

## NOTES ON GREEK INSCRIPTIONS (I)

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**Cuvinte-cheie:** *inscripții grecești, horothesia, dedicații, inscripții funerare, Istros (Histria), Dobrogea, Prokonnesos.*

**Keywords:** *Greek inscriptions, horothesia, dedications, funerary inscriptions, Istros (Histria), Dobrudja, Proconnesus.*

**Rezumat:** *Acest articol începe o nouă serie de note pe marginea unor inscripții grecești.*

1. *ISM I 417 este un fragment din ISM I 67, copia A a dosarului horothesiei.*
2. *Noi restituții în ISM I 180, inscripția lui Karpos, fiul lui Artemidoros.*
3. *ISM I 215 și ISM I 230 sunt fragmente din același album.*
4. *ISM I 189 și ISM I 185 = 209 sunt fragmente din același album.*
5. *ISM I 243 și ISM I 194 sunt gravate pe aceeași piatră, o bază de statuie refolosită.*
6. *O nouă restituție pentru ISM VI.2 736, citită ca o dedicație către Derzelas.*
7. *Lecturi noi în epigrama funerară SGO 08 / 02 / 02.*

**Abstract:** *This article begins a new series of notes on Greek inscriptions.*

1. *ISM I 417 is a fragment of ISM I 67, the copy A of the horothesia dossier.*
2. *New restorations in ISM I 180, the inscription of Karpos, son of Artemidoros.*
3. *ISM I 215 and ISM I 230 are two joining fragments of an album.*
4. *ISM I 189 and ISM I 185 = 209 are two joining fragments of an album.*
5. *ISM I 243 and ISM I 194 are inscribed on the same stone, a reused statue base.*
6. *A new reading of ISM VI.2 736, as a dedication to Derzelas.*
7. *New readings in the funerary epigram SGO 08 / 02 / 02.*

1. The Histrian *horothesia* once again. A new fragment of copy A (**Fig. 1**).

This important dossier appears to have a few more secrets to tell for all the

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vast body of literature devoted to it<sup>1</sup>. A fragment of copy A = ISM I 67<sup>2</sup> was published in the same volume as ISM I 417 (Histria Museum, inv. 190). The size of the new fragment: 13 x 9.5 x 7.8 cm. The letters are 1.1-1.3 cm high, and there is 0.5 cm between the lines.

I propose the following reading:<sup>3</sup>

- 49 Τούλλιος Γέμινος ν. πρεσβευτῆς καὶ ἀντιστράτηγ[ος]  
 Τιβ(ερίου) Κλα<υ>δίου Καίσαρος Σεβ(αστοῦ) ν. Γερμανικοῦ Ἰστριανῶν  
 ἄρχουσιν βουλῇ δήμῳ χαίρειν. οἱ πρέσβεις ὑμῶν Δ[ημή]-  
 52 τριος, Χαβρίας, Χαιρήμων, Δημήτριος, Αἰσχυρίων, Ὠτακ[ί]-  
 λιος, Μειδίας, Διονυσόδωρος, Ἡγ[ησ]αγόρας, Ἀρισταγ[ό]-  
 ρας, Μεν[έχαρμ]ος? ἐντυχόντες μ[οι ἐν] Τόμει τὸ ψήφισμα [ὑ]-  
 56 μῶν ἐπ[έδοσαν κ]αὶ εἰς τὸν Σ[εβα]στὸν ἡμῶν ἐ[πιδειξάμε]-  
 νοι εὐ[νοίαν συν]ήσθησαν ἐπ[ὶ τῇ] ἡμετέρᾳ ὑ[γιείᾳ καὶ παρ]-  
 [ο]υσ[ία σπουδεοτά]την ποιησάμενοι τῇ[ν περι] ὧν ἐνετείλασ]-  
 [θε αὐτοῖς ὀμιλίαν· ἐ]πιγνοὺς οὖν κτλ. -----  
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L. 53: *ME* in ligature. L. 54: *ME* in ligature. L. 55: *NE* in ligature.

Lines 51-52: Pippidi's hypothesis is now confirmed: the first ambassador's name is also Δημήτριος. However, Oliver's doubts were also justified<sup>4</sup>: there is not enough space for three letters. Admittedly, the stoneworker might have omitted some letters, but smaller *M* and *H* between the lines are also possible.

