing.
STATUE OF THE DIOSKOUROS
Marble
H: 148 cm.
Roman Period, 2nd century A.D.
Perge, court behind the Hellenistic Towers - A. 3028

A standing statue of a Dioskuros, either Castor or Polydeukes (Pollux) who symbolize the Gemini twins. The identification rests upon the type of hat called a pilos. The figure is wearing a chlamys that is fixed upon the right shoulder with a circular brooch and thrown over his left shoulder. Right arm, right leg, left foot, left hand and the base are missing.

STATUE OF MELEAGROS
Marble
H: 207 cm.
Roman Period, 2nd century A.D.
Perge - 9.29.81

Meleagros, Hero of the myths of Atalante and Calydonian Boar Hunt. This statue was found at the Southern Baths in 1981. It depicts a young man, resting with a spear on his left side. The boar he hunted and his dog are on either side. Wearing a chlamys that is fixed with a brooch on his left shoulder. Klaudios Peison, who dedicated this statue, is inscribed in front of the base.

STATUE OF MARSYAS
Marble
H: 200 cm.
Roman Period, 2nd century A.D.
Perge, Gallery of Klaudios Peison at the Southern Bath - 5.29.81

A standing statue of Marsyas that can be identified from his pointed ears. He is carrying a lion skin that tied on his chest by its legs, with the rest of the lion skin extending from his back to his left arm. Turned slightly, to look to his left side, possibly towards a companion statue belonging to this depiction of the myth of the contest between Marsyas and Apollo Kitharadoros. Klaudios Peison, the name of the dedicant of this statue is inscribed in front of the base.

STATUE OF ZEUS
Marble
H: 222 cm.
Roman Period, 2nd century A.D.
Perge, Northern Monumental Nymphaeum - A. 3729

A standing statue of the father of the Gods, Zeus (Jupiter). His attribute is his eagle, Ikarus; with its head is missing, standing by his right foot. Wearing a mantle that covers his body extending from his left shoulder, he was probably holding a scepter in his raised, but today missing, left hand.
STATUE OF HERA
Marble
H: 184 cm.
Roman Period, 2nd century A.D.
Aspendos

A fine grained white marble statue of the Goddess Hera, of the well-known "Hera Ephesia" type and one of the first inventoried objects in the museum's collection, it was brought from Aspendos in 1926. An unusual detail is carved on the hem of her himation where the names of the artists appear: Calippos-Son of Calippos and Moschos of Synnada. Synnada is a site in Afyon province where marble is still mined today.

STATUE OF APOLLO
Marble
H: 210 cm.
Roman Period, 2nd century A.D.
Perge - A. 3866

Apollo, the God of Light and Wisdom is here depicted as a young, muscular and handsome standing man. This statue was found in a good condition in the Northern Monumental Nymphaeum in 1971. Carrying his chlamys over his left shoulder and standing at rest. The weight of the statue is supported by the tree trunk carved by his right leg, his left hand rests upon his hip.

HEAD OF APOLLO
Marble
H: 35 cm.
Roman Period, 2nd century A.D.
Perge - 1.11.78

Head carved from a fine grained marble statue. Damaged, the god is crowned with his attribute of a laurel wreath. The face is a good condition especially the nose, when compared to other statues in the museum's collection.

STATUE OF APOLLO
Marble
H: 210 cm.
Roman Period, 2nd century A.D.
Perge

A fine grained white marble statue of Apollo of the type known as "Apollo Kitharadoros" (Apollo carrying the lyre). Found in pieces in the "Gallery of Klaudios Peison" at the South Baths in the campaigns of 1980-81. The head and middle part of the body are missing. The inscription on the base reads "Klaudios Peison", the name of the dedicant of this, and of other statues, found within the same gallery.
STATUE OF ARTEMIS
Marble
H: 178 cm.
Roman Period, 2nd century A.D.
Perge, Late Roman Gate. - A. 3308

A standing statue of the Goddess depicted as a young woman, wearing a peplos tied beneath her breasts and carrying a quiver on her back. Part of a bow is held in her left hand and part of an arrow in her right. This statue is in good conditioned, carved in a fine grained white marble.

STATUE OF ARTEMIS
Marble
H: 218 cm.
Roman Period, 2nd century A.D.
Perge

A fine grained white marble statue of the Goddess, of the type termed the “Artemis of Versailles”. It was found in 1970 in the Northern Monumental Nymphaeum. The bow in her left hand, pieces of the face and right leg, as well as the parts of a dog and a deer (?) standing beside her are missing.

ZODIAC DISC WITH PERGAEAN ARTEMIS
Marble
D: 91 cm.
Roman Period, 2nd century A.D.
Perge - 1.28.77

A greyish white marble disc in the shape of a shield carrying the 12 signs of the Zodiac upon it, one of which has been lost, when it was damaged. In the middle there is the bust of Artemis Pergaia with a crescent resting upon her shoulders and some ritual symbols and personifications around the border of this central figure. The head of the Goddess today is missing.

STATUE OF ATHENA
Marble
H: 184 cm.
Roman Period, 2nd century A.D.
Perge - 1.22.82

A standing figure of Athena (Minerva) carved from a fine grained white marble, which was found in 1982 in the Southern Baths at Perge. Wearing a chiton with her aegis across her chest and a crested Corinthian helmet, her hands are missing. It is possible that she was carrying a spear and a shield like Catalogue No. 105.
STATUE OF ATHENA
Marble
H: 198 cm.
Roman Period, 2nd century A.D.
Perge

A standing figure of Athena (Minerva) of a fine grained white marble, found in 1982 in the Southern Baths. Wearing a chiton with her aegis across her chest, her head and right hand are missing. She holds beside her a shield in her left hand.

STATUE OF HERMES FIXING HIS SANDAL
Marble - H: 162 cm. - Roman Period, 2nd century A.D.
Perge, Palaestra of the South Bath - 3.25.77

A fine grained statue of the God, depicted as an athletic young fixing his sandal on his right foot. His foot is resting upon a tortoise. His chlamys, that is wrapped around his left arm, extends towards his right leg. The fixing point of one of his attributes, his kerykeion, can be seen joined to his left shoulder and the wings on his sandals and the lead anchoring holes in his head are the remains of his other attribute, his wings. The carving of the tortoise and base, a supporting piece on his neck and a measuring point - that remains from the copying process- on his shoulder and on his back, show that this statue remained in an unfinished state.

