

A HELLENISTIC TOMB IN MYLASA¹

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In 1947 a chamber tomb of the Hellenistic period built throughout with white and blue marble, quarried from the mountain above Mylasa, was discovered within the modern town of Milâs. It consists of two chambers, each measuring internally 2.05 × 3.20 × 2.91 m. The walls are 0.90 m. wide and are composed of two rows of blocks, worked only on the outer surface and filled in compactly with smaller pieces of marble. Each block is attached to the next by means of clamps. The floor today is at a depth of 4.50 m. On either side of each, and occupying its whole length, is a bed formed by a horizontal slab let into the wall, with a vertical slab resting on its outer edge. On the left side, the spaces beneath the beds, where interments were also found, were closed by long thin blocks.

Two interesting lock systems were used on the door which connects the two chambers. An oblong projection was left hanging down from the lintel at the centre of the door; its front, or outer, side was hollowed out in the manner shown in pl. LXXVII, A. The door opens inwards, and the upper corners of both wings were cut away to fit beside the projection of the lintel. The upper edge of the left wing was also cut away at the back to a depth of 0.02 m. and a length of 0.08 m. (pl. LXXVII, b); when the left wing was closed, a bar was inserted into this cutting from the groove in front of the lintel projection, thus securing the wing in position. This bar would extend to the right-hand edge of the lintel-projection, so that when the right wing was subsequently closed it could no longer be withdrawn. The right wing was locked by a separate mechanism of familiar type, operated from the outer chamber. The key-hole (Pl. LXXVII. c) is in the upper panel of the left wing; on the inside of the door is a staple on the left wing and a slot in either wing (pl. LXXVII, e). A sliding bar passed under the staple, and could be moved to right or left by a key passed through the key-hole from outside. When moved to the right it would lock the right wing and so the whole door. When moved

¹ I wish to thank Mr. G. E. Bean of Istanbul University for revising my English version.

to the left, the right wing could be opened, and the bar securing the left wing could be withdrawn. The hole in the upper panel of the right wing (pl. LXXVII, d) is merely for the attachment of a doorhandle. ¶The bars, the key and the handle, which must have been of metal, were not preserved.

The tomb can be dated safely by the evidence of coins, of late red-figure Attic pelikai and of terracotta lamps found among other offerings. The coins consist of a drachm and a tetradrachm of Alexander the Great, two silver drachms of Miletos, three hemidrachms of Rhodes, and a small silver coin of Magnesia on the Maeander (Nos. 62-69). Three corroded bronze coins of 10 mm. in diameter, may have been coins of Mylasa itself. All the silver is dated between 350 and 300. The only piece which can be dated with more precision is the Alexander tetradrachm which belongs to the third series of Alexander coinage struck at Babylon, dated about 326-324². 320 may be considered approximately as the earliest possible date of burial of this coin, assuming that it took about five years for it to get to the west coast of Anatolia. Thus this gives us a *terminus ante quem* for the date of the building of the tomb. This is confirmed by a late red-figure pelike (No. 17), very similar to those found in the Athenian agora, dated to 330-320.³ But the tomb continued in use for a long period. A broken pyxis lid with an ivy-wreath on its sides must date from the 3rd century (No. 4). The lamps range from Corinth Types IX (No. 47-48) to XIX (Nos. 52-54) and XVIII (No. 55). Therefore the tomb was in use from the end of the 4th century down to about the middle of the 2nd century, that is more than a century and a half. A mosaic floor was found 0.50 m. above the roof of the tomb. If this floor is not of Byzantine date, then the tomb must have been buried already in the Roman period. While digging in front of the door some broken bits of Samian ware, two fragments with heads in relief (pl. XCIV, e), and five small fragments of Megarian bowls (pl. XCIV, A-E) were found near the surface; further down were many Hellenistic bases, two fusiform unguentaria, two small fragments of late red-figure Attic ware, a lamp of Corinth Type VII, and several broken roof tiles.

² E. T. Newell, *Alexander Hoards* II. Demanhur (Numismatic Notes and Monographs No. 19, 1923), p. 57 ff.

³ *Hesperia* III, 1934, p. 428-9.

The disposition of the offerings could not be recorded because of accumulation of water within the chambers. They seem to have been displaced owing to earthquakes, infiltration of water, and subsequent burials; some were broken. About twenty skeletons are recorded. When I studied the tomb in 1949, I removed the block which closed the space beneath the left bed of the interior chamber, and disclosed a skeleton lying in the mud with a red-glazed pelike (No. 11) on its breast. A red-glazed hydria (No. 6) contained burnt bones; thus cremation and inhumation were practised side by side.

All objects found within the tomb are registered in the catalogue, which is divided under the headings of ceramics and finds other than ceramics; and these are further divided into classes or kinds. The classification passes from large and closed shapes, which constitute the majority, to smaller and open shapes. Comparative material is given as far as our means permitted. General comments precede the catalogue⁴.

