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KILIKIA ARKEOLOJİSİNİ ARAŞTIRMA MERKEZİ
YAYINLARI

(MERSIN UNIVERSITY
PUBLICATIONS OF THE RESEARCH CENTER OF CILICIAN
ARCHAEOLOGY)



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A GROUP OF FUNERARY STELAI AND VOTIVE RELIEFS
IN THE MUSEUM OF AYDIN
(Lev. 2-4)

* Aslı SARAÇOĞLU

The works that we are trying to introduce^{**} you hereby have been acquired in the Museum of Aydın through buying on different times and dates. Once they are analyzed in details, they most likely display many common properties all together. For instance, out of six reliefs, two had been figured with riders, two with gladiators, and two others with standing spectators being accompanied by their servants and had different sexes.

Although the lower part of the funerary stele which we are firstly to consider herewith is broken, it is rather obvious that the frame becomes narrower upwards (fig.1). The relief field that widens towards the edges has been bordered with the plasters of Doric capitals while a frame which is not so deep in the center part has been opened accordingly. Even though the frame longs upwards dramatically, since it is broken at the top, it is impossible to decide whether the upper part had been crowned with a triangle fronton or duly bordered with a plaster accordingly.

Within the frame, a man dressed in himation, typed in Dioskurides is depicted from the front view. The arms of the mantle which the figure has put on the chiton is wrapped around the body and is freely thrown back from the left shoulder. The bouquet edge of the mantle running down from the right shoulder, has been released back from the left shoulder after having formed a V-shaped bouquet on the chest by surrounding the right arm. The folds which are formed by holding the V-shaped bouquet tissue tightly with the right hand on the chest have rather enriched the exposure of the dress. The edge of the mantle which appears opening from the left of the figure had been held in the hand after having rolled on the arm while being put around the wrist. In this way a bunch of tissue was formed which ran down to the skirt of mantle. The left hand hanging down is empty and rests on the left leg which bears the body weight itself. The right leg is opened aside by slightly curtsying from the knees.

Such type which is rather common represents the characterized traditional aspect of Dioskurides¹ from Delos. The pioneers go back up to the second half of the 4th century B.C, and as the earliest specimen, the statues of

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¹ Kleiner, 1942, p. 163, Taf. 57 b-c; Fuchs, 1969, p. 375, Abb. 416; Bieber, 1981, p. 132, Abb. 511.

Sophokles and Aiskhines are shown². Therefore, the type firstly had been called Sophokles³, and Aiskhines⁴ afterwards. In addition to these, the other early specimen are encountered in the terracotta statues⁵. However, the large spread use falls under the 2nd half of the 2nd century B.C, and continues spreading in large scale until the end of the century⁶.

One child on his right and two children standing on his left, a total of three children are shown with the Dioskurides type of man (fig. 1). The one on the right of the figure has been given in three-quarter front and is dressed with a short sleeve chiton which runs down to the knee level. When the traces are monitored well, it can be observed that the child which apparently has turned its head towards its master next to it, has its right leg bent from the knee, lightly drawn back while the left leg steps vertically on the ground. The child which extends its both arms towards its master standing next to it, most probably had been holding a bag in its left hand (?).

A considerably bigger second child which is given frontally and dressed in short sleeve chiton has its hands tied on the upper abdomen (fig.1). Although this big size of the child urges one to consider it being the family member, its submissive and respectful position with the tied hands on the upper abdomen which is rather an indication generally displayed by servants contradicts such assumption, and strongly weakens this possibility. The third child which displays in larger size than the other one which is dressed in short sleeve chiton, positiones its right arm under its chin in Pudicitia type while it places its left arm under it for support. It stands still in front of the other child. The child whose body is shown from the front view, had slightly turned its head to its right. In this type of position, the legs might either remain open as is exposed, or the one leg may be crossed under the other. Such as with the adults, the origin of the Pudicitia type which we encounter with the servant children extends to the 4th century⁷ B.C. Moreover, similar compositions are embraced in the funerary steles with Samos⁸ origin even though it is not extreme large spread.

