

FOUR FUNERARY AND VOTIVE MONUMENTS FROM MYSIA (NORTH-WESTERN TURKEY)

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Cuvinte cheie: *stelă funerară, altar votiv, Adramytteion, Balıkesir, Miletoupolis, Mustafakemalpaşa, Yumurcaklı, Karyağmaz, Bursa, Mysia, nord-vestul Turciei, Asia Mică, perioada elenistică târzie, perioada romană.*

Abstract: *In this brief contribution, four funerary and votive monuments from Turkey are presented. No. 1 is housed in the Turkish National Forces - Kuvâ-yi Milliye Museum of Balıkesir, no. 2 in the garden of the cleaning office of TİGEM in Karacabey, no. 3 in a garden of a private house in the district of Yumurcaklı and no. 4 in the garden of the mosque in the district of Karyağmaz, all in the ancient territories of Mysia in north-western Asia Minor. All of these formerly unknown monuments bear inscriptions in Greek and are dated between the first century BC and mid-third century AD. Nos. 2, 3 and 4 were studied by M. E. Uyar in the course of his master's thesis which submitted to Dokuz Eylül University in Izmir in 2019.*

Rezumat: *În această scurtă contribuție sunt prezentate patru monumente funerare și votive din Turcia. Primul este găzduit în sediul Forțelor Naționale Turce - Muzeul Kuvâ-yi Milliye din Balıkesir, al doilea în grădina biroului de curățenie al TİGEM din Karacabey, nr. 3 într-o grădină a unei case private din cartierul Yumurcaklı și nr. 4 în grădina moscheii din districtul Karyağmaz, toate în vechile teritorii ale Misiei din nord-vestul Asiei Mici. Toate aceste monumente anterior necunoscute poartă inscripții în limba greacă și sunt datate între secolul I î.Hr. și mijlocul secolului al III-lea d.Hr. Nr. 2, 3 și 4 au fost studiate de M. E. Uyar în cursul tezei de master, care a fost depusă la Universitatea Dokuz Eylül din Izmir în 2019.*

Introduction

In this paper four formerly unknown monuments of Late Hellenistic and Roman periods will be presented which are found in the provinces of Balıkesir and Bursa in north-western Turkey, in the ancient territories of Classical northern Mysia. Three finds, nos. 2-4, are from the area of Mustafakemalpaşa, which is located on the north-eastern part of Mysia, bounded by Bithynia, one of the less-explored, mountainous areas of Mysia.

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In Mysia there seems to have been a continuous production of modest funerary and votive steles and other monuments throughout the Hellenistic and Roman periods. By adding these formerly four unknown pieces we would like to contribute to the corpus of extant works from this region. Traditionally, funerary inscriptions in Mysia have been collected and studied by epigraphists and published in corpora of Greek and Roman inscriptions.¹ On the other hand, funerary monuments have been collected, studied, and published by specialists in sculpture.² In this paper our intention is to present a holistic approach and examine both sculpted reliefs and inscriptions together. Analyzing the iconography in sociological and anthropological terms, the broad range of style and quality in these monuments suggests that in Mysia the use of funerary and votive marble monuments was not restricted to the privileged few, but rather was accessible to most of the population, whatever their social status.

Four new monuments from Mysia

1. The funerary stele of Demaratos and Asklepiane from Balıkesir (figs. 1-5)

Location. Turkish National Forces – Kuvâ-yi Milliye Museum of Balıkesir.

Provenance. Seized on 2 April 2019 in Edremit from four treasure hunters, Mr İbrahim Toksöz, Mr Nihat Kahraman, Mr Özcan Mut and Mr Recep Dolu who faced a trial in Balıkesir in 2019. The modern city of Edremit is located at 87 km west of the province centre of Balıkesir and corresponds to the ancient Graeco-Roman city of Adramyttium on the eastern Aegean coast. The exact findspot of this stele is, however, unknown.

Material. Perhaps Proconnesian marble; i.e. from the Turkish island of Marmara, the largest island in the Sea of Marmara. Identification of marble as “Proconnesian” is based upon a visual examination of the stone as white, coarse-grained with blue veins and micaceous. This calcitic marble with minor presence of dolomite, micas, apatite and pyrite was widely used from the second century AD onwards. It is frequently utilized for both architecture and sculpture between the Archaic and Byzantine periods in Turkish North-west, and it is therefore not surprising that it was used also for grave markers.

