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## **Acta Classica Mediterranea**

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## **Never to be forgotten...**

There are some things in human life. Difficult but necessary... There are some tasks that need to be undertaken as an academician. It is with a heart too full for words, but with a sense of responsibility that I started to write this piece for Sinan. It was an untimely death and tragic situation that I cannot accept without a very big “wish”...

However, it is most important for us to keep his memory alive at the moment. In this piece, I will attempt to introduce you to Sinan Sertel, a young bright academician, a valuable member of the Olympos Excavation Team and my son.

Sinan Sertel graduated from the Art History Department of Anadolu University, Faculty of Humanities, in 2010. He also got his MA in Art History from the Institute for Social Sciences of Pamukkale University in 2017. Since 2017, he was doing his PhD at the department of Art History of Ankara University, Faculty of Languages, History and Geography.

Beginning from his undergraduate years, Sinan laboriously worked in the Olympos Excavations. After he graduated with a BA degree in 2010, he kept his ties with the discipline he gained in Art History and always built upon that. Along with his academic works, Sinan worked as “Field Supervisor” in the Olympos Ancient City Excavation and Restoration works since 2012. His contribution to Olympos is noteworthy in that he was very disciplined and successful at his job. It is highly praiseworthy that he not only made use of traditional methods in the archaeological field, but also was very skilled at using the new technological tools on site. Sinan always shared his professional knowledge with co-workers, and presented his scientific research both in national and international arena to his fellow researchers.

His undergraduate thesis was titled “Safranbolu City Texture in Historical Process”, through which he aimed to pay his debts to the city where he was born and grew up. His master thesis titled “Liturgical Stone Works in Olympos Episcopal Church and Baptistery” shed new lights on the Byzantine Art and Architecture. If he could still be among us, he would prepare his PhD thesis on “Late Antique and Byzantine Civil Architecture in Olympos”. In addition to thesis research, Sinan also published especially on the stone works in Olympos. As a young researcher, he was one of the contributors to the book titled “Olympos Research Results: 2000-2014”.

Kind-hearted, beautiful people like Sinan do not just come out, it takes a long process of intense labour. As his teacher who witnessed this process, I cannot find words to express the grief I bear at the moment. Sinan was the son and brother of the Olympos Excavation family, and made the excavation house a place we miss even during winter. On May 19, 1919, the 100th anniversary of the beginning of liberation struggle of his beloved country, his untimely death came as a tragedy. We have all despaired at our sudden loss of such a kind and wonderful soul, and his memory will always be cherished by all who knew him.

As the Olympos Excavation family, we have a duty to keep Sinan’s memory alive. He will always be fondly remembered and deeply missed.

He is gone, but will never be forgotten...

Prof. Yelda Olcay-Uçkan



Sinan Sertel  
(06 Jan 1987-19 May 2019)

# Versinschriften im Codex Pighianus auf f. 74r und v

Ulrike Jansen

## Abstract

The pages f. 74r and v of the *Codex Pighianus* (Staatsbibliothek Preußischer Kulturbesitz zu Berlin, Sign. Ms. lat. fol. 61) show eight verse inscriptions. Six are to be found on the frontpage and two on the overleaf. All inscriptions come from Rome, except for one, which stems from the Iberian Peninsula. Five of the documented inscription stones are lost today. But for three of them there are drawings given on that page. They show the fragmentary state of the monuments from the time of Pighius. Two of the monuments, of which the codex page is also giving very good drawings, are preserved to this day. It is likely that the writer was Pighius himself. There is a commentary to be found on the top right corner of page f. 74r written by Ewich. The references to Gruter alongside the inscriptions are added by a later hand. There are different drawings accompanying the inscriptions whose authorship remains unsolved. The drawings around the fragments on page f. 74r are very likely from one hand. I would assign, however, the wreath with an eagle to another draughtsman. The elaborate drawing on the overleaf shows the front of the funerary altar for Cornelia Tyche and Julia Secunda. The most frequently used metre is the elegiac distichon. One inscription ends on a pentameter, two inscriptions consist of hexameter verses.

The content of the assembled inscriptions gives an overview beginning with an honorary inscription for an emperor followed by an inscription for an actor and six funerary inscriptions, in which the reader is confronted with the fate of the deceased and their relatives. They give us insight into the everyday life of ancient Rome. One of the funerary inscriptions (CLE 1028) on the front of the page and the two epitaphs on the overleaf show the honouring memory of three wives and of one daughter. Furthermore, there are one inscription in which the son, one in which the father, and one in which the father and the son are being mourned.

**Keywords:** Pighius, *Codex Pighianus*, *Codex Luzacianus*, Latin verse inscriptions, funerary inscriptions

## Özet

*Codex Pighianus*'un (Staatsbibliothek Preußischer Kulturbesitz zu Berlin, Sign. Ms. lat. fol. 61) f. 74r ve v sayfaları sekiz manzum yazıt içermektedir. Bunlardan altısı ön sayfada ve ikisi sayfa arkasındadır. İberya yarımadası kökenli biri hariç tüm yazıtlar Roma'dan gelmektedir. Belgelenmiş yazıtların beşi bugün kayıptır, fakat üçünün çizimi sayfada verilmiştir. Bunlar Pighius'un zamanında yazıt taşıyıcıların eksik durumunu göstermektedir. Kodeksin iyi çizimlerini barındırdığı ikisi günümüze gelebilmiştir; muhtemelen yazar bizzat Pighius'tur. Sayfa f. 74r'nin üst sağ köşesinde Ewich tarafından kaleme alınmış bir yorum yer alır. Yazıtların yanındaki Gruter atıfları



daha geç bir tarihte eklenmiştir. Yazıtlara eşlik eden, fakat kimin yaptığı bilinmeyen çizimler de mevcuttur. Sayfa f. 74r'deki fragmanların çevresinde yer alan çizimler çok büyük ihtimalle tek bir elden çıkmıştır, fakat biz kartal ve çelenk motifini bir başka çizimciye atfediyoruz. Sayfa arkasındaki zarif çizim Cornelia Tyche ve Iulia Secunda'nın mezar sunağını betimler. En çok rastlanan vezin ağıt *distikhon*udur. Bir yazıt *pentameton*, ikisi de *heksameton* vezniyle yazılmıştır.

Bir araya getirilmiş yazıtlar, bir imparatora ait onur yazıtıyla başlayıp bir aktör yazıtı ve okuyucunun müteveffa ve onun akrabalarının kaderlerini öğrendiği altı mezar yazıtıyla devam eden genel bir içeriğe sahiptir. Bunlar antik Roma gündelik yaşamına dair bir içgörü sunmaktadır. Ön sayfadaki mezar yazıtlarından biri (CLE 1028) ve sayfa arkasında ikisi üç eş ve bir kız evladın anısını onurlandırmaktadır. Ayrıca, bir oğul ve bir baba ile oğula ağıt içeren birden farklı üç yazıt bulunur.

**Anahtar kelimeler:** Pighius, *Codex Pighianus*, *Codex Luzacianus*, Latince manzum yazıtlar, mezar yazıtları