

İNCI DELEMEN

A GRAVE STELE FROM BARBAROS ON THE PROPONTIS

aus: *Epigraphica Anatolica* 37 (2004) 189–195

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A GRAVE STELE FROM BARBAROS ON THE PROPONTIS*

The grave stele treated in this article for the first time has been on view in the Archaeological Museum at Tekirdağ (inv. 397) since 1976. It is a stray find from Barbaros, 10 km southwest of Tekirdağ on the north shore of the Propontis (Sea of Marmara).

The stele (fig. 2) is carved out of medium-grained, greyish-white marble with sparse, dark grey lines. In its present state, it has an oblong shape, 137 cm high, 56 cm wide, and 23 cm thick. The fact that the top and the right narrow side show hammer dressing (fig. 3) whereas the left is carefully smoothed (fig. 1) testifies to secondary use, probably as building material. The back is crudely treated.

At about the middle, the front face bears a relief (depth 3.8 cm) in which the figures are placed upon a thick ledge, and the background is worked with the claw chisel, forming a faint panel against the smooth surface of the stele (fig. 4). An insubstantial part on the right side of the relief has been lost in re-cutting. There are also some chips and scratches on the surface.

The scene represents a boar hunt with two overlapping horsemen that are moving to the right. The horses shown in profile have raised their forelegs, almost rearing. On both, the head is fairly small with the ears pricked up, the back of the nose slightly pressed in, and the jaws parted. Although the bone and muscle structure of the head is depicted, the eyes are superficially treated. Two pairs of incised lines define each lid. Apart from a tuft of hair that falls onto the forehead, the mane is short-cropped. The stumpy body reveals cursory modelling.

Of the two riders, rather large in comparison to the horses, the one in the foreground is sitting upright with his chest and head depicted in three-quarter view and his right hand upraised. From the traces of the thumb and the knuckles of his fingers, we can conclude that he is about to thrust a missing spear, presumably added in paint. The left hand is in front of the body and must have held the reins likewise shown with paint. Despite the damage on the head, enough remains to suggest that the figure is beardless and has short hair adhering to the skull.

The garments consist of a high-girded chitoniskos and a chlamys. The former displays arbitrarily engraved short pleats on either side of the belt and clings to the thigh with its hem forming an arch toward the hip. At the back it spreads across the horse's croup curving stiffly upward. The chlamys is tied around the neck and flutters horizontally behind in very flat relief. On the left foot, which stretches forward amid the horses' legs, a protrusion above the ankle indicates that the figure also had some sort of footwear.

Rendered in full profile, the second rider is similarly dressed except for the additional petasos¹

* I am grateful to M. A. Işın, the director of the Tekirdağ Museum, for giving me the opportunity to publish the stele and to M. H. Sayar for his generous contributions involving the inscription and publication. My cordial thanks also go to H. Abbasoğlu, N. Asgari, S. Çokay-Kepçe, A. Özdizbay, and I. Işıklıkaya for their constant help and support.

¹ For similar petasoi with small headpiece, see e.g. C. Saatsoglou-Paliadele, *Τα επιτάφια μνημεία από τη Μεγάλη Τούμπα της Βεργίνας*, Thessalonike 1984, nos. 1, 6, pls. 4, 15; J. Boardman, *Athenian Red Figure Vases. The Classical Period*, London 1989, figs. 416, 419; M. Hamiaux, *Louvre. Le sculpture grecque 1. Des origines à la fin du IV^e siècle avant J.-C.*, Paris 1992, no. 236; C. W. Clairmont, *Classical Attic Tombstones. Introductory volume and catalogue volumes 1–6*, Kilchberg 1993, nos. 1.193, 2.213, 2.214a, 2.447, 2.959, 3.217.



