

Architectural Allegories in Lycian Tombs

Likya Mezar Yapılarında Mimari Alegoriler

Elif Fatma SALIHOĞLU - Dr.Mehtap ÖZBAYRAKTAR

(ORCID: 0000-0002-9031-4817) – (ORCID: 0000-0003-4460-4968)

Kocaeli Üniversitesi - Kocaeli

Abstract: From the Neolithic age mankind has transmitted the rituals of his own period after thousands of years with meaning attribution to megalithic structures. Within the history of civilization, different societies have developed their own building types and these constructions reflected the allegories of their own society. Expressions can be conveyed to concrete as painting, sign, color or figure, or can be kept alive in areas such as form, function, material and fittings as the subject of construction. All these facts should be considered as "indicator" in order to reveal the unique cultures. In this study a method for allegorical analyses was created and stylizations were drawn with the photographs of the tombs of Lycia. The analyzes are given under headings; function, form, facade, color-pattern, interior parts & component. With this allegorical critical analysis method, it will be possible to solve the hidden meanings in prehistoric and ancient historic period. Consequently allegory analysis study is also a research for the cultural significance on architectural constructs intensifies aesthetic and functional aspects.

Keywords: Architectural Allegories, Lycian Tombs, allegorical critical analyses

Öz: İnsanoğlu neolitik çağdan itibaren megalitik yapı gruplarına yüklediği anlamlar ile binlerce yıl sonrasına kendi dönemlerinin ritüellerini aktarmıştır. Uygarlık tarihi içinde farklı toplumlar kendi yapı tiplerini geliştirmişler ve bu yapılara kendi toplumlarının alegorilerini yansıtmışlardır. Çalışmada Lykia uygarlığı'nın özgün kültürünü ortaya çıkarmak için mezar yapıları, mimaride alegorik eleştirel analiz yöntemi doğrultusunda; işlev, cephe, donatı, renk-desen başlıkları altında incelenmiştir. Yapılan analizler, geliştirilen alegorik eleştirel analiz yönteminin, özellikle antik dönem mimarlık yapılarında uygarlıkların yaşamlarını, kültürlerini, duygularını anlamımıza yardımcı sistematik yol olduğunu kanıtlamıştır. Bu yöntemle özellikle prehistorik dönem insanların amaçlarını, tabletler gibi yazılı kaynakların olmadığı dönemlerde, alegorilerde saklı olan anlamlar üzerinden çözülebileceğini söylemek mümkün olacaktır. Benzeri tarihi mimari yapılarda kültürel anlamlar yüklemenin estetik ve işlevsel yönleri kuvvetlendirdiği görülmüştür.

Anahtar Kelimeler: Mimari Alegoriler, Likya Mezar Yapıları, Antik dönem yapıları analizi, Alegori

Introduction

From the Neolithic age mankind has transmitted the rituals of his own period after thousands of years with meaning attribution to megalithic structures.(Megalith: Memorial consisting of a very large stone forming part of a prehistoric structure) In the Paleolithic period, the walls of the caves (house cave, temple cave, and temple + house cave)¹ were portrayed with symbols of their fears and beliefs . Within the history of civilization, different societies have developed their own building types and these constructions reflected the allegories of their own society.

¹ Belkıs Mutlu, *Mimarlık Tarihi Ders Notları 2*. (İstanbul: Mimarlık Vakfı Enstitüsü Press, 2001), p.7.

Although allegorical narration is a form of expression which is used more frequently in literary texts and it has started to take place in different research fields of art. The Turkish Language Association explains allegory as ‘1. To visualize, express, substitute for a better understanding of an image, a life or a behavior 2. The case of representing something from real life in a work of art’² The meaning of the word allegory also passes as “the expression by means of symbolic fictional figures and actions of truths or generalizations about human existence”³ “a type of extended metaphor that represents a greater idea or concept”⁴ “a story, play, poem, picture, or other work in which the characters and events represent particular qualities or ideas that relate to morals , religion, or politics”⁵ in different dictionaries. Frye also tried to elucidate the allegory usage in poem “.determines the relations between a poet's model and precept to show how the interpretation associated about him will proceed”⁶ Plato too describes his allegory theory in *Republic*⁷. The allegory word "allegoreuein", which means to say something else in etymological terms is also used by the Jewish and Christian holy book interpreters as well as the Greeks. In addition to its figurative meaning, it is also used in addition to mean" analogically ”⁸.

The Use of Allegory in Architecture

Allegory in architecture maybe has not yet reached a common use today although the architecture and allegory relation was examined by Margaret Schlauch in 1939 in the title of *The Allegory of Church and Synagogue*. However, the recent development of articles and books on allegorical architecture are a major step forward for architectural research. Penelope Haralambidou who has worked on this subject; says that: “In architecture I have seen the allegorical architectural project as an alternative critical practice which employs architectural drawing, the language of describing buildings, to articulate something ‘other’, allows: a critical idiom combining design with text to contemplate on architecture, art, science and politics⁹”. From this critical point of view, Calvin B. Kendall 's book *The Allegory of the Church* has created a model study by questioning the reflection of Christianity icons on church structures in detail.¹⁰ Xing Ruan, in his book *Allegorical Architecture*, describes the allegorical architecture; and emphasizes the fact that it can transfer information from time to time to the architects, cultural geographers, anthropologists, historians and similar researchers who are interested in meaning and social sustainability in the world, aside from defeating the interesting sides of architecture¹¹. Studies in this field are thought to be important in revealing the cultural experience of the period in the analysis of ancient structures. Because allegorical

² “Allegory”, In *Turkish Language Institute Great Turkish Dictionary* online”, accessed November 30 2017, http://www.tdk.gov.tr/index.php?option=com_bts&view=bts&kategori1=veritbn&kelimesec=11300

³ “Allegory”, In *Merriam-Webster Dictionary* Online, accessed December 10, 2017. <https://www.merriam-webster.com/dictionary/allegory>

⁴ Accessed December 10, 2017. <https://writingexplained.org/grammar-dictionary/allegory>

⁵ “Allegory”, In *Cambridge dictionary* Online, accessed December 10, 2017. <https://dictionary.cambridge.org/tr/sözlük/ingilizce/allegory>

⁶ Northrop Frye, *Eleştirinin Anatomisi*, trans. Hande Koçak (İstanbul: Ayrıntı Yayınları, 2015), 118.

