JOHN DEVREKER – CHRISTIAN LAES – JOHAN STRUBBE

NEW INSCRIPTIONS FROM PESSINOUS (VIII)


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The corpus of inscriptions of Pessinous, the Galatian city of the Mother of the Gods,1 was published in 2005 by J. Strubbe, with the assistance of F. Schuddeboom.2 Since then, some thirty new inscriptions have been discovered or found back in the local museum or in the inventory books; they are published here for the first time. J. Devreker, director of the excavations at Pessinous, provided copies of the texts; Ch. Laes and J. Strubbe had photographs at their disposal. The first inscription dates from the Byzantine period; the following from the Greco-Roman period.

I. Byzantine inscription

1. Threat

Found in the street S. of the former school house. Now in the garden of the Pessinous Research Centre, inv. no. P053.

Part of a Doric white marble column, reused. Diam. 0.60–0.67; h. 1.975.

Letters: alpha with oblique cross-bar and horizontal bar on top (see below); cursive epsilon and sigma; cursive omega with outward curves; oblong lettering; ligatures (L. 1 NN; L. 2 ΌY; L. 3 MH; L. 4 MH; L. 5 OY); h. 0.29–0.48 (eta in κη- in L. 1 and apsilon of συ in L. 4 are much smaller than the other letters).

[†] Πώς ᾑλθες ὥσε, σύννομε κτηνοφόρε, ἵνα μάλιστα ἐγὼ τάς εἴς ἐθούς;
ἀπέλθη φεύγον, μή σε κατ’ θερό τάχα,
εί καὶ δοκεῖις μήκιστος εἶναι σὺ λέγον.

φύλαξ γάρ εἰμί τοῦ νεῶ τῶν Ἀγίων. ‡

2. [η]μαύς: only the upper right part of omikron is visible. – 5. τῶν: the left half of omega is visible; the nu is clearly visible on photographs taken at the moment of discovery.

The authors very sincerely thank the following scholars for their help and advice: Th. Drew-Bear, Izmir (who provided copies and translations of nos. 1, 6, 7, 11), D. Feissel, Paris (no. 1), A. Verlinde, Gent (who established the date of no. 2), A. Zuiderhoek, Gent (no. 2), P. Stork, Leiden (nos. 1, 5), K. Demoen, Gent (no. 5), P. Monsieur, Gent (who dated most ceramics).

Apart from the usual epigraphic abbreviations, we use the following:

Acropolis = J. Devreker, H. Thoen, F. Vermeulen, Excavations in Pessinus: the so-called Acropolis. From Hellenistic and Roman Cemetery to Byzantine Castle (Gent, 2003)

I. Pessinous = J. Strubbe, The Inscriptions of Pessinous (Bonn, 2005) [IGSK 66]


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How did you come here, companion destroyer of cattle,
having quitted the habitual pasture grounds, as I (did)?
Go away and flee, lest I will destroy you swiftly,
even if you seem to be the mightiest lion.
For I am the guardian of the church of the Saints.

Byzantine period.\(^3\) D. Feissel has very kindly informed us that the letter-forms, especially *alpha*, *delta* and *lambda*, point in his view to the twelfth–thirteenth century AD. These letters have a horizontal bar on top which extends towards the left and ends at a right angle downwards. Moreover some words bear a diacritical mark, an accent or (just once) a rough breathing. As far as we can see on the photographs,\(^4\) these are: L. 1 accent on ΣΥΝ-; L. 2: accent on -ΠΩΣ and rough breathing on ΩΣ; L. 3: accent on -ΡΩ; L. 4: accents on -ΚΕΙΣ, ΜΗ-, ΕΙ-, ΛΕ-. L. 5: accent on ΝΕΩ (here the accent is erroneously a circumflex).

The inscription is written in the Byzantine dodecasyllable: each line counts twelve syllables (five | caesura | seven, or seven | caesura | five). The quantity of the syllables does not matter, as is usual from the twelfth century onward. All verses end in a very regular way with a paroxytone word; the composer follows the general rule that a stress accent should fall on the eleventh syllable. The poem very much reminds of the epigrams of the famous court poet Manuel Philes of Ephesos (ca. 1275–1345), composed for the greater part in paroxytonic dodecasyllables.

The content of the inscription is unique. We have not found any comparable text. Apparently a lion is speaking to another lion. The first lion guards the church of the Saints: perhaps a statue of a lion was set up as a guardian near the entrance of the church and the inscription was engraved on the column next to it.\(^5\) How should we interpret the second lion that has come to the church? It is hardly conceivable that he is a real living lion, for he would not be frightened off by the statue and the threat (if lions ever lived in the neighbourhood of Pessinous, which is improbable)\(^6\). Per-

\(^3\) For the history of Pessinous in the Byzantine period, see J. Devreker, in *Pessinonte IA*, p. 28–32; F. Vermeulen, in *Acropolis*, p. 384–385; *Pessinous*, p. 42–45.

\(^4\) We just indicate the marks which are certain; close inspection of the stone could perhaps reveal more marks but it is hard to distinguish between accidental scratches and diacritical marks on the photographs.

\(^5\) Statues of lions were set up in the classical period as guardians of graves or cemeteries, see *I. Pessinous*, p. 106 ad no. 88; D. K. Money, *AS* 40 (1990), p. 43–45.

\(^6\) Lions presumably lived in mountainous regions in S. Asia Minor, see D. K. Money, *art. cit.*, p. 44.
haps some person is meant by the image of the lion. D. Feissel has suggested to us that the lion, λέων, could point to a man bearing the name Leo, Λέων (see below). This is indeed a form of pun very popular in Byzantine literature. Anyway, the epigram seems to play on a confusion of the characteristics of a real lion and a dangerous man.7

L. 1: σύννομος: ‘feeding on the same νομαί’ (see L. 2). The word is well suited for two real lions; it is used in this context in Greek literature, e.g. Apollonios of Rhodes IV, 1339. It is also suited for persons who live or have lived together; the meaning is more general then: ‘partner, companion’.

Κηνοφόθρος means according to the Lexicon zur Byzantinischen Gräzität ‘Tiere vernichtend’.8 The word is found in Manuel Philes, Carmina Inedita, Poem 10 line 24 (ὁ λιμός εὐρεθείς κηνοφόθρος).9 According to Lampe PGL the word means ‘committing bestiality’. As such, it appears for the first time in Testamentum Levi 17:11, a text generally dated to the second century BC, the Hebrew Vorlage of which is dated to the period circa 225–175 BC. Both κηνοφόθρος and ταυδοφόθρος are now interpreted as second or early third AD Christian interpolations in the Testamentum Levi.10 If the word in the poem refers to a real lion, it may have the original meaning of ‘destroying cattle’ (τὰ κτήνη); if it refers to a person, it may be a term of abuse not to be taken literally.

L. 2: [ν]οµαίς λελοπάξι: νοµαί are pasture lands. Ἕξ ἔθοις defines τὰς νοµαίς, cf. already Aristotle EN 1103a 17, 1148b 29–30; in the Byzantine period e.g. Georgios Akropolites (ca. 1220–1282), Annals 84. Lions usually do not live on pasture lands. A poem of Manuel Philes, De Leone, part of the didactic poem De Animalium Proprietate, describes that the lion who has grown old and has no longer the strength required for hunting, goes frequently to the fields and the pasture lands in the valleys (φοιτὰ πρὸς ἄγροις κὲ νοµαῖς ἐνυπάλλοις (sic))).11 Could νοµαί in our poem have a different meaning, sc. ‘hunting grounds’? If the word refers to a person, it may refer to ‘the country side’.

