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Dionysiac Scenes on Sagalassian Oinophoroi from Seleuceia Sidēra in Pisidia (Southwestern Turkey)*

ERGÜN LAFLI

INTRODUCTION: SELEUCEIA SIDĒRA

Seleuceia Sidēra, located approximately 45 km northeast of Sagalassus in Pisidia (southwestern Turkey), and 18.5 km northeast of the city centre of Isparta, occupies most of the hill today known as Asar (or Hisar) Tepe and its environs. This site was discovered during the late 19th century by the German geographer G. Hirschfeld.¹ Its identification as “Seleuceia Sidēra” is based upon the local association of the town’s environs with the name “Selef”, a Turkish version of the name Seleuceia.² While the site was later visited and briefly described by several travellers, detailed investigation of the remains did not begin until the rescue excavations of 1985–7 (mainly at the theatre) conducted by the local archaeological Museum of Isparta.³ Seleuceia Sidēra was re-excavated by O. Bingöl of Ankara University in 1993, during which time seven different areas of the site were investigated: the first southern terrace (and the round building); the second southern terrace; the eastern gate; the eastern terrace; the necropolis; the cistern and the theatre.⁴

CERAMIC FINDS FROM THE 1993 EXCAVATIONS AND SAGALASSIAN OINOPHOROI

These excavations generated a considerable amount of ceramic material. All of the sherds, with the exception of those discovered in the necropolis, were found in unstratified contexts and belong to the following ceramic groups: fine ware; coarse ware; relief ware; terracotta oil lamps; terracotta figurines; terracotta *unguentaria*; and miscellaneous terracotta objects.⁵ Almost all, or more than 90%, of the recognised red-slip table ware, relief ware, terracotta oil lamps, terracotta figurines, *unguentaria* and miscellaneous objects found at Seleuceia Sidēra were imported from the neighbouring town of Sagalassus.⁶ Previous surveys and excavations at Sagalassus have shown that the town was a flourishing centre for the production of pottery in this region

throughout the Roman period and that the potters of Sagalassus were involved in the “manufacturing” of a wide variety of ceramic products using five different clay fabrics.⁷ These have been classified by Belgian archaeologists as follows: tableware sets, oil lamps, figurines and relief ware (fabric 1); containers (fabric 2); tiles, bricks and water pipes (fabric 3); cooking pots and *amphorae* (fabric 4); and *pithoi* (fabric 5).⁸ The ceramic production of Sagalassus occurs in large quantities in all of the periods of Roman occupation. Among others, one of the most important groups of Sagalassian pottery recovered thus far has been the relief ware of the late Roman period.⁹ A large number of mould fragments of *oinophoroi* (one- or two-handled flagons with a cubic, rectangular or circular body, a narrow neck and relief decoration)¹⁰ have been found at Sagalassus, which proves that several highly productive ceramic workshops inhabited this site.¹¹

In Seleuceia the relief ware recovered constitutes only a small fraction of the total ceramic finds: a total of 136 relief ware sherds were recovered, primarily from the trench at the first southern terrace. The main forms of relief wares are (1) round-based, circular (so-called “pilgrim” flasks) *oinophoroi* (e.g., figs. 12.1.a–b, 12.2.a–c); (2) flattened and cornered, square or rectangular *oinophoroi* (e.g., fig. 12.1.e–h); and (3) relief bowls. All

⁷ Poblome et al. 2000, 39.

⁸ See Poblome 1999, 24.

⁹ Laflı 1999.

¹⁰ All dates are A.D. For the definition of *oinophoroi*: Mandel 1988, 3–5; Mandel 2000; Poblome 1998; Heimberg 1976; Hausmann 1954/55 and 1956.

¹¹ Poblome 1999, 273–5. For Sagalassian *oinophoroi*: Poblome 1998; Poblome 1999, 273–5; and Poblome and Waelkens forthcoming. The distribution pattern of *oinophoroi* has yet to be studied. All finds known earlier than 1998 have been reviewed by Poblome (1998, 207–9) and Laflı (1999, 228). For some recently published finds of Sagalassian relief ware: M. Özsait’s survey in central Pisidia (from Kaleburnu in Pisidia) (Özsait 1999, 86 n. 7); a mould for Sagalassian *oinophoroi* (Poblome 1999, 438, fig. 88); from the excavations at St. Nicholas’ Cathedral (i.e., in a non-profane context) in Myra (Lycia) (Ötügen 1999, 500 n. 10); an *oinophoros* sherd of Sagalassian origin at Selinus in western Rough Cilicia (Laflı 2002, fig. 2); and Hacimusalar (?). A Sagalassian circular *oinophoros* with basic floral decoration as well as a moulded skyphos are documented in the collection of Alanya Museum in southern Turkey (shortly to be published by this author). Another Sagalassian example includes an intact, circular *oinophoros* exhibited in the Römisch-Germanisches Zentralmuseum in Mainz (inv. no. unavailable); cf. the very similar morphology of an example in the British Museum (Poblome 1999, 437, fig. 87). In addition, this author has observed and documented some unpublished fragments of Sagalassian *oinophoroi* at the excavations of Pisidian Antioch, to be published shortly.

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¹ Hirschfeld 1879, 312–4.

² Bean 1976, 821; Laflı Forthcoming c.

³ Kaya 1999, 163.

