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Funerary Inscriptions from Çanakkale Archaeological Museum

Abstract: In this article, six funerary inscriptions from the Çanakkale Archaeological Museum are presented. Of these, five (gravestones 1, 3–6) which were formerly kept in the private collection of Yüksel Ergen, were moved to the museum and entered in the official register of the museum in 2016. The inscriptions in this article were already described in the Master's thesis of Ömer Can Yıldırım in 2014. The author presented only transcriptions and translations of the inscriptions without any comment. The authors of the article revised some of these inscriptions with some additions, corrections and comments.

Keywords: Çanakkale Archaeological Museum; grave stelai; epitaphs; Kyzikos; Miletopolis; Sigeion; Parion.

In this article, we publish six epitaphs from the Çanakkale Archaeological Museum. Of these, five gravestones, except for inscription no. 2, were kept in a private collection owned by Yüksel Ergen in Çanakkale, before being moved to the archaeological museum in 2016. The official registry book of the private collector shows that these inscribed stones were transferred from various sites, such as Sigeion, Parion, Kyzikos, Miletopolis (?) and incorporated into his collection. The stylistic features of all the gravestones discussed below were examined as a part of Master's thesis by Ömer Can Yıldırım, entitled «Çanakkale Müzesindeki Antik Çağ Mezar Stelleri» (Ancient grave stelai at the Çanakkale Museum), completed at Istanbul University, Dept. of Classical Archaeology, in 2014, including twenty-eight gravestones (most of them published) from Çanakkale Archaeological Museum and the collection of Yüksel Ergen.¹ In his thesis the author presented only transcriptions and translations of the inscriptions on the stones without any comment. In this article, we revise some of these unpublished inscriptions from Ö. C. Yıldırım's work with additions, corrections and comments.

1. Epitaphs of Mnesitheos and Apollonios

Rectangular stele of white marble. In a naiskos, two male figures dressed in himatia recline on a *kline*. The faces of both figures are broken away. They each hold a drinking vessel in their left hands while large cushions support their left arms. The reclining figure on the right places his right hand on the shoulder of the other male figure. On the left, a woman dressed in a chiton and himation sits on a stool

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¹ Note that the find places and inventory numbers of the *stelai* formerly owned by Yüksel Ergen are taken from the records in the Master's thesis of Ö. C. Yıldırım. The numbers of the gravestones corresponding to the work of Ö. C. Yıldırım are as follows: Inscription no. 1 = Yıldırım, Çanakkale K22, inscription no. 2 = Yıldırım, Çanakkale K14, inscription no. 3 = Yıldırım, Çanakkale K9, inscription no. 4 = Yıldırım, Çanakkale K16, inscription no. 5 = Yıldırım, Çanakkale K21, inscription no. 6 = Yıldırım, Çanakkale K15.

and holds her veil (the part himation that covers her head) with left hand. A diminutive maidservant wearing a chiton stands by the stool and holds a *kalathos*. In front of the *kline*, a table is depicted with food placed on it. On the right-side, a servant stands next to a wine krater and is mixing wine.

Height: 0.54 m, width: 0.45 m, thickness: 0.09 m. Inventory no: 005–31–239. Find-spot: Parion. Date: 1st century BC.

Μνησίθεε Μηνυδώρου, χαίρε.

2 Ἀπολλώνιε Μενεκράτου, χαίρε.

«O Mnesitheos, son of Menodoros, farewell. O Apollonios, son of Menekrates, farewell.»

For a list of theophoric names ending with -θεος, see Mora 1994, 32. The name Mnesitheos is attested in Parion (I.Parion 3). For other attestations of this name in Asia Minor, see LGPN VA and VB.

Μηνώδωρος is a theophoric name derived from the lunar god Men, cf. Sittig 1911, 155, 156, 157; Bechtel, Personennamen 316; Robert, Noms indigènes 514 and fn. 2; Mora 1994, 33.



2. Epitaph of Alkimos

Grayish-white marble stele. The upper part is broken away. The relief in the preserved part of the recess was probably left unfinished. A woman facing to the right dressed in a chiton and himation that cover her head, sits on a rectangular stool. Her right arm is raised and slightly bent at the elbow. Her feet rest on a footstool. On the right-hand side, two figures with ankle-length tunics stand facing left towards the seated woman, but because of the breakage their upper parts are missing. The figure standing close to the woman holds out a wreath (?) to her with the right hand. Adjacent to the wreath a puppy is depicted.

Height: 0.70 m, width: 0.33 m, thickness: 0.07 m. Inventory number: 3215. Find-spot: Unknown. Date: Beginning of 1st century BC.

Ἄλκιμος

2 Δίηος

«Alkimos, son of Dies.»

For the name Δίης, see Masson 1994, 179–184 = OGS III 184–189, who stresses that this name is frequent on Lesbos, in Aeolis and in Macedonia. For other attestation of this name, see LGPN I, II, IV, VA and VB s.v.



