

Ralf von den Hoff, François Queyrel & Éric Perrin-Saminadayar  
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# EIKONES

## PORTRAITS EN CONTEXTE

Recherches nouvelles sur les portraits grecs



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via appia 3/a 85029 venosa (pz) tel. 0972.35952 fax 35723

osanna@osannaedizioni.it www.osannaedizioni.it

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A GROUP OF PORTRAIT STATUES  
FROM THE BOULEUTERION OF AIGAI: A PRELIMINARY REPORT

Yusuf Sezgin – Serdar Aybek

*Introduction*

This paper is the first full presentation of a group of six marble portrait statues, an over-life size statue of a draped woman, marble reliefs and bases of bronze statues, which were found between 2004 and 2006 to the east of the Bouleuterion in Aigai<sup>1</sup>. According to the inscribed base, the marble group comprises four male figures wearing a chiton and a himation, and two female figures, which have been preserved with their heads. There is one more head of a deity. However, it may not be related to this group. Some difficulties were encountered while studying the sculptures. The first major problem was that all five portrait heads and torsos were situated in different places, at the Excavation Depot and at the Archaeological Museum of Manisa. The second was the great number of fragments of drapery and sections of body discovered near the Bouleuterion, which have not yet been fully restored.

*The Site and a Short History of the City*

Aigai is located near the modern village of Yunddağı Köseler in Manisa Province. The archaeological remains are situated at a rather high altitude, almost on top of the Gün Mountain, part of the mountain chain known as the Yund Mountains, ancient Aspordenon.<sup>2</sup> It is 13 kilometers away from the Aegean

<sup>1</sup> We would like to thank the Director of the Aigai Excavations, Prof. Ersin Doğer, for the invitation to study this group, and Mehmet Önder, the senior archaeologist at the Bouleuterion excavations. We are also grateful to the archaeologists of the Archaeological Museum of Manisa, who helped us thoroughly in every stage of this project, Baykal Başdemir, who arranged the images for the article and Ayşe Çelebi for revising the English text.

<sup>2</sup> The ancient city of Aigai is the only large settlement situated on the Yund Mountains.

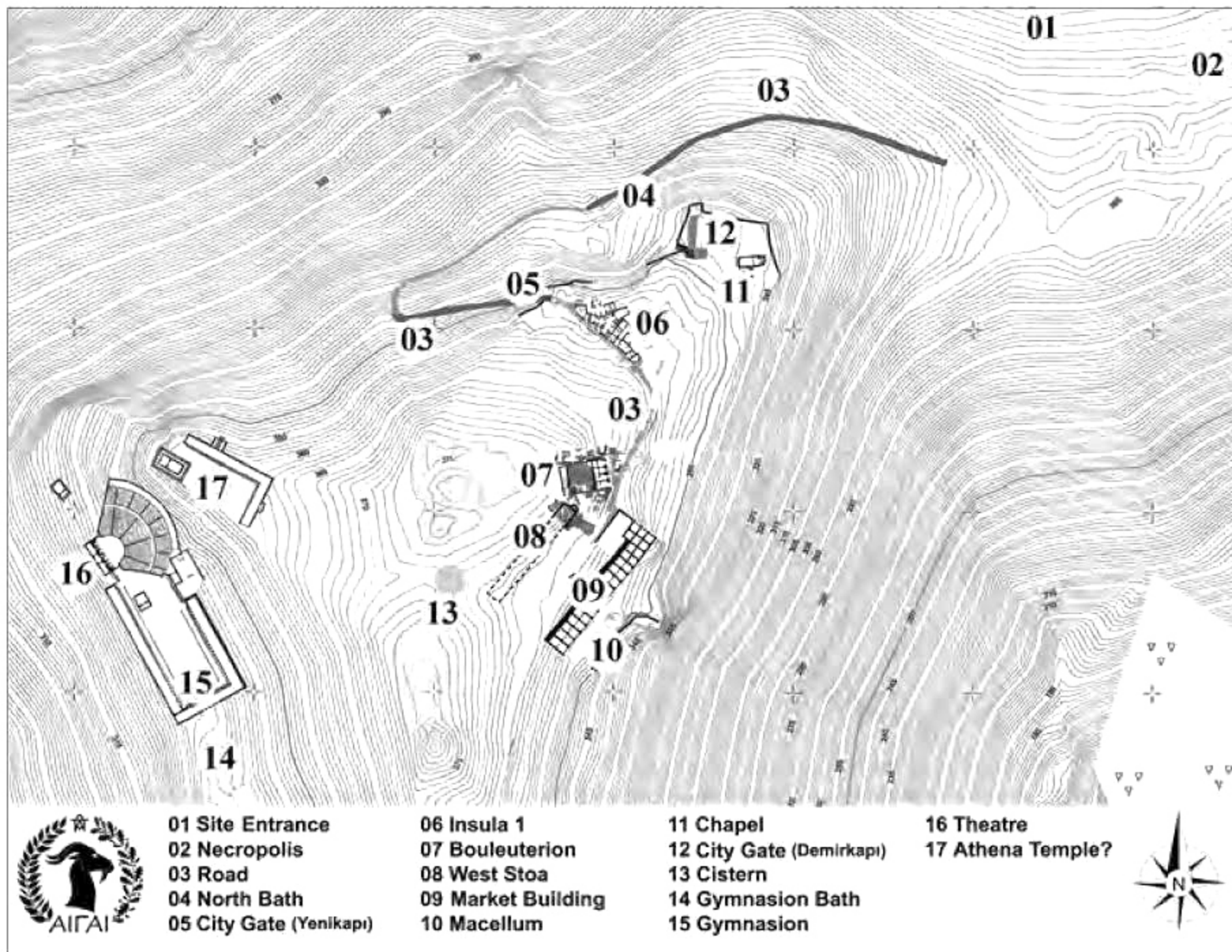


Fig. 1 : Actual state plan.

Sea and 30 kilometers from Pergamon (fig. 1).

Considering the placement of Aigai on the Yund mountain chain, it is impossible not to be astonished by the ancient Greeks' mastery of the choice of location. Sheltered from the northern winds, the settlement is situated on the western and southern skirts of a hill that, surrounded by two creeks which converge at the southern end, extends like a peninsula. An important stone-paved road that linked Aigai, Myrina and Gryneion to Magnesia - Sardeis was in close proximity to the northern outskirts of the city. Herodotus mentioned Aigai as one of the members of the Aeolian dodecapolis. Though historians in

Existing boundary stones indicate that Aigai kept a significant part of the Yund Mountains (Aspordenon) under its control. For the boundary stones in particular see: H. Malay, *Researches in Lydia, Mysia And Aiolis*, Wien, Österreichische Akademie der Wissenschaften (Denkschriften, 279), 1999, p. 21 (Çakmaklı Village); P. Herrmann, *Neue Inschriften zur historischen Landeskunde von Lydien und angrenzenden Gebieten*, Vienna, 1959, *loc. cit. supra* note 2, no. 2 (Çamlıca Village); J. Keil, A. v. Premerstein, *Bericht über eine Reise in Lydien und der südlichen Aiolis, ausgeführt 1906 im Auftrage der Kaiserlichen Akademie der Wissenschaften*, [Kaiserliche (Österreichische) Akademie der Wissenschaften, Philosophisch-historische Klasse, Denkschriften, DAW, 53, 2], Vienna, 1908, p. 204-207, 98 (Eğriköy ve Güllübahçe Village).

Antiquity claimed that the Aeolian migrations<sup>3</sup> to the area began in the early 12<sup>th</sup> century BC, recent data obtained from the archaeological excavations indicate a date only as far back as the beginning of the 7<sup>th</sup> century BC for the establishment of Aigai.<sup>4</sup>

Strabo (XIII.3.5), Pseudo Skylax (98) and Pliny the Elder (*Nat. His.*, V.121) emphasized that Aigai was not a coastal city and was built in a mountainous area (Xenophon, *Hell.*, IV.8.5). It is known that the city, in alliance with Temnos, maintained its autonomy and resisted the Persians who emerged as a threat after 547/46 BC. According to Plutarch (*Them.* 26), Themistocles, a famous Athenian ruler, visited Aigai during his flight from Athens to Kyme and was secretly received there by his close ally, Nikagenes. Following this, Themistocles began his voyage to Susa in a tent cart, dressed as a woman. Aigai is among the cities that did not pay taxes to the Delian League in the 5<sup>th</sup> century BC.

Following the death of Alexander the Great in 323 BC the *diadochoi*, the successors of the great general, engaged in a political and military battle with each other. In 281 BC, Lysimachus died following his heavy defeat at the battle of Kouroupedion against Seleucus I. The death of Seleucus I shortly after the battle of Kouroupedion led to a chaotic political situation in the region and many cities in Asia Minor regained their independence. A decree that was unearthed during the Aigai excavations provides us with important data from this period.<sup>5</sup> In the decree, Seleucus Nikator I and his son Antiochus Soter I are honored with divinity insignia. Dated to shortly after 281 BC, this inscription documents the day on which the city regained its autonomy and points to the beneficence that the Seleucid Kings, Seleucus Nikator I and his son Antiochus Soter I, bestowed upon Aigai.<sup>6</sup>

According to Polybius' narrative (*His.* XXXIII.13), Aigai suffered extensive damage during a battle between Prusias II, the King of Bithynia and Attalos II (156-154 BC).<sup>7</sup> In fulfillment of the post-war treaty Prusias II was forced to pay one hundred talents to the cities he damaged.<sup>8</sup> After that, Aigai became

<sup>3</sup> E. Doğer, *İlk İskanlardan Yunan İşgaline Kadar Menemen Ya Da Tarhaniyat Tarihi*, İzmir, 1998, p. 15-18.

