

# SCULPTURED AND INSCRIBED STONES AT BURDUR

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The stones here published are at present in the Municipal Building at Burdur; most of them have been set up in the garden, the others are kept in the depot. They have been collected from Burdur itself and from the villages in the Vilâyet. In the past it was the custom to send such stones to the museum in Antalya, where numerous monuments from Burdur are to be seen; the stones recorded below may be regarded as forming the nucleus of a local museum. This is much to be welcomed: the monuments gain in interest from being preserved in their own country, and serve as a stimulus to the pride and curiosity of the local inhabitants, who learn that such stones have a value quite apart from their utility as building-material. At the same time they are in their present situation easily accessible to all who wish to study them. They are grouped below geographically, in accordance with the proveniences as recorded in the inventory kept in the Municipal Building. They are all of Roman Imperial date<sup>1</sup>.

## I. SAGALASSUS

### 1. Inv. No. 1. From Sagalassus. Fig. 1.

Large funerary vase, excellently preserved, decorated with four masks joined by garlands of fruit; leaf-fronds below. The lid is se-

<sup>1</sup> My best thanks are due to Doçent Dr. U. Bahadır Alkım, who prepared the Turkish version of this article. I use the following abbreviations :

Ramsay *CB* =W. M. Ramsay, *Cities and Bishoprics of Phrygia* (1895).

Ramsay *HG* =W. M. Ramsay, *Historical Geography of Asia Minor* (1890).

Sterrett *EJ* =J. R. S. Sterrett, *Epigraphical Journey in Asia Minor (Papers of the American School at Athens. Vol. II. 1888).*

Sterrett *WE* =J. R. S. Sterrett. *Wolfe Expedition to Asia Minor* (id. Vol. III. 1888).

Sundwall *EN* =J. Sundwall, *Die Einheimischen Namen der Lykier* (1913).

parate; it is pierced by a round hole 0.11 m. in diameter for the reception of libations, and was fitted with four iron hooks fixed with lead, evidently for the attachment of lifting-chains; two of these hooks remain in position. The vase presumably stood in a private vault; it is said to have been full of bones when discovered.

2. Inv. No. 2. From Ağlâsun. Fig. 2.

Lid of a small sarcophagus or funerary urn, 0.60 m. high, 0.70 m. long. The lid is gable-shaped, with a shallow pediment at each end; each pediment contains a diminutive human bust in relief. The greater part of the lid is occupied by a recumbent lion with head raised and turned to the left, the mouth wide open, in an attitude of alertness.

The general motif, a recumbent lion with head turned towards the front of the tomb, is one that is characteristic on tombs of the region to the south-west of Burdur, on the territory of the Cibyratid tetrapolis. I give for comparison, in Figs. 3 and 4, photographs of two such sarcophagus-lids from that district; one is at Girdev Gölü on the territory of Oenoanda, the other at the site called Asar, near Manay on Lake Caralitis<sup>2</sup>. A complete tomb is illustrated in *JHS* LXVIII p. 57. But the resemblance to our present monument is only general, and the funerary lion is so common in Anatolia that it is hardly necessary to suppose any close connexion<sup>3</sup>.

3. Inv. No. 3. From Ağlâsun. Fig. 5.

Tall round pillar 1.35 m. high, 0.42 m. in diameter; in the upper surface is a round hole and lead-channel. The inscription is close to the top in a *tabula ansata*; letters 20-25 mm. high.

<sup>2</sup> The name of this site was perhaps Eukercia or some similar name: the toponymic Εὐκερεια occurs on a stone found in the neighbouring cemetery (Heberdey-Kalinka *Bericht über zwei Reisen* I p. 9. no. 25. The region of Lake Caralitis (Sögüt Gölü) belonged in Roman times to Balbura; this was indicated by an inscription found at Kozağacı in 1894 (Heberdey-Kalinka. op. cit. p. 10. no. 30), and is confirmed by a second inscription that I found in the same village in 1953.

<sup>3</sup> E.g. for the region around Isaura, east of Burdur, Sterrett (*WE* p. 106) observes: "the lion seems to have been regarded as a matter of necessity on all kinds of tombs and sarcophagi in Isauria". On Anatolian lion-tombs see Robert *Etudes Anatoliennes* 394-7.

Γης Μόλητος με-  
 τὰ τῆς ἐγγόνου Γῆς  
 καὶ Μάνου Μόλη-  
 τος υἱοῦ ἀνέθηκαν  
 5 τὸν ἄνδρα αὐτῆς  
 Μόλην καὶ Καλλι-  
 κλῆν τὸν υἱὸν μνή-  
 μης ἔνεκεν

Below, and outside the *tabula ansata* :

Κόμων Βιάνορος Ἀλιασεος  
 ἠργάσετο

The name Γης occurs here both as nominative (l. 1) and as genitive (l. 2). Γη, genitive Γης, is a common name in Anatolia; Γης, genitive Γηδος, is much rarer. In the present case apparently both names (or both forms of the name) occur in the same family.