The Diskurides type of figure that we have described in details above, display significant similarities with the funerary steles⁹ that are mentioned in Delos and Mykenos. Particularly the aspect of the arm of the figure within

² Bieber, 1977, p. 129; Yaylı, 1979, p. 47, footnote. 74; Bieber, 1981, 175f; Papaefthimiou, 1981, p. 24.

³ Strykowski, 1901, 58f; fig. 22; Lawrence, 1951, 143f, figs. 19, 29, 31.

⁴ Buschor, 1949, p. 8; Lippold, 1950, p. 81, pl. XLIII, fig. 49.

⁵ Işık, 1980, see. Hülmanteltypus, Yaylı, 1979, p. 47, footnote. 74.

⁶ Bieber, 1959, p. 374ff.

⁷ Kokula, 1984, 179f, Lev. 85; pl. 22, 1-2.

⁸ Horn, 1972, pl. 87, No. 145 and 160 b. Beil 19.

⁹ Couilloud, 1974, pl. 50. No. 246, 251.

the mantle extremely resembles the one which was discovered in Rhodes¹⁰. However, our stele is far different from this one in view of labor mastering and must be made in later stage than the other one. The Diskurides statue which dates back to 138/138 B.C and was discovered in Delos¹¹ may be taken as a specimen that allows us to compare it with the others easily. Particularly, the folds of the mantle that runs from the left leg under the abdomen and continuing over the knee causes both works to get closer to each other. The fold that starts running from the left leg ankle and continues to the right diagonally is displayed by Dioskurides more vertically; However the curls which constitute the collar of the mantle on the chest has been given a more precise and simple form in our sample. The left hand and the curls running from this hand are almost identical in both figures. But, a slight difference with Dioskurides is that the structural body lines are more visible due to the lighter tissue transparency. Under the light of such comparisons the stele that we have been studying herewith must be made after the Dioskurides from Delos.

The funerary stele¹¹ which is dated to the early empire period and presently stored in the Archeological Museum of İstanbul becomes great help for us in this regard, where a man dressed in himation over chiton is depicted frontally like the other. The curls on the upper body of the figure may be said to be richer and the curls on the abdomen with plastic aspect occurs as a property which dates back to earlier time itself. Under the light of such overall comparisons it may be said that our stele might be dated to the late Hellenistic and Early Empire period.

A woman stands between two servant girls within the rectangular niche (fig.2): Even though the upper part of the niche is broken almost at the shoulder level of the woman in the center, the figure might be configured to be depicted in the Sister Demeter type according to the rest of the figure¹². The woman which is dressed in himation over chiton has extended her left arm holding a bunch of poppies and ears of wheat on her left leg. At the same time, the bunched edge of the himation running from the waist is rolled on the left wrist. The right arm is bent on the elbow by opening aside slightly and had probably held the torch from the handle by lifting it upwards. However, since the upper frame is broken from the approximate hand level, it becomes rather hard to make a precise decision. Moreover, there are the samples where the right hand displays to be open under the plate of the torch¹³. The mantle tissue running from the waist has been tightly rolled on the left hand wrist. The skirts of the chiton which are long and loose fall vertically with parallel folds in deep spaces, and diagonal curls rise towards the left chest. It becomes

¹⁰ Schober, 1933, 99, fig. 41.

¹¹ Pfuhl-Möbius, 1977, pl. 45, fig. 229.

¹² Pfuhl-Möbius, 1977, pl. 66, fig. 407, pl. 34, fig. 156, pl. 128, fig. 868, Yaylali, 1979, p. 40f.

¹³ Smith, 1995, fig. 220.

visible from the remaining tracks that the upper waist was to be short and thin, while the hip was wide and slightly bent outward in curve. There are two children standing on the right and left of the woman. The servant girl standing on the right of the woman has grasped the handle of the torch by raising its right hand in the usual way, while having rolled its left hand under the torch. The smaller girl on the left is holding a pitcher with both hands.