L. 4: μήκιστος: ‘tallest, mightiest’; possibly in the sense of ‘most powerful’.

L. 5: γὰρ: explains the power of the speaking lion and gives the reason why he is able to destroy the other lion, even if the latter is very great.

ναυτῶν Ἀγίων: we already knew the names of three churches at Pessinous: the cathedral Hagia Sophia, the church of the Myriangeloi ‘outside the walls’ (both sixth century AD)12 and the church of the Holy Mary. The latter is mentioned in an inscription found at Sivrihisar (16 km from Pessinous) which dates from the early ninth century AD (some years before 838).13 The Saints after whom the church is named are not specified. Perhaps the Saints are Saint Martyrs. There were several famous groups of martyrs, i.a. the ten martyrs of Crete under Decius (250), the forty martyrs of Sebaste in the Pontic region under Licinius (320), the forty-two martyrs of

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7 In classical antiquity the image of the lion sometimes designated a bad person: a savage one, see Aeschylus Ch. 938, or a coward, see Aeschylus Ag. 1224.
8 Fasc. 4, p. 891 (Wien, 2001).
9 Ed. Ae. Martini (Naples, 1900).
11 Ed. J. C. de Pauw, Philo De Animalium Proprietate (Trajecti ad Rhenum, 1730), p. 132–135 no. 33.
12 I. Pessinous, p. xiii; Pessinous, p. 42–44.
13 CIG IV no. 8682; cf. J. Strubbe, in Pessinonte IA, p. 223 no. 35. The church was embellished by the protospatharios Aëtios, strategos of the theme of Anatolikon.
nearby Amorion who were captured in 838 by the Arabs and murdered seven years later. We do not know where the church of the Saints was located. It is not impossible that the church, built with older materials, was situated at or near the finding place.

Our inscription is the latest of all found at Pessinous. It reveals that Christianity was still alive in the city in the medieval period, despite the raids of the Arabs who possibly captured the city at first in 664 and probably again in 838. In the twelfth century Pessinous most probably belonged to the Islamite sultanate of Rum (Ikonion). The exact boundaries of the sultanate in that period are not known, but it is almost certain, as P. Wirth has convincingly argued, that the fortress of Dorylaion (Eskişehir), rebuilt by Manuel I Komnenos shortly before 1176, was situated near the eastern border of the Byzantine Empire. Nevertheless, Pessinous persisted as a bishopric: several Notitiae Episcopatum of the twelfth–thirteenth centuries mention the city. It usually occupies the nineteenth place among the metropoleis.

If the lion who approaches and might trouble the church of the Saints is in reality a man, called Leo, a conflict must have existed between Leo and the church. Its character is unknown: financial or economic (for example over landed property) or more probably religious. Leo could be a man who, once a Christian (the word σιννομως in L. 1 could point to this), had deserted orthodox faith (a heretic) or even had abandoned Christian beliefs (an apostate converted to Islam). Or Leo could be an Islamite. The latter possibility looks not very probable at first sight since Leo is a Greek name. Leo was a man who apparently lived outside the city: in the countryside (νομα¤ of L. 2) or farther away. Anyway, he must have been a man of some importance and power. We have not found a prominent figure called Leo in the literary sources of the period. So, Leo remains unidentified.

Still we would like to propose very hesitatingly an identification. In the period 1156–1192 the Seljuk sultan Kılıç Arslan II reigned over the sultanate of Rum. Arslan is the Turkish word for lion. Kılıç Arslan is very famous for having defeated the Byzantine Emperor Manuel I Komnenos near Myriokephalon (N. of the Horyan Gölü) in 1176. The Christian inhabitants of Pessinous (most probably part of the sultanate, see above) may have feared that the Islamite sultan from Ikonion (see νιμιος λελοικάς in L. 2), very powerful after Myriokephalon (see μικηστος in L. 4), might trouble the Christian Church of the Saints. The identification of Leo with Kılıç Arslan II is of course highly speculative. It could be substantiated if Kılıç Arslan were called Λεος in the Greek historiographical works of the twelfth century, especially Niketas Choniates and Joannes Kinnamos, who both wrote contemporary history. But the former renders the sultan’s name as

15 P. Wirth, BZ 55 (1962), p. 21–29; cf. G. Ostrogorsky, History of the Byzantine State (Oxford, 1980), p. 391 note 2. If Pessinous was not part of the sultanate of Rum, the city was certainly threatened by the army of Kılıç Arslan II or may have been overrun some time after Myriokephalon because the sultan (though he had not dealt a decisive blow to the Byzantines in 1176) made several incursions into the Byzantine Empire; he i.a. destroyed Kotyaion, plundered the Maeander and Kayster valleys. See M. Angold, The Byzantine Empire 1025–1204. A Political History (London and New York, 1984), p. 193.
16 J. Devreker, in Pessinonte IA, p. 31–32: Notitia XI (tenth–twelfth century): 20; Notitiae XII–XIII (twelfth century): 19; Notitia XIV (1142/3): 22; Notitiae XV–XVI (twelfth century?): 19. It is sometimes argued, e.g. by F. Vermeulen, in Acropolis, p. 385, that the Notitiae are little more than literary constructs. Pessinous was occasionally called Justinianopolis from the sixth until the late twelfth or the early thirteenth century.
Κλίτζωσθήλαν(יו); the latter as Κλίτζεθθήλαν. This, however, is no proof that the common people of the Greek cities did not call the sultan ‘the lion’.

II. Building inscription

2. Inscription on an architrave

Found in the bed of the Gallos river in 2009. The bloc lies in the area where the quay-walls are replaced by steps;18 probably carried from elsewhere (see below).

White marble architrave; the surface of the bloc is damaged. The lower part now consists of two fasciae; above these a much damaged moulding. The upper part has a frieze consisting of undulating tendrils with leaves (ivy?) and fruits (pomegranate?). Above this a moulding. L. ca. 2.60; h. ca. 0.50.

The inscription is on the upper fascia. Letters: alpha with broken cross-bar; rectangular sigma; rho with open rounding; h. 0.09.

--]ος τοῦ λανπροτάτου --

1. The lower part of the letters YAANIP is effaced.

Augustan-Tiberian period. The architrave is dated to this period on stylistic grounds. The decoration of the frieze has a rigorous, almost schematic composition and lacks detail and naturalism. The closest parallel is the frieze above the cella door of the temple of Augustus in Antiocheia near Pisidia, which was begun under Augustus and completed under Tiberius.19

The architrave cannot belong to one of the buildings, erected along the canal near the finding-place, the area where the quay-walls are replaced by steps (DL 7-11, DR 5-12). The porticoes of sectors DL 8-10 and DR 8-12, of which the columns rested on the pedestals built into the steps, date to ca. 50 – 150 AD, which is too late. The portico or basilica of sector DL 11 dates to the reign of Augustus or the beginning of the reign of Tiberius, but the fragments of its architraves have an undecorated frieze.20 The stone may have been transported from elsewhere through the canal.

Λαμπρότατος is the well-known rank title of a Roman senator (clarissimus), but this title was normally not used before the late second century AD. The word was also used in Anatolian inscriptions as a laudatory adjective defining the word δῆμος. But again, this use only occurs from the late second century onwards. There is no indication that the inscription was carved in

18 See Pessinous, p. 67–68.
that period. In some honorary inscriptions for benefactors from the Imperial period λαμπρότατος is used for the honoured regardless his rank. Could this also be the case with our building inscription?

