

GRAVESTONES IN THE KÜTAHYA MUSEUM

Elsa GIBSON

The following inscriptions were all found in the province of Kütahya and are now in the museum there. No one of them is by itself of great importance, but considered in a series they show some of the several types of gravestones used in this region and variations on each type. Epitaphs of Aurelii must be dated after A. D. 212, and most of the other epitaphs are also of the third century.

The interest, of these monuments lies in their realistic portrayal of life in this part of Anatolia during the third century. This realism created a distinctive, developed artistic style: it evolved genres of its own. Classical and Phrygian motifs in the door; a pair of lions an aegle; pedimental akroteria; egg and dart mouldings — are here combined with decorative borders of vines and with instruments used in daily life and graphic representations of what was important to the deceased in their lives, as well as busts and full sculptures of the deceased themselves when alive.

The language of these epitaphs is as full of life as the reliefs. Their inscriptions are valuable evidence of the spoken language, and reveal that many features of pronunciation and syntax³ present in the language today had appeared already in the third century. Other features, such as use of the form $\pi\sigma$ - for $\pi\rho\sigma$ - and employment of a middle optative verb in curse formulae, seem to be characteristic of this area in the third century (nos.^{8, 9, 12}) as is also preference for the adjective $\beta\alpha\rho\upsilon\phi\theta\omicron\nu\omicron\varsigma$ (see on no) 9b.

1. I wish to express my gratitude to Mr. Hikmet Gürçay, Mr. Burhan Tezcan, and Mr. Halil Baykız, of the Antiquities Service, for authorization, assistance, and continuous encouragement in Turkey and in the preparation of this article, and Mr. Thomas Drew-Bear for his invaluable advice on the text.
2. On the Constitutio Antoniniana see P. Herrmann, *Chiron* 1972 pp. 519-530.
3. The dative had begun to disappear from the Greek of Phrygia and Lydia in the second century; for references attesting its process of disappearance see E. Gibson, *Bull. Amer. Soc. Papyrologists* 1975 p. 154 note 3. Accusatives of the type

$\theta\upsilon\gamma\alpha\tau\acute{\epsilon}\rho\alpha\nu, \pi\alpha\tau\acute{\epsilon}\rho\alpha\nu, \mu\eta\tau\acute{\epsilon}\rho\alpha\nu, \gamma\upsilon\nu\alpha\iota\kappa\alpha\nu$

abound, and phonological confusions such as the various manifestations of iotacism are testimony for the pronunciation of the language in the third century.

Like the reliefs, the language makes use of classical motifs: hexameters, epic forms and vocabulary,⁴ heroic and mythological names (Pelops, no. 1; Pylades, on a doorstone; Telemachos, no. 14; Diomedes, no. 7). Trophimos, whose epitaph was found at Altıntaş, was a poet⁵.

That models were obviously used for both texts and reliefs should not cause us to underestimate these monuments. The models and types become elements in new, individual genres, which bear witness to a unique realism created by the common people of Phrygia.

These people were proud of their culture. With wax tablets, papyrus rolls, stylus cases the deceased display their literacy. It is this interest in culture and education which is manifested in the writing of epitaphs, the carving of tombstones and the naming of children. One Julius boasted of being a philosopher (unpublished funerary altar now in Kütahya museum)⁶; a painter was buried at Aezani (Le Bas - Waddington no. 901). Construction of the great temple of Zeus at Aezani must have attracted artists and artisans of all sorts and given impetus to the intellectual activities and aspirations of the whole region. The city of Kotiaieion enjoyed in antiquity the reputation of being an intellectual center and the birthplace of Aesop.⁷ Sculptors, signatures of this region I shall treat elsewhere. Some of these have been listed by G. Mendel⁸ and W. M. Calder and C. W. M. Cox⁹; analysis of these lists reveals that most of the signed stones in Phrygia were found in the region of Kütahya.

4. In this category belong epic terms of relationship; phrases like

ἐν ἀνθρώποισι φανέντα

which were inspired by similar but not identical Homeric phrases; words like

τίμιος and μέγαρον epic datives in -οισι. I discuss these in more detail in my monograph on the early Christian inscriptions of Phrygia.

5. **Studies in the History and Art of the Eastern Roman Provinces** p. 144; cf. the epitaph of a certain Zosimos who is said to have...

πνευματικαῖς γραφαῖς / καὶ

Ὁμηροῖς [ἐ]πέεσσιν / γράψας ἐν πίνακι ὅσα χρῆζουσι βροτοῖσι /
ἐν πίνακι πτυκτῶ σοφοῖσι τὸ μέλλο[ν] ὑπει[πῶ]ν

(C. H. E. Haspels, *The Highlands of Phrygia*, Princeton 1971, no. 40).

6. Cf. Ph. Le Bas - W. H. Waddington, *Inscriptions grecques et latines recueillies en Asie Mineure* III (Paris 1870) no. 715, epitaph at Uşak of Μάρκου Πολεΐτου φιλοσόφου.
7. See L. Rebert, *Journal des Savants* 1975 pp. 172 f.
8. «Catalogue du musée de Brousse,» *BCH* 1909 βp. 299 f.
9. *JRS* 1924 pp. 69 f.

In this region were also found the unique «Christians to Christians» monuments, a pre-Constantinian series of phanero-Christian epitaphs. I am presenting these in a separate monograph, and none is included in the present article.

Doorstones of this region and of the rest of Phrygia are being presented by Dr. Marc Waelkens in his corpus, *Die phrygischen Türsteine*, to be published in 1979 by the German Archaeological Institute. This book is an astoundingly thorough work; by detailed study of motifs Dr. Waelkens is able to establish precise chronologies of all the gravestones of this region, and attribute the gravestones to specific workshops.

The first series of epitaphs (nos. 1 - 6) exemplifies a type of funerary altar which comes from the region of Aezani.

1. White marble altar with projecting mouldings at top and bottom; the top right corner of the stone is broken off. On the shaft is an inscription, above a relief of an eagle standing left with head turned toward a basket at right. Height 0 m 975; width of shaft 0 m 44, of base 0 m 56; thickness 0 m 36; letter height 0 m 025. Inv. no. 42.

This inscription was published by W. M. Hamilton, *Travels and Researches in Asia Minor II* (1842) no. 13; and *CIG III 3846z*, 10, and *Ph. Le Bas - W. H. Waddington, Inscriptions grecques et latines recueillies en Asie Mineure* (1870) no. 941, both from Hamilton's copy. Hamilton saw the altar at Aezani (Çavdarhisar), which furnishes an indication of the area of this type of funerary altar with a standing eagle in relief. I present here the first photograph of this altar.

[Εὐφ]ροσύνη Πέλοπ[ι]
ἀνδρὶ καὶ Πέλοψ πατρ[ὶ]

3 μνήμης χάριν

The underlined letters were seen by Hamilton.

2. White marble altar with projecting moulding at top (broken off at right) and bottom (broken off in front). There is a square hole cut in the top. Depicted on the shaft of the altar are : on the front, an eagle standing on a pedestal, body left but head right; on right side, a basket containing four balls of wool. The inscription is on the upper moulding of the front. Height 0 m 02; width of top 0 m 38, of shaft 0 m 335; thickness of top 0 m 41, shaft and base 0 m 36; letter height 0 m 03. Inv. no. 34.

[- -]ος καὶ
Δημητριᾶς Τροφί-
3 μψ μνήμης χ[άριν]

Line 1: the bottoms of three vertical strokes precede the bottoms of the dotted letters.

line 3: only the top of eta remains

Line 1 began with the name of the husband of Demetrias and father of Trophimos.