Although the women that are depicted in this way are called the Sister Demeter, it is still doubtful whether or not they represent Demeter or Kore. For example, Wegner claims that a Muse is depicted in the original type¹⁴. However, holding poppies bunch and ears of wheat by this type of women constitutes the basic point so that they depicted Demeter or Kore respectively.

There are some different views in respect of the origin of the type. For example, Lippold¹⁵ claims that the origin dates back to the Hellenistic Age and had the liaisons with the School of Pergamon, while Linfert¹⁶ specified that the type had been related to continental Greece. However, Yaylali argues that the type originated in Anatolia itself and had been used in wide range in the surrounding area of İzmir. He specified three types for the Demeter Sisters (nuns)¹⁷ by monitoring the gestures of the arms and legs. Yaylali worked on the question whether they had been the reproduction of an unknown statue like the Pudicitia, or if the types that had been worked out were only used on the funerary reliefs. It is rather difficult to answer the question whether there was more than one type in their origin. But the sample which is dated back to the late 3rd century B.C and believed to be made during the reign of Attalos the 1st (241-197 B.C) and found in the Demeter Temple shows that she had been worked out in the same manner¹⁸. In later stage, the type had been used under the name of Ceres¹⁹, particularly during the Roman Period.

The stele which we have described in details above (fig.2) may be compared with a stele which was discovered in Smyrna²⁰ and dated back to the 2nd half of the 2nd century B.C where a woman in the type of a Demeter Nun was depicted on. The position of the children and woman on the Smyrna sample is very identical to position of the figures on our relief. But the thin mantle enveloping the core is so transparent that it indicates a later age for our sample. Particularly, the existence of plastic structure under the lower

¹⁴ Wegner, 1956, p. 86.

¹⁵ Lippold, 1950, p. 335.

¹⁶ Linfert, 1976, p. 107.

¹⁷ Yaylali, 1979, p. 40f.

¹⁸ Horn, 1931, 52; Yaylali, 1979, 41, note 43.

¹⁹ Kurse, 1975, p. 3f, 414, footnote. 15; Yaylali, 1979, p. 41, footnote. 43.

²⁰ Stark, 1874, 386, see. Schmidt, 1991, fig. 20.

section of the body, the net monitoring availability of the movement of the left leg which is thrown aside and the plastic shape of the breasts constitute the overall distinctive properties allows the dating of the Smyrna Example towards an earlier age.

In some other stele which belongs in the midst of the 2nd century B.C and was found in Smyrna²¹ again, the position of either the woman and the children are very much identical to our sample. Particularly its chiton tissue which vertically runs down so as to cover the legs totally, has closed the structural lines of body having left the plastic aspect away in both types, Furthermore the chiton tissue with thick spaces in between, the size and the thickness of the waist, and the lower part of the body, especially the width of the hip are common. Under the light of these researches that we have carried out for this stele it must be dated to a later stage than the midst of the 2nd century B.C.

On the votive relief which differs from the ones that we have studied above we can see a rider approaching to the altar on the horseback (fig 3). Even though horse funerary steles and votive reliefs had been dramatically decreased during the Hellenistic Age, it shows a sudden booming during the Roman Period. Besides, there are many figures encountered with this depicted type of figures on the coins²².

The rider is dressed in a short sleeve chiton made of extreme thick tissue running down to the knee level with a belt on the waist and a chlamys that airs backwards on the chiton itself. The figure which holds the reins of the horse with both hands is sitting in a comfortable position on the horseback. There is an altar in the form of a circle with a spherical column with Doric capital on it; in front of this altar stands a horse. There is a snake curving on the column and extending its head towards the man across it. The horse has been shown just as it had been scared from the appearance of the snake and is depicted with the front legs raised up in the air, standing up on its hind legs. The rider contrary to the horse has a fearless and peaceful appearance. The rider has slightly leaned back and his chlamys has flown up in the air.

