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Alain MARTIN

Sezioni antichistiche dei Dipartimenti di Filologia, Letteratura e Linguistica e di Civiltà e forme del sapere dell’Università di Pisa, *Epigrafi di Iasos, Nuovi Supplementi, II*. Pise, Pisa University Press, 2015. 1 vol., 217 p. (STUDI CLASSICI E ORIENTALI, 61, t. 2). Prix : 20 €. ISBN 978-88-6741-549-6.

Well-illustrated and carefully researched, the volume is an exemplary and remarkably coherent collection of recent work by the Italian Archaeological Mission at ancient Iasos in Karia. Dedicated to the memory of the late Giovanni Pugliese Carratelli, it is especially an apt testimonial to the always enterprising and enriching efforts of this team, which have resulted in numerous publications over the past decades. Fede Berti, the “doyenne” of Iasos and former leader of the excavations, opens the proceedings with an archaeological report on the Western Stoa of the Agora at Iasos in the Roman period (p. 5-22). This suitably sets the stage for many of the rich contributions that follow: most of these are concerned with monuments and inscriptions which have been found in this area. However, Berti is commendably cautious and rejects any easy identifications: none of the pre-Roman inscriptions have been located in their original setting; all were reused (p. 5). Berti’s piece constitutes a helpful overview of the overall layout of the Agora, a crucial zone around which many sanctuaries and honorific spaces were situated; the final architectural phase discernible is datable between the Augustan period and the first half of the second century AD (p. 18-19). One could have wished for more clarity regarding the find-spots of some of the monuments discussed later in the volume; the zones identified as A, B1 and B2 can only be guessed on the plan presented here (p. 14, fig. 6), while one has to wait for a different paper (p. 60, fig. 20) for a relatively complete and detailed plan of the whole Agora. The remaining essays are focused on specific inscribed monuments, nearly all revolving around the Agora as well as the theme of dynastic rule and its impact on the city of Iasos. One of the recent sensational discoveries, already a cornerstone of Iasian epigraphy, is here fully published by Nicolò Masturzo and Massimo Nafissi in a pair of complementary papers (p. 23-99; preliminary publications have appeared since 2010). The “Monument for the Kings” (i.e. the Hekatomnid dynasts in the fourth century BC, ruling until the arrival of Alexander) is a large pedestal for multiple bronze statues of which two principal blocks have been identified by the Italian scholars: one was long known though neglected in the Museum in Istanbul, its true provenance ignored; the other was discovered by the archaeologists in zone B of the Western Stoa, reused (bottom-up) as a statue-base for an athlete (ca. 89 AD). The former statue-base is labelled Aba, daughter of Hyssaldomos; the other contains a four-line epigram set up by the Iasians in honour of their rulers, which mentions Idrieus, younger brother of Mausolus, son of Hekatomnos, followed by an enigmatic *rasura*. Masturzo offers a meticulous study of the bases and attractively proposes that the statue of Aba, slightly larger than life-size, would not have been dissimilar to the female marble statue known from the Maussolleion at Halikarnassos (the other base will probably have partly supported an analogous male statue; see p. 47-51, with figs. 15-16). Nafissi, for his part, skilfully edits the inscriptions. The previously known base for Aba leads the scholar towards the inescapable conclusion that she was not only the daughter of Hyssaldomos but, as presented as part of this sculptural group, must also be the wife of Hekatomnos and mother of the satrap Idrieus and his sister-wife Ada. We thus have evidence for a foundational act of brother-sister marriage in the dynasty, and the base with the epigram augments our knowledge still further. It suggests a return to good political order, *eunomia* (line 4), after the unrest of the final period of Mausolus’ rule (cf. *I. Iasos* 1, ca. 354/3 BC). And according to the more evolved state of the text presented by Nafissi here, the