STATUE OF HYGIEIA
Marble
H: 201 cm.
Roman Period, 2nd century A.D.
Perge - 7.29.81

A standing statue of the daughter of Asclepius, who was the God of Medicine and Health. Hygeia is depicted as a young girl carrying a serpent wrapped around the cornucopia held in her left arm. The Goddess wearing a long peplos and her head is crowned with a lunate diadem. An Eros is sitting on the statue support carved as a rock on her left. The name of the dedicant of this statue inscribed upon the rock reads: Klaudios Peison.

STATUE OF APHRODITE
Marble
H: 194 cm.
Roman Period, 2nd century A.D.
Perge - 8.9.81

A semi-naked statue of the Goddess of Love found in 1981 in the Gallery of Klaudios Peison in the Southern Baths at Perge. A copy of the type known as “The Venus of Melos” in the Louvre, Paris. Holding a shield with the name of the dedicant of the statue inscribed upon it: Klaudios Peison. Her himation is wrapped over her hips. This statue is damaged and the head is missing.
STATUE OF APHRODITE (VENUS)
Marble
H: 195 cm.
Roman Period, 2nd century A.D.
Perge

A fine grained white marble statue of the Goddess found in 1956 during the excavation of the Colonnaded Street. She stands with an Eros sitting on a dolphin on her left side. Her face, especially the nose is one of the best preserved on display in the museum. Her left arm and fingers of the right hand and also the head, arms and legs of the figure of Eros are missing.

STATUE OF NEMESIS
Marble
H: 185 cm.
Roman Period, 2nd century B.C.
Perge

A fine grained white marble statue of the Goddess found in the “Gallery of Klaudios Peison” at the South Baths in the campaign of 1981 in three pieces, it was completely restored. A standing figure with her right hand under her chin, holding a ruler in her left hand to measure people's self-confidence and fate.

STATUE OF NEMESIS
Marble
H: 185 cm.
Roman Period, 2nd century B.C.
Perge - A. 3313

This standing statue of the Goddess of Fate was found in 1968 in the court of the Late Roman Gate to the city. The Goddess depicted in this statue as a young tall girl, wearing a peplos that leaves her left breast exposed. A griffin, an attribute of this Goddess stands by her left side.

STATUE OF NEMESIS
Marble
H: 155 cm.
Roman Period, 2nd century B.C.
Perge - 18.13.79

A fine grained white marble statue of the Goddess found in the frigidarium of the Southern Baths in the excavation campaigns of 1979-80. The inscription on the base records the name of Plancianus Antonius, the dedicant of the statue. The griffin on her left, places its right front foot upon a wheel and both wheel and griffon are attributes of this Goddess.
STATUE OF TYCHE
Marble
H: 166 cm.
Roman Period, 2nd century B.C.
Perge

A fine grained white marble statue of the Goddess of Fortune, the torso was found in Perge in 1954 and the head in 1955, near the monumental arch behind the Hellenistic gate. The right arm, left hand and both legs beneath the knees are missing. She wears a high polos-type hat with a lunate diadem carrying a depiction of the city-walls, and thus the fortune of the polis (city) is symbolized upon it.

STATUE GROUP OF THREE GRACES
Marble
H: 179 cm.
Roman Period, 2nd century A.D.
Perge - 4.22.82

Nude figures of the Three Graces, the daughters of Eurynome and Zeus, who gave happiness to human beings and reigned over the countryside. This group was found in pieces in 1981-82 in the Southern Baths at Perge.

STATUE OF ENTHRONED SERAPIS
Marble
H: 127 cm.
Roman Period, 2nd century A.D.
Perge

A fine grained white marble statue of the God Serapis (Osiris) found in the Colonnaded Street (the torso in 1957, the head in 1968) near the Eastern Hellenistic Tower. Represented as an enthroned Zeus, he was holding a scepter in his left hand, the right arm is lost and he wears a cylindrical crown. A lion (or sphinx), the head missing, is sitting at his right side.

STATUE OF THE ENTHRONED ISIS
Marble - H: 134 cm.
Roman Period, 2nd century A.D. - Perge
A. 3279 (the body was found in 1955) A. 3070 (the head was found in 1968)

The torso of this Goddess was found in the colonnaded street and the head of this statue was found in the Monumental Nymphaeum. This type of statue provides evidence of the worship at Perge of the Egyptian cults dedicated to Isis, Serapis and Harpokrates (Horus) as above Catalogue No. 115. The Goddess is depicted as a young seated lady, wearing a himation over a chiton that leaves her left breast exposed to give milk to her child, Horus, resting in her lap. An anchoring hole for a crescent, her symbol, is cut into her head.
STATUE OF HORUS
Marble - H: 179 cm.
Roman Period, 2nd century A.D.
Perge, Southern Baths.
20.13.79 (body in 1979) 1.20.84 (head in 1984)

A fine grained white marble statue of Harpokrates (Horus) sculpted as a standing young boy, with a cornucopia resting on his left shoulder, with his hand supported by a club. He is the God of the Death and Silence, typifying this; he is depicted putting his finger to his mouth to order silence. The inscription carved in the base records he is the son of Serapis, ie Horus.

STATUETTE OF APHRODITE
Marble
H: 78 cm.
Roman Period, 2nd century A.D.
Arykanda (Arif) - 14.33.90

A fine grained white marble standing statuette of the Goddess, of the “Cyrene Type”, found in 1990. The right arm and head are missing. She is holding with her left hand a himation that covers her body below the hips. Eros is on her left side sitting upon a dolphin that helps to support the statue.

OIL LAMP
Bronze
L: 13.5 cm.
Roman Period, 3rd - 4th centuries A.D.
Arykanda (Arif) - 56.23.84

An oil lamp cast in the shape of a bull's head. A circular handle and a filling hole are at the back, with the tongue of the bull serving as the wick holder. The bull is depicted in a very naturalistic manner.

A STATUE GROUP ABOUT DIONYSOS
Marble - H: 217 cm.
Roman Period, 2nd century A.D. - Perge Theatre

A seated statue of the God, thought to have been the central statue from the Scene Frons in front of the Frieze with the Sacrificial Scene (Catalogue No. 135) over the Porta Reggia in the Perge Theatre. A vine surrounds the sculpture, with an Eros and female panther on his left and a Pan standing on a goat, on his right. Fingermarks of Pan remain attached to the God's right breast and the right foot of a satyr remains on the base at the left. Fragments of a big snake remain as fragments beneath the feet. The remains of red coloring is visible on the surfaces and in the curves and folds. The head is ornamented with a wreath of ivy leaves.
246

121

**STATUE OF A GODDESS**

Marble  
H: 221 cm.  
Roman Period, 2nd century A.D.  
Perge Theatre

A fine grained white marble torso of an unknown Goddess wearing a chiton and a himation. No attribute remains to identify her.

