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MERSİN ÜNİVERSİTESİ
KILIKIA ARKEOLOJİSİNİ ARAŞTIRMA MERKEZİ
BİLİMSEL SÜRELİ YAYINI 'OLBA'

Amaç

Olba süreli yayını; Küçükasya, Akdeniz bölgesi ve Ortadoğu'ya ilişkin orijinal sonuçlar içeren Arkeolojik çalışmalarda sadece belli bir alan veya bölge ile sınırlı kalmaksızın 'Eski Çağ Bilimleri'ni birbirinden ayırmadan ve bir bütün olarak benimseyerek bilim dünyasına değerli çalışmaları sunmayı amaçlamaktadır.

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Dipnot (kitaplar ve makaleler için)

Richter 1977, 162, res. 217.

Diğer Kısaltmalar

age.	adı geçen eser
ay.	aynı yazar
vd.	ve devamı
yak.	yaklaşık
v.d.	ve diğerleri
y.dn.	yukarı dipnot
dn.	dipnot
a.dn.	aşağı dipnot
bk.	Bakınız

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JOURNAL ‘OLBA’

Scope

Olba is printed once a year in May. Deadline for sending papers is the end of November each year.

The Journal ‘Olba’, being published since 1998 by the ‘Research Center of Cilician Archeology’ of the Mersin University (Turkey), includes original studies done on prehistory, protohistory, classical archaeology, classical philology (and ancient languages and cultures), ancient history, numismatics and early christian archeology of Asia Minor, the Mediterranean region and the Near East.

Publishing Principles

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Corsten 1995 Corsten, Th., “Inschriften aus dem Museum von Denizli”, Ege Üniversitesi Arkeoloji Dergisi III, 215-224, pl. LIV-LVII.

Footnotes (for books and articles):

Richter 1977, 162, fig. 217.

Miscellaneous Abbreviations:

op. cit.	in the work already cited
idem	an author that has just been mentioned
ff	following pages
et al.	and others
n.	footnote
see	see
infra	see below
supra	see above

4. For all photographs, drawings and maps only the abbreviation ‘fig.’ should be used in continuous numbering (remarks such as Plate, Picture, Drawing, Map or any other word or abbreviation should not be used).
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A YOUNG DIONYSOS-SATYR GROUP FROM AKKALE (ROUGH CILICIA)

Ahmet MÖREL *

ÖZ

Akkale'den (Dağlık Kilikia) Bir Genç Dionysos-Satyr Grubu

Bu makalede, Doğu Dağlık Kilikia Bölgesinin doğu sınırında yer alan Akkale Liman yerleşiminden ele geçen bir baş ile alt gövdenin ikonografik olarak anlamlandırılması ve stilistik tarihlendirilmesi yapılmaktadır. Yerleşimin içinde bulunduğu alan Doğu Dağlık Kilikia bölgesinin doğudaki doğal sınırını oluşturan Lamos (Limonlu) nehrine yakın konumu ile dikkat çeker. Yerleşim hem ekonomik hem de stratejik açıdan önemli bir noktada yer almaktadır. Antik liman yerleşiminde Mersin Müze Müdürlüğü ve Mersin Üniversitesi Arkeoloji Bölümü tarafından yürütülen temizlik ve kurtarma kazıları sırasında yeni verilere de ulaşılmıştır. Söz konusu çalışmalar sırasında ele geçen genç Dionysos-Satyr heykel grubuna ait bir baş ve bir torso çalışmamızın ana konusunu oluşturmaktadır. Heykelin alt vücut torso bölümü 2017 yılı çalışmalarında deniz fenerinin giriş kapısının önünde, baş bölümü ise 2018 yılı çalışmalarında han yapısının ön bölümünde giriş kapısına yakın bir konumda ele geçmiştir. İkonografik olarak Woburn Abbey tipine geri giden ve Hadrianus ve Erken Antoninuslar Dönemlerinde karşılaşılan klasik yeni yaratısının bir örneği olarak değerlendirilen heykel grubu aynı zamanda Geç Antik Dönem'de sevilerek kullanılmaya devam eden politeist inancın bir tanrısına yaklaşımın Doğu Dağlık Kilikia Bölgesindeki durumunu ortaya koyması açısından da önem taşımaktadır.

