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Pisidia Antiokheia, a Circular Building, Oil Lamp Moulds and Local Production

Pisidia Antiokheia Yuvarlak Yapı, Kandil Kalıpları ve Yerel Üretimi

Mehmet ÖZHANLI*

Abstract: The Görgübayram neighborhood, Depbağlar area, which was newly zoned for housing by the Yalvaç Municipality, has numerous Late Byzantine graves and an excavated circular building. In this area situated 1 km west of Pisidia Antiokheia, a rescue excavation was conducted in 2013, undertaken by the Yalvaç Museum Directorate with my scientific counseling. During these excavations, a circular structure built with blocks from a round Temple, which had been removed and reused for this circular structure, a marble, headless, nude man statue, and many oil lamp moulds and oil lamps which were made from these moulds were found. These moulds, which have slightly indistinct decoration from their overuse, are very important evidence of the local pottery production of the city. The presence of water and clay pits suitable for making ceramics indicates there could have been plenty of workshops in this area. Two different clays, yellow and reddish, which were used for producing both the moulds and the lamps made from these moulds were found in the excavation. When they were compared to the preceding examples and other lamps that were found in the city these lamps were dated to the IVth – VIIth century A.D.

Keywords: Pisidia Antiokheia • Circular Building • Mould • Oil lamp

Öz: Yalvaç Belediyesi tarafından imara yeni açılan Görgü Bayram Mahallesi Depbağlar Mevkiinde çok sayıda Geç Bizans Dönemine ait mezar ile yuvarlak bir yapı açığa çıkarıldı. Pisidia Antiokheia'nın yaklaşık 1 km batısında bulunan bu alanda, bilimsel danışmanlığımda Yalvaç Müzesi Müdürlüğü Başkanlığında 2013 yılında bir kurtarma kazısı gerçekleştirildi. Kazılarda kentten sökülerek getirilmiş yuvarlak bir Tapınağa ait bloklarla inşa edilmiş yuvarlak bir yapı, mermerden yapılmış başı eksik çıplak bir erkek heykelciği ile çok sayıda kandil kalıbı ve bu kalıplardan üretilmiş kandiller bulundu. Aşırı kullanmadan dolayı bezemeleri silikleşmiş olan bu kalıplar, kentin yerel üretimini belgeleyen çok önemli arkeolojik buluntulardır. Kalıpların bulunduğu alanda su ve seramik yapımına uygun kil yataklarının varlığı burada çok sayıda üretim hanenin olduğunu düşündürmektedir. Sarı ve kırmızımsı gibi iki farklı hamurdan yapılmış kalıplardan aynı hamurla üretilmiş çok sayıda kandil, kette yapılan kazılarda da bulundu. Benzerleriyle ve kentte bulunan kandillerle yapılan karşılaştırmalar sonucu kalıplar, MS IV – VII. yüzyıllar arasına tarihlendirildi.

Anahtar Kelimeler: Pisidia Antiokheia • Yuvarlak Yapı • Kalıp • Kandil

Architectural blocks lined up in a circle and many oil lamp moulds were discovered, located in the Pisidia Antiokheia city territorium, today in the county of Yalvaç, in the Görgübayram neighborhood, Depbağlar area, map section 429/lots 65, 252, 255, under my scientific counseling during rescue excavations carried out with the Yalvaç Museum Directorate in 2013[1]. Only five blocks were preserved from the lower row of the structure wall, whose southwestern side was completely destroyed in the course of the road construction works of by the Yalvaç Municipality (Fig. 1). The outer parts of the blocks which are oval in shape are fairly trimmed and their interiors slightly rough. On top of the foundation that was made of smooth stones, blocks with an average height of 120 cm and a width of 30 cm were placed vertically[2]. The flank fronts of the blocks were designed as male and female and the

* Prof. Dr., Süleyman Demirel University, Faculty of Arts and Sciences, Department of Archeology, Isparta.
0000-0003-1417-2658 | mehmet.ozhanli@gmail.com

1 Özhanlı 2014, 18-19.

2 Özhanlı 2014, 18 Pic. 7.

traces of clamps shows all of the blocks were clamped together with clasps. The interior diameter of the tholos building is 4 m and 80 cm.