⁴ Bingöl 1994; Laflı forthcoming b.

⁵ Laflı forthcoming a.

⁶ Laflı 2000.

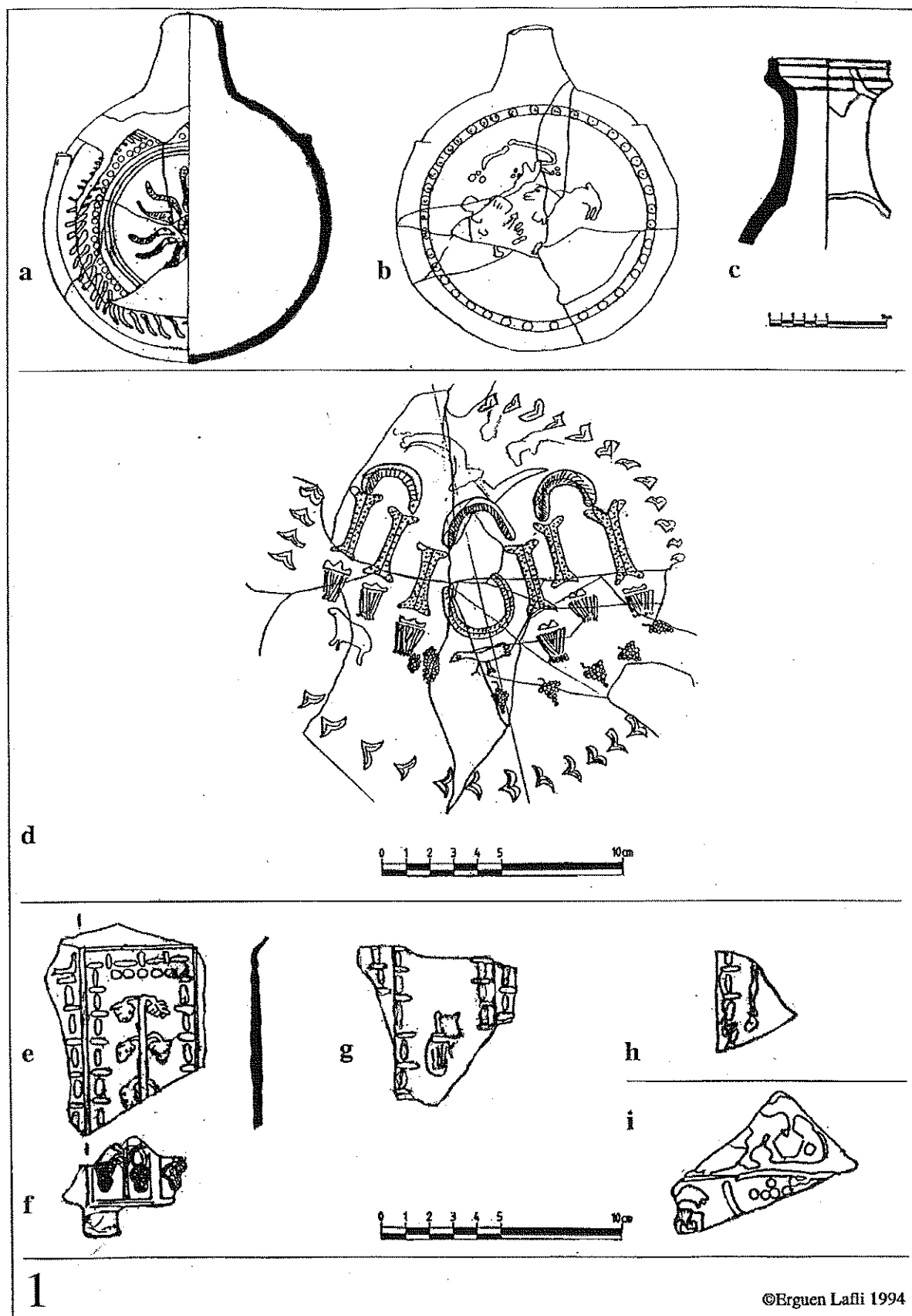
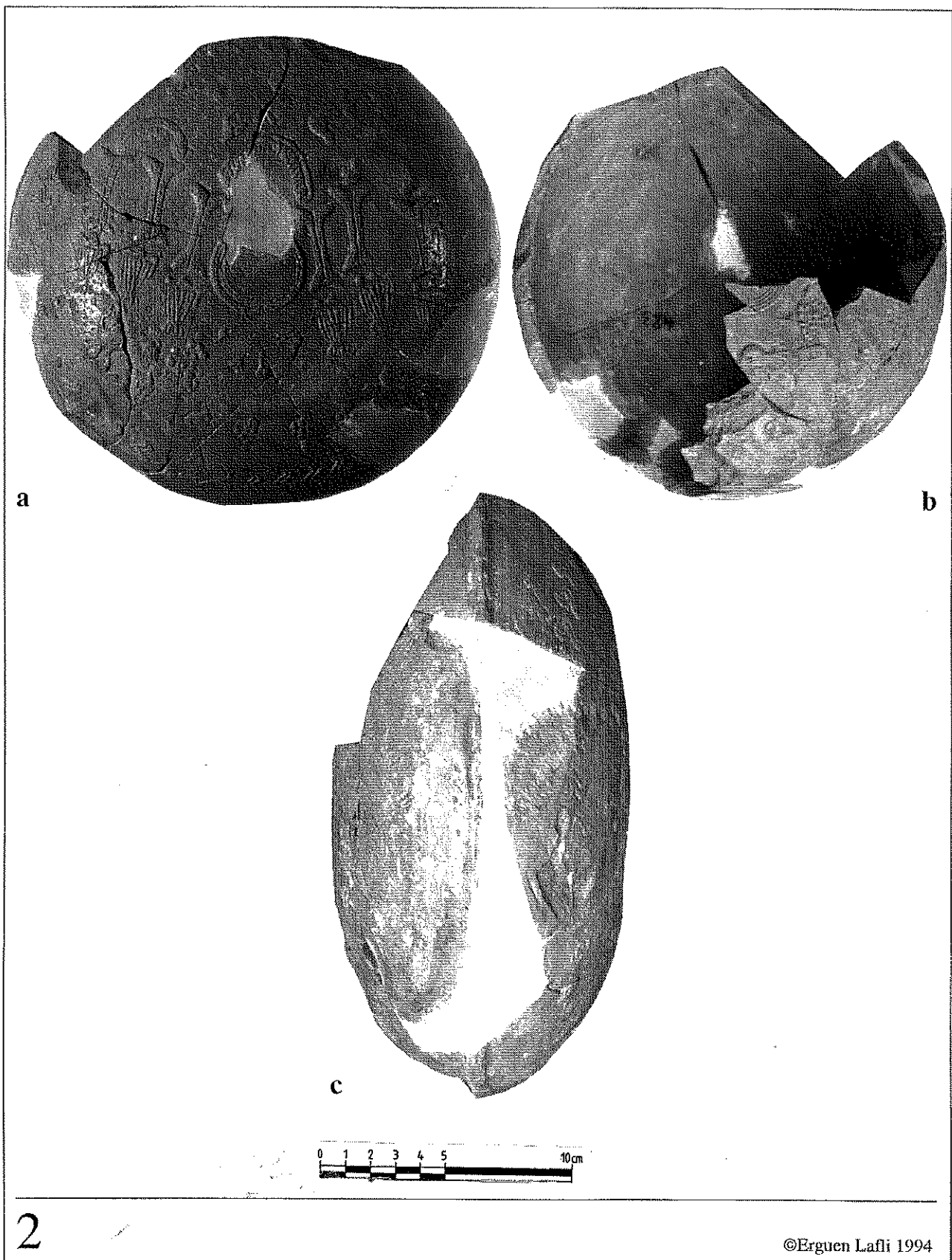