Anahtar Kelimeler: Dağlık Cilicia, Akkale, Roma Heykeli, Dionysos-Satyr, Geç Antik.

ABSTRACT

In this article an iconographic interpretation and stylistic dating are proposed of the head and lower body of a marble statue group found at the Akkale Port settlement, situated on the eastern border of the region of East Rough Cilicia. The area in which the settlement is located is remarkable for its location close to the Lamos (Limonlu) river, which forms the natural border of Eastern Rough Cilicia to the east. The harbour

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settlement of Akkale is an important location within this region, both economically and strategically. During the cleaning and rescue excavations carried out at the ancient settlement by the Directorate of the Mersin Archaeological Museum and the Archaeology Department of Mersin University some interesting finds were made. A marble head and a torso belonging to a young Dionysos-Satyr sculpture group uncovered during these works constitute the main subject of this study. The lower torso of the statue was found in front of the entrance door of the lighthouse in 2017, while the head was found in 2018 in front of the local inn, close to its entrance door. The sculpture group, which can iconographically be identified as a classicistic variant of the Woburn Abbey type commonly encountered during the Hadrianic and Early Antonine Periods, also sheds light on the status of the polytheistic god in the region of Eastern Rough Cilicia during Late Antiquity.

Keywords: Rough Cilicia, Akkale, Roman Sculpture, Dionysos-Satyr, Late Antiquity.

Introduction

The settlement of Akkale is located within the borders of the Erdemli district in the province of Mersin. The area in which the settlement is situated attracts attention with its location close to the Lamos (Limonlu) river, which forms the eastern natural border of Eastern Rough Cilicia¹. Akkale itself is located at an economically and strategically important point within this region (fig.1).

Several publications by 19th and 20th century researchers deal with the Akkale settlement². However, recent studies have shown that it stands out as an important Late Antique harbour settlement with well-preserved structures³. The latter included an inn, a lighthouse that was built at the same time as the inn, a domed monumental tomb with three floors, a bath building and two big cisterns connected with the latter, a church, a wine press, an olive oil workshop, and many warehouses⁴ (fig. 2).

1 The boundaries of Cilicia in ancient times were defined by the 1st century BC geographer Strabo. In the eastern part of the Rough Cilicia, which is limited by Pompeiopolis to the east and Korakesion in the west, the section between the Lamos (Limonlu) and Kalykadnos (Göksu) rivers is referred to as the Olba Territorium. As a geographically central location it was the center of administrative and religious administration of a territory between the two rivers (Strabon XIV.5.10; Durugönül 1998, 69; Durugönül 2004, 27). This area is referred to by different names in different periods. During the Roman period, it was located within the borders of the Provincia Cilicia and in the Late Antiquity it became part of the province of Isauria (Bickerman 1947, 355; Jones 1983, 208; Kaya 2005, 19; Sayar 1999, 211; Hild – Hellenkemper 1990, 34).

2 Beaufort 1818; Irby – Mangles 1823; de Laborde 1838; Langlois 1861; Bent 1891; Alishan 1899; Ramsay – Bell 1909, 471; Feld 1965; MacKay 1968; Eyice 1981; Hild – Hellenkemper 1990; Furlan 2003.

3 The Akkale settlement is part of the rural settlement pattern in the region. For the rural settlement pattern in the region see Aydınoğlu 2010; Aydınoğlu – Çakmak 2011, 80-84; Aydınoğlu 2013, 73 sqq.; Mörel 2014.

4 For a more detailed description of the Akkale settlement see Mörel 2017, 96 sqq.

During the excavations at the settlement⁵, a marble torso was found in front of the entrance door of the lighthouse in 2017, and a marble head was found near the entrance door in the front part of the inn structure in 2018 (fig. 3). This head and torso, which are suggested to belong to a statue group representing a young Dionysos and Satyr, are the subject of this study. In this article the head and torso will be stylistically examined and dating suggestions will be made in the light of similar examples. Opinions about the use of this “Dionysos and Satyr” statue type in Late Antiquity will be evaluated and the function of the statue group in Akkale will be discussed.