Fig. 1



Fig. 2

The structure was built to be seen from Antiokheia, on a point on the hill in a remarkable position that overlooks the area. The marble blocks with very smooth external surfaces are bright with their white appearance, can be seen even from very distant places. The area looks to have been specially selected and the structure gives the impression that is was built in accordance with the area in a circular plan symbolizing infinity (Fig. 2). However, the preserved condition of the building proves that this was not the original state of the structure, but its subsequent phase. The foundation blocks upon which the blocks are placed are not original, but reused and replaced in a way that does not conform to the round form of the building. Trial excavations taken in different places showed this is not the original location of the building and showed that the existing building was laid carelessly on the ground without any solid foundation. The blocks must have been moved here and were arranged as an altar of circular form taking advantage of this position of the hill. The only preserved block that belongs to the foundation makes it easier to obtain information about the original of the building (Fig. 3). The lower frame of the block was given aesthetics and conformity starting from its base with a torus – trokhilos. The building was subsequently removed from its foundation and moved here. Some of the blocks belonging to the structure were found in Antiokheia (Fig. 4), proving that in late antiquity these stones were removed and moved over here.



Fig. 3



Fig. 4

Since there are no preserved elements that relate to the upper part of the building, suggestions can only be made through examining similar buildings. Because of the irregularity of the blocks placed at intervals in the foundation and the 30 cm wide blocks that were paced on top of them, structurally it is not possible to build a very tall structure. For this reason, rather than carrying a top cover, these walls must have been used to surround a sacred area or simply to create a site. The original building that these blocks were used should have been like the Tyche Temple in the Commercial Agora of Side[3]. These blocks belong to the

[3] Yürük 2017, 27 Fig. 5, 2, Cat. No: 2-5.

base and the podium sections of a round temple.

In the excavations made around the circular structure and in the sondage opened at certain points, very important finds documenting the local ceramic production of the city were found. Inside the building near the southern wall, a 48 cm tall and 20 cm width marble statue of a nude man which had fallen facedown, many oil lamps and their moulds were found. While the oil lamps and their moulds were concentrated in the center of the building, others were found scattered around the area (Fig. 5). Similar examples were found in the excavations and sondage taken around the building which show these artifacts were spread over a wide area. The floor was paved with tiles and bricks which were unearthed in research in the southeast of the building – a clay water pipe tile series with a southern extension, shows this building is not alone and there were other structures around it. The row of pipes carrying the water indicates that there was a nearby fountain. In the excavations extending to the southeast, only 3 meters of an 80 cm wide wall built with rubble stones fixed with cement plaster could be exposed[4]. The tomb on the north side of the wall and adjacent to the wall bricked on the sides and covered on top with schist stones document that the area was used as a cemetery in the late periods (Fig. 6). This is not the only cemetery, other similar graves were found in the area during subsequent excavations[5]. The deceased was found lying on the back, hands joined on the stomach, its skeleton preserved *in-situ* and no grave gifts were left in it. This grave with the head of its skeleton facing west belongs to a Christian burial.



Fig. 5



Fig. 6

Inside the building and in the area around it, 63 oil lamp moulds, intact and broken with both upper and lower parts and 13 oil lamps made from these moulds were discovered[6]. 27 of the moulds were of the

4 Unfortunately as the excavations were complete, the rest of the wall and its connections were never exposed, consequently what kind of structure it belonged to could not be understood.

5 Özhanlı 2014, 18 Pic. 8; Kahraman 2019, 44-48.

6 The mass production of oil lamps with the widespread use of moulds began in the III[rd] century B.C. While at first they were produced by simple moulds mostly for their functions, in time, just as in other plastic arts, functionality became less important as they were transformed into work of art with their own esthetic and visual quality. To produce an oil lamp with a cast, a positive piece called patris is first prepared. This mould could be also made from wood. The clay was pressed by hand into on a hard baked patris and left to take shape and dry. This mould, which is removed after drying, was called a matris. It was this negative mould (matris) that was used in mass production. Lamps were made with two different moulds an upper and lower, using a matris. The parts removed from the moulds were joined together by the thin wet clay applied, with the excess removed by a tool. A large number of oil lamps were found in excavations in the city which were split along the line of the join. In the Roman Imperial Period, as well as terracotta moulds shaped from clay, moulds were also made from plaster. Since this