<sup>4</sup> Sezgin, 2013, p. 96. In 2010 Archaic layers were discovered in front of the East Stoa of the Agora. Moreover, studies performed in 2015 in the Necropolis area brought to light graves dating to the Archaic period. Late Geometric and Archaic pottery of Aigai is being prepared for publication by Asst. Prof. Dr. Yusuf Sezgin and Assoc. Prof. Dr. M. Neziha Aytaçlar. For an Archaic Aeolic capital from Aigai, see: W. Radt, "Archaisches in Aigai bei Pergamon", *MDAI(I)*, 41, p. 481-484, Taf. 56 1-4.

<sup>5</sup> Doğer et al., 2008, p. 210-211.

<sup>6</sup> H. Malay, M. Rıcl, "Two new Hellenistic decrees from Aigai in Aiolis", *EA*, 42, p. 39-60.

<sup>7</sup> Hansen, 1971, p. 134; Magie, 2007, p. 60.

<sup>8</sup> Hansen, 1971, p. 135; R.E. Allen, *The Attalid kingdom: a constitutional history*, Oxford, 1983, p. 99; Magie, 2007, p. 60.

an attractive economic and political center probably with the support of the Kingdom of Pergamon and was adorned with imposing structures, such as the theatre, the bouleuterion and the agora.

It is evident that Aigai was an economically powerful city throughout the Hellenistic period. It is known that the city had a stronghold in the region in textile weaving and wool production.<sup>9</sup> Furthermore, vast areas of agricultural lands which were under the control of the Apollo Chresterios temple must have been a significant source of income.<sup>10</sup> The first examples of parchment paper had to be produced using goat or sheep skin when Egypt imposed a ban on papyrus paper being exported to Asia Minor.<sup>11</sup> As home to one of the largest libraries of the Hellenistic period, the huge amounts of parchment needed by Pergamon must have been supplied by a friendly ally that is Aigai.<sup>12</sup>

Pergamon, as a Hellenistic royal capital, was one of the most important political and economic forces and its close relationship with Aigai was remarkable.<sup>13</sup> For instance, Philetairos donated to the Temple of Apollo Chresterios of Aigai, and this shows the impact of Pergamon on the city. On the other hand it seems Pergamon strongly influenced the architecture and urban planning of Aigai after the peace of Apameia.<sup>14</sup>

### *Archaeological Context*

The investigations of R. Bohn and C. Schuchhardt in 1886 in the city provided the first information<sup>15</sup> about the Bouleuterion (**fig. 2**).<sup>16</sup> The inscription on an

<sup>9</sup> For an inscription about Aigai as a regional monopoly on weaving, see S. Reinach, « Deux inscriptions de l'Asie Mineure. 1. Convention entre Aegae et Olympos », *REG*, 4, 1891, p. 268-275; Hansen, 1971, p. 213-214; H. Malay, "Batı Anadolu'nun Antik Çağdaki Durumu", *Arkeoloji ve Sanat Tarihi Dergisi*, 2, 1983, Ege Üniversitesi Edebiyat Fakültesi Yayınları, p. 58.

<sup>10</sup> For the inscription mentioning the grant of land to the temple of Apollo Chresterios by Philetairos see: G.E. Bean, "Two inscriptions from Aeolis", *Bulleten*, XXX, 120, 1966, p. 525-528.

<sup>11</sup> R.J. Forbes, *Studies in ancient technology*, Vol. 5, Leiden, Brill, 1966, p. 65.

<sup>12</sup> It is estimated that the ADA 1 sector, where excavations have been carried out since 2012, may be the industrial quarter of the city. Sezgin, 2013, p. 99.

<sup>13</sup> Aigai resembles Pergamon in aspects of city planning, terraces, architecture and further details. For the relations of Aigai with Pergamon see: Sezgin, 2012, p. 81-95.

<sup>14</sup> Hansen, 1971, p. 284-298; Sezgin, 2012, p. 81-95.

<sup>15</sup> Bohn, Schuchhardt, 1889, p. 34-35.

<sup>16</sup> Bohn, Schuchhardt, 1889, p. 34-35; Gneisz, 1990, p. 301, Fig. 18; Rumscheid, 1994, Cat. No. 3; Ş. Tül, *Aigai. Aiolis'de Bir Dağ Kent*, İstanbul, 1995, p. 21-22; A. Yaman, *Antik Çağda Bouleuterionlar*, İzmir, 2008 (Unpublished Bachelor Thesis); Doğer et al., 2008, p. 214-218; Y. Sezgin, "Aigai. Keçiler Yurdu", *Seyahatname*, 7 (January-February), 2010, p. 50-51; Sezgin, 2013, p. 99-102; Doğer et al., 2012, p. 188-194; Gürbüzler, 2015.





Fig. 2 : Bouleuterion from east.

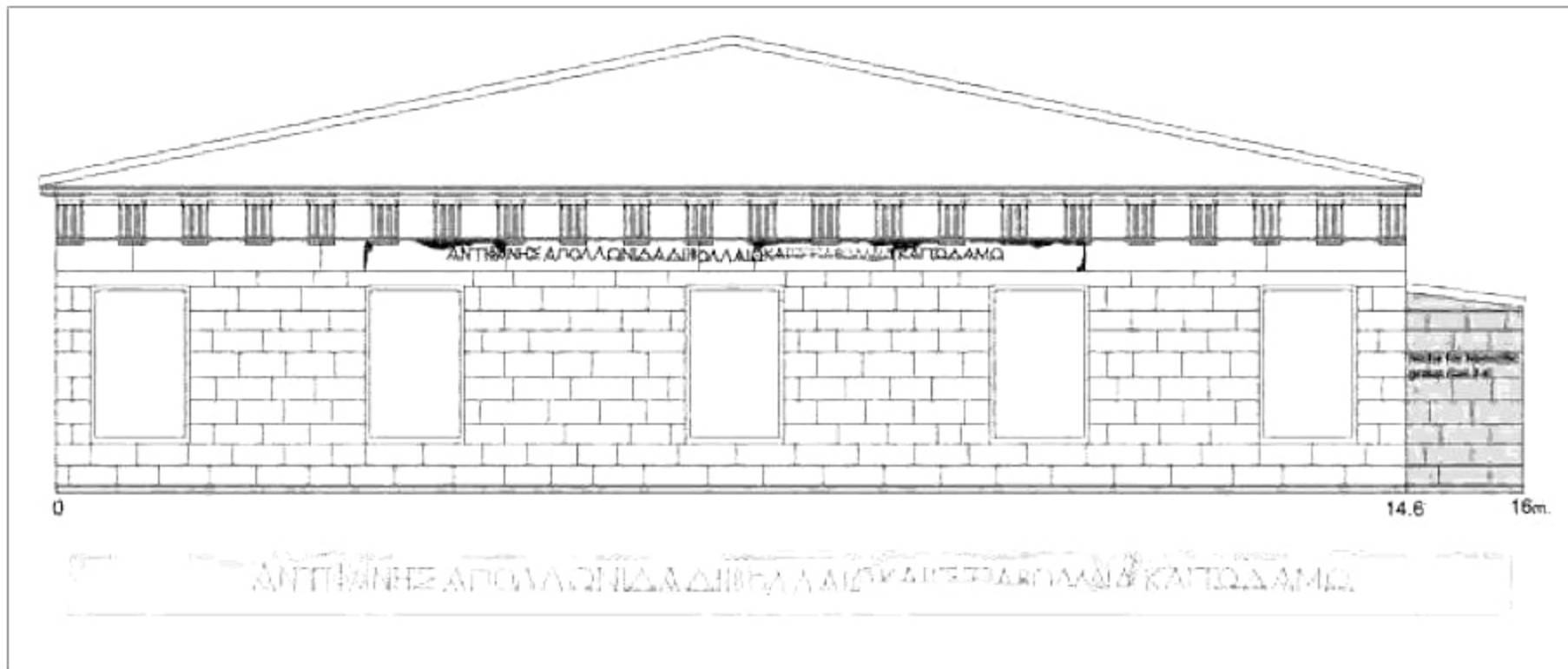
architrave fragment identified close to the Bouleuterion indicates the dedication of a building to Zeus Bollaios, to Hestia Bollaia and to the Demos (the citizens) by Antiphanes, the son of Apollonidas.<sup>17</sup> The inscription was no doubt placed on the façade of the Bouleuterion before its collapse. Inscribed marble honorary bases were unearthed during the excavations carried out at the Bouleuterion. On these the names of Apollonidas as well as of Antiphanes are mentioned as benefactors of the city (fig. 3).<sup>18</sup>

The Bouleuterion is set on sloping land on the main Street (the Agora Street) leading to the Agora Square, on an east-west axis (fig. 2).<sup>19</sup> The 24 x 14 m building consists of three main parts. A portico with six Ionic columns on the west entrance of the Bouleuterion constitutes the backstage of the building. The cavea has 12 stairs and a seating capacity for approximately 180 people. The orchestra has a semi-circular form. The inscription on the architrave block, the cult statue of Hestia Bollaia unearthed inside the building (*Cat. 1*),

<sup>17</sup> Bohn, Schuchhardt, 1889, p. 34, fig. 35.