III. Inscriptions of various character

3. Christian inscription

Found in a deserted house in the centre of the village, near the house of Ismael Özer. Now in the local museum, inv. no. P.07.4.

Rectangular block of grey marble, broken on all sides. H. 0.73; w. 0.65; th. 0.32. Letters: rectangular sigma; h. 0.024.

‘Ἡσυχίς ἡξενόδοχος
ἐποίησε εὑσ vacat

1. Final word: only the vertical hasta of the rectangular sigma is visible.

Hesychis, hostess of a guest-house, made it.

Late Roman period (possibly fourth century AD; the letter forms do not point to a very late period).

A ξενοδόχος is a person who gives hospitality to strangers. This is a Christian virtue, much promoted by Christian leaders (e.g. the Church Father Basilus). Anyone who gave hospitality to strangers could be called ξενοδόχος. Many Christian women practiced this form of charity, either in their home or as hostess in a Christian inn (women in pagan antiquity frequently worked in hotels and inns), e.g. Euphronia in the region of Andabilis (I. Tyana, p. 196–197 no. 20), Maria at Archelai (G. Jacopi, Esplorazioni e Studi in Paflagonia e Cappadocia (Rome, 1937), p. 33–36). We interpret our text in this way and therefore think that Hesychis is the name of a woman (recorded e.g. at Perinthos-Herakleia, I. Perinthos no. 153), not the abbreviated form of the male name Hesychios.

An alternative interpretation is that Hesychis (possibly a man) was ‘head of a xenodocheion’.

After the end of the persecutions many xenodocheia were founded (the name was new, different from the pagan πανδοξεία); they were houses for free lodging for Christian strangers, mainly pilgrims travelling to the Holy Places. They were often established by the local bishop or attached to a monastery. The xenodocheia became common in the East in the second half of the fourth century and in the fifth century. Not only pilgrims but all kind of people in need were welcomed: poor, sick and old people, widows, orphans, foundlings.21 For pilgrims at Pessinous, see the remains of eulogy ampullae found there (I. Pessinous p. 220–228 nos. C 29–41). No remains of a xenodocheion have been excavated in or near the city.

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§po¤hse may mean that Hesychis constructed (i.e. paid for) a (part of a) building or some
decoration, or that (s)he made some object, e.g. as sculptor.
The last word of L. 2, left unfinished, probably referred to Hesychis’ εὐσέβεια, piety.

4. Jewish inscription

Two fragments of a grey-white marble slab. The left fragment (provenance unknown) was published *I. Pessinous* F9 as ‘part of an epitaph (?)’; now in the local museum without inv. no. The right fragment (provenance also unknown) was later discovered in the local museum; without inv. no. This fragment is broken on all sides. H. 0.38; w. 0.12–0.175; th. 0.05.

We think the relief decoration is the upper right part of a Jewish *menorah*.
The letters are engraved above and between the branches, and on the border. Letters: cursive epsilon with unconnected cross-bar; upsilon with cross-bar; h. 0.015–0.02.

Fifth–seventh century AD.

We interpret the relief decoration as the upper right part of a *menorah*, the Jewish seven-branched lamp stand.22 One sees the upper part of three semi-circular branches (at the right of the central shaft which is broken off). The branches end at the same height. The tops of the branches are connected by a horizontal bar. This bar holds light fittings on top of the arms with the form of rounded cups. These fittings were no doubt glass containers (filled with oil).23 The branches are decorated with alternating two or one small round parts and elongated parts.24 The relief is inside a round frame (a medallion). Outside the frame is a moulding.

This stone is the first unquestionable evidence of the presence of Jews at Pessinous.25 Until now the presence of Jews was considered possible but unproved on the basis of two inscriptions: *I. Pessinous* no. 94, an epitaph with the names Ioustos/Iou(s)ta, frequent in Jewish circles, and no. 23, a dedication to the god Hypsistos. These inscriptions were considered pagan since there was

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24 A few lamp stands have a similar decoration, less stylised, see Hachlili, *Jewish Art*, Pl. VII.10 (p. 326, Dura Europos); *Menorah*, fig. III.24 no. D9.2 (p. 154, Rome). These decorations represent the flowers and knobs of the *menorah* described in the Bible (*Exodus* 25, 33).

no proof of Jews living at Pessinous. Strubbe, however, pointed to indubitable attestations of Jews in the neighbourhood of Pessinous, at Goëleon (territory of Germia), and in N. Galatia.26

It is not clear to what kind of monument our fragment belongs. Is it a funerary plaque, or is it a decorative plate from a building? Menoroth are frequently depicted on both types of monuments, and the only word which can be understood, τέσσαροι, can evidently belong to an epitaph but also to an inscription recording a donation (e.g. μετὰ τὸν τέσσαρον. However, R. Hachlili has pointed out that menoroth with a bar across the tops of the branches are rare in a funerary context.27 So the slab was probably an architectural element, possibly from a synagogue. It could be part of a decoration, for example from a marble wall revetment, but we guess the slab was part of the chancel screen of a synagogue. Those screens were used to separate the Torah shrine from the public prayer hall. They consisted of posts with vertical grooves in which stone slabs were inserted. These slabs were decorated and occasionally inscribed (here with the names of the donors?). Examples survive from e.g. Sardeis, Priene.28 If our interpretation is correct, one has to reckon with the possibility that a Jewish synagogue existed at Pessinous in the fifth–seventh century, the period in which Christianity obtained a firm footing at Pessinous.29 Until now no traces have been found of a Jewish building.

The second letter of the second line above the branches is enigmatic. It was considered a lambda in I. Pessinous F9, and Strubbe hesitatingly suggested reading δοῦλου τῷ Θεῷ, which of course cannot be maintained in a Jewish context. The letter rather looks like an alpha with a broken cross-bar which descends deep below the legs and ends upon a horizontal bar. Could it be an alpha or a delta or a combination of alpha and delta? It is probably the end of a personal name, on -οῦλου or -υδου (οῦδου/-υδου is not probable), followed by τοῦ (patronymic), e.g. Πευκοῦλου τοῦ [-.30

Concerning the date of the slab, Hachlili has argued that the menorah with cross-bar (her Type IV) originated in the late fourth century AD; they are frequent in the fifth–seventh centuries AD.31 Usually ritual objects accompany the menorah: lulav, etrog, shofar and vase, but these are missing since the stone is broken.

IV. Funerary inscriptions

5. Funerary epigram for a woman

Found in the cemetery on the so-called acropolis in the E. wall of trench Pess.88.I.3 near tomb 81.32 Now in the local museum, inv. no. P06.1.

Grey marble column, broken above. H. 1.20; diam. 0.345.

Letters: alpha, delta and lambda with elongated right leg; epsilon mostly with unconnected middle stroke; cursive omega; h. 0.017–0.022.

26 I. Pessinous, p. 43 ad no. 23; see now W. Ameling, Inscriptiones Judaicae Orientis II. Kleinasiên (Tübingen, 2004), p. 335–341 nos. 162 (Germ(i)a), 163–166 (Tavion).

27 Hachlili, Jewish Art, p. 333; Menorah, p. 162.


29 Pessinous, p. 41–42; I. Pessinous, p. xiii.

30 In the case of -υδου one could consider the restoration Ἰούδαος. But Ἰουδαῖος is attested as a personal name only twice at Delphi (a variant of Ἰοῦδας). In a Jewish context (here: inside a synagogue) the term is used only for a special reason, sc. to stress group membership of proselytes or immigrants, for which there is no indication. See M. H. Williams, ZPE 116 (1997), p. 249–262, esp. p. 253–254 with p. 258 App. 1 nos. 3–6.


