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A Group Of Phrygian Grave Steles From The Roman Period in The Uşak Museum



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Abstract

This article examines twelve figural grave steles in the Uşak Museum. The theme of these steles is the depiction of human figures and objects belonging to the deceased. Ten of the steles have inscriptions. The findings of this study show that the use of the steles was not limited to Kütahya and its environs but that they exhibit a typology with a similar architectural form and common iconography. Unfortunately, the scarcity of studies in the region prevents the precise identification of the exact place of production. The development of the items on these steles, especially the figures thought to represent the deceased, can be seen as constituting regional styles in provincial art. This indicates that more than one workshop or craftsman was active in different parts of the region. The research reveals that the workshops in Kütahya (Kotiaëion) are similar to contemporary workshops in places such as Altıntaş (Appia/ Soa) and Gediz (Kadoi). Although production is quite localized, the style of the figures and the objects associated with the deceased remains consistent. In the study, tomb steles were evaluated in terms of typology, iconography, and stylistic aspects.

Keywords

Uşak • Figural Grave Stele • Iconography • Typology • Workshop



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Introduction

The figural grave steles in the Usak Museum were brought to the museum by purchase. The findspots of most of these steles are unknown. In this study, the forms of the figural grave steles found in the Usak Museum, which are characteristic of Phrygia, are evaluated from a general point of view within their context. When these steles are evaluated in the context of the city, it is seen that both the clothing type of the figures and the belongings of the deceased people were carved in a local style.

The steles examined within the scope of the study were typologically classified into three main groups: steles with triangular pediments, figural grave stele / plain grave stele on a massive block and sculptural steles thought to be associated with a grave context. Iconographically, it was observed that these steles depict not only items belonging to the deceased person or persons, but also representations of plants, animals, and the deceased individual(s) themselves.

Research indicates that the figurative grave steles in Phrygia exhibit certain similarities with the stylistic features of contemporary workshops. The objects belonging to the deceased, as well as the types of hair, face, clothing, and postures of the figures, show significant similarities, while the simplicity of the stylistic features and the characterization of these steles can be observed. (Kadoi "Gediz" (Levick, Mitchell, Potter, and Waelkens, 1993, no. 354, 356; Lochman, 1991, Abb 5), Tembris Valley "Appia" (Levick et al., 1993: No. 35, 43, 44, 97, 156, 160, 197, 233, 235, 247), Altıntaş (Levick et al., 1993: No. 73, 74, 76), Kütahya-Uşak examples (Şahin & Uzunoğlu, 2019: 271-272; Mendel, 1909: 433, Wujewski, 1991: 28-30, Levick et al., 1993: No. 355).

As a result of the research, the figurative grave steles in the Phrygia region were found to have similarities with contemporary workshops and were evaluated from a holistic perspective along with epigraphic data.

Typology

When analyzing the steles found in Usak and its environs within the scope of this study, it becomes clear that there are three main types, each with its own subtypes. The most significant difference among the three types is that the first type features a triangular pediment, the second type has a plain grave stele on a massive block, and the third type takes the form of a statue-like stele within the grave context.

Triangular Pedimented Grave Stele (Cat. No. 1, 2, 3, 4, 5, 7, 8, 9, 10)

There are nine grave steles belonging to this group in the Usak Museum. They are rectangular tomb steles with triangular pediments and acroteria decorated with a spiral motif and a rosette in the center. They reflect the front facade of temple architecture in form with their pedimented structure (Fıratlı, 1965: 271). Since the triangular structure was not consistently applied in the design of some steles, the acroterion is not a determining element (Malay, 1983: 25-28; Taf. 3a-b).

In general, the architectural elements of these grave steles include: acroterion, pediment (tympanon), head base (epistyle/architrave), capitals (columns or pillars), a relief area between the capitals depicting the deceased person(s), the podium at the bottom, and the tenon, the part immersed in the ground. The triangular pedimented figural grave steles are subdivided into those with and without naiskos. "Naiskos"¹ is a term borrowed from architecture.

Various opinions have been put forward on the use of the term "naiskos" for these steles. Pfuhl and Möbius argue that it is incorrect to refer to the naiskos form on steles with a mixed structure, stating that

¹The term naiskos refers to structures defined as small temples or niches in ancient Greek and Roman architecture. Important scholars who first addressed and introduced this term into the literature include Pfuhl & Möbius. They emphasized that naiskos structures are particularly those that house and protect sculptures. Over time, this term began to be used in funerary steles and became widely adopted to describe small areas where sculptures or figures were displayed.

the pediment on these steles rests on the side frames of the relief and is not as significant as the columnar naiskos (Pfuhl & Möbius, 1977: 51). Saraçoğlu notes that steles without naiskos lack architectural elements such as columns or pilasters carrying the pediment on the edge of the niche, and the pediment is placed directly on the frame (Saraçoğlu, 1997: 23). Şahin, in his study of the steles of Miletropolis, argues that all steles labeled as “naiskos” must have a capital (Şahin, 2000: 10-45). Furthermore, expressions like “naiskos in the Corinthian order,” mentioned by Pfuhl and Möbius, highlight the importance of capital styles in defining the naiskos form. As a result, the term “naiskos” is borrowed from architectural terminology. Architectural orders are primarily determined by the capitals of the columns. Therefore, for a stele to be classified as a naiskos, it must include a column capital.

Other Grave Stele (Cat. No. 6)

The flat grave stele / figured grave stele is built on a massive block and supported by an arch between two columns (Şahin, 2000: 8-10; Bağdatlı, 2023: 45). The most distinctive feature of the figured grave stelae / flat grave stelae built on massive blocks is that their upper parts are flat and they have a rectangular body form. Compared to the stelae with naiskos, flat stelae are designed in a simpler and more schematic style. Their upper parts are generally flat (Bağdatlı, 2023: 45). The limited number of examples of figured grave stelae / flat grave stelae made on massive blocks makes it difficult to determine the development of such stelae with certainty.

Sculptural Stele in a Grave Context (Cat. No. 12)

This is a sculptural stele representing a highly stylized person wearing a chiton, standing on a small pedestal, which may have been part of a grave context. However, this statue is not a contextual find. There is insufficient information about the findspot in the museum records. Cat. No. 12 was evaluated as a possible sculptural female stele that may have been included in a grave context by comparing it with similar examples.

Iconography

The central theme of the tomb steles features human figures and belongings² of the deceased person or persons. Based on the depictions on the steles housed in the Uşak Museum, three main groups can be identified: (1) Tomb steles featuring the belongings of the deceased person or persons, (2) Tomb steles depicting plants and animals, (3) Tomb steles illustrating the deceased person or persons.