<sup>18</sup> M.A. Clerc, « Les ruines d'Aegae en Éolide », *BCH*, 10, 1886, p. 290; Bohn, Schuchhardt, 1889, p. 8, fig. 3, p. 34; fig. 35: Αντιφάνης Ἀπολλωνίδα Διὶ Βολλαίῳ καὶ Ἥστια Βολλαία καὶ τῷ δήμῳ. The epigraphical finds of Aigai are being prepared for publication by Prof. Hasan Malay. The family tree of the benefactor Antiphanes used in the text was prepared by Hasan Malay. For the family tree in question see: Sezgin, 2013, p. 114, Res. 8.

<sup>19</sup> Sezgin, 2013, p. 99-102; Gürbüzler, 2015, p. 29-30.



**Fig. 3 :** East façade of Bouleuterion and the dedicatory inscription.

the small size and the absence of any indication of a skene building prove that the construction is a Bouleuterion.<sup>20</sup> Three stairways, two at the flanks and one at the center of the cavea lead to the orchestra. Four chambers are situated on the east of the orchestra and under the walking level. The entrance to each chamber, which consists of a front and a rear room, is provided by double-leaf doors on the façade of the building facing the Agora Street.

A square platform constructed with large rectangular stone blocks, used as a base for the Hestia Bollaia statue, was discovered at the center of the wall separating the two inner rear rooms adjacent to the orchestra (**fig. 4**). The statue of *Hestia Bollaia* (*Cat. 1*) was discovered overthrown to the front (to the east) of this base. Although the cult of Hestia is also associated with the Prytaneion, the fact that the cult exists at the Bouleuterion might indicate that the building was used both as a Bouleuterion and a Prytaneion.<sup>21</sup> The platform, which is situated on a bothros carved in the bedrock, extends to the walking level of the orchestra.

Among the finds of the bothros pit are cups such as a lagynos, one-handled jugs, bowls etc. as well as sixteen bronze coins, a clay figurine, a lamp, loom weight and brazier fragments (**fig. 5**).<sup>22</sup> The finds indicate a ceremony as part

<sup>20</sup> For the comparison of the Odeion and the Bouleuterion see: F. Sear, *Roman theatres. An architectural study*, New York, 2006, p. 38-40; For a similar use at the Bouleuterion of Athens see: W. A. McDonald, *The political meeting places of the Greeks*, Baltimore, 1943; Gürbüz, 2015, p. 139.

<sup>21</sup> Excavations carried out since 2004 in the surrounding area of the Bouleuterion have not brought to light any constructions in close proximity which can be identified as a Prytaneion. In this respect the building may have combined the functions of a Bouleuterion and a Prytaneion. This argument was first put forward by R. Bohn and C. Schuchhardt: Bohn, Schuchhardt, 1889, p. 34-35.

<sup>22</sup> Doğer et al., 2008, p. 227, Res. 8; Sezgin, 2013, p. 100-101, Res. 6.



Fig. 4 : Base of Hestia statue and the bothros.

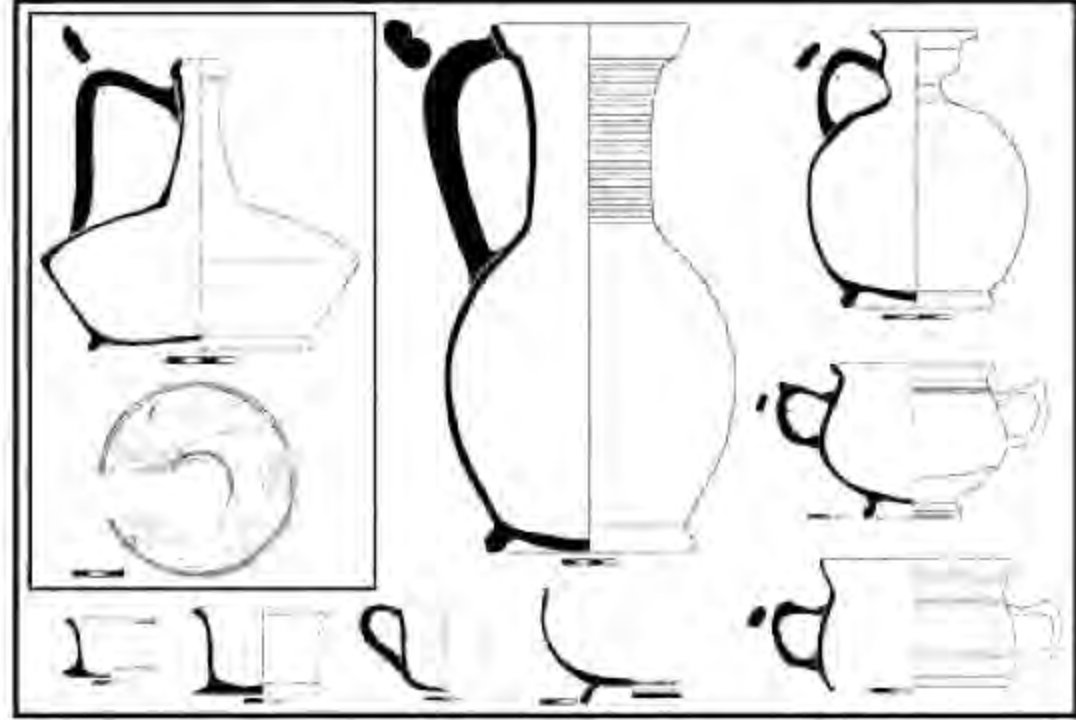


Fig. 5 : Findings of the bothros.

of the ritual for the consecration of the construction of the building. All the finds discovered in the bothros are dated to the middle of the 2<sup>nd</sup> century BC. Pottery sherds from 3<sup>rd</sup> century AD discovered *in-situ* on the floor of the rooms and in the *peristasis*<sup>23</sup> between the building and the group of chambers added to the northwest corner of the building as well as bronze coins dated to the times of Alexander Severus to Philip the Arab (222-249 AD) and Valerianus to Gallienus (253-268 AD) provide certain data about the last stage of use of the Bouleuterion.<sup>24</sup>

Six marble heads and associated bodies were found in the debris of the Bouleuterion which collapsed into the stores (*Cat. 1-6*) (**figs. 6-7**).<sup>25</sup> In their original placement the statues were evidently situated on marble bases inside a special niche on the north wall of the Bouleuterion. An inscription that reads “Μενέστρατος Ἰππίου Περγαμηνὸς ἐποίηι” on two of the statues (*Cat. 2-3*) indicates that both were crafted by the sculptor Menestratos the son of Hippias from Pergamon.<sup>26</sup>

<sup>23</sup> E. Doğer, Y. Sezgin, M. Gürbüzler, “Aigai 2007-2008”, *Kazi Sonuçları Toplantısı*, 31-2, 2010, p. 355-356, Res. 6-9; Doğer et al., 2012, p. 191, Res. 5; Sezgin, 2013, p. 101, Res. 7.

<sup>24</sup> Sezgin, 2013, p. 101.