Description of Head and Torso

The head of the marble statue is 0.20 m wide and 0.22 m high, and is broken off from the part where the neck crosses over to the shoulder. It represents the head of a youthful male figure, which is slightly turned to the left and has a thoughtful expression (fig. 4). His long hair is parted in the middle. The upper front part of the head is crowned by diagonally arranged grapes and ivy berries falling on both sides of the head. Bunches of grapes end at the level of the ears on both sides of the head and a vine leaf is placed on top of them (fig. 5-6). The strands of curly hair that hang down from the bunches of grapes on both sides of the head come out of the hair in the nape and fall to the shoulders. Although the shoulder part is not preserved, it was observed that the curls of hair in the nape continued towards the shoulders. This proves also the presence of hair falling on the shoulders in this iconographical type. The deep drill marks in the bunches of grapes are also noteworthy. On top of the head, the hair is parted in the middle (fig. 7). In this part, the channel separating the hair from the middle can be seen. The hair takes the form of smooth but unsymmetrical waves and is combed sideways. Ivy branches and leaves of the wreath can be seen between the top and the side of the head. The hair is tied in the shape of a bun decorated with ivy leaves at the back of the neck. The extremities of the ivy leaves here face upwards. The forehead is very narrow and the hair on the forehead is left unworked. The eyebrows are rendered in a narrow fashion. The upper eyelid is thickly worked, while the lower eyelid is relatively thin. Tear ducts can be seen in both eyes. The right tear duct was left deeper than the left one. The face has an oval shape towards the chin. The nose is broken off and lines of the fracture are very sharp. These sharp lines indicate that the sculpture was repaired after the nose got damaged. The deep and flattened lines in particular indicate that the nose was deliberately recarved during the repair process after the fracture. The crack in the middle part of the upper lip must have occurred at the time when the nose was first fractured, and may have been caused by the same blow that damaged the nose (fig. 4). The lip part has very smooth transitions. The upper lip is thinner than the lower lip. The depth of the folds in the corners of the mouth differs as did that of the tear ducts: the left corner was carved deeper than the right one. Folds

5 Since 2017 the excavations at the ancient harbour settlement of Akkale are continuing under the auspices of the Mersin Archaeological Museum Directorate and with the scientific collaboration of Associate Professor Ümit Aydınoglu of Mersin University. A monograph that will present the results of these excavations is forthcoming.

of the cheek and the transition from the jaw to the neck are also indicated.

The height of the lower torso is 0.39 m and its width is 0.25 m. The navel of the torso, broken at the level of the waist, can be seen. The navel was left in the shape of a hollow and not further sculpturally elaborated. The right leg was broken off just above the knee level while the left leg was broken off a bit higher compared to the right one. The area between the legs is not fully worked. The torso is turned towards the right. The genitals were deliberately cut off or broken (fig. 8a-8b). Transitions in the groin have straight and hard lines. At the back of the torso, three fingers and part of an index finger can be seen as part of a hand holding the waist (fig. 9a-9b). Traces of the arm – now missing – can be observed over the hip. The knuckles and nails of the fingers were left without details. The hip section has rounded lines and the posture to the right is also rendered in this area. The depth of the hip line is shallow and has hard transitions and straight lines. The opening between the legs is not fully sculpted in the proximal part of the upper leg.

Evaluation

From an iconographical point of view, the statue of Dionysos from Akkale can be described as young and beardless. This type of beardless Dionysos (Bacchus) is used in depictions of revelry in the company of satyrs and Pan as part of Dionysiac (Bacchanal) festivals and processions. As such, the god is frequently represented drunk, supported by a satyr or Pan. This iconography can be found in various categories of material culture, ranging from figurines made of different materials, over vase paintings, to figures on the handles of metal containers⁶. There are numerous iconographic parallels for this type, yet the statue groups dated to the end of the 2nd century AD and exhibited at the Vatican Museum⁷ and at the National Museum of Rome under the name of Ludovisi Dionysos⁸, are among the most similar examples.