The three late red-figure pelikai (Nos. 1-3) and the broken pyxis lid (No. 4) constitute the Attic ware from the tomb. The first two of these are of the type called "horse pelike," in *Hesperia* III, 1934, and are very similar to those found in the Athenian agora. In fact the back of No. 1 might almost be from the same hand. The profile of the goddess on the front resembles that of the goddess on a similar pelike in the Istanbul Museum (Inv. 7160).

An Attic pelike of the Kertch style dated to the time of Mausollos⁵ and late 4th century pelike (pl. XCV) have also been found in Mylasa. Sherds of stamped and rouletted black glazed ware from the 5th century to the Hellenistic period (pl. XCIV, a-d) and a small fragment belonging to a neck of a West Slope amphora or kantharos (pl. XXI, f) came to light in the past few years while excavating canals not far from the tomb.

Although in the catalogue vases other than the Attic are clas-

⁴ I am much indebted to the valuable studies of H. Thompson, "Two Centuries of Hellenistic Pottery", *Hesperia* III, 1934, p. 311 ff. and F. F. Jones in *Excavations at Gözlükule, Tarsus* I, 1950, p. 149 ff. for the study of this tomb group.

⁵ F. Winter, *Ath. Mitt.* XII, 1887, p. 376 and pl. XI=Schefold, *Untersuchungen zu den Kertcher Vasen*, no. 541.

sified as red-glazed and plain ware, it must be pointed out that this is not a sure classification, because with the exception of three (Nos. 24, 25, 30) all are of the same clay, and in several examples the glaze has been preserved only at the mouth, the neck, or the handle. So it is not possible to tell whether the unglazed ones were not glazed originally. The clay is very micaceous and more or less granular. The colour is russet or pinkish buff according to the firing. Only one saucer is gray (No. 29). Sometimes the firing is uneven; for example No. 6 is partly russet, partly pinkish buff. All are not of same quality. The hydria (No. 20), the pelikai (Nos. 7-15), the bowl with the incurved rim (No. 17), and the pointed cups (Nos. 18-19) are superior to the rest. The walls are thick in accordance with the classical Greek practice.

Closed shapes are in the majority as in the Athenian agora, thus contrasting with Tarsus and Antioch. With the exception of the two hydriai (Nos. 6 and 20) the vessels are mostly small. The pelike is the most common shape, as it was in everyday life. Six out of nine are sack-shaped, the body of one is slightly sagging (No. 13), and two are ovoid (Nos. 14-15). They differ from the late 4th century pelikai with their narrow necks, more bulging bodies and less wide mouths. These differences enable them to be dated relatively. If 330-320 is the date of the horse pelike (No. 1), these must belong at the earliest to the 3rd century. It has been already noted that one of them was found in the untouched burial space in the interior chamber. Should this be one of the latest burials, then the date for the pelikai must go down into the 2nd century. The large hydria (No. 20) is the only vase which shows the influence of metal ware. Besides its general shape, the plastic festoons at the base of the side handles are reminiscent of the bronze hydriai. The hemispherical bowl (No. 17) has not the same metallic profile as those from Tarsus. With the exception of No. 14, which is flat, the bases are convex or conical. An unusual vase shape is the small pointed cup with incurved rim (Nos. 18-19).

The glaze is of inferior quality and seem in most cases to be more like paint than glaze; the same has been observed in late Hellenistic ware from Tarsus. This poor quality must be partly due to the sparing use of glaze, as noted by H. Thompson for the black-glazed ware in the Athenian agora, and partly to long contact with

water and destructive organic matter. The pelike from the burial beneath the left bed of the interior chamber is the best preserved vase from the point of view of glaze. It is of a warm brownish red colour and has a slight lustre. The colour on the rest varies between this and coral red. In contrast to Tarsus, the glaze is applied all over the vase. In its preference for red over black glaze, Mylasa is associated with the eastern Mediterranean.

Two of the small amphorai (Nos. 24 and 25) most probably were not glazed originally. They show a striking similarity in fabric to the modern ware of Aydın, ancient Tralles. The clay is less micaceous and in texture less granular than the clay of the other pottery, but contains in addition small particles of brick. The surface is creamy white. This white surface, which may give the false impression of slip, is characteristic of the clay of Aydın after it has been fired. The points at which two pots were in contact with each other are red, and not white. The same red spots can be seen on the ware of Aydın today. This close correspondence cannot be a mere chance. Therefore I am inclined to attribute the two amphorai tentatively to Tralles, which is known to have been a pottery centre in antiquity (Pliny, *Nat. Hist.* XXXV, 160). Pliny mentions Tralles in connection with Samian, Pergamene, Arretine, and other Italian and Spanish pottery centres, but it may well have been producing much earlier; many local centres sprang up in the Hellenistic period. Vases other than Nos. 24-25 show a general resemblance in fabric to the modern pottery of İncirliova (formerly Karapınar), a large village on the railway, a few miles west of Aydın. The beds of this village, as well as the beds southeast of Aydın must have supplied the workshops of Tralles. Thus the local pottery of our tomb seems to have been imported from Tralles. There is no good clay for the manufacture of pottery in Mylasa. Today dark red, fragile water pitchers are made out of the clay excavated from the skirts of Soda Dağ overlooking the town. Other earthenware utensils are brought from Çine, near Alabanda, to whose products the clay of our open bowl-shaped lamps (Nos. 41-46) exactly corresponds. In antiquity only bricks seem to have been manufactured in Mylasa. A well found near our tomb at a depth of 1.50 m., was built of bricks which are of the same fabric as the present water pitchers of Milâs.

