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A NEW BENEFACCTOR FROM THE UPPER MEANDER VALLEY (ÇAL OVASI)


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A NEW BENEFACTOR FROM THE UPPER MEANDER VALLEY (ÇAL OVASI)

White marble statue-base with mouldings, broken and chipped on all sides, originally built in a wall of a derelict private house in the village of Akkent, north of Çal. Today kept in the garden of the old Belediye of Akkent. Dimensions: height 0.73 m; width 0.45 m; thickness 0.43 m; letters 0.019–0.024 (carefully carved elegant apiced letters; narrow E and rare and ornate Ω).

Date: 2nd century A.D. (?)

[..... καὶ] ἐν πᾶσιν [c. 14 letters lost]
[.....]ΙΟΝ καὶ πρὸς ταῖς ἀδιάλειπτοις[τοῖς]
[εἰς τὴν] πατρίδα εὔργησιας κατεσ[κευα]-
[κότα] ἄλλω ἐν τόπω ἰδίῳ παρ’ ἐαυτοῦ ναόν]
5 [τοῦ Ἀσκ]ηπιοῦ καὶ καθειδιακότα ἀγάλλα]-
[ματα] τῶν θεῶν καὶ τῆς ἐκατοντά Eνε[βείας],
[διδωκότα καὶ ἀντέλους καὶ ἐργαστήρια καὶ]
[δούλους καὶ διατεταχχότα εἰς τὸ ἀπὸ τοῦ]
[προσόντων αὐτῶν θρησκευόμεθα τὸ[ὺς θε]-
10 [οῦ]ς καὶ ἐπιμελείας αξιοῦσθαι τὰ ἐργα [διὸ]
δεδόχθαι τὴν ιερωσύνην τοῦ Ἀσκ[λη]-
πιοῦ καὶ τῶν συνκαθειδιαρμένων [θεῶν]
[εἶναι - - - - - - - - - - - - - - - - - - - - - - - -].

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4 [βωμόν] is also possible; 11 ΣΚ in a ligature. In the right lower corner on the left side of the statue-base one can see an omega of the shape identical to the omegas on the front side: it is the only letter remaining from the second part of the new inscription that was eventually erased.

- - - {and} in all the - - - and in addition to the unceasing good services to his fatherland, he had built on another site in his possession, from his own funds, [a temple/altar] of Asklepios and dedicated s[statues] of the gods and of his own piety; he had likewise given vineyards and workshops and [slave{s} and assigned them (to the temple) so that the profits thereof be used for the performance of ritual observances for the gods and the maintenance of the (sacred) installations; [on account of this], it was resolved that the priesthood of Asklepios and the [gods] consecrated together with him - - -.

The new inscription comes from the village of Akkent situated in the great bend of the Meander, on the left bank of the river and about 9 km north-west of Çal as the crow flies. The village was previously known under the name of Zeive. Until now, only two other inscriptions are known to have been found at Zeive/Akkent: 1. MAMA IV 302 ([ἐτος τιεʹ, μ[η(νος) .............................] ἥ γυνή μου Μ[– – –] + on the left side of the stele, opposite line 1: [– – –] καὶ); 2. W. M. Ramsay, 'The Cities and Bishoprics of Phrygia', JHS 4, 1883 pp. 383–384 no. 6 = MAMA IV 302bis (Ἀπολλωνίῳ Μηνοφίλου τοῦ διὰ γένους Ἐιφιανάσση καὶ Ἀπολλάνισς καὶ Ποιυλένιον καὶ Δημήτριος οἱ ἐγγονοὶ τὸ ἱερὸν κατεσκεύασαν). Apollonios, son of Menophilos and his daughter Iphianassa, along with a son named Laomedon who most probably predeceased his father, appear in an earlier inscription found at Bahadınlar northwest of Akkent1: Μηνφίλοι τοῦ Ἀπολλώνιος Αἴανασσῆς ἡ θυγάτηρ Ἀπολλώνιος Μηνοφίλου τοῦ Ἀπολλώνιος Ἀτυοχωρείτης ὑπὲρ Λαομέδοντος καὶ Εἰφιανάσσης τῶν τέκνων τὴν στοὰν ἐκ τῶν ἱδίων ἐποίησε. Since in this inscription Apollonios dedicates a stoa to Meter Leto and He iliōs Apollo Lyermenos on behalf of his children, the stone was presumably brought to Bahadınlar from the site of the well-known sanctuary of Apollo Lairbenos and his Mother situated at the place called Asartepe2. The two inscriptions from Zeive/Akkent and Bahadınlar demonstrate that the family of Apollonios was a very distinguished one at Atyochorion. In the inscription on his tomb, his daughter and grandsons chose to highlight his service as a hereditary priest of Saviour Asklepios and pass over his other achievements and benefactions. The form of his ethnic name Atyochoreites3 adduced in the inscription from Bahadınlar suggests that Apollonios' birth place originally had the status of a village community on the territory of a city (Dionysopolis?).