State of preservation. The upper portion and possibly pedimental part of the stele (a top cut in the form of a triangle) are completely broken and missing. The head of the central male figure which is placed frontally is broken. At the right edge of the recessed panel, a male figure stands frontally, the head of which is also broken. Missing chips on the edges and on both lower corners of the stele. Several horizontal and diagonal fissures as well as (modern) scratches on the frontal side. Rough picked back. At the lower bottom of the front are short vertical strokes of a medium pointed chisel, probably for the original placement of the stone in a base for display in the cemetery. The surface is moderately weathered with flaked and pitted areas. There is a golden brown incrustation that is flaked in areas. A grayish lichen covers the surface as well.

Measurements. Max. H. 71.5 cm, W. 54.5 cm, Th. 13 cm, L.H. 1.5-1.6 cm.

1. On the funerary and votive monuments during the Hellenistic and Roman periods in this part of Mysia and greater Phrygia, cf. Schwertheim 1983; Cremer 1991 and Kelp 2013.

2. The corpus of grave monuments from the eastern Mediterranean, including north-western Asia Minor, is Pfuhl and Möbius 1977 and 1979.

Description. This stele with a multfigured scene is a typical Mysian work of the Late Hellenistic period. The reliefs are carved in a shallow recessed figural area, 13.7 cm max. high and 2.4 cm deep, with no defined borders at the sides. A total of three figures in fairly high relief and two smaller attendant figures (girl servants or children?) on the background in low relief were carved in this single horizontal frieze above the inscribed area. The drapery folds of the three main figures are indicated with much plasticity and the feet of all four figures are positioned at the same level. The composition is usual for Mysian funerary iconography, as there are comparable scenes for such emergent figures.

A figure sits at the far left of the stele in a three-quarter left frontal pose facing to the right and opposing a standing man. This figure has short hair and could be either male or female; but a possible chisel stroke denoting a fold of fabric between the chest and proper right shoulder point to the identification of the figure as young female approaching maturity. The mantle is wrapped around her waist, with a thick fold with a gather held with the right hand in her lap and then passes along her right arm. Her left hand touches to her chin in a gesture of contemplation or mourning. The figure displays probably *anakalypsis* (literally “uncovering”; in context unveiling the face, lifting the veil away from the face), in which a woman holds a fold of clothing away from her body. This gesture is associated with weddings and marriage, and refers to the *anakalypteria*, the moment in the wedding ritual when the bride unveiled herself to her husband. The details of her face, head and hair have been worn away. The iconography of seated figures is also of interest in Mysia because a seated posture indicates a position of honour.

A small maid girl, standing up from the front, adjacent to the right knee of the sitting woman, was carved. This figure was undoubtedly an auxiliary person in this multfigured scene. The body of the figure is depicted from the front, and the head is slightly turned to the left. The right arm is bent over the chest. The left arm bends from the elbow and rests on the chin. The left leg was placed by curling in front of the right leg. These small-scale figures in low reliefs who overlap the main figures in the scene, were usually termed servants in funerary iconography, but they may just as often be sisters, as in Mysia the majority of representations of children in funerary sculpture depict them as servants.

Next to the maid figure, there is a central male figure, in a standing position and dressed in a *chimation*. His right arm is bent on the chest. The folds of the dress are embroidered on the left side of the figure. The body weight is on the left foot; the right foot is slightly opened to the side.

After the central male figure, there is a secondary maid figure dressed in a *chiton*, in a smaller size and as a low relief, but exactly in the same repetitive pose as the first maid figure on the left.

At the end of the niche at the far right, there is a second male figure, again in fairly high relief, frontal and standing position, similar to the standing male figure in the middle. This figure has certain repetitiveness in his pose, the rendering of the drapery folds, particularly those in his laps and in the drape of the garments.

As a general remark, the quality of the carving of these five figures is fine and three-dimensional.