(1) Tomb steles featuring the belongings of the deceased person or persons, a wool basket (calathos), a mirror (speculum), a comb (calamistrum), a wool spinning tool (spindle and kirman), a fragrance bottle (unguentarium), a wreath, a vineyard pruning knife (falx vinitoria), and a vineyard axe or hammer (dolabra). Additionally, the presence of objects such as a pen (calamus), pen case (stylus holder), two-winged tablet/two-winged writing board (diptychon), and scroll (volumen) may suggest not gender, but rather the literacy of the family or the deceased individual. **Wreath:** The wreath, depicted in various forms on the steles, symbolizes victory, superiority, or sanctity achieved through success. It is also thought to represent victory resulting in death (Ramsay, 1906: 23; Küçükcan, 2019: 24). **Roll, Diptych, and Stylus Container:** These items indicate that the deceased person or persons were literate (Küçükcan, 2019: 24). **Alabastron:** In Antiquity, the alabastron was a type of container without handles or a base, featuring an oval bottom, used for storing oil or perfume. It was used by women in domestic settings (Schoder 1962, No. 3) **Comb:** On grave steles, combs are depicted as both weaving tools and hair combs. **Mirror:** It is one of the objects that emphasizes

²Some of these belongings: Wreath, Roll, Diptych, Stylus Container, Alabastron, Comb, Unguentarium...

the gender of the deceased. (Lehmle & Wörrle, 2002: Abb. 35). In Antiquity, it was used by women. Although the scenes in which mirrors appear often reflect daily life, they are also associated with funerary culture. In this context, it is known that mirrors were also used as grave goods and votive offerings. (Erdinç, 2020:158).

Unguentarium: The unguentarium, which first appears in the 4th century BC, is a common form throughout the Mediterranean region until the 7th century AD (Thompson, 1934: 472-474). From the Early Hellenistic Period to the Late Roman Imperial Period, various forms of unguentaria, which were widely used as grave gifts, periodically entered the repertoire (Kurtz & Boardman, 1971: 164-165). These vessels, once believed to store the tears of mourners and relatives during funeral ceremonies, were more likely intended to meet the daily needs of the deceased in the afterlife. Introduced to the Greek world in the 4th century BC, these vessels are probably of oriental origin. However, there is no definitive information about their earliest appearance (Thompson, 1934: 473). The term "unguentarium" was first used by French archaeologists working in Carthage in the early 20th century (Hellström, 1965: 24).

The unguentarium form in Catalog No. 3 has an everted rim, cylindrical neck, bag-shaped body, and a high foot. This characteristic is also found in terracotta artifacts as well as in glassware³. Sorakina argues that the collar-mouth form seen in glassware was inspired by Pergamon terracotta forms and that these may have possibly been produced there (Sorakina, 1987: 42 and Loeschke, 1912: 396). Similar terracotta examples are dated to the 3rd century AD based on their analogies (Laflı, 2003: Taf. 201 b-d; Damlagül, 2021: 133: U176).

The object in Catalog No. 5 is identical to the unguentarium in Catalog No. 3, but it has a conical rim, a slender and long cylindrical neck, a bulging spherical body, and a conical high foot. An unguentarium similar to this form is in the inventory of the Silifke Museum, though its date is not provided (Laflı, 2003: Taf. 170f). Based on the stele's date, the range 200-300 AD is appropriate for dating. Between the 1st and 3rd centuries AD, the glass industry advanced rapidly, producing various forms and techniques. Similar forms are found in metal, terracotta, and glass artifacts from this period, making it challenging to determine the material of the forms depicted on the steles. **The pruning knife (falx vinitoria):** The fact that the male is holding the pruning knife may indicate that he is a viticulturist or farmer by occupation.

(2) Tomb steles depicting plants and animals: Birds such as sparrows or doves have appeared on tomb steles of children and in the hands of Korai since the Archaic Period (Boardman, 2001: 75). It is believed that birds were playmates of children and that they would continue to keep them company after their death (Neils & Oakley, 2003: 307). In Anatolia, there is also a belief associated with birds and children. It is believed that the souls of deceased children would become heavenly birds (Atalay, 1990: 285-292). Especially in Altıntaş and its surroundings, it is thought that the delicate birds, like sparrows, placed on top of the kalathoi symbolize the belief that they carry the soul of the deceased (Drew & Bear, 2007: 201). **Lotus Flower:** One characteristic of the lotus plant is that its roots grow beautifully and its leaves remain immaculate despite being in muddy and dirty environments. This is because the plant shakes its leaves when dust particles settle on them, pushing the dust away. Raindrops are directed to these points, cleaning the dust (Li, 2011: 109). Due to this feature, the lotus flower is seen as a symbol of purity and cleanliness in mythology. In Egyptian culture, the lotus flower, which is often found in gardens, is not only an important aesthetic element in daily life but also a significant depiction in terracotta artifacts, wall paintings, and Egyptian tomb steles (Özçalık, 2017: 24). This symbolism may be related to concepts of death and rebirth.

³Some publications suggest that the form of the objects on tomb steles may be glass, providing examples for comparison (Civelek noted this for an unguentarium on a stele in the Istanbul Archaeology Museums) (Civelek 2012: 82, 83 S 11). However, the similar example he mentioned from the Erimtan Collection shows neither form nor chronological similarity. The piece from the Erimtan Collection is a bottle with a prismatic body dated to the 2nd-3rd century AD (Lightfoot-Arslan 1992: No. 50), while the unguentarium in the Istanbul Archaeology Museums is a bag-shaped bottle with a high foot.

(3) Tomb steles illustrating the deceased person or persons, these include figures of women, men, and children. Figures of the deceased are depicted either standing in a frontal position or as busts. The most important factors in determining the stance of human figures are the arm movements and the way the figures are draped in their clothing. Since leg movements are absent on some steles, they are considered secondary. Therefore, in identifying the figure types on the steles, the posture and movement of the forearms, the wrapping of the chimation, and, for standing figures, the foot movements are used as distinguishing factors (Şahin, 2000: 59; Pinkwart, 1973: 153, note 21; Cremer, 1991: 81; Linfert, 1976: 148; Lewerentz, 1993: 18; Yaylalı, 1979: 46). The depictions of women on these steles are similar to those found in Herculaneum⁴. The most characteristic features of the female figures of this type are: the right arm crossed across the chest, positioned in such a way that the hand is visible under the garment that completely covers the body, and the left arm extending downwards, either slightly forward or holding a bundle of clothes. While this typology was depicted on free-standing statues, it also began to appear on tomb steles. It is thought to be a version of the pudicitia type that became widespread in the 2nd century BC (Vorster, 2007: 114-119; Bağdatlı, 2023: 84-85). The men on these steles resemble depictions of the Dioskurides type. In terms of how they embrace the chimation, this type is similar to the Dioskurides statue found in Delos. In the Dioskurides type (Pfuhl, 1977: 90; Yaylalı, 1979: 46; Şahin, 2000: 71), the right hand, tightly wrapped around the chimation, extends over the chest and outside the garment, while the left hand rests next to the torso.

The right leg is slightly bent at the knee, while the left leg supports the body's weight⁵. This male type, characterized by its wrapping around the chimation and its posture, may have been used as a symbol indicating the social status of the deceased, or it may have been made to emphasize that he was an aristocrat and respected in society (Bağdatlı, 2023: 88). It is observed that the right arm remains within the chimation and on the chest, while the left arm is also within the chimation and is placed on the leg or next to it. Pfuhl-Möbius classified these steles as "Normal Type" (Pfuhl & Möbius, 1977: 61, 90). In Yaylalı's classification, the figures of this type on the steles are referred to as "Type A" (Yaylalı, 1979: 46-47, 74-75), while Şahin calls them "Palliatius" (Şahin, 2000: 71).