This text provides an example of the termination $-\alpha$'s for feminine names: see for example L. Robert, *Noms indigènes dans l'Asie Mineure gréco-romaine* (1964) p. 306 note 2 (Ἰουλιᾶς) and p. 174 note 6 (Τατειας).

3. White marble altar with projecting mouldings at top and bottom; the lower moulding is broken off in front, and the upper one at top right. The right side of both mouldings was later cut away when this side of the altar was hollowed out to make a trough for a fountain; there is a hole near the bottom to let the water out. On the shaft are an incised mirror (to left) and an eagle in high relief (to right). There are two inscriptions, the first on the upper moulding and the second on the shaft below the reliefs. Height 1 m 25; width of top 0 m 42, of shaft 0 m 33; thickness of top 0 m 55, of shaft 0 m 45, of base 0 m 52; letter height 0 m 035.

Τρόφιμο[ς καὶ Αφιας ?]
Μηνᾶ τέκνω [μνήμης]
3 [χ]άριν καὶ ἑαυτοῖς
Τρόφιμος [καὶ Αφι?]-
ας Μηνᾶ τέ[κνω]
μνήμης [χάριν]
4 καὶ ἑαυτο[ῖς]

Line 1: only the lower portion of omicron is preserved.

This altar marked the grave of Menas, whose tombstone was erected by his parents (note ἑαυτοῖς lines 3 and 7); his father was Trophimos (lines 1 and 4) and his mother had a name which ended in $-\alpha$'s (line 5). A short and common female name of this type is Aphias.¹⁰

It is not clear why the same text is repeated on the top moulding and on the shaft; note that lines 6 and 7 are by a different hand, which carved round epsilon and sigma and clumsy mu. The letters of line 7 decrease noticeably in height from left to right.

10. L. Zgusta, *Kleinasiatische Personennamen* (Prague 1964) p. 82 registers two occurrences of this name from the region of Kotlaeion.

4. White marble altar with flat top and projecting mouldings at top (broken off at upper left corner) and bottom (broken off at front). The inscription is on the shaft. Height 1 m 057; width of top 0 m 56, of shaft 0 m 445; thickness of top 0 m 47, of shaft 0 m 42ç letter height 0 m 028.

This inscription was published by W. M. Hamilton, *Asia Minor* II no. 11, who saw it at Aezani; and *CIG* III p. 1076 no. 3846z, 41 and *Le Bas - Waddington*, op. cit. no. 921, both from Hamilton's copy. I present here the first photograph of the stone.

Τελέσφορος καὶ
Δόμνα τὸ ἔξοικο-
3 δόμητον καὶ τὸν
βωμὸν αἰαυτοῖς
ζῶντες

Line 4: alpha iota for epsilon

Line 5: the zeta in ζῶντες is reversed.

The term ἔξοικοδόμητον also at Apamea in Phrygia (*MAMA* VI, 204), wrongly called by J. Kubinska, *Les monuments funéraires dans les inscriptions grecques d'Asie Mineure* (Warsaw 1968 p. 155, the only occurrence of the term, although W. M. Ramsay in his commentary to this inscription (*Cities and Bishopries of Phrygia* p. 473 no. 319) referred to the text from Aezani; Kubinska lists this word among the «termes obscurs ou inexplicables.» At Apamea also the word is inscribed on an altar, and the phrase is the same as in the present inscription :

ἐποίησα τὸ ἔξοικοδόμητον καὶ τὸν βωμὸν.

According to Waddington¹¹ the ἔξοικοδόμητον was a masonry substructure of which the βωμὸς stood.

5. White marble altar broken at right and bottom; a projecting moulding at the top is also broken away. The inscription is placed in a framed panel which occupies the shaft. Height 0 m 91; width 0 m 53; thickness 0 m 26; letter height 0 m 034.

11. In his commentary on no. 921, referring to a note of J. Franz ad *CIG* 3886 p. 25; but there is no note of Franz ad loc. on this text.

Αὐρ.
 Τειμοθέ-
 ος καὶ Αὐρ.
 4 Τειμοθέ-
 φ πατρ[ι]
 μνήμης
 χάριν
 8 καὶ ἐ[αυτῶ]

Line 1: a slanting line marks the abbreviation.

Line 6: only the top of sigma is preserved, in ligature with the preceding letter.

Note «kai» before the father's name in line 3, doubtless to be interpreted as «both... and» in conjunction with «kai» in line 8.

6. White marble altar with pyramidal top, which is covered by a design of diamonds. There is a prominent moulding, with akroteria, between this top and the shaft of the altar, and another projecting moulding at the base; this lower moulding is broken at right. The inscription begins on the upper moulding and continues on the shaft above and below a relief representing two dolphins facing each other above an amphora. Height 1 m 24; width of top 0 m 41, of shaft 0 m 37, of base 0 m 38; thickness of top 0 m 36, of shaft 0 m 285, of base 0 m 365; letter height 0 m 03. Inv. no. 25.

[Δ]ιονύσι[ος] Τρ[οφ]ί-
 μω φιλιτάτω
 ἐκ τῶν ἰδίωγ
 4 μνήμης χάριν

Line 3: only the left half of nu is preserved.

As no Aurelii appear in the inscription, this epitaph must be dated either before 212, or less probably in the late third century, when this pseudo-praenomen passed out of use.

II : Figures in Relief

A type of monument in the shape of an aediculon containing one or more standing full figures is characteristic of Kütahya itself and the region of Altıntaş to the south,¹² that is, to the ancient cities of Kotiaëion and Appia.¹³ Among the present inscriptions no. 8 is said to have been found in Kütahya itself; no. 7 is said to be from the village of Çömlekçi, 70 km. WSW of Kütahya in the district of Aslanapa; no. 9 is said to be from the village of Sevdğin, 13 km. northeast of Altıntaş. A variant of this type is busts in a pedimental niche above the principal full standing figure.¹⁴

These distinctive busts claiming to be portraits of the deceased are found in the pediments of doorstones also. They also are found as pediments of simple stelai which display in the field domestic objects. A stone at Kütahya shows simply two pairs of busts.¹⁵

