

THE JOURNAL OF EPIGRAPHIC STUDIES

A Yearly Journal

EDITORIAL COMMITTEE

Editor-in-Chief: CÉDRIC BRÉLAZ, Université de Fribourg

JULIEN ALIQUOT, French National Center for Scientific Research (CNRS), HiSoMA, Lyon

FRANCISCO BELTRÁN LLORIS, Universidad de Zaragoza

MARIA LETIZIA CALDELLI, Sapienza - Università di Roma

LORENZO CALVELLI, Università Ca' Foscari Venezia

PIERRE FRÖHLICH, Université Bordeaux Montaigne

MARIETTA HORSTER, Johannes Gutenberg-Universität Mainz

CHRISTINA KOKKINIA, National Hellenic Research Foundation, Athens

FLORIAN MATEI-POPESCU, Vasile Pârvan Institute of Archaeology, Bucharest

ELIZABETH A. MEYER, University of Virginia

PETER THONEMANN, University of Oxford

«The Journal of Epigraphic Studies» accepts articles written in English, German, French, Italian or Spanish. It welcomes the publication of new material (in Greek, Latin, or in other languages closely related to the Greek and Roman cultures) from all parts of the Ancient World, reassessments of already known inscriptions, as well as groundbreaking papers on various aspects of Greek and Roman history relying mostly on epigraphic evidence. Submitted articles are peer-reviewed by an international Editorial Committee. Articles submitted for publication should be sent to: jes@libraweb.net. Articles should comply with the specific editorial rules accessible through: www.libraweb.net.

The eContent is Archived with *Clockss* and *Portico*.

THE JOURNAL OF EPIGRAPHIC STUDIES

2 · 2019



PISA · ROMA
FABRIZIO SERRA · EDITORE
MMXIX

Amministrazione e abbonamenti
FABRIZIO SERRA EDITORE®
Casella postale n. 1, succursale n. 8, I 56123 Pisa,
tel. +39 050 542332, fax +39 050 574888, fse@libraweb.net

I prezzi ufficiali di abbonamento cartaceo e/o *Online* sono consultabili presso il sito Internet della casa editrice www.libraweb.net

*Print and/or Online official subscription rates are available at Publisher's website
www.libraweb.net*

I pagamenti possono essere effettuati tramite versamento su c.c.p. n. 17154550
o tramite carta di credito (*American Express, Visa, Eurocard, Mastercard*)

★

Autorizzazione del Tribunale di Pisa n. 9 del 2 novembre 2018.
Direttore responsabile: FABRIZIO SERRA.

A norma del codice civile italiano, è vietata la riproduzione, totale o parziale (compresi estratti, ecc.), di questa pubblicazione in qualsiasi forma e versione (comprese bozze, ecc.), originale o derivata, e con qualsiasi mezzo a stampa o internet (compresi siti web personali e istituzionali, academia.edu, ecc.), elettronico, digitale, meccanico, per mezzo di fotocopie, pdf, microfilm, film, scanner o altro, senza il permesso scritto della casa editrice.

Under Italian civil law this publication cannot be reproduced, wholly or in part (included offprints, etc.), in any form (included proofs, etc.), original or derived, or by any means: print, internet (included personal and institutional web sites, academia.edu, etc.), electronic, digital, mechanical, including photocopy, pdf, microfilm, film, scanner or any other medium, without permission in writing from the publisher.

★

Proprietà riservata · All rights reserved
© Copyright 2019 by *Fabrizio Serra editore*, Pisa · Roma.
Fabrizio Serra editore incorporates the Imprints *Accademia editoriale*,
Edizioni dell'Ateneo, *Fabrizio Serra editore*, *Giardini editori e stampatori in Pisa*,
Gruppo editoriale internazionale and *Istituti editoriali e poligrafici internazionali*.