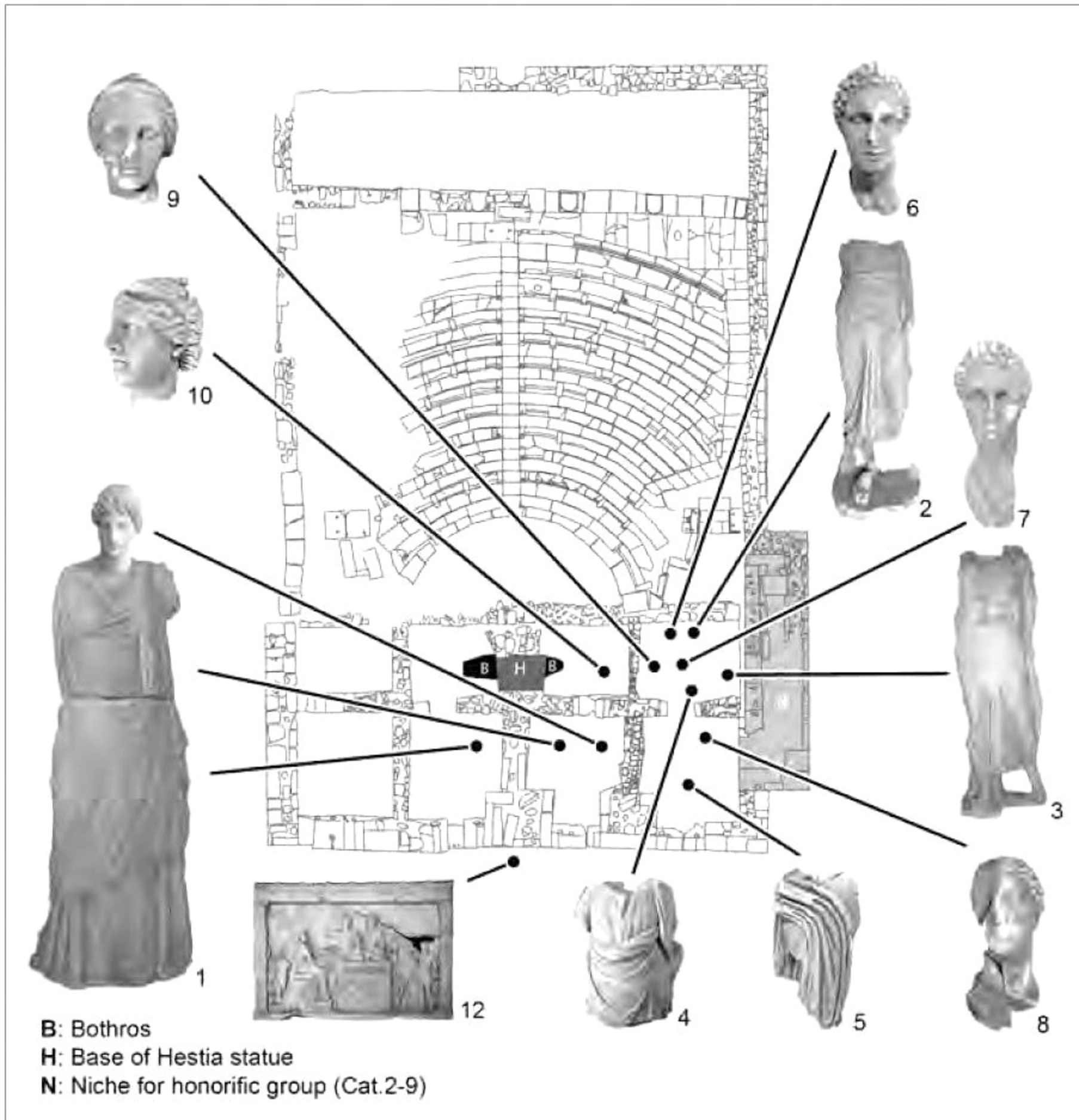
<sup>25</sup> Doğer et al., 2008, p. 215; Doğer et al., 2012, p. 183, 189, Res. 3, p. 192, Res. 5; Sezgin, 2013, p. 100.

<sup>26</sup> Doğer et al., 2008, p. 215; Sezgin, 2013, p. 101, Res. 2D.



Fig. 6 : Discoveries during excavation 2004.

Fig. 7 : Findspots of sculptures.



Soundings applied on the damaged southern part of the tier, the orchestra and the backstage of the Bouleuterion revealed traces of an earlier construction under the building.<sup>27</sup> The limited number of *in-situ* finds related to the early construction indicates a date between the end of the 3<sup>rd</sup> century and the beginning of the 2<sup>nd</sup> century BC.<sup>28</sup> This date provides a *terminus* for the last stage use of the early construction. A second bothros dating to the 4<sup>th</sup> century BC, and which is evidently related to the early construction, was discovered as a result of the sounding applied to the orchestra. This bothros pit was opened in relation to the ritual prior to the construction of the earlier building. The first stage construction, traces of which can be confirmed in very limited areas under the Bouleuterion, may be an earlier and smaller Bouleuterion.<sup>29</sup>

At the end of the 2<sup>nd</sup> century BC fundamental changes occurred at the Bouleuterion with a larger council house being built at the same place as the older one, as part of the extended public improvements going on in the city. The benefactors (*euergetes*) Antiphanes and Diaphenes as well as the other family members who supported the erection of the building were honored with statues displayed in a niche on the north wall of the building (*Cat.* 2, 3, 6, 7). These statues were gathered from the chambers at the front of the council building together with bases engraved with honorific inscriptions (**fig. 8**).

The stratigraphy of this group of finds denotes that the statues had remained intact at the exact spots they were found for at least 350 years. The lowest level of the area, where the statues were found consists of a Roman layer from the 2<sup>nd</sup>-3<sup>rd</sup> century AD. Above this layer lies an approximately 1-meter thick debris layer from the same period containing the wreckage from the roof.<sup>30</sup> The artifacts which constitute the subject of this study were overthrown onto the top of the aforementioned layers. The intact survival of the group of statues for a long time, at least 350 years as mentioned above, can be associated with the contributions of the benefactor Antiphanes and his family to the city and the relationship between these statues and the ancestor cult.

<sup>27</sup> Gürbüzler, 2015, p. 74-82; Sezgin, 2013, p. 101.

<sup>28</sup> Sezgin, 2013, p. 101, Res. 4. Traces of a compacted earthen floor belonging to the early construction were discovered in a narrow area on the west of the east wall of the backstage. A moldmade jug dated between the end of the 3<sup>rd</sup> century and the beginning of the 2<sup>nd</sup> century BC was found *in-situ* right under the floor. Sezgin, 2013, p. 101, Res. 5. For similar examples see: S.I. Rotroff, *The Athenian Agora. 22. Hellenistic Pottery: Athenian and imported Moldmade Bowls*, Princeton, 1982, lev. 69, 89, 406.

<sup>29</sup> Doğer et al., 2012, p. 190, Res. 4; Sezgin, 2013, p. 101, Res. 4.

<sup>30</sup> Sezgin, 2013, p. 102.