At the same time, the sculptures found in the corner *aediculae*⁹ of the Antonine Nymphaeum in Sagalassos, currently on display at the Burdur Museum, are also very similar to our example. Based on local numismatic¹⁰ and stylistic evidence¹¹, the examples from Sagalassos should be dated to the reign of Marcus Aurelius (AD 161-180). The example of the Faustina Baths in Miletus¹² and the “Dionysos and Satyr”

6 Pochmarski 1990, Pl. 29. 55. 62. 63 sqq; LIMC 1986, No. 124.

7 Amelung 1903, 704-706 Pl. 75, 588.

8 Venetucci 1938, 84-90; Pochmarski 1990, 200, 205 P27-P28.

9 Waelkens et al. 1997, 136-162; Waelkens et al. 2000, 268-279. Fig. 71; Jacobs 2010, 270-271; Talloen – Poblome 2019, 414 Fig. 2.

10 Levante – Weiss 1994, No. 1774.

11 It has been suggested that the statue of the Dionysos and Satyr group should be dated to the reign of Marcus Aurelius since it was depicted on local bronze coins minted under this emperor (Talloen – Poblome 2019, 414).

12 Dally et al. 2011, 97; Neugebauer – Wiegand 1928, 118-121.

group in the Mithraeum in London¹³ dated to the 4th century AD, also display the same iconographic characteristics as the Akkale statue group.

It is known that instances of the Dionysos type similar to the one from Akkale were popular in the region of Rough Cilicia. In addition to the statues of Dionysos and Pan exhibited at the Silifke Archaeological Museum¹⁴, two torsos of Dionysos and a statue of Dionysos and Pan recovered from the excavations at Soloi-Pompeiopolis¹⁵ resemble the iconography of the Akkale example¹⁶. The Akkale statue differs iconographically from these examples with the posture of its right arm. Unlike the sculptures listed above, the Akkale example displays no signs of a right arm resting on top of the head of Dionysos.

There are parallels for the head part as well. Heads from Salamis¹⁷, Basel Museum¹⁸, Pergamon¹⁹, as well as the head of Dionysos in the Howard Castle collection²⁰ all display similarities with the Akkale example. The head of the Howard Castle collection in particular is suggested to be a classicistic recreation of late 4th century BC examples, which was made in the middle of the 2nd century AD²¹. Similarly, such examples go back to the Woburn Abbey type, as E. Berger already emphasized, and S. Durugönül stated that such copies and variations (*Freie Nachbildung*) encountered in the Hadrianic and Early Antonine Periods can be qualified as "classicistic recreations" (*Klassistische Neuschöpfung*)²².

As also proposed by S. Durugönül for the "second Dionysos torso" of the Silifke Archaeological Museum²³, the workmanship of the head part and the schematized

13 Toynbee 1986, 41, 62.

14 Durugönül 2011, 287-290 Fig. 6-11.

15 Tulunay 2004, 25.

16 Compared to the (now missing) satyr of the Akkale statue, the satyr statue found in Soloi will have been smaller, but iconographically they were similar (Tulunay 2004, Fig. 6).

17 Karageorghis – Vermeule 1964, 36-37.

18 Schefold 1952, 94 Fig. 36.

19 Winter 1908, 357 Fig. 457 Pl. 34 S4.

20 Michaelis 1882, 328 Cat. No. 23; Borg – Hesberg-Linfert 2005, 60 Cat. no. 21 Pl. 21, 3-4.

21 Borg – Hesberg-Linfert 2005, 60.

22 Durugönül 2011, 289.

23 The similarities between the unprovenanced piece kept at the Silifke Archaeological Museum, designated as a "second torso" by S. Durugönül (Durugönül 2011, 281) and the finds from Akkale are remarkable, both in workmanship and in dimensions. The height of the "second torso" is 0.46m and its width 0.36m; the torso from Akkale is 0.39m high and 0.25m wide. In addition, the fracture of the upper torso from the Silifke Museum and the fracture of the lower torso from Akkale give the impression that these two pieces fit. Together with the similarities in dimensions and workmanship, it suggests that the three pieces may belong to a single group of sculptures. Especially the undetailed elaboration is a matter that unites all three pieces. Because the head and lower torso excavated at the Akkale settlement are kept at the Mersin Museum while the upper torso is present in the Silifke Museum, it was not possible to bring the pieces physically together. Therefore, it was not possible to corroborate the hypothesis of a single statue group. It is hoped that in the future it will be possible to determine whether all three pieces belong to a single statue.