FIG. 12.1.A-I. MORPHOLOGICAL AND DECORATIVE CHARACTER OF SAGALASSIAN *oinophoroi* FROM SELEUCEIA SIDERA (E. LAFLI).



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FIG. 12.2.A-C. A CIRCULAR *OINOPHOROS* FROM THE ROUND BUILDING IN SELEUCEIA SIDĒRA; FRONT, REAR AND SIDE VIEWS (E. LAFLI).

of these types originated at Sagalassus. The *oinophoroi* found here are normally of the circular type: their body is decorated with two panels in relief, one each side of the vessel, mostly of spirited Dionysiac scenes flanked by some ornaments. Over 90% of the total relief ware finds (an estimated 130 sherds) from Seleuceia Sidēra belong to type 1, the *oinophoroi* dating to the late Roman Period (e.g., figs. 12.1a–b and 12.2a–c). The shape of this relief ware is frequently illustrated in the publications of the pottery from other late Roman and Byzantine sites in southern Asia Minor, including Anemurium and Perge¹² as well as at Kapharnaon and the Fayum in Egypt.¹³ Yet in spite of the information provided by these excavations, only tentative conclusions can be offered about the morphological and the stylistic evolution, function, chronology or distribution of Sagalassian *oinophoroi*.

CLAY AND MORPHOLOGICAL FEATURES

The characteristic clay features of this form found at Seleuceia Sidēra are its hard fire (i.e., sherds cannot be scratched with a fingernail) and reddish body. Sagalassian terracotta oil lamps and terracotta figurines can also have a quite similar fabric of fine clay. Petrological analysis of the fabric and slip carried out at Sagalassus indicated that the raw clay materials are identical to those used for Sagalassus red slip ware.¹⁴ This ware is also distinguished by its relatively thick walls and prominent interior wheel-marks. The fabric can be classified as hard, and the fracture is conchoidal or subconchoidal to smooth. Distinctive, larger inclusions (such as lime fragments) are visible in the clay or (very rarely) on the surface itself, and are generally smaller than 0.5 mm.¹⁵ The colour of the core is usually red 2.5 YR 5/8. The slipped surfaces vary from 7.5 YR 7/4 pink to 7.5 YR 7/6 reddish yellow and tends to be well preserved. After the moulding of the flasks was complete, they were submerged in a clay suspension to cover them completely with slip.

In Seleuceia only two round flasks were found to be nearly intact (figs. 12.1.a–b, 12.2.a–c); all of the rest were fragmentary. General morphological features of these vessels can be understood best through a study of the two well-preserved examples: the diameter of the body of round *oinophoroi* ranges from ca. 10 to 34 cm., and the rim diameter varies between ca. 3.5 and 7.5 cm. The width of one side of a polygonal *oinophoros* ranges from ca. 4 to 8 cm.

