

ARCHAEOLOGICAL-EPIGRAPHICAL NOTES*

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1. Evidence for the Statue-Frieze of the Great Altar at Pergamum

According to my Ph. D. thesis published in 1972, at the colonnaded altars of the Hellenistic period there were statues or statue-like large reliefs standing at the beginning between the columns and later behind the columns of the colonnade¹. Again according to my Ph.D. thesis, behind the columns of the Great Altar at Pergamum there were standing, sitting and reclining statues of deities of ca. 2.20 m height, which stood along the wall as if to form a frieze. Since the statues came to light around the Great Altar, I believe that they definitely belonged to the altar itself.

During a visit in 1989 to the Pergamon Museum in Berlin, I noticed a relief of a hair lock behind one of these statues, which has no relation to the statue itself (Pl. I, 1-2). Since this hair lock is situated at a quite low location of the statue, it probably belongs to a reclining statue which was placed next to the standing statue under discussion.

It is quite obvious that the hair lock behind the standing statue belonged to another statue which stood next to it. And this fact confirms my thesis that there was indeed a statue-frieze behind the columns of the Great Altar at Pergamum. Accordingly, the standing statue under discussion must have been placed at the north-western, north-eastern, south-western or the south-eastern corner of the altar.

2. The Architect Hermogenes of Alabanda and of Priene

According to Vitruvius the famous architect of the Hellenistic

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1. M.Ç. Şahin, *Die Entwicklung der griechischen Monumentaltäre*, Habelt Verlag, Bonn 1972, pp.100-111.

period, Hermogenes, is from Alabanda². It is generally believed that Hermogenes was also active in Priene, and that he finished the temple of Athena and built its altar. In an inscription from Priene mention is made of an architect named Hermogenes, son of Harpalos³. In the same inscription, however, no mention is made as to where he is from; i.e. his demoticum has not been indicated. Hence, since his demoticum has not been indicated, it is definite that the architect Hermogenes of the inscription was from Priene. It is generally believed that this Hermogenes of Priene is one and the same person as the famous Hellenistic architect Hermogenes. Hence, a question poses itself: was Hermogenes from Alabanda as Vitruvius states, or was he from Priene as to be understood from the inscription?

According to my belief he was both from Alabanda and from Priene. In all probability he was actually from Alabanda, as Vitruvius states, but due to his good deeds at Priene he may have been given also Prienean citizenship; hence, his demoticum was not indicated in the inscription.

3. Labyrinthos: the Hall of Double-Axes at Cnossus

According to mythology the legendary architect and sculptor Daedalus built a labyrinth on Crete for Minotaurus. The meaning of the word labyrinth is not known; after this legend, however, it became a general name for any structure, in which one gets lost after entrance.

The word "labrys" in Greek means axe, the double-axe. Hence, we may posit that the word "labyrinthos" comes to mean "the place of the axe". As we already know, there is a hall of double-axes at the palace of Cnossus on Crete. For this reason I believe that the word "labyrinthos" comes from this hall of double-axes, and that it is a name connected directly with the palace of Cnossus.

4. The Aegean Sea

According to mythology, the Aegean Sea gets its name from Aigeus, a legendary king of Athens. The name Aigeus derives from the Greek word "aix", meaning goat. Aigeus, the father of the famous king Theseus, believing that his son died during his expedition to Crete, threw himself into the sea, and this sea was called Aigaios Pontos after him.

2. Vitruvius, *De Architectura* III, 2, 6.

3. Hiller von Gaertringen, *Inschriften aus Priene*, no.207.

I believe, however, that this legend was a later addition of the Athenians, since the islands in the Aegean Sea was full of goats during ancient times. Even today, on these islands and at the Aegean coast of Anatolia goats are raised in a very wide-spread manner. Besides, the appearance in Greek pottery of the so-called "wild-goat style" in the Aegean is in all probability not a mere coincidence.

For this reason, I believe that the name Aigaios Pontos does not come from the legendary Athenian king Aigeus, but directly from the word "aix", since there was an abundance of goats on the Aegean islands.

5. Double Names seen in some Lycian Inscriptions

In the Turkish version of this paper I suggested that the names 'Ερμαίου Οβριμοτου, 'Ερμᾶς Γαμοδης, Αρτιμου Οσαμιος and Εἰσιδιανοῦ Μολ (εσιος) seen in the inscriptions of Lycia published by Bülent İplikçioğlu in *Sitzungsberichte der Österreichischen Akademie der Wissenschaften*, Volumes 583 ad 584, nos. 13, 16, 3 and 10, are double names, chiefly due to the lack of the article τοῦ between the two names in the genitive.

İplikçioğlu stated to me, however, that the article τοῦ is often omitted in the inscriptions of that territory and that these are not double names; i.e. the names are to be understood as 'Ερμαίου τοῦ Οβριμοτου, etc. I am not totally convinced, however, that Gamodis in the second line of inscription no.16 (Vol. 583) is the father of Hermas, and that the name is to be read as 'Ερμᾶς Γαμοδι(ο)ς, i.e. with omikron omitted in the genitive.

PLATE I



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