Lines 52-53: The ligature *ΩΤ* is visible in the photograph published by Pârvan. The new fragment confirms the name Ὠτακίλιος suggested by J. and L. Robert (BE 1966, 276).

Line 54: The apparent reading is *MEI*. The lacuna is too long for another Μειδίας, and I do not know another fitting name. A faint diagonal line indicates Μεν[ - - - ]ος, perhaps Μεν[έχαρμ]ος which is popular in Histrian onomastics.

## 2. The inscription of Karpos, son of Artemidoros (Fig. 2).

The inscription ISM I 180 (now in the courtyard of Casa Macca, inv. MNA L 343) honours Artemidoros, son of Herodoros, (ISM I 193) for his service to the city<sup>5</sup>:

Κάρπος Ἀρτεμιδώρου τοῦ ἀ[ρχιε]ρέω[ς καὶ ποντάρχου καὶ υἱοῦ τῆς πόλεως],  
 εὐθηνιάρχου καὶ πολλάκις ἐν [ταῖς ἀφορίαις τοὺς πολίτας καὶ τοὺς ἐνοι]-  
 κούντας ξένους θρέψαντο[ς καὶ πάσας λειτουργίας ἐκτελέσαντος προθύ]-

<sup>1</sup> Reviewed in HĂLMAGI forthcoming.

<sup>2</sup> Three worn fragments of the monument published by Pârvan survive today and the text is all but lost. I could discern faint traces of letters (lines 22-36) on one of the fragments.

<sup>3</sup> The letters in bold were seen by previous editors but are no longer visible.

<sup>4</sup> OLIVER 1965, p. 153.

<sup>5</sup> Pippidi identified him with the pontarch M. Ulpius Artemidoros (ISM I 137); *contra* MUSIELAK 1993; NAWOTKA 1993, p. 346-347; see also AVRAM 2007, p. 98-99, nr. 137; p. 103, nr. 207.

4 μως, ἄρξαντος καὶ πρεσ[βεύσαντος δωρεὰν ὑπὲρ τῶν τῆς πόλεως δικαίων]  
[εἰς τὴν τοῦ Πόντου]υ [μη]τρό[πολιν Τομέα - - - - - ]  
- - - - -

In a recent reappraisal, K. Maurer questioned the earlier restorations<sup>6</sup>. In my opinion, μητρόπολις is a compelling supplement in the last line, but an embassy to Tomis is "etwas befremdlich" indeed. A personage of such high distinction was more likely praised for his embassies to the emperor. My suggestion is to read the inscription as follows:

Κάρπος Ἀρτεμιδώρου τοῦ ἀ[ρχι]ερέω[ς καὶ ποντάρχου? - - - - - ]  
ν. εὐθηνιάρχου καὶ πολλάκις ἐν [ταῖς ἀφορίαις τοῦς πολίτας καὶ τοὺς ἐνοι]-  
ν. κοῦντας ξένους θρέψαντος [καὶ πάσας ἀρχὰς τε καὶ λειτουργίας προ]-  
4 ν. [θ]ύμωος ἄρξαντος καὶ πρεσβ[εύσαντος πλεονάκις εἰς Ῥώμην παρ' ἐ]-  
ν. [α]ὐτ[οῦ καὶ ἐν τῇ μ]ητροπ[όλει Τόμει? - - - - - ]  
- - - - -

Lines 3-4: Many inscriptions use the formula πάσας ἀρχὰς καὶ λειτουργίας. For the use of the verb, see TAM V.3 1449, a dedication from Philadelphia to Τιβέριον Κλαύδιον Κρίσπον Τατιανόν, ἄρξαντα τὰς | πλείστας ἀρχὰς καὶ λειτουργίας ἐνδόξως καὶ ἐπιφανῶς.

Lines 4-5: For similar wording, see I. Laodikeia am Lykos 82: πρεσβεύσαντα εἰς Ῥώμην ὑπὲρ τῆς πατρίδ[ος] | παρ' ἑαυτοῦ.

Line 5: Perhaps [ἐν τῇ μ]ητροπ[όλει Τόμει πονταρχήσαντος] and no [ποντάρχου] in the first line. The city might have been referred to as μητροπόλει τοῦ Πόντου or τοῦ Εὐωνύμου Πόντου (cf. ISM II 82, 92 and 97).