⁷ Plato, “The Allegory Of The Cave”, in *Republic*: VII 514 a, 2 to 517 a, 7 (n. d.), trans. Thomas Sheehan , accessed December 12, 2017. <https://web.stanford.edu/class/ihum40/cave.pdf>

⁸ Turgut Özgüney. “Philo'nun Alegori Yöntemi”, *Anadolu Aydınlanma Vakfı Sosyal ve Kültürel Bülteni* (2015): <http://www.anadoluyaydinlanma.org/bulten/58-dusunuyorum-nisan-mayis-2015.pdf>

⁹ Penelope Haralambidou. *Research Output :The Blossoming of Perspective* (London: DomoBaal Editions, 2006) 2006, <http://discovery.ucl.ac.uk/9770/1/9770.pdf>, p. 25

¹⁰ Calvin B. Kendall, *The Allegory of the Church: Romanesque portals and their verse inscriptions* (Toronto. University of Toronto Press, 1998).

¹¹ Xing Ruan , *Allegorical Architecture: Living myth and architectonics in Southern China* (Hawaii: University of Hawaii Press, 2006).

narration is a style of expression that will lead the observer to go beyond what he or she sees and looks for hidden connotations. The meaning referred to is based on the genre of the indication that can sometimes be revealed by formulas, sometimes personal comments. Allegory is a condensation that explanatory purposes the data that is summarized or animated by abstraction. The difference from symbol is that allegory is not personal but gives a general summary¹². As a general example the concept of justice, which is an abstract thought, can be given by a sculpture or a picture of an eyes blind Themis with a scales on hand.

All factors and elements that make up the architectural structures should be taken into consideration while looking for allegory. Expressions can be conveyed to concrete as painting, sign, color or figure, or can be kept alive in areas such as form, function, material and fittings as the subject of construction .Vitruvius speaks of two situations in architecture that make sense to him and give meaning to him, and that it is made up of the theory behind it, as in other branches of art.¹³ . The meaning behind the construction, that is the structure detail or formation in which the allegory is processed can be named as "indicator". As a result, the analyses of allegory in architectural structures are in all the facades, forms, functions, fittings, colors and patterns. All these facts should be considered as "indicato " then the abstract thought must be sought (

Figure 1). In this developed allegorical critical analysis, it is possible to not to encounter any allegorical attitude or encounter more than one allegory at a structure.

In order to reveal the unique culture of Lykia civilization, studies were made on the tombs architectural details, in the direction of allegorical critical analysis method above. The analyzes are given under headings; function, form, facade, color-pattern, interior parts & component.

¹² Musa Köksal. "Boşluk ve Alegorik Anlatım" (Institute Artistic Competency Report, Hacettepe University-Social Sciences, 2006) , 28.

¹³ Vitruvius. *Mimarlık Üzerine On Kitap*, trans. Suna Güven (İstanbul: Şevki Vanlı Mimarlık Vakfı Yayınları, 1990),4-9.

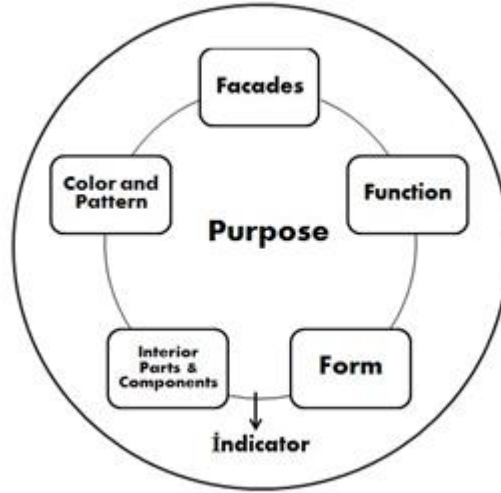


Figure 1: Allegorical indicators¹⁴

Design of Lycian Tombs

Anatolia influenced neighboring civilizations with its unique style in architecture. The additives to the Hellenic and Roman Empire, such as design details handed down through next generations. In the 21st century, it is seen that while searching the tracks that have reached daily from Lycia civilization, it shows a distinct difference from the artistic creations even from the ancient Mediterranean world. In the 18th and 19th centuries, the Lycian constructions stand out with grave designs amazed the first European travelers,. The argument of Gerhart Rodenwaldt, '*Lycia, the graves of the motherland*' is supported by this¹⁵. Sarcophagi, rock tombs, pillar tombs and tumulus grave structures are the common types of Lycian Tombs. In the later periods, various forms of dead burials such as temple burial chambers, burial chambers in early churches, as well as various forms of burials are also encountered from the later periods of civilizations. One of the earliest tomb types mentioned above is the "tumulus" grave structures which were heaped up piles of rubble and were comprised of one or two rooms.¹⁶ Another important type of early stage graves are the "pithos"¹⁷ tombs, which have single and multiple architectural forms¹⁷.

Magnificent Dynasts tombs were found in Kshntos, Limyra and Trysa from the Dynastic Period. Local tombs like so-called "Heroon monuments", began to be built together in the same period and became important for Lycian architecture¹⁸. In the classical period, Moussolos designed an enormous grave architecture for the Dynasty of the Hektominds in Halicarnassus.