The artist's signature in l. 9 is interesting. The reading AAIACEOC is clear and certain, and may be either of two things. 1) It may be the genitive of a personal name Aliases (otherwise unknown, so far as I am aware), denoting the father of Bianor and grandfather of Comon. In such cases the article τοῦ is normally added before the grandfather's name;<sup>5</sup> but in this particular region of Pisidia it is commonly omitted.<sup>6</sup> 2) It may be the ethnic of a town or a city Aliasus, with fairly common misspelling -εός for -εύς. A place of this name<sup>7</sup> is in fact known, though it is exceedingly obscure, and its exact site is not certainly determined; it was in any case a long way from Sagalassus.<sup>8</sup> As between these two possibilities, the balance of

<sup>4</sup> E. g. dative Γηδι, *MAMA* I 263; genitive Γηδος in an unpublished epitaph at Dengere near Cibyra. Sterrett *EJ* 162 prints -- γήση Ἀνιδος ?ἐαυτῆ κτλ. I should suppose this inscription to be complete, and should read Γης Μανιδος ἐαυτῆ κτλ.

<sup>5</sup> Agreeing of course, with the father's name, not with the grandfather's.

<sup>6</sup> See *JHS* LXXII (1952) 118. We seem to have other examples below in Nos. 8,9 and 18.

<sup>7</sup> Aliasus actually, but the variation is insignificant.

<sup>8</sup> Aliasus is recorded only in the Jerusalem Itinerary where it is placed 46 miles from Ancyra (Ankara) on the road running south to Archelais (Aksaray). See *JHS* XIX (1899), 105, with dubious location near the village of Avşar; Ramsay *HG* 254; R. Kiepert *FOA* VIII p. 14.

probability in no doubt in favour of the known place-name Aliasus as against the unknown name Aliases.

But there are complications. Two other signatures by a sculptor Comon are known in the region of Burdur. In one case<sup>9</sup> he signs himself Κόμων Ἀλαστεος ἡργάσετο, and in the other<sup>10</sup> Κόμων Βιάνορος ἡργάσετο. It is undoubtedly tempting at first sight to suppose that these three men are one and the same. With regard to Ἀλαστεος the same uncertainty arises as with Ἀλιασεος: is it a patronymic or an ethnic? And exactly as in the other case, the personal name Alastes is otherwise unknown, whereas a town or city of Alastus is attested by two inscriptions<sup>11</sup>, and seems to have been situated somewhere in the Lysis valley north-east of Tefenni and south-west of Burdur<sup>12</sup>. Ramsay in *AJA* 1886, 268 was inclined to favour the patronymic: "Ἀλάστεος is here perhaps genitive of the father's name, and not a local adjective", though it is no doubt associated with the neighbouring town of Alastus; in *CB* I 339 however he writes: "Ἀλαστεός seems to be a provincialism for Ἀλαστεύς, compare σκυτέος for σκυτεύς in St. [i.e. Sterrett *EJ*] 41 A 20. When coupled with the artist's name, the word must be taken in this sense and not as a peculiar genitive of an otherwise unknown personal name Alastes." No reason appears why coupling with the artist's name should necessitate this interpretation of the word; this note seems to be one of Ramsay's *ad hoc* pronouncements, hastily made to support the view he is favouring at the moment<sup>13</sup>. Sundwall *EN* 48 accepts Ἀλαστης as a personal name<sup>14</sup>; Robert *Hellenica* IX 41 n. 5 gives no decision, but appears

<sup>9</sup> *AJA* 1886, 268; Ramsay *CB* I 339 no. 189; at Gâvur Ören ca. 18 km. south of Burdur.

<sup>10</sup> *BCH* III (1879), 337, no. 7, "aux environs de Burdur"; Ramsay *CB* I 337, no. 174; *Annuario* VI - VII (1923-24), 450, no. 172, from a cemetery on the road from Burdur to Baladız. Both inscriptions quoted in Robert *Hellenica* IX 40-41.

<sup>11</sup> Both found at Karamanlı, north of Tefenni: (a) *BCH* II (1878), 173; Sterrett *EJ* 78; Ramsay *CB* I 307, no. 114, mentioning Π. Καλπούρνιος Ἐπίνεικος μισθωτῆς τῶν περὶ Ἀλαστον τόπων and (b) *CIG* III, 4366 x; *BCH* II (1878) 262, Ramsay *CB* I 307, no. 115, where we seem to have οἱ ἐν Ἀλάστῳ παραφυλακῆται.

<sup>12</sup> Ramsay *CB* I 321; R. Kiepert *FOA* VIII p. 10.

<sup>13</sup> The signature Κόμων Βιάνορος (above, n. 10) is sufficient to disprove it.

<sup>14</sup> Quoting also the female name Ἀλαστα. Ἀλαστος occurs in *MAMA* IV 134.

inclined to the same view. Since we have four other signatures from the Burdur district <sup>15</sup>, in all of which the artist's patronymic is added, and no example of the bare ethnic after his name, it seems certainly preferable to take Ἀλαστεος as the patronymic. Suppose, however, that it be accepted as the ethnic; may we then believe that Alastus and Aliasus are variant forms of the same place-name, so that our three sculptors may be one and the same? This solution is to me personally most unattractive, and I should be disposed to rule it out<sup>16</sup>. Alternatively, may Ἀλιασσεος be an engraver's error for Ἀλαστεος —or vice versa? <sup>17</sup> This again is not likely to commend itself to many. The conclusion, therefore, that seems most acceptable is that we have two sculptors of the name of Comon active in the neighbourhood of Burdur, one the son of Alastes, the other the son of Bianor, with a shade of probability in favour of the latter being from the town of Aliassus. The coincidence of name is the less objectionable in that Comon is a frequent name in Anatolia <sup>18</sup>. There is in any case no difficulty in identifying our present artist with the Κόμων Βιάνορος of *BCH* III 337 (above, n. 10), and there can be little doubt that they are the same man <sup>19</sup>.