32 See F. Vermeulen, in Acropolis, p. 34 fig. 28.
1–2. There is room for 4–6 letters at the end of line 1. The metre indicates that three (−−−−) or two (−−) syllables are missing.

--- the husband bereaved. He broke off her blooming young age. The pious hands of the husband raised up this grave, of Germanos who mourns about his sweet wife. But let the dust which is common (to all) lie upon the grave. O bitter demon, what a wife did you kill in your envy.

Probably fourth century AD. The cemetery on the so-called acropolis had two main periods of occupation: the late Hellenistic–early Roman period (ca. 100 BC–25 AD) and the late Roman period (ca. 250–400 AD). The graveyard was intensively used throughout the fourth century.33

The epigram is composed of bits of rather conventional phrases:

Verse 1 (ανδρα χηρον): cf. Merkelbach–Stauber SGO III no. 16/51/05 (Synnada): νηπιον υπα λιποτσα καισιγκητους και ανδρα χηρον (cf. ibidem I no. 03/06/07, Teos).


Verse 5 (κόνις): see below.


The image of the daimon is also stereotype. He is, as usual, pictured as a cruel figure: he is pikrÒw (bitter), bãskanow (jealous) and he takes away people by force (frequently èrpãzv, snatch away; here λψω, destroy). Daimon is often a synonym of Hades, with whom he has many characteristics in common.34

Ll. 6–7 (verse 5): The phrase reminds of the common formula that the earth (γα¤h, xψ≈n), the dust (κόνις) will rest lightly (κοÊfh) on the deceased (equivalent of the Latin formula 'sit tibi terra levis'), e.g. Merkelbach–Stauber SGO I nos. 05/01/52 (Smyrna), 03/06/06 (Teos), 03/02/11 (Sardes), Peek GV I no. 1456 (Rome). But the author of the epigram has replaced koÊfh by ‡h (= ‡a from fiÒw, 'one')35 introducing thereby another comforting idea, that dust is the same/common to all people, that earth will cover everyone. Death is inevitable. The combination of ‡h and κόνις is found a few times in the works of Gregory of Nazianze (fourth century AD). In Praecepta ad virgines lines 143–144 (PG 37, p. 590 lines 2–3): ἐν πάντες μετά τύμβον, ἦ κόνις, ὁ ἄρως διάμοιɄ και βασν PSλεύς (translated in the Migne-edition as Unum omnes sumus post tumulum, unus cinis: aequails locus servis et regibus), and in De exterioris hominis vilitate lines 93–94 (PG 37, p. 773 lines 3–4): τὸ πλῦν ἐν φθεινονς; ἦ κόνις, ὁστα μοῦνα ἄρως Ἄτρειδης, Ἐρος ἄληπτοβόρος (translated in the Migne-edition as Quodnam discrimen inter mortuos? idem pulvis, ossa sola, heros Agamemnon et Irus qui polenta pascebatur). But in both passages the idea is different from the idea in our poem: after death nothing remains but dust (inside the grave), men of whatever status are equal in death.

L. 2: ἐκλασαν: the alpha is short. Therefore it is not a form of κλα(¤)v (= ἐκλασαν), 'to lament' but of κλῶ, 'to break off'. The subject is no doubt the daimon; cf. Anthologiae Graecae Appendix, Epigrammata sepulcralia, Epigram 254, lines 1–2 ("Ἀνὴρ ἐκλάσαν -- δύσηλοι ἡμικύρην). The same daimon may also be the subject of the lost verb in lines 1–2: he has made the husband a widower.

L. 3: τόνδε, sc. οίκον (cf. l. 7) or τάφον, the grave.


Ll. 8–9: συζψγψν̣, poetic word, with pleonastic sigma, cf. Brixhe, op. cit., p. 46.

6. Christian epitaph of Paulos

Found in the field of Halil Özkara, E. of the village. Now in the local museum, inv. no. P.05.6.

Rectangular stele of grey marble, damaged on all sides. H. 1.08; w. 0.40; th. 0.35.

The inscription is in a recessed field. Letters: alpha with broken cross-bar; rectangular sigma; cursive omega; omikron and phi are lozenge-shaped; h. 0.029–0.04.

† Mnήμων διότι-

βέρων Πεψλ[ου]

όπο πριμα[ε]-

4 ⟨ρ›⟩υον. vac. 8

Εἰ δέ τις ἑπ[ε]-

ρήσι ἐπιβου-

τω, ἔχη πρὸ[ε]

τὴν Τριάδα.


35 Cf. Hesychius, Lexicon s.v. Iota, entry 357 line 1: ἦν' µία, µόνη.
2. Παύλους or Παύλος. – 4. ΠΩΝ, lapis. – 7. ΛΕΥΕΕ, lapis.

Memorial belonging to Paulos, ex-primicerius. If someone will try to injure this (grave), he will have to reckon with the Trinity.

Fourth century AD or later (?).

L. 3: πριμικήριος is the Latin word primicerius, denoting a chief, either in the military or in the civil service. Ἀπό indicates that the man has retired (= ex primiceriis). This expression, typical for the late Roman–early Byzantine period, is frequent in Egypt, but the same expression is found several times in Galatia in Christian epitaphs, e.g. at Günyüzü (N. of Germia) for Alexandros ἀπὸ πριμικήριου (RECAM II 121A) and at Tavion for Stephanos ἀπὸ πριμικήριου (RECAM II 499). See also no. 7.

Ll. 8–9: the usual form of this Christian curse is ἡξὶ πρὸς τὸν Θεὸν (so in I. Pessinous nos. 50, 191). L. Robert has collected in 1960 the records of this formula (see the commentary to I. Pessinous no. 50) and its variations. He noted two instances of the variation πρὸς τὴν Τριάδα, both at Laodikeia Katakekaumene (his nos. 10–11): MAMA I no. 160 (SEG VI no. 302): ἡξὶ πρὸς τὴν [Τριάδαν] and MAMA I no. 168 with correction on p. xxxvii note 7: ἡξὶ[χε]ι πρὸς τὴν Τριάδαν (epitaph of a woman from Seleukeia, either in Isauria or in Pisidia). A new record from Aspendos was published by C. Brixhe in 1988: ἡξὶ πρὸς τὴν Τριάδα (in C. Brixhe, R. Hodot, L’Asie Mineure du Nord au Sud. Inscriptions inédites (Nancy, 1988), p. 185–187 no. 204). The use of this formula is late (third–fourth century AD).

7. Epitaph of Ourphilas

From a tomb in a necropolis W. of the village, clandestinely excavated. Now in the local museum, inv. no. P.06.05. Bomos of grey marble; the upper part is broken away. H. 1.84; w. 0.59–0.69; th. 0.40.

The inscription is engraved inside a wreath, which is crudely sculpted. Letters: alpha with broken cross-bar; cursive epsilon; ligatures (L. 5 MHN); h. 0.25–0.27.

[MνΗ]μα
διαφέρον
Οὐρφίλα
4 πριμικηρί-
ου. † Ἀμὴν.

5. The word Ἀμὴν is very faintly incised; it looks like a later addition; mu and eta are hardly legible.

37 SEG XXXVIII (1988) no. 1375B.
Memorial belonging to the primicerius Ourphilas. Amen.

Late Roman or early Byzantine period.