Inscription. On the area below the relief field an inscription of small letters is placed which is partially illegible:

ΔΗΜΑΡΑΤΟ ΑΣΚΛΗΠΙΑΔΟΥ ΧΑΙΡΕ
2 ΑΣΚΛΗΠΙΑΝΗ ΑΣΚΛΗΠΙΑΔΟΥ ΧΑΙΡΕ

Δημάρατο[ς] Ἀσκληπιάδου χαῖρε
2 Ἀσκληπιανή Ἀσκληπιάδου χαῖρε

Translation.

Demaratos (son of) Asklepiades, farewell
2 Asklepiane (daughter of) Asklepiades, farewell.

Epigraphic and onomastic comments. Were Demaratos and Asklepiane children of Asklepiades, as we have three main figures in the figural area, i.e. one female and two males?

For Asklepiades, cf. *LGPN* 2, p. 74, no. 122, p. 138; and for Asklepiane in Attica, cf. *IG* II/III² 3,1 [2789-5219], 4782, 2³; and in Asia Minor, *MAMA* I, IV-VII, VIII (part), IX-X document 4:246, 2.⁴ Δημάρατος is attested in Classical Greece; other variants are Δαμάρατος in Doric and Δημάρετος which is attested in Caria; cf. *LGPN* 5B, p. 99.

Dating. The seated profile pose of the woman at the far right and the monument type place this stele in the first half of the first century BC. Also, for this characteristic way in which the fabric of her dress and cloak are treated in high relief is seen primarily on seated figures of the first half of the first century BC; i.e. 100-50 BC.

2. A Roman funerary stele with an epigram from Miletoupolis (figs. 6-8)

Location. It is currently in the garden of the cleaning office of TİGEM (“Tarım İşletmesi Müdürlüğü”, literally department of state farmstead) near Karacabey (formerly Mihaliç) which is located 78 south-west of Bursa where several stone monuments of Hellenistic, Roman and Byzantine periods are being kept.⁵

Provenance. It was brought most probably from Miletoupolis or Miletopolis in northern Mysia, today Üçkurnalı or Melde Bayırı, which is located at the confluence of the rivers Macestus and Rhyndacus, 4 km north-west of Mustafakemalpaşa, 53 km north-east of province centre of Balıkesir and 84 west of the province centre of Bursa. The site is well-known with finds of

3. Μύστην Ἡρώδ[η]ς Ἀσκληπιό[ν ε]ἶσατο Διοῖ / νοῦσον ἀλεξή[ς]αντ᾽ ἀντιχα[ρι]ζόμενος. / ἀγαθῆ τύχη. / Τουλ(ια) Ἀσκληπιανῆ / θεῶ ὑψίστῳ ὑπέ[ρ] / Μαξίμου τοῦ υἱ[οῦ] / εὐχαρισστήριον ἀνέθ[ηκεν].

4. Ἀππας {ει} εἰδίω πατρὶ Τειβεριανῶ Ἀππα καὶ Αὐρ. Ἀσκληπιανῆ Πρόκ[λη] / τῆ μητρὶ αὐτῶν καὶ ἑαυτοῖς καὶ τοῖς κληρονόμοις / [μ]νή[μη]ς χάριν.

5. Five further Graeco-Roman funerary steles with inscriptions are stored in the same open air collection placed in the garden of TİGEM-Karacabey, some of which have already been published. This small collection is perhaps compiled by the finds from the rescue excavations in Miletoupolis in 1975, where the temple of Hadrian has partially been excavated and which is today officially an offshot section of the Museum of Bursa. The drapery style, manner of carving, and the letter forms of their inscriptions of these steles are so similar to our fragment that they may have been produced in the same workshop, if not by the same sculptor. Two steles were recently published from the environs of Danca and Karacabey; cf. Lafli and Bru 2016a, pp. 113-115, nos. 14-15, figs 14-15; and Susurluk by Mustafakemalpaşa; Lafli and Bru 2016b, pp. 232-234, nos. 8-9. The decoration and letter forms of all these inscriptions are similar to each other, as well.

Graeco-Roman funerary steles with inscriptions and most major public museums throughout the world include some funerary monuments from this part of Mysia in their collections. None of these monuments was, however, discovered in its original location as a grave marker.