www.libraweb.net

Stampato in Italia · Printed in Italy

ISSN 2611-979X
E-ISSN 2612-3517

TABLE OF CONTENTS

CÉDRIC BRÉLAZ, <i>Avant-propos</i>	9
ERIC W. DRISCOLL, <i>The Milesian eponym list and the revolt of 412 B.C.</i>	11
OLIVIER CURTY, <i>Le décret hellénistique en l'honneur du gymnasiarque Hègèmandros (Syll.³ 1068)</i>	33
ELENI FASSA, <i>Experiencing the divine as an active agent: listening gods and their 'aures' in Graeco-Roman Macedonia</i>	43
MUSTAFA ADAK, <i>Eine Weihung an Potamos mit der Darstellung des Flussgottes Tembris</i>	63
LINCOLN H. BLUMELL, KERRY HULL, <i>Two Greek epitaphs from the Middle Eastern Cultural Center in Tokyo, Japan</i>	77
SABINE ARMANI, <i>Deux nouvelles inscriptions funéraires de Nîmes</i>	85
SERGIO ESPAÑA-CHAMORRO, MARÍA LIMÓN BELÉN, <i>Una estela latina votiva de Moesia dedicada a seis divinidades</i>	97
ROMEO DELL'ERA, QUENTIN MILLIET, ISABELLE MONTANI, ÉRIC G. SAPIN, <i>Application of forensic photogrammetry and 3D modelling to improve epigraphic reading: study of the Roman altar of Gravesano (Ticino, Switzerland)</i>	113

TWO GREEK EPITAPHS FROM THE MIDDLE EASTERN CULTURAL CENTER IN TOKYO, JAPAN

LINCOLN H. BLUMELL · KERRY HULL

ABSTRACT · This article presents editions of two unpublished Greek epitaphs in the Middle Eastern Cultural Center in Tokyo, Japan, that date to the Roman imperial period. Though the museum's catalogue reports that both pieces come from Palmyra, it appears more likely that these pieces come from elsewhere in Syria.

KEYWORDS: Greek, Epitaph, Syria, Antioch, Zeugma.

THE Middle Eastern Culture Center in Tokyo, Japan, boasts nearly 3,000 archaeological artifacts from the ancient Mediterranean and Middle East.¹ Among the diverse artifacts at the museum are two Greek epitaphs that purportedly come from Palmyra, Syria. Despite this attribution in the catalogue,² there is nothing about the texts that necessarily suggests they came from Palmyra as there are no stylistically obvious Palmyrene parallels in either inscription.³ These two pieces were first lent to the Ikebukuro Ancient Oriental Museum in Tokyo in 1978 by an antiquities dealer for an exhibition and were subsequently purchased by the Idemitsu Museum of Arts in Tokyo in 1980.⁴ Shortly after their purchase they were given on long-term loan to the Middle Eastern Culture Center. Since these pieces have not been published, we present here editions of both inscriptions.⁵

1. MARBLE FUNERARY STELE FOR TWO WOMEN (FIG. 1)

The first piece bears the Idemitsu Museum of Arts inv. no. 08619 and measures 43 × 19 × 12 cm (H × W × D).

lincoln_blumell@byu.edu, Department of Ancient Scripture, Brigham Young University.

kerry_hull@byu.edu, Department of Ancient Scripture, Brigham Young University.

¹ The Center was established in 1979 under the auspices of Mr. Idemitsu Sazo, who was the founder of Idemitsu Kosan Co., Ltd., a major petroleum refining and manufacturing company, and through the initiative of Prince Mikasa Takahito.

² The Palmyrene provenance listed in the catalogue is based solely on the word of the antiquities dealer who sold the pieces to the museum. ³ Cf. YON 2012.

⁴ We have obtained this information via email from Chieko Ando. Unfortunately, the catalogue records, while containing the date of purchase, do not mention the name of the antiquities dealer.

⁵ We would like to thank the Idemitsu Museum of Arts and Chieko Ando for permission to edit these pieces and to publish images of them. We would also like to thank Kenichi Suetsugu, General Affairs Deputy Manager at the Middle Eastern Culture Center, for hosting us during our visit and graciously accommodating our various requests. Finally, we would like to thank the two anonymous reviewers of this article for their valuable critique and feedback.



FIG. 1. Marble Funerary Stele for Two Women, Idemitsu Museum of Arts, Tokyo, inv. no. 08619, photo by Kenichi Suetsugu.

Χάρει Εισιδώρου
 Μάρθας Ἀρτεμιδώρου
 ἄλυποι χάριστε.

