Unpublished Inscriptions in the Garden of the Fethiye Museum

Fatih ONUR – Fatma AVCU*

Abstract: This article presents 24 Greek inscriptions displayed in the garden of the Fethiye Museum, which are published here for the first time. Where their provenance is recorded, they come from Telmessos itself or from the wider area served by the museum, chiefly the district of Seydikemer. Most of them are funerary monuments (altars, stelae, columns and inscribed blocks); the remainder comprises dedications, a funerary epigram and a list of *agonisamenoi* from the theatre of Telmessos. Among the more notable texts are a dedication made on the command of the *Theoi Prōïmoi* ("Early Gods"), whose command was conveyed through *hierophonoi*; a dedication to Agdistis; a funerary altar with a provision for an annual sacrifice at the Karobolia; and a funerary inscription cut with permission granted in a letter. A reused altar, of which only the later text had been published, is re-edited with both of its texts, and the reading and interpretation of the earlier edition are corrected. The material also adds several local names to the onomastic record of Lycia.

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Introduction

Twenty-four hitherto unpublished Greek inscriptions in the Fethiye Museum are edited here for the first time. One of them is an unpublished text on an altar (No. 9, Text A) whose other text (Text B) was published by Labarre and Laflı; the latter is re-edited here. The list of *agonisamenoi*

* **Prof. Dr. Fatih Onur,** Akdeniz University, Faculty of Letters, Dept. of Ancient Languages and Cultures, Campus, 07070 Antalya, Türkiye (fatihonur@akdeniz.edu.tr | 0000-0002-8568-0222).

Dr. Fatma Avcu, Research Assistant, Akdeniz University, Faculty of Letters, Dept. of Ancient Languages and Cultures, Campus, 07070 Antalya, Türkiye (fatmaavcu@akdeniz.edu.tr | 0000-0002-9196-239X).

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The Fethiye Museum gathered inscribed monuments not only from Telmessos but also from the neighbouring cities of western Lycia and eastern Caria, as well as from the rural areas of the modern districts of Fethiye and Seydikemer. Our first publication from the material of the museum was a stele fragment with a lease contract from Amos, found on the island of Şövalye (Makra), where it had probably arrived as ship ballast (Onur 2025). Further pieces from the museum were published by Rousset in *F.Xanthos* X, 5-126 and 153-155 nos. 7-8 (*SEG* 60, 1545, 1568 and 1569) and Yıldız 2018 (*SEG* 68, 1344–1345). Between 2021 and 2024 E. Laflı and G. Labarre published nineteen inscriptions from the museum in three articles: six funerary stelae (Laflı – Labarre 2021), ten dedications and epitaphs (Labarre – Laflı 2023) and three statue bases from the theatre, together with a number of sculptures and architectural pieces (Labarre – Laflı 2024). In the last article they also drew attention to the list of *agonisamenoi* edited here as No. 4, giving some readings but no edition (Labarre – Laflı 2024, 215). According to their own acknowledgements, all the photographs used in these articles were taken in 2017 by a third person under a permit issued to that person (22.03.2017, no. 43210214-155.03/SLO). None of the articles mentions a permit given to the authors themselves, and the records of the museum contain none. As these records show, the 2017 permit allowed only the photographing of Greek inscriptions for a student project and did not extend to publication or to use by others.

(No. 4) had been mentioned by them, with readings of some words, but not edited. The monuments are displayed in the museum garden. Where the provenance is known, they come from Telmessos or its territory (Nos. 1–4) and from the territories of Oinoanda (Doğanlar, No. 5; Seki, No. 6; Yayla Zorlar, No. 7; Temel, No. 8) and Xanthos (Gölbent, No. 11), from Gerişburnu in the border zone between Tlos, Kadyanda, Araxa, Oinoanda and perhaps Telmessos (No. 10), and from Sarıgerme on the western side of the Dalaman plain (No. 12); the reused altar No. 9, of unknown provenance, probably comes from the region of Tlos. A number of them have no recorded provenance (Nos. 13–24). One of these pieces came from the Necati Binici Collection (No. 21). The inscriptions are arranged by provenance, known or, in some cases, inferred, beginning with Telmessos and proceeding to the surrounding territories.

The material consists for the most part of funerary monuments (altars, stelae, columns and inscribed blocks), together with a few dedications, a funerary epigram and an agonistic list from the theatre of Telmessos (No. 4). Beyond their contribution to the prosopography of the region, the inscriptions add a considerable number of local Anatolian names to the onomastic record of western Lycia.

No. 1. Funerary altar of Tata (Figs. 1–3)

Limestone round altar with moulded crown and base; the upper surface is roughly worked, with a dowel hole in the centre. The inscription is on the upper band, and on the shaft is a standing female figure dressed in a chiton and himation in an arched niche. Her ankle-length dress distinguishes her from male himation-wearers in the arm-sling pose.

Findspot: Fethiye (territory of Telmessos). Inv. no. 9. H: 55.5 cm; Diam.: 31 cm; Lh: 1.5 cm.

Πτολεμαῖος Ἑρμαίου καὶ Ναννα
Ἀπολλωνίου Τατᾳ τῇ ἑατῶν
θυγατρὶ μνήμης ἕνεκεν ἀνέ-
θηκαν.



Fig. 1) *Funerary altar of Tata* (No. 1)

Ptolemaios son of Hermaios and Nanna daughter of Apollonios dedicated (this) to their daughter Tata, for the sake of memory.

Ll. 1–2: The family presents a mixed onomastic profile, combining Greek and local naming traditions: the father Ptolemaios, his father Hermaios, and the maternal grandfather Apollonios bear Greek names, whereas the mother Nanna and their daughter Tata bear Anatolian Lallnamen.[1]

[1] In Lycia, local names are generally given more often to women, whilst Greek names are given more often to men, as in this inscription (Colvin 2004, 55)

As Tata is the only deceased named and the monument was set up by her parents, the figure most probably represents her.

L. 2: ἑατῶν = ἑαυτῶν.



Fig. 2) *Left side of the inscription* (No. 1)



Fig. 3) *Right side of the inscription* (No. 1)

Ll. 3–4: The formulation μνήμης ἕνεκεν ἀνέθηκαν is also noteworthy. In funerary inscriptions the verbs used in this context usually refer to the making, setting up or construction of the monument, such as κατεσκεύασαν, ἀνέστησαν or ἐποίησαν. ἀνατίθημι, by contrast, presents the monument as a dedication to the deceased. This usage is attested in a much more limited number of funerary texts, mostly from northern and inland Asia Minor and the Balkans.[2] No example is so far known from Telmessos or from Lycia, where the verb occurs only in votive and building inscriptions.

Date: 1st–2nd century AD (letter forms).

No. 2. Funerary altar of Kokkeia (Figs. 4–6)

Limestone funerary altar, broken off at the top. The shaft is articulated by a recessed niche containing two standing figures depicted in close proximity and apparently joining hands. The niche is flanked by two large hands rendered in relief, one on either side.[3] A two-line inscription is carved on the shaft immediately below the niche.



Fig. 4) *Funerary altar of Kokkeia* (No. 2)

Findspot: Fethiye, Kalealtı. Inv. no. 3608. H: 61 cm; Diam.: 48 cm; Lh: 2 cm.

[- - - - - -]

Κοκκηΐ̣α Μυρσί̣̈νου {Σ}

2 μνήμης χάριν.

[- - -] for Kokkeia daughter of Myrsinos, for the sake of memory.

[2] E.g. Mysia: Radet 1887, 484 no. 73 (Πομπηΐῳ Παύλῳ ἥρωι ἀνέθηκαν ζῶντες μνήμης χάριν). Bithynia: *I.Kios* 81; *I.Klaudiupolis* 116. Pontus and Paphlagonia: *Studia Pontica* III 5; Marek, *Pontus-Bithynia Nord-Galatia*, *Kat. Kaisareia Hadrianop.* 46, 93; *Kat. Pompeiopolis* 58. Lydia: *SEG* 41, 1043 (τῷ ἀνδρὶ ἀνέθηκεν); *TAM* V/1 *682*. Phrygia: *MAMA* VI 286; Haspels, *Phrygia* 96. Pisidia: *SEG* 14, 797; French 1994, 68 no. 22; Levick 1967, 112 no. 28; Ramsay, *Phrygia* I, 338 no. 179. Lycaonia: *MAMA* I 234; VIII 313. Further examples come from Macedonia, Moesia, Scythia Minor and Rome. The nearest example to Lycia is a family monument from Lagbe in the Kibyratis (Cousin 1900, 330 no. 1: ἀνέθηκεν … τοῖς τέκνοις … τῆι νύμφηι).

[3] The primary function of the raised hands on funerary monuments was to invoke vengeful deities (such as Helios, Selene, Men, or Hekate) to bring misfortune upon those who desecrated the grave. For this in detail, see Pfuhl



Fig. 5) *Left side of the inscription* (No. 2)



Fig. 6) *Right side of the inscription* (No. 2)

L. 1: Κοκκηΐα renders the Latin nomen Cocceia, used here as a personal name. The masculine name Μύρσινος is rarely attested; in Asia Minor it occurs at Didyma and Mylasa,[4] whereas the feminine form Μυρσίνη is more common. The final sigma after Μυρσίνου is best regarded as superfluous; a genitive Μυρσίνους of an otherwise unattested masculine *Μυρσίνης is unlikely, since a name derived from μυρσίνη would be of the first declension, with the genitive Μυρσίνου.

The upper part of the altar is lost, and the niche reaches almost to the broken edge. The surviving text is therefore probably the second part of the inscription: the name of the dedicator, most likely the husband, in the nominative, would have stood above the niche, and the deceased is named below the figures. Κοκκηΐα on the stone is accordingly taken as a dative.

The relief supports this interpretation. The left figure wears a garment ending below the knee, with the lower legs and feet visible, and is probably male; the right figure wears a longer garment and has two upward projections on the head, perhaps a high hair-knot or a headdress. The two figures may thus be understood as the husband and Kokkeia, though whether they actually join hands is not clear.

Date: 1st–2nd century AD (letter forms).

No. 3. Funerary inscription of [Dio]phantos(?) (Figs. 7–9)

Long, low limestone block, broken into two joining pieces across which the text runs. The edges are broken and the surface is heavily weathered. The inscribed face is badly worn, especially along the upper edge, where l. 1 survives only in fragments. The shape of the block suggests that it was a lintel of a tomb façade or part of the base of a sarcophagus.



Fig. 7) *Funerary inscription of [Dio]phantos(?)* (No. 3)

Findspot: Fethiye centre (Telmessos), Çarşı Mahallesi, at the junction with Kaya yolu, during the construction of a water pipeline. Inv. no. 3965. H: 23 cm; W: 121 cm; D: 42 cm; Lh: 2.5 cm.

– Möbius, *Ostgr. Grabreliefs* II, 537. For the raised hands cf. also Guarducci, *Epigrafia greca* III, 166; van Straten 1981, 145-146; Scheibelreiter-Gail 2019, 68-69.

[4] *I.Didyma* 262; *I.Mylasa* 537.

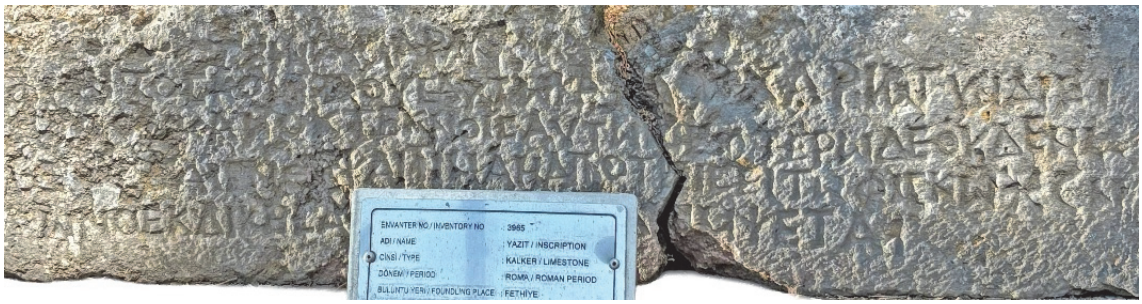


Fig. 8) *The inscription* (No. 3)

[- - -]PIN . . MAPK[- - -]
φαντος Κοΐντου ἑαυτῷ καὶ [vac.] Τυχαρίῳ γυναικὶ
[αὐτ]ο[ῦ] καὶ τοῖς τέκνοις αὐτῶ[ν]· ἑτέρῳ δὲ οὐδενὶ
ἐξέσται ἐνθ[ά]ψαι τινά, ἢ ἀποτείσει τῷ φίσκῳ Ͱ σν′
ὧν ὁ ἐκδικήσα[ς] τὸ τρίτον λ[ή]μψεται.

[- - -] Mark[- - -] [- -]phantos, son of Quintus, (built this) for himself and for his wife Tycharion and their children. No one else shall be permitted to bury anyone in (it); otherwise, he shall pay to the fiscus 250 denarii, of which the prosecutor shall receive one third.



Fig. 9) *The middle part of l. 5* (No. 3)

L. 1 is too fragmentary for restoration; MAPK may belong to the Roman praenomen Marcus.

L. 2 begins with the end of the owner's name, [- -]φαντος, the first element of which must have stood in the lost part of l. 1. It is followed by the patronymic Κοΐντου, the Latin praenomen Quintus used as a Greek personal name; together with MAPK in l. 1, perhaps the praenomen Marcus, this points to a family familiar with Roman naming practice. Several compounds in -φαντος are well attested at Telmessos and in its territory. Διόφαντος: by far the most frequent of these names in Asia Minor, occurs repeatedly at Telmessos, also in families with Roman citizenship; Ἑρμόφαντος: otherwise frequent above all in Caria and Ionia; Μηνόφαντος: by contrast, belongs mainly to Lydia and Ionia; and Θεόφαντος: rare in Asia Minor.[5] [Διό]φαντος or [Ἑρμό]φαντος are therefore the most likely restorations, the choice depending on the space available at the end of l. 1; the owner may thus have been someone like a Marcus [- -] [Dio]phantos, son of Quintus. Τυχάριον is a neuter diminutive used as a female name, attested only at Olympos in Lycia, though there are a few other examples in Asia Minor.[6]

Date: Most probably 3rd century AD, based on the letter forms, especially the square *sigma* and cornered *omega*.

[5] See *LGPN* s.vv.

[6] *TAM* II 1045 and 1139 (Olympos, Lycia); *MAMA* VIII 571 (Aphrodisias); *I.Ancyra* 150 (as Τυχάριν).

No. 4. List of *agonisamenoi* from the theatre of Telmessos (Figs. 10–14)

Tall limestone base of rectangular section, broken off at the top and now set in a modern concrete base. Both vertical edges of the inscribed face are heavily chipped, so that the beginnings and ends of the lines are lost, and the whole surface is damaged by weathering and cracks. The inscription covers most of the preserved front face; a horizontal line is cut below the last line.



Fig. 10) *List of agonisamenoi* (No. 4)

The letters become smaller towards the bottom of the stone, and the letter forms change at several points: in ll. 10-13 the *sigma* is square, in l. 15 sigma and epsilon are lunate, from l. 16 the *omicron* becomes lozenge-shaped, and from l. 18 the *sigma* is square and the *omega* takes angular form. As these changes coincide with line boundaries, the list may have been cut in stages, by different hands. Findspot: Telmessos, theatre. Inv. no. 3017. H: 120 cm; W: 35 cm; D: 45 cm; Lh: 2.5 (upper lines) – 2 cm (lower lines). Mentioned, with partial readings: Labarre – Laflı 2024, 215.

[. . . . .] IM [- -ca.7- -]
2 [. . . . Τε]λ̣μησσ[έων . .]
[. . . . .]HN ν̣εικη[. . .]
4 [. . . . .] πέμ̣πτον ἀ̣[χθ-]
[έντ]ων ΔΩΣ̣[. .]ΕΙΩ[. ἀ-]
6 [γω]νισαμένων ΑΥ̣[.]
[. .]ΙΛΟΥ Φιλήτου [Ἐπαφ-]
8 [ρ]ο̣δείτου Ἀνδρο[. . .]
[Φιλ]ουμένου τοῦ καὶ [. . . . .]
10 [. .]ΟΥ̣ Κρείσπου Α[. . . . .]
[.]Ο̣Υ Αἰλίου Ἀγάθωνο̣[ς τοῦ]
12 [Μ]ῡ̣ρίσμου υἱοῦ Αἰλίο[υ . . . .]
[. .]Ν̣ΟΣ ᵛ Νυμφᾶ υἱοῦ Δ[. . . . .]
14 [--ca.6--]ΟΥ Λέοντο[ς . . . .]
[- -ca.7- -]κ̣αὶ Εὐφροσύνου Ι̣Λ̣Ι [. . . .]
16 [. . .]Δ̣ΕΟΥ Ἐπαφροδε[ίτου . . .]
[. . .]ΠΟΥ ΔΟΜΙ̣Π̣ΜΑΝ[- -ca.10-11- -]
18 [. . .]Σ Ἀγάθωνος ΚΑ̣[- -ca.10-11- -]
[. . .]Υ Ζωσίμου το[ῦ - -ca.9-10- -]
20 [- -ca. 5-6- -]Υ̣ΚΛΕΙΣΑΒΙΑ[- -ca.8-9- -]
[- -ca. 6-7- -]ΟΙΑ Δημητρίου [- -ca.4-5- -]

… of the Telmessans … victory (?) … when the [Dositheia?] were held for the fifth time, (the names) of those who competed: … of Philetos; [Epaph]roditos, Andro[- -]; [Phil]oumenos alias [- -]; … Crispus …; … Aelius Agathon, son of [M]yrismos; Aelius [- -]; [- -]nos, son of Nymphas; D[- -]; … Leon …; … and Euphrosynos …; … Epaphrodi[tos] …; … Domitianus (?) …; … Agathon …; … Zosimos …; …-ykleis (?) …; … Demetrios …

L. 2 gives the ethnic in the genitive plural, [Τε]λμησσ[έων].

L. 3 contains a form of νεικάω or νείκη; Labarre and Laflı already suggested νεικη[σάντων ?], referring to victors. The available space suggests the restoration [. . . πάλ]ην νεικη[σάν|των τὸ] πέμπτον, "(of those) who won the wrestling, (the contest) being held for the fifth time": ca. 6 letters are lost at the beginning of l. 3 and ca. 5 at the beginning of l. 4, and τὸ πέμπτον corresponds to the Kadyandan [θ]έμιδος ἀγομένης τὸ ι′ (*TAM* II 688). If [πάλ]ην is correct, the space available before it is insufficient for the full forms παίδων or ἀνδρῶν. Either term would therefore have to be divided between the end of l. 2, where ca. 2 letters are lost after Τελμησσέων, and the beginning of l. 3: Τε]λμησσ[έων παι|δῶν πάλ]ην νεικη[σάν|των τὸ] πέμπτον, "of the Telmessans who won the boys'/men's wrestling when (the contest) was held for the fifth time". Both restorations fit the available space approximately (each would exceed the estimated lacuna by about one letter), and the choice between them cannot be made on the available evidence; the restoration as a whole remains hypothetical. Other formally possible restorations include [. . πυγμ]ὴν and [τ]ὴν νείκη[ν].