Pfuhl-Möbius (Pfuhl & Möbius, 1977: 61), Hanfmann, and Polatkan (Hanfmann & Polatkan, 1960: 52) suggest that the figures depicted on the steles were inspired by large-scale free-standing sculptures. This information supports the view that the stance of the figures on the steles is rooted in free-standing sculptures. Atalay (Atalay, 1973: 234) believes that the figures on the steles were modeled after tomb sculptures. Yaylalı argues that the statues, like those of Delosian Cleopatra and Dioscurides (Eule, 2001: 186-187: Abb. 2), were copies and that this may be one of the most significant characteristics of the Hellenistic period. He also notes that the figures in this period appear detached from the background due to the relief depth, which imparts a sculptural character to them. Consequently, he suggests that attributing the origin of the figures on reliefs entirely to sculptures might not be entirely accurate (Yaylalı, 1979: 36, 93).

In the steles analyzed in the study, it is observed that the clothing forms of the female and male figures are almost identical, with women resembling the depictions of women from Herculaneum and men resembling Dioscurides-type male depictions. Although this clothing type is labeled differently in various studies, it can be considered that the clothing type for male figures is meant to convey an image of a well-educated, distinguished individual (Bağdatlı, 2023: 94), while for female figures, it represents an aristocratic woman of virtue and from a wealthy family (Bağdatlı, 2023: 86).

⁴This piece is identified with and referred to by the same name due to a statue found in the theater of the city of Herculaneum.

⁵The statue dates back to 138/7 BC. It is a type that emerged with the widespread adoption of the Dioscurides type Sophocles and Aeschines type (Lewerentz 1993: 51-52: Taf 18-23).

Style And Dating

Considering the features listed above, it is observed that the funerary steles examined in this study share typological and iconographic similarities. Typologically, the steles can be categorized as triangular-pedimented, naiskos-type and non-naiskos-type pedimented steles, figural or plain funerary steles on a massive block, and statue-like examples found within a funerary context.

Iconographically, the steles depict objects belonging to the deceased, as well as representations of plants, animals, and the deceased individuals themselves. The figures portrayed on the steles reflect the general patterns of regional styles and workshop characteristics. In this stylistic framework, the figures are depicted frontally in a rigid manner, without any sense of movement or rotation. Rounded and full facial features, pronounced eye contours, framed lips, small ears, necks tapering upward, and schematic garments are notable elements. The fingers are portrayed as long and straight.

Cat. No. 1 This tomb stele is crafted as a high relief, exceeding normal human dimensions. Analyzing the typological and iconographic features of the male figure reveals that similar types are predominantly found in steles from the Altıntaş area (Pfuhl-Möbius, 1977: 91: No. 581; Mendel, 1909: Cat No. 156: Taf 34; Gibson, 1978: No. 1 ve No. 2). The emphasis on the dynamic body structure beneath the garment and the soft folds of the clothing are notable. The movement of the right leg allows for a depiction of numerous fabric folds below the knee, while weight is placed on the left leg. The right hand emerges from the garment at the chest to grasp the edge of the fabric, while the left hand holds a roll on the left leg. The chlamys draped over the left arm forms zigzag folds descending downward. When examining the figure's hair, facial features, posture, and stylistic attributes, it shows similarities to steles in the Kütahya region (Pfuhl & Möbius, Taf 92, No: 581, Mendel, 1909: 19-20). The upper border's decoration, resembling grapes and medallions, is akin to that of a stele from Gökçeler Village in Altıntaş, Kütahya (Lochman, 2003: No II 100 (Abb 32)). The wide lower frieze features a mythological scene. The inscription on the stele, located in the Usak Museum, allows for precise dating to the year 261 according to the Sulla era (AD 176/177, on the 30th of Panemos).

When examining the figure on the Usak stele, the voluminous, dynamic, and long curls of the hair, styled in every direction from the top and placed over the forehead, evoke the portrait style and fashion of the Hadrianic period (Özgan, 2013: 134-135, 148, 153-161, figs. 160a-b, 161a-b, 164, 167a-b; Zoroğlu 2014: 132-133). The face is quite delicate, and the detailed carving of the irises with a drill is particularly noticeable. This technique is parallel to what is seen in the portraits of Hadrian after AD 130 and those from the early Antonine period. Additionally, the general style of the figures (such as the hair, eyes, and beard) and the folds of the clothing in the stele located in the Usak Museum (Inv. No. 21.1.70), published by Varinlioğlu (1989: 19, No. 4), Varinlioğlu (2023: 76, No. 111), and Lochman (2003: 104, Abb. 85), as well as in the stele in the Bursa Museum (Uzunoğlu, 2019: 382, fig. 5) and in the reliefs by Parlasca (1990, Abb. 11 and 13), stand out as parallel examples.

Although Varinlioğlu (Varinlioğlu, 2023: 142) dates the Usak stele to the year 261 of the Sulla Era (30 th of Panemos, AD 176/177), based on the portrait features of the figure and the updated schema of the ranke ornamentation on the panels (Erdoğan, 2020: 44), it is considered more appropriate to date it to the Late Hadrianic- Early Antonine Period. The regular placement of the male figure on the stele and the mythological scene on the lower register suggest that the stele, Cat. No. 1, is one of the specially crafted steles. The curved vine decorations on the side panels (Lochman, 1991: 492, Abb. 2, 2, 2d) and the possibility that the inscription was added to the stele at a later date support this assessment⁶.

⁶The most striking examples of inscriptions added later to steles are those given by Gibson (1978: 43, No. 11, 13, and 15).

Cat. No. 2 features a triangular pediment with a rounded niche at the top. The bird figure is directly placed inside the niche⁷, and while the upper part of the stele is enriched with details, particular emphasis is placed on the bird and the lotus flower next to it. Considering the pose and clothing of the figures on the stele, it bears similarities to Cat. No. 3, although the rendering of the hair and pupils differs significantly. The hands are more realistically depicted compared to those in Cat. No. 3. The male figure holding a falx vinitoria suggests a connection to viticulture or agriculture. The female figure, on the other hand, bends her right arm at the elbow, and places her right hand, shown in an open position, on the chimation, making a gesture⁸. It can be said that this gesture, with the arm bent at the elbow and extended forward, reflects a posture likely related to worship or prayer, in connection with the identities of the figures. The unnatural appearance of the hair resembles a wig. The treatment of the pupils, which were carved with a drill, is characteristic of the Antonine period⁹ (Vermule, 1968: 277 fig. 148). Analyzing the pupils, clothing type, and posture of the figure indicates that the tomb stele likely belongs to the Kütahya region and can be dated to approximately the mid-2nd century AD.

Cat. No. 3 It is notable for the mirror on Cat. No. 3 and the one on Cat. No. 5 are identical in size and design. The unguentarium on the stele is short with a cylindrical neck, a tapered body, and an outwardly flared rim (Toynbee, 1996: 37-38). The triangular pedimented tomb stele, supported by pilasters on either side, presents a three-dimensional schematic representation of busts (Durugönül, 2015: 119: Cat. No. 62). When examining another similar stele from Kadoi (Zing, 2013: 187), it shows comparable typology and iconography to Cat. No. 3. All three steles depict male and female figures with round faces, thick, framed eyes, full chins, prominent cheekbones, and small mouths. The men's hair is styled in thin spirals, while the women's spirals are more open and geometrically arranged (Koch, 1990: 116: Abb 1; Wujewski, 1991: fig 26). The figures are draped in chlamys, with the right arm wrapped in clothing across the chest. Fingers are notably long and straight, and the side pilasters resemble stylized Corinthian columns. The male figure's hair, facial features, and clothing, as well as the female figure's facial and hair features, are presented schematically. While the personal items associated with the deceased are quite similar, the lack of detail on the comb from Cat. No. 2 is striking. The stele very similar to Cat. No. 3 was found in Kadoi (Gediz) (Zing, 2013: 187), while the similar styles in hair, face, and clothing from Altıntaş (Koch, 1990: 116: Abb 1) suggest that Cat. No. 3 was likely produced in or around Kütahya. The inscription allows for precise dating to the year 261 according to the Sulla era (176/177 AD, on the 28th of Hyprbertaios).