Charis daughter of Isidorus (and) Marthas daughter of Artemidorus, who did not cause any pain, farewell!

Notes

- 1 Χάρει is the vocative case of the common Greek name Χάρις (Χάρει for Χάρι, cf. *I. Kition* 2219) that has a wide geographic provenance. The name Εισιδώρος, a variant spelling of Ἴσιδώρος, which is a Greek theophoric name meaning “gift of Isis”, is well attested. On the common ι > ει interchange see GIGNAC 1976, 190–191. On Isiac onomastics in Antioch see FEISSEL 1985, 97–98, with additional examples in *Bull. ép.* 2007, 495; 2013, 443.
- 2 The spelling of Martha as Μάρθας, instead of Μάρθα, is attested on other epitaphs: SEG 25.1545 (Commagene); IGLS I 111 (Zeugma). On this spelling see also ILAN 2002, 424 n. 2. There is nothing problematic interpreting Μάρθας as a vocative. The name is from the Aramaic מרת that means “mistress”: see JASTROW 1903, 834. On the epigraphic rendering of this name see also discussion in REY-COQUAIS 1982, 396. Ἀρτεμίδωρος is a Greek theophoric male name meaning “gift of Artemis”.
- 3 The eulogizing formula ἄλυπε χάρισε is well attested in funerary inscriptions, and while it appears in a wide geographic area, it was especially prominent in inscriptions from northern Syria and the Roman East. See YON 2003, 151–159.

The catalogue record at the Idemitsu Museum of Arts and the placard at the Middle Eastern Culture Center where this object is currently displayed identify its origin as Palmyra; however, this is unlikely.¹ Regional Syrian typologies suggest its origin is probably closer to Antioch, where more stylistic parallels are present.² Epigraphically the formula ἄλυπε χάρισε, which is attested in the inscription, is most common between Seleucia-on-the-Euphrates/Z Zeugma region and Hierapolis-Membidj.³ Indeed, most examples of the ἄλυπε χάρισε formula are found in northern Syria and the Phoenician coast, appearing in no less than 45% of epitaphs in the areas of Antioch, Laodicea, and Emesa.⁴

Surmounting the three-line Greek inscription is a rather elaborate depiction carved in low relief of the two deceased women (who are named in the inscription) seated and facing each other. This pediment stele is in the shape of a naiskos with a triangular gable. The akroteria above the pediment are almost completely destroyed. The sides of the stele face are pilasters surmounted by capitals that support a simple epistyle. Under the pediment is a narrow, concave frieze with a bucranium⁵ at the center flanked by garlands, a commonly paired motif in the Greek and Roman world,⁶ and two other bucrania above the capitals. The right side of the stele has one upper mortise joint, and left side has three mortise joints into which tenons fit to hold it in position.

¹ It is common for antiquities dealers (see n. 2, p. 77) to claim a piece is from Palmyra to increase its value. See YON 2003, 155: «la popularité de Palmyre a contribué à ce que les stèles de cette région du nord de la Syrie et du sud de la Turquie soient souvent appellées palmyréniennes, sans doute pour leur donner plus de valeur dans le commerce des antiquités».

² See IGLS III/1, pp. 492–525; see also *Bull. ép.* 2005, 497, 520; 2006, 445; 2010, 586; 2015, 695; 2016, 519.

³ YON 2003, 151.

⁴ YON 2003, 153.

⁵ Bucrania are common decorative motifs under the pediment in grave stelae. See KALTSAS, HARDY 2002, 199; ROMANO 2011, 303.

⁶ DE JONG 2017, 179.