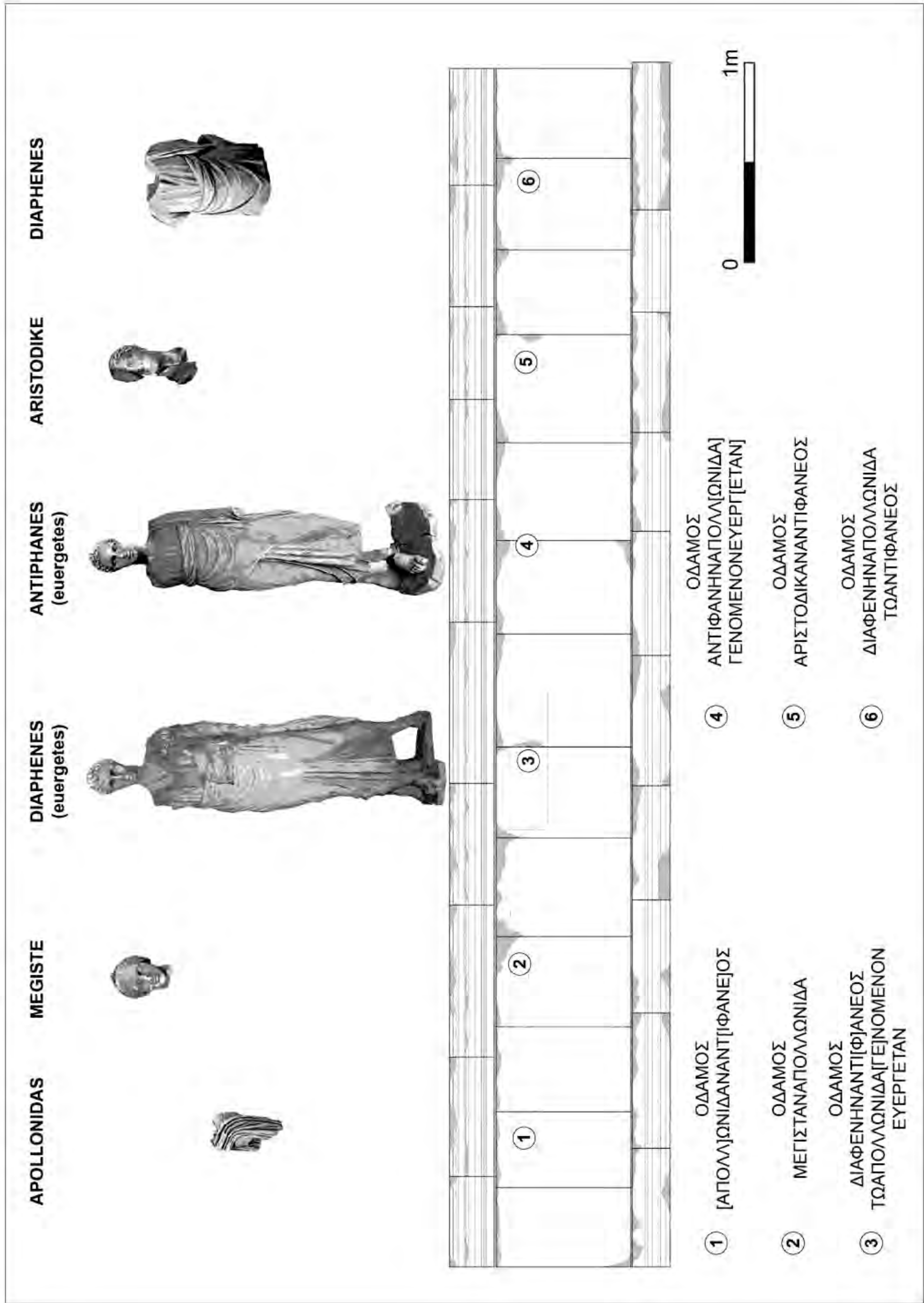
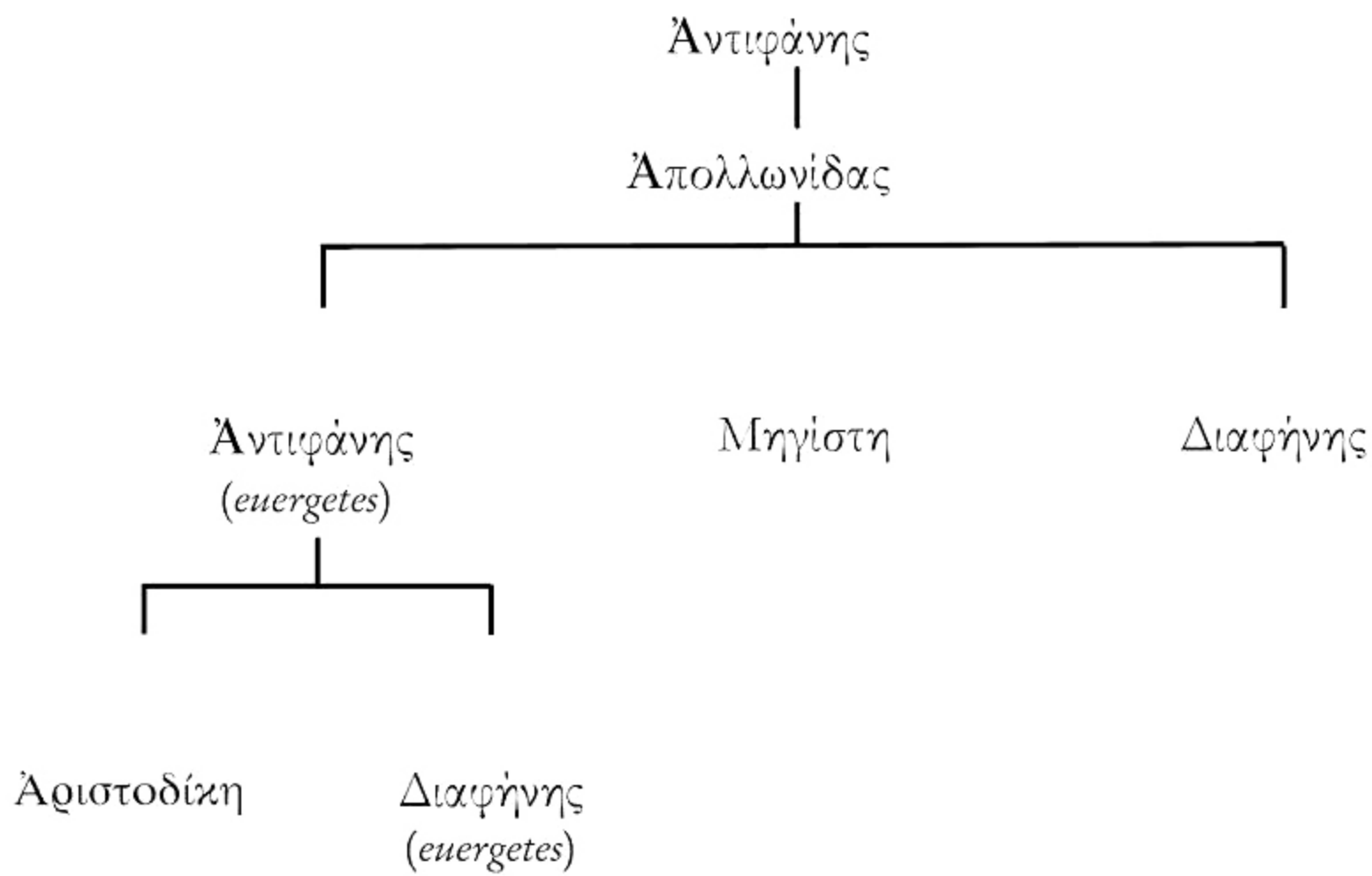


Fig. 8 : Reconstruction of honorific group.

### *Definition of the Honorific Monument*

The 6-meter long statue base was placed in a niche on the north side of the Bouleuterion. Six marble honorific statues were set on it. H. Malay worked on the inscriptions and he made a suggestion about the relations between the benefactors whose names are mentioned on the base.<sup>31</sup> The number of the family members and their genders match the sculptures found at the same place. The two central male figures are the *euergetai* Antiphanes and Diaphenes.



Two females, Megiste and Aristodike, are placed beside them. Megiste is the sister of Antiphanes and she is depicted as an adult woman while Aristodike is the daughter of Antiphanes portrayed as a youthful presence. Two male figures further from the center may be the father of Antiphanes, Apollonidas and his brother Diaphenes (**fig. 8**).<sup>32</sup>

Today it can be easily seen that the niche for the marble group was probably restored after the catastrophic earthquake on 17 AD which heavily affected Aigai. Concave blocks in the back wall are spolia and the top lines of the bases are missing.

<sup>31</sup> See: Footnote 18.

<sup>32</sup> A circular grave monument, named “The Grave Monument of Diaphenes” with the help of an inscription found, was unearthed during the excavations at the Necropolis in 2015. The 6 adjoining graves discovered in the grave monument may be related to the families of the *euergetes* Antiphanes and Diaphenes. The grave monument is dated to the beginning of the 1<sup>st</sup> century BC. In this respect the Diaphenes mentioned on the inscription may be the grandchild of Diaphenes the younger *euergetes*.

Proportions and workmanship strongly suggest that the statues may have been crafted in the same workshop. In particular it can be argued that the statues numbered 2, 3 and 4 were crafted by the same sculptor, Menestratos of Pergamon. The prestigious position of the family in the city was formalized by displaying the honorific statue group in an official building such as the Bouleuterion of Aigai.<sup>33</sup> This was not something common at the beginning of the Hellenistic period; nevertheless the available examples are mostly dated to the Late Hellenistic period.<sup>34</sup>

These kind of honorific statues set in public places and official buildings are usually found along with family members rather than individually. This situation is connected with the existence of more than one euergetes in affluent families that contribute to the city. The case which is found in the example of Aigai also applies to the other Hellenistic cities of the region. The exclusivity of the honorific group from Aigai derives from the ability to match the statues that represent the family members with the inscriptions on the bases. Numerous statues of men and women have been unearthed from the bouleuteria of contemporary centers such as Kos<sup>35</sup> and Metropolis.<sup>36</sup> However, the information on these statues is not as clear as in the case of Aigai. The tradition of honoring members of benefactor families in the Bouleuteria continued in the Early Imperial Period. The best example can be found in the Bouleuterion of Aphrodisias, dated to the 1<sup>st</sup> century AD.<sup>37</sup>

## *Catalogue*

### *1. Statue of Hestia Bollaia*

Inv. A05.Pl.12. Over life-size statue preserved in two separately worked joining parts of body. The head, also separately worked, is well-preserved as two joining fragments broken off at the upper level of the neck, which connects to the head break to break. The head is worked for insertion into a socket. H.: 2.67 m., W.: 0.73 m., D.: 0.55 m. (figs. 9-10).

<sup>33</sup> R.R.R. Smith, "Cultural choice and political identity in honorific portrait statues in the Greek East in the second century AD", *JRS*, 88, 1988, p. 59-61.

<sup>34</sup> S. Dillon, E.P. Baltes, "Honorific practices and the politics of space on Hellenistic Delos: portrait statue monuments along the Dromos", *AJA*, 117, 2, April 2013, p. 208; Ma, 2013, p. 67-69.

<sup>35</sup> Kabus-Preisshofen, 1989, p. 186-290, No. 19, 22-24, 32-42, 51-53, 56-61, 78-84, 86.

<sup>36</sup> Aybek, 2009, p. 26, Cat. No. 2, 20-25, 33, 46, 51.

<sup>37</sup> C.H. Hallett, "A group of portrait statues from the civic center of Aphrodisias", *AJA*, 102, 1; 1998, p. 61, 84-85.





Fig. 9 : Statue of Hestia Bollaia (Cat.1).

Fig. 10 : Head of Hestia Bollaia Statue (Cat.1).



The statue stands with the weight on the left leg. The right leg is bent. The right foot, set to the rear side, rests flat on the ground. The head would have turned gently to its right and down. The head with a long oval face represents a familiar goddess of the Late Classical iconography like Artemis and Athena. The voluminous hair is parted in the center and brushed back off the face in thick curly strands and must have been gathered together into a large bun, which is now missing, on the back of the head. The locks are separated by deep broad channels. The hair covers half of the ears; the ear-lobes are shown on both sides. The eye-brows and nose are placed with geometrical regularity.