Ll. 4-6 read πέμπτον ἀ[χθ|έντ]ων ΔΩΣ[. .]ΕΙΩ[. ἀ|γω]νισαμένων, "when the [- -] were held for the fifth time, of those who competed". The genitive absolute establishes the chronological setting of the list by reference to the fifth celebration of a contest whose name is preserved, at least in part, in ΔΩΣ[. .]ΕΙΩ[.]; the traces suggest the restoration Δωσ[ιθ]είω[ν], i.e. a contest called the Dositheia.[7] The participle introduces the names that follow, which, as far as preserved, are likewise in the genitive, perhaps depending on a lost noun such as ὀνόματα. The line division [ἀ-|γω]- leaves no room for the compound [συναγω]νισαμένων.

ἀγωνίζομαι is regularly combined with νεικάω in Imperial honours for athletes.[8] In the plural, the two verbs introduce groups of victors, especially in lists of contests founded by individuals, which

[7] If the restoration Δωσ[ιθ]είω[ν] is correct, the Dositheia were named after their founder, a Dositheа or Dositheos, in the same way as the Phanianeia of neighbouring Kadyanda were named after Phaniane alias Ammia, daughter of Phanias alias Philotas, who left that annual themis to her city by bequest (*TAM* II 681-686). The Dositheia were most probably likewise a themis founded by a private benefactor and counted by their celebrations: the formula πέμπτον ἀ[χθέντ]ων corresponds closely, with the same verb, to the Kadyandan πέμπτης ἀγομένης θέμιδος (*TAM* II 682) and [θ]έμιδος ἀγομένης τὸ ι′ (*TAM* II 688); cf. also ἐν τῷ ἐπιτελεσθέντι ἀγῶνι πρώτῳ θέμιδος at Xanthos (*TAM* II 301). The aorist participle is used in the same way at Balboura, where the victors in the athletic section of the Meleagria are dated by θέμιδος ἀχθείσης καὶ τῆς ζ′ (or ια′) ἐκ δωρεᾶς Μελεάγρου, "the themis held now for the 7th (or 11th) time from the gift of Meleager"; there the present ἀγομένης is used only for the first, unnumbered celebration (Milner 1991, 27-28, 33-34, 37-38). The name Dositheos/a is not rare, but it recurs in the leading Kadyandan family of Aelius Phanias and Aelia Arsasis, whose son Dositheos was honoured posthumously at Kadyanda together with his sister Aelia Hegemonis, and Mettius Aurelius Attalos, the lifelong agonothetes of the Phanianeia, also held the Telmessan citizenship (*TAM* II 688). A connection between the founder of the Dositheia and this family is therefore conceivable, but it cannot be demonstrated. For the evaluation of Kadyandan material see Onur, forthcoming. The name is also attested, partly restored, at Oinoanda (Heberdey – Kalinka, *Südwestliches Kleinasien*, 54 no. 76: Θόας Δ[ωσί]θεος).

[8] E.g. *TAM* II 301–304 (Xanthos); *I.Aphrodisias Performers* 72, 85, 91.

name each victor with his ethnic, event and prize.[9] The Telmessos list, by contrast, gives only the names, without ethnics. Together with the probable Τελμησσέων in the heading, this suggests that the victors were citizens of Telmessos competing in a local contest. The athletic section of the Meleagria at Balboura offers a close parallel. That festival was officially musical, but it included in its programme athletic events for citizens only; all its known victors were Balbourans, most of them from the leading families, and they identified themselves by their pedigree rather than by an ethnic.[10]

L. 6: ΑΥ[.] may represent the abbreviated gentilicium Αὐ[ρ(ηλίων)], applying to the names that follow presumably until the Aelii appear in l. 11.

L. 7: [. .]ΙΛΟΥ may be restored as [Ζω]ΐλου, but other names are possible.

L. 8: Ἀνδρο[. . .] may be restored as Ἀνδρο[νίκου] or Ἀνδρο[βίου].

L. 17: ΔΟΜΙΠΜΑΝ probably conceals Δομιτιαν[οῦ], the *pi*-like sign being a ligature of *tau* and *iota* or a worn *tau*.

Ll. 20-21: [--ca. 5-6--]ΥΚΛΕΙΣΑΒΙΑ[--ca.8-9--] | [--ca. 6-7--]ΟΙΑ Δημητρίου [--ca.4-5--]. The sequence in l. 20 can be divided in two ways.

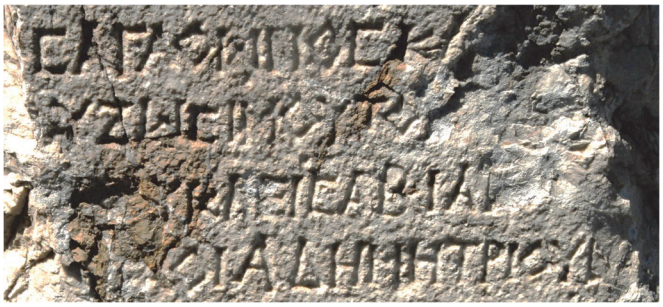


Fig. 11) *Last four lines of the inscription* (No. 4)

If it is read as -υκλεῖς followed by Ἀβια-, several restorations ending in -υκλεῖς may be considered, most notably Πολ(ο)υκλεῖς, Εὐκλεῖς and Διουκλεῖς, and the following name may begin with Ἀβια-, as in Ἀβιάνιος/Ἀβιανία (= Avianius/Aviania).[11] Alternatively, the sequence may be divided as -υκλεῖ Σαβια-, with a dative of a name in -κλῆς followed by a name beginning with Σαβια-; but the only name of this form known to us is the female Σαβία at Lebedos,[12] and a dative would be even harder to account for in a list of genitives. The first division is therefore preferable. In l. 21, [- -]οια may belong to a name, but it may equally be the end of an ordinary word; the surviving text does not allow a convincing interpretation.

The changes in the lettering suggest that the names were inscribed in several phases. As the heading was cut only once and no further heading is visible, two models may be considered. (a) The

[9] Cf. esp. *IG* IX/1 *12* (Ambryssos, after AD 212). It lists the victors of the quadrennial contest "Gorgas", founded by bequest of Aur. Parmeneides, under the heading οἱ ἀγωνισά[με]νοι τὸν ἀγῶνα, [ὃν] κατέλιπεν … Αὐρ. Παρμ[ε]νείδης … ἑκ[άσ]τῃ τῇ τετραετ[εί]ᾳ, καὶ νεικήσαντε[ς, εἰ]σὶν οἱ ὑπογεγραμ[μέ]νοι, each with his event, ethnic (local victors included) and cash prize of 7–15 denarii. Similar plural formulations introduce groups of victors at Pogla (Ramsay 1888, 12 no. 9: ἀγωνισάμενοι ἐνδό[ξω]ς, νεικήσαντες), Selge (*I.Selge* 53: ἀγῶνα ἐνείκησαν ἐνδόξως ἀγωνισάμενοι, followed by the victors' names and events) and Balboura (ἀγωνισάμενοι ἐνδόξως καὶ συστεφθέντες, of joint winners: Milner 1991, 34 Inscr. 7, 37-38 Inscr. 10; cf. Robert, *Hellenica* XI–XII, 351-356 and *TAM* II 586 [Tlos]).

[10] Milner 1991, 26-28. The only Balbouran victor who gives his ethnic is a boy of lower status, who uses it in place of the pedigree given by the others (Milner 1991, 39, Inscr. 11). A similar closed contest is the Augusteia at Olbasa (Milner 1991, 27 n. 6).

[11] E.g. *I.Hadrianoi Hadrianeia* 51; *I.Prusa* 17; *IG* XIV 499; *I.Messina* 30; *IGUR IV 1663; Ἀβιανός* (*SEG* 2, 745, Pisidia), Ἀβίαντος (*IG* VII 162) or Ἀβίατος (*IG* II² 2245).

[12] Fontrier 1880, 174 no. 355.

list began with the victors of the fifth celebration, and those of subsequent celebrations were added below. (b) The base was set up at the fifth celebration with a retrospective list of the victors of the first five celebrations and was then continued under the same heading; in this case the genitive absolute would date the setting up of the list rather than the victories. Model (b) would gain weight if the first section (ll. 7–9) contained exactly five names, one for each celebration, as would be the case if the juxtaposed genitives denote separate persons: [Ζω]ΐλου, Φιλήτου, [Ἐπαφρ]οδείτου, Ἀνδρο[- -] and [Φιλ]ουμένου τοῦ καὶ [- -]. A single victor for each celebration would correspond to the practice of the Phanianeia at Kadyanda, where one victor in the boys' wrestling was honoured each year, and the later sections would then represent additions made in batches. Against this model, the Kadyandan formulas use the ordinal to identify the celebration at which a victory was won, and a retrospective list might be expected to number its entries. Moreover, since filiation is elsewhere in the list expressed with υἱοῦ (l. 12: τοῦ Μυρίσμου υἱοῦ; l. 13: Νυμφᾶ υἱοῦ), the juxtaposed genitives of ll. 7–8 may equally be name and patronymic, which would leave only three persons in the first section. (c) Alternatively, as N. P. Milner suggests to us, the whole text may belong to a single occasion, the fifth celebration of the contest, the differences in the lettering being due to the diminishing letter-height, which may have been deliberate, reflecting the decreasing importance of the persons named. If the stone was a statue base, it may have carried the statue of a single victor, whose name would have stood in large letters in the lost upper part, and the *agonisamenoi* would then be all those who had competed with him in the contest he won. In this case the participle in ll. 3–4 might also be restored in the singular, νεικη[σάν|τος τὸ] πέμπτον, which fits the space equally well. We know of no parallel for such a list, however.



Fig. 12) *Left side of the stone* (No. 4)



Fig. 13) *Back side of the stone* (No. 4)



Fig. 14) *Right side of the stone* (No. 4)

Labarre and Laflı drew attention to this stone and gave readings of some words, without an edition.[13] Their readings agree with ours in substance in ll. 2–7 and 11–15. In ll. 7–8 they read [Ἐπαφ|ρ]οδείτου Ἀνδρον-, whereas the stone has [Ἐπαφ|ρ]οδείτου Ἀνδρο[- -], and in ll. 16–17 they read Ἐπαφ[ρ]οδ[είτου], whereas the name stands in l. 16 alone. Their line numbering diverges from ours in the lower part of the stone, where the letters are smaller (their l. 20 Δημητρίου = our l. 21).

[13] Labarre – Laflı 2024, 215: l. 2 [Τε]λμησσ[έων]; l. 3 νεικη[σάντων ?]; l. 5 (sic.) [ἀγω]νισαμένων; l. 7 Φιλήτου; ll. 7-8 [Ἐπαφ|ρ]οδείτου Ἀνδρον-; l. 11 Αἰλίου Ἀγάθων[ος]; l. 12 υἱοῦ Αἰλί[ου]; l. 13 Νύμφα υἱοῦ; l. 14 Λέοντο[ς]; l. 15 καὶ Εὐφροσύν[ο]υ; ll. 16-17 Ἐπαφ[ρ]οδ[είτου]; l. 20 Δημητρίου.

Date: The square *sigma* and the cornered *omega* are characteristic of the later Imperial period; together with the *gentilicium* Aelius (ll. 11–12) they suggest a date in the later 2nd or, for the last section, the 3rd century AD. If ΑΥ[.] in l. 6 is Αὐ[ρ(ηλίων)], the list as a whole would postdate AD 212, and a date in the later 2nd century would be excluded.

No. 5. Dedication of Hermaios to Agdistis (Fig. 15)

Limestone stele of rectangular section, the upper edge and corners chipped. The front is occupied by a recessed rectangular panel with a much-worn relief: a standing figure in a long, bell-shaped garment, holding a long staff or sceptre in the left hand and probably a phiale in the outstretched right, with an animal, probably a lion, at the lower left. A row of small rounded projections runs along the lower edge of the panel. The four-line inscription is cut on the narrow field below the panel; l. 4 is badly worn. Findspot: Doğanlar Mah., Seydikemer (territory of Oinoanda). Inv. no. 5436. H: 64.5 cm; W: 36 cm; D: 26 cm; Lh: 2 cm.



Fig. 15) *Dedication of Hermaios to Agdistis* (No. 5)

Ἑρμαῖος Κρατέ-
2 ρου ἐποίησεν Ἀν̣-
δισι εὐχήν· ὁ δὲ
4 [λατύ]π̣ο̣ς̣ Κ̣ρ̣ά̣[τε]ρος.

Hermaios son of Krateros made a vow to Andisis (= Agdistis); the stonecutter (was) Krateros.

ἐποίησεν εὐχήν (ll. 2–3) is best taken together (εὐχὴν ποιεῖν, "to make a vow"), with the recipient in the dative in ΑΝ|ΔΙΣΙ. The sequence is best explained as the name of Agdistis, which appears in inscriptions in numerous variant spellings, among them Ἀγγδιστις, Ἀνγδιστις, Ἀγδισσις, Ἀνγδισις and Ἀνδισις,[14] so that the absence of *tau* needs no emendation: our -δισι (=-δισει) is the dative of a form in -δισις. If a letter is lost before ΔΙΣΙ, Ἀν|[γ]δισι (Ἀνγδισις) is equally possible. Exactly this dative followed by εὐχήν is found on the altars from the sanctuary of the goddess at Midas City, e.g. Ἑρμῆς Μανου Ἀγδισι θεᾷ εὐχήν and Μενεκᾶς Ουαζου Ἀνγδισι θεᾷ εὐχήν.[15]

[14] *SEG* 37, 1168; Erten 2025, 153; Sevindik Erten 2026, 95 (with a fuller list of the variants).

[15] Haspels, *Phrygia* nos. 11-12; no. 9 (Καρικὸς Ἡλίου Ἀνγδισι θεᾷ εὐχήν) and Drew-Bear 1976, 259-260 no. 14 (*SEG* 26, 1382: Ἀνγδισι εὐχήν); Sevindik Erten 2026, 100, 106-107.

A close parallel from Pisidia is the recently published altar from Termessos, Λωγβασις Πολέμωνος ὑπὲρ τῆς συνγενείας αὐτοῦ Ἀ[ν]γδισσῃ εὐχή[ν],[16] which likewise names the goddess by her Anatolian name, without epithet and without Meter. Such dedications to Agdistis alone, often made by men with local patronymics and, as at Termessos, on behalf of the family, have been taken to address her as the local Phrygian goddess and protector of the family rather than as the Hellenized Mother of the Gods.[17] Agdistis is well attested in Pisidia;[18] our stele would attest her cult also in the territory of Oinoanda.

A further parallel for the dative of a form in -δισις is the hexagonal altar from Arvalı near Sagalassos, dedicated by the priestess Briseis: Ἀνγδεισει θεᾷ ἐπηκόῳ.[19] Bean lists the spellings Angdistis, Angdisis or Angdeisis, Angistis, Andissis, Angdise or Angdisse, and Andixis or Andxis. He also stresses that Agdistis, although often called μήτηρ θεῶν, could be kept apart from the Mother of the Gods, as in an inscription from Iconium naming τήν τε Ἄγγδιστιν καὶ τὴν Μητέρα Βοηθηνὴν καὶ Θεῶν τὴν Μητέρα.[20] On the dedications from Midas City the usual symbols are a bull's head, a two-handled jug or a snake, with grapes and ears of wheat only occasionally;[21] the Arvalı altar likewise bears a wreath, grapes and ears of wheat. A figural relief such as ours is therefore not the only way in which the goddess was represented, and the identification of the figure on the stele remains tentative. In view of the dedication the animal is more likely a lion than a dog. Lion, sceptre and phiale are the standard attributes of the Mother; she is usually shown enthroned, and the standing type is comparatively rare,[22] though an archaic standing statuette from Midas City has been taken as Agdistis.[23] The figure would thus render Agdistis in the iconography of the Great Mother.

Ll. 3–4 add the signature of the craftsman: ὁ δὲ [λατύ]πος Κρά[τε]ρος, "the stonecutter (was) Krateros". If [λατύ]πος is rightly restored, the signature belongs to a type characteristic of inland Asia Minor. Alkan observed that signatures with λατύπος are rare and concentrated in Phrygia, especially in the Tembris valley, and regarded the Pisidian signature of Hermolaos, which he published, as the first outside Phrygia.[24] The term, however, is also attested in Lydia (e.g. *TAM* V/1 203; 671) and Termessos (e.g. *TAM* III 872), but in Lycia only once (Limyra).[25] Craftsmen's signatures on funerary monuments are in any case rare in Lycia.[26] A sarcophagus at Turant Asarı is signed Θεόφραστος Κυανείτης ἐποίει, without an occupational title,[27] while the members of a

[16] Erten 2025, 150.

[17] Sevindik Erten 2026, 107, 111, 117-118.

[18] Erten 2025, 154.

[19] Bean 1954, 478 nos. 9, 500-502; *SEG* 14, 801; Mitchell 2008, 167; cf. Talloen 2015, 258 n. 278; Sevindik Erten 2026, 117-118.

[20] *CIG* 3993; Bean 1954, 501.

