Approaches to Greek and Latin Language, Literature and History:

Κατὰ σχολήν
Approaches to Greek and Latin Language, Literature and History:

*Katà σχολήν*

Edited by
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I. Approaches to Ancient Greek

A. Primary Sources

Greek Female Personal Names in Ancient Pompeii: Some Examples from Wall-Inscriptions

and Unattested Personal Names: The Papyrus Fragments of Ancient Greek Novels

B. Literary Texts

Calypso as a Figure of Death in the Episode: The Duality of the Calypso

Study and Characterisation of in Xenophon’s : Later Phase-Negative Polarity

and of Euripides: Dionysus’ Revenge
The Messenger in Euripides’ Heraclidae

II. Approaches to Latin

A. Primary Sources

Considerations on the Layout of the Gallus Papyrus from Qasr Ibrim: A High-Quality Bookroll?

The Number of Physicians in the High Empire and the Epigraphic Habit

Notes on the Metrical Form of the Epitaph of

The Case for Determining the Metrical Nature of Four Inscription Fragments Found in Marseille

B. Literary Texts

The Secret Name of Rome and an Ill-Fated Magistrate from Lydus .4.73 to the Roman Tradition

Three Notes on the First Book of the
III. History through Sculpture, Coinage and Navigation

Portraits of Satraps and Tyrants in the Age of Peisistratos: Aristocratic Ideology as a Vehicle of Artistic Models in the Eastern Mediterranean

Coinage as Means of Cultural Transmission and Assimilation in Punic Sicily

Strategy and Naval Warfare in the Danube Area during Domitian’s and Trajan’s Dacian Wars
This book presents a collection of studies on Classics from the standpoint of its language, literature and history. The title which we have given this work, on the one hand, aims to reflect its content and structure, and, on the other hand, to express the pleasure and passion that all of us who have participated in this work feel for Greek and Roman cultures. For this purpose, we have resorted to a play on words which is better understood if we pay heed to the core meaning of its words in Greek and to its meaning in context. We have made use of the polysemic word σχολή (scholê), from which our current word "school" comes. The word σχολή can be understood as the place for learning and also as the knowledge that is taught there. Moreover, with σχολή we want to allude to some of its more specific meanings such as "dissertation" or "lecture", attested especially from Plato onwards. But we also intend to keep its oldest and most basic meaning, and that is "time of leisure and enjoyment", already found in Pindar, from which other meanings derive such as "the best way to spend free time", "leisure". In a comparable way to the Latin word otium, σχολή was conceived as the acquisition or generation of knowledge through discussion and dissertation free from time pressures.

Last but not least, we have tried to pick up one of the most extended meanings of the idiom κατὰ σχολήν (katà scholên). From Demosthenes and, above all, Plato, one of its most frequent meanings is "to take the time needed", whence also "with calm and carefully", mainly referring to the deep reflection given before carrying out any important enterprise. Thus, for our part, we wanted to refer to the scientific rigour of the contents of this book. A quotation from Plato comes to mind, which conveys the essence of a book produced κατὰ σχολήν: "we shall go through the accurate account orderly in every respect again and considering the texts themselves carefully".

As the editors of this book, we have tried through the polysemy of σχολή (scholê) to reflect both the scientific quality of its content and structure as a collection of lectures on Classics as well as the enjoyment and pleasure that we have found in editing. We have certainly dedicated much of our leisure.

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scholê

otium,

katâ scholên α, à

α, à

scholê

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Ti α, α, α

à, à, α, α
In the same way, we also hope that this book will be cherished by its readers for its scholarly contributions and for the delight in reading it at leisure.

All of the four editors are scholars from different institutions who in some way developed their research in Classics at the Institute of Languages and Cultures of the Mediterranean and the Near East, a branch of the Spanish National Research Council. Thus, Sandra R. Piedrabuena benefited from an internship at the Institute, Gréta Kádas is a doctoral candidate and Sara Macías Otero is a researcher at the Greek-Spanish Dictionary Project (DGE: http://dge.cchs.csic.es/index.en); likewise, Kevin Zilverberg undertook his dissertation at the Institute.