122

**PART OF AN ARCHITECTURAL ELEMENT**

Marble - H: 130 cm. W: 56 cm. Th: 70 cm.  
Roman Period, 2nd century A.D. - Perge Theatre - A.3796

A part of an architectural anta-column recovered from excavations of the scene building of the theatre at Perge. The cult statue of Artemis Pergaia is shown in the shape of a “baitylos”, a primitive cult image, at one side surrounded by acanthus leaves, as in the cult image represented in the hand of Tyche in Catalogue No. 135. The Goddess is wearing a high hat, polos. Beneath the face, the ceremonies attached to her cult are shown in three carved frieze panels. On the other side of the block, the Goddess is shown as a young woman with her symbol of a crescent, and Eros with a sword is beneath her.

123

**STATUE OF A GODDESS (TYCHE?)**

Marble  
H: 208 cm.  
Roman Period, 2nd century A.D.  
Perge Theatre

A standing statue of a Goddess wearing a chiton and a himation that flows towards the hips. The head and right arm are missing. She holds a cornucopia (a horn of plenty, symbolizing fertility) in her left hand and probably represents the Goddess Tyche.

124

**STATUE OF HERAKLES**

Marble  
H: 278 cm.  
Roman Period, 2nd century A.D.  
Perge Theatre

A fine grained white marble, colossal statue of Herakles (Hercules), a copy of the type known as the “Weary Herakles”. A small upper part from the head is in storage, the rest of the head is missing. A deer, beside a quiver, is on the right, a bull's head is on the left on the base. Holding his bow with his left hand, his right hand, behind his back, he holds the “Golden Apples of the Hesperidai”
STATUE OF HERMES
Marble
H: 320 cm.
Roman Period, 2nd century A.D.
Perge Theatre

A colossal statue of the God with wings on his head and a kerykeion (his symbol) on his left arm. His chlamys flows from his left shoulder, turning down over his left arm. His right arm, left hand and part of the left leg are missing. The ram beside a tree trunk at the right on the base was to carved to balance the weight of the leaning weight of the figure.

STATUE OF HERA
Marble H: 217 cm.
Roman Period, 2nd century A.D.
Perge Theatre

A fine grained white marble statue of the Goddess Hera, of the “Hera Ephesia” type. In good condition except for the very damaged face. Wearing a very thin, almost “wet” chiton, so the nipples appear visible, below she wears a thicker himation. The fingers of the left hand and the right arm are missing.

STATUE OF MARSYSAS
Marble
H: 245 cm.
Roman Period, 2nd century A.D.
Perge Theatre

This statue of Marsyas is a part of a Roman copy of a Hellenistic statue group known as “Marsyas and Athena”. Depicting the moment when Marsyas found the auloi (Pan pipes) that had been thrown away by Athena. This statue of Marsyas is a part of a Roman copy of a Hellenistic statue group known as “Marsyas and Athena”. Depicting the moment when Marsyas found the auloi (Pan pipes) that had been thrown away by Athena.

STATUE OF ALEXANDER THE GREAT
Marble
H: 312 cm.
Roman Period, 2nd century A.D.
Perge Theatre

Colossal statue of Alexander the Great. A surprise to find a statue of such an enormous size amongst the sculptures of the theatre with its portrait head in such a good condition. A standing figure, wearing a tunic, the weapons beneath his feet symbolizing his victories, gained as a great military leader. Carrying a clasp on his upper left arm, his left hand, right arm, and left leg are missing.
STATUE OF A YOUNG MAN (ALEXANDER?)
Marble
H: 206 cm.
Roman Period, 2nd century A.D.
Perge Theatre

A standing figure of a young man resting on a stick beneath his left arm. Wearing a himation that exposes the right side of his breast and shoulder, this figure is portrayed as a philosopher. The hair style reminds of Alexander the Great who may be represented here, as a student-philosopher, embodying wisdom as a young man.

STATUE OF THE EMPEROR TRAJAN
Marble H: 236 cm.
Roman Period, 2nd century A.D.
Perge Theatre

A standing naked statue of the Emperor slightly turned to the left, with a slight smile on his face. The fingers of his left hand, right arm and the head of the trophy carrying Nike (Victory) on his right are all missing.

STATUE OF THE EMPEROR HADRIAN
Marble
H: 230 cm.
Roman Period, 2nd century A.D.
Perge Theatre

A very fine grained white marble statue of the Emperor represented wearing the typical armor of an emperor. The right arm is understood to have carried a spear. The left part of his chin, left hand, right foot, most of his left foot and the base of the statue are missing. A cornucopia is carved in relief on the support for the statue.

STATUE OF THE EMPEROR HADRIAN
Marble
H: 240 cm.
Roman Period, 2nd century A.D.
Perge Theatre

A standing statue of the Emperor in armor, with facing griffins and a Medusa head carved upon his breastplate. A date palm bearing fruits was carved as a support to the statue. Holding a short sword (gladio) in his left hand, his right hand and feet are missing. The head suggests that the rest of this statue belonged to a former emperor and which was then reused, with a newly carved head, for Emperor Hadrian.
STATUE OF AN EMPEROR
Marble
H: 193 cm.
Roman Period, 2nd century A.D.
Perge Theatre

A statue of a Roman Emperor in armor, carved in a fine grained white marble. Over two facing griffins, a Medusa head is carved in the centre of his breastplate. A horn of plenty (cornucopia) is carved in relief on the statue support. This statue lacks a portrait head or any attribute to identify which Emperor it represents. Written on the underside of the base there is an inscription showing that this block of marble perhaps previously served another function.

STATUE OF AN EMPEROR
Marble
H: 208 cm.
Roman Period, 2nd century A.D.
Perge Theatre

A statue of a Roman Emperor in armor carved in a fine grained white marble. Over two facing standing armored figures (Athena-Ares?), the trace of a Medusa head carved in the centre of his breastplate can be seen. A trophy of armor supports the statue on the right side. The head and left hand are missing. This statue lacks either a portrait head or any attribute, to identify which Roman Emperor it represents.

SACRIFICE FRIEZE BLOCK
Marble
L: 425 cm. H: 93 cm. Th: 50 cm.
Roman Period, 2nd century A.D.
Perge Theatre - 6.24.85

A frieze from the scaene frons, from the stage building of the Perge theatre and thought to have come from the central axis of the building over the Porta Reggia and from behind the Statue of the God of the Theatre, Dionysos (Catalogue No.120). The Goddess Tyche is shown in the middle, enthroned and carrying the cult statue (Baitylos) of Artemis Pergaia and a cornucopia. On either side of her men are leading animals to be sacrificed to the Goddess Artemis Pergaia.

FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble
W: 167 cm. H: 92 cm.
Roman Period, 2nd century A.D.
Perge Theatre

The battle between the Gods and the Giants. Two naked figures of Gods are attacking two Giants. One of the Gods wearing a helmet (Ares?) holds the hair of a giant with his left hand, while carrying a short sword in his right hand. The other figure of a young god (Apollo?) is attacking a giant with his sword, while carrying a shield with Medusa carved upon it in his left hand.
FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble
W: 193 cm. H: 92 cm.
Roman Period, 2nd century A.D.
Perge Theatre

Dionysus with a wreath of grapes upon his head rides in a chariot pulled by a pair of panthers attacking the giants. A satyr stands beside the chariot and a Pan figure is attacking the giants using a sheep or goat's leg as a weapon. The giant on the left is throwing a chunk of rock at them.

FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble
W: 217 cm. H: 92 cm.
Roman Period, 2nd century A.D.
Perge Theatre

Tyche rides in a chariot, pulled by a pair of male lions, attacking the giants. The Goddess holds a disc (symbolizing the world or the moon?) and wearing a high polos-type hat with a lunate diadem carrying a depiction of the city-walls, and thus, the fortunes of the polis (city) of Perge are symbolized upon it.

FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble
W: 168 cm. H: 92 cm.
Roman Period, 2nd century A.D.
Perge Theatre

A goddess (Thetis or Hygieia?) is attacking the giants with a big snake entwined around her left hand and this snake is biting through the right arm of the giant in front.

FRIEZE BLOCK FROM THE GIGANTOMACHIA
Marble
W: 171 cm. H: 92 cm.
Roman Period, 2nd century A.D.
Perge Theatre

Athena and Ares are attacking a giant. Ares is holding the giant's left arm.
Poseidon (Neptune) rides in a chariot pulled by a pair of winged horses, attacking the giants. The remains of his trident are visible upon the breast of the giant lying on the ground.

Apollo, with a quiver on his back, rides in a chariot pulled by a pair of griffins, attacking the giants while Nike (Victory), coming from behind, crowns him.

The God (Helios?) rides a quadriga (a four horse chariot), as he attacks the giants. A figure of Eros stands beside him. The Goddess Gaia (Ge), the Mother of the Giants, emerges from the earth in the bottom left corner of this frieze block. The River God Caistros drowns a giant with water poured from a jar that symbolizes the Caistros River, which flows beside Perge, out into the Mediterranean Sea.

Hercules attacking a Centaur whose hands are tied behind his back.
252

145

FRIEZE BLOCK FROM THE CENTAUROMACHIA
Marble
W: 123 cm. H: 91 cm.
Roman Period, 2nd century A.D.
Perge Theatre

Battle scene between a Centaur and two Lapiths.

146

FRIEZE BLOCK FROM THE CENTAUROMACHIA
Marble
W: 148 cm. H: 96 cm.
Roman Period, 2nd century A.D.
Perge Theatre

Battle scene between a Centaur and two Lapiths.

147

FRIEZE BLOCK FROM THE CENTAUROMACHIA
Marble
W: 155 cm. H: 89 cm.
Roman Period, 2nd century A.D.
Perge Theatre

Centaurs attempting to kill an attacking griffin.

148

SARCOPHAGUS OF DOMITIAS-PHILISKAS
Marble
L: 256 cm. W: 120 cm.
Roman Period, 3rd century A.D.
Perge, Eastern Necropolis - A.929

A sarcophagus with cline scene carved upon its lid. As recorded in the inscription on the lid, the man Domitias Philiskas -whose portrait head is missing- is reclining beside his wife. The figures carved between the columns on the body of the sarcophagus represent philosophy, wisdom etc. A gate on the narrow side symbolizes the door to Hades, the region of those departed from this life. Carvings of Erotes are depicted sitting on the front two corners of the lid.
SARCOPHAGUS OF BOTIANE DEMETRIA
Marble
L: 222 cm. W: 98 cm. H: 184 cm.
Roman Period 3rd Century A.D.
Perge, Western Necropolis

Sarcophagus carrying a cline scene upon the lid. As recorded in the inscription on the lid, Aurelia Botiane Demetria is reclining with her husband. The husband's head isn't carved in detail, but just blocked in. The figures carved between the columns on the body of the sarcophagus represent philosophy, wisdom etc. On the back of the sarcophagus are several carved scenes from the Trojan War cycle.

HERAKLES SARCOPHAGUS
Marble
L: 165 cm. W: 117 cm.
Roman Period, 2nd century A.D.
Perge, Eastern Necropolis - A.928

A typical Columned Anatolian Sarcophagus of fine white marble in two pieces. The gable-shaped lid contains floral akroterion on its corners and a Medusa Head in the pediment. The antefixes are carved as lion-heads. The body of this sarcophagus exhibits the twelve labours of Herakles. Each scene carved between spiral grooved columns of the Corinthian order upon a high base. One of the narrow side contains a door guarded by the Dioskuroi symbolising the entrance to Hades.

HERAKLES SARCOPHAGUS
Marble
Roman Period 2nd century A.D.
Perge

Nearly the same as catalogue No. 150, except for the false door on the narrow side guarded by a man and a woman, instead of by the Dioskuroi, and there are only four columns, one at each corner upon a decorated base.

MEDALLION SARCOPHAGUS
Marble
L: 191 cm. H: 78 cm.
Roman Period, 2nd century A.D.
Perge, Western Necropolis - A.380

The gable-shaped lid contains floral akroterion on the corners and an omphalos in the pediment. The antefixes at the end of the carved roof tiles have lion-heads. Each of the four sides of this sarcophagus has a carved Medusa head in a medallion; those on the long sides of the tomb are supported by Nikai at one side and by Erotes on the other.
SARCOPHAGUS WITH MASKS
Marble - L: 200 cm. W: 76 cm H: 113 cm
Roman Period 2nd century A.D. - Perge

Comprising two parts, a gable-shaped lid decorated with floral akroteria on the three corners of each of the pediments, with roof tiles that have antefixes in the shape of masks and palmets facing the viewer; while the body of the sarcophagus has a thick garland of oak-leaves around all four sides, supported by Nike figures on the corners, each supported by a female sphinx, and with two Erotes figures on each long side, supporting the swags of the encircling swags of garland. Above the garlands are two masks with the head of the Medusa in the centre, carved en face, along each long side. Both short sides show a Medusa's head carved above the encircling garland swag. There is a richly ornamented moulding around the base.