[21] Bean 1954, 502, on *MAMA* VI 390–399; cf. Sevindik Erten 2026, 100.

[22] Sevindik Erten 2026, 113-114, with Roller 1999, 132 (the seated type with lion as the standard image from the Archaic period onwards, replacing the earlier standing type of Phrygia and Lydia) and 189 (Hellenistic enthroned type with phiale, lions and tympanum) and Işık 2008, 36.

[23] *MAMA* VI 401; Sevindik Erten 2026, 111.

[24] Alkan 2010, 43.

[25] Wörrle 2012, 417-418 H II 19 (cf. ed. pr. Petersen – Luschan, *Lykien,* 74 no. 157).

[26] Schuler 2016, 702-703, an overview of the signatures of artists and craftsmen in Lycia; Samitz 2024, 260 with n. 65.

[27] Alkan 2011, 37.

family of stonemasons at Antiphellos who signed three sarcophagi call themselves λατομολευκουργοί, a term not attested elsewhere.[28] Closer to Oinoanda, a funerary altar at Kibyra bears the signature of [Κ]έρδων Συρίου [Σ]αγαλασεύς, a craftsman from Sagalassos (*I.Kibyra* 122).[29] The signature thus fits the position of Oinoanda on the border of Lycia with the Kibyratis and Pisidia, and accords with the Phrygian character of the cult of Agdistis. The stonecutter bears the same name as the dedicant's father, and he may well be the father himself, who would then have carved the stele and its relief for his son's vow. The trade of the stonemason was often handed down within families, as in the workshop of the Pythion family at Antiphellos, where father and son signed their sarcophagi.[30] Since grandsons were commonly named after their grandfathers, the stonecutter could equally be a son of Hermaios bearing his grandfather's name. That he is introduced simply as ὁ δὲ [λατύ]πος Κρά[τε]ρος, without a patronymic or a term of kinship, may suggest that he was well known to those who saw the stele, which would suit a member of the family. A namesake unrelated to the dedicant, however, cannot be excluded.

Date: 1st–2nd century AD (letter forms).

No. 6. Funerary altar of Osaeis (Fig. 16)

Limestone funerary altar with crowning and base mouldings. The crown carries bolsters (*pulvini*) at the sides; it is badly damaged, especially at the front, where the upper moulding has largely broken away.

The five-line inscription is cut on the upper part of the front face of the shaft; the lower half is left uninscribed. A long diagonal scratch runs across the inscribed face. Findspot: Seki, old cemetery (territory of Oinoanda). Inv. no. 3574. H: 66 cm; W: 37 (shaft) – 46 cm (mouldings); D: 31 (shaft) – 40 cm (mouldings); Lh: 2 cm.

Ερμαδεννας Ἀ-
πολλωνίου ἐπὶ τῷ
θείῳ καὶ Ουα Ερμα-
δεννου ἐπὶ τῷ ἀν-
[δ]ρὶ Οσαει Ερπιου.



Fig. 16) *Funerary altar of Osaeis* (No. 6)

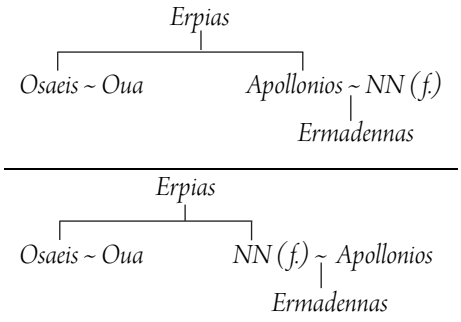
Ermadennas son of Apollonios (set this up) for (his) uncle, and Oua daughter of Ermadennas for (her) husband, Osaeis (?) son of Erpias.

[28] Samitz 2024 (esp. 259-260).

[29] Cf. Schuler 2016, 703; Samitz 2024, 260 n. 69.

[30] Samitz 2024, 260.

The altar was set up for Osaeis son of Erpias, the uncle (θεῖος) of the first dedicant and the husband of the second. The construction with ἐπί and the dative of the deceased is a regional funerary formula, attested especially at Tlos and its vicinity.[31]



As θεῖος denotes a father's or mother's brother,[32] Osaeis was either a brother of Apollonios or a brother of the mother of Ermadennas[33] (= wife of Apollonios); in either case Erpias was a grandfather of the first dedicant. Osaeis' wife Oua[34] was the daughter of another Ermadennas, probably not the dedicant himself, since she would otherwise have been her husband's grand-niece. Taken together, the formula and the name Ermadennas, so far attested only at Tlos, suggest that the family was of Tloan origin and kept its local funerary usage after settling in the neighbouring upper Xanthos valley. Another possibility is that the altar itself was brought to Seki from the territory of Tlos.

Two possible reconstructions of the family stemma are presented below:

Date: 1st–2nd century AD (letter forms).

No. 7. Funerary stele of Mela(s) and his family (Figs. 17–18)

Limestone funerary stele. The pediment has corner akroteria, now largely broken, and rests on a plain architrave band. Below it a recessed panel in the form of a *naiskos*, framed by two pilasters and an architrave, contains a relief of a funerary banquet. The figures occupy the lower two thirds of the panel, and the upper part above their heads is left plain. At the right stands a kline with turned legs, of which the ball-shaped member of the right leg is clearly visible, and a thick mattress. On it a male figure, shown frontally, is placed behind a rectangular object, perhaps a cushion or a small table. A woman is seated at the foot of the *kline*, her garment falling in deep, fan-like folds over its front.[35]

The arms of the two central figures seem to meet above the kline, which may indicate a *dexiosis*, but the surface is too worn to be sure.[36] A smaller standing, draped figure occupies the left edge, and a fourth figure appears behind the head end of the *kline* at the right; the heads of all four figures are worn away.[37] Text A is cut on the lower fascia of the frame, and text B on the shaft immediately below. The lower part of the shaft is uninscribed and roughly finished and was meant

[31] E.g. *TAM* II 545; 596; 597b; 636; 638; 639; Bean 1948, 42 nos. 1-2; 44 no. 5 (both from Arsada); Yıldız 2018 (*SEG* 68, 1344-1345: Tlos). For this situation and its possible meaning see also Kılıç-Aslan 2023, 26.

[32] For the term, see Thonemann 2022, 108.

[33] For the name Ermadennas, which is attested exclusively at Tlos, see *LGPN* V.B 144 s.v. For a detailed discussion of names in -Erm-, see Balzat 2014, who carefully examines their derivation from the Luwian deity Arma and demonstrates that the rich variety of indigenous male names formed with Arma-/Erma- is concentrated overwhelmingly in western and central Lycia.

[34] Οσαεις and Ουα are Anatolian indigenous names attested esp. in Pisidia and Phrygia, see Zgusta, *Personennamen*, §1117 and §1129.

[35] For the type of the reclining man with the woman seated on the kline see Pfuhl – Möbius, *Ostgr. Grabreliefs* II, 379-389 nos. 1542–1580.

[36] For the banquet with handshake see Pfuhl – Möbius, *Ostgr. Grabreliefs* II, 424-426 nos. 1756-1767.

[37] For banquets with children or further adults standing at the sides see Pfuhl – Möbius, *Ostgr. Grabreliefs II*, 428-443 nos. 1780-1843.

to be sunk into the ground or set into a base. The surface is covered by a dense network of fine cracks.

Findspot: Seydikemer, Yayla Zorlar (territory of Oinoanda). Inv. no. 810. H: 124 cm; W: 41 (shaft) – 47 cm (pediment); D: 16 cm; Lh: 2 cm (A slightly smaller).



Fig. 17*) Funerary stele of Mela(s)* (No. 7)

A (on the lower fascia of the relief frame):

Ἀπελλῆς Μολεσιος ἐποίησεν.

B (on the shaft):

Μηλα῾Ερμαίου ἑαυτὸν καὶ
Ἀρτεμεῖν τὴν γυναῖκα
῾Ερμαῖον υἱὸν καὶ Γῆν
τὴν θυγατέρα.

A: *Apelles, son of Molesis, made (it).*

B: *Mela(s), son of Hermaios, (set this up for) himself and his wife Artemeis, (his) son Hermaios and (his) daughter Ge.*

Text A, in smaller letters and placed separately on the frame immediately below the relief, is best understood as the signature of the sculptor: Apelles, son of Molesis, made (the relief or the stele). Text B is the funerary inscription proper. Despite the use of the accusative here, the inscription can still be translated as "(set it up for)".[38]

A: The sculptor Apelles bears a common Greek name, which is also attested in the Termessan milieu,[39] while his father's name Molesis is characteristically Pisidian. The same signature is carved around the moulding of a small column capital from Oinoanda (YÇ 1070, unpublished), recorded by A. S. Hall in the rubble behind the late Roman city wall near the Esplanade, but not seen since his survey.[40] Apelles son of Molesis was thus a craftsman working at Oinoanda itself, whose activity extended to the rural territory of the city.

[38] For a discussion on this use see Kılıç-Aslan 2023, 24-25.

[39] E.g. *SEG* 57, 1489; 1499: Ἄρτεμεις Ἀπελλοῦ.

[40] We owe this reference to N. P. Milner.

Most attestations of Molesis come from Termessos,[41] others from Central Pisidia, the Kabalis and northern Lycia.[42] A different genitive form (Μολεσεος) is given in No. 23 below.

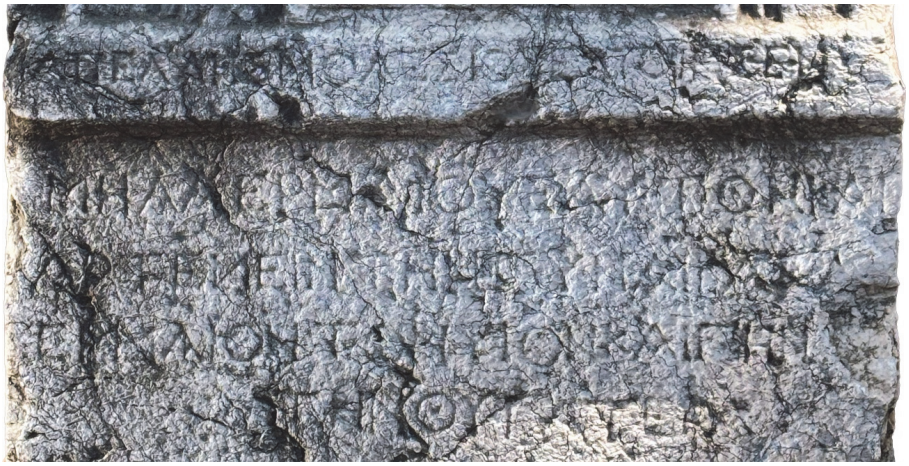


Fig. 18) *The inscription* (No. 7)

The combination of a Greek name with an indigenous patronymic is typical of the region. Apelles signs with ἐποίησεν alone, without an occupational title such as λατύπος, which is attested mainly in Phrygia and only occasionally in Pisidia (see No. 5 with n. 24), in accordance with Lycian practice[43]. The position of the signature on the frame below the relief suggests that he was responsible at least for the relief, perhaps for the whole stele. Whether he was related to the family of Mela(s), whose names belong to the same onomastic milieu, cannot be determined.

B l. 1: The nominative in -α of Μηλα is most probably due to the omission of the final *sigma* of Μήλας, although an indeclinable Anatolian form cannot be excluded. The name is attested at Termessos.[44] The Latin cognomen Mela could also be rendered Μήλας,[45] but in the absence of any Roman nomenclature the name is better taken here as indigenous.

The other names of the family point in the same direction. Hermaios, though common throughout the Greek world, is particularly frequent at Termessos, where it recurs through several generations of the same families and together with Molesis and Moles.[46] The female name Ἀρτεμεῖς shows the same distribution: it is frequent at Termessos and elsewhere in Pisidia,[47] as well as in the Kabalis and northern Lycia, but rare elsewhere. Γῆ, the daughter's name, is likewise frequent as a personal name at Termessos[48] and in the Kabalis and northern Lycia.[49] Taken together, Mela(s), Molesis, Hermaios, Artemeis and Ge give the family a distinctly Pisidian, and especially Solymian/Termessan, onomastic profile, which fits the historical ties between Oinoanda and the Termessans and the city's position in the highland milieu of Pisidia and the Kabalis.

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[41] E.g. *TAM* III 18; 104; 391; 526; 556; 625; *SEG* 57, 1600; 1609.

[42] See *LGPN* s.v.

[43] Alkan 2011, 37; Samitz 2024, 260, see above No. 5 with n. 27.

[44] *TAM* III 92; 166; cf. *SEG* 57, 1557: Μηλᾶς.

[45] E.g. *IG* V/1 1170: [Πο]πίλλιον Μή[λαν].

[46] E.g. *TAM* III 14; 41; *SEG* 57, 1600; 1609.

[47] E.g. *SEG* 44, 1115–1140; *SEG* 57, 1454; 1500; 1554.

[48] E.g. *TAM* III 382–387; *SEG* 41, 1294: Αὐρ. Γῆς Ἑρμαίου.

[49] See *LGPN* s.v.

The four figures correspond to the four persons named in text B. The man on the *kline* is presumably Mela(s), the seated woman his wife Artemeis, and the two standing figures their children Hermaios and Ge, although the individual identifications cannot be secured.

Date: The letters of text B are regular and without ligatures; the *sigma* is four-barred, the *theta* has a central dot, and the *omicron* is of full height. Lunate *sigma*, cursive *omega* and Roman names are absent. These features suggest a date in the late Hellenistic or early Imperial period (1st century BC – 1st century AD), which does not conflict with the relief type.

No. 8. Commemoration of Attalos alias Sextos (Fig. 19)

Almost cubic limestone block, broken at the lower right corner; the upper left corner and the edges of the front are chipped. The top is roughly dressed and has a clamp cutting with a pour channel for lead. The block was thus fixed to an adjoining block and formed part of a larger built structure, presumably a funerary monument, rather than standing alone. The inscription occupies almost the whole front face; the letters are irregular and the lines descend slightly to the right. Findspot: Seydikemer, Temel Mah. (territory of Oinoanda). Inv. no. 3569. H: 55 cm; W: 58 cm; D: 57 cm; Lh: 4 cm.

[N]έ̣αρχος Ἀττάλου
τοῦ καὶ Σέξτου καὶ Ε̣Ι?
ΝΙΑ Ἀττάλου Ἄτταλον
Διογένους τὸν καὶ Σέ-
ξτον τὸν πατέρα αὐτ̣ω̣̃[ν]
καὶ Νείκη Ἀπολωνίου Ἄτταλον
τὸν ἄνδρα μνήμης
{ΕΝΣΕΝ} ἕνεκεν.

Nearchos son of Attalos alias Sextos and [--]nia daughter of Attalos (set this up for) their father Attalos alias Sextos, son of Diogenes; and Neike, daughter of Apol(l)onios, (set this up for) her husband Attalos, for the sake of memory.



Fig. 19) *Commemoration of Attalos* (No. 8)

The text consists of two parallel dedications for the same man, Attalos son of Diogenes, alias Sextos: the first by his two children (ll. 1–5), the second by his wife Neike (ll. 6–8). The name of the deceased corresponds exactly to the patronymic of the children: Ἀττάλου Διογένους τὸν καὶ Σέξτον. For the son (Nearchos), it was given as Ἀττάλου τοῦ καὶ Σέξτου, while for the daughter, it was given as only Ἀττάλου, probably to avoid repetition. For the use of the accusative see above n. 38.

L. 1: The first letter is lost. Since the lines appear to begin at a common left margin, there is room for only one or two letters, which favours [N]έαρχος, though [Κλ]έαρχος cannot be excluded.

Ll. 2–3: The daughter's name is divided between the last letter of l. 2 and -νία at the beginning of l. 3. As only one letter can be lost at the right edge of l. 2, Herennia (Ε[ρεν]|νία) is excluded. If the last preserved letter is E, the name may be restored as the Roman *gentilicium* Ennia, Ἐ[ν]|νία,

which is, however, rare in Asia Minor[50] and unattested in Lycia. The letter may, however, also be read as Δ, giving Δ[ι]|νία. Δινίας is common in central Greece, but the feminine Δινία is attested only once (*IG* IV 731, Hermione), and the name does not occur in Asia Minor. Either way, the family bears only Greek or Roman names, the father with the Roman alias Sextus, the Latin *praenomen* used here as a second name, and with none of the local names otherwise typical of the territory of Oinoanda (cf. Nos. 5–7). This points to a family that presented itself in a Hellenized and Romanized manner, although its origin cannot be determined.

L. 6: Ἀπολωνίου shows the simplification of the double *lambda*, a common phenomenon in inscriptions of the Imperial period, particularly frequent in inland Asia Minor, and attested in the region, e.g. at neighbouring Kibyra and at Telmessos.[51]

L. 8: ΕΝΣΕΝ before ἕνεκεν is probably an abortive first attempt at the same word (ΕΝ⟨Ε⟩ΚΕΝ, with sigma for kappa), which the cutter left uncorrected before writing ἕνεκεν again.

Date: The absence of the name Aurelius suggests a date before AD 212, probably in the 1st or 2nd century AD. The letter forms may also support this dating.

No. 9. Reused altar: Masas to his brother Erpias (Figs. 20–23)

Cylindrical limestone altar with a projecting crown moulding and a torus moulding at the base; the crown is damaged on one side. A long crack runs obliquely across the shaft. The altar bears two inscriptions on opposite sides of the shaft.



Fig. 20) *Inscribed face A* (No. 9)



Fig. 21) *Inscribed face B* (No. 9)

Text A is set in the lower half of the shaft, just above the base moulding, and is partly crossed by the crack. Text B, on the opposite side, begins immediately below the crown and occupies the upper half of the shaft. One of the end faces has a round cavity at its centre. Findspot unknown

[50] E.g. *I.Ephesos* 664B:Ἔννιον Ῥοῦφον; *I.Lykaonien* 178 = *MAMA* VIII 19 (Latin).

[51] *I.Kibyra* 118; 272 (cf. Sterrett, *Ep. Journey* 37 no. 37); *TAM* II 13 (Telmessos).