The actual work of art executed by Comon is lost; it presumably stood on top of the pillar, as is indicated by the dowel-hole and lead-channel. One would naturally suppose that it represented Moles and Callicles; but there is clearly no room for two statues, unless these were on a very diminutive scale, and the exact form which the monument took must remain conjectural.

<sup>15</sup> Collected in Robert, *Hellenica* IX 40-1.

<sup>16</sup> Ramsay, however (*HG* 426 cf. 398), was prepared to suppose the identity of Alastus with Alierus (Alerus, Aleurus) the alternative name of Palaeopolis in the Notitiae. Had he known of our inscription, he might have claimed Aliasus as an intermediate form.

<sup>17</sup> We are not entitled to suggest a copyist's error; the reading Ἀλαστεος depends on Ramsay's copy alone, no-one else apparently having seen the stone at Gâvur Ören, but there is no justification for doubting it.

<sup>18</sup> Cf. Robert, *Etudes Anatoliennes* 392.

<sup>19</sup> This is not however absolutely certain. The other two signatures (see n. 15) are Τρωίλος Τυδέως Ἀρνέστου and Τρωίλος Ἀρνέστου Τυδέως, evidently members of a family of artists. There may have been a similar family with the names Comon and Bianor.

## 4. Inv. No. 4. From Ağlâsun. Fig. 6.

Rectangular funerary altar 1.17 m. high, 0.53 m. wide, 0.53 m. thick, with acroteria at the four upper corners. On the front, in relief, two badly damaged figures, apparently male and female; on the right side, a bunch of grapes, on the left side, a wreath; the back is plain. Inscription above the two figures.

Πόπλιος Σεύθου τὸν  
βωμὸν ἐποίησεν  
Κρατέρῳ ἀδελφῷ  
μνήμης χάριν

The chief point of interest here is the occurrence of the familiar Thracian name Seuthes, not unknown elsewhere in southern Anatolia. Thracians in Pisidia are known especially from two sources. (a) Coins and inscriptions of Apollonia (Uluborlu), on the borders of Pisidia and Phrygia, something over 50 km. north of Sagalassus, show the words Ἀπολλωνιατῶν Λυκίων Θράκων Κολωνῶν<sup>20</sup> It is understood from this that certain Thracians, probably army veterans, were settled by one of the Roman emperors at Apollonia.<sup>21</sup> These coins and inscriptions are not earlier than the end of the second century A.D., and our present monument also is not likely to be older than this. (b) There was apparently a second settlement of Thracians in Pisidia, on the plain, Κιλλάνιον πεδῖον, at the north end of the lake of Beyşehir. This was shown by L. Robert in *Villes d'Asie Mineure* 235-6, where he corrects the interpretation of certain inscriptions published by W. M. Calder in *AJA* 1932, 452-3, containing the Thracian names Μοκάπορις and Δορζίνθης, and a mention of [Θ] θράκων Κολωνῶν.<sup>22</sup>

The altar is erected by Publius to his brother Craterus, who is presumably represented by the male figure in the relief. The identity of the female figure is uncertain; possibly Craterus' wife.

<sup>20</sup> E.g. *CIG* II Add. 2811 b, III 3969, 3970; *BMC Lycia etc.* 202-3.

<sup>21</sup> This is the view propounded by Treuber, *Geschichte der Lykier* 31-33 and accepted by Hill, *BMC Lycia etc.* civ-cv. See further Jones *Cities of the Eastern Roman Provinces* 411, n. 10, and note 22 below.

<sup>22</sup> With regard to this last inscription, and Robert's query (*loc. cit.*), Professor Calder kindly informs me that the lettering is of the third century A.D.; the early date for the foundation of Neapolis depends upon other considerations, which will be developed in a forthcoming article, and which go to disprove the view proposed by Treuber (above, n. 21).

## 5. Inv. No. 5. From Ağlâsun. Squeeze Fig. 7.

Rectangular funerary altar 1.63 m. high, 0.60 m. wide, 0.55 m. thick, with pediment and acroteria on all four sides. There is no other decoration, and the inscription is very badly cut, with the lines not horizontal, in letters varying from 25 to 40 mm. in height.

Νανας Μενεκλέ-  
 ος Μενεκλε[ῖ]’Α-  
 ου  
 πολλωνί τῶ πα-  
 τρι αὐτῆς μνεί-  
 ας χάριν

In l. 3, ου was added subsequently above the line.

Nanas, like many other Anatolian names,<sup>23</sup> occurs both as masculine and feminine. See Sundwall *EN* 165, and for the feminine add *MAMA* VI 126=Robert *Carie* II, 195, no. 111.

## 6. Inv. No. 6. From Ağlâsun. Fig. 8.

Rectangular block 0.64 m. high, 0.34 m. wide, 0.18 m. thick, with relief showing the bust of a bearded male figure between two pilasters surmounted by an arch.

In the absence of any inscription, it is hard to be sure of the nature of this monument. The male figure shown in the relief is not unlike certain representations of Zeus on votive monuments: see for example *MAMA* I 5 and 7: but it seems more probable that the stone is a tombstone, and the person represented is the dead man.