The “3rd International Conference Mediterráneos” was successfully held under the auspices of the same institute, and there was born the idea of publishing this collection. However, this book cannot be considered as proceedings of the aforementioned conference for two reasons. First, it presents a coherent arrangement entirely based on Classics, addressing specialised topics. Secondly, scholars who did not take part in the conference were specifically summoned for the purpose of this book. In this respect, the book provides the reader with previously unpresented material, since some of it was not even delivered at the conference.

This volume mainly compiles the most recent findings of early-stage researchers but also those of advanced scholars. As a result, an overview of the topics, which are attracting attention in current research in Classics, emerges. All fifteen chapters have undergone a two-pronged editing process. First, a double-blind peer review has been carried out as rigorously as possible, in the sense that it was completely anonymous, and also in the sense that the reviewers are experts in the corresponding subject of each chapter. Accordingly, almost forty reviewers were required to thoroughly assess all the chapters. They come from several institutions, such as the University of Leicester, the University of Vermont, the University of Verona, the Spanish National Research Council, Complutense University of Madrid, the University of Salamanca, and the University of Seville, among others. Secondly, the English was proofread, as the authors are not native speakers and as some chapters were translated into English for publication. It should be noted that the ultimate responsibility for both aspects, especially for the latter, lies with each contributor and not with the editors.

The book is organised into two main parts focusing on Greek and Latin texts respectively. In turn, the chapters of each part are assembled as they address primary sources (papyri and inscriptions) or literary texts preserved through indirect transmission, such as manuscripts. Finally, a third part
Approaches to Greek and Latin Language, Literature and History xi

includes chapters in which primary and secondary sources are combined together with the study of material culture to render an account of classical civilisation and history. The content of each chapter is presently summarised:

In chapter 1, Sandra Cruz Gutiérrez analyses the Greek female names from Pompeian graffiti, with a double goal: firstly, to compare those female names with the names found elsewhere and, secondly, to define the social status of women with regard to the context and the information from these documents.

In chapter 2, Gréta Kádas examines personal names preserved in the currently published papyrus fragments of ancient Greek novels which are unattested elsewhere in Greek, whether in documentary or literary sources. Their appearance in the papyrus fragments is not fortuitous: associations with other contemporary and previous literary works can be found, and connections can be observed between the meanings of names and their contexts. Most of these names evoke intertextual connotations, which point to a careful choice.

In chapter 3, Jesica Navarro Diana observes the ambiguity in the Calypso episode at Od. 5.1-281. The nymph's proposition, while not deliberately malevolent, would still prove harmful to Odysseus, since, when imposed upon him, it would entail the annihilation of the hero's purposes, desires and identity. Therefore, Calypso implies death for Odysseus, not as his actual demise, but in the sense of the obliteration of his very self.

In chapter 4, Sonia Blanco Romero presents the results of the study of the uses of ἔτι as an aspectual adverb in Xenophon's Cyropaedia. In addition to focusing on the presupposition in an earlier phase, as is usually done, the presupposition in a later phase in which the expectation is not fulfilled is also considered.

In chapter 5, Sara Macías Otero explores the similarities between Polyphemus and Pentheus in Euripides' Cyclops and Bacchae, respectively, even though these two plays are initially very different from each other in genre and subject. However, an important common point drives the action of both plays: Dionysus, disguised as a foreigner in Bacchae as well as hidden in the form of wine, his greatest attribute, in Cyclops. Euripides could have innovated in his treatment of the Homeric myth of Polyphemus by giving it a scheme akin to the one he used later for Bacchae. Consequently, the dramatist would have added a new dimension to Polyphemus as one of the prototypical characters punished by Dionysus.

2 The following overview has been drawn up from the abstracts submitted by each author. Excluding the slightest changes, the writing is theirs respectively.
In chapter 6, Sandra Rodríguez Piedrabuena addresses an issue of textual criticism concerning the speeches assigned to the Messenger and to the Servant of Hyllus in Euripides' *Heraclidae*. Editors exchange the speeches assigned to the ἄγγελος in the exodus (928-1055) and those assigned to the ϑεράπων (784-891). This rearrangement raises objections from the standpoint of dramatic conventions related to the entrance of unidentified characters, to the ἀγγελία, and to the possibilities of dramatisation. In light of these difficulties a compromise is suggested: it is possible to retain the original text including the last episode (784-891), while still adhering to the editions assigning the exodus speech (928-1055) to the ϑεράπων. As a result, the speeches of the last episode and of the exodus should be attributed to a single character identified as Hyllus' servant, who also performs a messenger role. The resulting cast of characters of low status would then bear resemblance to that of the Euripides' *Suppliants*, a typologically equivalent tragedy.