The first example (figs. 12.1.a–b) has a globular-ovoid body with a rounded bottom and a thinnish rim, which is broken off. One half of the round flask is rather flat, the other half is more hemispherical. The entire body is

wheel-made in two sections, which were possibly made separately in two-piece plaster moulds (in the manner of terracotta figurines). After drying, the sections were put together using wet clay in the inner corners and the outside was smoothed.¹⁶ Although very few examples were found with a preserved neck, it can still be argued with relative certainty that the concave neck was thrown on the wheel separately and later luted on (cf. the neck on fig. 12.1.c). Two sections of the flask were joined running up the sides and along the length of the handle. After they were joined, a wet clay sausage was applied to the inner edge of both sections. There were either one or two handles on the top. The band or strap-like handles of the flasks are standard, attached from the round shoulder of the vessel to just below the neck, and occasionally have hatched grooves on the surface. Very few examples of flattened, cornered, polygonal, or square (sometimes hexagonal) jugs (or flagons) were recovered, although they can be identified as the second main form of the *oinophoros* and are also documented at Sagalassos (see figs. 12.1.e–h). Polygonal flasks have small and simple feet at each of their bottom corners (fig. 12.1.f). It is not clear, however, whether the flat base was added after removal from the mould. No evidence of handles (or of a completely intact example of this type) has yet to be found in Seleuceia.

ORIGINS AND CHRONOLOGY

While the origin and emergence of this form in Asia Minor remains unclear, the early and middle Roman period flasks are considered to have been produced at Pergamon and Cnidus.¹⁷ Their iconography is mostly Dionysiac, which implies that the function of these flasks is likely related to the consumption of wine. It is probable that the Pergamene and Cnidian *oinophoroi*, which were distributed to a wider extent in the eastern Mediterranean, served as morphological and decorative models for Sagalassian *oinophoroi* workshops and their potters.¹⁸ In the early Christian period, however, this form became more popular in the Near East. The relationship between the Christian pilgrim flasks (so-called *eulogia*) of the late Roman period and earlier or contemporary *oinophoroi* remains unknown. A morphological and decorative relationship between the Sagalassos *oinophoroi* and metallic and glass vessels is also likely. Chronologically, these sherds do not appear in Seleuceia Sidēra before the late third and early fourth centuries, and continue in use until as late as the fifth and, in some cases, the sixth century. According to the stratigraphical data from Sagalassus, these flasks belonged to the class of materials produced by the late Roman workshops there (i.e., during the third to fifth or sixth centuries),¹⁹ which corresponds with the dates for these wares established in other sites,

¹² Atik 1995, figs. 16, 391, 393, 395–7.

¹³ Poblome 1998, 209.

¹⁴ Poblome 1999, 273–4.

¹⁵ On the inner side of a Sagalassian *oinophoros* from Selinus a large stone can be observed (Lafli 2002, fig. 4).

¹⁶ Poblome 1998, 207–8; for an example of a mould, see 218, pl. 4

¹⁷ Mandel 1988, 99; Mandel 2000, 57.

¹⁸ Poblome 1998, 210.

¹⁹ Waelkens and Sagalassos-Team 2000, 274.

namely Anemurium and Perge.²⁰ Even so, some fragments were found in the *earlier* deposits of the library and in other assemblages of Sagalassus.²¹

ARCHAEOLOGICAL CONTEXT

The social context of these flasks found in Seleuceia is not clearly defined: they are more or less regularly found in association with the round building of the first southern terrace. A few examples have been found elsewhere as well: the first almost complete example (figs. 12.1.a-b) was recovered at a late Roman magazine among the eastern terrace buildings. The round building lies in a habitation area in the southern part of the late Roman city.²² In spite of its unassuming architecture, lively religious activity seems to have existed in this structure, as witnessed by the large quantity of objects found, including terracotta figurines and large red-slip tablewares. The fact that the stratigraphy of the building is uncertain unfortunately prevents us from clarifying the significance of this material further. However, a remarkable feature of the context should be noted: all of the relief ware was found to be highly fragmented, the breaks being of more or less of the same size. It seems to me that the function of all the vessels, in spite of their morphological variety, was the same and that after their use they were destroyed for the same, but now unknown, reason.²³ Whether these *oinophoroi* with moulded decoration contained only wine is unclear.²⁴

DIONYSIAC CELEBRATION SCENES

In most cases, the compositional character of the decoration of Sagalassian *oinophoroi* consists of a central figurative medallion (figs. 12.1.a-b, 12.1.d) surrounded by other concentric circles of dots, lines, chevrons, spiral-like motives, drop-like or heart-like patterns, concentric and segmented circles, vines, vertical and horizontal line fragments, rosettes, lozenges or other, less common patterns of decoration or symbols in an irregular way.²⁵ In some cases, the main figurative elements were represented under the arcades of buildings of unknown origin (fig. 12.1.d). The main figurative themes in these central medallions are Dionysiac scenes; mythological scenes, including gods and heroes; one or more fighting gladiators, sometimes hunting an animal (fig. 12.1.b); warriors, such as a bearded archer (fig. 12.5)²⁶; athletes

(fig. 12.1.i); garden scenes, which include a blend of various floral and animal motifs (figs. 12.1.d, 12.2.a-c); and individual representations of animals.