2 On the sanctuary of Apollo Lairbenos and his Mother, see most recently E. Akinci Öztürk, C. Tanrıver, New Katagraphai and Dedications from the Sanctuary of Apollon Lairbenos, EA 41, 2008, pp. 91–111, with earlier bibliography.

In a recently published inscription from the Museum of Denizli, of unknown provenance and dated in 169 A.D.\(^4\), Atyochorion unexpectedly appears with a *demos, boule* and *gerousia* (A, lines 2–3: ὁ δῆμος καὶ ἡ βουλὴ καὶ ἡ γερουσία Ἀτυοχορειτῶν), all three constitutional elements indicating that at some point in time the former village was elevated to the status of a city\(^5\). The new inscription from Akkent, preserving a part of a city-decree honouring its own deserving citizen (cf. [εἰς τὴν] πατρίδα in line 3 and [διὸ] δεδόχθαι in lines 10–11) could point in the same direction. Regardless of the stance we choose to adopt regarding the question of its status, we should probably locate ancient Atyochorion at or near modern Akkent\(^6\).

1: The beginning of the new inscription from Akkent containing the name of the honorand along with the details of his numerous benefactions (ἀδιάλειπτοι εὐεργείαι) to his native city, as well as the name of his πατρίς itself, is lost today. The preserved part starts with an account of honorand’s establishment of a temple/altar of Asklepios. Throughout the text he is referred to by participles in the accusative case (κατεσκευάκοτα, καθειδρυκότα, δεδωκότα, διατετακχότα).

4–6: As the principal tutelary of the sacred place, containing either a temple or an altar, constructed on honorand’s private plot and from his own funds, Asklepios shared this residence with other unnamed divine entities who reappear as οἱ συνκαθειδρυμένοι θεοί in line 12.\(^7\) It would probably not be a mistake to identify those as (some) members of Asklepios’ family circle – Apollo, Koronis, Hygieia, Epione, Iaso, Panakeia, Podaleirios, Machaon, and Telesphoros.\(^8\) It is impossible to say if other deities beside those most intimately linked to Asklepios found their place in the same sacred area, since this partly depended on the predilections of the cult’s founder.

Side by side with the statues depicting Asklepios and οἱ συνκαθειδρυμένοι θεοί, the anonymous honorand also erected a statue of his own εὐσέβεια. We are not aware of the existence of any other statues representing private people’s *eusebeia/pietas*\(^9\), but only of instances involving

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\(^5\) The comment of the first editor on p. 68 is unspecific: ‘L’abitato di Atyochorion appare qui come un agglomerato in possesso di una propria organizzazione di governo locale, funzionante attraverso un’assemblea e un consiglio, ed anche di una associazione degli anziani.’

\(^6\) This view is shared by T. Ritti, C. Şimşek, H. Yıldız in their article adduced in note 1, on p. 8 note 19, and by T. Ritti again in her article adduced in note 4, on p. 68.