SARCOPHAGUS WITH MASKS
Marble
L: 217 cm. W: 104 cm. H: 132 cm
Roman Period 2nd century A.D.
Perge

Of the same type as catalogue No. 153

OSTEOTHEK WITH GARLANDS
Marble
L: 65 cm. H: 39 cm.
Roman Period, 2nd century A.D.
Perge - A.950

A miniature version of catalogue Nos. 153 and 154, employed to store the bones of the deceased.

OSTEOTHEK (SARCOPHAGUS OF A CHILD?)
Marble
L: 98 cm. H: 61 cm.
Roman Period 2nd century A.D.
Perge

Found at Perge in 1962. The figures of drunken Erotes, carved in high relief, are on one narrow and one long side. The fragments of a figure of Herakles are visible on the other narrow side, which was damaged by its illegal excavation and by smugglers. The other long side contains a scene from the myth of the “Revenge of Medea”. Employed to store the bones of the deceased or to house the body of a dead child.
ARIADE ON THE SARCOPHAGUS LID
Marble
L: 274 cm. W: 131 cm. H: 120 cm.
Roman Period 2nd century A.D.
Perge

Found in the Western Necropolis in 1995. Only the lid of this superbly carved large sarcophagus has been found to date. It has Ariadne, the wife of Dionysos, represented asleep upon it, with the trace of a lizard carved by her feet. The face was damaged during its illegal excavation.

STRING OF GLASS BEADS
Glass
D: 0.8-1.4 cm. Purchased - 3.19.77

A string of ten different glass-faience beads dating from the classical period.

NECKLACE
Gold
L: 34 cm. Th: 0.4 cm.
Roman Period
Purchase - 1.32.74

A necklace made from thin gold wires plaited together in a herring-bone pattern, to make it a flexible and reflecting ornament, with serpent-headed finials.

EARRING
Gold
H: 3 cm. W: 2.6 cm.
Byzantine Period
Arykanda (Arif) - 24.27.81

Lunate pendant with a hoop, forming a hook to fasten to a ring and secure the earring. On the pendant proper there is soldered a symmetrical floral decoration.
COIN (STATER)/ASPENDOS
Silver
We: 10.9 gr.
4th century B.C. - 801

Obverse: Two wrestlers, and the letter (E=Estvedii) between them.
Reverse: A figure wielding a sling shot to the right; a triskeles and a club (possibly representing Herakles in the Myth of Stymphalian birds). Inscribed ESTFEDIY, the name of the city of Aspendos in the Pamphylian dialect. Both sides of the coin are surrounded by a circle of dots enclosing both the images and legend.

A COIN OF PERGE
Silver
D: 30 mm.
4th century B.C. - 2022

Obverse: Head of Artemis to the right.
Reverse: A standing Artemis, the inscription reads: “The Artemis of Perge”, ΑΡΤΕΜΙ∆Α ΠΕΡΤΑΙΑ.

A COIN OF RHODIAPOLIS
Silver
D: 14 mm.
4th century B.C. - 803

Obverse: Head of Apollo to the right.
Reverse: A kitara (a lyre) in quadratum incusum, the legend reads: “Lycian Rhodos(diapolis)”, ΑΥΚΙΟΝ ΡΟ

COIN FROM AVŞAR TEPE
Silver
D: 19 mm.
Reign of Sppntaza
Early 5th century B.C. - 17136

Obverse: Head of Athena to the left.
Reverse: The inscription surrounding a tetraskelion in quadratum incusum giving the name of the local ruler: SPPNTAZA.
COIN OF PATARA
Silver
D: 17 mm.
4th century B.C. - 4655
Obverse: Head of Apollo to the right.
Reverse: A kithara (a lyre) in quadratum incusum, with the inscription: “Lycian Pa(tara), ΑΥΚΙΟΝ ΠΑ

PART OF AN ARCHITECTURAL ELEMENT
Fine grained limestone
H: 89 cm. W: 98 cm. Th: 17 cm.
Byzantine Period, 6th century A.D.
Pogla (Çomakli)
The right side of an arch with a cross in relief in the middle of the arch. A fine example of Byzantine drill work to create successive geometrical patterns and a contrast of light and shade. Damaged and with the left side missing.

AMBO PARAPET
Limestone
L: 125 cm. H: 73 cm. Th: 11 cm.
Byzantine Period, 6th century A.D.
Purchase, Elmalı - 1.30.75
Comprising three rectangular sections: The carved relief figure in the middle panel with a cross over his head (Christ?) and on both sides, figures of angels with wings each holding a scroll. All the figures are carved within an aedicule formed by two columns and an arch with birds resting upon them. Damaged.

RELIEF CARVING OF THE ARCHANGEL GABRIEL
Marble - H: 100 cm. W: 89 cm.
Byzantine Period, 6th century A.D. - Antalya - 156
The upper part of a finely carved relief depicting the Archangel Gabriel with wings and an inscription over his head in Greek reading: GABRIEL. Wearing a mantel attached to his right shoulder with a brooch and holding a round disk in his right hand. This disk was later inscribed with the word: “ALLAH” in Arabic, probably during the 13th century and this relief, now given an Islamic context through this inscription was reused, possibly in the Antalya Citadel, which was demolished in the 19th century. The Archangel Gabriel being the Angel who spoke to the Prophet of Islam Muhammed.
**SILVER TRAY**

Silver Gilt with niello decoration  
D: 47 cm.  
Byzantine Period, 6th century A.D.  
Korydalla (Kumluca) - A. 1020

A decorated flat tray with a ring base and marked with four control stamps. In the centre there is a large chrismon symbol encircled by an engraved and nielloed inscription: "To the Lord, for the salvation of Eutychianus, most humble Bishop". The border has twenty-nine cusps of embossed gilt medallions; the flattened rim is decorated with gold and embossed decoration. This tray was beaten from a single silver circular sheet.

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**SILVER TRAY**

Gilt silver D: 76 cm.  
Byzantine Period, 6th century A.D.  
Korydalla (Kumluca) - A. 1021

Large flat round tray with a ring base. Decorated with a gilded cross in the centre encircled by two gilded bands bordering a short engraved inscription reading: "To the glittering Virgin Mary". The flattened rim is decorated with concentric incised gilded lines. Beaten from a circular sheet of silver.

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**POLYCANDELON**

Silver with niello - D: 56 cm.  
Byzantine Period, 6th century A.D. - Korydalla (Kumluca) - A. 1054

A circular polycandelon designed to support the suspension of twelve glass lamps around the edge, symbolising the 12 Apostles, and four lamps forming the cross in the middle, also symbolising the 4 Evangelists. Decorated in openwork with a cross in the centre. Inscriptions carry the name "Bishop" twice and "Eutychianus" twice and a circular band carries a nielloed inscription reading: "In fulfillment of a vow and for the salvation of Eutychianus, most humble bishop". The outer circular band is decorated with four crosses, spirals and the twelve round spaces for lamps. The reverse has four suspension loops for the suspension of this multiple lamp-holder (Polycandelon) from the roof of an ecclesiastical building.