stance of the lower torso of the Akkale statue bring to mind the idea that these artefacts were local products, made by sculptors from Cilicia²⁴. Similar instances from the Cilicia region and the “second torso” cited above are dated to the 2nd century AD by S. Durugönül. She argued that the Cilician examples should be dated to the Hadrianic-Antonine Period due to the fact that they were rendered without any detailing of the musculature and because of their general feminine appearance²⁵. Consequently, the “Dionysos and Satyr” group from Akkale should be also dated to the 2nd century AD. It would be appropriate to treat it as an example of the “classicistic recreation” of the Hadrianic-Antonine Period.

The head and lower body excavated at Akkale must have been displayed in the Late Antique settlement in a second phase of use. Although there are many buildings in the settlement, it would be appropriate to suggest that the “Young Dionysos and Satyr” group was displayed in the *frigidarium* or *apoditerium* sections of the local bathhouse²⁶. The presence of similar “Dionysos and Satyr” groups in the Antonine Nymphaeum at Sagalassos and in the Faustina baths of Miletus supports this idea. The iconography of the “Young Dionysos and Satyr” statue group was clearly used in water-related structures and thus suitable for a bath building.

Research at the site indicates that the Akkale settlement was inhabited extensively during Late Antiquity. It is noteworthy that the young Dionysos-Satyr sculpture group, representing a polytheistic god, was used in a Late Antique building, at a time when Christianity became widespread in the region. As I. Jacobs²⁷, Hernandez de la Fuente²⁸ and Olszewsk²⁹ stressed, after Christianity became the official religion of the Roman Empire, Dionysos was a deity who enjoyed popularity for a longer time in Late Antiquity in comparison to other polytheistic deities, partly due to the similarities of his character with Jesus. However, it has been suggested that the statues of polytheistic gods reused in the Late Antiquity were adapted to the contemporary norms of sexuality and morality, especially by eliminating genitals³⁰. It has been noted, for example, that the sexual organs of the gods and goddesses represented by sculptures at the Sebasteion of Aphrodisias³¹ and in the Faustina baths at Miletos³² were deliberately broken. Similarly, in the ancient city of Cremna, it is known that in the local bath building designated as the “Q” structure, statues of polytheistic gods were gathered from all over the city and displayed there during the Late Antique period³³. Especially

24 Durugönül 2011, 290.

25 Durugönül 2011, 290; Berger 1990, 345-350; Pochmarski 1990, 208.

26 Mörel 2017, 102.

27 Jacobs 2010, 2.

28 Hernandez De la Fuente 2013, 466-467.

29 Olszewski 2013, 207-240.

30 Talloen – Poblome 2019, 418; Smith 2012, 283-326.

31 Smith 2012, 306.

32 Dally et al. 2011, 98.

33 Horsley 1987, 87-90.

on the reliefs of the Sebasteion of Aphrodisias, not only those of Dionysos, Nymphs and Satyrs, but also the genital parts of the Emperor Claudius, Empress Livia and mythological figures such as the Three Graces, Achilles and Penthesilea were deliberately damaged³⁴. The traces of such deliberate fracture of the sexual organs in the Akkale statue group add support to our opinion that the “Dionysos and Satyr” group was displayed in the bath building during the Late Antique Period.