It is interesting to note that the provision of gladiatorial games for religious occasions and their concomitant representation in art is not unknown in Pisidia: epigraphic and architectural evidence confirm that Roman *venationes* and *munera gladiatoria* were held at the theatre of Sagalassus.²⁷ However, it would be stretching the evidence too far to link the representations of gladiators on these *oinophoroi* with the local games, since this motif enjoyed considerable popularity throughout the art of Asia Minor.²⁸

Some local mythological scenes are noteworthy: for example, a deified male wearing a Phrygian cap, standing frontally under an arcade of composite nature, or carrying a crescent (?) in his hand.²⁹ Gorgons (figs. 12.3.a-b), whose representation is in fact very rare in southwestern Asia Minor, also appear. On these scenes, floral and geometric motifs are frequent and were employed freely in figural compositions with humans and animals. The decoration is often less carefully and, occasionally, less tastefully executed than that which is seen in similar wares from Pergamon and Cnidus.

Special attention should be drawn to the decoration of the *oinophoroi* from Seleuceia SidĒra, the iconography of which—representations of Dionysiac celebrations—has yet to be studied fully. The most common schemes of decoration on *oinophoroi* from Seleuceia SidĒra are Dionysiac. These include individual and groups of personages associated with the Dionysiac *thiasos* (in particular, ecstatic maenads and satyrs, flying erotes), Dionysiac attributes (e.g., the thyrsus), as well as animals (fish, pigeons, hares, dogs, birds, leopards, goats) and vegetal motifs (grapevines) considered part of the Dionysiac artistic repertoire (no certain representations of Dionysos himself have been found thus far in Seleuceia; cf. a number of possibilities mentioned below). These motifs can appear interspersed with floral or geometric ornaments, of which the most common include medallions framed with foilage, vine scrolls, clusters of grapes and triangles. In general, representations of Dionysiac figures share in a common feature: the Maenad (fig. 12.6) faces frontally, wears a long light tunic fastened at her left shoulder, and dances on her right foot to the rhythm of probably a bell and *ropton*.³⁰ Both of her arms are held out, the left hand carrying an

²⁰ Atik 1995, 178, 180.

²¹ Poblome 1999, 274.

²² For plan, see Laflı forthcoming c, fig. 7.

²³ Cf. Chapman 2000, 122.

²⁴ Laflı 1999, 229.

²⁵ For an overview of the decorative patterns: Poblome 1998, 222, pl. 9.

²⁶ One remarkable feature about the bearded men on Sagalassian terracotta figurines is that there are also some terracotta figurines of Kakasbos or "warrior" representations, who wear the same kind of beard: see Poblome 1998, 223, pl. 10; Waelkens and Sagalassos-Team 2000, 274; and Laflı 1998, 75-6, fig. 4.

²⁷ Devijver 1996, 118.

²⁸ See Mandel 1988, 88-9 (Pergamene gladiators); 172 (Cnidian); 192-8 ("die Werkstattgruppe der Gladiatoren-Feldflaschen").

²⁹ See Laflı 1999, pls. 21e-f.

³⁰ For parallels of this iconography in late antique metalworking, see Garezou 1993.