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**CENSER**

Gilt silver with niello  
D: 17 cm.  
Byzantine Period, 6th century A.D.  
Korydalla (Kumluca) - A. 1019

Censer with embossed scenes from the New Testament and with an inscription in niello technique reading: "To Virgin Mary, Mother of God, from Eutychianus, most humble Bishop". This censer is marked with five Byzantine control stamps.
A Holy Bible covered in dark blue velvet and decorated with applied silver plaques. The Four Evangelists are depicted with their holy symbols at the corners in relief technique, the Lion for St. Mark, The Bull for St. Luke, the Eagle for St. John and a Man for St. Matthew. The front cover contains "The Resurrection of Jesus Christ", in a relief of silver sheet applied to the velvet cover and the back cover (illustrated) is decorated with a depiction of the crucifixion of Jesus Christ in this same technique. The central crucifixion is surrounded by seven stylized angels and by four rosettes.

ICON - THE VIRGIN MARY AND CHRIST CHILD
Tempera on wood
H: 60 cm. W: 51.5 cm.
19th century
Antalya - 33.2.82

An icon showing the Virgin Mary holding the Christ Child in the crook of her left arm. The hands, halos and other parts of the image are covered in a silver and silver gilt embossed relief. This was to protect the icon from the touch and lips of the worshipper, as well as to enrich the appearance of the painted icon.

ICON - THE ANNUNCIATION
Tempera on wood
H: 131 cm. W: 72.5 cm. Th: 4.5 cm.
19th century
Antalya - 3.2.82

The Virgin Mary is depicted sitting in front of an arched building as the Angel of the Annunciation delivers the message of the Virgin birth to Mary, symbolised by both the flowers and the blessing hand gesture of the angel. Beneath is a painted inscription which reads: Ο Evangelismos tes Theotou.

ICON - THE NATIVITY
Tempera on wood
H: 56 cm. W: 44.9 cm.
19th century
Antalya - 59.2.82

In the clouds above the nativity are twelve angels while, below the band of clouds is the infant Jesus in front of the cave of the nativity. An inscription within the cave reads: Ηε Γενεσις Του Χριστου.
ICON - THE PRESENTATION AT THE TEMPLE
Tempera on wood
H: 41.5 cm. W: 31 cm.
19th century
Antalya - 124.2.82

The presentation of the Christ Child in the Temple to the Priest Simeon. The infant Christ has been given to Simeon by the Virgin Mary and Simeon has a towel in his hands to receive the baby. The Priestess Hanna is standing behind the Virgin; and Jo—seph is holding a tray with doves in it and is moving towards the priest. A Greek inscription on the right upper corner reads: Hypapante tou Christou.

ICON - THE CIRCUMCISION
Tempera on wood.
H: 55.7 cm. W: 42.2 cm.
19th century
Antalya - 163.2.82

The scene takes place in front of an arched building. The baby Christ is lying on a table awaiting his circumcision. St. Joseph and the Virgin Mary are standing beside the table. A priest stands ready to perform the operation with a small surgical knife in his hand.

CHRIST AND THE SAMARITAN WOMAN
Tempera on wood
H: 55 cm. W: 42 cm.
19th century
Antalya - 20.2.82

Christ is sitting beside a well, his left arm resting upon the wall of the well with the Samaritan woman standing over him. St. Paul, St. Peter and some of the Apostles are walking towards and watching this event. This icon has a gold leaf background.

ICON - HEALING OF THE BLIND
Tempera on wood
H: 57 cm W: 38 cm.
19th century
Antalya - 144.2.82

Jesus Christ is depicted standing amidst a group of blind men, touching with the fingers of his left hand the eyes of the seated figure of a blind man to return his sight to him. This icon also has a gold leaf background.
ICON - THE LAST SUPPER
Tempera on wood
H: 56.2 cm. W: 38 cm.
19th century
Antalya - 147.2.82

The scene is depicted in the traditional manner, taking place around a rectangular table with food and drink upon it: Christ is in the middle, there are two groups of 6 Apostles on either side of him. St. Paul and St. Peter are standing behind Jesus and Judas is depicted as a young man resting his head on Christ's breast.

ICON - CHRIST ON HIS WAY TO GOLGOTHA
Tempera on wood
H: 56 cm. W: 36.5 cm.
19th century
Antalya - 148.2.82

Jesus Christ is shown down on his left knee at a moment of resting on his way to Golgotha. Christ is surrounded by two soldiers with spears and four men. The one of the men is holding the rope tied on his waist and another is trying to help him to stand and carry the weight of the cross.

ICON - THE CRUCIFIXION
Tempera on wood
H: 23.5 cm. W: 20.2 cm.
19th century
Antalya - 149.2.82

Jesus is shown crucified with the Virgin Mary standing on his right and St. John to his left.

ICON - THE TWO ANGELS AT CHRIST'S EMPTY GRAVE
Tempera on wood
H: 56.5 cm. W: 45.5 cm.
19th century
Antalya - 50.2.82

Two angels are sitting at either end of Christ's sepulchre where only his shroud remains. The Virgin Mary and other women carrying perfume bottles are shown on the left of the scene and, in the background, Mary Magdalene kneeling meets Christ returned from the dead.
CERAMIC TILE
28.5 x 28 cm. Ottoman Period (1550-1600)
Iznik Type - 52.22.72

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ICON - THE DESCENT INTO HELL
Tempera on wood
H: 48.5 cm. W: 36.5 cm.
19th century
Antalya - 34.2.82

Jesus Christ is shown standing on the broken door of hell, holding Adam's right hand in his right hand. Eve and John the Baptist are standing behind Adam on the right. David, Solomon, Abraham and Saul are standing on the left of the scene. A small black figure of Satan seated on the broken gate is watching them.

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ICON - ST. NICHOLAS
Tempera on wood
H: 42.6 cm. W: 29.1 cm.
19th century
Myra (Demre) - 160.2.82

St. Nicholas with a halo is depicted sitting upon a chest, holding an opened Holy Bible in his left hand and blessing with his right hand. Born in Patara and Bishop of Myra in the 4th century, St. Nicholas became the patron saint of sailors and the patron saint of both Russia and Sicily. He was also regarded in the Middle Ages as being able to advert or cure the plague and many miracles are attributed to his intercession.