Cat. No. 4 is a high-relief stele featuring the figures of the deceased's belongings and wreaths. It differs from Cat. No. 3 and Cat. No. 5 in that it does not have a naiskos. The side acroter is carved separately from the pediment block. This form is similar to Cat. No. 5, and the acroter parts on both are comparable. Below the pediment, in the so-called stage area, the belongings of the deceased are depicted. The most notable item is the alabastron. A mirror, comb and alabastron used on the stele, should be considered among the objects symbolizing the deceased woman (Davidson, 1952: Pl. 78, 1229-1233). The mirror is circular with a short, thick handle and has ornamentation beneath the handle. Cat. No. 3 and Cat. No. 5 also feature mirrors. Comparing the mirrors on these steles, the area where the frame and handle connect differs from Cat. No. 4 in terms

⁷In tomb steles designed in this style, the area containing the portrait is fashioned as a niche, with the portrait rendered in high relief like a bust. Examples featuring single figures, couples (male-female), or family members appear from the Republican period onward. During the early imperial period, only Roman citizens preferred busts on their steles, but from the 3rd century AD, such representations were also created for all local citizens in the Anatolian region (Bağdatlı, 2023: 73).

⁸Certain gestures were considered important by the Romans. Roman texts show that the Romans took advantage of the power of gestures in public spaces (Heyn, 2010: 634). In the Roman period, the hand gestures used in both steles and reliefs are interpreted as gestures with specific meanings. (Davies, 2017: 20). It can be said that this specific posture depicted on the steles reflects an attitude likely associated with worship or prayer.

⁹The Antonine period is dated between AD 138 and 192.

of ornamentation. Although there is no significant historical difference in the shape and ornamentation of the mirrors, variations may reflect the preferences or skill of the stele maker. The inscription on Cat. No. 4 is a grave poem emphasizing that Timeitos (the owner of the grave stele) died prematurely. The inscription indicates a precise dating to the year 211 (AD 126-127, on the 4th of Hyperbertaios). E. Varinlioğlu claims it belongs to the year 126/127 according to the Sulla era (Varinlioğlu, 2022: 103, No. 154). However, the wreath design on the stele bears a strong resemblance to steles from the Malibu Museum dated to AD 180 (Lochman, 1991: No. 4), as well as those from the Usak Museum dated to AD 170-180 (Lochman, 1991: No. 9), AD 150-160 (Lochman, 1991: No. 10), and AD 167 (Kileci, 2020: 143). Considering the typological and stylistic features, it is highly likely that this stele originates from the Kadoi and Upper Tembris regions and should be dated to AD 180-181 according to the Actium era.

Cat. No. 5 It resembles the grave stele with inventory number Cat. No. 4 in terms of pediment structure and depictions of belongings of the deceased, but it differs by having a naiskos. Additionally, unlike the rosette, two birds are seen within the triangular pediment. It can be inferred that the alabastron on the Cat. No. 4 stele and the unguentarium on the Cat. No. 5 stele were made for the same purpose. The data suggests that unguentariums were associated with bathing (Brun, 2000: 277-278) and were used to emphasize the identity of the deceased. Comparable examples can be found in Kadoi "Gediz" (Levick, Mitchell, Potter, and Waelkens, 1993, nos. 354, 356, and possibly 355), Tembris Valley "Appia" (Levick et al., 1993: Nos. 35, 43, 44, 97, 156, 160, 197, 233, 235, 247), Altintas (Levick et al., 1993: No. 73, 74, 76), and other examples from Kütahya-Usak (Şahin & Uzunoğlu, 2019: 271-272; Mendel, 1909: 433; Wujewski, 1991: 28-30; Levick et al., 1993: No. 355). It is noteworthy that the items belonging to the deceased and the typology of the stele (triangular pediment, acroteria, naiskos) are similar across these Phrygian steles. The standardized typology of the Kadoi steles (Lochman, 1991, Fig. 5) and the similarity of the belongings associated with the deceased are noteworthy. It is highly probable that the grave stele is from Kadoi (Lochman, 1991: Taf. 22) and the territory of Upper Tembris, and it should be dated to AD 180-200 based on the Actium Era.

Cat. No. 6 This is a grave stele with a flat tympanum¹⁰, an arch placed between two columns, and two male busts inside a niche. The busts are clothed. Due to the stylistic features of the male figure, the hairstyle of the bust on the imago clipeata with inventory number 2.2.74 in the Usak Museum resembles the one on the stele. Although the hair is finely and neatly worked, it wraps around the head like a headdress. When compared with similar figures on the stele (Malay, 2016: 101 fig. 4, 4a, 4b and Durugönül, 2015: Cat. No. 90-93), considering the typological and stylistic characteristics, it is possible to date it to the 2nd century AD.

Cat. No. 7 considering the posture and clothing type of the male figure on the stele, similar figure types can be seen on Cat. No. 8, 9, 10, and 11. According to the epigraphic data, the inscription reads '17th of Augneios' in lines 11 and 12, though no specific date is provided. Similar examples are found in the vicinity of Kütahya and Usak (Levick et al., 1993, Nos. 162 and 176)¹¹. When these examples are analyzed, it is observed that the hair, face, hands, and clothing types are consistent across the grave steles, regardless of gender. The figures are depicted in an arched niche on the facade. They have disproportionate body proportions, and their clothing appears schematic, as if drawn with a ruler or compass. The pilasters on the right and left sides of the stele feature identical grapevine motifs. This grave stele belongs to the territory of Kütahya and can be dated to the early 3rd century AD.

Cat. No. 8 this Phrygian-type grave stele features round arches supported by pilasters on both sides and depicts two men inside the arch, though it is quite damaged. While the tomb stela in Cat. No. 7 is quite similar typologically and iconographically, the stele in Cat. No. 1, although similar in type, has been made in

¹⁰In the arched steles where the figures are placed, the niches round off towards the top.

¹¹<https://kvmgm.ktb.gov.tr/TR-44119/kutahya-muze-mudurlugu.html>.

a very simple and careless manner¹². While the hair, face, clothing types, and posture of the figure closely resemble the steles from Kütahya (Çavdarhisar) (Lochman, 2003, No. II 207 [abb. 45]; No. II [abb. 46]), the stylistic features are simpler and more characterized (Lochman, 2003: 207 [abb. 45]; 210 [abb. 46]; 216 [abb. 47]; 217 [abb. 48]; 220 [abb. 50]; 222 [abb. 52]; 223 [abb. 53]). Features such as the placement of the figure in the niche and the naiskos form suggest an influence from Kütahya (Kotiaieion). Since it was found in Gölcük Village (Gediz) and the artifacts originating from Kadoi (Gediz) (Leschhorn, 1993: 250-254; Lochman, 2003: 220), it can be inferred that this stele was produced in a workshop close to Kütahya. The grave stele belongs to the territory of Kütahya and can be dated to the middle of the 3rd century AD.