Fig. 1



Fig. 2

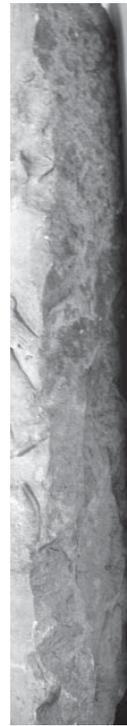


Fig. 3



Fig. 4

on his head. Both hands are at waist level this time, clutching the faded reins.² Under the petasos, the short hair is curly, the beardless face young and fleshy. Brief curves mark the cheek and the corner of the mouth. The eye seems to be deep-set but its details are not given.

Beneath the forelegs of the horses, the boar is crouching to the right with its tail coiled upon the hindleg and its head turned behind to gaze at the first rider. On the partially damaged head, the long, furrowed nose and the large eye are plainly visible. The mane is modelled as those of the horses.

Above the relief, the stele was originally decorated with a pair of round patterns in relief (diameter 17 cm) roughly chiseled out when the stone was put to re-use. Through the small indentations on their edges, it is possible to identify the patterns as a pair of rosettes. The patterns help to calculate the original width of the find as about 68 cm.

Engraved above the rosettes there is an inscription in stoichedon style with letter heights varying 0.34–0.38 cm:

Διονυσοφάνη[ς]
Ποσειδίππος
Πολυδίγγου

“Dionysophanes and Poseidippos, sons of Polydingos”.

The oblong shape and the pair of rosettes on the Barbaros stele are explicit tokens of a group of Attic grave stelai with sunk reliefs, well documented through the late fifth and the fourth centuries BC. However, the recognition of this fact does not narrow the alternatives with regard to the deleted finial of the present stone since extant finds are variably crowned by an anthemion, a pediment, or a horizontal moulding.³ Furthermore it must be noted that an unconfined relief field above a ledge, as exemplified here, is not attested frequently within the group, appearing sporadically over the fourth century.⁴ In the Attic funerary repertoire, such “floating” reliefs are regular only on marble lekythoi and loutrophoroi.⁵ Like the Barbaros find, these vessels sometimes have a rough background for the relief while the rest of the surface is smoothly finished.⁶ Elsewhere around the Aegean, grave stelai that display a similar configuration, though different in other respects, are encountered on the islands and seem to be even more at home on Rhodes

² There is a single drill hole in front of the horse’s muzzle and two inside its mouth, but they are too shallow to receive any metal fittings that could belong to the reins. The first horse has similar holes in its mouth and ear. It seems that on this stone the drill was used merely to hollow out cavities.

³ Clairmont, *Introd.* vol., 41–43; A. Scholl, *Die attischen Bildfeldstelen des 4. Jhs. v. Chr. Untersuchungen zu den kleinformatigen Grabreliefs im spätklassischen Athen*, AM Beiheft 17, 1996, 201–218.

⁴ Clairmont, *Cat.* vols. 1–5, nos. 0.860, 0.910, 1.287, 1.930, 2.235, 2.287a, 2.368a–b, 2.370b, 2.381, 2.389, 2.431b, 2.433a, 2.441a, 2.442a, 2.959, 3.279, 3.285, 3.470a, 3.871, 3.922, 5.480, 5.910; Scholl, 129, 206, and nos. 24, 27, 66, 68, 82, 83, 91, 92, 98, 161, 163, 164, 167, 171, 189, 215, 235, 241, 255, 288, 312, 356, 435, 505. See also L. C. Lawton, *Attic Document Reliefs. Art and Politics in Ancient Athens*, Oxford 1995, no. 52, pl. 27. For an extensive discussion of this configuration, see above all A. H. Borbein, *Eine Stele in Rhodos. Bemerkungen zum spätgriechischen Grabrelief*, MarbWPr 1968, 80–86.

⁵ B. Schmaltz, *Untersuchungen zu den attischen Marmorlekythen*, Berlin 1970, 23, 26; G. Kokula, *Marmorloutrophoren*, AM Beiheft 10, 1984, 26–27.