(probably the region of Tlos, see below). Inv. no. 4578. H: 58 cm; Diam.: 39 cm; Lh: 2 cm (A). Text A is unpublished. Text B: Labarre – Laflı 2023, 157 no. 5, fig. 5, corrected here.

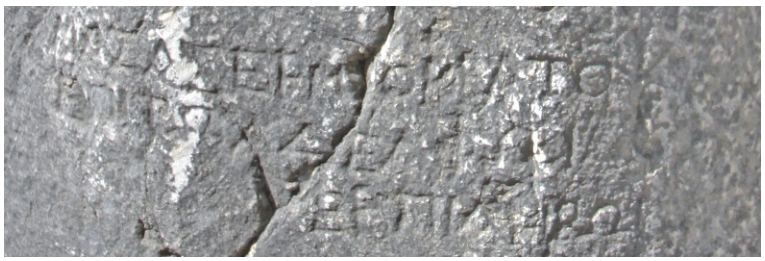


Fig. 22) *Text A* (No. 9)

A:

Μασας Ἑρμοκράτου
ἐπὶ τῶι ἀδελφῶι
Ερπιαι ἥρωι.

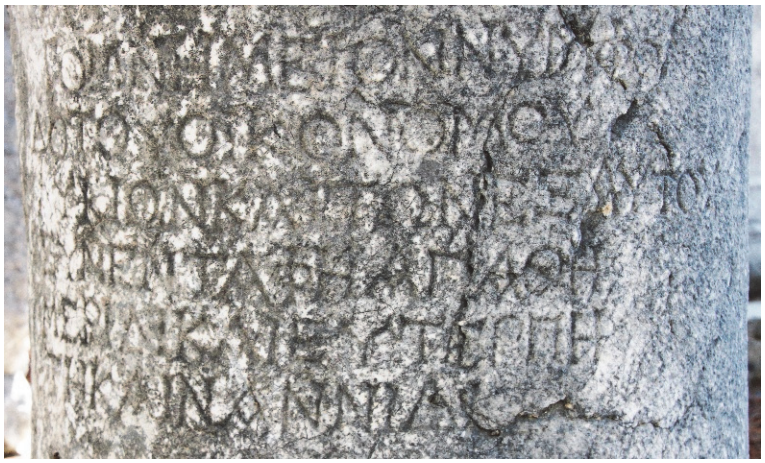


Fig. 23) *Right part of Text B* (No. 9)

B:

τὸ μνημεῖον Νυμφο-
δότου οἰκονόμου
Λυκίων καὶ τῶν ἐξ αὐτοῦ·
συνενταφὴ Ἀγαθη-
μερίδι καὶ Εὐτέρπῃ
τῇ καὶ Ναννιδι.

A: *Masas, son of Hermokrates, to his brother Erpias, the hero.*

B: *The monument of Nymphodotos, steward of the Lycians, and of his descendants. Right of joint burial for Agathemeris and for Euterpe alias Nannis.*

The altar bears two texts of different date: it was first set up for Erpias and later reused as the memorial of Nymphodotos and his family. Labarre and Laflı published only Text B with deficiencies: they evidently did not examine the stone themselves but only used the photographs taken by someone else (see the introductory footnote on the first page), who had not noticed Text A.

Text A. Μασας is an Anatolian name, attested in Lycia and at Kibyra.[52] Ερπιας is a well-attested Lycian name.[53] For the use of ἐπί with the dative of the deceased see n. 31 above.

Text B (corrigendum to Labarre – Laflı 2023, no. 5). The line division given here follows the stone. In l. 1 the letters ΦΟ of Νυμφο|δότου, bracketed in the *ed. pr.*, are legible. L. 3 does not break off after καὶ τῶν […], as printed in the *ed. pr.*, but ends with ἐξ αὐτοῦ. The phrase καὶ τῶν ἐξ αὐτοῦ therefore does not depend on οἰκονόμου ("intendant des Lyciens et des […]" in the *ed. pr.*) but on τὸ μνημεῖον: the monument belongs to Nymphodotos and his descendants, and the sentence is complete at the end of l. 3. For the title οἰκονόμος Λυκίων there is a parallel at Olympos (*TAM* II 1163, cited in the *ed. pr.*). In l. 4 the *ed. pr.* prints συνενταφῇ as a dative of the noun ἡ συνενταφή and construes it with the preceding words ("… avec le droit d'inhumation commun à Agathéméris et à Euterpè"). This was possible only as long as l. 3 was thought to be incomplete;

[52] *TAM* II 640: ἐπὶ Μάσᾳ τῷ θ[ια]σείτᾳ; *I.Kibyra* 254-255.

[53] E.g. *TAM* II 540, 550, 551, 930.

after καὶ τῶν ἐξ αὐτοῦ a dative is left without construction. Nor can συνενταφῇ be taken as the aorist passive subjunctive of συνενθάπτω, since nothing in the clause could govern a subjunctive. We therefore read the noun in the nominative, συνενταφή, in an elliptic clause: "(there shall be) right of joint burial for Agathemeris and Euterpe alias Nannis". As noted in the *ed. pr.*, the noun occurs elsewhere only at Tlos, where it likewise denotes this right.[54]

Nymphodotos, steward of the Lycians, is the second οἰκονόμος of the Lycians known so far, after Makarios at Olympos;[55] he is not included in the recent survey of *oikonomoi* in Lycia by Yılmaz and Sancaktar.[56] Both men bear a single name, without patronymic or ethnic, as do the other οἰκονόμοι attested in Lycia: the stewards of private households at Patara and Pinara and the οἰκονόμος τῆς πόλεως at Olympos.[57] In the Imperial period the title was held mostly by slaves or freedmen acting as stewards of private estates or of civic institutions. At Korydalla the *oikonomos* of the city, Hermianos, was manumitted upon a decision of the Lycian League confirmed by the proconsul (*SEG* 64, 1384), which shows that the League was concerned with the status of such officials. Nymphodotos was thus probably a slave or freedman of the League, and the right to a family tomb extended to his descendants indicates his considerable standing. His title is construed exactly as that of Symphoros, the steward of Claudia Platonis at Pinara, whose tomb inscription likewise opens with τὸ μνημεῖον.[58] The names of the two women point to the same milieu. Agathemeris and Euterpe are common Greek names, frequently borne by slaves and freedwomen; in Lycia, Agathemeris recurs at Olympos and Euterpe at Patara, while the masculine Agathemeros is attested at Tlos.[59] Nannis, the second name of Euterpe, is a local name frequent in western Lycia.[60] The relationship of the two women to Nymphodotos is not stated; one of them may have been his wife.

Several features point to the region of Tlos as the probable origin of the altar. Text A uses the construction with ἐπί and the dative of the deceased (ἐπὶ τῶι ἀδελφῶι), the regional funerary formula characteristic of Tlos and its vicinity (see No. 6 with n. 31), and the name Masas recurs at Tlos.[61] In Text B, the noun συνενταφή is otherwise attested only at Tlos (n. 54 above), and the structure of the text, τὸ μνημεῖον followed by the owner's name in the genitive and the persons granted burial in the dative, recurs there.[62]

Date: Text A employs the *iota* adscript consistently (τῶι ἀδελφῶι, Ερπιαι), as does the Hellenistic foundation of Symmasis from the region of Tlos (*SEG* 58, 1640), whereas its irregular use characterizes the late Hellenistic period, and by the 1st century AD it is generally omitted in the

[54] *TAM* II 604, 14 (ἔξουσιν δὲ συνενταφήν); 601 b, 10-11 (συνχωρῆσαι συνενταφήν). The verb appears there only in the infinitive (ἐξέσται συνενταφῆναι, *TAM* II 599).

[55] *TAM* II 1163, Olympos: τῷ δευτέρῳ ἀνδρί μου Μακαρίῳ, οἰκονόμῳ τοῦ Λυκίων ἔθνους; see also Yılmaz – Sancaktar 2026, 60, who take Makarios as a regional official.

[56] See Yılmaz – Sancaktar 2026, 59-62, who published a dedication by Theodamos, the first *oikonomos* attested at Arykanda.

[57] *TAM* II 437 (Patara); 518 (Pinara); Jameson 1966, 129 no. 2; *TAM* II 1151 (Olympos).

[58] *TAM* II 518: τὸ μνημεῖον τοῦτο Συμφό[ρου] οἰκονόμου Κλαυδίας Πλατωνίδ[ος].

[59] *TAM* II 1028 (Olympos); *TAM* II 475 (Patara); *TAM* II 550/551 (Tlos); 604 (Tlos).

[60] E.g. *TAM* II 53 (Telmessos); 202 (Sidyma); 329 (Xanthos); 599 (Tlos).

[61] *TAM* II 640: ἐπὶ Μάσᾳ, again with ἐπί.

[62] *TAM* II 599: τὸ μνημεῖον Ἐπεράστου τ[οῦ] Φιλοκλέους Τλωέως καὶ γυναικὶ Ναννίδι …

dative singular.[63] Together with the letter forms, this points to a late Hellenistic or early Imperial date for Text A.[64] The form of the altar points to the same period: the profiles of the base, the shaft rising vertically rather than tapering, and the crown and offering table set close together are characteristic of altars of the 1st century BC.[65] Text A was thus presumably the original inscription of the altar. Text B belongs to the Roman period, most probably the late 1st or 2nd century AD: it omits the *iota* adscript (Εὐτέρπη, τῇ), uses the alias formula τῇ καί, and its letter forms are later. The date given in the *ed. pr.* for Text B (1st century BC – 1st century AD) therefore suits the altar and Text A rather than Text B. Text A, cut low on the shaft on the side opposite Text B, was evidently left untouched when the altar was re-erected with Text B facing the viewer.

No. 10. Altar erected by Sortias (Fig. 24)

Limestone altar, broken at the top and the bottom. The crowning moulding is lost; the upper part of the front is badly flaked, and only a horizontal ledge above l. 1 remains of the transition to the crown. The edges of the front are chipped, and the lower right corner is broken away. The eleven-line inscription covers almost the whole preserved front, down to the break. The letters are irregular and unevenly spaced, with lunate *sigma* and cursive *omega*. The other faces are rough and uninscribed.

Findspot: Gerişburnu (in the border zone between the territories of Tlos, Kadyanda, Araxa, Oinoanda and perhaps Telmessos). Inv. no. 2892. H: 55 cm; W: 25 cm; D: 27 cm; Lh: 3 cm.

[Σ]ορτιας
Μαμασε[ος]
τῷ υἱοθέτῳ .
.ορᾳ μνήμ[ης]
χάριν· θύσο̣[υ-]
σιν δὲ καὶ καθέ̣-
τος ἐν τοῖς
Καροβολίοι[ς]
οἱ συνεξελε[ύ-]
[θ]εροι αὐτοῦ
[σῦ]ν καὶ κάδ̣[ιν].



Fig. 24) *The altar erected by Sortias* (No. 10)

[S]ortias, son of Mamasis, (set this up) for his adopted son [--]oras, for the sake of memory. His fellow freedmen shall also sacrifice every year at the Karobolia [a pig] and a ja[r] (of wine).

[63] Onur – Kılıç-Aslan 2021, 8 with nn. 12-13 citing Gignac, *Grammar* II, 3, 22; for the foundation of Symmasis see Köse – Tekoğlu 2007; Parker 2010; Arnaoutoglou 2012; see also http://www.philipharland.com/greco-roman-associations/?p=9329.

[64] For comparable Hellenistic letter forms in western Lycia see Onur – Kılıç-Aslan 2021, 8 fig. 4; 26 fig. 7.

[65] We owe these observations on the form of the altar to Semih Orhan.

The altar was set up by Sortias for his adopted son [--]oras and contains a provision for an annual sacrifice at the grave, to be performed by the fellow freedmen of the deceased.

L. 2: The first letter is certainly a *mu*; the *alpha* of this hand has no crossbar, and the sixth letter looks lunate, closer to *epsilon* than to *omicron*. We can therefore suggest Μαμασε[ος], genitive of a name Μαμασις, which is not attested so far. It would be formed with the Lallname element Μαμα- (cf. Μαμᾶς, widespread in Anatolia, and Μαμαστις, well attested at Termessos: *TAM* III 86; 151; 384; 872), and inflected like other indigenous names in -ις with genitive -εος, e.g. Μολεσις, gen. Μολεσεος (Naour, *Tyriaion* 30; see above No. 7: Μολεσιος). Μαμαστιδος would require a *tau* instead of *epsilon*, and Μαμᾶ leaves the following ΣΕ unexplained.

Ll. 3–4: τῷ υἱοθέτῳ[66]: the name of the adopted son is not certain. After υἱοθέτῳ there is room for at least one more letter before the right edge of l. 3. In l. 4 there is room for one letter before OPA, since l. 3 begins at the very edge of the inscribed field, whereas the *omicron* of l. 4 begins about one letter-width further to the right. Faint traces are visible on the stone in both spaces, but they cannot be identified. The name may thus have begun at the end of l. 3, and several solutions are possible. 1) If both spaces were left blank, the name is Ορας (dat. Ορᾳ), so far attested only in western Lycia.[67] 2) If only the space in l. 4 was inscribed, Βορᾷ, from Βορᾶς, attested in Pisidia[68] and now also in No. 14 below, is possible. 3) If the name began at the end of l. 3, Εὐ|πορᾷ, from Εὐπορᾶς, would fit well. This short form of Εὔπορος is attested at Athens, Sparta, in Crete and at Ephesos,[69] and as a name of good omen it would suit a freedman, as the mention of his συνεξελεύθεροι (ll. 9–10) shows the adopted son to have been. Finally, [Δ]ορᾷ may also be considered, as a variant spelling with *omicron* of Δωρᾶς, a name attested in the Fethiye Museum on a stele set up by Dionysios and Doras for their sister Arsasis.[70] Such an interchange of *omicron* and *omega* is common in inscriptions of the Imperial period, and the form Δορᾶς itself occurs at Termessos (*TAM* III 485).

Ll. 5–11: The provision for an annual sacrifice closely parallels TAM II 637 from Tlos: ἐ[πιθύσου]σιν δὲ οἱ κ[ληρονό]μοι καθέτος μ[ηνὸς Ξαν]δικοῦ τοκ[άδα σῦν κ]αὶ κάδιν, "the heirs shall sacrifice every year in the month Xandikos a sow that has farrowed and a jar". It shares with our text the verb (ἐπι)θύειν, the spelling καθέτος for καθ' ἔτος and the pair of offerings, which supports the restoration [σῦ]ν καὶ κάδ[ιν] in l. 11. κάδιν (= κάδιον, with the late ending -ιν for -ιον) is not an urn but a jar, presumably of wine, offered together with the sacrificial animal. Two further epitaphs from Tlos and its territory, now in the Fethiye Museum, prescribe an annual sacrifice in similar terms: θύσουσιν δὲ οἱ ἐν τῇ οἰκίᾳ καθ' ἔτος μηνὶ Ξανδικῷ διετῆν καὶ πλακοῦντα.[71] In our text, however, the sacrifice is entrusted not to heirs but to the fellow freedmen (οἱ συνεξελεύθεροι) of the deceased, a group comparable to the members of the household (οἱ ἐν τῇ οἰκίᾳ) in *SEG* 68, 1344. The term συνεξελεύθεροι is rare: PHI records only three other examples

[66] The same formula occurs at Termessos (*TAM* III 234: τῷ υἱοθέτῳ Αὐρ(ηλίῳ) Ἀρτέμωνι), and in Lycia an adopted son is attested setting up a monument for his father at Arneai (*TAM* II 776: ὁ υἱόθετος τὸν ἑατοῦ πατέρα), and another one listed amongst those, who would be put in the sarcophagus at Typallia (*SEG* 6, 624; see also Kılıç-Aslan 2023, 219).

[67] *TAM* II 6 (Telmessos); *TAM* II 519 (Pinara); Yıldız 2018, 406-408 No. 1 (*SEG* 68, 1344: Tlos).

[68] Ramsay 1906, 322, no. 2 l. 31; see also *LGPN* V.C 90 s.v.

[69] *IG* II² 2239, 11455; *IG* V/1 116; *SEG* 25, 1040; *I.Ephesos* 457.

[70] Laflı – Labarre 2021, 324-325 no. 1: Διονύσιος καὶ Δωρᾶς | Αρσασι τῇ ἑ‹αυ›τῶν ἀδε‹λ›φῇ | μνήμης ἕνεκεν.

[71] Yıldız 2018 (*SEG* 68, 1344-1345).

from Asia Minor, none from Lycia.[72] Together with υἱοθέτῳ it shows that the adopted son was a freedman, and the most natural explanation is that Sortias was his former master, who had manumitted and then adopted him; the fellow freedmen entrusted with the annual sacrifice would then have been manumitted by Sortias as well. αὐτοῦ in l. 10 most naturally refers to the adopted son, although a reference to Sortias is grammatically possible. The name Sortias is otherwise attested only at Tlos, where it recurs in three generations of one family, and at Arsada.[73] Together with the close parallels for the sacrificial provision from Tlos and its territory, this points to the region of Tlos, in accordance with the findspot at Gerişburnu.

L. 8: ἐν τοῖς Καροβολίοι[ς] names the occasion on which the annual sacrifice was to be performed, in the neuter plural usual for festivals. *TAM* II 637 fixes the date by a month, whereas our text fixes it by a festival or commemorative day. The name is not attested elsewhere. Its second element, -βόλια (from βάλλω, "to throw, cast"), is familiar from ταυροβόλια and κριοβόλια; the clearly legible KAP-, however, excludes an emendation to Ταυροβόλια, which are attested at Pinara in an agonistic context (*TAM* II 508, l. 13). The first element is obscure. One possibility is a connection with the rare word κάρ, which occurs only in Hom. *Il.* 9, 378 (τίω δέ μιν ἐν καρὸς αἴσῃ) and was explained there as "(lock of) hair" and linked with κείρω (LSJ s.v. κάρ).[74] On this assumption, Καροβόλια might denote the offering of shorn hair, a widespread practice usually performed in sanctuaries,[75] best documented in Asia Minor at the sanctuary of Zeus Panamaros during the Komyria, where men of all ages, including slaves, dedicated their hair.[76] An inscribed razor belonging to a citizen of Lissai on the Carian–Lycian border suggests that the practice was also known in the region of Telmessos.[77] The derivation from κάρ is, however, uncertain (see n. 74 above), and the character of the Karobolia remains unknown.