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MONUMENTAL INSCRIPTION
Marble and local stone - H: 315 cm. W: 305 cm.
Seljuk Period, 13th century A.D. - Antalya fortress, upper bastion - 9/14

Monumental Seljuk mid-13th Century inscription from a demolished tower in the North facing city walls of Antalya. Following a typical Syrian design, and probably the work of a Syrian architect in the employ of Sultan Guyatheddin Keykubad I (1236-46), the son of Sultan Alaeddin Keykubat I, it is carved from thirty-two dressed blocks, some spoilien (re-used) in six rows and records the building by order of the Seljuk Sultan of one of the 40 towers that guarded the city wall from the 13th century until the 20th century. Within the arch is an inscription in five lines of bold Sulus script that give the numerous titles of the Sultan who was legitimized in his appointment by the Abbasid Caliph in Baghdad and this inscription carries the date in the Islamic calendar of Hicra 642 which, converted into the Christian calendar, gives a date of 1244-1245. Worthy of note are the lions heads, symbol of the Rum Seljuk Sultanate, carved on the column capitals on either side of the inscription.

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TILE PANEL
Ceramic - W: 68 cm. H: 23 cm. Seljuk Period, 13th century A.D.

Tiles from the Roman stage building of the theatre at Aspendos that was converted into a Seljuk Palace in the mid-13th century, of five floors with a mosque. The entrance to the palace being through the Seljuk entrance built right in the middle of the Roman Theatre facade and the zig-zag paintwork, visible on the theatre today, is characteristic of all Seljuk Royal buildings. These tiles, probably from the palace mosque, comprise two types: a pointed four armed cross shaped tile and a square tile. The square tiles contain the Names of God in Arabic script and depictions of birds and designs in cream on blue ground; while each cross-shaped tile is decorated in blue with a black underglaze design. Similar cross tiles have been found in the palace in the Alanya Castle, at the Seljuk Palace of Kubadabad by Lake Beysehir, from the Roman Baths re-used as a palace in the 13th century at Laodiceia and elsewhere in the Sultanate.
A damaged fine quality white ground, Iznik type, mould made underglaze painted tile. The design probably originating from the Topkapi palace design studios (Nakkaşhane) and was transferred in the form of a cartoon to the potteries at Iznik, Kutahya and elsewhere, where decorated glazed tiles were mass produced (as also Catalogue No. 190). The raised brilliant coral red is typical of this period of Ottoman tile and ceramic production.

Underglaze-painted, white ground, mould made ceramic tile. The decorative motifs employed suggest that this tile formed a border design to a tile panel.

An Ottoman military helmet made from sheet iron. Panels of this helmet were covered with a fine textile cover. A band of continuous floral decoration around the edge with applied gilding. The inscription on the upper part reads: "The success of men is a gift from God".

A reconstruction in the museum of the interior of a room of a characteristic 18th-19th century well-to-do house in Antalya and a bathroom. All the fixtures and fittings are original, textiles, dress, plates, metalwork, inlaid woodwork etc are all from the period.
**DOOR LOCK**
Wood
L: 30 cm. W: 19 cm.
Zerk Village/Manavgat - 10.15.74

A traditional wooden lock and key carved from two different types of wood.

**EWER**
Copper
H: 35 cm.
Ottoman Period
Istanbul - 22.22.72

A copper ewer with a long curving spout. On either side of the body of the vessel are inscriptions incised into the copper.

**DEEP BOWL**
Copper
H: 10 cm. D: 16.5 cm.
Ottoman Period
Istanbul - 21.22.72

This deep bowl was beaten from a single circular sheet of copper and is decorated with an engraved band of repeat patterns.

**DEEP CUP**
Copper
H: 10 cm. D: 16.5 cm.
Ottoman Period
Istanbul - 1.13.75

This deep cup has inside it a fish, upon a pin mount, that rotates and swims in the water that filled this vessel which was used during washing. The fish and the handle were made separately and then applied to the cup, which was tin-plated to protect it from corrosion and to sparkle in the light filled water of the cup.
COFFEE MILL
Iron and brass
H: 25 cm. D: 5.7 cm. L (handle): 12 cm.
Ottoman Period
Akkoc Village - 3.6.79

A typical Ottoman coffee mill with a cylindrical iron body, grinding mechanism and handle summounted by a wooden finial. The mill is embellished with brass bands and studs, in part inlaid with pieces of coloured glass.

COFFEE BEAN COOLER
Wood
L: 25 cm. D: 25 cm.
Ottoman Period
Donation - E.9/a

Employed in the preparation of coffee and decorated with a spiral rotating in an anticlockwise direction, a wheel of fortune, it has a ring at the back to hang it, and it carries an inscription around the spout reading: “Maşallah” (God creates wonderful things) and, in this way elevates the making of coffee into a remembrance of the Creator.

A NOMAD'S BLACK TENT
A nomads black tent woven from goat hair that keeps the rain out and lets the air in, it formed the home for many nomad families in the Taurus Mountains around Antalya and elsewhere, some few remaining in use today. The weaving, spinning, cooking and other implements and containers in and around this tent, depict and remind of the nomadic life. They include the sacks with their distinctive designs employed to transport almost everything on the march from one grazing area to the next, forming pillows inside the tent when it is pitched; the wooden loom for weaving carpets and kilims, woven from wool dyed with natural dyes, from boiled roots and rinds of fruits etc employed to dye the wool sheared from the nomads flocks; the cooking implements and, the gun and other implements of the hunter.

KEMENCE
Wood-gourd-camel skin
L: 64 cm. H: 12 cm.
Zerk Village/Manavgat - 1.3.4.74

The traditional precursor of the type of stringed instrument that led to the Western violin, it is formed by a dried gourd covered by a piece of camel skin forming the sounding board of the instrument with a wooden bridge and two holes. This is attached to the wooden neck of the instrument that supports the three strings that are played by a curved bow and horsehair strings.
WOOLEN CARPET
L: 500 cm. W: 258 cm - 16th century - Uşak - 10.21.72

An "Uşak medallion carpet". The superb design woven into this carpet was a product of the Ottoman palace Nakkaşhané (design studios) and similar designs and combinations of motifs and colours occur in illuminated manuscripts produced in the palace workshops in the 16th century. The design was taken as a paper cartoon from the palace designers to the weaving factories, where these carpets were woven. This same system was also employed for Ottoman state textile manufacture, for important inscriptions, for tilework (See Catalogue No. 189) and other objects. Ottoman Palace-State designs put out to local manufacture underlies the unity of Ottoman art. The carpet has been repaired several times, once with pieces cut from another Uşak palace designed carpet.