12. On the geography of the Upper Tembris Valley (the Altıntaş Ovası) and its cities, its political organization, and the Imperial Estate in this region, see notably J. G. C Anderson, «Paganism and Christianity in the Upper Tembris Valley,» *Studies in the History and Art of the Eastern Roman Provinces, Aberdeen University Studies* 20 (Aberdeen 1906) pp. 184 - 193, and Strubbe, «A Group of Imperial Estates in Central Phrygia,» *Ancient Society* 1975 pp. 228 - 250.
13. Illustrations of this type : G. Mendel, «Catalogue du musée de Brousse,» *BCH* 1909 p. 291 fig. 19, p. 293 fig. 20 (and see following note); W. H. Buckler, W. M. Calder, C. W. M. Cox, «Monuments from Cotiaëum,» *JRS* 1925 p. 137 fig. 75 (see our no. 20 below), p. 163 fig. 85, plate XXII no. 158 a, plate XXIV no. 154; A. M. Mansel, «Erwerbungsbericht des Antikenmuseums zu Istanbul seit 1914,» *Arch. Anzeiger* 1933, col. 121 Abb. 5; F. Miltner, «Epigraphische Nachlese in Ankara, II,» *Jahreshefte oest. arch. Inst. Wien* 1936 - 37 Beiblatt col. 57 Abb. 34, col. 58 Abb. 35, cf. *MAMA* IV 16 (at Afyon).
14. The village Aykırıkçı has yielded a remarkable series of gravestones of this type : Mendel, *op. cit.*, nos. 51 and perhaps 49 and 50; nos. 45 and 46 have a pair of lions in the pediment. From Mendel's indications pp. 283f it is not clear whether nos. 45, 48, 51 and 52 were among the stones found together at Aykırıkçı, but they are probably among the «sept stèles ou fragments» found there, to which should be added nos. 426 - 429. Other examples of this type have been found at Gecek or Göcek (Le Bas - Waddington 784), Ulucak or Olucak (*MAMA* VI 363, modified 362; the village is located due east of Altıntaş village), Hacı Beyli (ibid. 364; the village is located due south of Sevdğin and due east of Keçiler), and at Kütahya : Le Bas - Waddington 815; *JRS* 1925 pp. 245f no. 128, pp. 146f no. 129; pp. 171f nos. 163 and 164; (no. 141 on page 155 has lions in the pediment and looks very much like steles 45, 46 and 51 from Aykırıkçı pictured in Mendel's catalogue); Miltner, *op. cit.* nos. 53 and 62. Cf. Mansel, *op. cit.* col. 124 Abb. 8.
15. *JRS* 1925 pp. 156 - 158 no. 144. *MAMA* IV 22 is very similar (at Afyon but clearly from the region of Kütahya, as the curse also indicates : see note 18). Cf. Miltner, nos. 58, 59 and 63; Mendel, *Catal. sculptures/Constantinople* no. 1077; *JRS* 1925 pp. 174f no. 168, which has a bust on a socle in the lower niche. Our no. 10 below is probably of the double niche type.

These busts and figures mark a sudden blossoming, in the third century, of a realistic artistic style, a development led by local sculptors, several of whose names we know, whose fascination in combining native Phrygian and classical themes with motifs of rural daily life and the figures of the deceased themselves created a unique genre full of life.

7. White marble stele in the form of a large niche with arched lintel below triangular top, and borders taking the form of engaged pilasters. The area between the top of the niche and the top of the stone is filled with stylized palmettes in very low relief.

The niche contains three standing figures, a man between two children; the man and the child at right each holds his right hand across his breast out of the folds of his garment and his left hand down at his side. The man holds in his left hand a roll and an open pair of wax tablets, and the child at right holds a bird in his left hand. The child at left holds both hands down at his sides; in his right hand he holds a pruning hook and in his left a cluster of grapes. All hands are unskillfully carved, too big and with fingers all the same length.

A design of grapes on vines with a single leaf, enclosed in a very narrow plain frame, decorates the pilasters to either side of the niche. These pilasters have bases of multiple tori; above each pilaster a stylized egg and dart moulding forms a transition to a stylized capital, on which, and on a fascia at the bottom of the stone, is the inscription, except for the date, which is placed in the field of the niche to the left of the tall central figure. At either side of his head is a large incised circle with inscribed cross, probably two stylized rosettes rather than Christian symbols: see below. Height 1 m 30; width 0 m 77; thickness 0 m 16 - 0 m 17; letter height 0 m 019. The sides and back have been left rough and protruding. Inv. no. 916: stated to be from Çömlekçi village in the district of Aslanapa.

In niche :
"ΕΤΟΥΣ ΤΞΘ' = A.D. 284 (Sullan era)

On left pilaster capital :

Αύρ. ΜΕ-
νανδρ-
4 ος Τρο-
φιμά-
δος κ̄ε
Σευῆ-
8 ρα

Below niche:

16 ἔγγόνοις γλυκυ-
τάτοις
18 μνήμης χάριν

Right pilaster capital :

τέκνοι-
ς Ἴαστεί-
φ κ̄ε Διο-
12 μῆδη
κ̄ε Απφ[ι]-
φ κ̄ε Απ-
15 πης

Line 14 : only the left portion of pi is preserved.

A very similar stele was published by C. W. M. Cox.¹⁶ There two children are pictured at each side of a large female figure. Exactly as on our stone one child holds a pruning hook and a bunch of grapes, but the other child instead of holding a bird has his hand on a small animal. The form of the stone, the decoration of the pilasters, and the placement of the inscription are all identical. Clearly the two stones were produced by the same workshop.

This type of wax tablet, open, the frame represented and sometimes the hinges also, with the stylus showing above protruding from a holder at the central hinges (not visible here because the hand covers it) is distinctive of this region. A number of clear examples appear on the «Christians to Christians» gravestones of this region, on which I have prepared a monograph. Cf. also nos. 10/12/14.

A six-pointed rosette similar to ours appears in JRS 1925 p. 169 no. 160 (at Kütahya).

Trophimas, the mother of Aurelios Menandros, bore a name of the feminine type ending in -α's: cf. no. 2. Asteios and Diomedes were the children of Menandros and Severa; in line 14 it is necessary to restore iota, thus

16. JRS 1925 pp. 151f no. 137, at Kütahya. Le Bas also copied it, but in Waddington's edition (no. 822) it has been erroneously combined with another stone; the latter is now JRS 1925 pp. 145f no. 128.

making Apphion the granddaughter of Menandros and Severa. The second granddaughter was Appes, whose name — by a slip of the mason — appears in the nominative instead of the dative.

8. Bottom part of white marble stele in the form of a large niche containing a single standing figure broken across the shoulders, who holds the right hand across the breast out of the folds of the garment, and the left hand down at the side. On either side the niche is framed by a design of vines with leaves which spring from a lozenge and bulb. Each design is bordered by a very narrow undecorated frame as on no. 7. Doubtless this decorated frame is meant to represent pilasters, as there. The present left pilaster has a base of stylized egg and dart moulding; the right base is broken off. The sides of the stone have been left rough and protrude: see the preceding monument. The inscription begins on the upper portion of the stele; on a fascia below the niche is the concluding curse formula. Height Om 64; width Om 59; thickness Om 15; letter height Om 025. Inv. no. 1352.

τίς ἂν ποσοίσει χεῖρα
 [τῆν βαρύφ]θονον πολλοῖς αὐώρο[ις]
 3 [περιπέσοι]το συφοραῖς

Line 2: only the upper right portion of theta and left half of omicron remain.

On the curse formula and the form ποσοίσει no. 9. For the form αὐώροις cf. J. Zingerle, *Glotta* 1928 pp. 138 - 145, and cf. αὐωροθανῆς epitaph from this area (A. M. Mansel, *Arch. Anz.* 1933 cols. 124f no. 23) and αὐωροθανα[σί]μω on an epitaph at Kütahya (A.D. Mordtmann, *Hel. Phil. Syll.* 1880 - 1881, parartema p. 70 no. 31). The word βαρύφθονος

the variant form βαρύχθονος on an inscription in the museum at Kütahya which I discuss in my monograph on the early Christian inscriptions of Phrygia.

9. White marble stele in the form of a large niche with arched lintel supported by pilasters; top, bottom and surface of top left portion of stone missing. The niche contains the standing figure of a woman in chiton and himation and with head covered, who holds her right hand across her breast out of the folds of her garment and her left in front of her waist. In her hand she holds a spindle and distaff. The hands are skilfully carved.

The pilasters are decorated with a narrow design of diamonds surrounded by an undecorated border; they have a cyma moulding for a base. The right pilaster has a capital decorated with two vertical lines; this capital also acts as a moulding to form the transition from the pilaster to the protruding pediment of the stone. The left pilaster is missing its capital, and surface of the pediment is also broken off on this side. The entire pediment is broken away just above the head of the figure. In the preserved surface of the pediment at right is a stylized palmette and the bottom portion of a mirror. The inscription is carved below the niche. Pronounced setting lines are visible. Letters were never carved in line 3, although setting lines were put there. Height 1 m 42; width of carved surface 0 m 70; thickness 0 m 22; letter height 0 m 02. Inv. no. 5; stated to be from the village of Sevdigün (district of Altıntaş).