Date: 2nd or 3rd century AD (letter forms: the lunate *sigma* and *epsilon*, the cursive *omega* and the irregular lettering).

No. 11. Aur. Stephanos inscribes a *heroon* by permission granted in a letter (Figs. 25–26)

Limestone block; a horizontal band across the inscribed face was cut away in a later reuse. Findspot: Gölbent, Yağcılar Mahallesi (territory of Xanthos). Inv. no. 3598. H: 65 cm; W: 66 cm; D: 35 cm; Lh: 2 cm.

[72] *I.Ephesos* 2368; *TAM* V/1 712 (Iulia Gordos); *I.Perge* 390.

[73] *TAM* II 638 (Tlos): [Ἑρ]μόλυκος Σορτίου, Σορτίας Ἰάσονος, Ἰάσονι Σορ[τί]ου; *TAM* II 544 (Arsada).

[74] Καροβόλια would then mean something like "the casting (offering) of hair", a rite well suited to a funerary context: the offering of a lock of hair to the dead is attested from Homer onwards (Achilles for Patroklos, Hom. *Il.* 23, 140–153; Orestes at the tomb of Agamemnon, Aesch. *Cho.* 4–7). This interpretation must remain tentative, however. The meaning "hair" was already disputed in antiquity (the Homeric phrase was also understood as "like a Carian"), the word is practically confined to Homer, and hair offerings are usually expressed by κείρειν or ἀποκείρειν rather than by βάλλειν. A connection with κάρ "head" (ἐπὶ κάρ, "headlong") yields no satisfactory sense.

[75] On hair consecration in general see Deschamps – Cousin 1888, 481-484; Leitao 2003; Draycott 2016; Adak 2025, 35-38. For the Komyria at Panamara see Mutlu 2015, 85-87; Williamson 2021, 368-369.

[76] Adak 2025, 35-36, 38, with *I.Stratonikeia* 42, 401-500, 1414.

[77] Adak 2025, 40-42.



Fig. 25) *Aur. Stephanos' funerary regulations* (No. 11)

[A]ὐρ. Στέφανος Στεφάνου Ξάν-
[θ]ι̣ος ἐπέγραψα τὸ ἡρόειον καθὼς ἐ-
πέτρεψέν μοι δι᾽ ἐπιστολῆς ΟΑ
ΙΟ -
(4 lines cut away)

[-- ca. 5 -- Στέ]φ̣ανον Στε̣[φάνου], {ΠΑ} Παπίων̣
[Σ]τεφάνου̣, [Ἐπαφ]ρόδιτος Στεφάνου
Εὐφρόσυνος̣ [Στ]ε̣φάνου καὶ Α̣Σ̣ΣΥΝ
Ο̣Υ.Α αὐτοῖ[ς γ]υναῖκας καὶ τὰ ἀφ᾽ αὑ-
[τ]ῶν τέκνα· ἑτέρῳ δὲ μηδενὶ ἐξὸν ἐν-
[τ]αφῆναι ἢ θάψαι ἀποτείσι τῇ Ξανθί-
ων πόλι Ӿ ,α· ὁ δὲ μηνύσας λήν-
ψεται τὸ τρίτον.

L. 2: ἡρόειον = ἡρῷον; L. 9: ΠΑΠΑΠΙΩΝ *lapis*; L. 14: ἀποτείσι = ἀποτείσει; L. 15: πόλι = πόλει. Ll. 15-16: λήνψεται = λήμψεται.

I, Aur(elius) Stephanos, son of Stephanos, a Xanthian, inscribed the heroon, just as [- -] permitted me by a letter [- - -] Stephanos son of Stephanos, Papion son of Stephanos, Epaphroditos son of Stephanos, Euphrosynos son of Stephanos, and the wives living with them and the children born of them. No one else is permitted to be entombed or to bury (anyone here); (whoever does so) shall pay to the city of the Xanthians 1,000 denarii; the informer shall receive one third.

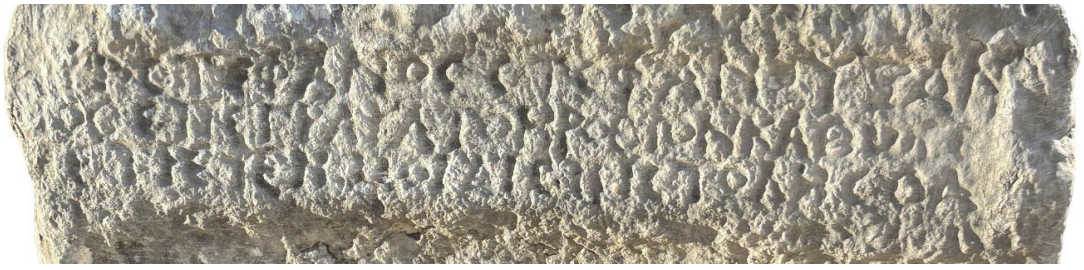


Fig. 26) *The top part of the inscription* (No. 11)

Ll. 2-3: ἐπέγραψα τὸ ἡρόειον καθὼς ἐ|πέτρεψέν μοι δι᾽ ἐπιστολῆς. ἐπιτρέπω is used synonymously with the much more prevalent term συνχωρέω in funerary inscriptions concerning the granting of burial rights. In these contexts, the terms designate only the right to be interred, rather than full property rights, and are explicitly distinguished from a purchase or sale.[78] The verb ἐπέγραψα shows that Stephanos did not build the tomb but had his inscription cut on an existing heroon, with the permission of a grantor whose identity is lost with the following lines. The permission thus concerned the right to inscribe the monument; whether the same letter also granted burial rights cannot be known, although the list of persons entitled to burial in ll. 9-13 shows that the inscription itself recorded such rights. The heroon may, for instance, have been built by earlier members of Stephanos' family and inherited by him, so that he needed the consent of a co-heir. Noteworthy is the form of the grant: a letter, which the beneficiary could retain as proof of his rights and which may also have been deposited in an archive, although archival registration appears not to have been a prerequisite for the legal validity of such grants. The practice is well illustrated by a funerary inscription from Ephesos, in which Claudia Antonia Tatiane grants her brother Aemilius Aristides, by a letter written through her slave Dionysios and signed by herself, the right to bury his wife in her heroon, probably in a sarcophagus near the Magnesian Gate.[79] Stephanos recorded the permission publicly on the monument itself.

L. 3 ends with OA, most probably the article followed by the beginning of the subject of ἐπέτρεψεν (ὁ A[- -]), which continued in l. 4, where only IO[- -] survives. The article suggests that the grantor was designated by a title or a term of kinship rather than by his name alone. An official, such as a magistrate of Xanthos, cannot be excluded, since civic authorities could be involved in the use of tombs (see n. 78 above). However, the Ephesian parallel shows that such letters were exchanged between private individuals, and the grant concerned the use of a family monument. A relative or co-owner of the heroon is therefore the more likely grantor. If letters are lost at the beginning of l. 4, a kinship term such as ὁ ἀ[νε|ψ]ιό[ς] would fit the traces, but this must remain a mere possibility.

Ll. 9-11: Since the stone was deliberately cut away after l. 4, evidently when the block was reused, perhaps in order to fit it into a new structure, approximately four lines of the text are now lost. Consequently, a considerable amount of information relating to this grant of burial unfortunately cannot be reconstructed. The names preserved in these lines – Stephanos, Papion, Epaphroditos, and Euphrosynos – are, judging from the consistent occurrence of the patronymic Stephanos, beyond doubt those of the sons of the beneficiary, Aur. Stephanos, who were entitled to be buried in this tomb.

It is noteworthy that Stephanos in l. 9, as well as the wives and their children, appears in the accusative, whereas the remaining names are in the nominative.
This suggests a confusion of case on the part of either the stonecutter or the person responsible for drafting the text. The missing portion of the inscription might have provided valuable evidence for clarifying the construction and, perhaps, the reason for this inconsistency.

[78] Harter-Uibopuu 2019, 151-180.

[79] *I.Ephesos* 2121: Αἰμιλίῳ Ἀριστείδῃ τῷ κρατίστῳ Κλ(αυδία) Ἀντωνία Τατιανὴ χαίρειν. συγχωρῶ σοι, κύριέ μου ἀδελφέ, ἐν ἡρῴῳ τῷ ὄντι μοι ἐν Ἐφέσῳ πρὸ τῆς π[ύλης τῆς Μαγνητικῆς τὴν ἐν δεξιᾷ? σορόν, ἐφ᾽ ᾧ κη]|δεῦσαί σε τὴν γυναῖκά σου. ἔγραψα τὴν ἐπιστολὴν διὰ δούλου μου Διονυσίου, ᾗ καὶ αὐτὴ ὑπέγραψα κτλ.

Ll. 11-12: ΚΑΙ ΑΣΣΥΝ|ΟΥ.Α ΑΥΤΟΙΣ ΓΥΝΑΙΚΑΣ is best understood as καὶ ⟨τ⟩ὰς συν|ού[σ]α⟨ς⟩ αὐτοῖς γυναῖκας, "and the wives living with them".

Date: After AD 212 (Constitutio Antoniniana).

No. 12. Funerary epigram for Hermias (Figs. 27–28)

A rectangular altar of marble. The altar is crowned by a raised circular focus, set on a projecting moulded cornice. On the shaft is a youthful male figure standing frontally on a small plinth, barefoot and dressed in a long garment (*chiton*), his right arm bent across the chest within the drapery and his left arm lowered.

Findspot: Sarıgerme/Dalaman. Inv. no. 2129. H: 60 cm; W: 26-33 cm; D: 26-32.5 cm; Lh: 1.5 cm.



Fig. 27) *Funerary altar for Hermias* (No. 12)

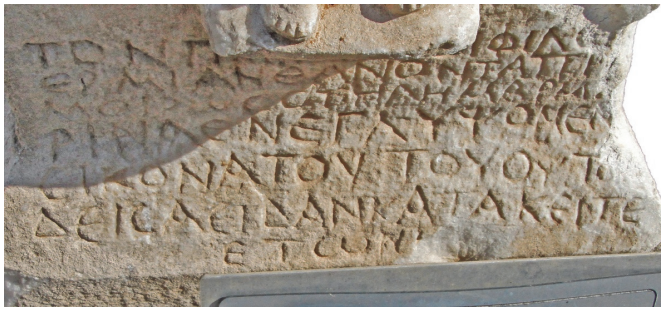


Fig. 28) *The inscription* (No. 12)

τὸν παρὰ πᾶσι φίλ[οις]
Ἑρμίαν θανόντα πρ[ο]-
μοίρως στήλῃ μαρμα-
ρίνᾳ ἐνεγλύψ⟨α⟩μεν
εἰκόνα τούτου· οὗτο[ς]
δ᾽ εἰς Ἀείδαν κατάκειτε
ἔτων Ι[.].

On a marble stele we carved the image of Hermias, (dear) among all (his) friends, who died before his time; he himself lies in Hades. Aged 1[.].

L. 4: ἐνεγλύψομεν *lapis*. L. 6: Ἀείδαν = Ἄϊδαν; L. 6: κατάκειτε = κατάκειται.

According to the museum's inventory book, the altar was found in Sarıgerme. Since its precise findspot is unknown, however, it cannot be securely attributed to a particular settlement. The area around Sarıgerme encompasses both the ancient site of Pisilis, located on a hilltop called Babadağ a few kilometres north-northeast of the modern village of Sarıgerme, and Prepia, situated at the present-day TUI BLUE Sarıgerme Park (formerly Iberotel Sarıgerme Park), both of which belonged, at least during part of their history, to the territory of Kaunos.[80] The museum records give Pisilis as its provenance, without any further specification. To the best of our knowledge, the

[80] *I.Kaunos*, pp. 81-82. For the localization of Pisilis and Prepia, see Lohmann 1999, 69-75; 2001, 217-222 (with further bibliography). See also Hellenkemper – Hild 2004, II: 814.

only inscription attested in this region is a milestone of the 4th century AD bearing two inscriptions from the reigns of Julian and Gratian.[81]

The epigram consists of two hexameters and a shorter third line, followed by the age of the deceased in prose. In verses:

V. 1 τὸν παρὰ | πᾶσι φί|λοις Ἑρ|μίαν θα|νόντα προ|μοίρως

V. 2 στήλῃ | μαρμαρί|νᾳ ἐνε|γλύψ⟨α⟩μεν | εἰκόνα | τούτου

V. 3 οὗτος δ’ | εἰς Ἀεί|δαν κατά|κειτε.

V. 1. The iota of Ἑρμίας, a reduced spelling of Ἑρμείας, is long. The final syllable of Ἑρμίαν, closed by ν before θ-, must nevertheless be scanned short, positional lengthening being neglected, as often in verse inscriptions of the Imperial period.

Ll. 2-3: προ|μοίρως. The theme of the untimely death of children is common in funerary epigrams.[82] See also below No. 19 for πρόμοιρον. The cause of death of Hermias is not specified in the epigram.

Ll. 3-4: στήλῃ μαρμα|ρίνᾳ. It is noteworthy that the poet calls the monument a στήλη, although it is in fact a rectangular altar. There are also cases from the territory of Hadrianopolis/Kaisareia in northern Galatia in which altars, although round in shape, are likewise referred to as *stelai*.[83]

Ll. 4-5: ἐνεγλύψ⟨α⟩μεν | εἰκόνα. The first-person plural shows that the monument was set up by a group of persons close to Hermias, most probably his parents or family, though the friends mentioned in v. 1 (παρὰ πᾶσι φίλοις) cannot be excluded. They had his image carved on it, and the figure in relief on the shaft can therefore be identified as Hermias himself. This also suggests that he died in the second decade of his life, as indicated by the age given in l. 7. The vertical stroke in that line is most plausibly read as an *iota* (numeral 10), followed by a further numeral in the damaged part of the line. For the carving of an image on stone with the verb ἐγγλύφω, see *Corinth* VIII/1, 89.[84]

L. 6: εἰς Ἀείδαν κατάκειτε. With εἰς Ἀείδαν one would expect a verb of motion (such as ἔρχομαι or ἄγω, as in numerous parallels) rather than a stative verb like κατάκειτε. The poet evidently means that the deceased now lies in Hades after having travelled there, expressing this in a compressed form (*constructio praegnans*), probably for metrical reasons.

Date: 3rd century AD (letter forms).

No. 13. Dedication of Troilos, Erioldos and Herakleon on divine command (Figs. 29–30)

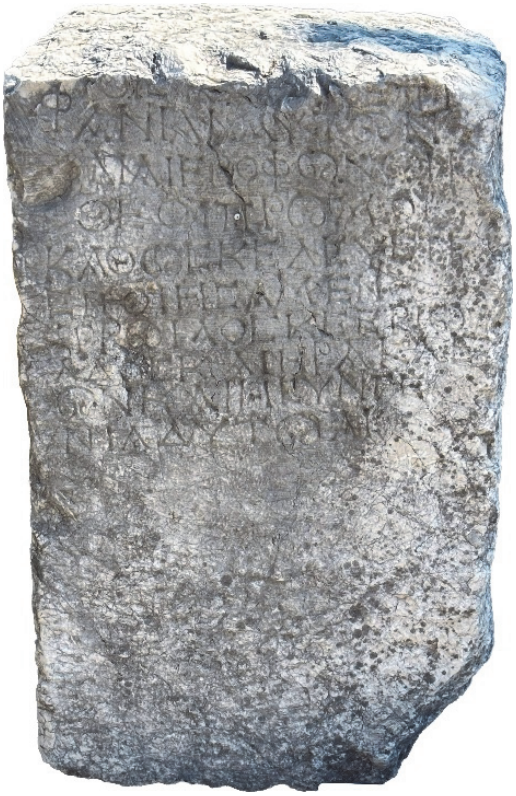
Shaft of a limestone base, broken off at the top. The lower part is preserved, and no mouldings survive. The sides and back are left plain. The inscription covers the whole height of the front face. It begins directly at the upper break, so at least one line, probably more, is lost above l. 1. The letters are closely set and the lines run to the edges of the face, with words divided across lines (ll. 1-2, 7-8, 8–9, 9-10). Findspot unknown. Inv. no. 3944. H: 70 cm; W: 41 cm; D: 26.5 cm; Lh: 2.5–3 cm.

[81] French, *Roman Roads*, 3.5, 230 no. 124. For this milestone cf. also Şahin 2014, 117 and 170.

[82] For a seminal study see Vérilhac, *Paides aôroi*. For the view that the designation of children who died too early as πρόμοιροι probably assumed that the Moirai had allotted a long life to every human being, and not reaching adulthood therefore evidently meant that one had died before the fate allotted by the Moirai, see *I.Kibyra*, p. 90.

[83] Marek, *Pontus-Bithynia Nord-Galatia*, p. 101. Cf. also Coulton 2005, 131.

[84] τίς μορφὴν τῇδ’ ἐνέγλυψε λίθῳ. Cf. also *TAM* V/3 1543, ll. 5–6, where the related compound ἀναγλύφω is used in a similar sense: ἀνέγλυψα ἐμαυ|[τ]όν.



Ọ̣ỊΣ . Ị̣ [κατ]ὰ̣ ἐπι-
2 φάνιαν αὐτῶν
διὰ ἱεροφώνων·
4 Θεοὶ πρῶ̃μοι
καθὼς κελεύετε
6 ἐποιήσαμεν
Τρωΐλος κὲ Εριω-
8 λ̣δος καὶ Ἡρακλέ-
ων καὶ ἡ συνγέ-
10 νια αὐτῶ⟨ν⟩.

Ll. 1–2: ἐπιφάνιαν = ἐπιφάνειαν; L. 7: κέ, as opposed to the καί spellings in ll. 8 and 9; L. 10: ΑΥΤΩΑΙ *lapis*.

Fig. 29) *Dedication of Troilos, Erioldos and Herakleon* (No. 13)

---- [in accordance with] their epiphany (made known) through the sacred speakers, O Early Gods, as you command, we, Troilos and Erioldos and Herakleon and their kin group, made (this dedication).