One particular iconographic element on the sculpture is a woven wool-basket that sits at the center of the tympanum, possibly surrounded by two now-eroded items to its left and right.¹ Other types of containers appear in a similar position, such as an unidentified vessel on a grave altar at the center of the tympanum.² A funerary stele from Erythrai, currently housed in Munich (Glyptothek no. 509), displays a single amphora under the pediment at the center of the frieze flanked by rosettes on either side.³ On a funerary stele from Odessos in the Archaeological Museum, Varna (inv. no. II 4934), two amphorae are present at each end just below the pediment.⁴ Additionally, a relief phiale also appears at the center of an incised tympanum on a grave stone from Odessos now in the National Archaeological Museum, Sofia (inv. no. 2978).⁵ The ostensible significance of a wool-basket was that it symbolically represented a woman's status as a good household-manager since wool-working was a synecdoche for a woman's household work.⁶

Within the architectural frame two women sit facing each other in low relief. The older woman on the left wears a chiton and long-sleeve himation with deep pleats. The seated younger woman on the right wears a flowing veil with a chiton and himation, her breasts exposed or only covered with sheer fabric. Both women sit on tripartite stools with large, fluffy cushions, the lower element of the stools possibly being a stone. The seated women lean slightly forward, each presented symmetrically with their innermost arm bent, the hand supporting the chin, and the other arm resting on their lap – a standard pose representing sadness and mourning.⁷ A remarkably parallel depiction of two seated women in a similar pose of mourning appears on a funerary stele in the Sinop Archaeological Museum in Turkey.⁸

The three-line Greek inscription is carefully inscribed with a uniform left margin and is bilinear. The letterforms lack ornamentation, and the text may be described as an upright script. Alphas are consistently written with a broken crossbar (Λ instead of Α), and the crossbars of the epsilons and thetas are detached. Both sigmas and omegas are inscribed using monumental or 'classical' forms (Σ instead of the lunate C and Ω instead of ω). As it has been noted with respect to inscribed letterforms in the regions round about Syria that beginning in the second century A.D. one sees "a marked preference for rounded forms",⁹ we would be inclined to date this piece prior to this general shift, given that it is written with a square upright script. While we have found a couple other Greek epitaphs from Syria that share a number of distinct paleographic features, these are regrettably undated.¹⁰ We would therefore tentatively date this piece to the first century A.D.

The inscription gives the names of the two deceased women followed respectively by the use of patronymics. It then concludes with the well-attested eulogizing formula

¹ In other funerary stela, the object at the center of the tympanum is often a rosette, a mask of Medusa, or a round shield. See STEWART 1990, fig. 822; VERMEULE, BRAUER 1990, 117; NEER 2010, fig. 41 and 47; PETROVA 2015, fig. 1.A4; GROSSMAN 2001, 119, cat. no. 43.

² ANGELICOUSSIS 1992, 210.

³ RIDGWAY 2002, fig. 97.

⁴ PETROVA 2015, 244–245, pl. 8.1, 3.

⁵ PETROVA 2015, 228–229.

⁶ MASSÉGLIA 2013, 99.

⁷ KALTSAS, HARDY 2002, 199; ROMANO 2011, 33.

⁸ AKURGAL 1955, 10–15; TEMUR 2015, fig. 5.

⁹ WELLES 1938, 360.

¹⁰ Most notably SEG 35.1514 and 1517. Images of these pieces can be seen in JARRY 1985, Tafel III nos. 3 and 7.

ἄλυπε χαῖρε that is especially prominent in inscriptions from Syria and the Roman Near East.

2. FUNERARY STELE FOR HOMONOIA (FIG. 2)

The second piece bears the inv. no. 08618 at the Idemitsu Museum of Arts and measures 53 × 39 × 10 cm (H × W × D).¹

Ὁμονοία ἄλυ-
παι χῆραι.

Homonoia, who did not cause any pain, farewell!

Notes

- ¹ For Ὁμονοία see *IGLS* III/1 961.2-3, epitaph (Roman period; Antioch). Homonoia is the Greek equivalent of Latin *Concordia*.
- ¹⁻² The misspelling ἄλυπαι χῆραι for the phrase ἄλυπε χαῖρε is also attested in *SEG* 20.388 from Syria (Roman period; Sidon). On similar misspellings in funerary inscriptions from Syria see *SEG* 26.1507, 1522, 1614 (Roman period; Commagene); *SEG* 32.1398 (212 A.D.; Commagene); *SEG* 35.1509 (Roman period; Palmyra); *SEG* 37.1396 (Roman period; Commagene); *IGLS* I 183 (Roman period; Cyrrhastica). On this eulogizing formula see *YON* 2003, 151-159.