Μάρκος καὶ Ἀμίας Ἀφία θυγατρὶ
μνήμης χάριν

3 τῖς [ἄ]ν ποσοῖσι χῖρα τὴν κακῆν
[οὕτως ἀ]ώροισ π[ερίπ[ε]σοιτο] συν-
5 [φοραῖς]

Line 5: only the tops the dotted letters are preserved.

Another example of the curse formula occurs in no. 8 above 10. The form ποσοῖσι without rho, is characteristic of the third-century gravestones of Phrygia.¹⁷ Our inscription has κακῆν in place of βαρῦφθονον which is standard in this formula.¹⁸ Cf. κακῆν χεῖρα in the same formula on a sarcophagus at Uşak.¹⁹

10. Bottom portion of a white marble stele in the shape of a niche between raised pilasters. The niche contains the remains of a standing figure and a number of reliefs, viz. (to left) a knife, a box (?), a large pouch tied shut and resting on three feet; (to right) a comb and an open pair of wax tablets like the pair in no. 7, on which see the commentary.

The pilasters are decorated with a series of vertically placed diamonds joined by an incised line. Bordering them on each side is a narrow undecorated frame. The tops of the pilasters are not preserved. The left pilaster, but not the right, has a very narrow moulding for a base.

17. Cf. the common ποσαῖσι, attested for example in JRS 1925 p. 159 no. 147, at Kütahya.

18. I am surveying this curse in detail in another publication. A. Parrot considers it: *Malédiction et violations de tombes* (Paris 1939) pp. 127-129, 131, 134f (non vidi).

19. Le Bas - Waddington 716.

The surface below the niche is worn and broken now. There is a large hole in the body of the figure : evidently this stone was used in a fountain before it came to the museum. This stele differs from those which have preceded it in the presence of reliefs within the niche and in the small size of the Figure.²⁰ Height 0 m 55; width 0 m 73; thickness 0 m 185. Inv. no. 16.

11. White marble stele in the form of a niche with arched lintel which is supported by an engaged pilaster at either side. The niche contains a standing female figure with head covered; her right hand is held across her breast out of the folds of her garment; her left hand is held down at her side. Thumb and index finger are straight but the other fingers are bent; in this respect this figure differs from the others published here. Above the lintel the stone is carved in a roughly triangular shape which culminates in a stylized palmette at the apex. The pilasters are undecorated. They have protruding bases and capitals; the right capital is broken off. Beneath the niche is a very narrow fascia. The bottom of the stone was finished at left but not at right; a tenon was begun here but not completed. The lintel is formed of three curved fascias, graduated in size. The first three lines of the inscription are on these three fascias; the last two are inside the niche above the woman's head. On the left part of the lintel is incised a tightly bound wreath. Height 1 m 65; max. width 0 m 65; thickness 0 m 24; letter height 0 m 03.

Αρχέδημος
 Φιλίππου Αφιαδι
 3 μνίας χάριν.
 οἱ υἱοὶ πατρὶ
 5 Αρχεδημῶ μνημην

Only Aphias is represented.

12. White marble stele with three akroteria, that at top decorated with a palmette. An arch in low relief at the top resembles the tops of niches nos. 7-11. In high relief occupying most of the stele is a male figure standing on a pedestal resembling a small table, his right hand held across his breast out of the folds of his garment. In his left hand,

20. Cf. a stone seen at Kütahya, *JRS* 1925 pp. 145f no. 128, on which a niche and figure of the same sizes as ours are surmounted by another, taller niche with triangular top containing busts in a pediment. That stone has no reliefs in the lower niche, although there are reliefs in the upper niche. See also the stones referred to in note 14 above.

which he holds just below his waist, are an open pair of wax tablets and a large key. In the field just above his right shoulder is a closed book roll, in low relief; above his left shoulder is a stylus case. The man is wearing short boots. Beside the lower part of his figure the stone is slightly raised on either side to suggest pilasters. The inscription is carved on the surface of the stele below the table. Height 1 m 73; width at top 0 m 43; at bottom 0 m 49; thickness 0 m 20; letter height 0 m 018. Inv. no. 919; said to be from «Ilica hüyük,» perhaps Ilıcaksu 23 km. southwest of Gediz.

Αφια Ἀλεξάνδρου ἀδελ-
φῶ Ἀλεξάνδρω μνήμης χάριν

vac

3 εἴ τις ποσοίσει χεῖρα τὴν βαρύ-
φθονον τέχ[ν]αῖς ἄωροις
5 περιπέσοιτο συμφοραῖς

For the curse formula and the form ποσοίσει see the commentary on no. 9. Here two variations have been made: εἴ τις in place of τίς ἄν or ὅς ἄν ἄν and the interesting τέχ[ν]αῖς. The metrical position τέχ[ν]αῖς is most usually occupied by the word οὕτως. The present τέχ[ν]αῖς is a variant of the phrase τέκνοις ἄωροις which of course is in itself grammatically incorrect. It is possible to explain τέχ[ν]αῖς here by taking it with the first portion of the imprecation in the sense δόλω vel sim., but it is more likely that the occurrence of this word here is simply due to confusion on the part of the author of this text.

13. White marble stele with projecting base and triangular pediment with akroteria decorated by stylized palmettes (broken at left and top); in the pediment are two rosettes on either side of a round boss. Below the pediment, a concave moulding decorated with acanthus leaves forms the transition to the shaft. The sides of the stone are finished to a depth of only 4 cm., after which the quarry face has been left. The inscription is on the shaft. Height 1 m 03; width (top) 0 m 55, (front surface) 0 m 515, (bottom) 0 m 61; thickness (top) 0 m 20, (shaft) 0 m 16, (bottom) 0 m 22; letter height 0 m 025. Inv. no. 8.

Τατεῖς Μηνοφίλω
ἀνδρὶ καὶ Ἀμμια μῆ-
3 τηρ μνήμης χάριν

On the name Tateis see L. Zgusta, *Kl. Pers.* 1517-5; L. Robert, *Noms indigènes* pp. 339 and 348; and for a recent example C. H. E. Haspels, *The Highlands of Phrygia* no. 33.²¹

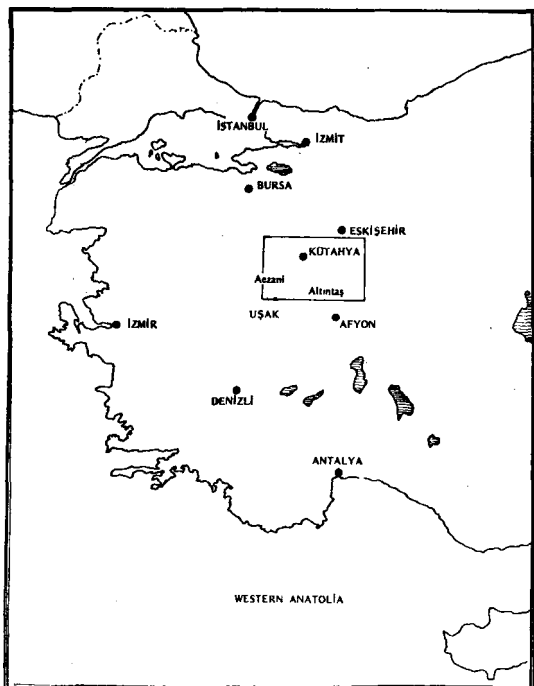
14. White marble rectangular stele broken at top and bottom right. The face of the stone is divided into four registers, of which the third (from the top), which contains most of the inscription, is the largest. The upper two registers project slightly and are separated from the register containing the inscription by a concave moulding decorated with a zigzag pattern. In the register immediately above the inscription is a recessed semicircular niche surmounted by a projecting moulding, within which is represented a bird facing right on a basket. To the left of the niche are an open pair of wax tablets like those of nos. 7 and 19 and a pouch like that of no. 10; to the right of the niche are a spindle and distaff and a mirror and comb. The circular niche in which the bird and basket are placed projects into the narrower register above. On the niche perches an eagle, body front but head right, in a similar but smaller niche. To either side of this niche are three fish. At the bottom is the fourth register, separated from the preceding by a zigzag pattern and containing the final word of the inscription. Each register except that of the inscription is framed by a plain border. Height 0 m 90; width 0 m 61; thickness 0 m 07; letter height (lines 1-3) 0 m 03, (lines 4-7) 0 m 024. Inv. no. 1197; from the village of Abia, now Pınarcık (Appia).