Fig. 30) *The inscription* (No. 13)

Ll. 1-2: ΟΙΣ is most probably the end of a dative plural, perhaps naming the recipients of the dedication in the lost upper part ([θε]οῖς?), before κατὰ ἐπιφάνιαν. The following letter is illegible, and the iota cannot be explained with certainty. For the formula κατὰ ἐπιφάνειαν followed by the name of a deity in the genitive, see *SEG* 41, 1245 (Tymbriada/Pisidia) = *SEG* 65, 1400.[85] αὐτῶν refers to the *Theoi Prōïmoi* named in l. 4 below. Even though the upper part of the base is lost, the surviving text establishes a connection between the epiphany of the *Theoi Prōïmoi*, the communication of their divine command through the

[85] Πρεῖμος Ἀντιόχου Βωξου | δοῦλος κατὰ ἐπιφάνειαν τῆς θεοῦ | χρηματισθεὶς Μητρὶ Ὀρείᾳ ἐκ τῶν ἰ[δ]ίων | ἀνέθηκεν.

ἱερόφωνοι, and the dedication made in accordance with their instructions. The precise nature of this communication remains uncertain. The ἱερόφωνοι may have acted as intermediaries who conveyed the gods' words during an epiphany;[86] it is also conceivable that they spoke from behind or through a cult statue, making it appear as though the gods themselves were speaking. Although this latter possibility cannot be demonstrated in the present case, ancient accounts of speaking cult images provide relevant parallels (Luc. *Alex.* 26; Rufin. *Hist. eccl.* 11.25; Theod. *Hist. eccl.* 5.22).

L. 3: ἱεροφώνων. According to the *LSJ*, ἱερόφωνος can function both as an adjective, meaning "with a sacred voice," and as a substantive, in which case it probably denotes an utterer of oracles. Here, the latter interpretation can be adopted with almost absolute certainty. The plural form of the term indicates that the command was transmitted by at least two members of the cult personnel. The term ἱερόφωνος is rarely attested in the epigraphic record. To the best of our knowledge, it appears in only three other inscriptions: one from Ostia[87], one from Ephesos[88], and one from Alexandria[89].

L. 4: Θεοὶ πρῷμοι. The dedicants address the gods directly, stating that they have fulfilled their command and dedicated this votive monument. ΠΡΩΜΟΙ represents the contracted form πρῷμοι of πρώϊμοι, the iota of the long diphthong being omitted, as commonly in the datives of the Imperial period. These are the πρώϊμοι θεοί, "early gods", hitherto known from two Lycian inscriptions only. In the Hellenistic sarcophagus inscription of Albasis at Myra, the owner is ἱερεὺς πρὸ πόλεως διὰ βίου τῶν Πρωΐμων Θεῶν, and those who violate the tomb are declared guilty before the gods ὧν ἦν ἱερεὺς [π]ρὸ πόλεως.[90] At Köybaşı in the territory of Patara, a woman honoured her husband Hieratikos, who was, as it seems, likewise priest for life of the πρώϊμοι θεοί (l. 8: καὶ τῶν πρωΐμων θε[ῶν]).[91] The gods thus received a public cult not only at Myra but also in western Lycia, and our dedication, presumably from the same region, is the first document addressed to them directly. Their character is uncertain. Corsten, following a suggestion of D. Schürr, considered them an older generation of gods relegated to the underworld, comparable to the "primeval gods" of Hurrian-Hittite tradition. Schuler, however, pointed out that πρωΐ and its derivatives regularly denote earliness in recurring cycles (early morning, early season, early crops), and preferred to connect them with the early morning or with early-ripening produce. The communication of their command through ἱερόφωνοι (l. 3) adds a new feature to the little we know of their cult.

Ll. 7-8: Εριω|λδος appears to be a hitherto unattested epichoric name. Its ending recurs in Carian names in -ωλδος: Ὑσσωλδος/Υσσωλλος, widespread in Caria, and Κολωλδος, Πεδωλδος,

[86] On the view that a deity's epiphany, expressed by terms such as ἐπιφάνεια, ἐνέργεια, ἐνάργεια, δύναμις, and ἀρετή, serves as a prerequisite for the delivery of the divine message, see Petridou 2009, 87.

[87] *IG* XIV 914 = *IG Porto* 17, l. 19.

[88] *Forsch. Ephesos* IX/1/1, pp. 170-171 no. 10 l. 23.

[89] *I.Alexandrie imp.* 44: Πάππῳ Θεογνώστῳ Βάσσος Στράτωνος ἐπιμελητὴς τοῦ τόπου καὶ ἱερόφωνος τοῦ κυρίου Σαράπιδος κτλ.

[90] Schweyer 2002, 259-260 no. 72 (ed. pr.); Corsten 2008, 99-107, esp. 101-103.

[91] Schuler 2010, 70-74 and 80-81.

Καρυσωλδος and Παρ(α)υσσωλδος, so far attested only at Halikarnassos.[92] The ending -ωλδος, like -ωλλος, renders the Carian suffix -ol, the Carian form of the Anatolian suffix -alla/i-.[93]

Ll. 9-10: ἡ συνγένια (= συγγένεια) is best understood as a small worshipping group whose members were bound to one another by kinship ties.[94] The three men, Troilos, Erioldos, and Herakleon, must have been the leading members of this group and, as such, they must have made the dedication also on behalf of their families (wives, children, etc.). The third-person αὐτῶν after the first-person ἐποιήσαμεν is a loose construction: the dedicants switch from addressing the gods to describing the group on whose behalf they acted.

Date: 3rd century AD (letter forms).

No. 14. Dedication to Hermes by a mother on behalf of her son Pigramos (Figs. 31–32)

Fragment of a cylindrical limestone votive altar, broken on all sides. The inscribed face is roughly smoothed and survives in a single irregular piece. The four lines occupy the upper part of the preserved surface, and the area below them is uninscribed. The lettering is irregular and the lines are not strictly aligned. In l. 4 a blank space separates EPM from EI to avoid a flaw in the surface. Findspot unknown. No inventory number. H: 40 cm; Diam.: 39 cm; Lh: 2 cm.



Fig. 31) *Dedication to Hermes* (No. 14)

[--1-2--]ρπιδα Βορα γυν[ὴ δὲ]
2 [Μο]λ̣έους ὑπὲρ Πιγρα-
[μου το]ῦ̣ υἱοῦ αὐτῆς ἀνέθη̣-
4 [κεν] Ἑρμ *vac.* εῖ.

[…]rpida, daughter of Boras and wife of [Mo]les, dedicated (this) to Hermes on behalf of her son Pigra[mos].

L. 1: [--1-2--]ρπιδα. No female name ending in -ρπιδα is known. A local name seems most likely: the element Ερπι- is frequent in indigenous names of Lycia and Pisidia, e.g. Ερπιας[95] and Ερπιος[96]. It also occurs in female compounds whose second element begins with delta, i.e. Ερπιδ-.[97] Our name may belong to this group, perhaps [E]ρπιδα, although the faint trace at the beginning of the line, resembling the right diagonal of a lambda, alpha or delta, remains unexplained. Names such

[92] Blümel 1992, 15, 17, 22, 27; Zgusta, *Personennamen* §§ 544, 661, 1203-6/8, 1232, 1629-7/8; Adiego 2007, 460-462.

[93] Adiego 2007, 258, 329, 343-344.

[94] For the term, see Thonemann 2022, 342-349; Erten 2025, 151 n. 3 (with further bibliography).

[95] *TAM* II 550/551 (Tlos); see also Nos. 6 and 9.

[96] *TAM* II 540 (Arsada); *TAM* II 930 (Rhodia Polis); *I.Central Pisidia* 31 (Kremna).

[97] Ερπιδενηνις (Patara, *TAM* II 475), Ερπιδεμονις (Idebessos, *TAM* II 876) and Ἐρπιδασις (Aperlai, *CIG* 4289).

as'Ερπίς,'Ερπίδιος etc. are Greek, with ρ for λ (='Ελπίς), and are not relevant here. A Latin cognomen Sarpida, attested once in Numidia, would fit the space but is hardly relevant.[98]



Fig. 32) *The inscription* (No. 14)

Ll. 1–2: Βορα γυν[ὴ δὲ] | [Μο]λέους. The woman is identified by her father's name in the genitive, without θυγάτηρ, followed by γυνὴ δέ and her husband's name, a pattern attested in Lycia at Idebessos (TAM II 875: Τροκόνδου, γυνὴ δ[ὲ]) and at Termessos (TAM III 223; 226). Only two letters are lost before -λέους, and the restoration [Μο]λέους, from Μολης, fits the space. The name is common in Pisidia and the Kabalis (cf. also Molesis, No. 7). Its genitive is variously formed: Μοληους at Perge (I.Perge 428) follows the inflection of s-stems, as does our -έους, whereas Μολεου occurs at Komama (SEG 60, 1476).

Βορα. The name Βορας, like Βόρων, is regarded as Phrygian-Lydian, see Zgusta, *Personennamen* §183 following Arkwright, Jongkees and Sundwall, although it has also been connected with the Greek adjective βορός, ά, όν (devouring).[99] Apart from our text, Βορᾶς is attested only in Pisidian Antioch (see n. 68 above). It may also occur in No. 10, ll. 3–4, above, where [B]ορᾳ is one of the possible readings of the name of the adopted son. *Pape – Benseler* equate Βορᾶς with Βορέας, itself a very rare name.[100]

L. 2-3: Πιγραμος is a common epichoric name in Lycia.[101]

Date: Possibly 2nd century BC, judging by the *pi* with a shortened right hasta.

No. 15. Tomb of M. Claudius Demetrios Ulpianus (Figs. 33–34)

Limestone lintel block. The front bears a shallow rectangular panel framed on either side by two vertical fasciae. The inscription occupies the upper part of the panel; the lower part is left blank. The upper edge is broken away and the top surface is heavily damaged; the sides and back are left plain, and the underside is preserved. A modern iron fixture attached to the upper front conceals part of l. 1. Findspot unknown. No inventory number. H: 39 cm; W: 162 cm; D: 56–57 cm; Lh: 3.5 cm.

[98] Gsell – Pflaum 1957, 2963, where the editors describe it as "surnom inconnu par ailleurs".

[99] Arkwright 1918, 51; Jongkees 1935, 81; Sundwall 1950, no. 17.

[100] See *I.Boubon Kokkinia* 101, which gives the further occurrences.

[101] Zgusta, *Personennamen* §1255-2; *LGPN* V.B 352 s.v.



Fig. 33) *Tomb lintel of M. Claudius Demetrios Ulpianus* (No. 15)



Fig. 34) *The inscription on the lintel* (No. 15)

Μάρκου [Κ]λ̣αυδίου Στάσω̣-
2 νος υἱοῦ Κυρείνᾳ Δη-
μητρίου Οὐλπιανοῦ.

(The tomb) of Marcus Claudius Demetrios Ulpianus, from the tribe of Quirina, son of Stason.

Ll. 1–2: The name Στάσων is extremely rare, with only four attestations known so far from Asia Minor, all from Lycia: one from Telmessos, two from Xanthos and one, still unpublished, from Kadyanda.[102]

The name follows the Roman order (praenomen, nomen, filiation, tribe, cognomina), but the filiation is given in the Greek manner, by the father's name with υἱός, not by his praenomen (Μάρκου υἱός). The same practice is found among the Claudii of Lycia with the tribe Quirina, e.g. Ti. Claudius Agrippinus of Patara, Τιβέριον Κλαύδιον Κλαυδίου Ἰάσονος υἱὸν Κυρείνα Ἀγριππεῖνον, and Ti. Claudius Celsus Orestianus of Kibyra.[103] There, however, the father's nomen is also given, whereas here Stason appears without it. He may therefore have been called M. Claudius Stason, with his nomen omitted, or he may not have held the citizenship, in which case Demetrios would have been the first citizen of the family. The tribe Quirina, given in the dative as usual in Greek texts, together with the nomen Claudius, points to a family enfranchised under Claudius or Nero, as were the Claudii of Sidyma (*TAM* II 178; 184) and Patara. The praenomen Marcus, instead of the Tiberius of the imperial grants, is unusual and may indicate that the citizenship was obtained through another Claudius, or that the praenomen changed in a later generation. The second cognomen Ulpianus, formed from the nomen Ulpius, presupposes the reign of Trajan or later; such cognomina in -ianus were frequently derived from the nomen of the mother

[102] *LGPN* V.B 388 s.v.; Στάσων appears in an unpublished agonistic inscription found at Kadyanda.

[103] *TAM* II 422; cf. 423-425, 495; *F.Xanthos* VII 65; *I.Kibyra* 62: Κλαυδίου Πολέμωνος υἱὸν Κυρείνᾳ.

or of another relative, so that Demetrios' mother may have been an Ulpia (cf. Οὐλπία Φίλα at Xanthos, *TAM* II 300).

Date: Probably 2nd century AD. Ulpianus gives a *terminus post quem* under Trajan, and the full Roman name with filiation and tribe is characteristic of the 2nd century.

No. 16. Fragment of a funerary inscription with burial regulations (Fig. 35)

Fragment of a marble architrave(?) block from a tomb, broken at the left, the right and the bottom; the top is heavily damaged. The front is divided by projecting bands into *fasciae*, which are used for the inscription. L. 1 is cut on the narrow upper *fascia*, ll. 2–4 on the broad middle *fascia* and ll. 5–6 on the lower *fascia*, which is cut away below l. 6. As the lines are lost at both ends, the original length of the block and of the text cannot be determined.



Fig. 35) *Fragment of a funerary inscription* (No. 16)

Findspot unknown. No inventory number. H: 36 cm; W: 44 cm; D: 48 cm; Lh: 2 cm.

[- - -] Χρυσέα Η καὶ ΣΥΝΕΚΟ[- - -]
2 [- - - τ]ῇ γυναικί μου Πρείμᾳ τε[θῆναι - - -]
[- - -]ΙΑ τεθῆναι καὶ Ζωσίμην τὴν [- - -]
4 [- - - Τληπ]ολέμου τεθῆναι· ἕτερον δὲ̣ [οὐδένα - - -]
[- - -] ἐπεὶ θήσει προστείμου Ӿ [- - -]
6 [- - -]ΕΜΟΥ συνκεχ[ωρ]ημένων ΘΕ[- - -]

*--- Chrysea, who also (?) --- ; that my wife Preima be buried --- be buried, and Zosime, the --- of [Tlep]olemos (?), be buried. No one else (shall be buried here) ---; otherwise he will pay as a penalty … denarii --- of [....]*ΕΜΟΥ *… of those to whom (the right of burial) has been conceded …*

Owing to the fragmentary state of the inscription, it is impossible to determine how much of the text is missing on either side, and neither the full sense of the text nor the relationships among the individuals named can be established with certainty. The inscription is arranged on the fasciae of the block, l. 1 on the narrow upper fascia and ll. 2–4 and 5–6 on the two fasciae below, so that no line is lost between them. The tomb owner, a man speaking in the first person, granted his wife Preima the right to be buried in the tomb ([τ]ῇ γυναικί μου Πρείμᾳ τε[θῆναι]), the infinitive presumably depending on a lost verb of permission (such as ἐπιτρέπω or συγχωρῶ) or on ἐξέσται. As Chrysea is not the speaker, a substantial part of l. 1 must be lost at the left, where the tomb owner was presumably named. In the following lines he grants burial rights to several other persons, among them Zosime, who may have been the daughter of the Tlepolemos named in the following genitive.

L. 1: Χρυσέα Η καὶ ΣΥΝΕΚΟ[- - -]. The sequence may be understood in several ways: (a) ἡ καί introducing a second name, but no female name beginning with Συνεκο- is known; (b) ἣ καί with

a finite verb in the aorist, "who also …", e.g. συνεκό[μισε], "helped to bury", or συνεκό[σμησε], "helped to adorn"; (c) ἡ καί with a participle, e.g. συνεκ⟨κ⟩ο[μίσασα], "who also took part in the funeral", with simplified gemination. Readings (b) and (c) would describe Chrysea as a person who had taken part in the burial or in the furnishing of the tomb. In view of the fragmentary context, no decision is possible.

L. 6: [- - -]ΕΜΟΥ may be restored as [Τληπολ]έμου, as one of those who were assigned the right to use the tomb (συνκεχ[ωρ]ημένων), or perhaps other names such as [Νεοπτ]ολέμου, [Ἀρχεπτ]ολέμου, or simply as ἐμοῦ; the details of this arrangement are lost.

Date: Imperial period, probably 2nd century AD (four-barred *sigma* with cursive *omega*; fine in *denarii*).

No. 17. Funerary altar of Apollonides (Figs. 36–39)

Limestone cylindrical altar with mouldings at the top and bottom. The shaft bears two niches, each containing a standing figure in relief: a larger one on the front and a smaller one set further round the shaft to the right, not opposite the first but placed higher, immediately below the upper moulding. The figure in the front niche is a man wearing a chiton and a himation, his right arm bent across the chest within the fold of the himation and his left arm lowered. The figure in the smaller niche is badly worn and its head is largely lost; diagonal folds across the upper body suggest a himation, perhaps with the arm wrapped in it, and the legs are rendered separately below. The stone surface shows minor cracks and abrasions, particularly at the top and bottom edges. A two-line Greek inscription is carved on the lower moulding.

Findspot unknown. Inv. no. 4574. H: 48 cm; Diam.: 28 cm; Lh: 1.5 cm.



Fig. 36) *Funerary altar of Apollonides* (No. 17)



Fig. 37) *The right side* (No. 17)



Fig. 38) *The relief in niche on the right side* (No. 17)



Fig. 39) *The inscription* (No. 17)

Λυκία Ἀπολλων⟨ί⟩δῃ τῷ
2 ἀνδρὶ μ[ν]ῆ̣ς ἕ̣νε̣κ̣[εν].

Lykia (set this up) for her husband Apollonides, for the sake of memory.

L. 1: Λυκία, derived from the name of the region, is used as a female personal name in Lycia and its neighbourhood.[104]

L. 2: μ[ν]ῆς = μνήμης. Alternatively, μ[ν]ή⟨μη⟩ς may be restored, with the syllable μη omitted by haplography.

Date: Presumably 3rd century AD (letter forms).