Because the sculpture group dated to the Hadrianic - Early Antonine Period is displayed in a building dated to the Late Antique Period, we believe that its first place of display was not at Akkale. This is supported by the predominantly Late Antique occupation of the settlement. Moreover, compared to the coastal cities of Soloi, Seleukeia ad Kalykadnos, Elaiussa Sebaste and Korykos in Eastern Rough Cilicia, as well as the big inland cities such as Diocaesarea, Akkale does not have a character that can claim a status beyond that of a small harbour settlement. Although the marble statue group was probably a local product in view of its craftsmanship, it would be normal to expect that the site where it was first displayed would have had an urban character, given that the region is poor in terms of natural marble deposits and was therefore dependent on imports. Consequently, it should be considered that the sculpture group was brought to the bath building of Akkale from a neighbouring city such as Elaiussa Sebaste, Korykos or Soloi which are close to the harbour settlement. While it seems less likely that the statue group was brought to Akkale from the ancient city of Diocaesarea, due to its greater distance from the harbour settlement, this possibility too should not be ignored³⁵.

The number of Dionysos statues in Eastern Rough Cilicia is remarkable. Although the five Dionysos statues kept at the Silifke Museum³⁶ and the Akkale examples do not all display similar iconographies, they indicate that Dionysos was a commonly worshipped or they do point to his popularity in the region. Furthermore, the fact that Dionysos was depicted on the coins of Seleukeia ad Kalykadnos³⁷ and Elaiussa Sebaste³⁸ in the period starting from the last quarter of the 2nd century AD and conti-

34 Smith 2012, 306-315, Fig. 13.15-16a-b-17-18-19a-20a-b.

35 When considering the structure of the nymphaeum in the ancient city of Diocaesarea, this possibility can make sense. The niches of the Diocaesarea nymphaeum (Özbay 1998, 126) are relatively small in size and are suitable for exhibiting statues whose overall height do not exceed 1.50m, like the “Dionysos and Satyr” group from Akkale. The original phase of the nymphaeum is dated to the middle of the 1st century AD, but when considering the repairs of the nymphaeum in the late 2nd, late 4th and after the early 5th centuries AD, there is the possibility that the statue group from Akkale was displayed here in the late 2nd century AD (Hild – Hellenkemper 1990, 239-240; Dorl-Klingenschmid 2001, 178; Wannagat 2005, 145-149; Richard 2012, 135, 162, 265; Murphy 2016, 90). The relatively small size of the statue group should also allow it to be transported over a greater distance.

36 Durugönül 2011, 288 sqq.; Tepebaş – Durugönül 2013, 63-66 Cat. No. 24-27, 68 Cat. No. 30.

37 Dionysos is represented between AD 211 and 235 on the reverse side of the coins of Seleukeia ad Kalykadnos minted during the reigns of Caracalla (211-217 AD), Macrinus (217-218 AD) and Severus Alexander (222-235 AD) (Ziegler, 1988: Cat. No. 438-441, 443, 457).

38 The earliest coinage from Elaiussa Sebaste depicting Dionysos is dated to the reign of Commodus (172-192 AD) (Ziegler, 1988, Cat. No: 572). Representations of the god together with a panther can be seen

ning until the middle of the 3rd century shows that the number of representations of Dionysos increased in the region during the Roman Imperial Period. There are also several votive and honorary inscriptions in which the name of Dionysos is mentioned; they were recovered from the cities of Diocaesarea³⁹ and Seleukeia ad Kalykadnos⁴⁰. The fact that Dionysos was mentioned together with the name of Marcus Aurelius⁴¹ in the honorary inscription on a statue base from the city of Diocaesarea, is another important indication for the worship of Dionysos during the Roman Imperial Period. Also the five Dionysos statues kept at the Silifke Museum and the Akkale example dated to the 2nd century AD coincide with this. Considering the archaeological indications for a very intensive wine production which played an important role in the economy of the region⁴², it is only natural for Dionysos to have received such worship in the region as he was the god associated with fertility and viticulture⁴³.

on the reverse sides of the Elaiussa Sebaste coins during the reign of Valerianus (253-260 AD) (Ziegler 1988, Cat. No: 578).

39 Hagel – Tomaschitz 1990, 326 OID 9.

40 Hagel – Tomaschitz 1990, 358 Sel 62.

41 Hagel – Tomaschitz 1990, 326 OID 12; Hicks 1891, 265, No. 55.

42 Aydınöğlü 2009, 57; Aydınöğlü 2009, 3; Mörel 2014, 153; Aydınöğlü – Mörel 2015, 176-177; Mımaroğlü – Aydınöğlü , 2017 126; Mörel 2017, 104.

