

New Inscriptions from Smyrna

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Archaeological excavations in Smyrna, which was built as a harbour city at the slopes of Kadifekale (ancient Mount Pagos) after the arrival of Alexander the Great, have been conducted at Kadifekale, acropolis of Smyrna, in the agora and in the theatre of Smyrna in last 14 years since 2007. The epigraphic materials presented in this study have been acquired from both the excavations and the surface. These inscriptions formed a new collection after the publication of G. Petzl in *Die Inschriften von Smyrna* in IK 23 in 1982, 24.1 in 1987 and 24.2 in 1990. Some of the funerary inscriptions presented here were found in the agora excavations and collected as spolia material used on various modern buildings in the slopes of the acropolis. No archaeological excavation has been performed in the cemeteries of the ancient city yet.

1. Funerary inscription of Asklepiades

The rectangular fragmentary limestone block was found in the southern slope of the fire tower at Kadifekale, İzmir. It seems to be likely that the block was framed to be placed into the wall of a funerary architecture. It is partly damaged on the left-hand side as it was beaten in modern days. The block bears a Greek inscription of 7 lines. The letters and lines are sloppily formed in order and dimension. They are mostly angular and have conspicuous serifs. Apices of *alpha*, *lambda* and *delta* are elongated in most cases and sometimes emphasized with a small straight stroke. *Alpha* with dropped bar, *epsilon* with three oblique and equal bars, *kappa* with small oblique bars, slightly slanting *mu*, *pi* with equal vertical strokes, square *sigma*, and *omega* with lower appendices developed to angular bar are the typical letters.

Inv. No: SMYRNA.4431 / SMKDF.2018.01 / KD.18.68 / Kadifekale SURFACE

H: 23.5 cm; W: 37.5 cm; D: 4.5 cm; Lh: 2,5 cm.

Date: 3rd century AD as per lettering

- 1 Ἀσκληπιάδης
 Ἀπολλωνίδου τοῦ
 Ἀπολ(λ)ωνίδου ζῶν
 ἑαυτῷ τὸ μνημεῖον
 5 καὶ Ἀπολ(λ)ωνεΐδῃ τῷ
 ὑῷ μου καὶ ἀπελευθέρους
 κατεσκεύασεν.



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top view

Translation: (I) Asklepiades, son of Apollonides, grandson of Apollonides, while I was alive, built the tomb for myself and my son Apollonides and freedmen.

l.3. Ἀπολλωνίδης was inscribed only with a single *lambda* and it was repeated in l. 6. The use of the form with single *lambda* employed for the names of both the god Apollon and the theophoric personal names, such as Apollonios, Apollonides etc. is a quite rare.¹ In line 5 εἰ was written for ι², i.e. Ἀπολλωνεΐδης instead of Ἀπολλωνίδης. Any Asklepiades, son of Apollonides, grandson of Apollonides is unknown in the inscriptions from Smyrna and Ionia.

l.6. υῶ=υῖῶ; That the Y and Θ are ligatured in ἀπελευθέροις does not seem to have been made intentionally, as the forms of these letters are not suitable for such a combination. The inscriber might have made an error while carving and fixed it in this way. Additionally, that the final *sigma* of the same word was carved at the end of the next line might also indicate a planning error, as there is enough space after the end of the following line to cut the word ἀπελευθέροις accordingly.

2. Funerary inscription of Aelius Iulius Philopator

The fragmentary local grey limestone block trimmed off in rectangular form in a later period for spolia was found at Kadifekale. 7 lines of the inscription are preserved. Lines are regular and aligned at right: slightly pointed serifs, *alpha* with dropped bar, lunate *epsilon* and *sigma*, cursive *mu*, wide *upsilon* with short vertical bar, *pi* with equal vertical bars, *rho* with small loop, *phi* with tall hasta and small loops, horse-shoe shaped *omega* with open mouth.

Inventory: SMYRNA.4569 / SMAG.2019.67 / KD.19.07 / SURFACE

H: 23,7 cm; W: 33 cm; D: 11,9 cm; Lh: 2,3 cm.

Date: Roman imperial period, around the end of 2nd century AD as per lettering.

- 1 [A]ῖλιος Ἰούλιος Φιλ-
[ο]πάτωρ ζῶν κατε-
σκέυασεν ἑαυτῶ
τὸ μνημεῖον καὶ Ἰο-
5 [υ]λίῳ Φιλοπάτορι τῶ υῖ[ῶ]
καὶ Λουκίῳ Ρουτλίῳ
[Ρ]ούφῳ τοῦ Φαύ[στου]



¹ Two examples are known from Smyrna: ISmyrna 164 (Ἀπολωνίου) and 556 (Ἀπολωνίδου). Though rare, this feature can be observed in the Greek inscriptions of antiquity, but more than half of these are attested in Asia Minor (see LGPN, s.v. and PHI). The switch between single lambda and double lambda can also be seen in different cases, such as *Aloandus* and *Alloandus*, ethnicon of the Lycian settlement Aloanda, see TAM II 526; Onur – Kılıç-Arslan 2021, 6 and 26-27.