top (Fig. 7a-b) 35 were of the bottom of the mould (Fig. 8a-c) and 1 belonged to a handle part. Two top parts and the three bottom parts were recovered intact. The rest of the pieces are all broken and have missing parts[7]. All of the upper parts belong to discus lamps. For most of the moulds, discus and the nozzle are connected by a channel. The general feature of these moulds is an oval form that has the handle and the nozzle in itself. Various marks were carved on most of the moulds (Fig. 9). These marks are ambiguous, made in the forms of letters and chevrons. In some of the lamps, the discus is surrounded by a circle, in others the circle that surrounds the discus goes around all of the oval shape and covers the nozzle[8]. Different simple ornaments are used on all of the lamps. While most of the decorations are concentrated on the discus, they are also found on the shoulders. Dots are greatly used, as well as geometric and floral decoration. The decorated one with raised dots around the discus looks more special than the others[9]. Decorations become indistinct due to wear on the faces of the moulds after many years of usage. The patterns are all very similar except on one mould, where the shoulder is carved with chevrons, raised dots surround these chevrons and the discus, while the front of the handle is decorated with a plane tree leaf. This mould is different also with its clay slip. The wear was less and the decoration are more distinguished (Fig. 10).

Some of the lower parts of the moulds were made with bases and some were not. All the lower moulds were made without a clay slip. There are broken and missing parts in the top part of the mould which is thought to be used to produce the lamp handles. A figure, eyes with round pupils, big open mouth with mustache and beard with ears that spread out to the sides like a monkey (chimpanzee) can be seen (Fig. 11). This figure that was made in a grotesque style is remarkable because it depicts an animal of an African origin not found in Anatolia. This design should belong in a much earlier period.

Only one of the lamps found is intact, the others are broken and missing (Fig. 12). 10 of them are upper parts, 2 of them are the lower parts of a lamp. These mould-made lamps have narrow holes on the discus. Most of the oil lamps found in the excavations were separated at the place where they were joined. The one preserved lamp with a clay slip has eroded decoration on the shoulder and the decorations starting from the hole on the discus, to the circle that surrounds the discus, are well preserved. On the other examples, while an intense decoration of dots were made around the discus; linear shapes were carved on the shoulders. The fingerprints of the master who made the bottom part of an oil lamp can be observed clearly due to the lamp being well preserved (Fig 13). Hundreds of lamps that have been discovered during the excavations that were made in the city showcased lamps that were separated at their joint between their parts. Among these lamps similar examples of clay and decorations are quite abundant. Just like series of dots and floral decorations, many other decorations like chevrons, integrated circles, egg patterns and human figures in addition were employed. These mould-made lamps have handholds that function as handles. The discus is generally concave. Examples with an oval form do not have bases. The forms, decorations, clays and colors proves most of the lamps that were found in the city were produced from these moulds[10].

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issue has been addressed in all studies concerned with oil lamps, it's not necessary to refer to all these studies here. See, Bailey 1972, 13; 1988, 418-419; Öztürk 2003, 23-29; Güngör 2011, 50-54.

7 Very broken and fragmentary pieces are not included in the figures section.

8 Based on these features, oil lamps are divided into many types and definitions in itself. However, these details will not be addressed due to the emphasis here on oil lamp production.