In chapter 7, Giulio Leghissa provides three possibilities in order to explain the peculiarities of the Gallus Papyrus from Qasr Ibrim. It might be the draft or copy of an actual stone inscription. Or it might be a substitute of an inscription, i.e. a leaflet, a practice which is here attested for some documentary papyri. Finally, and perhaps more plausibly, it might be a high-quality bookroll. The presence of epigraphic features in the layout might depend on the scribe's choice to make the text more monumental and to give the reader the impression of reading an actual inscription. The reason for this might be found in Gallus' intention to improve the monumentality of the text on papyrus as if it were engraved on stone: after all, he was known for commissioning inscriptions (even on pyramids) containing his deeds. But even so it cannot be ruled out that the monumental style of the layout is the sign of an established scribal practice and that, therefore, no influence of Gallus himself on the mise en page must be assumed.

In chapter 8, Ákos Zimonyi addresses the question of why so many physicians' inscriptions (ca. 800 inscriptions) were set up between the 1st and the 3rd centuries, by re-examining the epigraphic data from the viewpoint of the so-called epigraphic habit. He points out that the chronological, geographical and social tendencies of the epigraphic habit apply to doctors, who had a strong interest in self-representation because of the struggle for medical authority. Indeed, this abundance of epigraphic records of physicians cannot only be explained with the great variety of healers.

In chapter 9, Victoria González-Berdús undertakes the metrical analysis of the epitaph of *Iulia Pieris*, a pagan inscription from Trier (Germany), known as *Augusta Treverorum*. From the very moment of
its discovery in 1879, this topic has given rise to a number of discussions among its numerous editors, due to the difficulty in offering a satisfactory scansion of the text. Over these pages a general view and evaluation of the matter is provided, followed by a new interpretation of its metrical composition.

In chapter 10, Alberto Bolaños Herrera examines several small Latin epigraphic fragments discovered at the crypt of the Abbey of Saint-Victor (Marseille). Although only a few words can be read in these pieces, the originality of their lexicon has led scholars to surmise that these fragments belong to metrical funerary inscriptions. As part of a more extensive work on the critical edition and commentary of Latin verse inscriptions from ancient Gaul, the author returns to the question of metre and puts forth renewed arguments.

In chapter 11, Roger Ferran studies Johannes Lydus' Mens. 4.73, which contributed to presenting Justinian I's Constantinople as the New Rome. In this text, Lydus stated that Rome had three names: Roma, Flora and Ἔρως, whose Latin name he did not dare to write because it could only be pronounced by the Pontifex Maximus and because a tribune of the plebs died for divulging it. Although Lydus lived in the 6th century AD in the Eastern Empire, Mens. 4.73 is a good point of confluence of many classical Roman and Greek traditions concerning the essence of Rome, dating as far back as the 2nd and 3rd centuries BC. Despite this, he knew their obscure 5th-century developments, when they were reinterpreted to describe a world that was fading away. Moreover, they were a recurrent topic in the antiquarian works, as in Macrobius' Saturnalia or Servius' commentaries on Virgil.

In chapter 12, Pablo Piqueras Yagüe analyses three passages of Pierre Bersuire's Ovidius moralizatus (Book 1): one quotation attributed to Aesop by the author, a medieval legend and the mention of the ability of Mercury to change his appearance. Possible sources for each one of these references are pointed out, which are not much commented on within the studies on this work.

In chapter 13, Fabiano Fiorello di Bella investigates the age of Peisistratos in the light of specific findings: the marble head from Heraclea Pontica, the Sabouroff Head and the Rampin Horseman. He puts forth the following question: Are we in the presence of the portrait of a satrap, the tyrant Peisistratos and one of his sons? Yet there is no connection to the patrons' intention to present themselves differently from the traditional idea of aristocratic typology. The aristocratic ethos, more than political implications, has significant influence from East to West. A fresh interpretation of the scribe statues from the Athenian Acropolis stressed the issue of Eastern models in archaic art, now linked with Hdt.2.143.2-144.1. To conclude, the
Preface

The epigram of Alkmeonides son of Alkmeon (IG I3, 1469) shows how far the quest for individuality can go.