## 7. Inv. No. 10. From Ağlâsun. Fig. 9.

Round funerary altar 0.96 m. high, 0.46 m. in diameter; round hole and lead-channel in the upper surface. Decorated with garlands of leaves; in front, a human head with clusters of curly hair; at the back, a similar head, but badly damaged; on the right, a small male figure standing; on the left, a triangular object almost effaced, perhaps a bunch of grapes, or possibly a bull's head. There is no inscription.

<sup>23</sup> E.g. Mas, Mama, Ammias, Aphias, Tatas, Sousous, Abbas.

## 8. Inv. No. 15. From Ağlâsun. Figs. 10, 11, 12.

Small votive altar, 0.34 m. high, with reliefs on three sides. In front, the god on horseback, with cloak flowing from his shoulders (Fig. 10), on the right, a winged caduceus (Fig. 11); on the left, an uncertain object (Fig. 12). Inscription on the front: three lines on the upper moulding, mostly destroyed, two lines on the body of the altar.

[ - - - - - ]  
 [-]MOYZω[ - - ]  
 [ - - - ]MHI[- - ]  
 ἐπηρόω εὐ-  
 χή            υ

There can be little doubt, I think, that the deity here represented is Men, whose name, Μην[ι], will fit satisfactorily in the third line of the inscription. Men is frequently represented on horseback,<sup>24</sup> and has also the epithet ἐπήροος<sup>25</sup>. But these features are shared by too many other deities in Anatolia to afford in themselves grounds for an identification; Men is to be recognised by his own special attributes, in particular the horns of a crescent behind his shoulders, his pine-cone and his Phrygian cap. Unfortunately, the upper part of the relief is hardly well enough preserved to permit recognition of these features, or their absence. The god seems certainly to be wearing some kind of headdress, which may well be the Phrygian cap; and the thickening at the extremity of his right arm suggests that he may be holding something in his hand, but the object, if any, is not recognisable. The crescent horns, however, seem definitely to be lacking. This last fact tells distinctly against the identification with Men, whose crescent is perhaps his most constant and characteristic feature; nevertheless, he is occasionally represented without it<sup>26</sup>. There is accordingly nothing actually inconsistent with other representations of Men, and the third line of the inscription

<sup>24</sup> E.g. for this particular region, Robert *Hellenica* IX 40 and Pl. VI. 2, and on coins of Sagalassus and Olbasa. References in Metzger *Catalogue des Monuments Votifs du Musée d'Adalia* 49; cf. Robert *Hellenica* III 60, n. 3.

<sup>25</sup> For this region cf. *Annuario* VI - VII (1923-24), 448, no. 167 = Metzger *op.cit.* 48, no. 22, from Belenli (Olbasa), Men on horseback with the epithet ἐπήροος.

<sup>26</sup> Drexler in Roscher *Myth. Lex.* s.v., followed by Lesky in *RE* s.v.



is almost conclusive in favour of this identity. The preserved letters MHI are beyond question most naturally restored as Μην[ι] <sup>27</sup>.

The symbols represented on the sides of the altar would naturally be expected to have some connexion with the god to whom the monument is erected. On the right (Fig. 11), we have a winged caduceus. I know of only one case where Men is represented with the caduceus, namely in the handsome dedication to Zeus Sabazios from Koloe (Kula) in Lydia, of which a photograph is given in Roscher *Myth. Lex.* IV s.v. 'Sabazios', 244, fig. 3; and precisely in this case the caduceus is winged. Normally, of course, the caduceus is the attribute of Hermes; and if it be felt that it must be so here also, it is noticeable that on the monument quoted above (Robert *Hellenica* IX 39 ff.), which is dedicated to Men, Hermes is represented on one side of the stone (ibid. Pl. VII, 4). On the left side of our monument is an object (Fig. 12) whose nature is not clear to me. The central part is marked with a criss-cross of diagonal lines that might be intended to represent a pine-cone; but in this case the rest of the representation is hardly true to nature.

Of the dedicant's name and designation only the letters MOYΖω remain. A name Μουζος is in fact known <sup>28</sup>, but I do not think it occurs here, where the dative case would be hard to explain. More likely -μου is the end of the patronymic and Ζω- the beginning of the grandfather's name; <sup>29</sup> the inscription probably ran :

ὁ δεῖνα e.g. Τρο]-  
 [φι]μου Ζω[e.g. τι]-  
 [κου] Μην[ι]  
 ἐπηκόω εὐ-  
 χήν

<sup>27</sup> The only alternative that occurs to me is [Ἑρ]μῆι, but Hermes is nowhere, to my knowledge, equestrian, nor is it likely that the *iota* would be written with the dative. This alternative can surely be excluded. If I understand rightly the letters MOYΖω (see below), there is no room for the god's name followed by a (hitherto unknown?) local adjective ending in -μην[ω].

<sup>28</sup> In Lycaonia, *ÖJH* 1905 *Beiblatt* 98, no. 34, quoted by Robert *Carie* II 328 à propos of the name Μουζεου ibid. no. 180, l.9.

<sup>29</sup> See above, No. 3, n. 6.

The two following monuments, Nos. 9 and 10, are included here with some hesitation. They come from the village of Arvalı, which lies 8 km. WSW of Çeltikçi and some 20 km. SW of Sagalassus. It is doubtful whether the territory of Sagalassus extended so far in this direction.

9. Inv. No. 12. From Arvalı Köyü. Fig. 13.

Hexagonal altar of fine white marble, 0.78 m. high, 0.40 m. in maximum diameter; each face is 0.18 m. wide. Reliefs on three adjacent sides: in front, a wreath tied with a knotted ribbon; to the left, a bunch of grapes; to the right, three ears of corn. The other three faces are blank. The inscription is in front, carefully cut in letters 17-19 mm. high.