9 Güngör 2019, 112.

10 Güngör 2019, 26-30, Cat. No. 179.



Fig. 7a

Fig. 7b

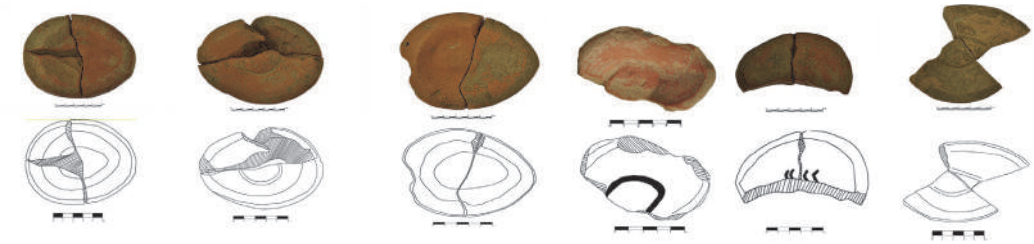


Fig. 8a

Fig. 8b



Fig. 8c



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13

After scanning the Munsell color chart, we can see two different clays, reddish and yellow, were used for making these lamps and their moulds[11]. Ceramics and other terracotta production found in the city were made with the same clay as these lamps and their moulds[12]. They in general have red, reddish yellow and brown tones. The most popular slip color is dark red. Mica, sand and mostly calcium were inclusions. To increase the usability of the lamps both the inside and the outside were coated in slip. In addition to the well-fired samples, there are also lamps of medium hardness that are also well fired. Considering the find spots and similar examples of the lamps in the city, it is seen that their history spread over a long period between the IInd and the VIIth century A.D.[13]. The wheel-made examples that were found, date from between the IInd and the IVth century A.D.[14]. It is understood that both mould-made and wheel made oil lamps were produced at the same time in the city.

The location where the moulds were found is approximately one kilometer from the city, within the late antique necropolis area. About 150 meters northeast, a water well still active from the Byzantine Period is found, which is where the moulds were found. Clay pipes that were found indicate there could have been a fountain in addition to the well. The pipes brought water over the slope from where the aqueducts are located. In this area where water is plentiful, the presence of clay pits shows that all of the conditions for lamp production are favorable. The coexistence of such different oil lamp moulds also increases the possibility of the presence of a workshop here[15]. However, it will be understood in the future from excavations to be carried out if there is a potter's neighborhood in the area.

These moulds that were discovered are extremely important for Antiokheia. Even though ceramic production in the city was supposed from defective and waste pottery, it is actually known for certain from the discovery of these oil lamp moulds and remains. Now due to these finds we can say "There was a local production of pottery in Antiokheia"[16]. Glass and iron workshops that were found in the excavations made in the city left no doubt that local production was advanced in various professions. In the excavations that were carried out in different parts of the city, many glass lamps as well as terracotta lamps were found, especially in churches[17]. This showed that the glass makers and potters had quite a repertory of vessels for illumination.

The presence of local production in Antiokheia does not mean that the city was not affected by its neighbors, trade allies or the dominant culture and fashion of the period. Antiokheia, was reorganized as a military colony in the Hellenistic and Roman Imperial Periods. Around these times the city was transformed into a cosmopolite system with all the new people coming from different regions and cultures. It became a military center that people from all different cultures and places navigated. Further, the fact that it is located on the trade route between east and west at the transition point from the Aegean Region to the Central Anatolia, paved the way for the interaction between the city and the

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11 According to Munsell Color Chart, moulds are; 2.5 YR 5/8 Red, 5 YR 7/6 Reddish Yellow, 7.5 YR 7/4 Pink.

12 Güngör 2019, 30.

13 Güngör 2019, 113.

14 Güngör 2019, 111.

15 According to the information given verbally, although this area has been used as a clay pit until recently and the presence of pottery kilns dates from antiquity, no evidence of these kilns has been found as there has been no excavation in that area.

16 Güngör 2019, 113.

17 The glass ware found in Antiokheia is being studied as a master thesis by Habibe Uğuz under my direction.

other regions. Therefore, the city reached a high level of art in the production of architecture, sculpture, relief, pottery, glass and metal. Although, the remains of imported goods were found during excavations conducted in the city, the numbers of these are far smaller than those of local production. The lack of excavation in the surrounding cities makes comparison difficult. However the evidence showing artistic and cultural interactions with one of the most important cities of Pisidia, Sagalassos, has been found. Especially in red slip ware and the miniature pots clearly show the influence of Sagalassos[18]. Aside from these ceramics, many wheel-made and mould-made oil lamps, similar in form to Sagalassos production, were found in the city[19]. These lamps do not come from Sagalassos; they were made from the moulds that form the subject of this article. The similarity to Sagalassos production comes from the fact that these cities share a common culture in the same region which shared popular fashion trends. It's quite normal to see similar examples from other cities of Pisidia and in Antiokheia's neighbouring Phrygian and Lykonian cities.