¹⁴ The Allegorical Indicators figure was drawn by Elif F. Salihoğlu for this study, 2017.

¹⁵ Gerhart Rodenwaldt, *Griechische Reliefs in Lycian* (Berlin: Verlag der Akademie der Wissenschaften in Kommission bei Walter de Gruyter u. Company, 1933), 1028-1055.

¹⁶ Oliver Hülken, "The Lycian Necropolis and the Cult of the Dead", in *From Lukka to Lycia*, eds. Havva İşkan, and Erkan Dündar (İstanbul: Yapı Kredi Press, 2016).

¹⁷ Ralf Becks, "The Prehistory of Lycia", in *From Lukka to Lycia*, eds. Havva İşkan, and Erkan Dündar (İstanbul: Yapı Kredi Press, 2016), 33.

¹⁸ Frank Kolb, "Lycia During the Dynastic Period", in *From Lukka to Lycia*, eds. Havva İşkan, and Erkan Dündar (İstanbul: Yapı Kredi Press, 2016), 37-38.

The "Nereids Monument" and the "mausoleum" in the British Museum, which has a great reputation all over the world, spread westward from Anatolia to the grave designs of noble families since the Roman Empire.¹⁹

Lycian rock tombs started to be built after 100-150 years from monuments and pillar tombs thought to have been used since the 6th century BC. Later on they started to be built widely with the 4th century BC²⁰. These structures, which were carved into steep rocks of Lycia, generally designed as necropolises in collective forms.

One of the most memorable building elements of the Lycian culture is the rock tombs, while the other is undoubtedly the sarcophagus. The sarcophagus, beginning with the classical period and continuing to be built until the Roman period, almost always preserved its original design conception²¹.

Architectural Allegories in Lycian Tombs

Hittites, Urartians, Phrygians, Trojans, Lydians, Lycians and other prehistorian anatolian people who have not reached civilization level, required a special ritual, built tombs and always buried the dead. Although geography they lived in increased the graveyard variety and it has often been an effective thought in the tomb designs of "life after death allegory". The need to organize living quarters after death has increased even more, especially in high status quarters such as kings and princes. It is seen that way aristocratic are buried together with magnificent goods and jewels in order to pass on the richness of their lives to after death. But the life after death allegory was not only confined to rich grave goods, but also with this impulse tomb designs were formed in this direction. While investigating these and similar allegories in Lycian tomb structures, the examples of tomb types mentioned above have been examined.

Allegorical Attitude in terms of Function

Death perception may change from culture to culture but it's always associated with places²². As in many cultures, the Lycians wanted to use their tombs in their new life after death with the allegory of this they designed their own tombs like houses and these structures were preserving their precious goods too. It is known that kline arrangements have been made to ensure even six dead bodies to comfortably lay and some tombs were designed enlarged according to their needs and wishes.²³. So it would not be not wrong to say that they are not only for singular use, but are imagined as houses that allow multiple uses with their loved ones in the new world life.

The Lycian's must have imagined and designed their graves functionally 'houses' or even monumental 'temples' for the next life after death. For example: As seen in Figure 2, the rock facades imitating the wooden architecture of the 4th-5th century BC, like Myra Rock tombs are 'tomb houses' with a typological variety within themselves.²⁴.

¹⁹Jürgen Borchhardt, "Lycian Dynasts and Temple Tombs". in *From Lukka to Lycia*, eds. Havva İşkan, and Erkan Dündar (İstanbul: Yapı Kredi Press,2016) ,403.

²⁰ Zeynep Kuban, "Lycian Rock-Cut Tombs", in *From Lukka to Lycia*, eds. Havva İşkan, and Erkan Dündar (İstanbul: Yapı Kredi Press,2016), 410.

²¹ Elif Özer, "Lycian Sarcophagi", in *From Lukka to Lycia*, eds. Havva İşkan, and Erkan Dündar (İstanbul: Yapı Kredi Press,2016),423.

²² François Hartog, *Herodotos' un Aynası*, (Ankara: İthaki Pres,1997),140.

²³ Kuban, "Lycian Rock-Cut Tombs", 418.

²⁴ Nevzat Çevik, "The City Breathing Myrrh: Myra", in *From Lukka to Lycia*, eds. Havva İşkan, and Erkan Dündar (İstanbul: Yapı Kredi Press,2016), 231-233.

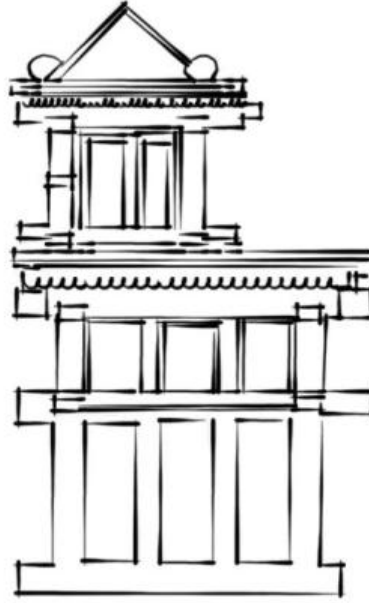


Figure 2: Stylization from Myra Rock Facades²⁵.

It is avowable that the tombs in the rocky cliffs, which were built in quite remarkable places, are also structures that show the statues of their owners.²⁶ Thus, it is possible to say that a status algorithm is given with the function of the building site. Especially in this type, temple emulation is another common allegory. Among these varieties, the high status perception has been tried to be given by function at Dynasts tombs, such as the pillar tombs. The famous Nereids monuments interior design consists separate klines for family members. Allegorical indication of the status also shows the dynasts desire not to be forgotten even with this temple tomb placed on a high podium. Perhaps this monument had a function to point a certain area of the city where some of the rituals could be fulfilled.