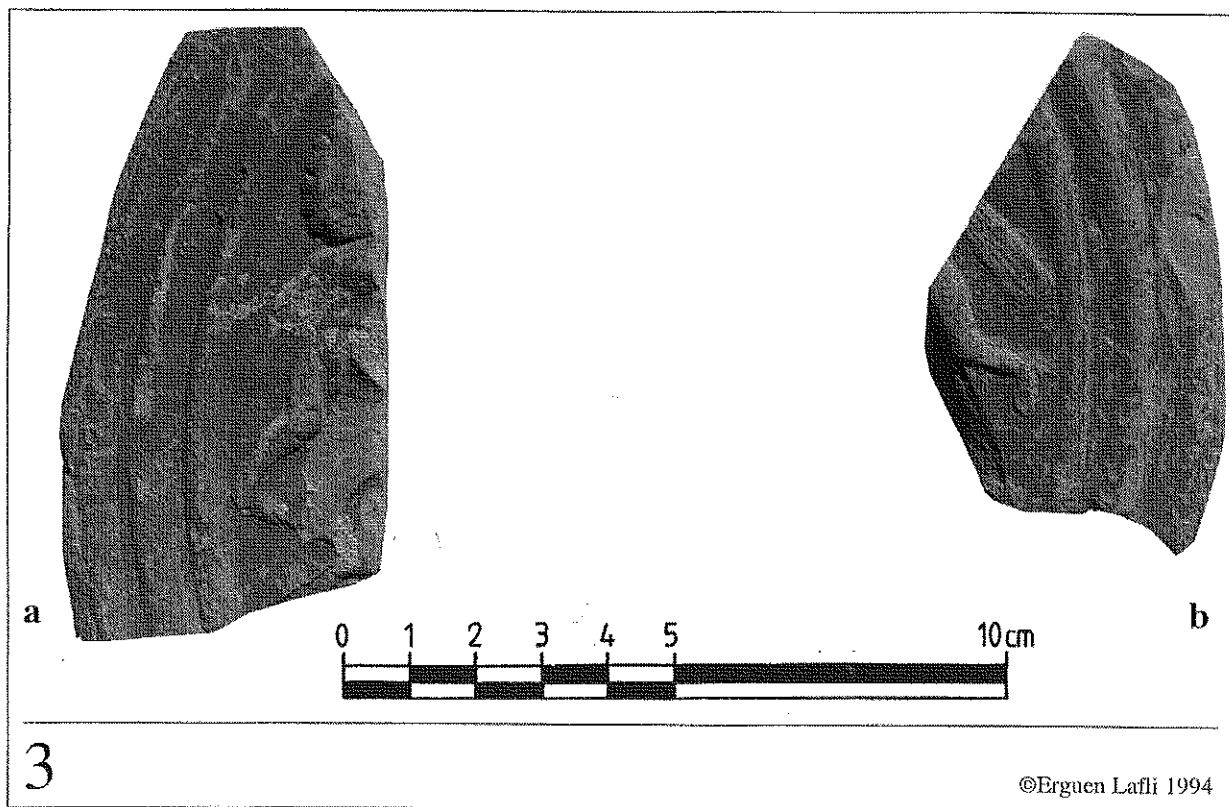
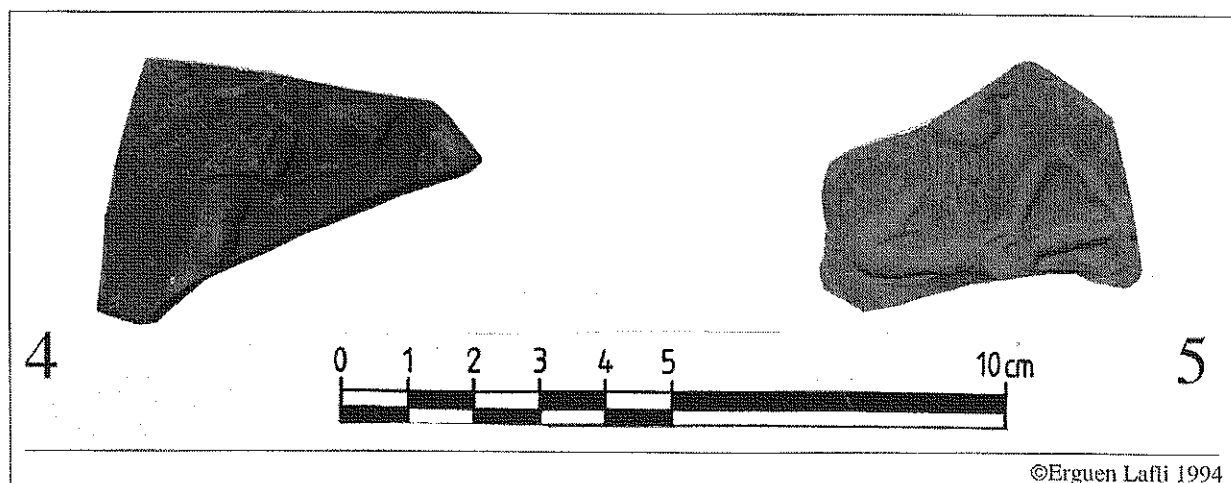


FIG. 12.3.A-B. A CIRCULAR *OINOPHOROS* WITH GORGONS, FROM SELEUCEIA SIDĒRA (E. LAFLI).



FIGS. 12.4-5. 4: AN *OINOPHOROS* SHERD WITH SCENE OF A GLADIATOR, FROM SELEUCEIA SIDĒRA (E. LAFLI). 5: AN *OINOPHOROS* SHERD WITH SCENE OF A WARRIOR (?), FROM SELEUCEIA SIDĒRA (E. LAFLI).

undetermined object (a purse?).³¹ Another Maenad (?) dances closely next to her, in much the same pose. On a sherd of a polygonal-shaped flask (fig. 12.7), a resting or sleeping Dionysiac figure (perhaps a Maenad, satyr, or Dionysos himself) is represented.³² We also have the image of a young boy (fig. 12.8) resting amongst vines, beneath an arcade with fishbone-like pattern; the purpose of his pose and his identity (a satyr?) are unclear. The final example of a Dionysiac figure, a naked male figure standing,³³ appears on a handle fragment (fig. 12.9), which was probably joined to an *oinophoros*. Again, the identity of the figure is difficult to judge (Dionysos or Eros?).

INTERPRETATION

Dionysiac iconography, especially scenes of celebration and games, are very popular elements of Hellenism in Roman and Christian antiquity.³⁴ The most frequent subject of Sagalassian *oinophoroi* is the *thiasos*, a celebration scene of Dionysos and his mythological band, dancing to the rhythm of bells, *roptra* and cymbals, and playing music. *Oinophoroi* from Seleuceia, as well as from Sagalassus and Pisidian Antioch, demonstrate that Dionysiac imagery was an outstandingly popular motif in Pisidian material culture of Roman and late Roman periods. This motif can be associated with the same variety of traditions in other regions and material groups, such as other pottery types, oil lamps, sculpture, sarcophagi, coins, emblemata, mosaics, wall paintings, marble tables, silver vessels and glass objects in the eastern Mediterranean.