In chapter 14, José Miguel Puebla Morón analyses the cultural transmission and assimilation process that took place in the first mintings of the Punic autonomous towns in Sicily (namely Panormo, Motya and Solus) during the 5th century BC. In the case of the coinage of Punic Sicily, a group of iconographic elements came from Greek imagery because of the employment of Greek workers. This process enabled the creation of new cultural identities based on the religious convergence between these two population groups through the use of Greek iconographic elements. The main ones were the depictions of gods from the Greek pantheon (Poseidon, Demeter/Persephone and Herakles) or local water deities (river-gods and nymphs) to represent the main gods of the Punic pantheon in Sicily (Baal, Tanit and Melqart).

In chapter 15, David Soria Molina considers the fact that several high-ranking members in Domitian’s and Trajan’s general staffs were decorated with *coronae classicae* during the Dacian Wars of 85-106 AD. These decorations used to be granted to consular ranking officers for naval military victories over enemy navies. In this context, the author addresses the question of how and where the naval battles could have taken place in Trajan’s Dacian Wars. The scene of the conflict, criss-crossed by the Danube and its huge tributary rivers, and flanked by the western coast of the Black Sea, proves the vital importance of taking control of fluvial and sea spaces for any army intending to launch an offensive to or from Roman territory in the early 2nd century AD. Furthermore, there were climatic, logistic and purely practical contingencies that prevented barbarians and Romans from crossing a river like the Danube, usually frozen in the harshest part of winter, with a big army. The unavoidable struggle between Dacians, Romans and their respective allies for strategic control of the Danube, its tributaries and the western shore of the Black Sea made naval battles between enemy navies inevitable.
ACKNOWLEDGEMENTS

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We feel deeply grateful to the director of the Institute of Languages and Cultures of the Mediterranean and the Near East, María Ángeles Gallego, who made possible the setting where the idea of this book was born, the “3rd International Conference Mediterráneos”.

Juan Rodríguez Somolinos and Helena Rodríguez Somolinos were an essential source of help through their advice and suggestions for the editorial process.

We owe a very important debt to all the forty anonymous reviewers whose constructive and meticulous comments were particularly helpful for improving our chapters.

With regard to the image of our cover, we also wish to acknowledge the help provided by Julieth Patricia Trujillo Torres, a professional photographer and a very good friend.

Finally, this book is the result of the kind and determined collaboration of all our authors, to whom we would like to express our sincere gratitude.

Sandra R. Piedrabuena
Gréta Kádas
Sara Macías Otero
Kevin Zilverberg
I.

APPROACHES TO ANCIENT GREEK
A.

**PRIMARY SOURCES**
CHAPTER ONE
GREEK FEMALE PERSONAL NAMES
IN ANCIENT POMPEII:
SOME EXAMPLES FROM WALL-INSCRIPTIONS*
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1. Introduction

As is well known, the city of Pompeii and its surroundings were buried by the eruption of the Vesuvius in the year 79 AD. Since its discovery, this city has been a primary source for the study of Roman history and archaeology as well as for linguistic and epigraphic studies, thanks to the many texts preserved on the walls of many buildings in the city. They can be found anywhere: from private houses to streets, theatres, baths, tombs and other places. The wall-inscriptions are documents of incredible value for the study of the ancient world. Most of them are written in Latin, but we can also find examples of other languages that were used in the city, such as Oscan, Etruscan, Hebrew and Greek. Despite the fact that the number of Greek graffiti (ca. 240) is far below the number of Latin ones*

* A preliminary version of this paper was presented as a talk in the XIV Congreso de Estudios Clásicos, Barcelona, July 13-17th, 2015. It represents a small section of a wide study on the Greek personal names in the Pompeian graffiti. I will dedicate a whole chapter of my doctoral thesis to them. I am wholeheartedly grateful to Professors Araceli Striano Corrochano and Julián Víctor Méndez Dosuna, whose advice and suggestions made the completion of this paper possible. I would also like to thank Professor Rebecca Benefiel, Professor Adrienne Hagen and my colleague Sara Sánchez de Molina for their infinite patience in improving the English.
Chapter One

(ca. 12,000) both of them provide us with a number of Greek personal names, which represent a great opportunity to understand such an important group from the population of Pompeii. The date of these inscriptions has a terminus ante quem: the year 79 BC, with perfect accuracy. After the eruption of the volcano, the city remained buried until its excavation centuries later. In addition to this, considering the perishable nature of the painted and scratched inscriptions, we must assume that they do not predate the eruption by more than 50 to 80 years.