Cat. No. 9 and Cat. No. 10 are similar to each other. The bird held by the child in Cat. No. 9 closely resembles the bird figure in the pediment of Cat. No. 1. The primary difference between the two steles is that Cat. No. 10 features two male figures and a child, whereas Cat. No. 11 includes a female, a male, and a child figure. The steles in the Krannert Museum¹³ of Art and in Kütahya (Kotiaieion) share similar figures placed in a triangular pediment. They exhibit similar characteristics: hair, face, and neck that taper from bottom to top, highly schematized clothing with straight lines, distinctive postures, and large, flat hands (Drew-Bear, Demirkök, Dönmez, & Türktüzün, 2007: Inv. No. 405, Inv. No. 9584; Lochman, 2003: II 225 Abb 54; II 246 Abb 62). It is noteworthy that the necks of the figures on steles dated between AD 285-304/5 are narrowed and curved upwards. As time progresses, the clothing and physical features on these steles become more schematized and are depicted in low relief. Analysis of these examples from Altıntaş indicates that this stele is from the Kütahya region and can be dated to the middle of the 3rd century AD.

Cat. No. 11 The naiskos form on the stele, when closely examined for the posture and clothing types of the male and female figures, shows similarities to similar figure types found in the Phrygia region (Durugönül, 2015: 119, Cat. No. 62). The simplicity of its stylistic features does not contribute to precise dating, and the naiskos form on similar examples of tomb steles (Drew-Bear et al., 2007: Inv. No. 405; Inv. No. 9584) shows resemblance in hair, face, neck styles, clothing type, and posture with steles from the Kütahya territory and those in Cat. No. 9 and Cat. No. 10 in this study (Koch, 1990: Abb. 17; Lochman, 2003: No II 246 (Abb. 62) and No II 225). Based on these examples, it can be inferred that the tomb stele belongs to the Kütahya territory and dates approximately to the mid-3rd century AD.

Cat. No. 12¹⁴ The stele, which features a highly stylized woman standing and wearing a chimation, is thought to have been part of a tomb context. The figure holds a distaff and spindle in her hands. The rigidity of movement, schematic rendering of clothing folds, and disproportionate body proportions are common characteristics found in Phrygian figure steles, including the posture of clothing and arms. However, the objects held in the left hand do not resemble those seen in similar examples (Vlizon, 2018: 31, Abb. 5). The folds of the clothing are rendered in a highly schematic and static manner. Similar steles can be found in the J. Paul Getty Museum Collection (Vlizon, 2018: 31, Abb. 5) and in Pennsylvania collections¹⁵. This artifact, whose identification as a tomb stele¹⁶ is debated, is thought to have been produced by a workshop in Kotiaieion or Aizanoi, likely for export to neighboring settlements (Vlizon, 2018: 31, Abb. 5; Koch-Wight, 1988: 104-105; Akyürek-Şahin, 2019: 161, Abb. 2 a-b-c-d-e-f).

¹²Durugönül, 2015: 119, cat. No. 62; Lochman, 2003: 207 [abb. 45]; 210 [abb. 46]; 216 [abb. 47]; 217 [abb. 48]; 220 [abb. 50]; 222 [abb. 52]; 223 [abb. 53].

¹³Krannert Sanat Müzesi, UIUC - DSC06513.jpg

¹⁴Prof. Dr. Eda Akyürek Şahin states, "There is no satisfactory explanation regarding this part of the Uşak inscription corpus, and she emphasizes the necessity of conducting a scientific study related to the inscription to provide clear insights." We would like to thank her for her contribution to our study.

¹⁵Refer to the collection in Pennsylvania at <https://www.christies.com>

¹⁶Cremer mentions that the piece in the J. Paul Getty Museum was reused for a second time "to offer the sacrifice promised to the grandmother" and that a wreath was placed on top of it, repurposing it as a grave stele (Cremer, 1992: 92 and Taf. 28).

Due to the stylistic analysis of the figure, it is suggested that it was used as a part of a tomb stele in the Altıntaş region and dated to the first half of the 1st and 3rd centuries AD because of its inscription (Vlizon, 2018: 31; Abb 5) (Koch-Wight, 1988: 104-105). When this work is examined, the hair and facial features of the figure, the way the chiton is draped around the body, and the large and disproportionate hands indicate that the craftsmanship is rough compared to other steles in the Phrygia region (Drew Bear, Demirkök, Dönmez, and Türktüzün, 2007: 208, 212, 220, 222; Vlizon, 2018: 31; Abb 5; Koch-Wight, 1988: 104-105; Pfuhl-Möbius, 1977-1979: 248, 297, 356, 464, 465, 477-480, 578, 580, 581, 596-598, 605, 637, 638, 783, 793, 1136, 1138, 1153, 1155, 2089, 2090, 2147) and the statue-like stele in the burial context (Vlizon, 2018: 31; Abb 5; Koch-Wight, 1988: 104-105; Lochman, 2003: II 202; Abb 44). It can be anticipated that this piece likely dates to the mid-3rd century AD due to its stylistic resemblance to the female figures found in Cat. No. 10 and Cat. No. 11.

Conclusion

The grave steles in the Usak Museum are dated from the mid-2nd century AD to the mid-3rd century AD in terms of their artistic tradition and epigraphic features. The typology of the steles varies, including those with triangular pediments, other grave stele (plain grave steles made on massive blocks) and statue-like stele found within the burial context. The differences in iconography include items belonging to the deceased, plant and animal depictions, and steles depicting only the deceased. Additionally, the decorations on the steles provide information about the gender and occupation of the grave owner and indicate their status in society. It is understood that the prototype for men was the Diskurides type and for women, the Herculaneum type (Korkmaz, 2016: 144-160) were adapted into a local style. Analysis reveals that the intense workmanship on the folds of the garments has become schematic, using successive notches, reflecting the artistic understanding of the period. Although these steles underwent changes during their respective periods (Korkmaz, 2016: 144-160), the clothing types on the steles suggest that male figures could represent well-educated and elite individuals in the local society, while female figures might depict aristocratic women from virtuous and wealthy families.

When analyzing the twelve steles, it is evident that the depictions of figures and the belongings of the deceased are carved in a diversified local style. This suggests that the area of use was not limited to Kütahya and its environs but extended to a broader region, reflecting a common preference for iconography as well as a typology with very similar architectural forms.

Sculptors such as Teimeos, Zelas, and his contemporaries Epityncharios and Alexander worked in the Early Severan workshop in Altıntaş (Levick et al., 1993: XXIX-XXX). The stylistic and technical elements of the steles studied show that the workshops in Kütahya are similar in practice to the contemporary workshops in Altıntaş (Appia/Soa) and Gediz (Kadoi). The tomb steles produced here have a general framework, including gable roofs or flat pediments, rich ornaments on the pilasters, and palmette-shaped acroteria on steles with pediments. The steles are enriched with items belonging to the deceased, such as mirrors, combs, spindles, spindle knives, and pruning knives. These items likely refer to the deceased's occupation before their death. The figures are depicted rigidly in frontal view with no turning or movement. They are sculpted schematically, with round, full faces, thick around the eyes, framed lips, rather small ears, necks tapering upwards, and the body wrapped in chimation with the arm raised above the chest. The fingers are long and straight. The inscriptions provide general information but no occupational details.