The significance of Dionysiac cult and iconography on Pisidian objects of Hellenistic and Roman Imperial periods has not yet been studied.³⁵ Dionysos and Dionysiac themes were favoured greatly on Roman

imperial coins, inscriptions, sculptures, architectural decoration, coroplastics and other cult and profane objects in Pisidia, perhaps because of their association with local viticulture. In Seleuceia there is ample documentation of Dionysiac cult and its popularity, especially on grave stones. The evidence provided by the excavations at Sagalassos suggests that Dionysos was worshipped until the early Christian era (as late as the fifth century).³⁶

These products of a long-standing ceramic tradition are evidence for the endurance of pagan elements within the late antique and early Christian society of Pisidia as well.³⁷ They demonstrate the persistence of pagan culture in Pisidia until the fourth, fifth and sixth centuries, during which time Pisidian local history was characterised by the sudden emergence and extensive presence of Christianity.³⁸ At the same time, the appearance of this motif illustrates the stability of religious and ideological preferences in early Christianity. A study of Dionysiac iconography on these late Roman products can provide us with a model of Pisidian late Roman art that is useful for making comparisons with other regions and their material culture. In this way, one may understand the wider context of such objects decorated with elements of mythological celebrations.

It should further be noted that *oinophoroi* with Dionysiac celebration scenes were not an exclusive class of material; they were not the only ones whose production continued in early Christian Pisidia, for there are other objects, such as terracotta *unguentaria*³⁹ and terracotta figurines of an unknown divinity, which indicate the same patterns of viability in Pisidian early Christian contexts (i.e., Seleuceia, Pisidian Antioch and Sagalassus). In Seleuceia and Pisidian Antioch, these objects emerge in the same "religious" contexts as Sagalassian *oinophoroi*, but this reason is not yet understood. The general archaeological context of Sagalassian *oinophoroi* in southern Asia Minor is not altogether random. In Seleuceia, most of these objects were found in a (pagan) religious building, which might have been converted later into a Christian building of an

³¹ The closest parallel to this iconography is an *oinophoros* (inv. no. J.E. 54502) in the Museum of Egyptian Antiquities at Cairo: Poblome 1998, 216, pl. 2. Some classical Attic reliefs feature iconographical similarities with fig. 12.6 here; cf. the Maenads in Krauskopf et al. 1997, 144. This type of Maenad is represented holding an animal corpse and a dagger in either hand, in a composition where she dances with other Maenads (Krauskopf et al. 1997, 795). For other interpretations of this iconography, see Krauskopf et al. 1997, 29, 785. A Maenad classified by F. Matz (1968, 22, TH8) as one of the "Krotalistriai" also seems to share similarities with fig. 12.6 here.

³² An Egyptian ivory panel of Roman period has iconography identical to fig. 12.7 here; see Augé and de Bellefonds 1986, 518, 38b.

³³ An Egyptian-Coptic ivory figure maintains a similar stance to that in fig. 12.9 here; cf. the Dionysos figure in Augé and de Bellefonds 1986, 85, 522.

³⁴ For Dionysos in the early Christian Eastern Mediterranean area, see Bowersock 1990, 41–53; Engemann 1998, 100–6. Dionysiac iconography displays a wide circulation in Early Christian art and objects: Mandel 1988; Parrish 1995, esp. 307 n. 1; Garezou 1993, 111–9; Hamdorf 1986, 37–9, 94–109; Weitzmann 1960, 45–68. On clay objects, however, it was scarcely recorded. On terracotta oil lamps from early Christian Greece (Karivieri 2001, 179) and North Africa (Lund 2001, 199), there is almost no indication of Dionysiac iconography. For Dionysiac "associations" during the Hellenistic period: Le Guen 2001.