Of the fusiform unguentaria two have rather thin walls (.0025 m), one of which is dirty ash gray, and the other purple brown (Nos. 33 and 34). The rest are twice as thick and are of the same clay as most of our vases. No. 38 is decorated with three parallel lines of dull red. Both No. 38 and No. 39 have traces of red glaze.

In the light of the new material it is now clear that all fusiform unguentaria are not uniform in clay and fabric, and are not of one and the same origin. However, the large group of thin-walled dark gray and the thicker, ash-coloured specimens of later date, like those from the Athenian agora, must have been produced and distributed from one centre. The decoration consisting of parallel, thin white lines on the dark gray examples has given place to wider and dull red parallel lines in specimens like our No. 38. Some unguentaria are decorated in the West Slope style ⁶. Besides the black and red-glazed examples some uncommon decoration must be noted. A few unpublished specimens from Amisos are decorated with grooves (İstanbul Museum, no. 4778-4782), and a specimen from Kyme with incisions (İstanbul Museum, no. 2203). One example from a tumulus in Galatia has a plant decoration on the body ⁷, and another in Compiègne has animals ⁸. A specimen from Samaria, in the İstanbul Museum, with tongues on the shoulder, is made from a mould ⁹. Fusiform unguentaria have been depicted on the tomb stelai from Kalchedon (Inv. no. 5055) and Byzantion (Inv. nos. 4845, 5001, and 5045) in the İstanbul Museum.

Lamps identified with types from Corinth or with groups from Tarsus are noted in the catalogue. The wheel-made open bowl-shaped lamps (Nos. 41-46) have been connected both with Corinth Type IV, examples of which were found in context with late redfigure and early Hellenistic vases in the Athenian agora, and with Tarsus Group VIII, dated to the 2nd and 1st centuries B. C. Our lamps are superior to Tarsus Group VIII which was manufactured for the supply

⁶ *Arch. Anz.* 26, 1911, p. 227, fig. 34; Rostovzeff, *Social and Economic History of the Hellenistic World* I, Pl. LXVII, 3; several in the İstanbul Museum (no. 2316 from Assos, nos. 2068 and 2071 from Rhodes, and six other uncatalogued specimens).

⁷ *Türk Tarih ve Arkeologya Dergisi* II, 1933-1934, opposite p. 124, fig. 19 a.

⁸ *CVA Musée de Compiègne*, pl. 30, no. 22.

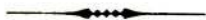
⁹ Reisner, Fischer, Lyon, *Harvard Excavations at Samaria* I, p. 301, fig. 178, 18.

of cheap lamps to the market. There is a gradual development within our small group, from shallow open bowls to closer and deeper ones. No. 47 of Corinth Type IX is of the same clay as these. It shows careless workmanship and seems as though it were the first experiment of a local workshop on a closed shape. Therefore bowl-shaped lamps have not been dated to the 2nd century with Group VIII of Tarsus, but rather to the end of the 4th and to the 3rd centuries.

Nos. 50, 51 and 56 are quite unusual. As decoration No. 50 has two protrusions in front of the infundibulum and No. 51 a human head on the bridge. The infundibulum of No. 56 is surrounded by a rectangular ridge. Its shoulder is decorated with bunches of grapes, vases and rosettes, and its bridge with a bucranium. No. 52 and 54 of the "Ephesos" type are under the influence of the "Knidian" lamps with the tip of the nozzle turned towards the sides.

In Mylasa there is another chamber tomb of the same construction and plan, found some twenty years ago on the skirts of Sodra Dağ (Pl. LXXVIII and LXXXI). It consists of a single chamber and is built of the same white and blue marble. The wall on the side of the slope measures 0.65 m. in thickness and is built of squared blocks, while the other three, to resist the pressure of earth from the mountain, are 0.83 m. thick and are in the technique of the larger tomb. The beds are cut out of single blocks and rest at each end upon blocks projecting from the wall. The long side is built into the wall. In between the beds is a sarcophagus with a heavy, slightly sloping lid.

There is a similar tomb in Alabanda, built not of marble, but of granite, unearthed by Edhem Bey in 1905¹⁰. These two tombs can now be dated in the light of the big Mylasa tomb to the end of the 4th century.



¹⁰ Edhem Bey, *Comptes Rendus d'Acad. des Insc. et Belles Letters* 1906, p. 422 and fig. 13.