No. 18. Fragment of a family tomb inscription (Fig. 40)

Fragment of a marble sarcophagus chest, probably from the upper part of its inscribed front, broken at the left, the right and the bottom. The top is preserved and is formed by a projecting moulding, below which the inscription begins. The five preserved lines run to the broken edges on both sides. Findspot unknown. No inventory number. H: 32.5 cm; W: 53 cm; D: 22 cm; Lh: 3 cm.

[----------Ερ]μακοτου τοῦ Μουσα̣[ίου]
2 [κατεσκεύασεν] τὸ μνημεῖον ἑαυτῷ [καὶ τῇ]
[γυναικὶ αὐτοῦ] Ἀφφίᾳ καὶ τέκνοις [αὐτῶν]
4 [καὶ οἷς ἂν αὐ]τοὶ οἱ ἐκ τοῦ γένους [ζῶντες]
[συνχωρήσ]ουσιν· ἄλλῳ δὲ οὐδε[νὶ ἐξέσται]
[----------]

[--- son of Er]makotas, grandson of Mousaios, [built] the tomb for himself [and for his wife] Apphia and [their] children, [and for those to whom they] themselves, from the family, [while living] will grant (burial); nobody else is allowed to be (buried here) ---

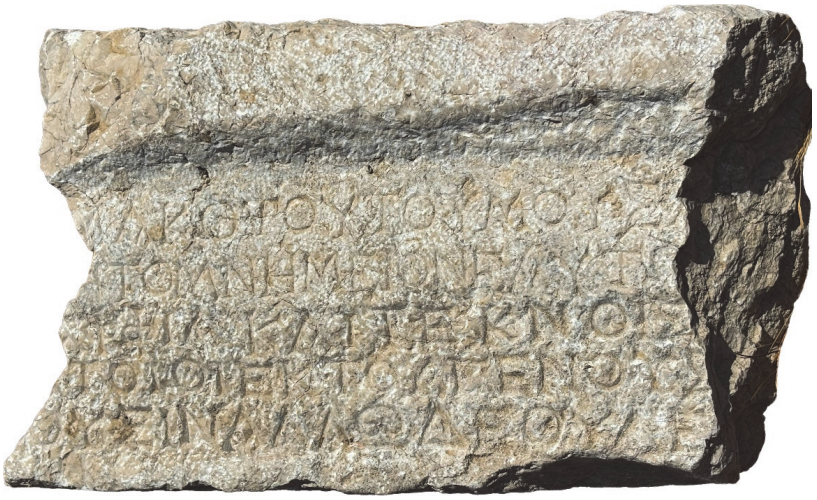


Fig. 40) *Fragment of a tomb inscription* (No. 18)

L. 1: [Ερ]μακοτου. The only name in -μακοτας known in Lycia is Ερμακοτας, a compound with the Luwian divine name Arma-/Erma- (see n. 33 above), which is very frequent throughout the region (e.g. TAM II 550/551, 591, 598 and 618, Tlos; 522 and 531, Pinara; 318, Xanthos; 775–776, Arneai; 841 and 862, Idebessos).

Ll. 4–5: [καὶ οἷς ἂν αὐ]τοὶ οἱ ἐκ τοῦ γένους [ζῶντες] | [συνχωρήσ]ουσιν. Relative clauses with ἄν in this formula normally take the subjunctive, but the future indicative is also attested in Lycia.[105] Of the several restorations that would fit the lacuna at the end of l. 4 (e.g. πάντες), we opt for

[104] See *LGPN* V.B s.v.

[105] *TAM* II 69 (Telmessos): [καὶ ο]ἷς ἂν αὐτοὶ ζῶντες [συνχ]ωρήσομεν; cf. also Gardner 1885, 359 no. 126 (Kyaneai): οἷς ἂν ἡμῖς ζῶντες συνχωρήσομεν and *TAM* I 73 (Kyaneai): οἷς ἂν ἡμῖς θελέσομεν συνχωρῆσαιν.

ζῶντες (see n. 105 above), which recurs in these parallels and emphasizes that permission for burial was granted by the tomb owners during their lifetime, rather than being stipulated in a will or codicil.[106]

Date: 2nd century AD (letter forms).

No. 19. Funerary altar for Hermolykos (Figs. 41–43)

Fragment of a round limestone altar, broken away at the bottom. The top is moulded and partly preserved. The surviving central shaft bears a relief panel depicting a horseman in the centre, holding the horse's reins. Behind the horse stands a woman wearing a long *chiton* and *himation*, which fall to her feet. In front of the horse stands a man wearing a *himation*, with his right arm held against his chest. He is turned towards the horseman and looks directly at him. An inscription of five lines is carved on the relief panel, and a sixth line runs beneath the relief.

Findspot unknown. No inventory number. H: 57 cm; Diam.: 39 cm; Lh: 2.5 cm.



Fig. 41) *Funerary altar with a horseman* (No. 19)

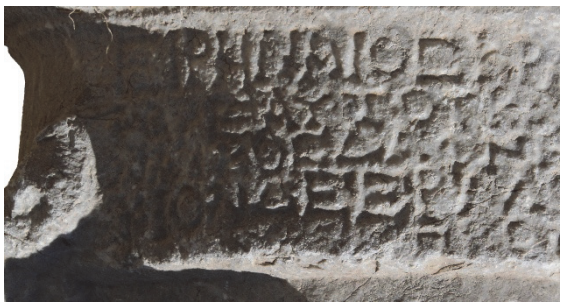


Fig. 42) *The left part of the inscription* (No. 19)

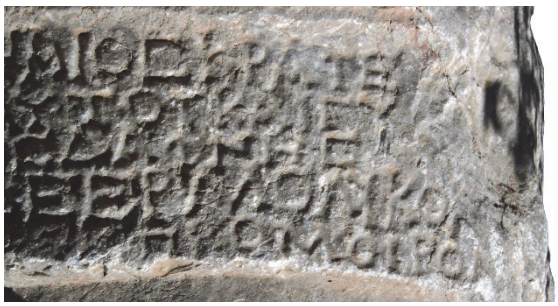


Fig. 43) *The right part of the inscription* (No. 19)

Εἰρηναῖος Κρατέ-
ρου ἑαυτοῦ καὶ γυ-
ναικὸς Δάφνης
υ̣ἱὸν δὲ Ἑρμόλυκον
vac. π̣ρόμοιρο̣ν
Under the relief
μνή̣[μης χάριν]

Eirenaios son of Krateros (set this up in honour of) Hermolykos, his and (his) wife Daphne's son, (who died) before his time, for the sake of memory.

L. 5: for π̣ρόμοιρο̣ν see above No. 12 and n. 82.

The three figures evidently correspond to the three persons named in the inscription: the horseman is the deceased Hermolykos, the woman behind the horse his mother Daphne, and the man in front of him, turned towards him, his father Eirenaios, the dedicant. The relief shows the deceased son as a horseman, flanked by his parents, who are represented standing on foot.

Date: 2nd–3rd century AD (letter forms).

[106] Cf. *TAM* II 77, ll. 4-6: ὁμοίως οὐκ ἐξέσται τινὶ ο[ὐ]δὲ ἐν τῷ ὑποσορίῳ τοῦ ἡρῴου | τ̣εθῆναι ἢ θάψαι τινὰ χωρὶς εἰ μή τινι ἐγὼ συγχωρήσαιμι ἢ ζῶσα | ἢ ἐν διαθήκαις ἢ κωδικίλλοις γράψασα. For further thoughts on this see Harter-Uibopuu 2019, 169-170.

No. 20. Inscribed fluted column of Ge (Figs. 44–45)

Fragment of a fluted limestone column, broken at the top and the bottom, now displayed upside down. The flutes are separated by flat fillets. A vertical field was left unfluted from the outset for the inscription, and the flutes end against it in a neat step on either side. The twelve-line inscription is cut lengthwise in this field; its end is lost at the lower break. A round, cleanly drilled hole in the fluting just beside the inscribed field does not affect the text and is probably secondary. The surface is crossed by several cracks.

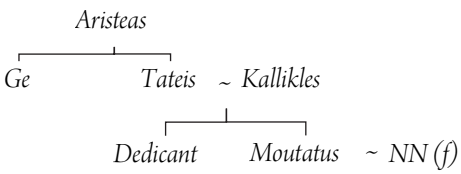
Findspot unknown. No inventory number. H: 77 cm; Diam.: 52 cm; Lh: 2.5 cm.



Γῆν Ἀριστέου ἀ-
γαλματίῳ καὶ μη-
τέρα Τατειν Ἀρισ-
τέου ἀγαλματίῳ
καὶ ἑαυτὴν ἀγαλ-
ματίῳ ἐκ τῶν ἰδίων
αὐτῆς κατεσκεύ-
ασεν συνεπιμε-
λησάντων τοῦ
τε ἀδελφοῦ Μου-
τάτου Καλλικλέ-
ους καὶ ἀδελφιδέ-
[- - -]

Fig. 44) *The inscription* (No. 20)

(She) made, at her own expense, (an image of) Ge, daughter of Aristeas, as a statuette, and (her) mother Tateis, daughter of Aristeas, as a statuette, and (of) herself as a statuette, with her brother Moutatos (= Mutatus), son of Kallikles, and (her) nephew(s) [- - -] sharing in the care (of the monument).



The dedicant was a woman, as ἑαυτήν and ἐκ τῶν ἰδίων αὐτῆς show; her name is not preserved and probably stood in the lost part of the text. Ge and Tateis are both daughters of Aristeas and thus sisters. Tateis, the dedicant's mother, was the wife of Kallikles, since the dedicant's brother Moutatos is called son of Kallikles; Ge was therefore the dedicant's maternal aunt. The dedicant thus commemorated her aunt, her mother and herself, the latter evidently while still alive, with statuettes. Besides her brother Moutatos, one or more nephews, whose names are lost at the lower break, shared in the care of the monument; he/they may have been son(s) of Moutatos, who is named immediately before.



Fig. 45) *The column of Ge* (No. 20)

Ll. 5–8: ἑαυτὴν ἀγαλματίῳ κατεσκεύασεν. From this expression, it can be understood that the monument contained representations of the deceased, a type of epitaph typically formulated with the verb ἀνέστησεν + accusative (or double accusative) in Lycaonia and Kibyratis,[107] and also together with a dative object (in this case, an ἀγαλμάτιον), for which a close parallel is found in the territory of Boubon (Elmalıyurt/Pırnaz).[108] The Boubon example is also carved on a fluted column and bears representations of two individuals and a lion. There, the term used for the image of the deceased is not the diminutive form, as in the present case, but ἄγαλμα itself. As Corsten observes in his commentary on *I.Kibyra* 91, the pictorial representation of the deceased could be rendered either in relief, as in his example, or as a bust or statue placed on the column on which the inscription was carved. In the present case, it is more likely that the figures were executed in relief, since the column does not appear to be large enough to accommodate three statuettes. Funerary monuments designated as κίων and bearing ἀγάλματα of the deceased recur at Tyriaion,[109] and fluted funerary columns are common in the Kabalis and northern Lycia;[110] together with the parallel from Boubon, this suggests that the column of Ge came from the same area.

Ll. 10–11: Μου|τάτου. It is most likely the Latin cognomen Mutatus[111], whose Greek form Μούτατος is very rarely attested; to our knowledge, it occurs only in an inscription from Argolis and in a list of victors in gladiatorial games at Iasos.[112] The possibility that it is an otherwise unattested genitive form of the epichoric name Μουτας appears considerably less likely.

L. 12: ἀδελφιδε[- - -]. The letters ΑΔΕΛΦΙΔΕ are certain. The epsilon excludes the feminine ἀδελφιδῆ and points to a genitive of ἀδελφιδεύς, "nephew", required by the genitive absolute: either the singular ἀδελφιδέ[ως] or the plural ἀδελφιδέ[ων], in which case more than one nephew would have been named in the lost lines.

Date: Letter forms and the absence of Aurelius rather suggest a date before AD 212.

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[107] See *I.Kibyra* 91, with references to further examples from Kibyra and additional remarks on this issue; see also Robert, *Et. anat.*, 391-398.

[108] *I.Boubon Kokkinia* 58: Καλλικλῆς Κό|μωνος Ἐφέσου | ἀνέστησεν ἑαυ|τὸν λέοντα καὶ | τὴν γυναῖκα Τάτα|ν Κλεάρχου ἀγάλματι | καὶ θυγατέρα αὐτοῦ | Μειν τετελευτηκ[υί]|ᾳ ἀγάλματι [μ]νή|μης ἕνεκεν. [εὐω]χη|θήσονται δὲ καθ' ἕ[τ]ο|ς καὶ θυσιάσουσιν οἱ | κληρονόμοι | μου ἐν μηνὶ | Ἀρτεμισίῳ.

[109] Naour, *Tyriaion*, 67-71 nos. 27-28.

[110] Naour, *Tyriaion*, 45 n. 81 and 49.

[111] Kajanto 1965, 353.

[112] *LGPN* III.A 307 s.v.; *I.Iasos* 414, D.1.1. See also the feminine form Μουτάτη/Μουτάτα from Laodikeia Combusta, *MAMA* I 262 = *LGPN* V.C 306 s.v. Cf. also Zgusta, *Personennamen*, § 989-5, for the possibility that it may belong to the group of names beginning with Μουτ-, §§ 989-1-4.

No. 21. Funerary altar of Tlepolemos (Figs. 46–48)

Lower part of a cylindrical limestone funerary altar, broken obliquely at the top. The base moulding (torus and fillet) is preserved but damaged, and the underside is broken irregularly. The six-line inscription begins immediately below the break and runs round a large part of the circumference of the shaft. Its last line lies just above the base moulding.

Findspot unknown (Necati Binici Collection[113]). Inv. no. 5270. H: 52 cm; Diam.: 38 cm; Lh: 3 cm.

Μουσαῖος [---]Ι̣
2 ΝΟΥΣ τοῦ Τληπολέμου
καὶ Ουαυα Τρωΐλου ΗΡΚ[.]ΙΠ[- - -]
4 ἑαυτοὺς καὶ τὸν υἱὸν
αὐτοῦ Τληπόλεμον
6 μνήμης χάριν.

Mousaios son of [--]nes, grandson of Tlepolemos, and Ouaua daughter of Troilos, (granddaughter of) Her(a)kl[…], (set this up for) themselves and for his son Tlepolemos, for the sake of memory.



Fig. 46) *Left section* (No. 21)



Fig. 47) *Middle section* (No. 21)



Fig. 48) *Right section* (No. 21)

Ll. 1–2: The genitive ending -ους points to a patronymic of the third declension, most commonly in -γένης. If the I at the end of l. 1 is a damaged E, Mousaios' father may have been called e.g. [Διο]γέ|νους or ⟦Ερμο⟧γέ|νους, followed by the name of the grandfather, τοῦ Τληπολέμου.

L. 3: ΗΡΚ[.]ΙΠ[- - -]. After Τρωΐλου follows a further name beginning with Ἡρκλ-, presumably the genitive of Ouaua's grandfather, in parallel with the three generations given for Mousaios. The syncopated form Ἡρκλ- for Ἡρακλ- is attested elsewhere,[114] so that no emendation is required; Ἡρκλ[ε]ί(δου) or a similar form may be considered. The final Π may begin a further word, now lost in the worn surface; its sense cannot be determined.

Ll. 4–5: For the use of accusative see No. 7 above and n. 38. The singular αὐτοῦ instead of the expected αὐτῶν may indicate that Tlepolemos was the son of Mousaios only. The son bears the name of his great-grandfather Tlepolemos.

[113] For another inscription from this collection see Öztürk – Süel 2011.

[114] E.g. Ἡρκλᾶς, *I.Perinthos* 29; Ἡρκλάτης, *SB* I 463; Ἡρκλανός, frequently.

Ouaua is a local female name, cf. Ουα in No. 6; Tlepolemos (cf. No. 16) and Troilos (cf. No. 13) are common in the region. Although the piece has no provenance, its onomastics point to western or northern Lycia.

Tlepolemos (I) — *HPK[.]ΙΠ[- - -]*
[--]nes — *Troilos*
Mousaios ~ *Ouaua*
Tlepolemos (II)

Date: 2nd–3rd century AD (letter forms: lunate *epsilon* and *sigma*, cursive *omega*).

No. 22. Fragment of the tomb of Iulia (Fig. 49)

Fragment of a limestone block from a tomb, now displayed upside down. The underside is a dressed bed with a dowel hole, showing that the block was set on another one. The left side and the lower edge of the inscribed face are preserved, whereas the block is broken at the right, so that the ends of the lines are lost. The five lines occupy the whole preserved height of the face, l. 5 running close to the lower edge. The inscription must have continued on the block below, which is lost. Findspot unknown. No inventory number. H: 29 cm; W: 68 cm; D: 42 cm; Lh: 3–3.5 cm.

τοῦτο τὸ μνημε[ῖον --- κατεσκεύ]-
2 ασεν Εὐέλπιστος Α[- - -]
Ἰουλίᾳ ἐκ τῶν ἰδίω[ν - - -]-
4 λίαν μετὰ τοῦ ἀν[δρὸς - - - θή]-
κῃ· ἄ⟨λ⟩λον δὲ μηδ[ένα - - -]

This tomb […] Euelpistos A[…] built […] for Iulia from (his) own means […] …lia together with (her) husband […] in the tomb (?); but no one else […]

L. 5: ΑΛΟΝ *lapis.*



Fig. 49) *Fragment of a tomb inscription* (No. 22)

L. 2: The A after Εὐέλπιστος must be the beginning of a patronymic, or, less likely, of a second name.

L. 3: Iulia is the person for whom Euelpistos built the tomb at his own expense. Her relationship to him is not preserved; the end of l. 2 or the lacuna after ἐκ τῶν ἰδίω[ν] may have contained a kinship term.

Ll. 3–4: [- -]|λίαν. Since the left edge is preserved, the name began at the end of l. 3. It is the accusative of a female name in -λία, e.g. [Ἰου]|λίαν, [Αὐρη]|λίαν, [Αἰ]|λίαν or [Κορνη]|λίαν; a second mention of Iulia is possible but cannot be proved. In view of μετὰ τοῦ ἀν[- - -], most naturally restored as ἀν[δρὸς αὐτῆς], the passage may have contained a clause permitting this woman to be buried together with her husband. If she was Iulia, such a provision would hardly have been formulated by Iulia's own husband, and Iulia is then more likely a daughter or another relative of Euelpistos, for whom, together with her husband, he provided a burial place in his tomb.