This paper will be divided into two sections. The first one will analyse the Greek female personal names of the city, with special attention to the peculiarities of these names. The main interest of the Greek personal names from Pompeii is the improvised nature of the writing, where we can find the typical phonetic and morphological issues from the adaptation from one language to another, as well as the solutions to prevent these issues. For this reason, they seem to be written in a register that is closer to spoken language than official inscriptions. The second section of the paper will analyse these names from the historical and socio-linguistic point of view, with the main goal being the understanding of the Pompeian population bearing those names, their social condition and the context where the names appear. Thanks to the preservation of these wall-inscriptions we have the opportunity to study, apart from funerary, votive and administrative inscriptions, the names of people from many social strata within Pompeian society, which will result in a better understanding of the women with Greek names and their social position.

Unfortunately, some of the wall-inscriptions have been lost due to the passage of time and careless preservation. This situation forces us to be aware that we are sometimes missing information about context, which is a great disadvantage in the case of the graffiti, where the text and its physical support are inseparable and clarify each other.

1 Almost 13,000 wall-inscriptions have been identified. Cf. Benefiel (2012).
2 These documents make up the main source for the epigraphical studies about Greek female personal names, due to the lack of women in other social fields in antiquity.
3 Stone inscriptions generally lack context too since they often have been carried to other places from the original ones. They are often preserved in museums far away from the place of origin.
2. Greek personal names in Pompeii

As outlined in the introduction, the epigraphic documents from Pompeii offer Greek personal names in both the Greek and Latin alphabets. Within this latter group we can find names which have been either transliterated or totally adapted to Latin phonetics and morphology. These represent the largest group of the corpus. In my study, I will focus on names appearing among the wall-inscriptions, which include both painted (dipinti) and scratched examples (graffiti).

The number of Greek personal names in these documents is substantial. It is usually the case that the number of male names exceeds the female ones in epigraphy. However, considering that these numbers belong to a single city in a very specific chronology, the 217 female names recorded on the wall-inscriptions are noteworthy:

<table>
<thead>
<tr>
<th>Names</th>
<th>Male</th>
<th>Female</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wall-Inscriptions</td>
<td>985</td>
<td>217</td>
<td>M (81.9%)</td>
</tr>
<tr>
<td>Other Epi\graphic texts</td>
<td>190</td>
<td>74</td>
<td>F (28.1%)</td>
</tr>
<tr>
<td>Total</td>
<td>1175</td>
<td>291</td>
<td>M (80.1%)</td>
</tr>
</tbody>
</table>

2.1. Greek female personal names in wall-inscriptions from Pompeii

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Lexicon of Greek Personal Names  LGPN
2.1.1. Greek female personal names written in the Greek alphabet

<table>
<thead>
<tr>
<th>CIL</th>
<th>CIL</th>
<th>CIL α</th>
</tr>
</thead>
<tbody>
<tr>
<td>CIL</td>
<td>CIL</td>
<td>Vico</td>
</tr>
<tr>
<td>degli Scienziati</td>
<td>CIL</td>
<td></td>
</tr>
<tr>
<td>Itálica</td>
<td>Dea Caelestis</td>
<td>α</td>
</tr>
</tbody>
</table>

Regio Insula
sacrifices before departing to war. However, we do not have enough evidence to claim that the example from Pompeii refers to the deity—it is not found in the amphitheatre or other locations related to gladiatorial life. Therefore, it seems more plausible that it was a female personal name. This opinion is supported by the fact that there are a lot of examples of this name in the inscriptions from Rome (Solin 1982: 432) and also in other nearby cities, such as Dikaiarchia-Puteoli, Hyele-Velia and Volcei, in which Nemesis appears as a cognomen for freedwomen. Regarding the opposite writing direction, it is plausible to think that it was one of the many wordplays found in Pompeii, in which the name of the person appears either with the order of the letters changed, or, as we can see in this example, written backwards. These kinds of messages often contain greetings or professions of love, as we can see in CIL IV, 3711. In this example we find a male and a female Greek personal name written from right to left, in order to hide the names of the lovers, but the rest of the text is written in the usual way:

SVLLIMAH EHTON SIC AMO  Hamillus

Another graffito in Pompeii mentions a certain Βερόη. This example is the only attestation of this name outside of Greece. It would sound exotic and strange there too, because only three examples are attested in Greece, and always in northern cities. One is in Thessaloniki (Macedonia), from the late period (5th-6th centuries AD). The other two are from the Hellenistic period, one in the subregion of Molossia, in the Epirus, and the second in Antigoneia-Alexandreia (Troas). This name belongs to some mythological characters. The three most important would be one of the Nereids (sea nymphs), a woman who escaped from Troy with Aeneas and the only daughter of Aphrodite with Adonis. The context in which this name appears in Pompeii is the following:

9 It is known that there was a votive altar consecrated to the Goddesses Nemeseis of Smyrna (Θεαῖς Νεμέσεσιν Ζμυρναίαις) in Asturica Augusta (Spain). Cf. Beltrán Fortes (2013: 199).

10 CIL X, 1846, 2752.

11 PdelP 33 (1978: 64 no. 8).

12 CIL X, 426.

13 Benefiel (2012: 77-78).

14 Benefiel (2012: 78).

15 SEG XLVII, 1008, 5th-6th century AD.

16 RE s.v. Beroe (6), 4th-3rd century BC.

17 IAlex.Troas 64a, Hellenistic period.
It is a *titulus memorialis* 18, a formula that was spreading across the Mediterranean from the east and that is well attested in Pompeii 19, most of the time in the context of the cult of Isis. This is one of these examples: it is worth mentioning that the two personal names that are written in the inscription are Greek. It is possible that this kind of formulae were only written in the Greek language and by people somehow related to the Greek world.

Other personal names that appear written in Greek, such as Ἀταλάντη and Ἑλένη, are also from mythological inspiration. They were common in Greece, especially since the Hellenistic period and during the Empire 20. Also in some cities of southern Italy and Campania the use of these names was common, and we can find many examples of them in epigraphy.

The remaining examples arouse more interest, for we do not have other examples in epigraphy outside Pompeii. This is the case for Κυπαρίνη, whose grammatical formation seems clear: it is a derivative of the personal name Κυπάρη 21, using a suffix which is productive in Latin, as in Greek: -inus / -ina. The second example, Γελάστη, appears one more time in Rome, so it is not a *hapax* in a strict way. Yet it is noteworthy that the name is only attested in Italy and in a specific part of the ancient world (Rome and Campania), so we can suspect that this personal name originated and was used only in this region 22.

2.1.2. Greek female personal names written in the Latin alphabet

There is a great variety of Greek personal names among the Latin wall-inscriptions, transcribed into Latin with greater or lesser skill. The omnipresent Greek influence in the Roman world extended to onomastics. Due to this, we find in wall-inscriptions a great variety of Greek personal names that, considering the huge number of examples in epigraphical texts (from different parts of the ancient world), should have had great popularity everywhere in antiquity. Let personal names like the following 18 Guarducci (1974: 223-226).

19 Also in CIL IV, 4839, 6828g.

20 We have an example of Ἀταλάντη in Orestis from the beginning of the 4th century BC.

21 The personal name Κυπάρη can be found at least 33 times in Rome. Cf. Solin (2003).

22 The lexical basis is the adjective γελαστή "laughable".
Greek Female Personal Names in Ancient Pompeii

Helpis (Ἐλπίς) in CIL IV, 2189, 2993z, 6801;
Ammia (Ἀμμία) in CIL IV, 2345;
Tyche (Τύχη) in CIL IV, 2450;
Nice (Νίκη) in CIL IV, 4459, 4590;
Eutychis (Εὐτυχίς) in CIL IV, 4592;
Epictesis (Ἐπίκτησις) in CIL IV, 1286;
Dionusia (Διονυσία) in CIL IV, 1425; and
Cleopatra (Κλεοπάτρα) in CIL IV, 8324.