WOOLEN CARPET
L: 194 cm. W: 123 cm. - 18th century
Ladik - 11.21.72

A prayer carpet with its prayer niche decorated with four stars, possibly symbolizing the first Four Caliphs and the four ewers symbolising the Four Rivers of Paradise, with the tulips woven into the design, tulips being a flower sacred to Islam and a reminder of the name Allah. Tulips are also depicted on the tile, Catalogue No. 189, and on the wooden ceiling, No. 217.

WOOLEN PRAYER CARPET
L: 203 cm. W: 127 cm. - 18th century
Kula - 9.21.72

A typical Kula type prayer rug with the prayer niche marked by the arch and columns, distinct from the more usual traditional stepped Mount Arafat type of prayer rug eg. Catalogue No. 206.

DOUBLE HEADED WOOLEN PRAYER CARPET
L: 272 cm. W: 116 cm. - 18th century
Gördes - 8.21.72

This carpet has motifs that have their origin in the designs created for the Ottoman palace that were employed over a wide range of Ottoman manufactured goods. This carpet, like catalogue No. 205, is a double headed prayer carpet, with a niche design at both ends. To sit upon a prayer rug, as contrasted to a plain or other carpet, was in the past regarded as being a sign of ones authority and closeness to power, both temporal and spiritual.
WOOLEN RUG
L: 323 cm. W: 177 cm.
End of 19th century
Bergama - 2.43.75

A double headed prayer rug, the mihrap orientated in both directions, to remind the worshipper that where ever one looks, there is the face of God. The designs on the carpet, like that of Catalogue No. 204, are the result of designs from the palace workshops that circulated in the weaving centres in cartoons, pattern books and fragmentary examples, as distinct from folk-nomad woven textile designs such as Catalogue No. 212.

WOOLEN PRAYER CARPET
L: 125 cm. W: 93 cm.
End of 19th century
Mucur - 3.74.73

This prayer carpet has the “Mount Arafat” type of stepped niche, that represented the sacred mountain of the Moslem pilgrimage from the 13th century onwards, depicted on pilgrimage scrolls and certificates as well as on prayer rugs and was also carved in the stonework of doorways. On occasion each step of Arafat was lit at night by a candle during the standing at Arafat and this too is frequently represented by a candle flame on each step of the mihrap form of a woven prayer rug.

WOOLEN DOUBLE HEADED PRAYER CARPET
L: 182 cm. W: 122 cm. Beginning of 20th century
Avanos - 1.68.73

The two lamps hanging in the red double headed prayer niche are a reminder of the Surah of Light in the Holy Koran, with the border motif of flowers, serving to demarcate the sacred space for prayer and also to act as a reminder of the four gardens of Paradise.

WOOLEN PRAYER CARPET
L: 135 cm. W: 119 cm.
20th century
Döşemealtı - 1.9.78

This prayer rug was produced at the main carpet weaving centre of the province, at Döşemealtı, about 40 km. North of Antalya at the foot of the mountains, where hand-woven carpets are still made today to the traditional designs. The wools employed are taken from the nomads flocks of sheep and spun by the nomads and then dyed with natural dyes extracted from roots, barks, rinds of fruits etc by the villagers of Döşemealtı.
Alongside the five stars motif often found in the border of Düşemealtı carpets are often to be seen stylized camels, as around the border of this carpet. The camels are not only a reminder of the importance of camels to the nomads in the past, both for the transport of their property into the mountains and as long distance transport before the road network was developed, but also because it was understood that the camel knew the 100th Name of God, mankind having the other 99 Names, which explained the camels sneer.

As Catalogue Nos. 208, 209 and 211, from Düşemealtı and with a camel motif repeat around the border.

A typical Düşemealtı double headed prayer rug in the colours characteristic of 20th century Düşemealtı handwoven carpets.

A decorative textile woven in the kilim technique, typical of nomad and folk textiles and was employed, not only for floor coverings but also for bags, sacks, baby cradles etc.
CICIM
Animal hair
L: 155 cm. W: 105 cm.
Antalya - 1.37.72

A decorative textile woven in the cicim weaving technique employed by nomads. The yellow design in the centre with the diamond in the centre resembles the word “Muhammed” written in Kufi script, as can be seen written in tilework on many 13th century minarets in Anatolia.

KILIM
Wool
L: 164 cm. W: 94 cm.
8.10.75

A woven kilim with a white ground border, with the central field composed of three motifs which can be related to the 3's of Islamic iconography, such as the three of “Allah”, “Muhammed” and “Ali”.

WOODEN DOOR PANEL
Wood
H: 181 cm. W: 100 cm.
Beginning of 20th century - Sarılar Village/Manavgat - 36

A wooden door panel comprising three panels of geometric decoration. The upper and lower panels are ornamented with smaller triangular and rectangular panels arranged in three horizontal squares while the central panel consists of hexagonal smaller panels within a circle and a central boss. In the four corners are repeated the çarkıfelek (said to be the wheel of fortune) motif, rotating in an anti-clockwise direction. The geometrical division of the panel, the combination of seven squares and five circles, hints at the geometrical symbolic designs employed in wooden mosque doors and mimbers (the carved wooden staircase in a mosque from which the Friday sermon is delivered).

CUPBOARD DOOR OF TWO PANELS
Wood
H: 137 cm. W: 33 cm.
Beginning of 20th century
Sarılar Village/Manavgat - 30

The wooden panels comprise three rectangles divided by frames worked in the form of triple buttons with flowers between. The rectangular panels each have a relief of flowers, flanked by rosettes on each of the four sides.
A wooden ceiling from a house in Kaleiçi Antalya. A geometric design with the applied wooden strips and stenciled paintwork enriching the wooden ceiling with symbolic motifs, including repeated tulips and other floral motifs.
BIBLIOGRAPHY


CHRONOLOGY

PALAEOLITHIC PERIOD: →8000 B.C.
NEOLITHIC PERIOD: 8000-5500 B.C.
CHALCOLITHIC PERIOD: 5500-3000 B.C.
EARLY BRONZE AGE: 3000-2000 B.C.
MIDDLE - LATE BRONZE AGES: 2000-1200 B.C.
LATE-HITTITE KINGDOMS: 1200-700 B.C.
URARTIAN KINGDOM: 900-600 B.C.
PHRYGIAN KINGDOM: 700-550 B.C.
LYDIAN KINGDOM: 700-550 B.C.
HELLENISTIC PERIOD: 330-30 B.C.
ROMAN PERIOD: 30 B.C.-330 A.D.
EARLY CHRISTIAN/BYZANTINE PERIOD: 330-1453 A.D.
SELJUK PERIOD: 1071-1300 A.D.
OTTOMAN PERIOD: 1299-1923 (PROCLAMATION OF THE TURKISH REPUBLIC)