A part of the text was published by J.G.C. Anderson, *Studies in the History and Art of the Eastern Roman Provinces*, p. 205 no. 1. Anderson saw the stone at Abia, built into the pavement of the mosque; the right half of the text was concealed. I present here a complete text and the first photograph.

Αὐρ. ΤΑΤΕΙΣ ΤΥΧΙΚΟΥ
 ἔτι ζῶσα ἐποίησεν
 ἐαυτῇ leaf
 4 κἔ Τηλεμάχῳ ἀνδρὶ κἔ υἱῷ
 Τηλεμάχῳ ἄρῳ κἔ Εὐτυ-
 χειανδῶς κἔ Τρόφιμος πα-
 8 τρὶ κἔ ἀδελφῶ μνήμης
 χάριν

The abbreviation in line 1 is indicated by a slanting line.
 on the name Tateis see the commentary on the preceding inscription.

21. The inscription *JRS* 1925 p. 155 no. 141 (at Kütahya) displays the name Tatas in three generations, and one of these persons married a Tation; cf. also *op. cit.* p. 170 161 (at Kütahya), which has the names Tatia, Tateis, Tatias.



Map 1. The boxed area appears in detail as Map 2

Map. 1

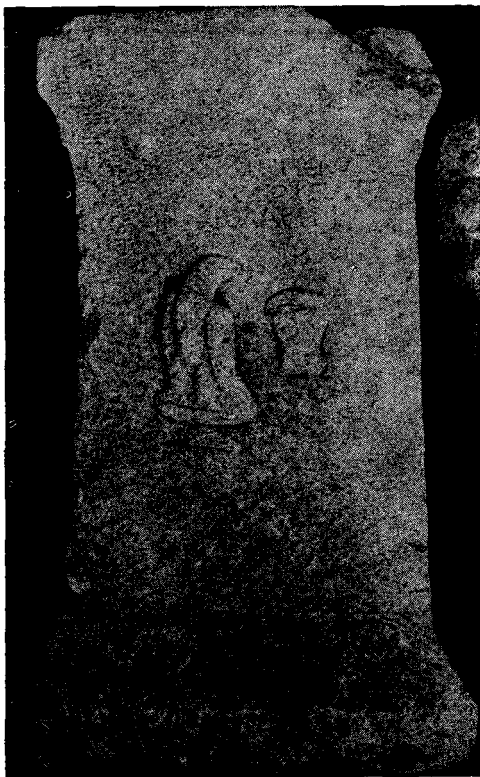


Fig. 1

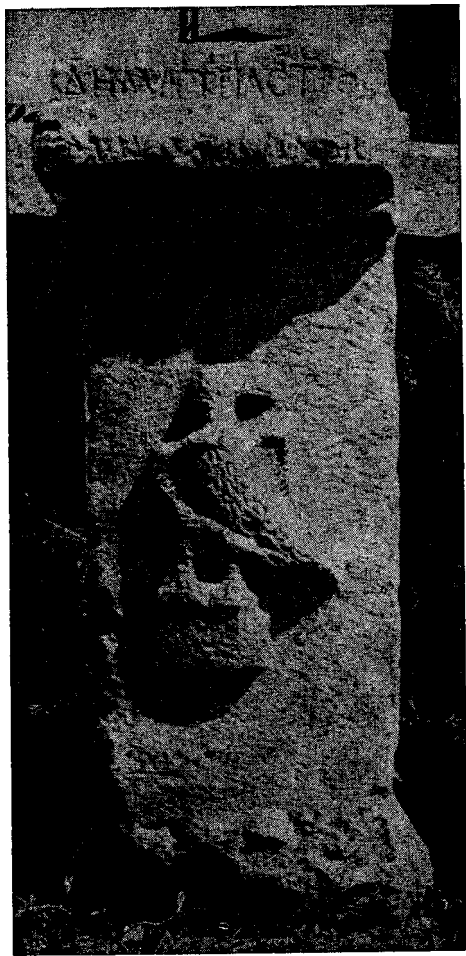


Fig. 2

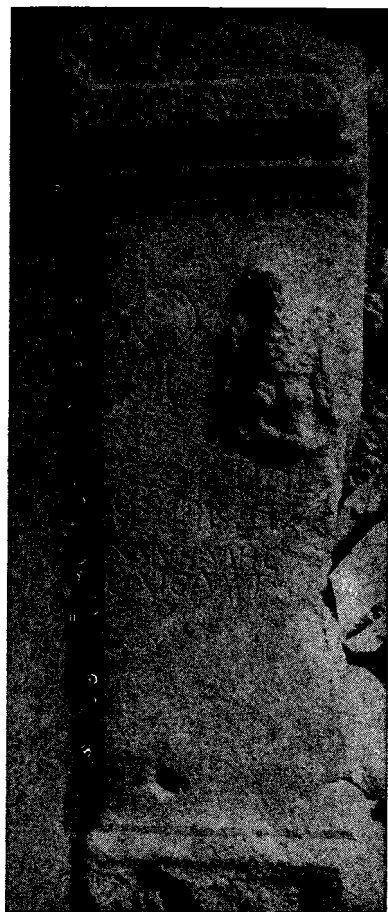


Fig. 3



Fig. 4

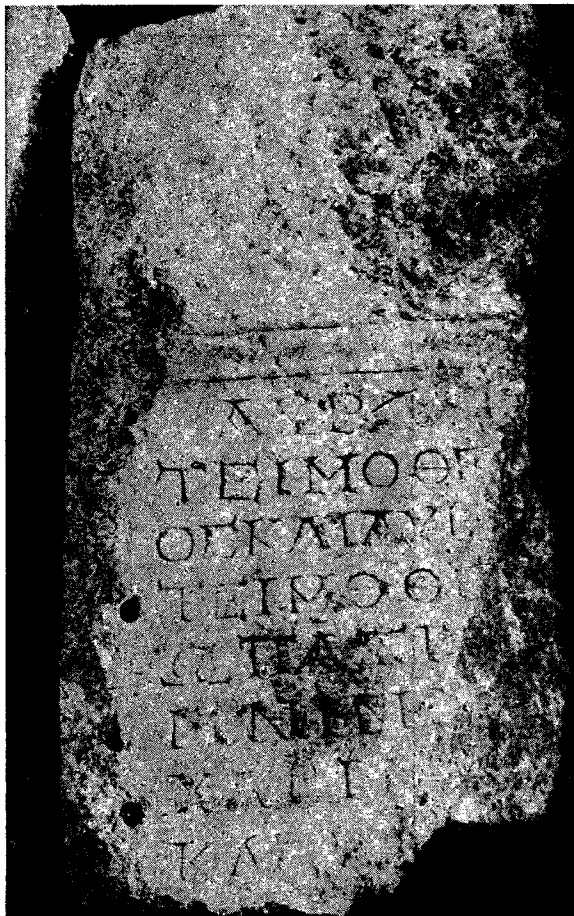


Fig. 5. Fragment of a tablet with inscriptions from the library of Ashurbanipal.