Material. Local, fine grained, pale gray marble with micaceous layers. On the marble sorts of the steles from Miletoupolis no study has been undertaken yet.

State of preservation. Nearly intact stele except the upper portion and pedimental part broken at top. It is generally in good condition, but some letters in the inscription are worn and illegible. Faces of four figures look deliberately defaced. Also the stele is dirty due to the open air conditions and must be cleaned. At the bottom of the front are short vertical strokes of a medium pointed chisel, probably for the original placement of the stone in a base for display in the cemetery. Back rough-picked. Grayish weathered surface.

Measurements. Max. H. 88 cm, W. 50 cm, Th. 8 cm, L.H. 1.2-1.4 cm.

Description (fig. 7). As stele no. 1 above, a sitting female facing to the right and opposite to a man, probably her husband, both of which are placed in slightly three-quarter frontal positions and exposing a greater amount of the front of their bodies to the viewer. They are carved in low relief in a square-formed figural area. Their drapery folds are indicated with plasticity and the feet of all four figures are positioned at the same level. As mentioned above, on Graeco-Roman stelai from Mysia, there is a preference for two- and three-figure compositions, a tendency for multfigured groups and most of the figures are showing a repetitiveness.

The female figure on the left wears a *chiton* with a mantle draped over both shoulders. Her right arm is bent up at the elbow, with her hand holding the edge of the mantle out in front of her in a gesture of *anakalypsis*, associated with married women as the seated figure on stele no. 1. The mantle is wrapped around her waist, with a thick fold with a gather held with the right hand in her lap and then passes along her right arm. Her left hand touches her chin in a gesture of contemplation or mourning. In Mysia, especially in Miletoupolis and Cyzicus, this type of female figures is very popular in funerary sculpture. The details of the face, head and hair have been worn away, but from the outline of the head, the hair seems brushed back from her face into a roll. With a few lines the sculptor has captured the softness of the folds of her drapery. Their drapery style is thus inconsistent with gravestone iconography on Mysian funerary steles during the Roman period.

The left arm of the male figure on the right bends from the elbow as well and his right arm stands above the edge of his chin (as a gesture of contemplation as the female figure?). His right leg is taken one step back. The left leg can easily be seen under the transparent clothing. His bare left foot rests flat on the groundline; the right is pulled back behind the front leg of his chair. He wears a *himation*, the edge of which falls down from his hanging arm to end just above the elbow. He is probably bearded, although it is difficult to be certain because of the degraded condition of the marble in the area of the head.

In front of both *klismoi* each of these seated figures are accompanied by two attendants, a girl on the left and a boy on the right, carved in a much smaller size and in lower relief. The girl figure on the left, probably a girl servant, stands in profile, with her head facing right. She wears a *peplos* and probably holds a rectangular box in front of her with her right hand on its lid. At the right of the panel, an opposing smaller male figure stands to the left. Although much of this figure is weathered, he wore a *himation* and his feet appear to be bare.

Inscription (fig. 8). On the field below the figural area are four lines of an epigram.

2 [--]Δ ΥΜΕΤΕΡΗΝ ΣΤΗΛ {Λ}ΗΝ ΛΗΙΣΣΕΤΑΙ Η ΠΕΡΙΘΡΑΥΣΗ
 [-] ΓΗ ΕΜ[-]ΤΑ ΓΛΥΚΑΣ ΕΙΣ ΕΤΕΡΟΥΣ ΑΝΑΘΗ
 4 ΣΕ ΥΣΕΣΩΑΗ ΓΕΝΟΣ ΕΓΓΕΝΟΥ ΕΞΟΛΕΣΕΙΕΝ
 Α ΜΗΤΕ ΤΙΝ(Α?) ΕΞ ΑΥΤΩΝ ΕΣ ΦΑΟΣ ΕΙΣΙΕΝ{Ν}ΑΙ

[--]Δ ύμετέρην στήλ{λ}ήν λήισσεται ἢ περιθραύση
 2 [-] γῆ ΕΜ[-]ΤΑ γλύκας εἰς ἐτέρους ἀναθῆ
 ΣΕΥΣΕΣΩΑΗ γένος ἐγγένου ἐξολέσειεν
 4 Α μήτε τιν(ἄ) ἐξ αὐτῶν ἐς φάος εἰσιέν{ν}αι

Translation.