L. 3: Οὐρφίλας is a variant of Οὐλφίλας. It is the name of the well-known Arian bishop and translator of the Bible into the Gothic language (ca. 310–383). The historian Philostorgios calls him three times Ourphilas in his Church History. Epigraphically, this form is attested on a bronze seal found on Corfu in 1875, which cannot be dated, neither be allocated to a specific place: Οὐρφίλας with the monogram ἑπισκόπου. In Anatolian epigraphy lambda is often replaced by rho, see C. Brixhe, op. cit. ad no. 5, p. 44. We did not find records of Οὐλφίλας nor of Οὐρφίλας in Asia Minor. It is not clear how the Gothic name Wulfila (“little wolf”) ended up in Pessinuous. It is hard to link it with the Gothic invasions of central Anatolia and the pillage of Pessinuous in 253 AD (see S. Mitchell, Anatolia. Land, men, and gods in Asia Minor I (Oxford, 1993), p. 235–236; I. Pessinous T47).

Ll. 4–5: another primicerius in no. 6.

8. Sarcophagus lid

Found not far from no. 6; now in the local museum, inv. no. P05.5.

Lid of a sarcophagus of grey marble. The front side has a fronton with three undecorated akroteria. Inside the fronton is a disc. H. 0.21; w. 0.62; l. 1.43.

The letters are engraved left and right of the disc; cursive sigma; h. 0.037.

Left: A
Right: CY

Undated. The meaning of the letters is not clear.

9. Epitaph of a woman

Found in the field of Gurcan Memişoğlu, S.-E. of the village. Now in the local museum, inv. no. P05.7.

Part of a bomos (?), broken on all sides. The lower part has a moulding. It is not excluded that this moulding once framed a door and that we have to do with a part of a doorstone (the cornice above the frame and the project-

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ing border on top of the monument have been cut away). H. 0.51; w. 0.40; th. 0.405.

The inscription is above the moulding (on the space between cornice and upper border?). Letters: h. 0.032.

\[\text{--[\alpha]λλη \ τη \ [ιδι\varepsilon] \ γυναικε --} \]

(for) \[\text{--[\alpha]illa, his own wife --} \]

Probably Roman Imperial period. We have not found female names ending on -\[\alpha\varepsilon\alpha\] unless \[\alpha\varepsilon\] stands for \(\varepsilon\). In that case one could think of e.g. \(\text{Μάρκ\varepsilon\lambda\alpha}\). Perhaps the first \(\alpha\varepsilon\) is not really on the stone but the legs are part of \(\mu\varepsilon\) or \(\delta\varepsilon\). There are numerous (Roman) female names ending on -\[\varepsilon\varepsilon\varepsilon\], -\[\varepsilon\varepsilon\varepsilon\].

10. Epitaph of a woman

Found in the centre of the village. Now in the local museum, inv. no. P07.1.

Grey marble fragment, possibly from the upper part of a doorstone. The lower part of the fragment has a moulding. H. 0.175; w. 0.20; th. 0.20.

The inscription is above the moulding. Letters: \(\alpha\varepsilon\) with broken cross-bar; cursive \(\varepsilon\iota\varepsilon\). h. 0.031.

\[\text{--[\delta]\ i \ τ\varepsilon\iota\varepsilon\iota\varepsilon[\delta] --} \]

Only the right part of \(\delta\varepsilon\) is preserved; \(\omicron\varepsilon\) is damaged.

Probably Roman Imperial period.

11. Epitaph

Exact provenance unknown; the stone was brought by Alihirsa Ormanoğlu. Now in the local museum, inv. no. P08.1.

Rectangular marble block without decoration, broken above and below. H. 0.71, w. 0.36, th. 0.165.

The inscription is on the lower half of the stone. Letters: \(\alpha\varepsilon\) with broken cross-bar; h. 0.031.

\[\text{\'Απολλώνιος} \]
\[\text{'Ιπποδάμου} \]
\[\text{MN[--------]} \]
\[4 \]
\[\text{ΤΟΥ[--\varepsilon]} \]
\[\text{ΧΡΗ[--\omicron]} \]
\[\text{μηρι [--------]} \]
\[\text{[---------------]} \]

Probably Imperial period.
V. Fragments of uncertain character

12. Fragment

From an enclosure wall of Karaoğlu. Now in the local museum, inv. no. P05.1.
Triangular block of grey marble, broken on all sides. H. 0.18; w. 0.16; th. 0.225.
Letters: h. 0.038.

|--| ΩΔ|--

Before omega the lower part of an oblique haste (right part of alpha, lambda, mu?).

Undated.

13. Fragment

Found in the wall of an abandoned house belonging to Apsin Opsin, near the mosque. Now in the local museum, inv. no. P05.2.
Fragment of grey marble, broken on all sides. H. 0.255; w. 0.145; th. 0.33.
Letters: alpha with broken cross-bar; careless script; h. 0.022–0.035.

|--| O|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
VI. Inscriptions from the territory of Pessinous

16. Epitaph of Andreas

From Karacaören. The village of Karacaören is situated 12 km ESE of Ballıhisar. The name “black ruins” and the abundant ancient remains (anepigraphic as well as epigraphic) indicate that there was an ancient village here or in the neighbourhood. See I. Pessinous, p. 174–182.

Grey marble doorstone of type F, broken on the l. and r. sides; upper and lower sides damaged. Though both sides are broken, there is no indication that the monument once had bome-shaped pillars at the corners, like type G. The door itself, which is almost square, has two wings separated by a pilaster. The door panels have a Lesbian cyma. The upper panels are nearly square and contain at the l. a knocker, at the r. a key-plate. The lower panels are rectangular and contain both a lozenge with a trefoil. Between the upper and lower panels are two small

---[EOY][---
[--] . KA[---

1. First letter probably epsilon, rather than rectangular sigma. At the end a vertical hasta, possibly part of nu or mu. – 2. Before kappa part of a horizontal stroke.

Undated.

---[EOY][---
[--] . KA[---

---[EOY][---
[--] . KA[---

---[EOY][---
[--] . KA[---
undecorated rectangular panels with concave sides. The door is surrounded by an Ionian frame and surmounted by a moulded cornice. A projecting (damaged) border occupies the upper part of the monument. H. 0.93; w. 1.12; th. 0.28.

The inscription is on the surface between the cornice and the projecting border. Letters: alpha with broken cross-bar; cursive epsilon, sigma and omega; h. 0.02–0.027.

Μμυς Άνθρέας πενθερό μνήμης χάριν. leaf
Mamas for his father-in-law Andreas, in memory.

Probably late second century AD. The Pessinuntian doorstones of type F date between ca. 150 and 200 AD. Our stone is very much like the anepigraphic doorstone published by M. Waelkens, Die kleinasiatischen Türsteine (Mainz am Rhein, 1986), no. 737 which is dated to the last quarter of the second century AD (esp. the almost square door, Lesbian cyma etc.). Waelkens, op. cit., no. 736 (I. Pessinous no. 134) from ca. 150–175 AD is also a close parallel.

Μαμας is a common ‘Lallname’.

17. Epitaph of Akylas

From Ertuğrul (formerly Yakapınar). Found in a field, left of the road Ballhisar–Ertuğrul and Ertuğrul–Karacaören. Now in the local museum, inv. no. P.07.25.

Upper part of a grey marble doorstone, probably of type F (see no. 16), broken below and at the l. side. The door, of which only small part of the upper right panel survives, is surrounded by a simple Ionian frame. Above it is a simple cornice. A projecting border is at the top of the monument. H. 0.365; w. 0.78; th. 0.33.

The inscription is on the surface between the projecting border and the cornice (L. 1), and on the upper part of the cornice (L. 2). Letters: alpha with normal and curved cross-bar; cursive sigma; omega with curved endings; eta with point instead of cross-bar; h. 0.016–0.023; ligatures (L. 2: MNH, MH).