As with the previous inscription, the catalogue at the Idemitsu Museum of Arts and the placard at the Middle Eastern Culture Center give its provenance as Palmyra; however, closer parallels exist in the Middle Euphrates valley, and especially at Zeugma.² As noted above, the formula ἄλυπε χαῖρε, which also appears in this inscription, is especially common at Zeugma, where it appears principally with deceased women, people with Aramaic names, or Roman citizens.³

This limestone stele contains the frontal depiction of a female bust in high relief recessed in a niche. On the upper rim of the stele there are two equidistant holes above the shoulders. The holes were likely the loci of funerary wreaths, suggestive of ritual practice at the gravestone.⁴ There are tooth-chisel marks on the upper right of the front of the stele. In addition, incised markings to the left of the woman's forehead almost have the shape of letters. She wears a chiton, a pleated himation, and a pearl necklace. Her left arm crosses in front of her chest, and her left hand is completely covered by the himation, a motif known as the 'hanging sleeve'.⁵

Below the image is a short two-line inscription. The inscription is clearly cut and generously spaced, being centered on the stone, and letters are written without any ornamentation. Notable letterforms include the mu (l. 1) that is written with distinct curved hastas that flare out at the bottom and has a rounded saddle so that it has a dis-

¹ The left edge of the stele has a rust patina, and while the cause of the discoloration is not immediately clear, it does not appear to be remnants of paint.

² *WAGNER* 1976, 233-234, No. 108 (image at Tafel 45) where a funerary stele for a deceased woman is remarkably similar in appearance to the present piece; *RIFAT*, *YON* 2012, 151-200. For other iconographic parallels at Zeugma see *YAMAN* 2013, 31-48, Resim 2, Resim 4, and Resim 10 No. 6.

³ *YON* 2003, 154-155.

⁴ *GROSSMAN* 2001, 95. See also *YAMAN* 2013, 34, Resim 4 and Resim 10 No. 6 where examples from Zeugma are given that have the same holes and similar iconography.

⁵ *GROSSMAN* 2001, 8.



FIG. 2. Funerary Stele for Homonoia, Idemitsu Museum of Arts, Tokyo, inv. no. 08618, photo by Kenichi Suetsugu.

tinct cursive form; the upsilon (l. 1) is similarly written with curved hastas that flare out at the top; and the epsilon (l. 2) has a distinct lunate shape. Given that these graphic trends find their best parallels in inscriptions from the second or third centuries A.D., we would date the inscription accordingly.¹ The two-line inscription contains the name of the deceased and the well-attested funerary formula ἄλυπε χαῖρε. Orthographically the inscriber consistently interchanges ε and α.²