In figure 4 we can observe in the same manner a rider dressed in chlamys with chiton. No further information was available about this figure which displays the provincial art labor. However, some interpretations may be thoroughly made. Although the outfits and the face of the rider are not clear enough, the remaining tracks prove that the rider is a young person. He wears a pair of boots which run almost up to knee level and has its forepart curved upwards. The figure sits on the horseback very comfortably and has pulled the halters of the horse with both hands. Having positioned the left hind leg being put forward and lifting the front right leg upwards, proves and

²¹ Felder, 1969; Linfert, 1976, pl. 48, fig. 250; Pfuhl-Möbius, 1977, pl. 67, fig. 410.

²² Mattingly-Sydenham, 1962, p. 534.

indicates that the horse is in walking position. However, a strong motility is out of question. Even though the composition is identical with the figure in number 3, this sample is far different with its art work from the other, and rather displays the provincial characteristics. As a matter of differentiation only the horse has lifted its front right leg in the air; its movement is peaceful and in stagnant structure. In the left corner behind the rider there is a tree and a snake rolled around it. The snake has almost an invisible look having integrated with the branches of the tree as it has drawn itself in the corner.

When the two votive reliefs that we have described with the above given general composition will be examined in view of iconography, we observe that it bears great importance and there are a number of researches which examine the iconography and postulate a heroic sense for figures seated on horseback²³. The best way of representing immortality and making them heroes on the funerary reliefs is to depict them with horse, altar and snakes altogether. This scene²⁴ which had been worked out in large scale during the Hellenistic period, may be qualified as a votive plate (pinaks) by looking at the general composition. Particularly during the Hellenistic Age, since the cost of such plates had been much lower than that of free sculpting votive plates in different types and description had increased during this period²⁵. Although the riders which have been worked out in wide spread on the funerary steles were depicted like heroes, we do not still know exactly whether they had been true heroes or not. Since many ordinary people had attempted to show themselves like heroes it becomes rather difficult to distinguish the votive reliefs made for the heroes and the funerary steles from each other. Even if the ones that have been made with diligence are thought to be typical for the votive reliefs, while the others with less quality are supposed to be made for the ordinary people, it is extremely difficult to specify definite borders especially when the inscriptions become rather insufficient²⁶. Although such type of reliefs are not indifferent from the votive reliefs which the gods receive, Robert has proved that these were the human beings who had been deified but not the gods²⁷. The significant characteristic that distinguishes such type of votive plates from them is that the servants do not accompany the rider like it is done here. The human beings which are depicted with the Herme²⁸ (next to the samples that we have been

²³ Şahin, 1994, p. 89 footnote 239.

²⁴ Cremer, 1991, p. 56.

²⁵ RE VIII 1 (1913), 1111-1145, see. Heros (Eitrem); Rhode, 1980 I, p. 146f; Schleiermacher, 1981, p. 61f, 80f; Fraser, 1977, p. 76f; Cain, 1989, p. 94.

²⁶ Pfuhl-Möbius, 1977, p. 74.

²⁷ Robert, 1946, p. 57f.

²⁸ Wrede, 1985, 44; Pfuhl-Möbius, 1979, pl. 200, fig. 1377.

studying -even if they are not included in such studies-) and have no beard may be thought of to be the people who are rather young.

Horses that have been worked out in wide spread in the Eastern Greek funerary reliefs, generally occur as one of the symbols of heroes²⁹ and in the reliefs where the dead should be deified³⁰. Besides, in the Eastern Greek steles samples of man riders or the youngsters that are depicted with Hermes have been discovered³¹. However, in the eastern Greek Region no further attacking rider reliefs are encountered. Only in the northwest such type of reliefs frequently bear significance with the samples of Thrace of the later type³². The Thracs had given great importance to the horses as is done today, and as of the small ages they had been trained to ride horses, to combat on the horseback, and throw javelin³³. Thus, many reliefs where the depiction of cavalry which draws the attention because of its original characteristic have been discovered in this region. With these reliefs the composition like the others, typically comprises the rider which moves to the right while dressed in chlamys over short chiton waiving in the air behind. An altar is mostly shown in the right corner with a tree rolled by a snake in the aft platform³⁴. The composition has been sometimes complemented with a woman accompanying the rider aside. There are some other plates where a horse in full gallop are accompanied by one or two dogs³⁵.