Ἀγγδίσει (*leaf*)  
 θεᾶ ἐπηρόω  
 Βρεισηῖς Ἀν-  
 τιόχου Ἀττά-  
 (*wreath*)  
 λου Ἀρσάκου  
 θυγάτηρ ἰέ-  
 ρεια ἀνέθη-  
 κεν

Angdeisis is one of many variant forms of the name of the deity generally known (on the strength of the literary tradition) as Agdistis<sup>30</sup>. She is particularly at home in Phrygia; she and her legends are located in that country by the ancient writers, and from there come the great majority of the dedications to her hitherto discovered<sup>31</sup>. She is generally described as one of the manifestations of the Mother of the Gods; so Strabo (X, 469): 'In general the Phrygians, and those of the Trojans who dwell around Ida, also honour Rhea

<sup>30</sup> I note the following variations from inscriptions: Angdisis or Angdeisis, Angistis, Andissis, Angdisse or Angdisse, Andixis or Andxis. The literary form Agdistis appears in *OGI* 28.

<sup>31</sup> In particular, a group of votive altars from the Midas City, now in the museum at Afyon, published *MAMA* VI 390-9, together with part of an archaic statue (*ibid.* 401) apparently representing Agdistis.

and celebrate orgies in her honour, calling her Mother of the Gods, or Agdistis, or Great Phrygian Goddess, and they give her local epithets in different places, Idaea, or Dindymene, or Sipylene, or Pessinuntis, or Cybele'. By other accounts Agdistis too is a local epithet, since Agdistis or Agdos was the name of a mountain above Pessinus in Phrygia (Paus. I. 4. 5). With this town Strabo also associates her (XII, 567): 'Pessinus is the largest trading-centre in this region, and has a sanctuary, greatly revered, of the Mother of the Gods; they call her Agdistis.' Similarly, in a number of inscriptions Agdistis is given the title Μητῆρ θεῶν<sup>32</sup> and Hesychius says expressly: 'Agdistis, the same as the Mother of the Gods.' It seems, however, that this was not the original conception of her nature. Pausanias (VII, 17, 10-12) tells the local myth current at Pessinus (I abbreviate somewhat): Agdistis, born of Earth from the seed of Zeus, was of two sexes, later reduced by the gods to the female only. In her feminine character she fell in love with Attes and when he was to be married to the king's daughter at Pessinus, she appeared in person, causing Attes to go mad and castrate himself. There is no hint of any identification with the Mother of the Gods; and that the two deities continued, at least sometimes, to be kept separate, is shown by an inscription of Iconium (Konya), in which they are expressly distinguished<sup>33</sup>. The question was at one time complicated by another inscription, in which there appeared to be mention of θεοὶ Ἀγδίσταις in the plural; but this is now assumed to be a false reading<sup>34</sup>.

<sup>32</sup> So *CIG* III 3886 (on this inscription see below n. 34), IV 6837; *MAMA* VI 397; *ibid.* 395 and 398 have the variant μητῆρ θεᾶ.

<sup>33</sup> *CIG* III 3993: τὴν τε Ἀγγδίστιν καὶ τὴν μ[ητῆρ]α Βοθηθηνὴν καὶ θεῶν τὴν μητέρα... καθιέρωσε[ν]. Roman date.

<sup>34</sup> This inscription, from Eumenia (İşikli) in Phrygia, has a curious history. It was published first in *CIG* III 3886 from a copy by Pococke, with the reading in ll. 5-6 [καὶ μητρὸς] θεῶν Ἀγδίστεω[ς - -], which<sup>4</sup> caused no trouble; meanwhile, however, Hamilton had seen and copied the stone, and in 1.6 his copy (*Asia Minor* II 470, no. 351) read θεῶν Ἀγδίστεων. This was accordingly adopted in the Addenda to *CIG* III, with the note *qui fuerint Cybele et Atys*, and also by Dittenberger in *OGI* 28, n. 2. Scholars rightly felt obliged to accept this surprising text, as Hamilton was quite definite on the point, and insists on his own reading as opposed to the other (*op. cit.* pp. 164-5). The stone was seen once more by P. Paris and republished in *BCH* VIII (1884), 237; in 1.6 he saw only ΘΕΩΝΑΝΤΙΔΙΣΤΕΩ. It was never seen again: Ramsay twice hunted for it in vain,

Agdistis has here, as in several other cases, the epithet ἐπήκοος, which she shares with many other deities.<sup>35</sup> She has in the present case a priestess, Briseis; elsewhere she has a male priest.<sup>36</sup> The grapes and the ears of corn depicted to right and left are rather commonplace emblems of fertility, and as such occur for example on the coins of Sagalassus.<sup>37</sup> They are not prominent on the dedications to Agdistis from the Midas City (*MAMA* VI 390-399), where the principal symbols are a bull's head and a two-handled jug; but grapes are represented on nos. 398 and 399, and cornstalks on no. 395.