Patara, one of the ancient cities of Lycia, houses a unique graveyard in the south of the Cemetery Church. This structure is built in the area where the Roman necropolis is located. The church apse was designed with a presentation hole on a tomb made of terracotta for the dead saints²⁷. This can be considered as an allegorical detail like a religious image related to life after death.

Room tomb structures also show diversity functionally. There are two types of this tomb. The first ones are small and consists apart rooms. The second group, even smaller than the first ones, was partially or completely buried in rocks²⁸. Functions were attributed in the tombs assign the meaning to be in sight or delitescence.

Allegorical Attitude in Terms of Facades

About the rock tombs and their diversity in the ancient cities of Lycia, Kuban has said that:

²⁵ All stylization drawings were drawn by Elif F. Salihoğlu through the facades of the tombs, 2017

²⁶ Hüllden., "The Lycian Necropoleis and the Cult of the Dead", 383.

²⁷ Havva İşkan., "Likya Birliği ve Eyaleti Başkenti: Patara", in *From Lukka to Lycia*", eds. Havva İşkan, and Erkan Dündar (İstanbul: Yapı Kredi Press, 2016), 158.

²⁸ Hüllden., "The Lycian Necropoleis and the Cult of the Dead", 380.

“A unifying, valid and seamless typology covering all tomb types and facades in the region has to yet be created... These tomb facades unique to Lykia differ between the cities and regions within Lycia... When it comes to the artisanship on the facades of the rock-cut tombs, which mimicked the wooden construction tradition in the rock, we can suggest that the artists carved these stone blocks using stone carving techniques instead of trying to imitate the surface of a wooden material”²⁹.

As can be seen in Figure 3 and Figure 4, the Pinara rock tombs have grave-house allegories just as they are in the Myra Rock tombs.



Figure 3: Pinara Rock Tombs Facade Stylization³⁰

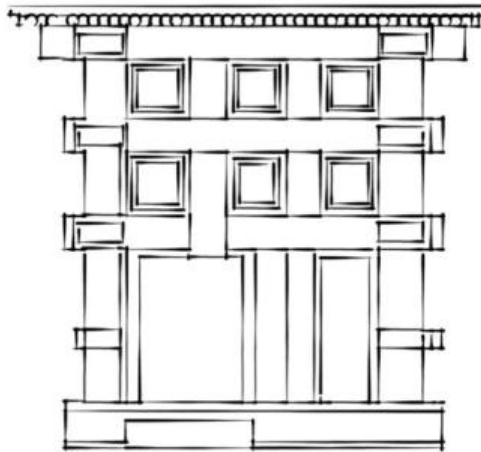


Figure 4: Stylization of Pinara Rock Tombs Facade³¹

In Lycia there are quite numerous tombs built within ‘temple allegory’ such as tombs that have plain facades. Perhaps the most famous of these is the Nereidler monumental (10x7x5 m) which is exhibited in The British Museum today. From the facade silhouette it reminds an Ion

²⁹ Kuban, “Lycian Rock-Cut Tombs”, 412,415.

³⁰ Elif F. Salihoğlu, 2017

³¹ Elif F. Salihoğlu, 2017

temple with its pillars and roofing.³² In particular, the temple tomb structure has been seen in the vicinity of the harbor side. Along with the Roman period the allegory of ‘temple architecture’ became more and more widespread³³. In particular, the temple tomb structures have been seen in the vicinity of the harbor sides. Telmessos has also undergone a change and its Lycian house silhouetted facade necrops emulated Hellenic temples in time. This Hellenic temple allegorical stylization is shown in Figure 5.



Figure 5: Stylization of Telmessos Hellenic Temple³⁴

It will be seen that not only at Nereids monument, but there are other tombs with temple allegories. Rock cut – tombs in Dalyan have this perception on pillar designs as shown in Figure 6 and Figure 7. These tomb styles were built even in the island settlements in the Mediterranean region like Meis (Kastellorizo), (Figure 8).



Figure 6: Stylization of Dalyan Rock Tombs Facade³⁵

³² Fahri Işık, “Beylikler Dönemi’nin Likya Egemeni: Kshanthos”, in *From Lukka to Lycia*, eds. Havva İşkan, and Erkan Dünder (İstanbul: Yapı Kredi Press, 2016), 175.

³³ İşkan, “*Likya Birliği ve Eyaleti Başkenti: Patara*”, 162.