In conclusion, three insights emerge regarding the grave steles made in the workshops:

1. **Various Workshops and Locations:** Different groups operated in various locations. Some produced or commissioned examples in the Altıntaş region and the northwest of Phrygia (for instance, the Kütahya territory workshops: Cat. No. 2, Cat. No. 3, Cat. No. 5, Cat. No. 6, Cat. No. 7, Cat. No. 8, Cat. No. 11; the

workshop believed to be from Altıntaş: Cat. No. 1, Cat. No. 9, Cat. No. 10, Cat. No. 12; the workshop thought to be from Kadoi (Gediz): Cat. No. 4 and Cat. No. 5).

2. **Ready-Made Steles:** Most Phrygian tomb steles were produced ready-made in workshops, with inscriptions and modifications added later. This is also observable in the layout of inscriptions on steles. Ready-made steles were customized with inscriptions to commemorate specific family members (for example, Cat. No. 2, Cat. No. 4, Cat. No. 7, Cat. No. 9, Cat. No. 10).
3. **Custom-Made Steles:** Some steles were custom-made with detailed portrayals of figures arranged systematically. In some cases, inscriptions could be added later. These steles display a regular arrangement on the surface rather than simply filling the space (for example, Cat. No. 1 (the inscription must have been added later), , Cat. No. 3 Cat. No. 5, Cat. No. 6, Cat. No. 12).

The progression of personal items and figures associated with the deceased in these steles indicates the establishment of regionally recognizable styles in provincial art. Considering that multiple workshops or masters are active in different locations within the region and that these workshops possess certain standardized typologies, it becomes essential to evaluate each work not only in terms of these standardized typologies but also in conjunction with iconographies and the necessity of drawing analogies. Although the productions were quite local, the style of crafting figures and items belonging to the deceased shows continuity. To achieve a more precise and accurate interpretation of the steles, it is essential to evaluate findings from systematic necropolis excavations in light of contextual artifacts and to make appropriate analogies.



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- <https://www.christies.com>



Appendix

CATALOG



Cat. No: 1

Type/Title of the Artifact: Grave Stele

Material: Marble

Museum Inv. Nr.:13.1.71

Location : Usak Museum

How it came to the museum: Purchase

Dimensions of the Artifact: Height: 2.17 cm, Width: 94 cm, Thickness: 19 cm

Description of the Artifact:

The stele is a naiskos-form grave stele with a triangular pediment. The pediment features an akroterion and a bunch of grapes, with a depiction of an eagle with outstretched wings turning to the left in the center. The right part of the pediment's akroterion is broken and missing. A semicircular arch has been constructed to align with the right and left pilaster capitals, creating a niche effect. The side pilasters are adorned with plant reliefs. Within the arched niche is a standing male figure wearing chimation. The male figure's right arm is bent at the elbow and placed at chest level, while his left hand holds the chimation and a roll. Under his right arm is a stylus. The lower frieze of the stele depicts a mythological scene¹⁷ with a diptych above it. Below the lower frieze is a rectangular mounting projection. Fine cracks have formed in the marble due to the melting of calcite veins, creating deep narrow grooves. Greek inscriptions are present on either side of the head and on the lower frieze.

Inscription:

(translate by Prof. Dr. Eda Akyürek Şahin)

".....for her brother Khariton and for Antonia Appe's son, and for her sister Tykhes and her husband Kyrilla.....(and) their son Antonios and Antonas and PinosAiakos? and Khariton, in memory of their one and only uncle. On the 30th of Panemos in the 261st year."

Dating Suggestion: Late Hadrianus to Early Antonine Period

Literature: Varinlioğlu, 2023: 142, No: 210; Lochman: 268, No. II 192; Kelp, 2015: Taf. 25 I

Comparative Literature: Pfuhl & Möbius: Taf 92, No: 581; Mendel, 1909: 19-20; Lochman, 2003: No II 100 (Abb 32)

¹⁷Demeter and Attis are depicted in mourning, while the scene of Hades abducting Persephone is presented (Lochman, 2003, p. 268). This mythological scene bears a strong resemblance to the one found on the stele in Gökçeler Village, Kütahya (Lochman, 2003: 261, II. 100).



Cat. No: 2

Type/Title of the Artifact: Grave Stele

Material: Marble

Museum Inv. No.:25.1.71

Location: Uşak Museum

How it came to the museum: Purchase

Dimensions of the Artifact: (Preserved) Height:58 cmWidth: (Upper Preserved) 44 cm, Thickness :7cm.

Description of the Artifact: The inscription is on a grave stele featuring a triangular pediment, with an image of a bird in the pediment and portraits of a man and woman on the stele. The triangular pediment contains a semicircular arch, with a bird facing left and a lotus flower in front of it inside the arch. The upper edges of the triangular pediment are adorned with a spiral-like helicoid decoration. Both busts are draped in chimation, with their right hands at chest level. The male figure is holding the falx vinitoria. There are 11 lines of Greek inscription on the left of the male figure and the right of the female figure. The female figure, on the other hand, bends her right arm at the elbow, and places her right hand, shown in an open position, on the chimation, making a gesture. The lower left part of the stele is broken, but the tenon part is preserved. While comb-like tool marks are observed on the lateral surfaces, the back surface appears to have been left in a rather rough and unfinished state.

Inscription:

(translate by Prof. Dr. Eda Akyürek Şahin)

"For Ammion and her brother Papylos and her milk brother Onesimos, and for her husband Tatianos; and for the memory of Onesimos's son and his brothers (Tatianos)."

Dating Suggestion: Mid-2nd century AD

Literature: Varinlioğlu, 1989:EA 13: 31:No.18; Varinlioğlu,2023: 296: Fig no:29

Comparative Literature: Vermule,1968: 277:Fig. 148



Cat. No: 3

Type/Title of the Artifact: Grave Stele

Material: Marble

Museum Inv. Nr.:8.1.78

Location : Usak Museum

How it came to the museum: Purchase

Dimensions of the Artifact: Height:80 cm Width: 48 cm, Thickness :7cm.

Description of the Artifact: It is a tomb stela with a triangular pediment, naiskos, and a niche, featuring a female and male figure at the upper part, and depictions of the deceased's belongings at the lower part, divided into two separate representations, with an acroterion. A semicircular arch has been constructed to align with the right and left pilaster capitals, creating a niche effect. The side pilasters are decorated with plant motifs, while geometric patterns are incised on the left and right pilasters. Between the pilasters, at the top, are busts of a man and a woman, and below the busts are depictions of personal items of the deceased arranged from right to left: a mirror, a comb, an unguentarium, a double-edged axe, and a falx vinitoria. Below these depictions of personal items is a four-line Greek inscription. The tenon section and the lower right part of the stele are broken. While comb-like tool marks are observed on the lateral surfaces, the back surface appears to have been left in a rather rough and unfinished state.

Inscription:

(translate by Prof. Dr. Eda Akyürek Şahin)

"On the 28th of Hyperbertaios in the 261st year. For Trophimion, Arkhelaos, and Auksanon, in memory of their father Arkhelaos and their still-living mother Lukeia."