Fig. 6



Fig. 7

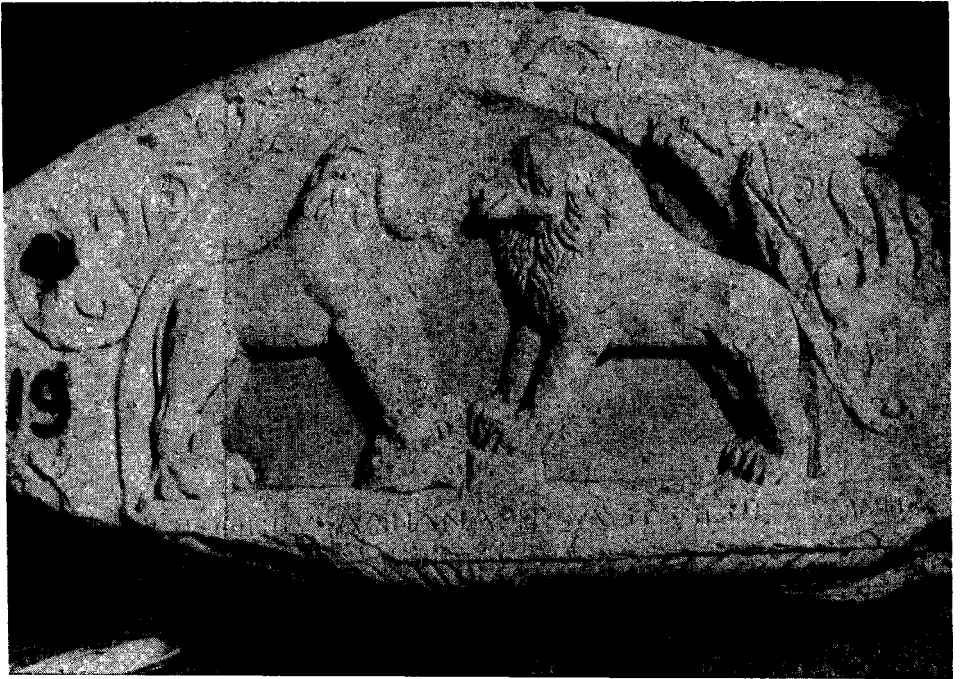


Fig. 8

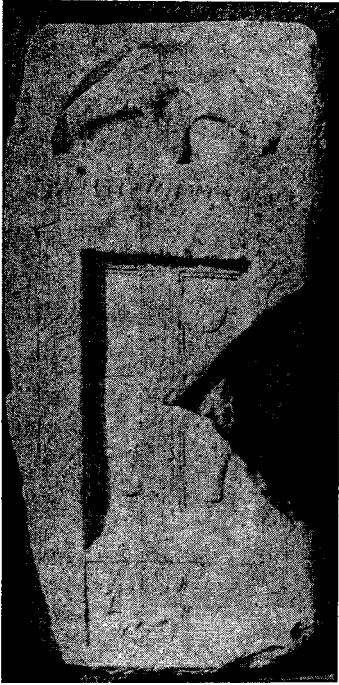


Fig. 9

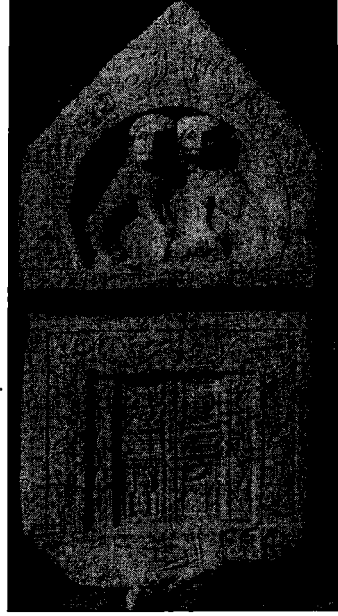


Fig. 10



Fig. 11

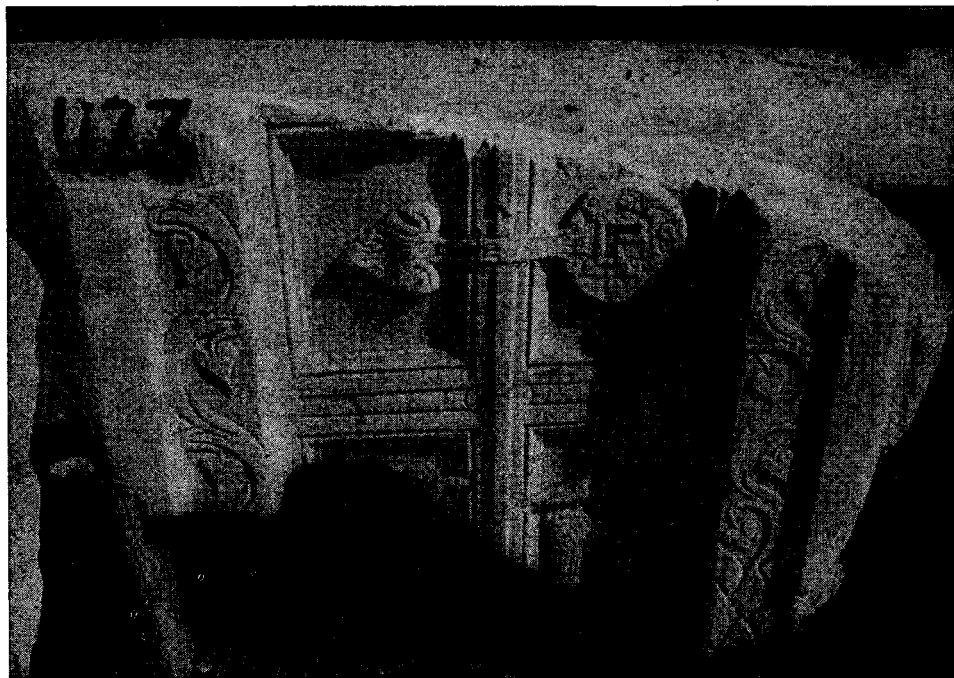


Fig. 12

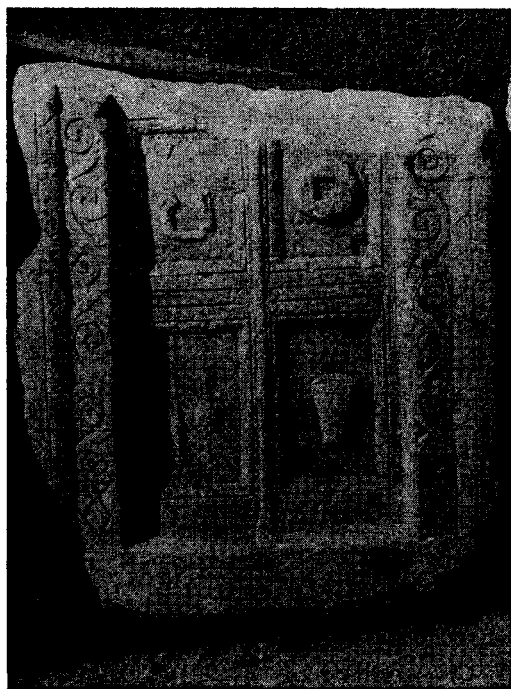