⁶ Schmaltz, *Marmorlekythen*, 95–96; id., *Griechische Grabreliefs*, Darmstadt 1983, 136–137; Clairmont, *Cat.* vol. 3, no.3.348a.

in the third and second centuries BC.⁷ Noteworthy also is the smooth finish on the preserved narrow side of the Barbaros find. It has been observed that such workmanship is exceptional in Attika but relatively more common in other regions.⁸

In connection with the relief on our stele, an essential point to be made is that from the fifth century BC onward, scenes of a boar hunt on horseback are popular in the funerary art of Anatolia and Thrace. Besides the depictions on Greco-Persian stelai and Lykian memorials, their successors from Mysia and Bithynia are well known.⁹ Meanwhile during the Hellenistic period the subject is incorporated into the iconography of the Thracian rider on votive as well as funerary reliefs, alternately representing him as a god/hero or the heroized deceased.¹⁰ The depictions showing the Thracian rider engaged in a boar hunt constitute one of the three main types (Type B) belonging to his sphere and continue into Christian art with the representations of St. George spearing a dragon. In Attic art, on the other hand, scenes of a boar hunt on horseback are limited mainly to black figure vase paintings with several later manifestations in relief.¹¹ As regards the origin of the subject, the sum of evidence has been interpreted in various ways, either in the direction of Assyrian via Achaemenid art or as independent developments in the East and West, while its implication in funerary contexts, possibly involving the heroization of the deceased,

⁷ M. T. Couilloud, *Les monuments funéraires de Rhénée, Délos 30*, Paris 1974, nos. 54 and 272; P. M. Fraser, *Rhodian Funerary Monuments*, Oxford 1977, 34, fig. 93c; E. Pfuhl – H. Möbius, *Die ostgriechischen Grabreliefs 1–2*, Mainz 1977, 1979, 50 and nos. 289, 491, 756, 1011, 2027, 1054; Schmaltz, *Grabreliefs*, 225; S. Schmidt, *Hellenistische Grabreliefs, Köln–Wien*, 1991, 7–8. See also B. S. Ridgway, *Hellenistic Sculpture I. The Styles of ca. 331–200 BC*, Badminster 1990, 213, pl. 98.

⁸ Clairmont, *Introd. vol.*, 78. However, cf. Borbein, 78 n. 18. For rough narrow sides on Attic stelai, see e.g. B. Vierneisel-Schlörb, *Glyptothek München. Katalog der Skulpturen 3. Klassische Grabdenkmäler und Votivsteine*, München 1988, nos. 1, 3, 4, pls. 10, 27. For smooth narrow sides on stelai of other regions, see e.g. Pfuhl–Möbius 1, 49; Biesantz, K 19, pl. 11; Saatsoglou-Paliadele, no. 1, pl. 4.

⁹ J. Borchhardt, *Epichorische, gräko-persisch beeinflusste Reliefs in Kilikien*, *IstMitt* 18, 1968, 206–207, pl. 53.1; V. von Graeve, *Der Alexandersarkophag und seine Werkstatt*, *IstForsch* 28, 1970, 153–154; Pfuhl–Möbius 1–2, 30–31, 47, 74, 312–313, 334–335, nos. 73, 111, 1399, 1401, 1402, pls. 19, 203–204; M. Schleiermacher, *Zu Ikonographie und Herleitung des Reitermotivs auf römischen Grabsteinen*, *Boreas* 4, 1981, 80–81, 85–86, 94; B. Schmidt-Dounas, *Der Lykische Sarkophag aus Sidon*, *IstMitt Beiheft* 30, 1985, 63–64, 149–150, A19–A24; C. Bruns-Özgan, *Lykische Grabreliefs des 5. und 4. Jahrhunderts v. Chr.*, *IstMitt Beiheft* 33, 1987, 184, 199–202, 279–280, S12, pl. 35.1; M. L. Cremer, *Hellenistisch-römische Grabstelen im nordwestlichen Kleinasien 1. Mysien*, *Asia Minor Studien* 4, Bonn 1991, 19–24, 29–30, 40, figs. 1–3; ead., *Hellenistisch-römische Grabstelen im nordwestlichen Kleinasien 2. Bithynien*, *Asia Minor Studien* 4, Bonn 1992, 11–12; M.-T. Langer-Karrenbrock, *Der Lykische Sarkophag aus der Königsnekropole von Sidon*, Hamburg 2000, 115–117, A1–A10.