There is no visible break at the bridge of the nose in profile. The eyebrows are sharp; the almond-shaped eyes have sharply cut lids. There is no trace of painted iris. The nose is broad and the slightly smiling mouth has full lips. The back of the head is cursorily worked. On the top there is a pointed band for attaching the hair or a diadem. The hair of the statue is left uncovered. This arrangement separates her from other Hestia statues which are usually depicted with covered hair. M. Gürbüzler suggested that the statue may be wearing a kredemnon (hair scarf) as an explanation of this depiction.<sup>38</sup>

The statue wears a chiton and a himation. The himation covers only the left shoulder and the body from breasts to knees. It passes diagonally under the breasts and across the body in a thin roll of folds and it hangs like a triangular apron covering the front of the body. The vertical pile of drapery on the left shoulder hangs down to the ground. The heavy bottom of the drapery was worked separately. The area between the breasts and the knees is marked by a series of diagonal sharp-edged folds in the lower parts and concaves at the waist. The horizontal lines add texture and tension to the very thin or transparent material of the himation. The long chiton has a V-shaped neckline. The thin fabric clings to the breasts in diagonal lines and falls in a rich, varied and deeply drilled mass of fluted folds below the bottom hem of the himation. The surface finish on the front side is very consistent. The entire clothing surface is similarly smooth but not polished and the traces of the fine rasp are not fully removed. The areas of flesh are more finely smoothed. The rear of the statue is worked more cursorily. The drapery folds are schematically indicated on the left side by large points and claw chisels in some parts. The right side is more finely worked. The feet wear sandals with a thin sole. The toes are visible, protruding beneath the long chiton. The right and left arms are missing and were originally worked separately. They joined the shoulder with a rectangular dowel hole. Some parts of the drapery and the hair locks are also added separately.

The most powerful figure of the Bouleuterion is Hestia. Inscribed architraves prove that the cult of Hestia and Zeus were strongly represented at the Bouleuterion. The base of the statue is located on the central axis of the building making this argument highly plausible. The head as well as the upper and lower parts of the body were found in different rooms near the centrally located base. The statue of Hestia Bollaia was situated on a base in the central part of the orchestra, on the natural bedrock. The large relief block uncovered near the base (**fig. 11**) was unearthed in the same context as the statue of Hestia. It is estimated that the statue, the high base and the altar were arranged together. The dimensions of this block match those of the base. The type of Ionic and

<sup>38</sup> Gürbüzler, 2015, p. 140.



Fig. 11 : The relief block.

Lesbian kymation belongs to the mid-Hellenistic period.<sup>39</sup>

The base was elevated to the floor level of the orchestra. Right under the base of the statue a bothros extending to the walking level of the orchestra was carved in the bedrock. The finds in the bothros indicate that it was used

during a ritual prior to the construction of the building. All the finds coming from the bothros are dated to the third quarter of the 2<sup>nd</sup> century BC, therefore the construction must have begun right after the destruction by Prusias II, i.e. around 156 BC.

The colossal dimension of the statue and its central positioning inside the building allows it to be considered among the cult statues of the period. Marble cult statues were extensively used during the Hellenistic period especially in Anatolia. Pergamon is the pioneer of this tradition. On the other hand, in terms of form, the statue resembles the statues of draped women common in the Late Hellenistic period.<sup>40</sup> The body becomes slightly narrower from the base towards the shoulders.<sup>41</sup> The body lines, such as the breasts and the thighs, are visible underneath the light fabric of the chiton and the himation. In fact, even the texture of the chiton can be distinguished under the light and stretched mantle fabric. This scheme, which is represented in many examples of the Late Hellenistic period, is repeated on the statue of Hestia. Except for the epigraphic documents and the conditions of discovery, no attribution to Hestia exists on the statue. The style of the chiton and the himation is the same with numerous examples defined in studies as the “draped woman statue”. In particular, a statue discovered in Erythrai, dating to the mid-2<sup>nd</sup> century, is the closest one similar to our statue in terms of period and workmanship.<sup>42</sup>

<sup>39</sup> The rosettes, garlands and bucraniums, also parallel with Pergamon examples. See: Rumscheid, 1994, p. 112-114, pl. 137.

<sup>40</sup> Linfert, 1976, pl. 20, No. 101-106; Atalay, 1989, fig. 56.

<sup>41</sup> Smith, 1991, p. 84.

<sup>42</sup> Linfert 1976, p. 101-103, British Mus. Inv. 1684.



**Fig. 12 :** Himation Statue of Antiphanes (?), signed by Menestratos (Cat. 2).

## *2. Himation Statue of Antiphanes (?), signed by Menestratos*

Inv. A04.Pl.3. Life-size statue preserved in one piece with plinth. Statue: H.: 2.02 m. (with plinth); 1.96 m. (without plinth); W.: 0.64 m., D.: 0.50 m. (**fig. 12**).

The statue represents a standing male figure dressed in chiton and himation. Its pose follows the many examples of the Late Hellenistic period, but the configuration of the himation is unusual or distinguished from other types.<sup>43</sup> On the other hand, the type of the himation is the same with that of statue number 3. As a matter of fact, according to the inscriptions on the tree trunk-shaped supports behind the right foot on both statues, they are signed by the same sculptor:<sup>44</sup>

Μενέστρατος Ἰππίου Περγαμηνὸς ἐποίει

<sup>43</sup> Lewerentz, 1993, (Typus II, No. 1-11), p. 252-258.

<sup>44</sup> Sezgin, 2013, p. 101, Res. 2; *DNO*, p. 349, No. 3955 (*SEG* 58, 1368). The names of Hippias and Menestratos mentioned on the signature are two of the commonly used names in Pergamon during the 2<sup>nd</sup> and 1<sup>st</sup> centuries BC: Gürbüzler, 2015, p. 146.

The himation is arranged as a belt right under the chest leaving the latter exposed. Under this pile, a single open layer of mantle fabric covers the body between the legs like a triangular apron. Beneath this layer the heavy fabric of the himation reaches to the ankles. Part of the himation covers the left shoulder and pressed towards the body by the left elbow goes on to hang down in folds. The neckline of the lightweight chiton is probably V-shaped. It can only be distinguished on the chest, under the himation which covers the whole body. The sandals and their ties are identical in type and workmanship with the ones on statue number 3. These type of sandals, considered by K. Morrow to be of the trochades type among the Hellenistic examples, had become fashionable during this period.<sup>45</sup>

It has not been possible to determine the position of the statue with certainty with respect to the base and the inscription. There is no doubt that statues number 2 and 3 from the group were the centrally positioned benefactors (*euergetes*) Antiphanes and Diaphenes. However, it is quite difficult to match these statues with the names inscribed on the bases, based on the current information. Of the male heads number 6 and 7 from the group, example number 6, in particular, is compatible with this body with regard to its pose. Therefore it is suggested that this statue may represent the main figure, who is the oldest member of the kinfolk mentioned on the base, and *euergetes* Antiphanes. This assumption is made based on the distinctive features of head number 6. It was impossible to join the two parts because of the absence of a socket and a juncture on the body for the positioning of the head. A computer attempt by Y. Sezgin is currently the most plausible reconstruction (fig. 8).

### 3. *Himation Statue of Diaphenes the Younger (?), signed by Menestratos*

Inv. A04.Pl.4. Life-size statue preserved in two separately worked pieces with plinth. Statue: H. 1.75 m. (with plinth); 1.65 m. (without plinth); W.: 0.53 m., D.: 0.40 m. (figs. 14, 16).

The statue is carefully carved on all sides with dynamic movement in late classical tradition. The body is separately worked as two main parts. The arms, head and some fragments of garment are also separately worked and attached to the body. The figure stands on its base, its weight carried by the right leg.

<sup>45</sup> Morrow, 1985, p. 115, *trochades* type, pl. 98a-b, 99a-b, 100a-b, 101a-b, 102a-b; Kabus-Preisshofen, 1989, p. 205-211, Cat. No. 32, 33; P. Bouyia, "The bronze statues and statuettes", in N. Kaltsas, E. Vlachogianni, P. Bouyia (dir.), *The Antikythera shipwreck: the technology of the ship, the cargo, the mechanism*, Athens, 2012, p. 50, fig. 4.



Fig. 14 : Himation Statue of Diaphenes the Younger (?), signed by Menestratos (Cat. 3).



Fig. 16 : The Signature of sculptor Menestratos (Cat. 3).

The left leg is slightly withdrawn to the back. The body turns to his right. The figure wears a short-sleeved chiton and a thicker himation. The chiton has a V-shaped neckline. The himation passes under the bent right arm and across the body in a thick roll of folds on the stomach. One of its corners hangs like a triangular apron covering the front of the body.

The figure wears the same elaborate sandals as statue number 2. The heel and sides of the feet are covered by solid leather, while a net of straps covers the upper half of the feet. Toes and insteps remain free. The sandals have a single-layered sole. Narrow drill holes on each foot would be used for the buttons or the knobs of the lace. K. Morrow makes mention of many examples of this type of sandal as trochades and she dates one piece of a marble trochas from Pergamon to the Attalid period<sup>46</sup>.