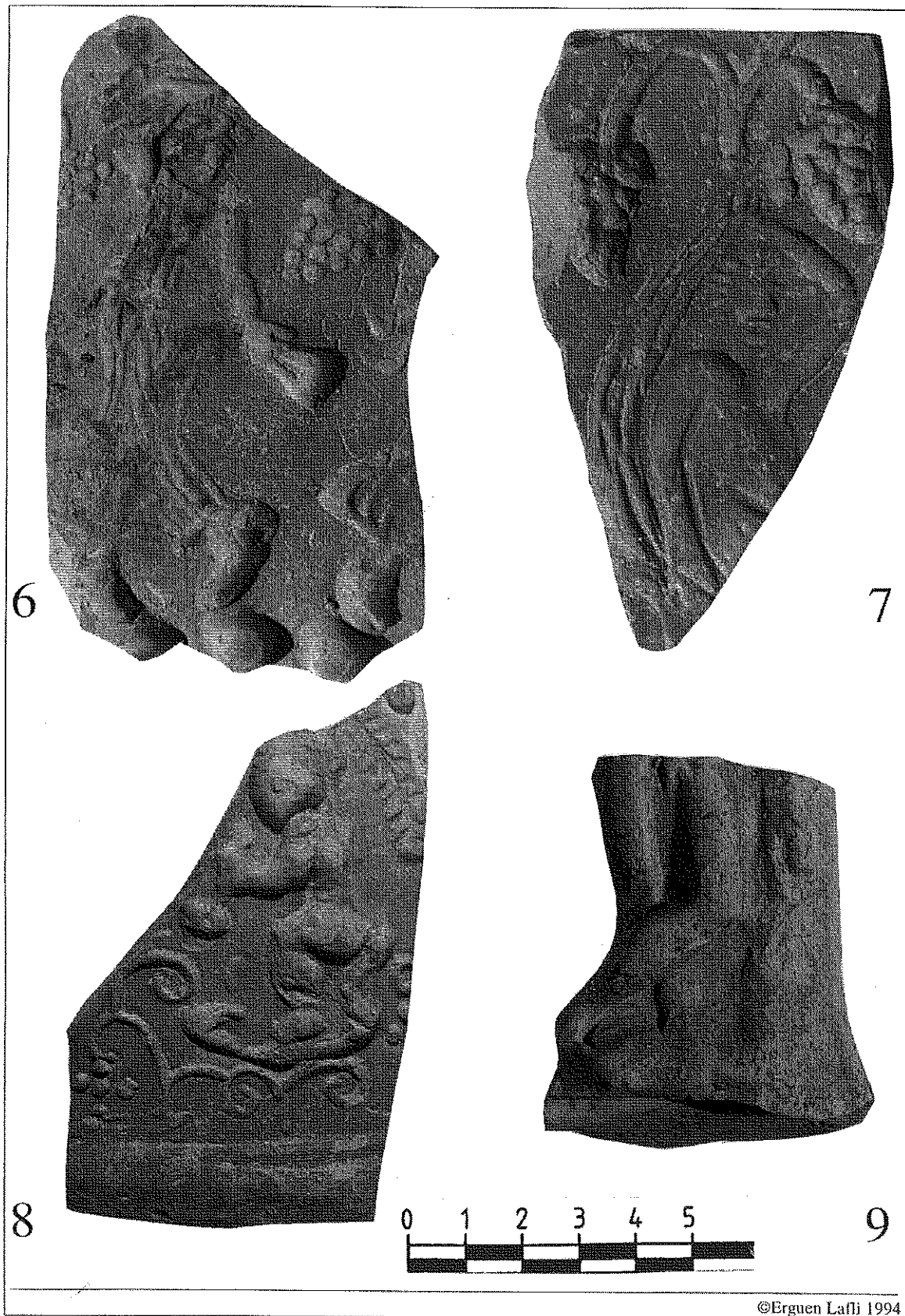
³⁵ For Dionysiac cult in Sagalassos during antiquity, see Waelkens 1999, 199.

³⁶ Waelkens and Sagalassos-Team 2000, 274; Poblome 1998, 212–3. For pagan and early Christian interaction generally: van Oort and Wyrwa 1998; Fine 1999; Hopkins 1999; Kraus 1999; Lee 2000; Rothaus 2000.

³⁷ The persistence of other pagan decorative elements during early Christianity were also documented on terracotta oil lamps and some other Sagalassian clay products. On mould-made terracotta oil lamps from Seleuceia Sidera, see Laflı forthcoming a.

³⁸ For the history of early Christian Pisidia, see Mitchell 2000; Belke and Mersich 1990, 36; Waelkens and Sagalassos-Team 2000, 269–75. For the spread of Christianity in Pisidia: Mitchell 2000, 141–3 and Belke and Mersich 1990, 34–53.

³⁹ For late Roman terracotta unguentaria from Seleuceia Sidera: Laflı Forthcoming d. Hellenistic, Roman imperial, and late Roman terracotta *unguentaria* from Seleuceia and Pisidian Antioch are the subject of my Ph.D. thesis at the University of Cologne, a summary of which I am currently preparing for publication. For general information on the same variety of objects from Sagalassos, see Degeest et al. 1999, 247–62, and from Corinth: Rothaus 2000.



FIGS. 12.6-9. 6: AN *OINOPHOROS* SHERD WITH A MAENAD REPRESENTATION, FROM SELEUCEIA SIDĒRA (E. LAFLI). 7: AN *OINOPHOROS* SHERD WITH A RELAXING DIONYSIAC (?) FIGURE, FROM SELEUCEIA SIDĒRA (E. LAFLI). 8: AN *OINOPHOROS* SHERD WITH THE REPRESENTATION OF A YOUNG BOY, FROM SELEUCEIA SIDĒRA (E. LAFLI). 9: AN *OINOPHOROS* (?) HANDLE FRAGMENT WITH A NAKED MALE (DIONYSIAC?) FIGURE, FROM SELEUCEIA SIDĒRA (E. LAFLI).

unknown type. In Pisidian Antioch at *Tiberia Platea*, as well as at a church in Myra, sherds were found in "sacred" places, such as temples or churches, the stratigraphy of which must be clarified further.

One interpretation is offered by Poblome, who prefers to associate the Dionysiac iconography of the Sagalassian *oinophoroi* with the consumption of wine during and after dinner. He assumes that they conform to the interior design and decoration of the dining room, thus serving a profane function.⁴⁰ However, this argument is difficult to reconcile with the archaeological context of Sagalassian *oinophoroi* recorded at Seleuceia and Pisidian Antioch, which shows a general concentration at cult areas in the transitional phase between the pagan and the early Christian eras. The distribution pattern of Sagalassian *oinophoroi* seems to have been concentrated on southern Asia Minor, and its archaeological context conforms more or less to a picture of religious use.

In summary, the study of the iconography and contexts of this particular type of material culture at Seleuceia SidĒra provides a useful picture of the degree of popularity of Dionysiac celebration scenes in Pisidia and in southern Asia Minor. They demonstrate the close interaction between the Greek, Roman and early Christian traditions and material cultures in southern Asia Minor, and in particular reflect the enduring presence of pagan elements in the early Christian era and its traditions.

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⁴⁰ Poblome 1998, 211.

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