The riders on the horseback have usually been directed to the right just as the ones here (figs.3-4) while the ones dismounted the horse have been directed to the left³⁶. The majority of the reliefs had been worked out while the rider has been walking or standing, and the horse standing still or standing up on the hind legs. Double riders that are given with one or two horses are very seldom³⁷. In most of the reliefs, the chlamys that are put on by the riders have flown in the air probably for the reason that it had been in full gallop³⁸ (fig.3). Particularly in the better reliefs of the Hellenistic age, the mantle might be well spread on the back of the horse³⁹. Besides, the riders are given sometimes having dismounted the horse. For example in a stele

²⁹ Firatlı, 1964, 35; Pfuhl-Möbius, 1979, p. 310f.

³⁰ Pfuhl-Möbius, 1979, p. 310f.

³¹ Pfuhl-Möbius, 1977, pp. 126-127, pp. 131-143.

³² Pfuhl-Möbius, 1977, p. 74.

³³ Homeros II, X, p. 434f, 519f; Herodotos VII, 110f; Mansel, 1968, p. 9; Taşlıklioğlu, 1971, p. 103.

³⁴ Taşlıklioğlu, 1971, p. 104.

³⁵ Taşlıklioğlu, *Ibid*, p. 104.

³⁶ Möbius, 1970, p. 508, fig. 1, Pfuhl-Möbius, 1977, 74f, pl. 203, fig. 1399, pl. 211, fig. 1452; Schmidt, 1991, fig. 35.

³⁷ Pfuhl-Möbius, 1979, pl. 202, figs. 1389-1390.

³⁸ Pfuhl-Möbius, 1979, pl. 205, fig. 1412, pl. 206, fig. 1416.

³⁹ Pfuhl-Möbius, 1979, pl. 196, fig. 1336, pl. 198, fig. 1361, pl. 199, fig. 1366.

which is dated back to the 2nd century B.C. a rider dressed in chlamys has grasped the bridle of horse walking behind⁴⁰. In the quality funerary steles of the Hellenistic Period it is one of the most favored compositions to present a horse head in protom form next to the man who usually lays down in cylen⁴¹. Besides, in most of these reliefs the surface is equipped with different personal properties indicating his active life before death such as; shield, helmet, juvenile in addition to his relatives and servants⁴².

On the votive relief that we have been working on, we observe a snake which is rolled around a column and has extended its head towards the rider across (fig.3). The snakes which have been frequently depicted on the funerary steles and votive reliefs bearing hytonic meaning might be interpreted iconographically as the tomb guard or the symbol of immortality⁴³ or they might be thought of being the sacred animal of the dead⁴⁴. This animal of whichs origin dates back to Apollon Soutroktones and Hygeia playing with snakes⁴⁵ have been favorably depicted on the steles and votive reliefs with the cylen scenes of particularly the Hellenistic period and is identical with the cult of the dead. The snakes may appear from trees, from the altar like this one, through the vowing articles or over the cylen. In addition to hytonic purposes, adornments may also be used for the purpose of filling the empty spaces⁴⁶.

The characteristics of styling and typing of the votive relief (fig.3) that we have been examining herewith have been encountered on a votive relief⁴⁷ which dates back to the 1st century B.C. Even with this relief a rider mounted on a horse while approaching to the altar had been identically depicted. But the differences here are, that the snake is rolled on a tree instead of being placed on the altar itself and a child is rushing to the horse behind the rider as well as a small dog being given just under the horse. Although such a composition is identical with our sample, the plastic structure of the rider has vanished and rather a schematic aspect occurred. The lower part of his dressing is ornamented with folds of artificial structure.