The statue closely resembles example number 2. The signature on the support behind its right leg also belongs to the same artist. Both statues and the rest of the artifacts that compose the group must have been crafted in Pergamon, at the workshop of Menestratos and later brought to Aigai. The himation and chiton types differ from the Hellenistic examples but at the same time they are identical to statue number 2. This is an indication that the statues were crafted by the same artist and at the same workshop. The body most probably belongs to head number 7. In other words the statue represents the younger benefactor of the group, Diaphenes. The fact that the dimension of the statue were kept a little bit smaller than statue number 2 of Antiphanes, although it has the same workmanship, may be explained by the position of the person in the family.

#### *4. Torso of himation statue (Apollonidas or Diaphenes the Elder)*

Inv. A04.Pl.05. Life-size statue preserved in one piece. The separately worked head, the right and left arms, the broken right and left legs of the statue are missing. A technical practice used for bonding of separately worked body or garment parts to the main body, a popular practice of the Late Hellenistic Period, was observed on the statue. The inner surface of the piece that composes the fabric of the himation on the left shoulder and the surface of the same shoulder were smoothed out and covered with a thin layer of plaster. The conjoining piece was connected by means of a thin plaster layer covering both surfaces, with no use of a dowel hole. On the other hand the left arm, being a heavy piece, was mounted to the body by smoothing out both surfaces and using a centrally placed dowel and hole. These practices were clearly understood with the help of pieces found during the excavations and put together. H.: 0.83 m., W.: 0.71m., D.: 0.42 m. (**fig. 17**).

<sup>46</sup> Morrow, 1985, p. 115, 129, fig. 107.



**Fig. 17 :** Torso of himation statue (Apollonidas or Diaphenes the Elder) (Cat. 4).

The statue was planned in the same proportion as statues number 2 and 3. It also resembles these statues in terms of workmanship and garment. The mantle gathers on the chest like a belt and hangs towards the legs as a single-layered apron. On the back the garment which covers the body reaches to the left shoulder from where it hangs down. The weight of the body rests on the firm left leg. The right leg from the groin extends freely to the front. The body lines, especially the left side of the thighs, are visible under the chiton and the himation as in the other examples.

Two male heads, numbers 6 and 7, were found among the artifacts that compose the group of the specially-formed statue niche in the Bouleuterion. The statue in question was no doubt produced in the same workshop with regard to its body structure. However, a head which might belong to the statue was not found. The existing heads (numbers 6 and 7) do not match the socket of the statue. This part was later altered and enlarged. Since the conditions of discovery, the genders and the numbers of the artifacts which compose the group are identical to the number of the family members on the base, this statue must represent either one of the two male members on the outer part of the group, the brother of the benefactor Antiphanes, Diaphenes, or the oldest family member of the group, Apollonidas. Considering the similarity of the quality of workmanship and garment on the statue with that of the members represented by statues numbers 6 and 7, there is a higher probability that the statue which represents a person of the same age group belongs to Diaphenes.



**Fig. 18 :** Left arm of himation (Apollonidas or Diaphenes the Elder) (Cat. 5).



### 5. *Left arm of himation (Apollonidas or Diaphenes the Elder)*

Inv. A04.Pl. Life-size statue preserved in one piece: H.: 0.58 m., W.: 0.48 m., D.: 0.33 m. (fig. 18).

The piece of left arm of a draped male statue of normal dimensions most probably belongs to one of the individuals in the group. No other piece of male statue was found at the place of discovery and the available male statue pieces match the number of the males on the base. The figure represented by this statue wears a different model of himation. Unlike examples number 2, 3 and 4, the himation hangs down over the wrist of the left arm which is bent forward from the elbow, instead of the shoulder. It is quite difficult to identify the family member represented by the statue. However, it is thought that it must be one of the two figures which were positioned on the outer side of the group and whose names are mentioned on the base. The piece must belong to the statue of Apollonidas or Diaphenes the Elder, both portrayed wearing a chiton and a himation.

### 6. *Head of Antiphanes (?), signed by Menestratos*

Inv. A05.Pl.11. Life-size male head preserved in one piece. The head is separately worked. The left side of the head is abraded. The tip of the nose is missing. The hair at the crown of the head was separately worked and attached. At this point there is a thin dowel hole.<sup>47</sup> H.: 0.45 m. (fig. 13).



Fig. 13 : Head of Antiphanes (?) (Cat. 6).

The figure turns to its left in a dynamic pose. A young man is portrayed. The face is surrounded by short curly hair which leave the ears exposed and are volumi-

<sup>47</sup> Smith, 1988, Cat. 113, 114, 115, 118.

nously arranged in three rows of crook shaped curls around the forehead. The hair at the crown of the head is bound and tightened with a thin diadem. Drill holes in close succession are arranged on the diadem.<sup>48</sup> The diadem was an accessory used in the Hellenistic period as a symbol of leadership or kingship. The large and deep drill holes opened in a single row on the diadem worn by Antiphanes must be related to a radiate crown used along with the diadem. For this reason the statue is considered to be of Antiphanes, the main figure among the benefactors of the group. A further factor is the presence of an anastole at the center of the voluminous hair on the forehead, similar to that known on Hellenistic portraits of Alexander. These two details in work suggest that the head represents a person who is being emphasized among the family members. The head matches body number 2. However, both pieces could not be attached to each other.

### 7. Head of Diaphenes the Younger (?)

Inv. A04.Pl.1. Life-size male head preserved in one piece. The left side of the neck is broken off and missing. The hair locks, which were separately worked and attached to the crown of the head and the nape, are missing.<sup>49</sup> Similar examples of this practice are to be found in the sculpture works of Pergamon providing insight into the place where the artifact was produced.<sup>50</sup> H.: 0.65 m. (fig. 15).



Fig. 15 : Head of Diaphenes the Younger (?) (Cat. 7).

<sup>48</sup> The deep drill holes, of an approximate diameter of 5 mm, surround the crown of the head in even spaces. The drill holes must have been cut for each ray of the radiate crown. This way Antiphanes was highlighted as the main figure of the group. He was depicted in the same way as one of the diadochos or Attalid governor examples of the Hellenistic period. Smith, 1988, Cat. No. 9-12, 113-115; Fr. Queyrel, « Les portraits de Ptolémée III Évergète et la problématique de l'iconographie lagide de style grec », *JS*, janvier-juin 2002, p. 46, figs. 40-43, 45-50.

<sup>49</sup> Smith, 1988, p. 160, Cat. 28, pl. 22.

<sup>50</sup> H. Müller, "Pergamon as a Polis: institutions, offices and population", in F. Pirson, A. Scholl (dir.), *Pergamon. A Hellenistic capital in Anatolia*, Istanbul, 2014, p. 271, fig. 3; Smith, 1988, Cat. 113, 114, 115.

The separately worked life-size head is almost fully preserved, except for the nose and left side of the neck which are broken off. The flesh of the face and neck is smoothed out but not polished. Some parts of the left side are burnt. Below the neckline, a hemispherical tenon is placed for inserting the head into a rectangular dowel hole on the body. Its surface is worked with a claw chisel. The youthful head is set on a powerful neck and turns slightly to its left. The face is triangular with a broad forehead. The eyes are broad and set close to each other. They are placed on deep hollows. The arch of the eyebrows is worked softly. The ears are fully worked.

The head matches body number 3. However, the two parts could not be attached to each other. The figure most probably represents the youngest benefactor of the group, Diaphenes.

#### 8. *Head of Aristodike (?)*

Inv. A04.Pl.25. The three fragments joined together form the life-size portrait of a young woman in a powerful posture, wearing a chiton. It is worked separately for insertion in the statue. The surface of the face is heavily damaged. The face has an ideal scheme and the center-parted hairstyle is a traditional design, with the addition of a flat diadem. H.: 0.49 m. (fig. 19).



Fig. 19 : Head of Aristodike (?) (Cat. 8).

The figure probably represents the youngest sister of the group, Aristodike. Therefore her diadem-adorned hair is mostly kept uncovered. It is parted at the center of the forehead and brushed back in accordance with the classical tradition. She is depicted in a young and dynamic stance. Her expression reminds one of the figures of Artemis.<sup>51</sup> It is proposed that the statue could have stood next to the central statue of Antiphanes. Thus Antiphanes had his son Diaphenes on one side and his daughter Aristodike on the other.

<sup>51</sup> Smith, 1988, Cat. 28.

### 9. Head of Megiste (?)

Inv. A04.Pl.2. The head is broken off at the top of the neck. It is turned to its left and turns slightly down. The veiled female head is covered by a himation and may have belonged to a statue of the Pudicitia type.<sup>52</sup> The fold at the top is very familiar from numerous examples in Asia Minor. The face has an ideal form with a center-parted hairstyle and a hair band. The hair is brushed back off the face in thick wavy strands, covering the ear lobes. The head represents an adult woman with an oval face. The eyes have sharply carved lids. The lips are full and the mouth is slightly open with a thick line dividing the lips. The deep rectangular dowel hole at the top of the head is probably related to a later fixing procedure in the niche and three more holes at the back might have been drilled for the same purpose. H.: 0.43 m. (fig. 20).