name erased was that of Ada, the wife and sister of Idrieus (confirming Nafissi's interpretation of line 3, I read the traces from the photograph of the squeeze on p. 77, fig. 5, as: [//.Κ.Α.Σ.] , thus indeed: [Λδ[α] Κ[α]α[ς]). After her husband's death, she is known to have entered into a power-struggle with the youngest fraternal scion of the dynasty, Pixodaros (in 341/0-336/5 BC; see here p. 76 with n. 25), until being brought back into favour as Alexander's "adoptive mother". The monument thus informs us that there was a temporary reaction against her at Iasos, as elsewhere in Karia. Many publications have already resulted from the study of this outstanding monument; the final word has surely not yet been written. In fact, both of the authors do not always agree on how the monument might be dated (Masturzo: under Idrieus; Nafissi: Ada's sole rule in 344/3-341/0 BC) or reconstructed (see p. 24). The more minimal option for the latter, namely that it showed the parents and founders of the dynasty, Hekatomnos and Aba, flanking Idrieus and Ada, has much to recommend it (but compare the different proposals of Masturzo, p. 51-57, figs. 17-19). Again, while there may be good hints that the statues were to some degree intended for cultic purposes (see the lexical argument of Nafissi concerning the phrase ἐπ' εὐτυχίαι[ς], p. 81-87), the possible setting of the monument, near the Eastern Stoa where the other Maussoleion now known from Iasos was perhaps also located, remains only a good hypothesis. – Another pair of papers focusses on yet one more epigraphic find from the Western Stoa. Gianfranco Maddoli publishes an inscribed stele relating to the cult of the Mother of the Gods at Iasos (p. 101-118). The text is carefully edited – with the exception of the first line, where the initial lacuna is longer by 2-3 letters than that given in the edition and the suggested traces read there (see p. 107) should be doubted – and the brief commentary is ably established. The document, dating to the end of the third century BC, sets a contract (*diagraphē*) for the sale of the priesthood, providing details about the organisation of the cult as well as the privileges of the priestess purchasing the office. In a further contribution, Nafissi (p. 119-136) brilliantly develops the information provided by the new text. Adding further new pieces of evidence, such as a dedication to Basileia (an epithet of Meter) from the same area of the Western Stoa, as well as unpublished material relating to a sanctuary of the Mother at the extra-urban site of Çanakik Tepe near Iasos, he acutely remarks how the goddess known as Meter or Mother was multifaceted. In the sale of priesthood at Iasos, the priestess of the Mother of the Gods is also granted the priesthood of the Phrygian Mother (Meter Phrygie); in other sources too, such as from Attica, the goddess could have this plural aspect, while her cult might remain served by a single priestess. Such divine "unity in diversity" is one of the true hallmarks of ancient Greek polytheism. – Moving back to rulers, Maddoli (p. 137-143) publishes an altar set up in honour of Alexander and his mother Olympias, also from the area of the Agora. Palaeographically, the inscription is probably to be dated to the first century BC or AD. It thus seems to represent a revival of the cult of this famous sovereign, which started to become prevalent sometime after his death, in the third century BC. Both Maddoli and Anna Maria Biraschi, in an accompanying study (p. 145-161), generously outline the relations between Alexander and the city of Iasos, but they seem to be at pains to reveal the context of this late altar. Is the presentation of Augustus as a "new Alexander" a good explanation of why one would choose to have this altar inscribed at Iasos? Pending further evidence, the final phase of the Agora at

Iasos, securely dated to this period (see Berti, above), would seem to provide a firmer basis for investigation. On much more secure ground is Roberta Fabiani's reedition of *I. Iasos* 52 (p. 163-202), a decree granting the priesthood of Zeus Idrieus to one Theodoros son of Hegyllos. This is admirably complemented and elucidated by comparison with another decree, *I. Iasos* 27, and dated to the 330s or 320s BC. Theodoros is attractively situated as a member of a distinguished family at Iasos. The cult of Zeus Idrieus is particularly intriguing: Fabiani argues that the epithet must be a regional one, related to the (unlocated) area known as Idrias in Karia. But she does not completely exclude the possibility, argued by some, that it resonated with the name of the satrap Idrieus himself. The text begs historical questions which remain to be solved: why was the priesthood of this distinctive cult awarded at this particular date to a prominent individual? For some reactions to the text of this new edition, see already J.-M. Carbon in *Epigraphica Anatolica* 49 (2016), p. 67-69. – The book concludes with Maddoli's publication of an inscribed base in honour of Valerian (p. 203-212), now in the Museum in Istanbul, in which the name of the emperor has also been erased. Invoking parallels from Iasos, Maddoli determines 254-259 AD, the period of his many military expeditions in Asia, as the historical context for the honour bestowed on Valerian. The erasure of the base, however, remains more murky and hints to other factors, "di preoccupazione et di paura" (p. 210). In much the same way, the volume actually opened on an ominous note, touching on unfortunate economic circumstances for the ongoing Italian excavations (p. 2). This snapshot of research at Iasos is extremely stimulating and the state of the art must be kept evolving. The book is a considerable achievement; here's hoping for many more.

Jan-Mathieu CARBON

Catherine ABADIE-REYNAL (Ed.), *Zeugma III. Fouilles de l'habitat (2) : la maison des Synaristôsai. Nouvelles inscriptions*. Lyon, Maison de l'Orient et de la Méditerranée (diffusion De Boccard, Paris), 2012. 1 vol. 21 x 30 cm, 200 p., nombr. fig., 14 pl. coul. (TRAVAUX DE LA MAISON DE L'ORIENT ET DE LA MEDITERRANEE, 62). Prix : 35 €. ISBN 978-2-35668-025-9.

Le troisième volume de la publication des fouilles menées entre 1995 et 2000 à Zeugma s'articule en deux volets : dans le premier, Catherine Abadie-Reynal présente de manière détaillée la maison où a été trouvé un splendide tableau de mosaïque mettant en scène les *Synaristôsai*, c'est-à-dire les *Femmes au (petit-)déjeuner*, de Ménandre (p. 11-150) ; dans le second volet, Rifat Ergeç et Jean-Baptiste Yon publient une série d'inscriptions découvertes à Zeugma et dans la région (p. 151-200). – La maison des *Synaristôsai* est établie sur une terrasse, préalablement occupée par une nécropole (de la fin de l'époque hellénistique au 1^{er} siècle ap. J.-C.). La maison elle-même a connu trois phases de développement (entre le II^e siècle et le milieu du VI^e siècle). L'état de la construction auquel appartient la fameuse mosaïque date des premières décennies du III^e siècle ; cette phase se termine par une destruction violente dès le milieu du siècle. Le tableau des *Synaristôsai* occupe le sol de la pièce P 13 (p. 55-60), qui faisait partie des appartements de réception. On lit avec intérêt que le mur M 15, qui occupe un côté de cette pièce, était décoré : de la « scène figurée avec