¹⁰ G. I. Kazarow, *Die Denkmäler des thrakischen Reitergottes in Bulgarien*, Budapest 1938, 6–8, 10, 84; E. Will, *Le relief cultuel gréco-romaine*, Paris 1955, 62–63, 66–88; P. Petsas, *Some Pictures of Macedonian Riders as Prototypes of the ‘Thracian Rider’*, *Pulpudeva* 2, 1978, 192–204; Pfuhl–Möbius 2, 312–313; Z. Gočeva – M. Oppermann, *Corpus Cultus Equitis Thracii (CCET) 1. Monumenta Orae Ponti Euxini Bulgariae*, Leiden 1979, 2 and e.g., nos. 2, 13, 44, 61, 85, 138; id., *CCET 2.1, Monumenta inter Danubium et Haemum Reperta*, Leiden 1981, e.g., nos. 273, 328, 343, 345, 359; N. Hampartumian, *CCET 4, Moesia Inferior (Romanian Section) and Dacia*, Leiden 1979, 12–14, and e.g., nos. 18, 19, 35, 97, 151; Schleiermacher, 88–91; A. Cermanovič-Kuzmanovič et al., *Heros Equitans*, *LIMC* 6, 1992, 1052–1055, 1070–1073, 1076–1077, nos. 457–511; N. Dimitrova, *Inscriptions and Iconography in the Monuments of the Thracian Rider*, *Hesperia* 71, 2002, 210, 214–215. For a late fourth-century hunt scene in a wall painting from Roshava Chouka Tumulus near Alexandrovo, which includes among other animals also a boar, see G. Kitov – N. Theodossiev, *I colori dei Traci*, *Archeo* 19.222, 2003, 36. For early representations of a horseman on coins and metal finds from Thrace, see Kazarow, 11–12; *Gold der Thraker. Archäologische Schätze aus Bulgarien*, Mainz 1980, nos. 214, 251, 252, 278–280, 328, 391, 526, 527.

¹¹ Schmidt-Dounas, 62, 147–148, A1–A9. For reliefs, see *infra* n. 18 (votive); Clairmont, *Cat. vol. 2*, 75 and no. 2.214a (funerary).

has also been extensively dealt with.¹²

Within the series, the boar hunt of five riders on one of the long sides of the Lykian Sarcophagus from Sidon¹³ carries significance for a discussion of the Barbaros stele. Reflecting far superior workmanship and related to the Epheboi on the Parthenon frieze, the figures in this scene are similarly placed upon a ledge that serves as a ground line, and the two riders on the left are overlapping in a half-rearing position.¹⁴ Their respective three-quarter and profile views are also familiar from the Barbaros find, though the first rider on the stele lacks the contraction seen in his counterpart. That the riders of the sarcophagus are vigorously involved in the hunt with their heads bowed, focusing on the boar, whereas those on the stele sit upright, seeming to gaze ahead, must be due to the difference in carving skills. In fact, the rider in the background of our relief looks somewhat detached since he does not even have a weapon to point at the animal, unlike the one on the sarcophagus. Otherwise the second figures are analogous particularly in costume, variances occurring only in the arrangement of the belt – higher on the Barbaros find – and in the rendering of stylistic details. The attires of the riders in the foreground, however, differ except for the flying chlamys, which is common to both.

Notice should also be taken of the fact that on the Lykian sarcophagus the boar is standing on all four with the head lowered. Elsewhere in the series, sometimes it stands still, looking at the hunter(s) on horseback, at others seems more active, running towards or away from them. Scenes featuring a prostrate and perhaps already injured boar blinking at the hunter(s), like the one on the Barbaros find, are seldom attested.¹⁵ Doubtlessly the present scene is attributable to a later stage of the boar hunt, the very end of the chase.