³⁴ Elif F. Salihoğlu, 2017

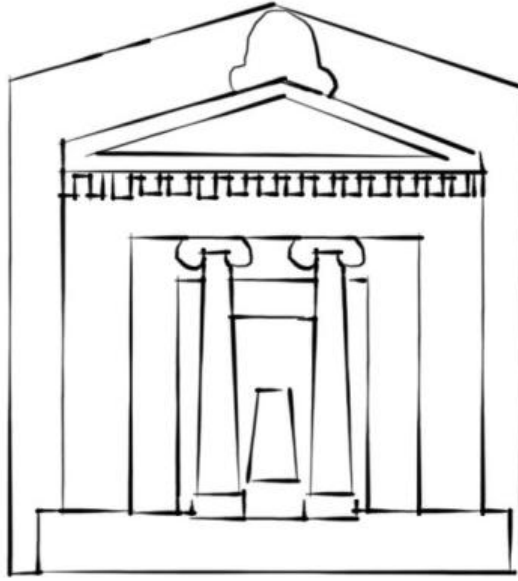


Figure 7: Stylization of Dalyan Rock Tombs Facade³⁶

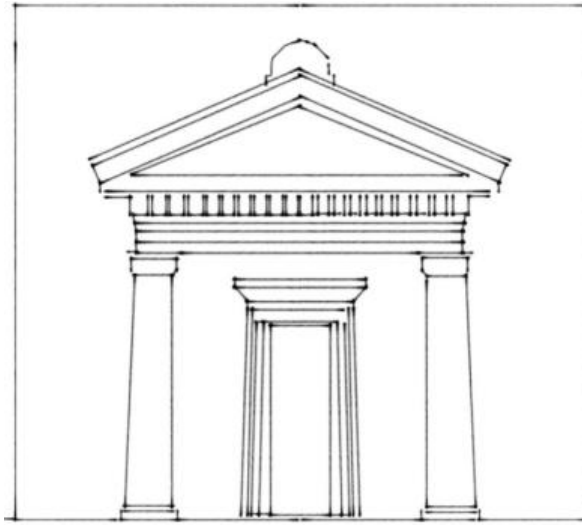


Figure 8 : Meis Island Lykia Rock Tomb Stylization³⁷

Allegorical Attitude in Color and Pattern

The most striking allegorical details of architectural practices are generally found in color and pattern that are used at interior and exterior spaces. When it comes to an antique structure, wall paintings and inscriptions especially used to decorate the walls, reflect allegories from the past.

The Lycian tombs also carry many of the knowledge about the Lukka people especially about the Dynast's cults and culture. It is quite an impressive display in the reliefs of these

³⁵ Elif F. Salihoğlu, 2017

³⁶ Elif F. Salihoğlu, 2017

³⁷ Elif F. Salihoğlu, 2017

tombs as well as the burial paintings. The Lycian sarcophagus, thought to have been built since 4000 BC, have ostentatious reliefs. These reliefs' show that the Lycian aristocrats have at least status as the dynast. To represent the power of the dynasty, lion stages, paradises, feasts, victories, and wrestling stages are portrayed of oriental, Hellenic and Lycian motifs. These motifs decorate the chambers of the tomb in the Xanthos acropolis.³⁸ It's possible to see the soul-carrying sirens on the south-north façade as shown in Figure 9. And there are eleven young girls on the Harpy Pillar (Figure 9), who have been pictured like sliding on water creatures between the pillars, representing the Xanthos River water lilies in Lycia culture.³⁹ Fairy depiction allegories may remain an open issue in interpretation but the soul-carrying sirens are understood to be part of the death cult and are also an allegorical indication of life after death.

The Müğren Tumulus has a different and important place in The Lycian Civilization to examine color and pattern allegories. *Müğren Tumulus painted grave chamber* was introduced by M. J. Mellink in the 1970s with a brief information note to the world. Works prepared by S. Gökhan Tiryaki on "Wall, Facade and Ceiling Paintings" are also important in order to search for different allegories. Müğren Tumulus is completely stone built with a saddle roof and rough façade walls. Although the interior has a carefully designed structure but no trace could be found of a dead bed or other grave items. Architectural details such as beam, rafter, and roof cover are visualized with the interior paintings so the grave chamber has been attempted to turn into a resolved space. In recent Phrygian and Lydian tumuli, a similar interior fiction is evidence for the interactions between death cults⁴⁰. But the most important difference that distinguishes Müğren Tumulus from other painted tombs is the reflections of traditional wood structures in Lycian architecture⁴¹. Therefore it is special for allegorical architecture research on ancient civilizations such as Lycia.

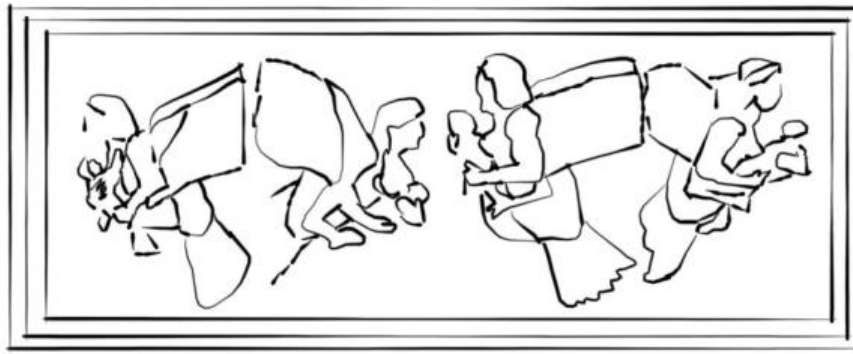


Figure 9. Stylization of Xanthos Harpy Tomb Monument Spirit Carrier Sirens⁴²

As shown in Figure 10 and Figure 11, the bands extending along the inner ceiling provide integrity with the rim beam in shape. The triangles that extend between the strips are yet a representation of the wooden construction. They are supposed to imply the reed roof covering

³⁸ Kolb, "Lycia During the Dynastic Period", 41.

³⁹ Işık, "Beylikler Dönemi'nin Likya Egemeni:Kshanthos", 175.

⁴⁰ Salih Gökhan Tiryaki, "Milyas Araştırmalarına Katkıları: Müğren Tümülüsü Boyalı Mezar Odası", *Cedrus III* (2015), accessed December 10, 2017, DOI: 10.13113/CEDRUS.2015011394 (2015): 38.

⁴¹ Salih Gökhan Tiryaki, "Milyas Boyalı Mezar Odaları:Kızılbey,Müğren ve Karaburun II", in *From Lukka to Lycia*, eds. Havva Işkan, and Erkan Dünder (İstanbul: Yapı Kredi Press,2016),394-395.

⁴² Elif F. Salihoğlu, 2017

the beams⁴³ Consequently we can say that not only spiritual feelings are the only allegories but they can be different Allegorical Attitudes like ‘wooden architecture’.