The Greek sub-layer of Campania could have a notable influence on the maintenance of the Greek personal names as signs of identity. Because of that it is possible to find names that were only used in this region, or names that had popularity in this specific region but do not seem to be well known in other parts of the ancient world. Personal names like Lalage (Λαλάγη) in CIL IV, 1547, 3041-3042, 4391, Hysocryse (Ἰσοχρύση) in CIL IV, 1655, Nome (Νόμη) in CIL IV, 1462, 4695, Miduse (Μέδουσα) in CIL IV, 4196 and Calaes (Κάλαϊς) in CIL IV, 2495 appear only in Pompeii and in other nearby cities like Canosa, Stabiae, Reggio, Venosia, or in some Sicilian towns, as in Termini Himerese. Others like Niobis (Νιοβίς) in CIL IV, 1800, Epaenia (Ἐπαινία) in CIL IV, 1861, Staphis (Σταφίς) in CIL IV, 1873, Nicherate (Νικηράτη) in CIL IV, 2013, Noete (Νοήτη) in CIL IV, 168, Iphigenia (Ἰφίγενεια) in CIL IV, 457, Genesis (Γένεσις) in CIL IV, 4300, 4321, Euphia (Εὐφία) in CIL IV, 2310b, 5048, 10004, Tyria (Τυρία) in CIL IV, 2919e, 2919l, 3119, Elencia (Ἐλεγχία) in CIL IV, 8739, Cilissa (Κίλισσα) in CIL IV, 8953 and Symphascusa (Συμπάσχουσα) in CIL IV, 9172 only appear in Pompeii and are not attested in other epigraphical documents from other cities.

2.1.3. Transcription into Latin

(1) Phonetics and Morphology

The many Greek personal names that were adopted by Latin speakers usually follow transcription rules to fit them into the phonetic and morphological Latin structure. The phonemes that are foreign to the Latin phonological system presented some difficulties when they were incorporated into the Latin language. These problems in transcription become apparent in wall-inscriptions due to the lower socio-stylistic
Chapter One

In these epigraphic documents, we find various names that are either Greek or Latin in origin. This section will briefly analyse the most important phonetic and morphological aspects we can notice in these names, such as whether they preserve the Greek ending (translating the name letter by letter) or change them into Latin endings, mixing them up with the Latin name's ending. The phonetic difficulties will be emphasised, in order to see the different options they took and the variants that appear in their attempts to adapt the names.

The Greek female personal names that we can find transcribed into Latin in wall-inscriptions have the following endings:

1) Names ending in -α
   - They include both the Greek names in -ᾱ, like Φιλοθέᾱ, and the names in -ᾰ, like ῾Ηράκλεια.

2) Names ending in -e
   - They include the Greek names in -η, like Δάφνη.

3) Names ending in -is
   - They include the Greek names in -ίς, -ίδος, like Φυλλίς, -ίδος.

To any native Latin speaker, the names ending in -α would not pose any problem when morphologically adapting them to the Latin language. They could fit them into the -a first declension feminine paradigm. While it is true that these Latin female personal names have the final -a as a short vowel, the vowel length was not relevant at this time in either of these languages. Some examples are names like Λήδα, which appears in the wall-inscriptions as Leda (CIL IV, 9202), Γλυκέρα as Glycera (CIL IV, 5120), Ἰφιγένεια as Iphigenia (CIL IV, 457) and a very long list of other such names. Regarding the Greek feminine names ending in -η, it is established by convention that the equivalent letter in Latin is -e, being only a matter of graphical symbol and not, as it seems, of phonetics.

There are many examples of this: Clymene (Κλυμένη) in CIL IV, 1281, Nome (Νόμη) in CIL IV, 1462, Chloe (Χλόη) in CIL IV, 1646, Auge (Αὔγη) in CIL IV, 1547, Egloge (Ἐκλόγη) in CIL IV, 2148, Methe (Μέθη) in CIL IV, 2457, Prote (Πρώτη) in CIL IV, 4226, and Nice (Νίκη) in CIL IV, 4459. However, there are also examples in which the original ending -η was adapted to the Latin -a inflection, either for being a very
Greek Female Personal Names in Ancient Pompeii

common name and for this reason incorporated into Latin onomastics from a very early date, or perhaps because it was the choice of the person who wrote the inscription to show the name Latinised. This is the situation with a very common and widespread personal name, *Helena* (Ἑλένη), which appears two times written this way in wall-inscriptions (CIL IV, 1225 and 1352). In other cases, there is a fluctuation between the Greek form -ē and the Latinised -a. It is acceptable to think that this variation depends on the high or low degree of adaptation to Latin morphology, and it might be conditioned by the author's choice of maintaining the original form or of changing the final letter to look more like a Latinate name.