For the first figure, closer analogy appears on reliefs depicting a triumphant warrior on horseback that are epitomized by the grave stele of Dexileos in the funerary repertoire.¹⁶ Dexileos'

¹² G. Rodenwaldt, Ein attischer Jagdsarkophag in Budapest, *JdI* 67, 1952, 36–37; Will, 76–79, 82–87, 118–119; K. Schauenburg, Jagddarstellungen in der griechischen Vasenmalerei, Hamburg–Berlin 1969, 26; F. Langenfaß-Vuduroglu, Mensch und Pferd auf griechischen Grab- und Votivsteinen, Diss. Ludwig-Maximilians-Universität, München 1973, 86, 118–119; Schleiermacher, 88, 93–94; Schmidt-Dounas, 62–65; Bruns-Özgan, 200 and n. 783; Cremer, Mysien, 30, 56–59; Cremer, Bithynien, 11–12; Cermanovič-Kuzmanovič et al., 1066, 1070; Langer-Karrenbrock, 188, 203. See also F. Cumont, Recherches sur le symbolisme funéraire des romaines, Paris 1942, 436, 439, 453; I. Kleemann, Der Satrapensarkophag aus Sidon, *IstForsch* 20, 1958, 125–139; J. Fink, Der Große Jäger, *RM* 76, 1969, 248–250; J. Boardman, Persia and the West, London, 2000, 212–213; Dimitrova, 224–226.

¹³ Schmidt-Dounas, 18–21, 64–65, 95–99, 133–140, pl. 2; Langer-Karrenbrock, 24–34, 130–131, 136–139, pl. 5. See also R. Lullies – M. Hirmer, Griechische Plastik, München 1979, 102–103, pl. 181; B. S. Ridgway, Fifth-century Styles in Greek Sculpture, Princeton, 1981, 150–151; Bruns-Özgan, 51–52; A. Stewart, Greek Sculpture 1–2, New Haven–London 1990, 171; B. S. Ridgway, Fourth-century Styles in Greek Sculpture, London 1997, 173–174, 190 n. 58–60.

¹⁴ Borchhardt, 169–170; Schmidt-Dounas, 19–20; Langer-Karrenbrock, 24–28, 130–131, pl. 6.

¹⁵ Hunt scenes on horseback rarely feature a subjugated animal; for a crouching female deer, see Kleemann, 125–127, pls. 2, 8. For a crouching boar about to be speared by a royal Persian on foot, see Boardman, Persia, 213–215, figs. 5.93b–d. See also I. Maull, Hadrians Jagddenkmal, *ÖJh* 42, 1955, 61. On the comparatively later Thracian series, there are some prostrate animals, including the boar. However, with the exception of a few deer and bulls, the head is not turned backward as on our stele: Kazarow, 7; CCET 1, nos. 39, 44, 123; CCET 2.1, nos. 184, 194–196, 203, 216, 246, 328, 347, 363, 384, 415; CCET 4, nos. 17, 46, 48; Cermanovič-Kuzmanovič et al., nos. 466, 481, 564, 581, 594, 599.

¹⁶ A. Conze, Die attischen Grabreliefs 2, Berlin–Leipzig 1900, no. 1158, pl. 248; Langenfaß-Vuduroglu, 15–17 and no. 14; Lullies–Hirmer, 102, pl. 188; S. Ensoli, L'heroon di Dexileos nel Ceramico di Atene. Problematica architettonica e artistica attica degli inizi del IV secolo a.C., *MemLinc* 8/23.2, 1987, 195–213, 241–245, 262–290; Stewart, 172, pl. 480; Clairmont, *Introd.* vol., 14, *Cat.* vol. 2, 75, 78, and no. 2.209; Ridgway, Fourth-century Styles, 3–7, 158, pl. 1. See also Kleemann, 131; Langer-Karrenbrock, 137–138, 144, pl. 30.

upright pose in three-quarter view, upraised hand thrusting a spear, and flying chlamys on top of the chitoniskos, in addition to the half-rearing stance of his relatively small horse are distinctly similar. Disregarding the missing cavalry helmet that pertains to the military character of the scene, variances in details such as the inclination of the head, the lower placement of the belt, and the rendering of the drapery can be ascribed to the capacity of the artist and the trends of his times.