Figure 10: The 3D Reconstruction Of The Burial Chamber⁴⁴.

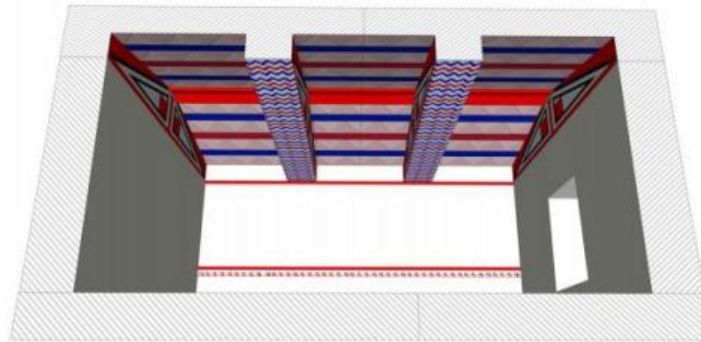


Figure 11: The 3D Reconstruction Of The Burial Chamber Ceiling⁴⁵.

The colored floor mosaics of the grave room for Sarcophagus of Captain Eudemons and his niece Zozimos are remarkable (located in the Olympus region). This floor is a representation of a hunting scene and features the 5th century AC⁴⁶. We can see an allegorical message given within the floor mosaics. It's possible to say that such use was specific for Lycian interior architecture and as it's a common occurrence in Roman and Hellenic culture.

Allegorical Attitude in terms of Interior Parts & Components

The kline may take the first place as a detail used for the interior designs of tombs. These dead beds are typically formed as a ‘U’ and placed mono or duplex. Some tomb interiors were

⁴³ Tiryaki, “Milyas Araştırmalarına Katkılar: Müğren Tümlüsü Boyalı Mezar Odası”, 39.

⁴⁴ Mellink, “Excavations at Karataş-Semayük and Elmalı, Lycia (American Journal of Archaeology 75,3), 245-255, quoted in Tiryaki, , “Milyas Araştırmalarına Katkılar: Müğren Tümlüsü Boyalı Mezar Odası”, 39.

⁴⁵ Mellink 1972, “Excavations at Karataş-Semayük and Elmalı, Lycia, 1971”, (American Journal of Archaeology, 76,3), 269; 1983, “Wall Paintings of West Anatolian Tombs Element of a Tradition”, (Kazı Sonuçları Toplantısı 5), 171 vdd. , quoted in Tiryaki, “Milyas Araştırmalarına Katkılar: Müğren Tümlüsü Boyalı Mezar Odası”, 40.

⁴⁶ Bedia Olcay Uçkan and Gökçen Kurtuluş Öztürk, “Ateş ve Suyla Kutsanan Kent:Olympos”, in *From Lukka to Lycia*, eds. Havva İşkan, and Erkan Dündar (İstanbul: Yapı Kredi Press, 2016), 280.

examined by researchers and they encountered 'studio type' editions, based on a single kline. Also some klines were examined in detail. As a consequence it is seen that some of the samples were carved out of the rock and were designed to be mounted with wooden surfaces. Although not widely used, some kline variations have a cap designed to look like a sarcophagus. In some areas such as Pinara niches in forms of klines were opened to the side walls and closed after the burial.⁴⁷

Like the kline designs mentioned, the interior details are so obvious, it is possible to say that Lukka graves are indicative of their desire to stand peaceful and comfortable while waiting for their new lives after death. The other fact maybe was the thought to prevent them from mixing of another body and this influenced to design a personalized dead bed.

The Kline is not just an interior fitting used in tombs. It was also used in houses and similar structures for the purpose of a bed. They had varieties forms such as round-legged; animal-legged even though had not a common use in burial. Another different form was for the burial klines that were designed rectangular. Some samples have cavities in the form of covings on the legs, or some kline legs were painted as plantal ornaments. For example in Karaburun Tumulus, it was seen plantal ornaments were used to decorate. Besides the plantal ornaments animal figures were also used in some klines⁴⁸. All of these ornaments are a strong indicator of the housing allegory in the grave structures.

Another important interior component for the tombs is the door (Figure 12). As can be seen in the rock grave stylization drawings, the door design is sometimes detailed like wooden furniture. In addition to this some of them were considered as single- leaf door, whereas some of them double-leaf. Except visual allegories it can be said that the function of the door designs is facilitated by working mechanisms. The best example of this is *sliding doors* used in rock tombs. A flat stone plate was built as a sliding door and a channel was opened at the tomb for the sliding action⁴⁹. Especially in family tombs this component design allows the door to be opened easily after every burial, and supports not to be re-built again and again.

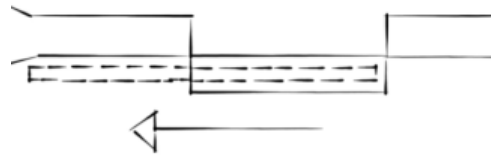


Figure 12. Stylization Of Sliding Doors in Lykian Tombs⁵⁰

Allegorical Attitude in terms of Form

Allegorical Attitude in terms of form designs is actually a common practice throughout the past. The most renowned examples of them are cross-plan churches or mosques with domes. Like many civilizations, it could be possible for the Lycian's to hide certain meanings in form. It is mentioned above that different forms are used in the Lycian tomb architecture. Nearly all these graves are named according to their form design. Perhaps monumental tombs

⁴⁷ Kuban, "Lycian Rock-Cut Tombs", 410.

⁴⁸ Nazlı Yıldırım, 2009. "Lykia Klineleri: Form ve Tipoloji" (Paper presented at *International Young Scholars Conference Mediterranean Anatolia*, Suna- Inan Kiraç Research Center for Mediterranean Civilizations, Antalya, 4- 7 November 2009), 509.