Considering the place they were found, their forms and decorations, the moulds and oil lamps of Antiokheia can be dated to the IVth – VIIth century A.D.[20]. They are quite similar to the oil lamps found in many cities in Anatolia dated between these centuries[21]. Here, examples are only given from certain cities, especially from the adjacent cities. While similar examples seen in Sagalassos, which derives from the same culture and region can be dated from the VIth to VIIth centuries A.D.[22], local production examples from Kibyra in the neighboring region date from the VIth century A.D.[23]. Apart from these examples, similar oil lamps were produced in many different parts of Anatolia. There is a profound similarity between terracotta oil lamps of the Byzantine Period from İzmir, Tire, Bergama and Ödemiş Museums[24]. Those dated to the Vth – VIth centuries A.D. are the most similar in form[25]. There are similar examples that were dated from the same period from the ancient city of Kyzikos located on the coast of the Marmara Sea[26]. Just as in other centers, the oil lamp moulds from Antiokheia must have been used over a long time of period. The moulds that form the subject of this study or new ones that were made from these, continued to be employed subsequently. In the VIIIth – IXth century A.D., Antiokheia was under Byzantine rule, and as in other cities of the region, it was a time of political and especially economic depression. However, in the Xth century A.D. the economy began to recover. This recovery continued developing until the 12th century A.D.[27]. The evidence from the

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18 Güngör 2019, 103-105.

19 It is necessary to evaluate all of the oil lamps discovered in the excavations to determine whether they are imported from Sagalassos. The conclusion of Mr. Ergun Laflı that Antiokheia mould production lamps are the production of Sagalassos based upon just one example, was a very hasty decision that unfortunately fails to comply with scientific methods. Laflı 2004, 175-188; Özkönü 2006, 14, 47.

20 Güngör 2019, 113.

21 Todate numerous master and doctoral thesis have been written concerning oil lamps which can be accessed through simple internet research.

22 Özkönü 2006, 21-23, Cat. No. 9; 29-31, Cat. No. 37.

23 Metin 2012, 209, 247; Cat. No: K555-K564.

24 İnanan 2004, 105-111, Table 4.

25 İnanan 2004, Table 4.

26 Öztürk 2003, Çizim K, 7, 8.

27 Özhanlı 2017, 26-28.

excavations in Antiokheia shows, during these centuries that especially the production of glass, pottery, metal and marble artifacts increased[28]. The fact that the oil lamps similar to the moulds that are the subjects of this study were found in quantity among these finds, and shows the production of these lamps continued with similar moulds.



Fig. 14

The marble figurine that was found face down together with the lamp moulds on the floor of the circular building is missing its head. It is of a nude male and unfortunately details have been lost due to the excessive calcareous deposit on the surface. A belt-like leather band goes around the middle of his chest. A cloth is draped over his left shoulder and his bent left arm remains under the clothing. The right arm is extends downwards next to the body. An object appears to have been placed in the space between the right arm and the torso. The left leg functioning as support is vertical and is a step ahead of the right leg; the right leg is curved from the knee and is behind as he is taking a step (Fig. 14). Even though it imitates those of the classical period, this statue reflects the Early Roman Imperial style. The answer to the question as to whom this statue depicted is that it could be either Apollo or Heracles. The belt like leather band on his chest can be seen on both the Apollo Belvedere and on the relief of Apollo on the Pergamon Altar of Zeus[29]. However, it could also be like those on representations of Heracles's, with the belt similar to that which holds the hide of the Nemea Lion. It is uncertain from the headless and calcareous surfaced of the statue preserved today in museum storage, if it is either Apollo or Heracles. This can only be determined after the statue is completely cleaned. The coexistence of pagan art within a Christian period structure, and other finds dated to the same period can be explained by a few probabilities. This statue dated to early periods was either used as a spolia stone in the wall or in another part of the architecture, or, this figure found itself a new place and a new meaning within the religion. In Antiokheia, the people who belong to the religion of "Men" converted to Christianity but it is unlikely that they forget or lost the old traditions of their religion. Most of the pagan elements found themselves transformed under Christianity. One of them was Heracles "the one who repels evil". If this statue was of Heracles, it must have been placed there for protection.

Antiokheia is a place where the best examples of a city, architecture and many other arts can be found. The subject of this study; a building that was made with spolia that belonged to a Ist century A.D. structure, a statue from pagan culture, oil lamps and their moulds mostly dated to the Vth – VIth century A.D., are important because they demonstrate that culture and production in the city was maintained without interruption.

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28 Özhanlı 2010, 81-82; Özhanlı & Güngör 2014, 505-513.

29 Boardman *et al*. 1984, 127, 275.

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