Widespread finds verify that the type was used as a stock figure in battle scenes enhancing, among others, memorials of all kinds.¹⁷ It was also adapted into hunt scenes particularly on votive and funerary reliefs, which sometimes developed around a boar.¹⁸ Among them are a votive relief from the Athenian Acropolis dated to the late fourth or the third century BC¹⁹ and numerous representations of the Thracian rider in his above-mentioned Type B.²⁰ At this point, we should reiterate that none shows the boar in a crouching position. It is, in fact, this motif that draws the relief on the Barbaros stele nearer to the “Dexileos scheme” in contrast to scenes depicting earlier stages of the chase. Although differing in subject matter and in the number of participants, the two groups with a crouching boar or a fallen enemy turning to look at the rampant figure on horseback are close in composition and concept. The helplessness of the opponent thus conveyed contributes as a key factor in creating the image of a triumphant rider, whether the context is battle or hunt.²¹

While the highlight is on the first rider in the relief, the inscription interestingly names Dionysophanes and Poseidippos, sons of Polydingos, which correspond to the two figures in the relief. Since the lettering shows that the names were engraved simultaneously, we can easily conclude that the stele was set up for the two brothers at once and that the relief capturing a joint activity commemorated their fraternal unity.²²

In terms of workmanship, the relief on the stele from Barbaros is doubtlessly modest when compared with the Lykian Sarcophagus or the stele of Dexileos, both from the turn of the fourth century BC. Despite attempts at overlapping and foreshortening, the Barbaros riders lack vigor and show connection neither with each other nor with the boar. Besides occasional disproportions, a superficial treatment is apparent in the stiff drapery and in the facial features preserved

¹⁷ Will, 86; Langenfaß-Vuduroglu, 18–20, 22–24, 120, and nos. 12, 13, 15; Pfuhl–Möbius 2, 308, nos. 1270–1272, pls. 188–189; Schleiermacher, 68–70, 75–76; Kokula, 21, 38, 67, 175, L7, L10; A. Pekridou, *Das Alketas-Grab in Termessos*, *IstMitt Beiheft* 32, 1986, 37, 42; Bruns–Özgan, 224, 279–280, 290, S12, V7, pls. 20.2, 36.1; Ensoli, 264–266, 276–283; Cremer, *Bithynien*, 24; Clairmont, *Introd. vol.*, 96, *Cat. vol. 2*, 74–75, 78–79, and nos. 2.209 bis, 2.213, 2.215, 2.412b, *Cat. vol. 4*, 23 and no. 4.432; Ridgway, *Fourth-century Styles*, 3–4, 7–9, pl. 2a.c; M. Hamiaux, *Louvre. Le sculpture grecque 2. La période hellénistique (IIIe–Ier siècles avant J.-C.)*, Paris 1998, no. 215. See also E. Bielefeld, *Amazonomachia. Beiträge zur Geschichte der Motivwanderung in der antiken Kunst*, Halle 1951, 48–55, 77–83; von Graeve, 50, 56, 62, 65–66, pls. 2.1, 24.1, 26, 32, 33, 35, 77.1; Kitov–Theodossiev, 37.

¹⁸ Langenfaß-Vuduroglu, 20, 37, 86, and no. 16; Pfuhl–Möbius 2, 334–335, nos. 1399, 1402, pls. 203–204; Schleiermacher, 94; Bruns–Özgan, 279–280, S12, pl. 35.1; Clairmont, *Cat. vol. 2*, 75 and no. 2.214a. See also von Graeve, 58, pls. 24.2, 38.