3. Epitaph of Prosodion

Rectangular stele of white marble with pediment and acroteria in relief. A rosette is placed on the pediment. At the lower end of the stele, there is a tenon for fastening. In a naiskos, a woman wearing a chi-

ton and himation sits on a chair and rests her feet on a footstool. Standing behind the chair, a maidservant dressed in a himation stands in the *pudicitia* pose (one arm over the abdomen, the other bent from the elbow and supporting the chin). A *kalathos*, dowry chest (?) bearing the depiction of a fusiform unguentarium, jewelry box (?), mirror, spindle and distaff, and comb are shown on the right-hand side of the scene.

Height: 0.76 m, width: 0.50 m, thickness: 0.07 m. Inventory number: 005–31–239. Find-spot: Bursa – Karacabey (from Kyzikos or Miletopolis). Date: 2nd – 3rd century AD.

Σερβεΐλιος · Νυμφόδοτος ✱
 2 Προσοδίω · τῆ γυναικὶ ✱
 μνήμης · χάριν, · χαίρει. ✱

«Servilius Nymphodotos for his wife Prosodion in memory, farewell.»

Line 1: ΣΕΡΒΕΙΑΙΕΣ *lapis*.

As the nomen Servilius indicates, Nymphodotos was a Roman citizen. On the geographical expansion of Servilii, see Adam-Veleni – Sverkos 2001, 15–16 and fn. 11. On the theophoric name Νυμφόδοτος and related names derived from Νύμφη, see Sittig 1911, 141–143; Bechtel, Personennamen 338. Epigraphical attestations of the name Νυμφόδοτος are found in Aizanoi in Phrygia (Waelkens, Türsteine 71 l. 2: Νυμφό<δο>τος (cf. MAMA IX, 186 no. P242), Ephesos and Smyrna in Ionia, Saittai and Tralleis in Lydia, Phaselis and Xanthos in Lycia (LGPN VA and VB s.v.).

For the female name Προσοδίον, see Daux 1978, 626, who incorporates this name into the “musical” names category of Bechtel, Personennamen 609. On this name, also see Masson 1989, 49 = OGS III 65. Προσοδίον is hitherto only known from Athens (LGPN II s.v.) and Knidos (LGPN VB s.v.). The form Προσοδίν appears in Philadelphia in Lydia (LGPN VA s.v.) and the form Πρόσοδον in Athens (LGPN II s.v.). For the name Πρόσοδος, see Bechtel, Personennamen 616; Solin, Personennamen 1340–1341.

The formation of feminine names with the suffix -ιον is very common, see for example Masson 1974, 183 = OGS I 209; Masson 1986, 181 = OGS II 505.

4. Epitaph of Trophimos

Rectangular stele, broken at the top and below. In the rectangular recess, a funerary banquet scene is depicted. A bearded man dressed in tunic and cloak is reclining on a *kline*. A cushion provides back support for the man. With his right hand, he extends a wreath to the woman sitting towards the very end of the *kline*. The woman, dressed in a chiton and himation covering her head, sits on a massive chair and places her feet on a footstool. She holds a spindle and distaff in her right hand. In front of the chair are depicted a mirror, a comb and a *kalathos* full of wool flock. A three-legged table covered with food is placed in front of the *kline*. Below the banquet scene are shown two yoked plowing oxen in a rectangular recess. On the left of this depiction, there is a pruning hook, and, on the right, an axe and a sickle for harvesting grain crop.

Height: 0.97 m, width: 0.67 m, thickness: 0.07 m. Inventory no:



005–68–435. Find-spot: Sigeion. Date: 2nd–3rd century AD.

Παυλείνος τῷ πατρὶ Τροφίμῳ
2 ^{vac.} μνήμης χάριν. ^{vac.}

«Paulinos for his father Trophimos in memory.»

Line 2: Ligature of M and H.

For the Roman name Paulinos which has a pejorative meaning, see Kajanto, *Cognomina* 244. For the appearance of this name in Asia Minor, see LGPN VA and VB s.v.

5. Epitaph of Metras

Rectangular stele of white marble. In a naiskos, two men dressed in himatia are reclining on a *kline*. Both are holding a drinking vessel in their left hand. The man on the left extends and places his right arm on the left shoulder of the woman sitting to his right. A woman dressed in a chiton and himation sits on a large rectangular stool and places her feet on a footstool. She rests her left hand on her knees while holding her right hand to her chest. By the stool, there is a diminutive kneeling maidservant dressed in a short tunic holding a *kalathos* with both hands. On the other side of the relief a symmetrically-seated woman is depicted in *pudicitia* pose. By her stool, another diminutive servant stands facing right while mixing wine in a krater. In the middle of the scene, there is a three-legged table stacked with food. Below the inscription, a small recess contains the depiction of a plow.

Height: 0.63 m, width: 0.44 m, thickness: 0.10 m. Inventory no: 005–32–240. Find-spot: Kyzikos. Date: 2nd century AD.