Another sample which dates back to the late Hellenistic Period⁴⁸ is a great help for us in the same manner. Particularly, the hair style of the figure,

⁴⁰ Pfuhl-Möbius, 1979, pl. 208, fig. 1430.

⁴¹ Pfuhl, 1905, 150, fig. 14, 21, 27; Pfuhl-Möbius, 1979, pl. 221, fig. 1535, pl. 231, fig. 1586, pl. 219, fig. 1521; Firatlı, 1964, p. 36; Horn, 1972, pl. 85, fig. 164, pl. 86, fig. 142.

⁴² Cook-Blackman, 1965, p. 48; Horn, 1972, pl. 17, fig. 159 a.

⁴³ Cumont, 1942, p. 88, 219, n. 4, p. 339, 396, no. 3.

⁴⁴ Pfuhl-Möbius, 1977, p. 48, footnote. 81.

⁴⁵ Pfuhl-Möbius, 1979, p. 355, footnote 35.

⁴⁶ Schmidt, 1991, fig. 17.

⁴⁷ Pfuhl-Möbius, 1979, pl. 198, fig. 1360.

⁴⁸ Pfuhl-Möbius, 1979, pl. 199, fig. 1364.

the aspect of its dress and the composition are very identical with our sample. However, as a matter of differentiation, there is a small child standing behind the rider and between the hind legs of the horse so as to hide its overall body like a shield. Additionally, the horse has been worked out rather differently from ours being calmer and motionless. Even though the altar and snake are not visible, since the right hand side of the frame is broken, rendering a definite conclusion and decision about this matter becomes rather difficult for us.

With fig. 4 the snake is rolled around a tree instead of a column. Trees that have been frequently worked out in the Hellenistic Period Eastern Greek Steles have been studied in details by Pfuhl and so stated by him that these had been typically olive, occasionally bay leaves and orange; fig and plane trees being very seldom⁴⁹. In our opinion, the trees having been depicted on the mausoleums, had been varied according to the type of trees that have been planted in the region which were connected with the geographical structure. Although the type of trees that had been worked out on the steles do not bear much importance, their significance would rather depend on the sense that they would convey. For example may we ever be able to consider a tree alone by itself as a tomb symbol? Even today, when we consider that the grave yards have been planted with cypress trees, to find an answer to this question becomes easier in our opinion. They may be presented together with the snakes (fig. 4) instead of all alone by themselves and might be considered as a funerary symbol containing hytonic sense.

Due to rough provincial art work exposure of the figure, the dating of it is rather difficult. However, the styling comparisons that we will be carrying out with the sample that had been discovered in the Demeter Temple in Pergamon⁵⁰, which was dated back to the early Empire Period, would constitute one of our supporting points in respect of dating of our stele (fig 4). With the stele which has similar characteristics in respect of both the art labor and general view, the rider dressed in chlamys over chiton is directed to the right. Although no tree and snake existed, since the right hand side of the frame is broken, rendering a definite conclusion and decision about this matter becomes rather difficult for us.

The stele which dates back to the post Hellenistic Period that has been currently retained in the Pergamon Museum in Berlin⁵¹, constitutes one of the supporting points of ours in respect of the dating matter. Particularly the art labor and the general view of the tree is very much identical to that of ours. Even if they both display the characteristics of provincial art, the only difference hereby is the rider who is directed towards the tree. Additionally, the small child has been depicted frontally holding the horse from the saddle.

⁴⁹ Pfuhl, 1905, p. 56f, 78f.

⁵⁰ Pfuhl-Möbius, 1979, pl. 199, fig. 1363.

⁵¹ Pfuhl-Möbius, 1979, pl. 197, fig. 1355.

In consideration to the relief⁵² which was discovered in Kyzikos and dated back to the midst of the Emperor Period, it has many similarities in respect to both the composition and the typing (fig. 4) of the rider, with the difference that a small dog stands before the horse. The non proportional appearance of the body of the horse and its lifting the front left leg in the air with exaggeration, are considered to be the indications proving that they are dated later than the sample that we have been studying. Particularly, since our sample has kept its plastic aspect one is considered to take it to be a proof, supporting our opinion on this subject matter accordingly.