In ll. 3-5, it is not clear whether the three names Antiochus, Attalus and Arsaces all belong to the father of Briseis, or whether they represent three generations.<sup>38</sup> They are in any case taken with a fine impartiality from the royal houses of Syria, Pergamum and Parthia. But these royal names have of course at this date little or no significance; Attalus and Antiochus are in fact common names in this region of Anatolia.<sup>39</sup> Arsaces, on the other hand, is much less frequent.<sup>40</sup>

but in *CB* I 246 no. 88 he reverted to the reading [xλι μητρὸς] θεῶν Ἀνγδίστεω[ς]. and this is adopted also in *IGR* IV 739. Hamilton was no doubt mistaken; where he read the final N in 1.6 no-one else read any letter at all, so it cannot have been clearly legible; and he was unquestionably wrong in copying the letter immediately above it on the stone, which also he gives as N, whereas Y is absolutely certain.

<sup>35</sup> Cf. Nos. 8 and 19. A list of θεοὶ ἐπήκοοι was given by O. Weinreich in *AM* 1912 1 ff, but the material has of course enormously increased since then. For Agdistis he quotes only *OGI* 28; add *Cl. Rev.* XIX (1905), 368 = *AJA* XXXI (1927), 28-9 = *SEG* VI 392, from Sızma in Lycaonia (ca. 35 km. north of Konya), an altar with reliefs on all four sides, dedicated (a) Ἀπόλλωνι Σώζοντι, (b) Ἀνγδίσι ἐπηκόω, (c) Ἡ[λί]ου, (d) Μητρὶ Ζιζιμμηνηῖ. In the group of dedications from the Midas City Agdistis is not ἐπήκοος, but in one case (*MAMA* VI 396) she has instead the rare epithet εὐκταῖος.

<sup>36</sup> So in *OGI* 28, *MAMA* VI 394, and no doubt in *IGR* IV 739 (above, n. 34), [ερέα... μητρὸς] θεῶν Ἀνγδίστεω[ς].

<sup>37</sup> Hill, *BMC Lycia etc.*, cvi.

<sup>38</sup> See above No. 3, n. 6.

<sup>39</sup> Antiochus especially in the district east of Burdur (Sterrett *WE* 403-433 passim), Attalus in the region of Tefenni to the south-west of Burdur (Sterrett *EJ* 40-55 passim, 72-3, 89).

<sup>40</sup> In this neighbourhood I have noticed it only in the inscriptions of the city near Sütçüler (Karabaulo) identified with Adada (Sterrett *WE* 423, 428, the latter a priest). This city had connexions with Sagalassus, as we see from Sterrett *WE* 419, honouring the Sagalassian Aufidius Coresnius Marcellus (*Pros. Imp. Rom.* 2 A 1383).

The present monument is outstanding among those published here by the quality both of its execution and of its material. A priestess implies a cult; it is probable that there was a sanctuary of Agdistis established in the country in the neighbourhood of Arvalı Köyü, but whether or not it belonged to the city of Sagalassus must remain for the present uncertain.

10. Inv. No. 13. From Arvalı Köyü. Figs. 14, 15.

Rectangular funerary altar 0.65 m. high, 0.27 m. wide, 0.29 m. thick, standing upside down. On the front, two human busts; on the right side, in low relief, a mirror (?); on the left side, an object in the form of a right-angle whose nature is not clear to me. There is no inscription.

The persons depicted on the front are likely to be husband and wife. Hand-mirrors are constantly represented on the tombs of women, as are combs, distaffs and other feminine appurtenances. If this is the explanation of the object on the right side of the stone, the object on the left might be expected to be something pertaining to the husband; but I can offer no suggestion as to its identity.

## II. CREMNA

11. Inv. No. 19. From Cremna. Fig. 16.

Small rectangular altar 0.24 m. high, 0.15 m. wide, 0.14 m. thick. Relief in front showing a figure on horseback; the head, surrounded by abundant curly hair, is turned towards the spectator; the right hand is awkwardly represented resting on the horse's hind-quarters, the left hand apparently on the horse's head; a cloak flows from the rider's shoulders. The other three sides are plain, and there is no inscription.

The horseman here shows none of the attributes of any of the equestrian deities of Anatolia; I take it that the stone is a tombstone, and the person depicted is the dead man.

12. No Inv. number. From Girmi. Fig. 17.

Small rectangular altar 0.31 m. high, 0.23 m. wide, 0.18 m. thick; shallow saucer-shaped depression in the upper surface. On the front, an exceedingly crudely executed relief showing a male

head and shoulders; over the left shoulder is a caduceus, suspended apparently by faith alone. The other three sides are plain, and there is no inscription.

From the presence of the caduceus we infer that the figure represents Hermes; but nothing else about it is characteristic of Hermes, or indeed of anyone else. There appears to be a short pointed beard under the chin, but the wretched quality of the execution makes it impossible to be sure of this.

13. No Inv. number. From Cremna. Fig. 18.

Lower part of a small rectangular altar 0.22 m. high, 0.16 m. wide, 0.14 m. thick. Inscription on the front, otherwise plain.

[ἡ δεῖνα]  
[.]έωνι  
[ἄ]νδρι  
[μ]νήμης  
χάρ<ι>ν

This stone makes an addition (admittedly undistinguished) to the scanty epigraphy of Cremna; it has no other interest whatever.

### III. CIBYRA

14. Inv. No. 7. From Bayır Köyü. Fig. 19.

Round pillar 1.20 m. high, 0.45 m. in diameter. Garlands in relief all round; on the front, in low relief, a bench or table above which appear three human busts; arched overhead. Inscription below. Published by V. Bérard in *BCH* XVI (1892) 439, no. 82, with no fewer than five errors.