(?) *the shattering around will destroy your stele*
 2 *the earth ... offers others its (?) sweets (??) rejected ?*
 ... *the lineage of the family member (?)*
 4 *neither of you two turns towards the light*

Epigraphic comments. Many parts of the text are illegible. Beginning of the first line can be restored as [EY]ΔΑΙΜ ΕΤΕΡΗΝ as well, but the proper name which is defaced is the most difficult to decipher. Although epigramic inscriptions and figural scenes can be used to interpret each other, we cannot make sure here to whom this particular stele was dedicated.

Dating. Most grave monuments from Miletoupolis were produced between the second and third centuries AD and are modest works in both scale and technique. While there are some fixed points in the chronology of Mysian funerary sculpture during the second-third century AD, most of the sculpture assigned to this period is not firmly dated. Efforts to refine second-third-century AD chronology have mainly dealt with limited numbers of monuments and the best that we can achieve is a relative chronology in quarter-century spans for the monuments from Mysia.

The composition of a woman with an attendant figure in a much smaller scale is most frequently seen on monuments of the first half of the first century AD. The pattern of the folds of drapery, which do not emphasize the body, is a feature of reliefs of the Julio-Claudian period. These both suggest a date in AD 80-150. Also, this particular iconography is frequently seen on modest Mysian monuments like this one especially during the late first-early second century AD.

3. The votive altar of Antoninos Maioros to Zeus, Poseidon and Tartanios River from Yumurcaklı by Mustafakemalpaşa (figs. 9-12)

Location and provenance. It was found in Yumurcaklı (formerly Mercivan) district which is located 12 km north-west of Mustafakemalpaşa and 68 km south-west of Bursa province centre. Although its exact findspot is unknown, it could be related to a local sanctuary in the area that was probably dedicated to Zeus and Poseidon. Today it is kept in the garden of a private house in Yumurcaklı with a further large stone monument, which is hollowed out at a later time, possibly for use as a well curb.

Material. Local white marble.

State of preservation. Nearly intact altar. Abraded and chipped around the upper front

edges. All sides have a claw-chisel finish; top and bottom are left with a rough-picked surface created by the pointed chisel. The stone bears signs of later reuse. Upper part worn smooth probably from secondary reuse (or inscription) which is moderately weathered and worn. There is a small circular hole (Diam. 7 cm) on the front side just above the bottom moulding which was cut crudely in its period of second reuse.

Measurements. H. 80.3 cm, W. 45.2 cm (with moulding), W. 33 cm (without moulding), Th. 44 cm (with moulding), Th. 32.1 cm (without moulding), L.H. 3.7-4.0 cm.

Description. The inscribed votive altar, which is in form of a base with straight sides, is rectangular and bears no decoration. The top and bottom of the altar are finished with plain, two-part mouldings which continue around the sides of the block. Its top is flat, as there is no depression in the centre for a possible dowel hole (**fig. 11**).

Votive altars, especially in this plain, of nonfigural variety, are a common form of monuments in Mysian commemorative sculpture during the Roman period, especially in the second and third centuries AD. This simple, hastily executed stone would have been affordable for an individual of modest means.

As the inscribed area looks as if it has been finished flat in a secondary use and numerous pointed chisel marks represents a possible secondary use, this pedestal was reinscribed as a votive monument, after the first inscription perhaps has been erased with roughly worked chiseling.

Inscription. An inscription with three lines placed immediately below the upper broad moulding reads:

Δί, Ποσειδῶνι [καὶ]
2 ποταμῶ Ταρτανίῳ
Ἀντωνίνου Μαΐορος

Translation.

To Zeus, Poseidon and to the Tartanios River by Antoninos Maioros.