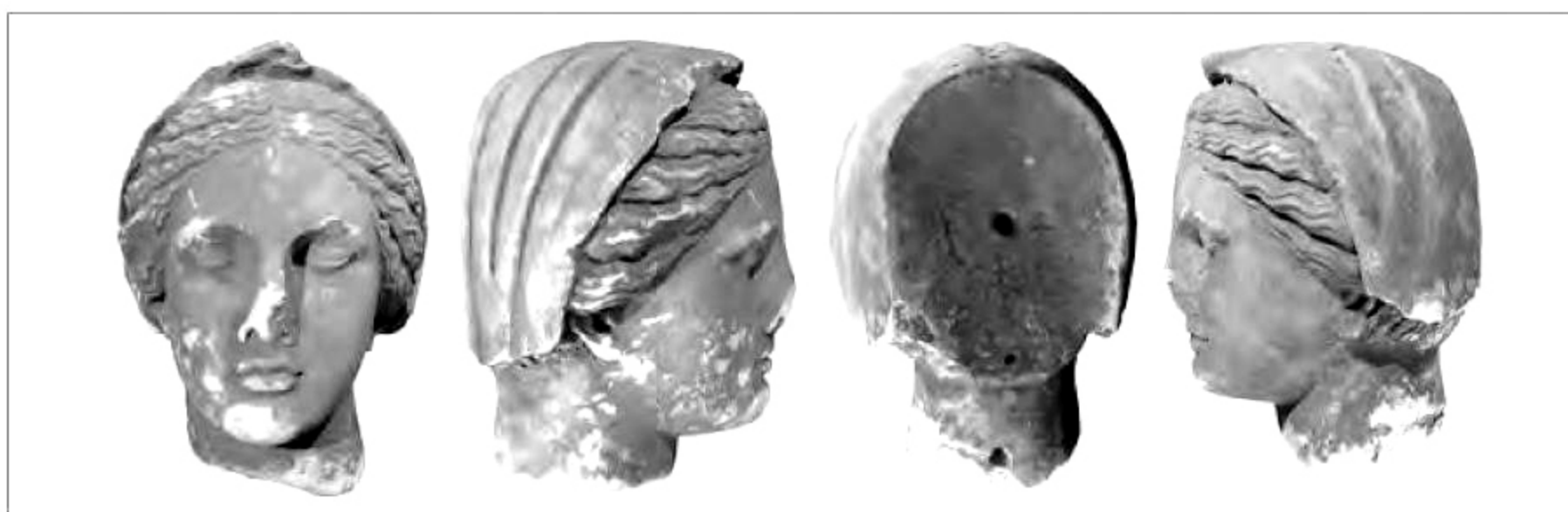


Fig. 20 : Head of Megiste (?) (Cat. 9).

Considering the inscriptions on the base of the statue group and the kinship revealed by them, the figure must belong to the sister of Antiphanes, Megiste. She is the older of the two female figures in the family. This statue represents a widespread tradition of the Hellenistic period of making the statues of women from higher social classes.

### 10. Head of Aphrodite<sup>53</sup>

Inv. A05.Pl.10. The figure is preserved in two separately worked and joined pieces. The whole surface is abraded. The rear part of the face piece and the front part of the hair piece were smoothed with fine workmanship and the pieces were joined with a dowel hole. H.: 0.39 m. (fig. 21).

<sup>52</sup> Kabus-Preisshofen, 1989, p. 248-251, pl. 59, Cat. No. 57; Linfert, 1976, p. 147-156; For Metropolis female head see Aybek, 2009, p. 66, Cat. No. 51.

<sup>53</sup> S. Aybek, M. Tuna, M. Atıcı, *İzmir Tarih ve Sanat Müzesi Heykel Kataloğu*, Ankara, 2009, p. 35-36, Cat. No. 17-19; R. Özgan, *Die griechischen und römischen Skulpturen aus Tralleis* (AMS, 15), 1995, p. 109, pl. 31, 1.



Fig. 21 : Head of Aphrodite (Cat. 10).

The statue also differs from the statue group consisting of the artifacts numbered 2 to 9 with regard to its location of discovery. It was discovered in one of the chambers in the central area where the pieces of the statue of Hestia were also unearthed. The hair which is brushed back and arranged in a topknot, the full face and the expression remind one of the figures of Aphrodite. It is not possible to answer the question why the statue was moved to this place, but given its conditions of discovery it is understood that it was buried together with the statue group and the rest of the surrounding pieces.

### 11. Cuirass relief

The architectural block with the relief featuring a cuirass was discovered long ago at the beginning of excavations at the Bouleuterion.<sup>54</sup> Even though it was found in front of the Bouleuterion it is not clear whether this block was used at the building. The cuirass depicted on the relief is of the Late Hellenistic type. The chest (thorax) is not ornamented. As a characteristic of this period the cuirass has a straight ending under the stomach, at the level of the groin. Right underneath the leather strips called *pteryges* are shown.<sup>55</sup> H.: 1.00 m., W.: 0.80 m., D. 0.40 m. (fig. 22).



Fig. 22 : Cuirass relief (Cat. 11).

<sup>54</sup> Bohn, Schuchhardt, 1889, p. 32, pl. 32.

<sup>55</sup> For similar examples and typology see: C.C.C. Vermeule, "Hellenistic and Roman cuirassed statues", *Berytus*, 13, 1959/60, 34; I. Laube, *Thorakophoroi: Gestalt und Semantik des Brustpanzers in der Darstellung des 4. bis 1 Jhs. v. Chr.*, Leidorf, 2006, p. 95; Aybek, 2009, p. 62-65; C. Zoroğlu, *Anadoluda Roma Dönemi Zirhli heykelleri*, Ankara, 2014 (Unpublished PhD Thesis), p. 33-35.

## 12. The naiskos stele

Inv. A05.Pl.15. The rectangular stele is bordered with a roof on the top and pilasters at the sides while the scene is placed horizontally.<sup>56</sup> It belongs to the group of naiskos steles.<sup>57</sup> The main figures in the scene are depicted in high relief while details such as furniture and accessories are in low relief. At the center of the scene two men are depicted reclining on a *kline* and at the tip of their feet a woman with a mantle, depicted in profile, is sitting on a *diphros*. Before the *kline* is a table laden with food. Next to the table, on the right corner of the stele, a groom is depicted with a horse. On the other corner a nude male figure is serving. The empty spaces were filled with motifs of cuirass, helmet and kithara placed on the upper part of the relief. H.: 0.68 m., W.: 0.97 m., D.: 0.14 m. (fig. 23).

It is certain that the stele is related to that showing two noblemen depicted on the *kline*. The fact that the example from Aigai depicts two male figures on the same *kline* unlike the typical symposium scenes of this type, which generally depict one male and one female figure,



Fig. 23 : The naiskos stele (Cat. 12).

supports the argument that these figures may be the father and son benefactors Antiphanes and Diaphenes. This hypothesis is also supported by the find spot of this stele, between the central axis and the east façade of the bouleuterion (fig. 7).

<sup>56</sup> A. Yaman, "A funerary stele from Aegae (Aeolis)", 20<sup>th</sup> Annual Meeting of the European Association of Archaeologists, 10-14 September 2014, Istanbul – Turkey, Abstracts of the Oral and Poster Presentations, p. 95.

<sup>57</sup> R. Horn, *Hellenistische Bildwerke auf Samos*, Samos XII, Bonn, 1972, pl. 86, 159; E. Pfuhl, H. Möbius, *Die ostgriechischen Grabreliefs*, Mainz, 1979, p. 157; E. Atalay, *Hellenistik Çağda Ephesos Mezar Stelleri Atölyeleri*, İzmir, 1988, Lev. 36, Cat. No. 59; U. Kelp, "The necropoleis of Pergamon", in F. Pirson, A. Scholl (dir.), *Pergamon. A Hellenistic capital in Anatolia*, Istanbul, 2014, p. 361, fig. 5.

### 13. Marble base of bronze group

A second honorific statue group, similar to the honorific marble inscriptions and statues of the family of Antiphanes, was detected at the Bouleuterion of Aigai (fig. 5). Statue bases and inscriptions of this second group have been unearthed; however no pieces of the bronze statues were discovered. An independent high, rectangular base belonging to the statues and a “U” formed statue base for the three bronze statues were planned. As in the case of the marble statue group, honorific inscriptions are placed right underneath each figure. Three inscription groups were identified in total. H.: 3.50 m., W.: 0.75 m., D. 0.35 m. (fig. 24).

Accordingly to the inscriptions the figures of the bronze statue group represent the benefactors of the city Isidoros, Stratonike, Hermokles and Apollodoros. The statue of Apollodoros was placed on the high central base in order to be emphasized more than the other sculptures. The other statues were placed around him at a lower level. The family members which constitute the bronze statue group were honored as *euergetes*, as in the case of the marble statue group.<sup>58</sup>



Fig. 24 : Marble base of bronze group (Cat. 13).

<sup>58</sup> Gürbüzer, 2015, p. 105-109.