### 3. Histria album (Fig. 3).

The inscriptions ISM I 215 (Histria Museum, inv. 438) and ISM I 230 (inv. 118) are two joining fragments of the same inscription: It is a part of a marble plaque, broken top, right, and bottom. Dimensions: 17.5 x 15.5 x 9.3 cm. The letters are 1.2-1.3 cm high (except a smaller *omicron* with 0.4 cm diameter in line 2), and there is an interval of 0.4-0.6 cm between the lines.

- - - - -  
π[ρο]στάτ[αι? - - - - - ]  
Ἀὐρ(ήλιος) Χρυσάων ΣΟ . [ - - - - - ]  
Ἀὐρ(ήλιος) Ἀριστόν[εικος - - - - - ]  
4 ἱερεῖς Ἀὐρ(ήλιος) Χρη[στος - - - - - ]  
Ἀὐρ(ήλιος) Ἀσκληπ[ - - - - - ]  
[Ο]ύλιος Π[ - - - - - ]  
[ - - - ]ς Πρό[κλος? - - - - - ]  
- - - - -

<sup>6</sup> MAURER 2014, p. 167-169, nr. 13. She interprets it as an epitaph of Karpos, however the language of the inscription resembles that of the honorific inscriptions in the Greek East. The exact nature of the monument remains elusive.

*AYP* always in ligature. L. 2: *ΩΝΣ* in ligature. A diagonal stroke is visible at the end, perhaps a *lambda*. L. 5: *HIT* in ligature. The name could be restored as Ἀσκληπιόδοτος, Ἀσκληπιάδης etc. L. 7: *ΠΠ* in ligature.

The name Χρυσάων is rare (LGPN III.A, IV, Vb s.v.). Perhaps Αὐρ. Χρυσάων is Χρυσάων Ἀχιλλᾶ φύσι δὲ Γαύκου from a dedication by an association of *dendrophoroi* in Tomis (ISM II 83) dated to 198-201 AD, during the governorship of Ovinus Tertullus<sup>7</sup>. Γαῦκος is attested several times at Histria in the 2<sup>nd</sup> century AD (ISM I 193, 196, 197 and perhaps 201; for other occurrences, see LGPN IV and V.A s.v.)<sup>8</sup>.

#### 4. Histrian album (Fig. 4).

The inscriptions ISM I 189 (Histria Museum, inv. 397) and ISM I 185 = 209 (inv. 386)<sup>9</sup> are two joining fragments of the same inscription. It is a part of a white marble stele, broken from all sides. Dimensions of the united fragments: 38 x 35 x 20 cm. The writing becomes more irregular after line 9. The letters are 1.3 - 1.9 cm high (*phi* 2.2 cm) and the intervals between the lines measure 0.6-1.5 cm.

[ - - - - - ] . ΑΓ[ - - - - - ]  
 [ - - - - - ] Ἑγη[σαγόρου]  
 [ - - - - - ] Θεο[ - - - - - ]  
 4 [ - - - - - Θ]εοφίλ[ου]  
 [ - - - - - ] Θεογνή[του]  
 [ - - - - - Μ]εγεχάρ[μου]  
 8 [ - - - - - ] Ἀρτεμ[ιδόρου]  
 [ - - - - - ]ς Διον[υσίου]  
 [ - - - - - δ]ωρος ν. Ἀπελ[λᾶ]  
 [ - - - ] Μονίμου *vac.*  
 [ - - - - ]ος Ἡροδόρου *vac.*  
 12 [ - - - - - ]ης ν. Ἑγησαγόρο[υ]  
 [ - - - - - ]ίου *vac.*  
 - - - - -

#### 5. Inscribed statue base to Artemis.

The inscription ISM I 243 (Histria Museum, inv. 387)<sup>10</sup> is, in fact, on a piece of white marble, broken in two, measuring 24 x 49 x 25 cm. It reads:

[ἡ δεῖνα Ἀπο]λλο[δ]όρου γυν[ῆ]  
 [Ἀρτ]έμ[ιδ]ι.

<sup>7</sup> Eight other members of the association are known from other Histrian inscriptions. For a discussion, see RUSCU 2014.

<sup>8</sup> Probably a local form of Γλαῦκος, see also BARRIO VEGA 2018, p. 518-519.

<sup>9</sup> AVRAM 2007, p. 101, nr. 185 = 209.