Μάρκως Κοσκωνίου ἀκυλας τῷ υἱῷ
μνήμης χάρι vacat ριν. leaf
Markos, son of Koskonios for his son Akylas in memory.

41 The village of Ertuğrul is situatued 6 km S of Ballhisar. An ancient cemetery has been discovered a few kilometres from the centre. See I. Pessinous, p. 183–185.
Second half of the second century AD (doorstone of type F, see no. 16).

L. 1: The three generations bear Roman names. The Roman nomen Cosconius is also on record in *I. Pessinous* no. 177 from Karacaören. The son of this man, by chance, bears the name Akylas.

VII. Letters on marble architectural blocks

18. Fragment of a marble column

Found along the road to Ertuğrul near the bridge over the river. Now in the local museum, inv. no. P.05.8.

Fragment of a white marble column. H. 0.47; diam. 0.445. Letter: h. 0.065.

H

Undated.

19. Mason’s marks on a terrace wall

In the temple area (B6). The letters are engraved on the marble terrace wall (no. 378) in trench B6D, N. of the so-called Severan theatre. All letters are on the front side of the blocks.

a) North side

Ph. in *Pessinous*, p. 106. Letters: alpha with broken cross-bar; h. 0.026; 0.048; 0.071.

Upper layer

K two birds (doves?) incised AN

Second layer

Θ (or a spiral?) chalice incised or an hourglass motif consisting of two inverted triangles?

Mason’s marks.

The drawings are a Christian addition. They presumably belong to the building period of

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room B (an early Christian prayer house?), constructed against the terrace wall in the late Roman or early Byzantine period.

b) South side
Letters: normal and cursive epsilon; h. 0.045; 0.05.

From N. to S.
Upper layer M
Second layer (on three different blocs)

- ΕΔ Θ, ΔΕ, ΔΩ Η ΠΔ (delta below rho)
- ΑΕ (both in reverse) EB
Third layer
Fourth layer . Ε (in reverse) (the first sign looks like a rectangular omikron without upper horizontal stroke)

Mason’s marks.

c) At the S. end of the S. side
On the lowest block of the foundation. Letter: h. 0.068.

K (in reverse)

d) On a spolium from the terrace wall, re-used in the Byzantine wall B6 d-418.43
Letters: cursive epsilon with unconnected middle bar; h. 0.048; 0.051.

Ε Δ (delta is upside down)

43 See the forthcoming report in Kazi Sonuçları Toplantısı 2010.
All marks date to the mid-Roman period (construction period of wall no. 378).\textsuperscript{44} Several Pessinuntian buildings bear such marks, see \textit{I. Pessinous} p. 206–208 nos. B3–B8 and the following numbers.

20. Masons’ marks in the stairway theatre
On different blocks in the stairway theatre in the temple area (B); exact locations not recorded.

\begin{itemize}
\item AMA second \textit{alpha} with broken cross-bar
\item MA \textit{alpha} with extended right leg and curved cross-bar
\item MA on the vertical border of a marble seat, near the left end of the block
\end{itemize}

If the marks belong to the building phase of the stairway theatre, they date under Tiberius (ca. 25–35 AD).\textsuperscript{45}

21. Mason’s mark in the stairway theatre
Found in the temple area (B) in the filling of the cavea of the stairway theatre. Now in the local museum, inv. no. P 73 B27.
\begin{itemize}
\item Fragment of a marble seat, broken on all sides. H. 0.17; w. 0.20; th. 0.10.
\item The letters are engraved on the vertical border of the front of the seat, near the right end of the block. Letter: \textit{alpha} with broken cross-bar; h. ca. 0.025.
\end{itemize}

\textbf{MA}

Reign of Tiberius (see no. 20).

22. Mason’s mark
Found in the colonnaded square (agora) in the valley at the foot of the temple (area H); exact location not recorded (probably one of the steps).
\begin{itemize}
\item Letter: \textit{alpha} with curved cross-bar; h. ca. 0.07.
\end{itemize}

\textbf{A}

\textsuperscript{44} \textit{Pessinous}, p. 103, 105–107.

\textsuperscript{45} \textit{Pessinous}, p. 74–75.
If the mark belongs to the building phase of the agora, it probably dates from the reign of Tiberius; however, a late Hellenistic date is not excluded.46

23. Mason’s mark
On the quay-wall of the newly discovered section of the canal (section D–E).47 Letter: h. 0.047.

K
First–second century AD (construction period of the quay-wall).

24. Mason’s mark
Found in the river on the road to Dinek.
Fragment of a grey marble bloc, possibly a seat from the theatre. H. 0.465; w. 0.405; th. 0.90. Letter: h. 0.033.

M
First–second century AD (the theatre was built or repaired under Hadrian48).

25. Mason’s mark
Found near an enclosure on the left side of the road to Dinek.
Grey marble bloc. H. 0.285; w. 0.125; th. 0.54. Letter: cursive sigma; h. 0.028.

C
Undated.

VIII. Inscriptions on ceramic vessels, tiles, etc.

26. Stamp
Found in the temple area (B) in the filling between the temple and the stairway theatre. Now in the local museum, inv. no. P 73 B14.
Fragment of a flat plate of red sigillata. The bottom shows an incised decoration consisting of waves between two concentric circles, applied ‘a rotella’ (cf. no. 27). H. 0.041; w. 0.039; th. 0.004.
In the middle a rectangular stamp. Letters: cursive epsilon and sigma; h. not recorded.

Κέρ-
δοζ
2. The left and lower part of delta is effaced.

Gain.

46 Pessinous, p. 82–87. New research has suggested an earlier date for the construction of the agora: ca. 120–80 BC.
48 Pessinous, p. 113.
Early Roman period (?).


27. Potter’s stamp

Found in sector E (residential quarter near the monumental arch, sector D2). Now in the local museum, inv. no. P 70 E74.

Fragment of a sigillata plate, Eastern Sigillata B1; it probably belongs to type 5 of the typology of J. W. Hayes, *op. cit.*, p. 54. In the centre an incised decoration consisting of waves between two concentric circles, applied ‘a rotella’. H. 0.112; w. 0.074; th. 0.04. In the middle a rectangular stamp; only the last letter of each of the two lines is preserved. Letters: h. 0.002.

[--]K

[--]Y

Probably post-Augustan, especially ca. 25–50 AD (date of the fabric). Among the stamps referred to by J. W. Hayes, there is only one name which corresponds to the letters of our stamp: [\'A]νευδλήτου. It is read on a stamp found at Ephesos (on the Panayirdağ), see R. Heberdey, in O. Benndorf (ed.), *Forschungen in Ephesos I* (Wien, 1906), p. 170 no. 16. Eastern Sigillata B was produced in Western Asia Minor (ESB1 possibly at Tralleis).

28. Potter’s stamp


Part of the foot of a vase of reddish brown sigillata. H. 0.013; diam. 0.04. In the middle of an incised circle a rectangular stamp, dimensions unknown.

Letters: h. unknown.

Διο-

[τίμιον]

2. Only the upper half of the letters is visible.

Of Diotimos.

Undated.

Production mark of the potter, cf. *I. Pessinous* C24. One or two letters at the most have been lost at the beginning of L. 2. It is very probable that the name of the potter is the common name Diotimos. Other names, much rarer, like Διόδημος, do not seem to fit.

29. Potter’s stamp

Found in the temple area (B) in the filling between the temple and the stairway theatre. Now in the local museum, inv. no. P 73 B15.