Fig. 13

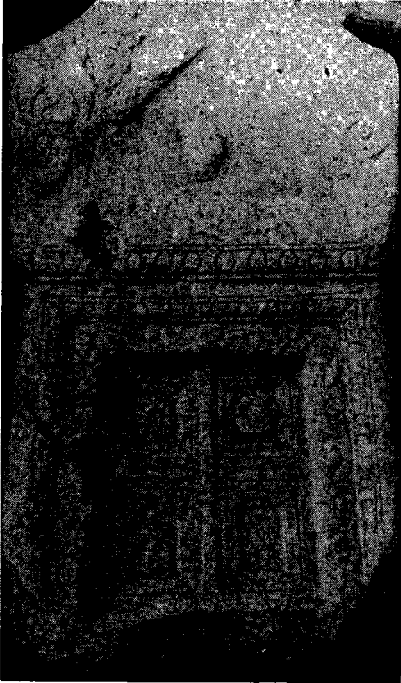


Fig. 14

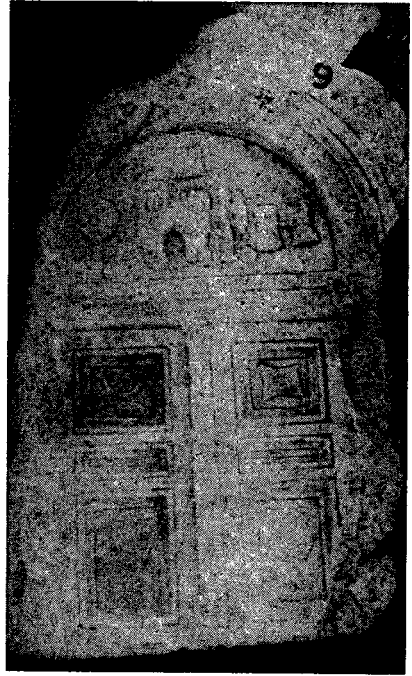


Fig. 15

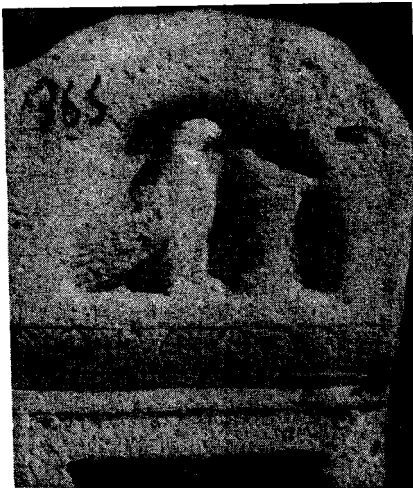


Fig. 16-1

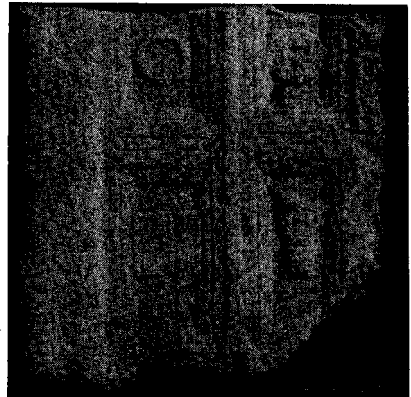
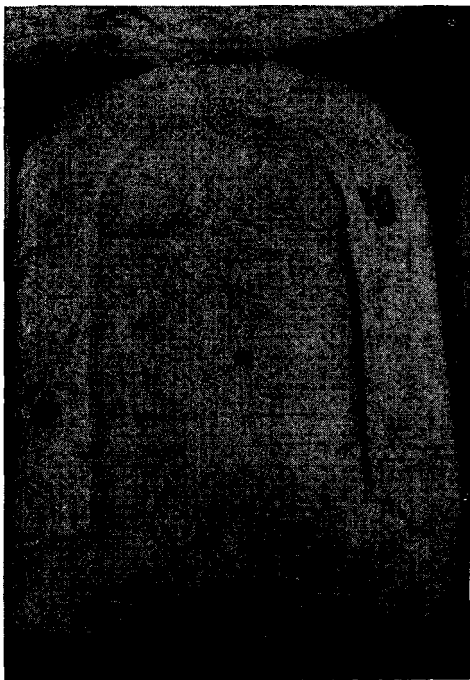