Εὐτυχος δ[ο]ῦλος Τρωίλου  
Μουσαίου ἀνέστηεν  
ἑαυτὸν καὶ τὴν γυναῖκα  
Νανναν ζῶντας καὶ  
5 Εὐτυχον τὸν υἱὸν τελευτή-  
{τη}σαντα ἐτῶν ιβ'  
μνήμης καὶ φιλοστοργίας  
χάριν

The text in *BCH* has: l.4, Ἄνναν; ll.5-6, τελευτήσαντα{ς} ἐτῶν ιθ' ;

1.8, ἐνεκεν. None of these errors is important, but collectively they inspire doubts as to the reliability of Bérard's texts in general.

For the formula  $\delta\ \delta\epsilon\tilde{\iota}\nu\alpha\ \acute{\alpha}\nu\epsilon\sigma\tau\eta\sigma\epsilon\nu\ \acute{\epsilon}\alpha\upsilon\tau\acute{\omicron}\nu$  see Robert, *Etudes Anatoliennes* 393, where examples are collected from this part of Anatolia, including the present inscription.

Bayır Köyü is about one and a half hours south of Çavdır, and some 20 km. ESE of Cibyra.<sup>41</sup> It lies at the eastern extremity of Cibyratid territory; the monuments at Çavdır are all of the type characteristic of Cibyra; a little to the east, at Dengere, the style begins to change, and at Osmankalfalar, on the lake of Söğüt, they are of an altogether different type, characteristic of northern Lycia and the Milyas.

**15.** No Inv. number. 'From the neighbourhood of Cibyra'. Fig. 20.

Large phallus-stone 1.83 m. high, 0.77 m. wide at the base.

Unfortunately I could obtain no information as to the circumstances under which this stone was found, nor as to the exact place of its discovery. For phallus-stones in general, and their significance, see the recent article 'Phallos' in *RE*. I may note that in 1953 I saw two fragmentary stones of this kind in the village of Osmankalfalar, where they are set up over a fountain. They were stated to have come from a featureless spot in the hills an hour to the west, that is not far from Dengere; whether this may be the source of our present stone is of course quite uncertain.

#### IV. DISTRICT OF TEFENNI

**16.** Inv. No. 9. From Belenli (ancient Olbasa), east of Tefenni. Fig. 21.

Rectangular altar 0.63 m. high, 0.31 m. thick. Reliefs on all four sides: in front (Fig. 21), a damaged female figure, her hair falling in tresses over her shoulders, dressed in a long robe, holding to her side an object somewhat resembling an enormous sea-shell; on the back, a bunch of grapes; on the right side, a ring with disc in the centre; on the left, an ear of corn. There is no inscription.

<sup>41</sup> The name is given by Bérard as Baindir, and the village is in fact called Bayındır on the GS map, Elmalı sheet.

The female figure on the front appears to be a deity, but I cannot recognise her, nor do I understand the nature of the object at her left side. Of the symbols on the other sides of the stone, the grapes and the ear of corn may indicate a nature-goddess, but they are hardly sufficiently significant to suggest an identification.

17. Inv. No. 14. From Gebren. Fig. 22.

Votive altar 0.57 m. high, 0.33 m. wide, 0.22 thick. Relief showing the god mounted on a horse which proceeds at a sedate pace to the right; the saddle is clearly depicted, secured by a strap passing under the horse's tail. In his right hand he holds a trident, in his left the bridle, which also is clearly shown. His head and body are turned, as usual, towards the spectator. Inscription above and below the relief. The other sides are plain.

[ὁ δεῖνα]

Με [νε]-

λά ου

(relief)

Ποσιδῶνι

εὐχὴν

The associations of Poseidon with the horse and with the trident are of course familiar; but the deity here represented is not to be considered purely as the Greek god. He is rather one of the numerous local Anatolian horseman deities, who by reason of real or fancied resemblances was given the name of the Greek Poseidon. Other representations of him are known. One is on a monument from Iconium, published in *JRS* XIV (1924) 29, no. 8, and Robert<sup>42</sup> recognised a second on a stele from Kağlıcık (Kağlıcık, Kalcık) in the neighbourhood of Tefenni. The appearance of our present monument from the same region<sup>43</sup> is a striking confirmation of Robert's conclusion. We may note also a 'cippus' seen by Collignon at Karamanlı and published in *BCH* II (1878) 173, no. 5, with the inscription Δάμας Μήνιδος Διφίλο[υ] θεῶ ἐπηκόω Πο[σ]ιδῶνι εὐχὴν: Collignon observes, 'le basrelief qui devait figurer sur le cippe, et pour lequel une place avait été ménagée, n'a jamais été sculpté'. It can

<sup>42</sup> *Hellenica* III 64, n. 2, q.v.

<sup>43</sup> Gebren lies 9 km. north, and Kağlıcık 7 km. east, of Karamanlı.



now hardly be doubted that it would have represented Poseidon on horseback. This deity's Anatolian name is not revealed by any monument yet discovered.

The name Menelaus is fairly common; in the immediate neighbourhood I note Sterrett *EJ* 65, at Tefenni.

#### V. BURDUR (?)

The two following monuments came to the Municipal Building from other parts of Burdur itself, but it is by no means assured that this is their original provenience.

18. Inv. No. 8. From the Gazi Ilkokulu. Fig. 23.

Funeral altar 0.85 m. high, 0.43 m. in maximum width, with relief showing two human busts, one male, with bare arms, the other female, both the faces destroyed. Upper surface plain. Inscription above and below the relief.