Fragment of a flat plate of red sigillata. H. 0.039; w. 0.026; th. 0.001.
30. Amphora stamp
Found in area P 05 (theatre), between stone 555 and stone 556.

Upper part of an amphora handle made of dark reddish brown clay; inclusions nearly visible. L. 0.047; w. 0.023. The cartouche with the stamp measures 0.03 x 0.024. In the middle an unidentified symbol.

Letters: alpha with curved cross-bar; cursive sigma; small omega above the line; h. 0.002–0.005.

Ph. in Pessinous, p. 18 and 35.

Θασίω[ν] Ἑλληνικής
Χαίρε[ν]

Of the Thasians; Chaireas.

First quarter of the third century BC.

Many fragments of amphorae have been found at Pessinous from numerous production centres, Chios, Lesbos (?), Kos, Rhodes and even Italy, but this is only the second example with a stamp. The other example is I. Pessinous C 28, also Thasian (of Kadmos). The amphora stamps of Chaireas have been collected by A. M. Bon – A. Bon, Les timbres amphoriques de Thasos (Paris, 1957), p. 410–412 nos. 1688–1696. His stamps display many different symbols, among which an oinochoe, a bunch of grapes. For the significance of the personal name (manufacturer?) and the ethnic (control of the production by the city or levy of taxes?), see the commentary in I. Pessinous, p. 220.

31. Amphora stopper
Found in area P 02 / H (cleaning of the W. part of the stoa at the foot of the Roman temple).

Half of an amphora stopper, probably of Adriatic fabric, made of light brown clay with pinkish grey core; some red and white inclusions. In the centre a nipple for grip; lengthwise a fine rib. Diam. 0.095; h. 0.014, th. 0.01.

Letter: h. 0.02.

Δ (?)
First century BC.

It might be a number, cf. *I. Pessinous* C11.

32. Graffito on a pot

![Image of a pot](image)

Found in the temple area (B6). Now in the local museum, inv. no. Pess. 95 B6.81-82.

Foot of a pot made of grey clay in the Phrygian tradition. H. 0.0145; w. 0.068; diam. 0.048. The graffito is on the underside. Letters: h. 0.039–0.040.

**BA**

First quarter of the first century BC.

33. Graffito on a pot

![Image of a pot](image)

Found in the temple area (B). Now in the local museum, inv. no. Pess. 68 B82.

Foot of a pot made of coarse grey clay in the Phrygian tradition. Diam. base 0.0744; h. 0.0113; th. 0.0071. The letter is incised on the underside. Letter: h. 0.037.

Hellenistic period (Phrygian tradition).

34. Graffito on a bowl

![Image of a bowl](image)

Found in the temple area (B). Now in the local museum, inv. no. Pess. 68 B80.

Foot of a bowl made of coarse grey clay in the Phrygian tradition. Diam. base 0.062; h. 0.0093; th. 0.0044. The letters are incised on the underside. Letters: h. 0.008–0.010.

Hellenistic period (Phrygian tradition).

35. Graffiti on a cup

![Image of a cup](image)

Found in the temple area (B). Now in the local museum, inv. no. Pess. 69 B73.

Half of a cup made of coarse grey clay in the Phrygian tradition. Diam. 0.114; h. 0.036; th. 0.007. One letter is incised on the interior of the cup, one on the underside of the foot. Letters: h. 0.012; 0.015.

**Interior side A**

**Underside E**

Hellenistic period (Phrygian tradition).
36. Graffito on a sherd

Found in the temple area (B). Now in the local museum, inv. no. Pess. 95-B6-79-GP2. Fragment of black polished clay. H. 0.076; w. 0.037; th. 0.008. Letter: h. 0.035.

Hellenistic period.

37. Graffito on a cup

Found in the temple area (B). Now in the local museum, inv. no. Pess. 69 B175. Lower fragment of a cup made of coarse grey clay in the Phrygian tradition. Diam. 0.090; h. 0.028. The letter is incised on the underside. Letter: h. 0.021.

\[ \Pi \]

Hellenistic period (Phrygian tradition).

38–39. Stamp on two tiles

Found in the temple area (B). One tile is now in the local museum, inv. no. P 73 B28; the second, inv. no. P 73 B19, was not found back.

Two fragments of two red tiles. H. 0.175; w. 0.12; th. 0.028 and h. 0.095, w. 0.185; th. 0.026. Letters: h. 0.032; ligature.

Roman Imperial period (?).

The stamp, which is completely preserved on tile no. 39, is a monogram, probably a combination of the letters \( pi, mu \) and \( rho \).

40. Stamp on a tile

Found in area H (the colonnaded square at the foot of the Roman temple). Inv. no. P 72 H90 but not found back in the local museum.

Fragment of a red tile. H. 0.06. The stamp is within a circle. Letters: h. not recorded; ligature.
First century AD or earlier (?) (construction date of the agora, see no. 22).

Ligature of \( \alpha \) and \( \rho \).

IX. Graffito on stucco

41. Graffito on stucco

Found in area H (see no. 33). Now in the local museum, inv. no. P 72 H105 + 107.

Fragment of red stucco. H. 0.035; w. 0.047; th. 0.08. Letters: h. 0.006 and 0.015 (?).

First century AD or earlier (?) (construction date of the agora).

Appendix

After the completion of the manuscript, three new inscribed pieces from Pessinous were discovered in the archives. Also three unpublished inscriptions from the village of Dutlu (or Tutlu), stored in the museum of Pessinous, came to notice. Dutlu is situated on the N.E. slope of the Arayit or Günyüzü Dağı (Mount Dindymos) near Hamamkarahisar. The place did not belong to the territory of Pessinous in the Imperial period but presumably to Germa (Germokoloneia), located near Babadat.\(^49\)

App. 1. Letters on the foot of a pithos

Found in area B (temple area) in trench B1 (residential complex with houses from the late Hellenistic to the early Byzantine period, see Pessinous p. 96, 110). Now in the local museum, inv. no. P.92 B1/10.

Foot of a pithos; diam. of the foot ca. 0.14.

The letters are incised on the underside. Letters: \( \alpha \) with broken cross-bar and elongated right leg; h. ca. 0.025.

\[
\begin{array}{c}
\text{cross} \\
\Theta \ A
\end{array}
\]

Probably early Byzantine period. The letters may be numbers, compare I. Pessinous C11.

App. 2. Graffito on stucco

Found in area B (temple area) in the very dark charcoal layer. Now in the local museum, inv.no. P.71 B18.

Small fragment of red stucco. H. 0.041; w. 0.032; th. 0.017.

Letters: h. ca. 0.015. Clumsy writing.

\[
\begin{array}{c}
\cdot \cdot \Omega \ N \\
\cdot \cdot \ K \ O \ \Sigma
\end{array}
\]

1. First letter perhaps \textit{sigma}; the second letter consists of an oblique and a vertical stroke. – 2. First letter looks like the upper right part of \textit{psi} or \textit{kappa}. The second letter looks like the left half of \textit{mu}.

Late Hellenistic period (Devreker).

Before the first letter of L. 1 there may be a tiny part of an oblique hasta (if not just a scratch). The second letter of L. 1 may be an \textit{iota}, clumsily written. If all this is right, one could read \textit{-\v{a}σιν}, perhaps part of a personal name like \textit{Πασιν}. The first letter of L. 2 may be \textit{kappa}; the second may be an \textit{alpha}, clumsily written. If that is correct, one could read \textit{κακώ}. The two lines could form an abuse. For other inscribed stucco fragments, see \textit{I. Pessinous} SI-2 and no. 41 above.