Dating Suggestion: 261 Sulla Era - AD 176/177, 28th of Hyperbertaios

Literature: E. Varinlioğlu, 2023: 144, No:2.

Comparative Literature: Zing, 2013: 187; Koch, 1990: 116, Abb 1; Wujewski, 1991: Fig no 26



Cat. No: 4

Type/Title of the Artifact: Grave Stele

Material: Marble

Museum Inv. Nr.:1.2.85

Location: Uşak Museum

How it came to the museum: Purchase

Dimensions of the Artifact: (Preserved) Height: 77.5 cm, Width: 46cm Thickness: 12cm

Description of the Artifact: It is a rectangular grave stele with a triangular pediment and an acroter decorated with a spiral motif with a floral rosette in the center. The top acroter and the right acroter, as well as the upper pediment and most of the flower-shaped rosette in the center of the pediment are broken. On the rectangular frameless area; the belongings of the deceased are depicted. Below the pediment; two wreath motifs side by side, under the wreaths from left to right diptych, stylus cup, alabastron, comb and mirror below. There is a Greek inscription under the pediment frame and under the depictions of the deceased's belongings in the lower part of the frame. The tenon is preserved. While comb-like tool marks are observed on the lateral surfaces, the back surface appears to have been left in a rather rough and unfinished state.

Inscription:

(translate by Prof. Dr. Eda Akyürek Şahin)

"Threptos - - - -"

On the 4th of Hyperbertaios in the 211th year.

O traveler, do not pass by without noticing the twenty-year-old child named Timeitos who rests here!

Ah, merciless Moira (= Fate)!

I hold you tightly to prevent him from parting from the light of the sun before his time and to save him from the most painful torments of death."

Dating Suggestion: 211 Actium Era, the year, (AD 180-181, in the 4th year of Hyperbertaios)

Literature: Varinlioglu, 2022: 103 No:154

Comparative Literature: Pfuhl-Mobius, 1979: 374, Taf. 219: No. 1517; Davidson, 1952: Pl. 78: 1229-1233; Lochman, 1991, Taf. 23, Kileci, 2020: 143



Cat. No: 5

Type/Title of the Artifact: Grave Stele

Material: Marble

Museum Inv. Nr.: 5.2.74

Location : Usak Museum

How it came to the museum: Purchase

Dimensions of the Artifact: Height: 76 cm, Width: (Top) 43 cm, Thickness: 5 cm

Description of the Artifact: The stele is a rectangular naiskos-form grave stele with a triangular pediment, featuring acroteria and two birds facing each other in the center. The top acroterion and the right acroterion are intact, along with the upper pediment, which is rectangular in shape. Within the rectangular area are two pilasters surrounding a space that includes depictions of personal items of the deceased. Geometric patterns are incised on the left and right pilasters. Between the pilasters, there are two wreaths, and below the wreaths are depictions of personal items of the deceased, arranged from left to right: a mirror, a comb, an unguentarium on the comb, an upright axe, a two-winged open diptych, and a horizontally oriented axe on the diptych. At the bottom is an eight-line Greek inscription. The tenon is preserved. While comb-like tool marks are observed on the lateral surfaces, the back surface appears to have been left in a rather rough and unfinished state.

Inscription:

(translate by Prof. Dr. Eda Akyürek Şahin)

"In memory of Apollophanes and Antiochos, and their very dear father Antiochos and their very dear mother Kharitine."

Dating Suggestion: Actium Era, AD 180-200

Literature: Varinlioğlu, EA 13, 1989, p. 28, No. 14; Varinlioğlu, 2023, 148, No: 217

Comparative Literature: Levick, Mitchell, Potter & Waelkens, 1993: No. 354, 356; Şahin & Uzunoğlu, 2019: 271-272; Mendel, 1909: 433; Wujewski, 1991: 28-30; Levick et al., 1993, no. 35, 43, 44, 97, 156, 160, 197, 233, 235, 247, 355.



Cat. No: 6

Type/Title of the Artifact: Grave Stele

Material: Marble

Museum Inv. Nr.: 17.1.82

Location: Uşak Museum

How it came to the museum: Purchase

Dimensions of the Artifact: (Preserved) Height: 60 cm Width: 55 cm, Thickness: 16 cm

Description of the Artifact: The stele has a plain grave stele on a massive block, with an arch placed between two columns, and underneath the arch are two male busts. Akroteria are incised at the points where the arch begins and ends. Spiral motifs are incised on the pilasters. An arch has been constructed to align with the right and left pilasters, creating a niche effect. Within the arched niche are two male figures. The busts are very simply crafted, with facial features severely damaged. The busts end in a straight line below the chest, with linear and stylized details on the chest. Despite the damage to the facial features, the hair ends above the ears and is styled in an oval shape on the forehead. Below the busts is a four-line Greek inscription. The lower part of the stele has been left untrimmed. The upper right part of the stele is broken. While comb-like tool marks are observed on the lateral surfaces, the back surface appears to have been left in a rather rough and unfinished state.

Inscription:

(translate by Prof. Dr. Eda Akyürek Şahin)

"For Auksanon, in memory of his brothers Trophimos and Soter, and their mother Tatia."

Dating Suggestion: 2nd century AD

Literature: Varinlioğlu, 2023: 288, No: 28

Comparative Literature: Malay, 2016: 101, fig. 4, 4a, 4b; Durugönül, 2015: Cat. No: 90, 91, 92, 93



Cat. No: 7

Type/Title of the Artifact: Grave Stele

Material: Marble

Museum Inv. Nr: 1.3.85

Location: Uşak Museum - Altıntaş (Kütahya)

How it came to the museum: Purchase

Dimensions of the Artifact:(Preserved) Height: 85 cm Width: 46 cm, Thickness: 6.5 cm.

Description of the Artifact: The stele is a naiskos-form grave stele with a triangular pediment. The pediment features a relief acroterion. An arch has been constructed to align with the right and left pilaster capitals, creating a niche effect. There are six lines of Greek inscription on the pilaster capitals, with grape reliefs as decorative elements below the capitals. Within the arched niche is a standing male figure dressed in chiton. The stele is broken at the base where the feet are located. The lower parts of the pilasters are significantly damaged. Below the feet of the figure is a rectangular frame containing a three-line Greek inscription. Part of the tenon is broken. While comb-like tool marks are observed on the lateral surfaces, the back surface appears to have been left in a rather rough and unfinished state.

Inscription:

(translate by Prof. Dr. Eda Akyürek Şahin)

"For the memory of their uncle Alexandros, by the two brothers. Whoever does harm to this tomb, may (the curse) be upon their own children! On the 17th of Augneios (= Audynaïos): Tarazes and Eutekhnis (= Eutekhnios)."

Dating Suggestion: The inscription mentions the 17th of Augneios in lines 11 and 12, but no specific date is provided. Early 3rd century AD?

Literature: Varinlioğlu, 2023: 140-141, No. 207

Comparative Literature: Levick et al., 1993: No. 162 and 176.