The Greek name Δάφνη deserves an in-depth commentary. This name appears transcribed in two different ways in Pompeii: Dafne in CIL IV, 680, in which the final -e from the original Greek name is preserved, and Dapna in CIL IV, 2393, where the final letter seems to be Latinised, as it happened in the aforementioned case of *Helena*. However, looking more closely at the name ending, it is important to highlight the transcription of the Greek letter φ. By that time, the aspirated plosives had already become fricative consonants, so a Latin speaker could immediately identify the φ with their labiodental fricative "f", a perfectly recognisable sound to them. That is the case of the first example of the name Dafne, written with "f". Nevertheless, the weight of the graphical tradition that, according to the information we have, establishes that the Greek letter φ is usually transcribed as "ph" in Latin, causes variations when transcribing this sound. It is possible that in the second example, Dapna, the letter "p" was a variation or alternative for "ph", since the "h" is silent and its transcription is just a convention. Therefore, the mistranscription is easy to commit and could be the writer's mistake.

It is precisely among the Greek aspirated plosives where there are more choices in the matter of transcription. In contrast to what happened to φ, there is no Latin equivalent to the Greek letter χ, so it is possible to find many examples in which the same consonant, /kh/, is transliterated in two different ways, "c" and "ch": Hysocryse (Ἰσοχρύση) in CIL IV, 1655, Eutychis (Εὐτυχίς) in CIL IV, 4592 and Nicerate (Νικηράτη) in CIL IV, 2013. This graphic variation could bring about confusion, as in the third example, Nicerate, where it was written "ch" in a hypercorrect way to stand.

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27 This issue was explained by Ernout (1974: 23-24).
28 We can find this in the loan words that Latin adopted from Greek. Cf. Biville (1990).
29 It seems unlikely, following the reasons I explained previously, that this "p" represents an actual spelling.
For Greek /k/.

The epsilon also entails some difficulty in this regard, for example in the case of Hysocryse, where the confusion between iota and epsilon is remarkable. This letter has been frequently seen as a foreign grapheme, never integrated into the Latin language. For this reason, the transcription of epsilon could sometimes cause this kind of confusion, whose origin lies in the ignorance of this convention or in a doubt of the speaker when trying to write two different letters which are pronounced in a similar way.

We also have the opposite case to Dapna in Miduse (CIL IV, 4196), an adaptation of the Greek name Μέδουσα with an -e in the place of -a, as we can expect from a name ending in -α. It is more than likely that the -e added an exotic and odd touch to the Latin. Finally, the names with -ίς / -ίδος generally present a flexion -is / -idis, foreign to Latin. Unfortunately, only examples in the nominative are preserved in Pompeii, so we cannot absolutely establish the strict paradigm of that model.

Apart from the female names already seen, there is a tendency for many proper nouns, which belonged in Greek to the group of female nouns in nominative -η and -ις, to be absorbed into a new Latin paradigm with the nasal flexion -e, -enis or -is, -inis. For this reason, we can find datives like Caleni (Κάλη) in CIL IV, 2139, Scepsini in CIL IV, 2201 and Zoeni (Ζώη) in CIL IV, 3340. There are also ablatives like Taine (Θαίς) in CIL IV, 8137 and Mysine (Μυσίς) in CIL IV, 2250. This flexion is usual in Latin inscriptions from the imperial period, exactly like our examples from Pompeii.

One also frequently finds names ending in -ας, like Νομάς, Νομάδος (Nomas, CIL IV, 5308), Ἡλιάς, Ἡλιάδος (Helias, CIL IV, 6716), Ἰάς, -ο, -onis, -ονις.

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30 Because of this, it is possible to deduce that both c and ch were pronounced as /k/.


33 It seems unlikely that Miduse was in a different case since it goes with futurix, in the nominative.

34 That makes sense if we think that they follow the declension of the noun which the personal name comes from. For instance, the personal name Ἐλπίς was taken directly from the noun ἐλπίς, -ίδος.

35 Adams (2003: 486-487), Striano (2013: 74-75). This happened, apparently, because of the analogy with the masculine nouns in -o, -onis, even though the origin is not clear at all. There are similar examples in Macedonian and Egyptian Greek.

36 νομάς, -άδος, ὁ, ἡ "roaming about for pasture" (νόμος), "transhumant shepherd".