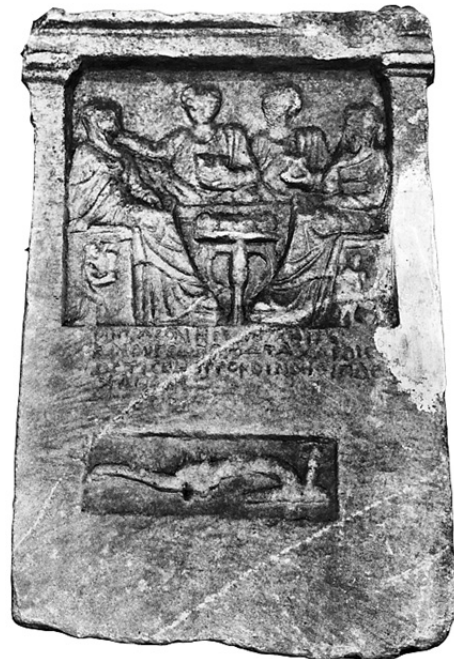
Μητρᾶς Ὀνησί[μ]ου, χαίρε·
2 καὶ σὺ γε, ὃ π[α]ροδ<τ>τα, χάροις,
ὅστις ἐμοῖ τὸ κοινὸν εἶπας
4 “χαίρειν”. ^{vac.}

«Metras, son of Onesimos, greetings. Greetings also to you, O passer-by, whoever said the common ‘greetings’ to me.»

Line 2: Π[Α]ΡΟΔΤΑ *lapis*; χάροις for χαίροις.

For similar epitaphs from Kyzikos, bearing the parallel formula of reciprocal salutation between the deceased and the passer-by, see I.Kyzikos 1.73 (lines 6–7), 90, 278, 348.

Μητρᾶς is a hypocoristic form of the theophoric name Metrodoros, cf. Petersen 1937, 122. For the formation of hypocoristic names, see Chantraine, *Noms* 31 §27. The name Μητρᾶς is attested in Kyzikos (LGPN VA s.v.), and is very frequent in Asia Minor particularly in the Roman imperial period (LGPN VA s.v.); there are only a few attestations from other regions (LGPN I–IV s.v.).



6. Epitaph of Gaiane

Rectangular stele of white marble broken at the top and below (later restored with modern plaster). In a rectangular recess, a man dressed in a himation and a cloak reclines on a *kline*. A large cushion provides support for his left arm. With his right arm, he raises a wreath. On the left, a woman wearing a chiton and himation covering her head sits on a chair. In front of the woman, a diminutive female figure stands

frontally, holding her slightly-bent right arm to her chest. On the right side, a three-legged table is depicted and a diminutive servant is standing next to it, while holding a *kalathos*.

Height: 0.80 m, width: 0.48 m, thickness: 0.06 m. Inventory no: 00–69–436.

Find-spot: Çanakkale. Date: 2nd century AD.

Σοτήριχος Λοκίου τῆ γυ-
2 ναικὶ ἑαυτοῦ ὕ. Γαϊανῆ^{vac.}

relief

μνήμης ὕ. χάρις.^{vac.}

«Soterichos, son of Lucius, in memory of his wife Gaiane.»

Line 1: Σοτήριχος for Σωτήριχος, for the change of ω into ο, see Brixhe, Essai 56; Λοκίου for Λουκίου, for the change of ου into ο, see Brixhe, Essai 56.

Line 3: N and H in ligature.

Γαϊανή is a female name derived from the Roman name Gaius, cf. Adak – Akyürek-Şahin 2002, 152–153, 20. For other attestations of this name in Asia Minor, see LGPN VA and LGPN VB s.v.



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Özet

Çanakkale Arkeoloji Müzesi’ndem Mezar Yazıtları

Makalede, Çanakkale Arkeoloji Müzesi’nde bulunan altı adet mezar yazıtı tanıtılmaktadır. Bunlardan beş tanesi (no. 1, 3–6) daha önce Yüksek Ergen özel koleksiyonunda bulunurken 2016 yılında Çanakkale Arkeoloji Müzesi’ne getirilerek müzenin envanterine kaydedilmiştir. Mezar taşları üzerinde bulunan yazıtlar, önceden 2014 yılında tamamlanan bir yüksek lisans tezinde Ömer Can Yıldırım tarafından tanıtılmıştır. Yazar, çalışmasında herhangi bir yorum yapmadan sadece yazıtların transkripsiyonlarını ve tercümelerini vermiştir. Yazarlar, bu makalede bazı eklemelerle, düzeltmelerle ve açıklamalarla birlikte bu yazıtlardan bazılarını yeniden gözden geçirmektedir. Yazıtların tercümesi şöyledir:

- 1: «Ey Menodoros oğlu Mnesitheos, elveda. Ey Menekrates oğlu Apollonios, elveda.»
- 2: «Dies oğlu Alkimos.»
- 3: «Servilius Nymphodotos karısı Prosodion’un anısına, elveda.»
- 4: «Paulinos babası Trophimos anısına.»
- 5: «Selam, Onesimos oğlu Metras. Sana da selam olsun ey yolcu, bana geleneksel ‘selam’ı söyleyen.»
- 6: «Lucius oğlu Soterikhos, kendi karısı Gaiane anısına.»

Anahtar Sözcükler: Çanakkale Arkeoloji Müzesi; Mezar stelleri; Mezar yazıtları; Kyzikos; Miletopolis; Sigeion; Parion.