43 Seaford 2006, 15-18; Cole 2007, 327-341.

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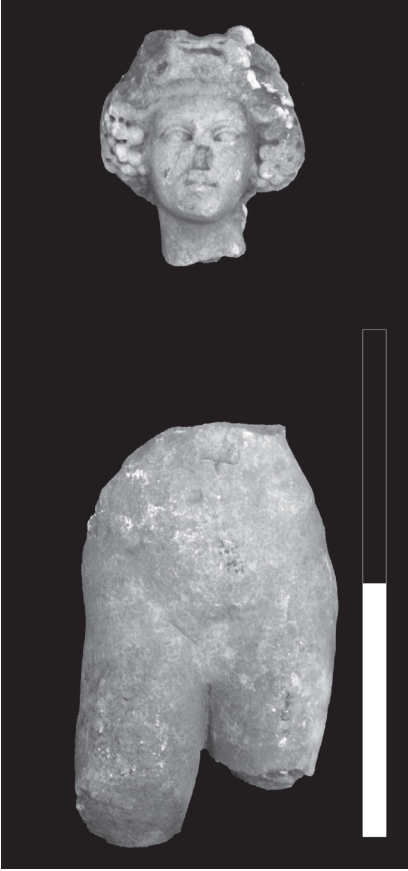


Fig. 3 Head and Lower Torso of Dionysos

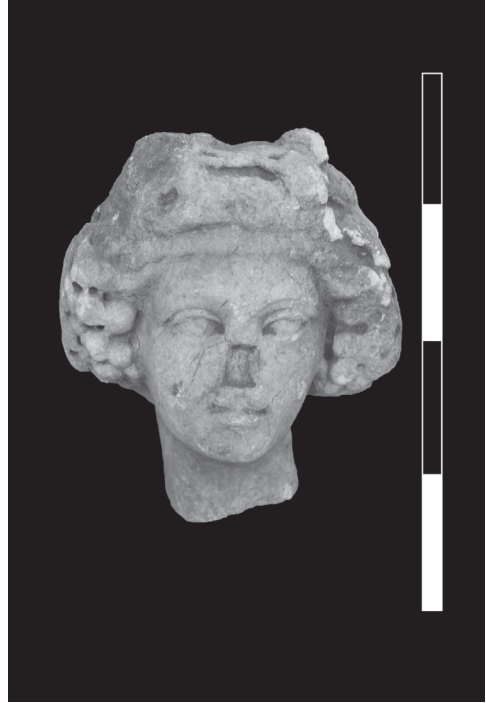


Fig. 4 Head of Dionysos - Frontal View

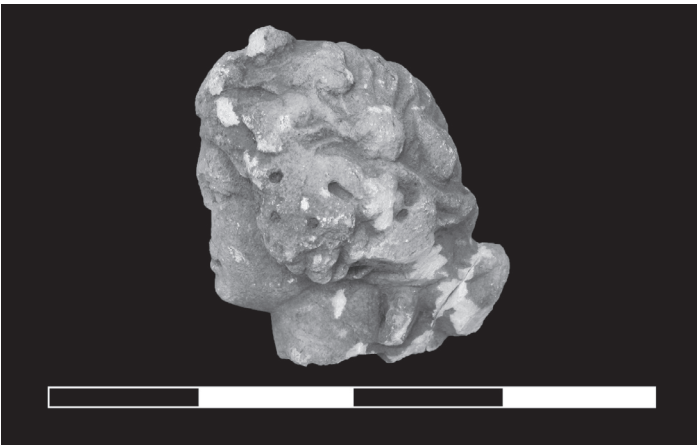


Fig. 5 Head of Dionysos - Left View



Fig. 6 Head of Dionysos - Right View



Fig. 7 Head of Dionysos - Top View



Fig. 8a Lower Torso of Dionysos - Frontal View



Fig. 8b Lower Torso of Dionysos - Right View



Fig. 9a Lower Torso of Dionysos - Left View



Fig. 9b Lower Torso of Dionysos - Back View