¹⁹ Maull, 64, fig. 28; Will, 72–74, fig. 2; Langenfaß-Vuduroglu, 36–37, no. 75; Schleiermacher, 81, 84–85; Schmidt-Dounas, 148 A9; Cermanovič–Kuzmanovič et al., no. 457.

²⁰ See e.g. Kazarow, 7–8; Petsas, 194–195.

²¹ See Will, 95–96; Ridgway, *Fourth-century Styles*, 7, 162.

²² On the issue of determining the deceased, see Clairmont, *Introd. vol.*, 119–121.

on the second figure. It must be noted, in this connection, that the cursory rendering of details is evidently due to the use of paint as already implied by the absence of the reins and the spear.²³ Once the rough background and the minimal details in relief were enhanced by paint, the stele would exhibit a colorful panel against its greyish-white surface, which can only be imagined at present.

Within the broad chronological boundaries of the fourth century BC set by the type and configuration of the stele, the high waistline²⁴ and the diagonal placement²⁵ of the riders that almost entirely fill the “panel” push the date toward its latter part. A date in the late fourth century is supported by stylistic comparanda from a number of Attic tombstones, namely a marble loutrophoros at Athens,²⁶ marble lekythoi at Athens, Rhamnous, Cambridge, and Brauron,²⁷ and a grave stele at Copenhagen,²⁸ though on all of them the relief is shallower. This dating also agrees with the stoichedon style and lettering of the inscription.

In addition to stylistic affinities with Attic tombstones of the modest variety, the Barbaros stele displays close connections with Attic stelai in form, as it does with Attic or Attic-influenced reliefs in composition and stock types. It may also be remembered, however, that the configuration employing a “floating” relief and the smooth workmanship on the narrow sides are not very common on Attic stelai. With all this, it seems logical to consider the grave stele from Barbaros as a strongly Atticizing work relatively contemporaneous with the latest representatives of the Attic series.²⁹

İstanbul

İnci Delemen

ÖZET

Barbaros'ta bulunup Tekirdağ Müzesi'nde korunmakta olan ve oranlarının yanı sıra çift rozet bezemesi bakımından Attik tiplerden biri ile yakınlık gösteren mezar stelinin (env. 397) üzerindeki kabartma iki atlının yabandomuzu avını betimler. Figürlerin yazıtta adı geçen “Polydingos oğulları Dionysophanes ve Poseidippos” ile bağdaştırılması mümkündür. İkonografik açıdan Lykia Lahdi'nin domuz avı sahnesi ve Deksideos steli ile kimi benzerlikler sunan kabartmada, stilistik özellikler İÖ 4. yüzyıl sonlarını işaret eder. Yazıtın stoichedon stili ve harf özellikleri bu tarihllemeyi doğrulamaktadır.

²³ For a similar observation regarding reliefs of the Thracian rider, see Will, 25. On the use of paint on grave stelai, see e.g., Schmaltz, Grabreliefs, 64–65, 71–81; Ensoli, 213–222; Clairmont, Introd. vol., 41, 43, 44, 123; Scholl, 185–200 (with extensive bibliography).

²⁴ Lawton, 72; Ridgway, Hellenistic Sculpture, 60.

²⁵ Langenfaß-Vuduroglu, 37; Schleiermacher, 84–85.

²⁶ Clairmont, Cat. vol. 4, 23 and no. 4.432.

²⁷ Clairmont, Cat. vols. 1–3, nos. 1.434, 1.982, 2.867a, 3.458a.

²⁸ Clairmont, Cat. vol. 1, 385, no. 1.472. See also Langenfaß-Vuduroglu, 59; Pfuhl–Möbius 2, 308 no. 1271, pl. 189; Lawton, 76–77.

²⁹ For other Atticizing grave stelai found in the vicinity of Tekirdağ, see Pfuhl–Möbius 1, 4 and nos. 51–52, 58, 70, pls. 13–15, 18; Clairmont, Cat. vol. 2, no. 2.272a; Ridgway, Fourth-century Styles, 190.