Ll. 4–5: [θή]|κη. The letters KH at the beginning of l. 5 are the end of a word divided between the lines; [ἐν τῇ θή]|κη, "in the tomb", gives a natural sense before ἄλλον δὲ μηδ[ένα], e.g. [- - - ἐνταφῆναι ἐν τῇ θή]|κη· ἄλλον δὲ μηδ[ένα - - -].

Date: 2nd–3rd century AD (letter forms: lunate *epsilon* and *sigma*, cursive *omega*).

No. 23. Funerary column of Artemon (Figs. 50–52)

Limestone column shaft, broken at the top; at the bottom it widens into a low moulding (apophyge and fillet), which is chipped. The surface is rough and weathered, covered with a dense network of cracks with reddish incrustation. The six-line inscription is cut at about mid-height of the shaft, in a narrow field, and is faint. Findspot unknown. No inventory number. H: 139 cm; Diam.: 37.5 cm; Lh: 2–3.5 cm.

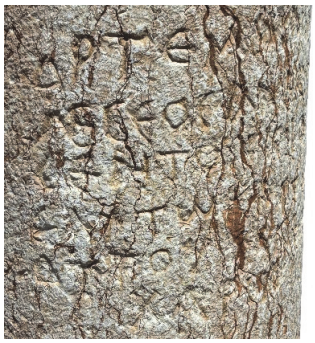


Fig. 51) *Left section* (No. 23)

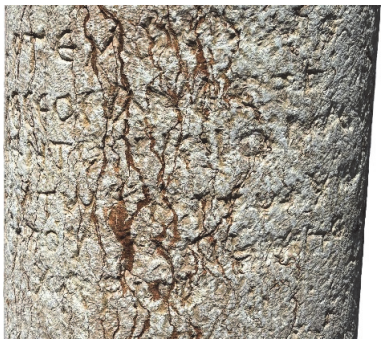


Fig. 52) *Right section* (No. 23)

Ἀρτέμων Μο-
2 λεσεος ἀνέστη-
σεν τὸν κίονα
4 ἑαυτῷ [κα]ὶ τῷ υἱῷ
αὐτοῦ [μνήμ]ης
6 χάριν.

Artemon son of Molesis set up the column for himself and for his son, for the sake of memory.



Fig. 50) *Funerary column* (No. 23)

Ll. 1–2: For the name Molesis see above No. 7.

L. 3: τὸν κίονα. Kubińska observes that κίων is rarely used in epitaphs and records only four instances: one from Dorylaion, one from the borderland of Phrygia and Bithynia, and two from the Kabalis (Naour, *Tyriaion,* 28 and an epitaph from Lagbe).[115] Naour adds further examples: one from Tyriaion, one from the area of Burdur and one from the hinterland of Side, and concludes that the term is not as rare as Kubińska suggests.[116] To these may be added an epitaph from Isinda.[117] The funerary use of κίων is thus attested in the Kabalis, at Tyriaion and at Lagbe on the northern shore of Lake Kabalitis, in Pisidia and further north in inland Asia Minor, but not in Lycia proper. Funerary columns as such, by contrast, are very common throughout northern Lycia, in the territories of Balboura,

[115] Kubińska, *Mon. funéraires*, 124; Heberdey – Kalinka, *Südwestliches Kleinasien*, no. 22.

[116] Naour, *Tyriaion*, 67-69 no. 27; 68 n. 158, citing Bean 1959, 76 no. 17 and Bean – Mitford, *Rough Cilicia II*, 34-35 no. 15.

[117] French 1994, 68 no. 23.

Boubon, Oinoanda and Podalia.[118] As Naour observed, the term itself thus points towards Pisidia and the Kabalis rather than Lycia.[119] Together with the patronymic Molesis (see No. 7), this suggests that the column was brought to the museum from the Kabalis or the adjoining parts of northern Lycia.

L. 4: The son is not identified by name.

Date: 3rd century AD (letter forms).

No. 24. Funerary altar erected by Hermaios (Figs. 53–55)

Round limestone altar with mouldings at the top and bottom. The shaft bears a banquet scene within an arched panel, depicting two figures on the couch, possibly a man and a woman, whose faces are almost completely eroded, accompanied by two additional figures on either side of the couch. A tripod is depicted beneath the couch. The body of the altar is decorated with three garlands, each with a pendant in the form of a bunch of grapes. A male bust is depicted within each arch formed by the garlands. The surface of the monument exhibits abrasions, as well as minor cracks and breaks at the bottom. The three-line inscription is carved beneath the banquet scene.

Findspot unknown. Inv. no. 3717. H: 97.5 cm; Diam.: 56 cm; Lh: 3 cm.



Fig. 53) *Funerary altar by Hermaios* (No. 24)

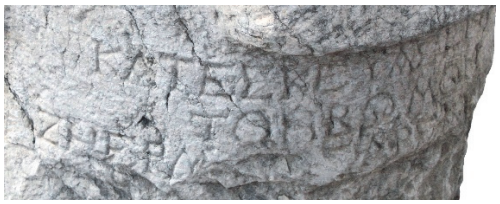


Fig. 54) *Left section of the inscription* (No. 24)



Fig. 55) *Right section of the inscription* (No. 24)

κατεσκεύασεν
2 τὸν βωμὸν
ζῇ Ἑρμ[αῖο]ς Ἀρσάκου τ[ῷ] πα[τρὶ - - -]

Hermaios, son of Arsakes, (still) living, built the altar for (his) father - - -.

L. 3: ζῇ. The formula ζῇ, as well as its other forms ζῶ, ζῶντες, and ζῶμεν, is frequently encountered in epitaphs, indicating that the person named in the inscription was still alive. Robert interpreted the formula as an apotropaic measure intended to avert the ill omen associated with inscribing the name of a living person on a tomb.[120] The position of ζῇ in our inscription may seem unusual, since the formula is most commonly found at the beginning of the text. As Robert emphasizes,

[118] Naour, *Tyriaion*, 45 n. 81.

[119] Naour, *Tyriaion*, 49 with n. 105.

[120] Robert, *Et. anat.*, 225.

however, this is not an isolated case: the formula is not infrequently placed within the text, interrupting the sentence irrespective of its grammatical structure.

Ἀρσάκου. Arsakes is an Iranian name, borne by Achaemenid and later by Parthian kings, which entered the onomastics of Asia Minor in the Persian period and survived there into the Imperial age. In Lycia it is attested at Neisa and in the name of a citizen of Neisa at Tlos,[121] whereas it is more frequent in Pisidia, at Adada, Sagalassos and Termessos (*SEG* 57, 1620).[122] Together with the name Hermaios, common at Termessos and in Pisidia (see No. 7), this points to a family from northern Lycia or Pisidia.

Date: 2nd–3rd century AD (letter forms).

Conclusion

The 24 inscriptions presented here illustrate the range of material that has reached the Fethiye Museum from Telmessos and from the territories of its neighbours. Where the provenance is known, the pieces come from Telmessos itself and from the territories of Oinoanda (Doğanlar, Seki, Yayla Zorlar, Temel) and Xanthos (Gölbent), from Gerişburnu in the border zone between Tlos, Kadyanda, Araxa, Oinoanda and perhaps Telmessos, and from Sarıgerme on the western side of the Dalaman plain; one piece comes from the Necati Binici Collection. Most of the texts belong to the Imperial period, chiefly the 2nd and 3rd centuries AD; a smaller group goes back to the Hellenistic period: the dedication to Hermes (No. 14) possibly to the 2nd century BC, Text A of No. 9 and the stele of Mela(s) (No. 7) to the late Hellenistic or early Imperial period.

The funerary inscriptions show how strongly local habits shaped burial practice in the region. The construction with epi and the dative of the deceased in No. 6, otherwise characteristic of Tlos and its vicinity, appears on an altar from Seki, probably set up by a family of Tloan origin. The provision for an annual sacrifice in No. 10 closely parallels *TAM* II 637 from Tlos, but dates the sacrifice by the Karobolia, a local festival perhaps connected with hair consecration, rather than by a month, and entrusts it to the fellow freedmen of the deceased rather than to his heirs. Other texts are of interest for funerary law, such as the heroon inscribed by Aur. Stephanos by permission granted in a letter (No. 11), or for funerary vocabulary, such as the dedication of a monument to the deceased with *anatithemi* (No. 1), a usage so far unparalleled in Lycia.

The dedications widen the picture of religious life in the hinterland of Telmessos. No. 5 records a vow to Agdistis under one of her Anatolian name forms and finds its closest parallels in Phrygia and Pisidia. No. 13 records a dedication made by a kinship group on the command of the *Theoi Prōïmoi*, gods otherwise known only from priestly titles at Myra and in the territory of Patara, communicated through *hierophonoi*. No. 14 is a dedication to Hermes made by a mother on behalf of her son.

One text concerns agonistic life. The list of *agonisamenoi* from the theatre (No. 4) adds a new document for the contests of Telmessos. Its victors were probably citizens of Telmessos competing in a local contest, as in the athletic section of the Meleagria at Balboura.

The onomastic yield is considerable. Mamasis (No. 10) and Erioldos (No. 13) are new. Rare names such as Stason (No. 15) and Boras (No. 14) gain new attestations, and Erioldos, whose type in -oldos is otherwise known only in Caria, points to Carian connections.

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[121] *TAM* II 748 (Neisa); *TAM* II 585 (Tlos): Ἀρσάκου Ἀρσάκου Νεισέως.

[122] Sterrett, *Wolfe Expedition,* 423 and 428 (Adada); Mitchell 2008, 167-168 (Sagalassos; *SEG* 58, 1564; cf. *SEG* 14, 801; 30, 1508); *I.Termessos Suppl.* IV 146.

Finally, the re-edition of No. 9 shows the value of autopsy. The altar carries two texts of different date, of which only the later one had been published, and that edition, prepared from photographs, missed the earlier text and misconstrued the burial clause of the later one.

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Fethiye Müzesi'nin Bahçesindeki Yayımlanmamış Yazıtlar

Özet

Bu makalede, Fethiye Müzesi'nin bahçesinde sergilenen ve ilk kez yayımlanan 24 Yunanca yazıt ele alınmaktadır. Buluntu yeri bilinen yazıtlar Telmessos'un kendisinden ya da müzenin sorumluluk alanından, özellikle de Seydikemer ilçesinden gelmektedir. Yazıtların büyük bölümü mezar anıtıdır (altarlar, steller, sütunlar ve yazıtlı bloklar). Geri kalanlar ise adaklar, bir mezar epigramı ve Telmessos tiyatrosundan bir *agonisamenoi* (yarışmacılar) listesinden oluşmaktadır. Öne çıkan metinler şunlardır: daha önce yalnızca Myra'da ve Patara territoriumunda rahiplik unvanlarından bilinen *Theoi Prōimoi*'un ("Erken Tanrılar") *hierophonoi* aracılığıyla iletilen emri üzerine yapılmış bir adak, Agdistis'e yapılmış bir adak, Karobolia'da yıllık kurban düzenlemesi içeren bir mezar altarı ve bir mektupla verilen izinle taşa kazınmış bir mezar yazıtı. Daha önce yalnızca bir metni yayımlanmış olan bir altar, her iki metniyle birlikte yeniden yayımlanmakta ve önceki edisyonun okuma ve yorumu düzeltilmektedir. Malzeme ayrıca Likya'nın onomastik havuzuna birçok yerel ad eklemektedir; bunların arasında ilk kez belgelenen Mamasis ve Erioldos da bulunmaktadır. Yazıtların çevirileri şöyledir:

No. 1: *Hermaios oğlu Ptolemaios ve Apollonios kızı Nanna, kızları Tata'nın hatırası vesilesiyle (bunu) adadılar.*

No. 2: *[---] Myrsinos kızı Kokkeia için, hatırası vesilesiyle.*

No. 3: *[---] Mark[---] Quintus oğlu [--]phantos, kendisi, karısı Tycharion ve kendilerinin çocukları için (bunu yaptırdı). Başka hiç kimse (buraya) birini gömmeye izinli olmayacaktır; aksi halde fiscus'a 250 denarius ödeyecektir; bunun üçte birini dava açan alacaktır.*

No. 4: *… Telmessoslular'ın … zafer (?) … [Dositheia?] beşinci kez düzenlendiğinde, yarışanların (adları): … Philetos'un; [Epaph]roditos, Andro[- -]; namıdiğer [- -] olan [Phil]oumenos; … Crispus … ; … [M]yrismos oğlu Aelius Agathon; Aelius [- -]; Nymphas oğlu [- -]nos; D[- -]; … Leon … ; … ve Euphrosynos … ; … Epaphrodi[tos] … ; … Domitianus (?) … ; … Agathon … ; … Zosimos … ; … -ykleis (?) … ; … Demetrios …*

No. 5: *Krateros oğlu Hermaios, Andisis'e (= Agdistis) adakta bulundu; taş ustası (ise) Krateros (idi).*

No. 6: *Apollonios oğlu Ermadennas amcası/dayısı ve Ermadennas kızı Oua da kocası olan Erpias oğlu Osaeis için (bunu diktiler).*

No. 7: A: *Molesis oğlu Apelles yaptı.* B: *Hermaios oğlu Mela(s), kendisi, karısı Artemeis, oğlu Hermaios ve kızı Ge için (bunu dikti).*

No. 8: *Namıdiğer Sextus olan Attalos'un oğlu Nearchos ve Attalos kızı [--]nia, babaları Diogenes oğlu namıdiğer Sextus olan Attalos için; Apol(l)onios kızı Neike de kocası Attalos için, anısına (bunu diktiler).*

No. 9: A: *Hermokrates oğlu Masas, kardeşi merhum Erpias için.* B: *Lykialılar'ın oikonomos'u Nymphodotos'un ve onun soyundan gelenlerin mezarı. Agathemeris ve namıdiğer Nannis olan Euterpe için ortak gömülme hakkı (olacaktır).*

No. 10: *Mamasis oğlu [S]ortias, evlatlığı [--]oras için, hatırası vesilesiyle (bunu dikti). Onunla birlikte azat edilmiş olanlar da her yıl Karobolia'da [bir domuz] ve bir testi (şarap) sunacaklar.*

No. 11: *Ben, Stephanos oğlu, Ksanthoslu Aur(elius) Stephanos, [- -] bana bir mektupla izin verdiği üzere, heroona (bu yazıtı) yazdırdım [- - -]: Stephanos oğlu Stephanos, Stephanos oğlu Papion, Stephanos oğlu Epaphroditos, Stephanos oğlu Euphrosynos, onlarla birlikte yaşayan karıları ve onlardan doğan çocukları. Başka hiç kimse (buraya) gömülmeye ya da (birini) gömmeye izinli değildir; (bunu yapan) Ksanthosluların kentine 1.000 denarius ödeyecektir; ihbar eden (bunun) üçte birini alacaktır.*

No. 12: *(Biz), tüm dostları arasında (sevilen), vaktinden önce ölen Hermias'ın kabartmasını mermer bir stele kazıdık; o ise Hades'te yatıyor. 1[.] yaşında.*

No. 13: *---- Biz, Troilos, Erioldos, Herakleon ve onların akraba topluluğu, kutsal sözcüler aracılığıyla (bildirilen) tezahürlerine [uygun olarak], ey Erken Tanrılar, buyurduğunuz gibi (bu adağı) yaptık.*

No. 14: *Boras kızı ve [Mo]les'in karısı […]rpida, oğlu Pigra[mos] için (bunu) Hermes'e adadı.*

No. 15: *Stason oğlu, Quirina tribusundan Marcus Claudius Demetrios Ulpianus'un (mezarı).*

No. 16: *--- Chrysea, namıdiğer (?) ---; karım Preima'nın gömülmesine --- gömülmesine ve Tlepolemos'un --- Zosime'nin gömülmesine. Başka hiç kimse (buraya gömülmeyecek) ---; aksi halde ceza olarak … denarius ödeyecek --- [...]EMOΥ … (gömülme hakkı) tanınmış olanların …*

No. 17: *Lykia, kocası Apollonides için, hatırası vesilesiyle (bunu dikti).*

No. 18: *[--- Er]makotas [oğlu], Mousaios'un torunu, mezarı kendisi, [karısı] Apphia, [onların] çocukları [ve] soydan gelenlerden [hayattayken] kendilerinin (gömülme izni) verecekleri [kişiler] için [yaptırdı]; başka hiç kimse (buraya gömülmeye) [izinli olmayacaktır] ---*

No. 19: *Krateros oğlu Eirenaios, kendisinin ve karısı Daphne'nin vaktinden önce ölen oğlu Hermolykos için, hatırası vesilesiyle (bunu dikti).*

No. 20: *([Kadın ismi]) kendi parasıyla Aristeas kızı Ge'yi, annesi Aristeas kızı Tateis'i ve kendisini birer heykelcik olarak yaptırdı; kardeşi, Kallikles oğlu Moutatos (= Mutatus) ve yeğen(ler)i [- - -] de (anıtın yapımıyla) birlikte ilgilendiler.*

No. 21: *Tlepolemos'un torunu, [--]nes oğlu Mousaios ve Her(a)kl[…]'in (torunu), Troilos kızı Ouaua, kendileri ve onun oğlu Tlepolemos için, hatırası vesilesiyle (bunu diktiler).*

No. 22: *Euelpistos A[…] bu mezarı […] Iulia için kendi parasıyla […] yaptırdı; […]lia'yı (onun) kocasıyla birlikte […] mezarda (?); başka hiç kimseyi […]*

No. 23: *Molesis oğlu Artemon sütunu kendisi ve oğlu için, hatırası vesilesiyle dikti.*

No. 24: *Arsakes oğlu Hermaios (henüz) hayattayken bu sunağı babası için yaptırdı - - -.*

Anahtar Sözcükler: Likya; Telmessos; Fethiye Müzesi; Yunan epigrafisi; mezar yazıtları; agonistik yazıtlar; onomastik.