Cat. No: 8

Type/Title of the Artifact: Grave Stele

Material: Marble

Museum Inv. Nr.: 31.2.97

Location: Uşak Museum, Gediz (Gölcük Village)

How it came to the museum: Purchase

Dimensions of the Artifact: (Preserved) Height: 92 cm, Width: 51 cm, Thickness: 4.5 cm

Description of the Artifact: This grave stele is in the form of a naiskos with a triangular pediment, featuring a relief acroterion on top. The pediment showcases a niche containing depictions of both a male and female figure. An arch has been crafted to align with the capitals of the right and left pilasters, creating the appearance of a niche. The pilasters are adorned with reliefs of grapes and vine leaves. Within the arched niche, two standing male figures are depicted, both wearing chimation. The right male figure has his right arm bent at the elbow and positioned at chest height, while his left hand holds a falx vinitoria. Their chimation, which extends to their feet, is simply styled with diagonal folds. The lower portion of the left male figure's foot and the lower part of the right male figure's ankle are broken. The stele is significantly worn and shows signs of breakage and incompleteness. While comb-like tool marks are observed on the lateral surfaces, the back surface appears to have been left in a rather rough and unfinished state.

Dating Suggestion: Mid-3rd century AD?

Literature: Not yet published.

Comparative Literature: Lochman, 2003: 207 (fig. 45); 210 (fig. 46); 216 (fig. 47); 217 (fig. 48); 220 (fig. 50); 222 (fig. 52); 223 (fig. 53); Leschhorn, 1993: 250-254.



Cat. No: 9

Type/Title of the Artifact: Grave Stele

Material: Marble

Museum Inv. Nr.: 5.84.94

Location: Uşak Museum, Altıntaş(Kütahya)

How it came to the museum: Purchase

Dimensions of the Artifact: Height: 80 cm, Width: 44 cm Thickness: 5.5 cm.

Description of the Artifact: This grave stele features a naiskos form with a triangular pediment, on which a relief acroterion is depicted. Inside the niche are two male figures and a child. An arch has been constructed to align with the capitals of the right and left pilasters, creating a niche effect. The side pilasters are adorned with reliefs of grapes. On the left, the male figure holds a falx vinitoria in his left hand while grasping his garment with his right hand. On the right, the male figure holds an object in his left hand, while the child holds a bird. The chimation worn by the male figures extends to just below the knees with simple diagonal folds, whereas the child's chimation extends to the feet. Greek inscriptions are present. The tenon is preserved. While comb-like tool marks are observed on the lateral surfaces, the back surface appears to have been left in a rather rough and unfinished state.

Inscription:

(translate by Prof. Dr. Eda Akyürek Şahin)

"In memory of Kyrilla, the daughter of Marcellus, and her children Timotheos and Aleksandros, and Aleksandria."

Dating Suggestion: Mid-3rd century AD

Literature: Varinlioğlu, 2023: 142, No. 209

Comparative Literature: Drew-Bear, Demirkök, Dönmez & Türktüzün, 2007: Inv. No 405, Inv. No 9584; Lochman, 2003: II 225, Fig. 54; II 246, Fig. 62



Cat. No: 10

Type/Title of the Artifact: Grave Stele

Material: Marble

Museum Inv. Nr.: 5.85.94

Location: Uşak Museum

How it came to the museum: Purchase

Dimensions of the Artifact: Height: 80 cm, Width:) 46 cm Thickness: 5 cm

Description of the Artifact: This grave stele is in the naiskos form with a triangular pediment, featuring a relief acroterion on the pediment. The stele is broken into three pieces. An arch has been constructed to align with the capitals of the right and left pilasters, creating the appearance of a niche. The pilasters are adorned with reliefs of grapes. Inside the arched niche, there are standing figures of a man, a woman, and a child, all dressed in chimation. The right arms of the figures are bent at the elbow and positioned at chest level, while their left hands hold their chimation. Additionally, the man holds a falx vinitoria with his left hand, the woman holds a kirman, and the child holds a bird. The chimation worn by the woman and child extends simply and schematically with diagonal folds to the feet, whereas the man's chimation extends to just below the knees. Greek inscriptions are present. The tenon is preserved. While comb-like tool marks are observed on the lateral surfaces, the back surface appears to have been left in a rather rough and unfinished state.

Inscription:

(translate by Prof. Dr. Eda Akyürek Şahin)

"For Aurelia Kyrilla, in memory of her husband Aleksandros, her child (daughter) Aleksandria, and for herself while she was still alive, and for Eunoa (or possibly Eunoas!), and for the father and mother of Gaiane, and for Synthrophe, due to their memories."

Dating Suggestion: Mid-3rd century AD

Literature: Varinlioğlu, 2023, p. 142, No. 208

Comparative Literature: Drew-Bear, Demirkök, Dönmez & Türktüzün, 2007: Inv. No 405, Inv. No 9584; Lochman, 2003: II 225, Fig. 54; II 246, Fig. 62



Cat. No: 11

Type/Title of the Artifact: Grave Stele

Material: Marble

Museum Inv. Nr.: 5.11.95

Location: Uşak Museum / Kütahya (Altıntaş)

How it came to the museum: Purchase

Dimensions: (Preserved) Height: 46.5 cm, (Preserved) Width: 43.5 cm, Thickness: 6 cm,

Description: This is a grave stele in naiskos form with a broken pediment, featuring a niche containing depictions of a male and female figure. An arch has been constructed to align with the capitals of the right and left pilasters, creating a niche appearance. The side pilaster capitals are adorned with unknown decorative elements. Inside the arched niche are figures of a man and a woman dressed in chiton. The lower parts of the figures are broken, and the stele is significantly worn. The woman's one hand rests on her chest while the other holds a kirman. The stele is heavily worn, damaged, and has a patina on its surface. The back of the stele is left plain. While comb-like tool marks are observed on the lateral surfaces, the back surface appears to have been left in a rather rough and unfinished state.

Dating Suggestion: Mid-3rd century AD

Literature: Not yet published.

Comparative Literature: Koch, 1990: Fig. 17; Lochman, 2003 No II 246 (Fig. 62) and No II 225



Cat. No: 12

Type/Title of the Artifact: Sculpture-Like Stele within a Grave Context?

Material: Marble

Museum Inv. Nr.: 24.36.71

Location : Uşak Museum

How it came to the museum: Purchase

Dimensions: (Preserved) Height: 64 cm, Width 17.5 cm, Thickness: 5 cm

Description: This is a stylized female stele made of whitish marble, which may have originally been part of a grave context. The stele features a standing figure on a small base, dressed in chiton. The chiton, extending to the ankles, is highly stylized with shallow folds. The right arm is bent at the elbow and positioned at chest level, while the left hand holds both a needle and a thread.

Inscription:

(translate by Prof. Dr. Eda Akyürek Şahin)

".... (name of person) for their father (name of person's son) Trophimos(and) their mother (name of person's daughter) Tatianededicated."

Dating Suggestion: Mid- 3rd century AD

Literature: Varinlioğlu, 2013, p. 192, No. 287

Comparative Literature: Vlzos, 2018: 31, Fig. 5; Koch-Wight, 1988: 104-105; Lochman, 2003, II 202 (abb 44); Akyürek-Şahin, 2019: Abb. 2(a,b,c,d,e)

Figure 1

Cat. No.1



Figure 2

Cat. No.2



Figure 3

Cat. No.3



Figure 4
Cat. No.4



Figure 5
Cat. No.5



Figure 6
Cat. No.6



Figure 7

Cat. No.7



Figure 8

Cat. No.8



Figure 9

Cat. No.9



Figure 10

Cat. No.10



Figure 11

Cat. No.11



Figure 12

Cat. No.12