⁴⁹ Kuban, "Lycian Rock-Cut Tombs", 418

⁵⁰ Elif F. Salihoğlu, 2017

are the prominent grave group to search for an allegorical attitude. Pillar tomb design is important in these type of burial structures (Figure 13, and 14). Pillar tombs are generally built for those who have an important status and were built in Settlements that have housing buildings and surrounded by city walls. The tomb is named after the burial chamber that is located on the 5 m-high pillars⁵¹. There is no doubt that these monuments, reminiscent of prehistoric megalithic structures that have a monumental attitude too. Due to the fact that they were built quite high from the surrounding structures, the pillar tombs certainly have an allegory attitude in terms of form. The thought of keeping control of the lower status or surveillance them even after death can be the allegory like; not to be forgotten, consideration and heroism. Therefore even today we don't have complete knowledge of the dead cults for Lycian culture so it can also be commented that these tombs point to a religious ceremony or ritual central.

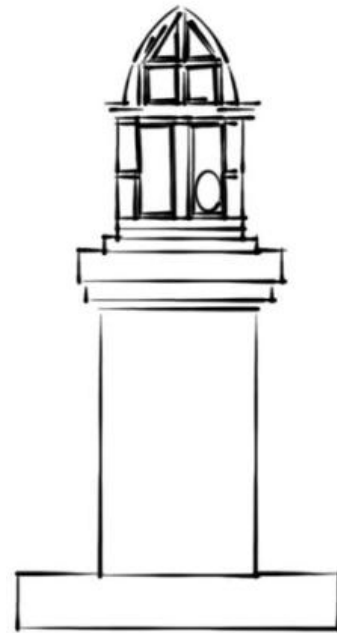
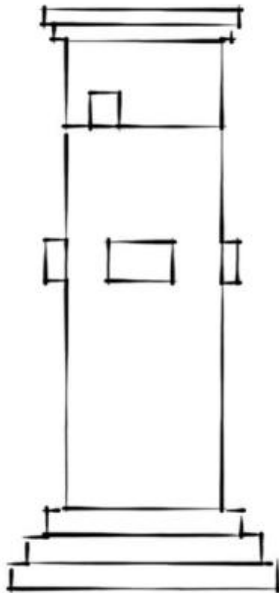


Figure13: Stylization of Xanthos Harpy Monument⁵²
Stylization of Pillar Tomb⁵³

Figure14 :

It would be wrong to limit the 'to be high' allegory with pillar tombs. It is also possible to see it in the tombs that have a podium. Perhaps the only difference between these burials was Podium tombs were built for the aristocrats not for the dynasts. And different graves were needed for these two different sections but the underlying allegory always remained the same. One of the most remarkable points in tomb forms is that these diversities have increased with the domination of Persia. Hüliden expresses that "With the beginning of the Persian rule the local elites evidently gradually developed new tomb types including pillar tombs, rock-cut facade-tombs, house-tombs and sarcophagi, that responded to a new desire of representation engendered by the need to integrate into elite structures of an Oriental Empire..⁵⁴"

⁵¹ Kolb, "Lycia During the Dynastic Period", 41

⁵² Elif F. Salihoğlu, 2017

⁵³ Elif F. Salihoğlu, 2017

⁵⁴ Hüliden, "The Lycian Necropoleis and the Cult of the Dead", 379-380.

Apart from the other burial structures that are mentioned in the study, 'khamosorion' is another tomb type that was built in Lycia. Unlike the graves we are accustomed to see with the allegory of 'house or temple' these kinds of tombs were designed to give the meaning of sarcophagi and were carved into the rock and covered with a lid to match the sarcophagi.⁵⁵

Conclusions and Suggestions

The analyses that have been conducted have proved that the method of allegorical critical analysis developed a systematic way to understand the lives, cultures and emotions of civilizations, especially from the antique architectural constructions. With this method, it will be possible to say that the people of prehistoric period, which there is absence of written sources such as tablets, will be solved through hidden meanings by allegories. As a result of literature surveys, it has been found out that researchers and scientists have commented on the meanings of architectural structures in order to reach their meanings, but that each study is generally made on one field and does not have a specific systematic study. It is suggested that it is necessary to extend the meaning exploration studies with the developed allegorical critical analysis method.

As a result of the study, there are questions that are need to be discussed; why so different tomb structures and forms had developed in the first democratic union 'Lycia'? And is this variety was a result of the democratization process? Or can we say that only the Lycian aristocrats had lived the reforms in order which local Lucca people was not included to this among? Through the analyzes, it can be thought that the pillar tombs and splendid rock-cut tombs are intended to protect and provide the statue forever between the elites and the local Lucians or had been made for the heroized dynasts in the local community. But the tombs which for built to indicate victories and their powers before there death proves that the first option is not far away. Again, the tombs show different typologies among the Lycian cities and it is once again a proof to the cultures and rituals that were diversified according to the regions. It is suggested that the analysis of the allegory made on the Lycian tombs to be studied on the other structures the same civilization. Systematic analysis will bring new interpretations and discussions especially in the history of the ancient culture. Maybe the most important result of this allegory analysis study is that the cultural significance on architectural constructs intensifies aesthetic and functional aspects. Hereby in the Lycian society, where the wooden construction is a cultural aspect, reflecting this to the stone had created a unique architectural identity for the Lycian's.

⁵⁵ Hüllden, "The Lycian Necropoleis and the Cult of the Dead", 382.