Fig. 16-2



Fgi. 17

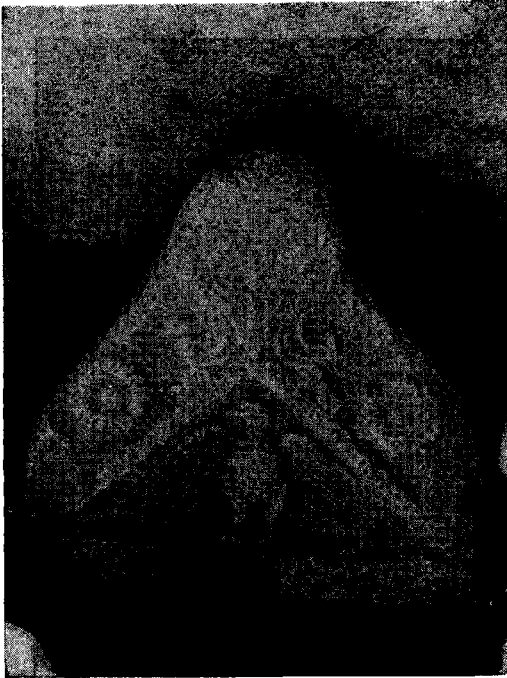


Fig. 18

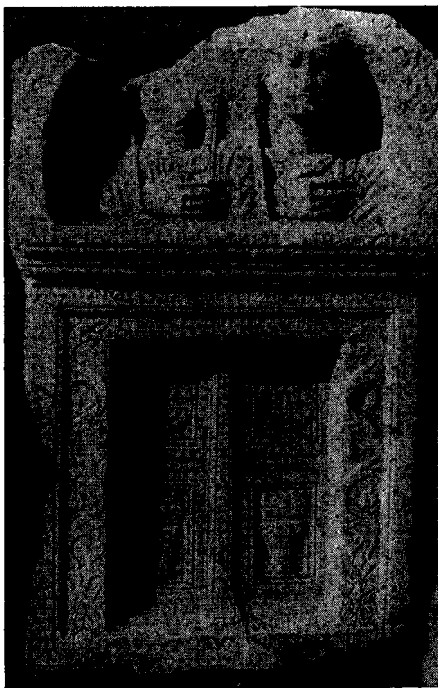


Fig. 19

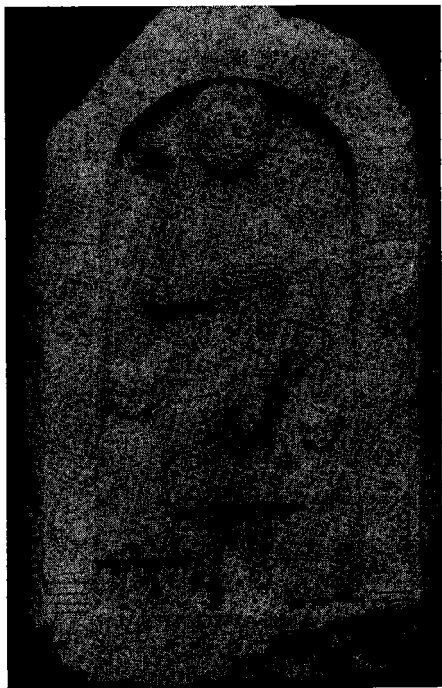


Fig. 20

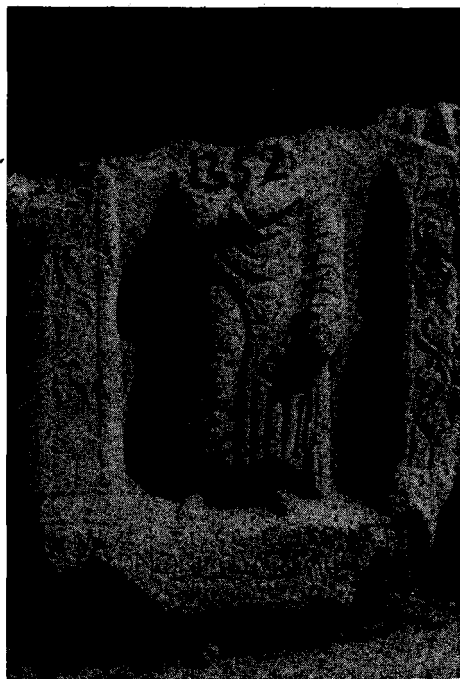


Fig. 21

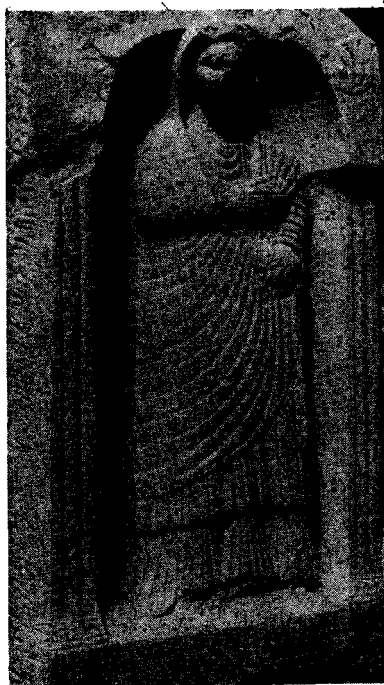


Fig. 22

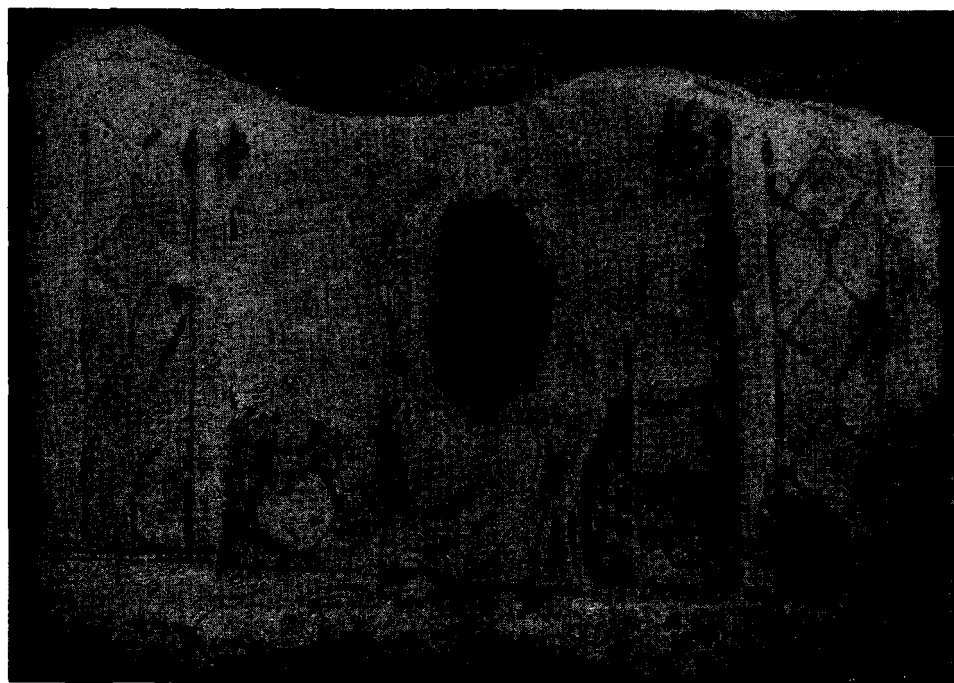


Fig. 23



Fig. 24



Fig. 25

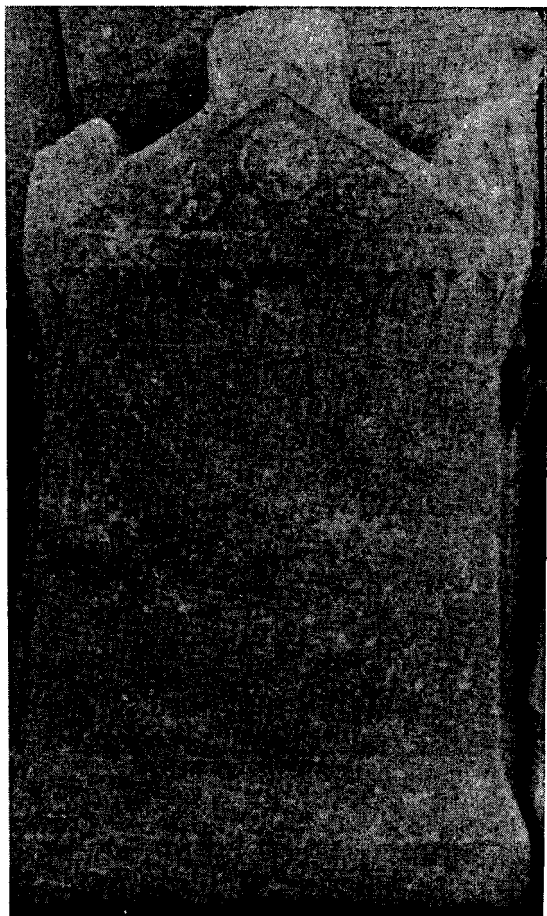


Fig. 26

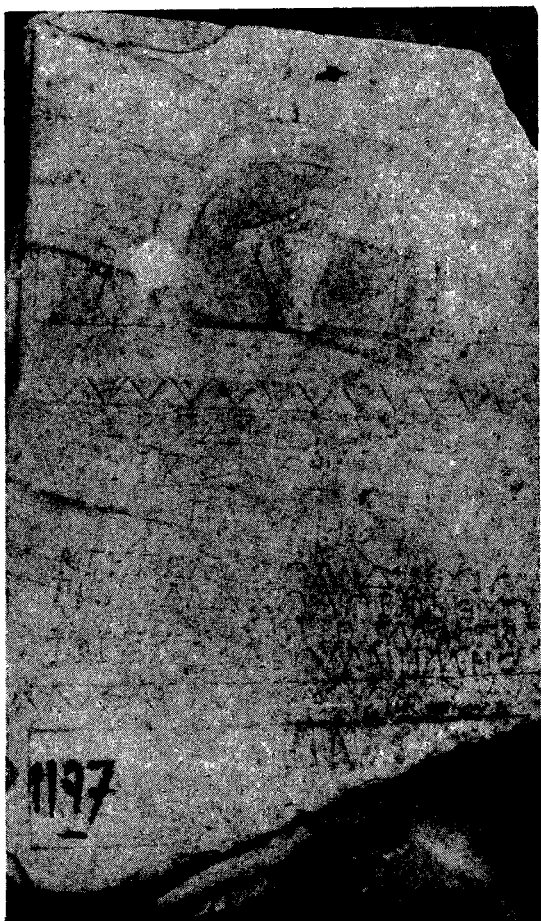


Fig. 27