In the figs 5-6 a totally different composition from the ones that we have been studying has been worked out. In these figures two gladiators are positioned on a rectangular block, not too deep and being bordered. In fig. 6, the rectangular block is thin and long, while in fig. 5, it is shorter and wider. The figure is in massive shape and its block is mostly filled in. Both of them had rather a plane form and are fully freed of architectural elements.

The gladiator has been worked on the surface directly without opening any frame on the massive block. The origin of the gladiator fights practically depend on the Etrurians who had the tradition used to have the prisoners of war fighting each other during the funeral ceremonies which they used to organize in the honor of their relatives that they had lost in the battles in exchange for the blood of their dead⁵³. Although it is well known that the gladiators had been selected amongst the war prisoners that had been sold generally as slaves⁵⁴, because of the economical challenges it is also well known that in such communities, even if rarely, also the free people had been becoming gladiators⁵⁵.

These type of warriors have been classified or differed from each other according to the weapons they had used, clothing they had been dressed in, and the type of fights they had implemented⁵⁶. Two gladiators that we will be taking under study herewith, were depicted in the type which was called Secutor by considering their so called characteristics. The origin of this type, dates back to a warrior tribe called Samnit which have been living in Central Italy in the region called Samnium. The weapons and cloths of Samnit soldiers had been used by other gladiators in later stage, and they had been called Secutor as of the Caligula Period⁵⁷. The opponents and competitors of the Samnit warriors had been called Retiarius who had been using generally the (trident) triple bladed juvenile and a net (iaculum) in the fights and

⁵² Pfuhl-Möbius, 1979, pl. 191, fig. 1294.

⁵³ Malay-Silay, 1991, p. 7.

⁵⁴ Malay, 1990, pp. 122ff.

⁵⁵ Malay-Silay, 1991, p. 11.

⁵⁶ Malay-Silay, 1991, p. 15.

⁵⁷ Malay-Silay, 1991, p. 16.

battles⁵⁸. The steles with gladiator scenes which Möbius⁵⁹ has studied under the title of 'Secutor or Provocateur', were produced mostly during the 2nd and the 3rd centuries A.D.⁶⁰

Two Secutor type of warriors (figs. 5-6) which we will be studying herewith, have rushed forward by stepping one pace forward while having drawn their right legs back tightly. In fig. 6, there is a helmet (galea) with a high crest on the head of the gladiator. In fig. 5, although the head of the gladiator is broken in large scale, it is quiet possible to say by looking at the traditional chart of the type itself that he wore a helmet. In addition to both of them being characteristic for such a type, they have been carrying a dagger (gladius) in their right hands, and a narrow and long shield (scutum) in their left hands. Although it is vague because of abrasion, it is possible to suggest by looking at the traditional chart of the type itself that both of them wore a short apron (subligaculum) with belts (balteus) on the waist, and had a protective knee support (ocrea) which ran from ankle to knee level.

The styling properties of the gladiator in Secutor Type which we have been studying in fig. 5 has merged in the relief of a gladiator in Secutor Type⁶¹ which is dated back to the 2nd century A.D and discovered in Tralleis, being presently stored in the Archeological Museum of İstanbul. The difference with this relief is that there are six plumes on their heads signifying the victories that they had won. In a similar type of relief⁶² which is dated back to the A.D 2nd century and which was also discovered in Tralleis, there are a plume and a palm leaf next to his leg.

Another sample that is to assist us in our dating is the stele⁶³ of a gladiator in Secutor type normally dated back to the late antique period by Pfuhi-Möbius. It is presently kept in the British Museum and comes from Halicarnassus. Especially, short, plump but rather strong appearance is common for both of them. The difference herewith in respect to fig. 5 is the gladiator who has drawn his shield under his chin and has his legs in motionless state.