References

- Accessed December 10, 2017. <https://writingexplained.org/grammar-dictionary/allegory>
http://www.tdk.gov.tr/index.php?option=com_bts&view=bts&kategori1=veritbn&kelimesec=11300
- “Allegory”, In Cambridge dictionary Online”. Accessed December 10, 2017.
<https://dictionary.cambridge.org/tr/sözlük/ingilizce/allegory>
- “Allegory”, In Merriam-Webster Dictionary Online”. Accessed December 10, 2017.
<https://www.merriam-webster.com/dictionary/allegoryalegori>
- “Allegory”, In Turkish Language Institute Great Turkish Dictionary online”. Accessed November 30 2017,
- BECKS, Ralf. “The Prehistory of Lycia”. In *From Lukka to Lycia*, edited by. Havva İşkan, and Erkan Dünder. İstanbul: Yapı Kredi Press, 2016.
- BORCHHARDT, Jürgen. “Lycian Dynasts and Temple Tombs”. In *From Lukka to Lycia*, edited by. Havva İşkan, and Erkan Dünder. İstanbul: Yapı Kredi Press, 2016.
- ÇEVİK, Nevzat. “The City Breathing Myrrh: Myra”. In *From Lukka to Lycia*, edited by. Havva İşkan, and Erkan Dünder. İstanbul: Yapı Kredi Press, 2016.
- FRYE, Northrop. *Eleştirinin Anatomisi*. Translated by Hande Koçak. İstanbul: Ayrıntı Yayınları, 2015.
- HARALAMBIDOU, Penelope. *Research Output :The Blossoming of Perspective* . London: DomoBaal Editions, 2006. <http://discovery.ucl.ac.uk/9770/1/9770.pdf>
- HARTOG, François. *Herodotos' un Aynası*. Ankara: İthaki Yayınları, 1997
- HÜLDEN, Oliver. “The Lycian Necropolis and the Cult of the Dead”. In *From Lukka to Lycia*, edited by. Havva İşkan, and Erkan Dünder. İstanbul: Yapı Kredi Press, 2016.
- İŞİK, Fahri. “Beylikler Dönemi’nin Likya Egemeni:Kshanthos”. In *From Lukka to Lycia*, edited by. Havva İşkan, and Erkan Dünder. İstanbul: Yapı Kredi Press, 2016.
- İŞKAN, Havva. “Likya Birliği ve Eyaleti Başkenti:Patara”. In *From Lukka to Lycia*, edited by. Havva İşkan, and Erkan Dünder. İstanbul: Yapı Kredi Press, 2016.
- KENDALL, Calvin B. *The Allegory of the Church: Romanesque Portals and Their Verse Inscriptions*. Toronto: University of Toronto Press, 1998.
- KOLB, Frank. “Lycia During the Dynastic Period”. In *From Lukka to Lycia*, edited by. Havva İşkan, and Erkan Dünder. İstanbul: Yapı Kredi Press, 2016.
- KÖKSAL, Musa. “Boşluk ve alegorik anlatım”. Artistic Competency Report, Hacettepe University-Social Sciences Institute, 2006.
- KUBAN, Zeynep. “Lycian Rock-Cut Tombs’ In *From Lukka to Lycia*, edited by. Havva İşkan, and Erkan Dünder. İstanbul: Yapı Kredi Press, 2016.
- MUTLU, Belkıs. *Mimarlık Tarihi Ders Notları 2* . İstanbul: Mimarlık Vakfı Enstitüsü Press, 2001

- OLCAY UÇKAN, Bedia Yelda and Kurtuluş Öztaşkın, Gökçen. “Ateş ve Suyla Kutsanan Kent:Olympos”. In *From Lukka to Lycia*, edited by. Havva İşkan, and Erkan Dünder. İstanbul: Yapı Kredi Press, 2016.
- ÖZER, Elif. “Lycian Sarcophagi”. In *From Lukka to Lycia*. edited by. Havva İşkan, and Erkan Dünder. İstanbul: Yapı Kredi Press, 2016.
- ÖZGÜNEY, Turgut. “Philo’nun Alegori Yöntemi”. *Anadolu Aydınlanma Vakfı Sosyal ve Kültürel Bülteni* (2015). Accessed December 11 2017. <http://www.anadoluyaydinlanma.org/bulten/58-dusunuyorum-nisan-mayis-2015.pdf>
- PLATO. “The Allegory Of The Cave”. In Republic: VII 514 a, 2 to 517 a, 7 (n. d.), translated by Thomas Sheehan. Accessed December 12, 2017. <https://web.stanford.edu/class/ihum40/cave.pdf>
- RUAN, Xing. *Allegorical Architecture: Living myth and architectonics in Southern China*. Hawaii: University of Hawaii Press, 2006.
- RODENWALDT, Gerhart. *Griechische Reliefs in Lycian*, Verlag der Akademie der Wissenschaften in Kommission bei Walter de Gruyter u. Company, 1933
- TİRYAKİ, Salih Gökhan, “Milyas Araştırmalarına Katkılar: Müğren Tümülüsü Boyalı Mezar Odası”, *Cedrus III* (2015). Accessed December 10, 2017. DOI: 10.13113/CEDRUS.2015011394
- TİRYAKİ, Salih Gökhan. “Milyas Boyalı Mezar Odaları: Kızılbil, Müğren ve Karaburun II”, In *From Lukka to Lycia*, edited by. Havva İşkan, and Erkan Dünder. İstanbul: Yapı Kredi Press, 2016.
- VİTRUVİUS. *Mimarlık Üzerine On Kitap*. Translated by Suna Güven. İstanbul: Şevki Vanlı Mimarlık Vakfı Yayınları, 1990.
- YILDIRIM, Nazlı. “Lykia Klineleri: Form ve Tipoloji”. Paper presented at International Young Scholars Conference Mediterranean Anatolia, Suna- Inan Kiraç Research Center for Mediterranean Civilizations, Antalya, 4- 7 November 2009