\(^7\) Cf. Ἀσκληπιός καὶ οἱ ἄλλοι θεοί οἱ μετ’ αὐτοῦ in *IG* II 354, οἱ ἄλλοι θεοί οἱ ἐν τῶι Ἀσκληπεῖωι ἱδρύμενοι in *IvPerg.* II 251, and Λ[σ]κληπιῶι καὶ Ὡγιείαι καὶ Ἀ[πό]λλωνι καὶ Λητοῖ καὶ Ἀρτέμιδι Ἀγροτέραι καὶ θεοῖς συμβώμοις καὶ συννάοις πάσι in *IDélos* 2387.


\(^9\) In an inscription from a sanctuary of Sarapis on the island of Paros (A. K. Orlandos, *Arch. Eph.* 1977, Chron. p. 11 no. 9 (*SEG* 26, 967; *Bull. épigr.* 1977, 342) we find the phrase (II. 8–12) ἐτελείωσεν [ε] τὴν εὐσέβειαν νεοκόρου Μ. Λύραλιος Χαρονικίου τοῦ Νεικίου, but we are not sure if in this case *eusebeia* stands for the neocoros’ general piety or something more concrete, such as, for example, a dedication he paid for. We can form an idea of the general appearance of statues representing personified Eusebeia from the statues of Σοφία, Αρετή and Επιστήμη Κέλσου and Εννοοι Φιλίππου set up the Library of (Tiberius Iulius) Celsus in Ephesos (*IEph* 5108–9, 5111, 5110).
Roman Emperors, i.e. *eusebeia/pietas* as one of their cardinal virtues.\(^{10}\) For instance, in an inscription from Mysa we find the local gerousia dedicating several statues of personified *Eusebeia* of Emperor Claudius: "γερουσία καθήρωσεν Ἐὐσεβείας τοῦ Ἀυτοκράτορος Τίβερίου Κλαύδιου Καίσαρος Σεβαστοῦ Θιβερίου Κλαύδιου Διονυσίου υἱοῦ Κυρείνα Μενείτα Ταρκονδαρέως (*IMyl* 33). We regard the form Ἐὐσεβείας in this inscription as acc. pl., not gen. sg., and translate it as ‘several statues of (personified) *Eusebeia* of the Emperor’.

If, on the other hand, we take Ἐὐσεβείας to be a gen. sg.\(^{11}\), the only way to explain how a genitive can depend on καθήρωσεν is a problematic hypothesis that the stonemason omitted to inscribe the object of a public dedication – either an ἄγαλμα or a βωμός. All the same, we have not been able to find a parallel in favour of our own interpretation, either.

As a divine personification, *Eusebeia/Pietas* is often depicted on Roman coins, mostly as a standing or seated woman offering sacrifice, rarely as a female bust\(^{12}\). In myth, the concept of Eusebeia is anthropomorphized as the *daimon* of piety, loyalty, duty and filial respect.

7–10: In order to secure the proper functioning of the newly-founded sacred place, our hono- rand set aside some of his vineyards\(^{13}\), workshops and (most probably) slaves\(^{14}\), stipulating in his donation that the profit thereof will be used to fund the performance of religious rituals and the upkeep of the sacred place, its statues and other installations consecrated to Asklepios and οἱ συνκαθείρωσέν τον θεό.\(^{15}\)

10–12: The inscription on the front side ends with line 12 but it obviously continued (at least) on the left side, since, as already stated, there is a single *omega* preserved in the right

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lower corner of that side, and one can even recognize traces of a few other letters next to it. The city-decree introduced with [διὸ] δεδόχθαι concerned itself with the priesthood of Asklepios and the associated gods that was ostensibly bestowed on the founder of the sacred place and his descendants. It is possible that the above-mentioned hereditary priest of Soter Asklepios, Apollonios, son of Menophilos, grandson of Apollonios, belonged to the same family.

Özet