Finally, a similar stele which resembles to fig. 6 in view of styling and typing is the stele of a gladiator that was discovered in Ephesus, dating back to the 3rd century A.D which is presently kept in the Seljuk Museum⁶⁴. The warrior in Secutor Type has a dashing position to the right just in the similar equipment with our sample. In the front there is a palm tree branch. In

⁵⁸ Pfuhi-Möbius, 1979, pl. 186, fig. 1249, 1252, pl. 187, figs. 1254-1255; Malay-Sılay, 1991, p. 17f.

⁵⁹ Pfuhi-Möbius, 1979, p. 293f.

⁶⁰ Malay-Sılay, 1991, p. 8f.

⁶¹ Pfuhi-Möbius, 1979, pl. 181, fig. 1196.

⁶² Pfuhi-Möbius, 1979, pl. 181, fig. 1197.

⁶³ Pfuhi-Möbius, 1979, pl. 182, fig. 1212; also see. Robert, 1971, pl. 7, Nr. 183.

⁶⁴ Robert, 1971, pl. 10, Nr. 215; Pfuhi-Möbius, 1979, pl. 182, fig. 1203.

another stele⁶⁵ of a gladiator that is dated to approximately the same period with the Ephesus example, the warrior is dashing in the same way to the right and has drawn his shield forwards. Particularly the drawing of their right legs back, and stepping left legs strongly forwards is common in both of them. Consequently, under the light of all these researches fig. 5 must be dated to an earlier date than fig. 6. However, to provide and submit both samples within a short limit of time would be rather difficult due to the use of the type continuously and without change and lack of assisting elements which would contribute in the dating process accordingly.

⁶⁵ Stark, 1874, Robert, 1971, Nr. 283; Pfuhl-Möbius, 1979, pl. 182, fig. 1201.

CATALOGUE

1. Inv. No. 2857, Height:40 cm, Width:38 cm, Depth:13 cm. (Fig. 1)
Made of big granulated marble, the upper frame is approximately broken just over the head of the centered figure. The face of the main figure and the small child on its right is considerably in broken state. The surface together with the peripherals are strongly abraded in certain parts.

2. Inv. No. 3745, Height:40 cm, Width:35 cm, Depth:17 cm. (Fig. 2)
Made of white marble, The upper frame is broken from the shoulder level to include the head and neck of the center figure. Breaks and faults on the right arm of the woman, on the face of both children on the right and left, and frame peripherals, strong abrasions on the cloths of all the figures in part, particularly more distinctive with the upper body.

3. Inv. No. 28, Height:44 cm, Width:50 cm, Depth: 08 cm (Fig. 3)
Made of white marble, breaks and faults on the frame peripherals of the votive relief in rectangular shape. Particularly a cross shaped part is broken from the lower right corner, well preserved except for the abrasions on the face and the hair of the rider.

4. Inv. No. 2932, Height:24 cm, Width:23 cm, Depth:5.5 cm (Fig. 4)
Made of big granulated marble, a small piece is broken from lower frame. Strong partial abrasion exposed on peripherals of the frame, on the face of rider, on its cloths, on the branches of tree, and the tail of the horse.

5. Inv. No. 1319, Height:58 cm, Width:30 cm, Depth:22 cm (Fig. 5)
Made of big granulated marble, the face of gladiator is broken. Due to strong abrasion on the cloth and surface the details have been lost in vague.

6. Inv. No. 1319, Height:115 cm, Width:40.5 cm, Depth:20 cm (Fig. 6)
Although any distinctive breaks have not been exposed on the frame peripherals, the details are lost in large scale vaguely due to overall abrasions on the body of the gladiator. Breaks and faults on the face of gladiator, on its helmet, on upper and lower body as well. An distinctive abrasion, specifically on the surface and on the inscription comprising of one single line. At the lower part an inscription consisting of one single line only.

Ἐπέvv<τ>οs

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Fig 1



Fig 2

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Fig 3



Fig 4



Fig 5



Fig 6