<sup>10</sup> Commented also by MORETTI 1986, p. 73, nr. 2 (SEG 36, 683); AVRAM 2007, p. 104, nr. 243; AVRAM, BÎRZESCU & ZIMMERMANN 2008, p. 114, nr. 19.

The stone was reused, and another inscription was carved on its top: ISM I 194 (inv. 340), a list of names, of which only a few letters survive. Pippidi wondered whether it was part of the same catalogue as ISM I 185 (see nr. 4, *supra*), although the pieces do not join. Either way, it is a fragment of a much larger block, very likely a statue base.

#### 6. A dedication to Derzelas?

A white marble fragment of unknown provenance, now in the Museum of Constanța (MINAC inv. 1502), was re-edited with improvements in ISM VI.2. 736<sup>11</sup>.

The verb in line 4 is a first person plural, e.g. ἐποιήσαμεν or ἀνεστήσαμεν. A horizontal stroke is visible in line 3; perhaps it separated two names, but the text can also be read e.g. [ὑπὲρ τῶν δεσποτ]ῶν – Ἡρ[ακλέων καὶ ὁ δεινὸς ἀνεστ]ήσαμε[ν]. A [θεῶ μεγά]λῳ can be restored in line 2. The last letter may be a *rha*: there is another one visible on the stone and its loop does not touch the vertical stem. These observations lead to the following reading:

4 [ ἀγα]θῆ τύ[χη· ]  
 [ θεῶ μεγά]λῳ Δερ[ζέλα? ]  
 [ ----- ]ων – Ἡρ[ ----- ]  
 [ ----- ]ήσαμε[ν ----- ]  
 ----- ΟΘΕ -----  
 ----- ΤΟΠ -----

Some Odessitan inscriptions mention a θεὸς μέγας named Δερζέλας or Δερζάλας (IGBulg I<sup>2</sup> 47, 47bis, 48, 230bis), who is also portrayed on the coinage of Odessos and Dionysopolis<sup>12</sup>. Another dedication to [κ]υρίῳ Δαρζάλα was set by a βουλευτής near Tărgoviște (IGBulg II 768). Finally, another inscription from the same region was dedicated to θεῶ ἐπικόφ Δέρζει (IGBulg II 770), perhaps another aspect of the same god.

The relief depicts a fully draped personage pouring a patera to an eagle. The previous editors interpreted the figure as a woman and a goddess. Incidentally, this is a typical depiction of Sarapis<sup>13</sup>. At the same time, the iconographic similarities between Sarapis and the Great God of Odessos were often noticed<sup>14</sup>. Thus, the deity on the relief may be, in fact, Derzelas. If the identification is correct, then the place of origin may well be southern Dobrudja, if not Odessos or its region.

<sup>11</sup> First edition by GOSTAR 1963, p. 302-303 (SEG 25, 757).

<sup>12</sup> See CHIEKOVA 2008, p. 179-200, on the cult of Great God in Odessos and Dionysopolis.

<sup>13</sup> See for example, a marble relief from Hellenistic Athens, now in British Museum inv. 1809,1111.1: the god is bearded and fully draped. It would be difficult if not impossible to tell apart man from woman when the upper part of the relief is lost.

<sup>14</sup> For Great God and Sarapis as bearded gods with a patera in Odessitan and Dionysopolitan coinage see PICK 1898, p. 156; PETER 2005, p. 110-111.

## 7. Funerary epigram dedicated to Urbica (Fig. 5).

The inscription was discovered on the island of Proconnesus (ms. N 234 sup. from Bibliotheca Ambrosiana, f. 5v - *non vid!*)<sup>15</sup>. A fragment found in Erdek is kept today in the courtyard of Bandırma Archaeological Museum. A re-examination of the stone suggests two minor emendations to the edition by Merkelbach and Stauber (SGO 08 / 02 / 02)<sup>16</sup>:

καὶ τίνα σεῖο δάμαρ μυθήσομαι ἄξιον ὕμνον·  
*vac.* τίπτε δὲ σευ πρῶτον μνήσομαι ἢ πύματον;  
 4 *πίστιν*, ἀμεμφεῖν, ἀρετήν, λέχος, ἄρμα φίλανδρον,  
*vac.* πρηῖνοον σοφίην, στέμμα σαοφροσύνης;  
 τοῦνεκα σοὶ καὶ ἐμοὶ πολυεργέα τύμβον ἔτευξα,  
*vac.* ὄφρα κτλ.