**App. 3. Stamp**

Found at Pessinous, location not recorded. Now in the archaeological depot, without inv. no. 

Fragment of red sigillata with a rectangular stamp, broken on the right side. No dimensions recorded. 

Letters: cursive \textit{sigma}. H. not recorded

\[
\Sigma \ H \ \Omega (?)
\]

The last letter looks like a ‘pointed’ \textit{omega} of which the right hasta has been broken off.

Undated.

The meaning of the letters is not clear. For other stamps on ceramic vessels, see \textit{I. Pessinous} C24–27 and above nos. 26–29.

**App. 4. Funerary inscription**

Found at Dutlu. Now in the garden of the Pessinous museum, inv. no. 51.

Upper left corner of a marble gravestone, decorated with an architrave, broken on upper, lower and right sides. H. 0.34; w. 0.335; th. 0.45.

Letters: cursive \textit{sigma}; h. 0.029.

\[
\mu\nu\eta\mu\eta\zeta \ \text{vac.}
\]

Undated, probably Roman Imperial period.

**App. 5. Funerary inscription?**

Found at Dutlu. Now in the garden of the Pessinous museum, inv. no. 502.

Square marble basis of a column, with mouldings now cut away. H. 0.205; w. 0.23; th. 0.21. Diam. of the column 0.205.

Inscription on two opposite sides of the block, below the moulding. Side (a) is broken on all sides, side (b) as well except at right.

Letters: \textit{alpha} with broken cross-bar and (in a) elongated right leg; rectangular \textit{epsilon} and \textit{sigma}; cursive \textit{omega} which is smaller than the other letters; \textit{eta} with unconnected middle bar; in b the oblique bars of \textit{kappa} are not connected to the horizontal bar, and the left oblique bar of \textit{lambda} is not connected to the right oblique bar; ligatures (a L. 2 \textit{ΗΣ}, b L. 2 \textit{ΗΣ}); h. 0.014-0.016.
a. --]ΤΕΡΕΩΤ[..?] 
--] ωτής και[λ] 
--]. ΤΕ. Ν[..?] 

b. --] ἀσκληπίῳ και[ι] 
--] ἀνέστησα[ι] 
---------[Ν[..?] 

a.1. One might consider reading ἰηές, but there is a horizontal bar above iota and the last letter looks rather tau than a rectangular sigma.

a. 3. First letter: upper part of a vertical hasta. Fourth letter looks like the upper left part of mu (perhaps mu written in ligature with nu?). Last letter: left part of a rounded letter, probably omega.

b. 2. Only the upper part of alpha and epsilon is preserved. – 3. Last letter: left part of a rounded letter, probably omega.

Roman Imperial period (letter forms).

The word ἀνέστησαι[α] in (b) L. 2 suggests that we have to do with a funerary inscription. The relation between the two texts is not clear: did the text of side (a) continue on side (b) or vice versa; were the other defaced sides uninscribed? For columns used as grave markers at nearby Pessinous, see I.Pessinous nos. 60, 86, 131.

App. 6. Funerary inscription

Found at Dutlu. Now in the garden of the Pessinous museum, inv.no. 503. White marble stele, broken at the upper and left sides; the lower right corner is broken off. H. 0.27; w. 0.28; th. 0.085.

Letters: one alpha with elongated right leg; cursive epsilon and sigma; upsilon with a very short vertical shaft; h. 0.016-0.021.

--]ΘΕΑΣΠΟΥ
-- μνήμης χάρι-
vac. ν vac.

2. ΝΗΗΙΣ, lapis.

Undated, probably Roman Imperial period.

Though no text is engraved above L. 1, this line need not be the first. A figure or object may divide the inscription into an upper and lower part. It is not clear how many
letters have disappeared at the left side; it is possible but not a must (and in our view unlikely) that the *nu* of L. 3 was placed in the middle of the line.

One could read L. 1 as -ιθα (or -ιθας) Σπου- (a form of e.g. Σπουδαίος, Σπούδισσος) or -ιθας Σπου- (a form of e.g. Πούβλιος). It is also possible that ΣΠΟΥ- is the beginning of the word σπουδή, ‘zealous help’. The words σὶς Σπουδή (+ gen.) occur in a small number of grave inscriptions in the region, i.a. at Duthu itself (Mnemosyne 34 (1981) p. 122–123 no. 13, cf. J. and L. Robert, *BE* 95 (1982) no. 428; *RECAM* II no. 120; *SEG* XXXI (1981) no. 1076). In that case -ιθας would be the end of a personal name in the genitive, which seems not very likely and would imply a rather long text, which is also improbable.

Mνήμης for μνήμης, an error of the engraver. Since no trace of *nu* can be observed in the large open space before *nu*, it is not excluded that the engraver made a double mistake writing γή, for μνήμης.

**Özet**

Makalede, Pessinous ve çevirininde bulunan bazı yeni yaztlar, taşçı işareti ve seramik, amphora, sva ya da kiremit üzerindeki bazı mührüler, grafitolar vs. yayınlanmaktadır.

1. Geç Bizans devrinde (XII-XIII. yy.) ait olan ve kiliseye yaklaşılan ve Kilise Azizleri’ne sorun olacak olan bir aslan (ya da Leo adındaki bir insanı) defetmek üzere yazılması bir şiir: Benim gibi (?) yerini yurdunu terkedip, nasıl geldin buraya, şiirleri yok eden sükünden ayrıldı? Çek git ve kaç, seni hemen şurakça yok etmeden, her ne kadar en güçlü aslan sen olan da! Çünkü ben Azizler Kilisesi’nin muhafızıyım.

2. Yazılı artırma parçası (I.S. I-II. yy.).

3. Hristiyan yaztı: *Konukevinin sahibesi Hesychis yaptı* (I.S. IV. yy.).

4. Üzerinde bir *menorah* motifli olan ve Pessinous’da bir Yahudi nüfusun varlığı kanıtlayan yazıt parçası (I.S. V-VII. yy.).

5. Bir mezar şiir (I.S. IV. yy.): ... yoksun kalan koca. Ondan henüz bir çiçek gibi açarken ayrıldı. Sevgili karısı için yas tutan kocası Germanos’un iki döndür elleri yaptı bu mezarı. Ama bırak, mezarın üzerinde izci, herkesini gibi. Ey acısınız Şeytan, kuskandığınızdan öyle bir epi öldürün! K!


16. Pessinous arazisinde yer alan Karakaçören’de bulunan yazıtlı bir kaptaşı (I.S. II. yüzyıl sonları): *Mamas, kaynupedleri Andreas’ın anısı için (yaptırdı).*

17. Pessinous arazisinde yer alan Ertuğrul’da (eski Yakapınar) bulunan yazıtlı bir kaptaşı (I.S. II. yüzyıl sonları): *Koskones oğlu Markos, oğlu Akyas’in anısı için (yaptırdı).*

18-25. Mermer mimari blokların üzerindeki bazı harfler (taşçı işaretleri).

26-29. Seramik üzerinde yer alan bazı mührüler.

30-31. Amphoralar ve bir amphora mührü (LÖ. yak. 300-275): *Thasos üretimi; Chaireas.*

32-37. Hellenistik devir seramikleri üzerindeki bazı grafitolar.


41. Bir sva parçası üzerindeki grafito.


Ekler 4-6. Muhtemelen Germa (Germokoloneia) arazisinde yer alan Dutlu’da bulunan bazı mezar yaztı parçaları.

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50 Cf. also at nearby Atlas, S.W. of Günizzlyü, *RECAM* II no. 128.