Epigraphic and historical comments. The onomastic of the dedicator is so far unknown in Asia Minor. For Maioros in Greece, cf. *Anthologiae Graecae Appendix, Epigrammata sepulcralia*, Epigram 662, line 1⁶ and in the Peloponnese, *IG IV(2),1* [Epidauros] document 684, 2.⁷

The altar is dedicated to three deities, two of which are aquatic. First to Zeus, second to Poseidon, god of the sea, storms, earthquakes and horses, then to the Tartanios River. In Roman Asia Minor often by wayfarers who had overcome dangers in crossing water courses or before setting out on the enterprise, offerings or dedications were made to the rivers themselves, which were worshipped as divinities. The Tartanios river is mentioned in a fragment of *Historiae* by Gaius Sallustius Crispus in the first century BC, noted as being located near the Bithynia. In

6. Εὐδαίμων ἐμὲ Μάλχος ὁ Μαΐορος εἶσατο τύμβον / τῆς ἰδιοκτῆτου μνήμα πανευτυχίης / ἡμιτελὲς δὲ λιπὼν ἔλαχεν μόρον· ἀντίκα δ' υἱὸς / Μαΐωρ κρηπιδ[ας τάσδ' ἐπέθηκε τάφω.

7. Ἰούλιον Ἀντωνῖνον / Μαΐορος ὕδν ἅ πόλις / ἅ Ἐπιδαυρίων τὸν / εὐεργέτην.

Mysia several other river-gods are known, among others the river Ascanius in eastern Mysia which may have been mentioned in the *Heteroioumena* of Nicander of Colophon, in connection with the story of Hylas' being dragged into the spring.⁸

Dating. The letter forms of its inscription are typical for the period AD 200-250, but lack of decoration makes it difficult to date precisely whereas letter forms in Roman Mysia are lacking consistency over time. This is probably an example of an altar that was originally carved in the Early Imperial period and later inscribed in the mid-third century AD, since the inscription has an appearance suggestive of *rasura*, but no remains of letters from a possible first inscription can be discerned today.

4. A Roman funerary stele from the district of Karyağmaz by Mustafakemalpaşa (figs. 13-14)

Location and provenance. In the district of Karyağmaz, a forest and mountainous district which is located 50 km south-east of Mustafakemalpaşa, 35 km north-east of Dursunbey and 110 km east of the province centre of Balıkesir. This stele is currently being curated in the garden of the district's mosque. The district has supposedly been abandoned recently and its inhabitants moved to somewhere else.

Material. Local white crystalline, medium grained marble.

State of preservation. The upper portion, possibly pedimental part of the stele (a top cut in the form of a triangle) and left lower corner are completely broken and missing. All the figures on three horizontal panels of the stele look deliberately defaced by rough gouging. Missing chips on the edges and on both lower corners of the stele. Rough picked back. At the lower bottom of the front are short vertical strokes of a medium pointed chisel, probably for the original placement of the stone in a base for display in the cemetery. The surface is heavily weathered with flaked and pitted areas. There is a golden brown incrustation that is flaked in areas. A grayish lichen covers the surface as well.

Measurements. Max. H. 88 cm, W. 50 cm, Th. 8 cm, L.H. 1.2-1.4 cm.

Description. The worn and deliberately chiseled multfigured stele in low relief consists of three horizontal relief fields with each two, one and three-lined inscriptions beneath the figural areas. All details of the figures have been chiseled away, but the outlines of two seated figures at the far left of the first and third panels can be discerned. Especially the seated figure at the first panel wears a chiton and mantle, although the lines of the drapery and the figure are quite cursory, incised in an outline technique rather than modeled. It is not possible to discern the rest of the five standing figures on the lowest panel who are proceeding towards the seated figure on the far right. It is perhaps a funerary procession or a cultic scene being carried in processions in honour of a certain female deity where the figures are particularly featured in the reveling procession. Procession was also a popular subject in Mysian funerary and votive sculpture. The standing figures appear repetitive and adhere to a set of general rendering norms. But the weathered state of the stone surface makes the discernment of other features difficult.

8. Cf. Schol. Ap. Rhod. Arg. 1.1236 Wendel; Strabo, Geogr. 14.681 (= Euphorion, fr. 79 van Groningen); and Plin., Nat. Hist. 5.144: *postea sinus in quo flumen Ascanium, oppidum Bryalium, amnes Hylas et Cios cum oppido eiusdem nominis.*

Inscription.