BIBLIOGRAPHY

- AKURGAL, E. (1955), *Zwei Grabstelen Vorklassischer Zeit Aus Sinope*, «Winckelmannsprogramm der Archäologischen Gesellschaft zu Berlin» 111, 5-38.
- ANGELICOUSSIS, E. (1992), *The Woburn Abbey Collection of Classical Antiquities*, Vol. 3, Mainz.
- DE JONG, L. (2017), *The Archaeology of Death in Roman Syria: Commemoration, Empire, and Community*, Cambridge.
- FEISSEL, D. (1985), *Deux listes de quartiers d'Antioche astreints au creusement d'un canal (73-74 après J.-C.)*, «Syria» 62, 77-103.
- GIGNAC, F. T. (1976), *A Grammar of the Greek Papyri of the Roman and Byzantine Periods. Volume 1: Phonology*, Milan.
- GORISSEN, P. (1978), *Litterae Lunatae*, «AncSoc» 9, 149-162.
- GROSSMAN, J. B. (2001), *Greek Funerary Sculpture: Catalogue of the Collections at the Getty Villa*, Los Angeles.
- ILAN, T. (2002), *Lexicon of Jewish Names in Late Antiquity: Part I, Palestine 330 BCE-200 CE*, Tübingen.
- JARRY, J. (1985), *Nouveaux documents grecs et latins de Syrie du Nord et de Palmyrene*, «ZPE» 60, 109-115.
- JASTROW, M. (1903), *A Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature*, New York, 2nd ed.
- KALTSAS, N., HARDY, D. (2002), *Sculpture in the National Archaeological Museum, Athens*, Athens.
- MASSÉGLIA, J. (2013), *Phrygians in Relief: Trends in Self-Representation*, in *Roman Phrygia: Culture and Society*, P. Thonemann ed., Cambridge, 95-123.
- NEER, R. (2010), *The Emergence of the Classical Style in Greek Sculpture*, Chicago.
- PETROVA, A. (2015), *Funerary Reliefs from the West Pontic Area (6th-1st Centuries BC)*, Leuven.
- REY-COQUAIS, J.-B. (1982), *Inscriptions grecques inédites, découvertes par Roger Saidah*, in *Archéologie au Levant. Recueil à la mémoire de R. Saidah*, Lyon, 395-408.
- RIDGWAY, B. S. (2002), *Hellenistic Sculpture III: The Styles of ca. 100-31 B.C.*, Madison.
- RIFAT, E., YON, J.-B. (2012), *Zeugma III: Fouilles de l'habitat (2): la maison des Synaristôsai/Nouvelles inscriptions*, Lyon.
- ROMANO, I. B. (2011), *Classical Sculpture: Catalogue of the Cypriot, Greek, and Roman Stone Sculpture in the University of Pennsylvania Museum of Archaeology and Anthropology*, Philadelphia.
- STEWART, A. F. (1990), *Greek Sculpture: An Exploration*, Vol. 2, New Haven.
- TEMUR, A. (2015), *Thoughts on a Grave Stele From the Classical Period in Samsun Museum*, «Belleten» 79, 817-825.
- VERMEULE, C. C., BRAUER, A. (1990), *Stone Sculptures: The Greek, Roman, and Etruscan Collections of the Harvard University Art Museums*, Cambridge.
- WAGNER, J. (1976), *Seleukeia-am-Euphrat/Zeugma*, Wiesbaden.

¹ GORISSEN 1978, 149-162 where it is noted that lunate letterforms are generally indicative of the later Roman period (second through fourth centuries A.D.).

² On the interchanges α > ε and ε > α see GIGNAC 1976, 192-194.

- WELLES, C. B. (1938), *The Inscriptions, in Gerasa: City of the Decapolis*, C. H. Kraeling ed., New Haven, 355-495.
- YAMAN, H. (2013), *Zeugma (Selekia) 'Dan Bir Grup Mezar Steli*, in *Türk arkeoloji ve etnografya dergisi 2011-2013*, K. Varlıkları, M. G. Müdürlüğü eds., Ankara.
- YON, J.-B. (2012), *Inscriptions grecques et latines de la Syrie. Tome 17, fasc. 1. Palmyre*, Beyrouth (= IGLS XVII/1).
- YON, J.-B. (2003), *À propos de l'expression ΑΛΥΠΕ ΧΑΙΠΕ*, «Syria» 80, 151-159.

COMPOSTO IN CARATTERE SERRA MANUZIO DALLA
FABRIZIO SERRA EDITORE, PISA · ROMA.
IMPRESSO E RILEGATO DALLA
TIPOGRAFIA DI AGNANO, AGNANO PISANO (PISA).

★

Settembre 2019

(CZ 2 · FG 21)



*Tutte le riviste Online e le pubblicazioni delle nostre case editrici
(riviste, collane, varia, ecc.) possono essere ricercate bibliograficamente e richieste
(sottoscrizioni di abbonamenti, ordini di volumi, ecc.) presso il sito Internet:*

www.libraweb.net

*Per ricevere, tramite E-mail, periodicamente, la nostra newsletter/alert con l'elenco
delle novità e delle opere in preparazione, Vi invitiamo a sottoscriverla presso il nostro sito
Internet o a trasmettere i Vostri dati (Nominativo e indirizzo E-mail) all'indirizzo:*

newsletter@libraweb.net

★

*Computerized search operations allow bibliographical retrieval of the Publishers' works
(Online journals, journals subscriptions, orders for individual issues, series, books, etc.)
through the Internet website:*

www.libraweb.net

*If you wish to receive, by E-mail, our newsletter/alert with periodic information
on the list of new and forthcoming publications, you are kindly invited to subscribe it at our
web-site or to send your details (Name and E-mail address) to the following address:*

newsletter@libraweb.net