L. 1: τίνα σ', ὦ δάμαρ Lampros, Zolotas; σεῖο Merkelbach-Stauber. L. 2, 4, 6: pentameters not indented in the previous editions. L. 3: ἀμεμφεῖ ἦν ἀρετήν Lampros; ἀμεμφέα ἦδ' ἀρετήν Zolotas; ἀμεμφέ' ἢ ἦν ἀρετήν Merkelbach-Stauber; ἀμεμφεῖν my reading; αἶμα Lampros, Zolotas; ἄρμα Merkelbach-Stauber. L. 4: εὐκρύνοον Lampros; εὐρύνοον Zolotas; εὐθύνοον Merkelbach-Stauber; πρηῖνοον my reading.

## Translation:

And what better praise to bestow, wife, to honour you,  
 And what should I recall first, what later?  
 Your loyalty, your behaviour beyond reproach, your virtue, your bed,  
 your conjugal love,  
 Your gentle wisdom or your garland of moderation?  
 For all these, I built a well-crafted grave for you and me,  
 That ...

The word πρηῖνοον „of gentle mind” also appears in an epigram from Thessalonike (IG X.2.1 454).

Finally, the last verse of the epigram may equally be read ἔστησεν Βασιλεὺς Οὐρβικῆ εἰκονίῳ. A similar formula occurs on statue bases: εἰκόνι τῆδε στήσε and ἀνέθηκε εἰκόνι λαϊνέῃ (IG II<sup>2</sup> 13276), εἰκόνι λαϊνέῃ στήσαν (IG VII 94).

<sup>15</sup> LAMPROS 1904, p. 275-276, no. 8; ZOLOTAS 1905, p. 241-245, no. 1; MARTINI & BASSI 1906, p. 668 (citing the first and last verse).

<sup>16</sup> The bibliography should also be supplemented with MARTINI & BASSI 1906, p. 668 and the photograph held in the Fonds Louis Robert (Académie des Inscriptions et Belles-Lettres).

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Fig. 1 - ISM I 417, a fragment of ISM I 67 (the copy A of the *horothesia* dossier).



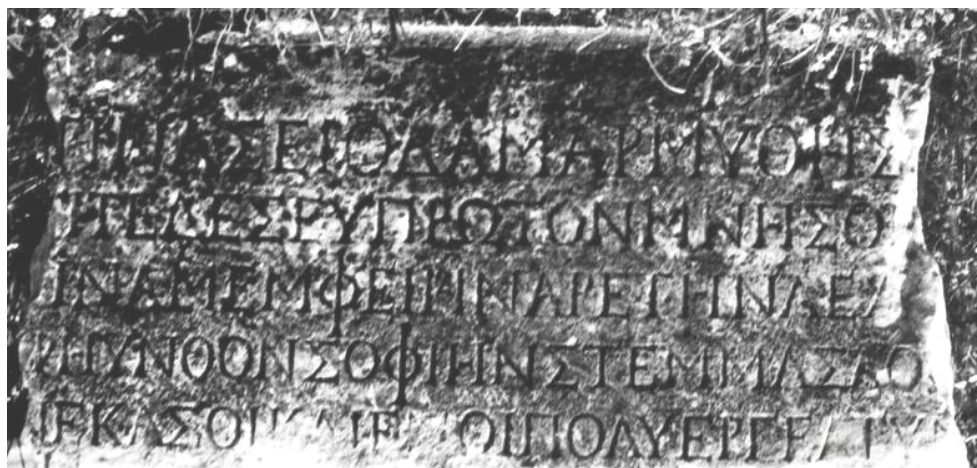
Fig. 2 - ISM I 180, mentioning Karpos and his father, Artemidoros.



Fig. 3 - The album ISM I 215 + ISM 230.



Fig. 4 - The album ISM I 189 + ISM I 185 = 209.



**Fig. 5 - The funerary epigram SGO 08 / 02 / 02. Photographed in Erdek.  
Source: Fonds Louis Robert of the Académie des Inscriptions  
et Belles-Lettres (Paris), via the Photo Identification Project  
([https://www.flickr.com/people/aibl\\_archive\\_of\\_louis\\_robert/](https://www.flickr.com/people/aibl_archive_of_louis_robert/))**