A

2

B

C

?-] εα, θυγάτηρ δὲ Ἀπολλοδώρου
2 Εὔβουλος (in rasura) Ἰππο [-----?
Ἀπολλοδώρου

Dating. Late second century AD.

Notes and acknowledgements

Abbreviations in alphabetic order: Diam.: diameter, H.: height, L.H.: letter height, Th.: thickness, W.: width. For letter heights, the figure given is that of a typical upright, e.g., iota, tau or epsilon.

The stele no. 1. was studied with an authorisation granted to E. Laflı by the Directorship of the Museum of Balıkesir on 21 February 2020 and registered as 83048237-155.01-E.314786. We would like to the vice director of the museum for the authorisation. The necessary documentation was assembled in 2020 by E. Laflı and figs. 1-5 were taken by him.

Monuments nos. 2, 3 and 4 were studied with an authorisation granted to M. E. Uyar by the Directorship of the Museum of Bursa on 13 May 2019 and registered as 63300701-155.01.E.407753 as part of his unpublished master's thesis that he submitted to Dokuz Eylül University in 2019. We would like to thank the vice director of the museum for the authorisation. The necessary documentation was assembled in 2019 by M. E. Uyar and figs. 6-14 were taken by him. Dr Gülseren Kan Şahin (Sinop) has helped us for the photos for which we would like to thank sincerely.

Map 1 was arranged by Dr Sami Patacı in 2022 to whom we would like to express our sincere gratitude and appreciation.

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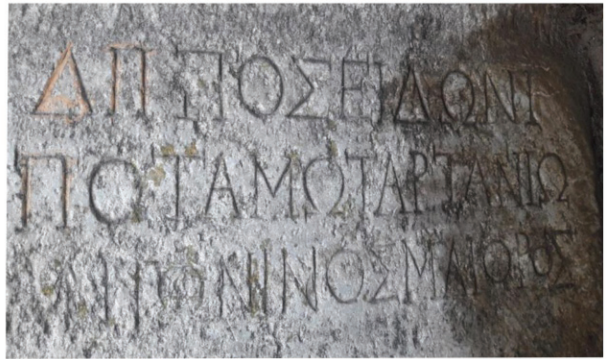


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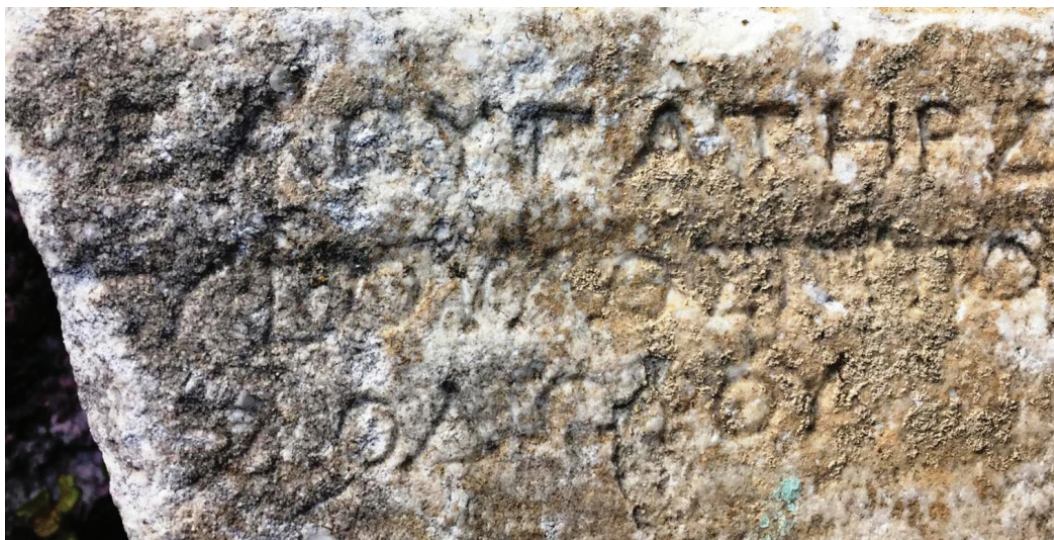


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