[- -] ΙΑΔΙΟC Καλλικλ[έος]  
 Πανταλέοντος γο-  
 νοῦσιν ἰδίοις μνήμης  
 (busts)  
 χάριν

I cannot recover the first name in l.1. We have apparently another example of the grandfather's name not preceded by the article τοῦ: see above No. 3, n. 6. In l.3 the spelling γονοῦσιν for γονεῦσιν is of course familiar in inscriptions of late date. The mother's name was evidently not mentioned. The name Pantaleon is reasonably common in this region; see for examples Sterrett *EJ* 168, *WE* 319, 336, 344.

19. Inv. No. 20. 'Found in Burdur.' Figs. 24, 25, 26.

Rectangular votive altar 0.40 m. high, 0.23 m. wide, 0.22 m. thick, the upper part damaged. Reliefs on all four sides. (a) In front (Fig. 24), a standing figure wearing a bonnet apparently equipped with two flaps standing out horizontally; across the shoulders and the upper part of the chest is a garment, of which the remainder seems to be held up in the left hand, twisted into a double loop and hanging in folds; the rest of the body appears to be nude. In the right hand is an indistinct object of trapezoidal shape. Inscription

below, mostly destroyed. (b) On the right side (Fig. 25), an eagle standing erect, with wings open and pointing downwards; the head is destroyed. (c) On the left side (Fig. 26), a female figure with long tresses, seated on a throne; her right hand rests on a round object surmounting the upright of the throne. (d) On the back, a throne or table, largely destroyed. Of the inscription I read only

[ἐ]πηκόω

The effacement of the inscription is much to be regretted, as it evidently contained the name of this interesting deity (Fig. 24), who seems to be new. His Anatolian character is evident. Of his three attributes—the bonnet, the curiously twisted drapery, and the object in the right hand—the first two are, so far as I know, unparalleled, and the third is not certainly identifiable; nevertheless, taken together, they are undoubtedly reminiscent of Hermes as he is frequently represented. The garment, twisted into a double loop and suspended by the left hand, has a rough likeness to the caduceus. The bonnet or cap, though not strictly similar to the petasus worn by Hermes, at least brings our deity into the comparatively restricted category of those who affect some form of headgear<sup>44</sup>. And the object in the right hand may very well be the purse which Hermes normally carries in this position. On these grounds, and until further evidence appears, it seems not unlikely that we have here an Anatolian deity assimilated to the Greek Hermes; for his local name we must await the discovery of other stones.

The female figure on the left side of the stone (Fig. 26) is in some ways suggestive of Cybele, who is normally represented sitting; the round object under her right hand may be intended for the patera, which is one of her regular attributes.<sup>45</sup> But Cybele's lions are not in evidence, and it is safer to reserve judgment.

<sup>44</sup> Men also belongs to this class, but nothing else about our figure is in the least suggestive of Men. On the other hand, the cap is not unlike that worn by Hermes on a stone from Burdur now in the museum at Antalya (Robert, *Hellenica* IX, Pl, VII, 4).

<sup>45</sup> Her hand appears to be resting on rather than holding the round object; but the relief is so damaged that it is hard to be sure.

VI. PROVENIENCE UNKNOWN

20. No Inv. number. Fig 27.

Stele (?) reused as a Moslem tombstone, 0.55 m. high, 0.26 m. wide, broken on the right. The lower part of the inscription has been removed when the stone was reused; the right upper portion is broken away.

[.] IKAΘA[- -]  
 θεσκελο[- -]  
 νον μη[- - -]  
 [.]τερον [- - -]  
 ὄνομ' I[- - -]  
 θάνατον [- - -]  
 ἀρχηγεί [- - -]  
 - - - - -

We have apparently the débris of a metrical epitaph of very late date. How much is missing is quite uncertain, since it is unknown how much of the stone was trimmed away for reuse. In l.5 the apostrophe is marked on the stone.

VII. I include here two stones at present preserved in the Gazi İlkokulu at Burdur. No information was forthcoming as to their provenience.

21. Large block tapering towards the top, 0.85 m. high, 0.54 m. wide at the top, 0.68 m. at the bottom, 0.59 m. thick. Round hole and lead-channel in the upper surface. Inscription badly worn away; letters 19-25 mm. high.

Πολέμω[ν - - - - -]  
 Πολέμωνος III]- - - - -  
 [.]CO [ . .] σύνβιος αὐτοῦ EI [- - ἀνέ]-  
 [στη]σεν μετὰ τῶν τέκνων μ[νή]-  
 μης χάριν

22. Upper part of a rectangular block 0.27 m. high, 0.55 m. wide, 0.55 m. thick. The upper moulding, on which the inscription presumably began, has been cut away. Letters 25-30 mm. high.

[ὁ δεῖνα τοῦ δεῖνος τοῦ]  
καὶ Γιλλίωνος καὶ Δη-  
μητρία γυνὴ αὐτοῦ ἑαυ-  
τοῖς ἀνέθηκαν

The rather uncommon name Gillion is explained by Bechtel (*Hist. Personennamen* 477) as meaning 'young': cf. νεογιλλός (νεογιλός). But in this word the meaning 'young' seems to come rather from the first part of the compound, νεο-, and the name may be better explained by a gloss in Hesychius: γιλός· ἑτερόφθαλμος. See Hesychius ed. K. Latte (1953) p. 277. The name recurs at Apollonia Pisidia (Sterrett *WE* 597).

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