² For the interchange of εἰ and ι see Gignac 1976, I 189-191.

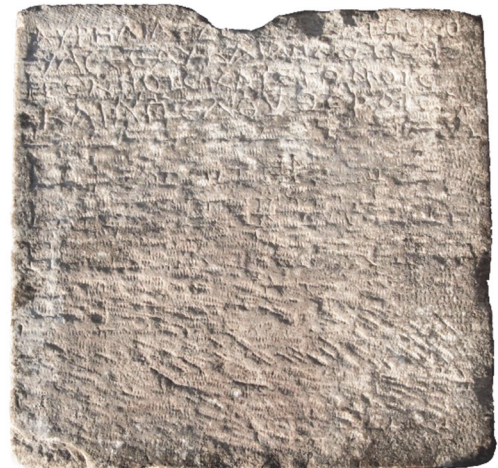
Translation: *Aelius Iulius Philopator, while he was alive, built the tomb for himself and (his) son Iulius Philopator and Lucius Rutilius Rufus, son of Faustus - - -*

The owner of the monument is recorded as Aelius Iulius Philopator, who seems to have an irregular *tria nomina*. The *praenomen* stands as Aelius, which was originally a *nomen gentilicium*, and this seems to be rarely attested in the inscriptions from Smyrna³. His son is called Iulius Philopator sharing the same *nomen gentilicium* and *cognomen* with the father. He does not have a *praenomen* in the usual way of *tria nomina* and father's *nomen gentilicium* appears to be a *praenomen* for him. The *cognomen* Philopator is unknown in the inscriptions from Smyrna and represents the first attestation.

The tomb seems to contain multiple bodies beside the owner and his son. The type of the tomb may be a *tomba a camera*. The 3rd recipient is recorded as Lucius Rutilius Rufus, son of a Faustus, who may have the same *nomen gentilicium* and *cognomen* with the son. His relationship with the tomb owner is unknown.

3. Funerary inscription by Aurelia

Figurative grave stele with a relief of farewell scene on the front and an inscription of 4 lines at the back, made of local limestone, was found at Altınpark. The style of the relief belongs to the category of Hellenistic steles from Smyrna. The upper part of the stele was cut away just below the frame around the relief. The heads of horse, tomb owner and his wife in the farewell scene were mutilated. It is very likely that a presentation by *demos* and name of deceased were incised on the lost pediment.



The back was flattened with tooth chisel cancelling an earlier inscription, which seems impossible to recover.

It is not habitual to incise an inscription on the back of a figurative grave stele from Smyrna in the Hellenistic period. It is possible that the erased earlier inscription must belong to a second use, and the survived last one must belong to a third use in the late 3rd century AD or later. A hollow spot was curved in the middle at the upper part of the block and this seems to be done for its use of spolia material.

Letters, line levels and syllabication are cursory in order and dimension. The letters are cut shallow and without serifs. The incorrect hyphenation of *κατεσκε/ύασε* draws attention, as the diphthong is divided. *Alpha* with oblique central bar at left, lunate *epsilon* and *sigma*, chalice-shaped *upsilon*, sometime with a small hasta, sometime without hasta, *pi* with equal vertical strokes.

Inventory: SMYRNA. 1045/ SMBM. 2008. 442 (Basmane/Altınpark) A. Park. 08.103, E-3 grid, level: 9.20 m.

H: 51,5 cm; W: 53 cm; D: 11.5 cm; Lh: 2.7 cm.

Date: late 3rd century AD, or latter, as per lettering

Text: Ersoy – Laugier 2019, 73-74.

³ An example can be seen in ISmyrna I, no. 232 for Aelius Bion.



Αὐρηλία Ἐλ[. . . .] κατεσκε-
 ύασε ἑαυ(τῆ) καὶ ἀν(δρῖ) [μ]ο[υ] καὶ
 τέκνοις καὶ ἐ(γ)γόνοις
 καὶ ἀπελευθέροις.

Translation: *Aurelia El[. . . .] built
 (this tomb) for myself and my husband
 and children and descendants and
 freedmen.*

L. 1. The tomb owner Aurelia s *cognomen* seems to be composed of ca. 7 letters. The previous editors of the inscription recognized its first two letters as $\text{C}\Delta$ without any description. The 8th letter of the line is lunate *epsilon* and the 9th letter is lambda. Its identification with delta is not probable as the trace which can be seen just below the sign seems to be a part of the chiseled alignment line, which begins just below the rho and can be followed to right below the sign in question. Thus, the first two letters of the cognomen are $\text{E}\Lambda$ -. The following part of the line is damaged, where 5 or 6 missing signs can be employed till the first *kappa* of *κατεσκεύασε*.

It is usual to see Greeks in Ionia received a Roman *nomen gentilicium* as *praenomen* like Aurelius or Aurelia after the *Constitutio Antoniniana* in 212 AD.

L.2. There seems to be a problem in the part $\text{EAYKAIAN}[.]O[.]$ after *κατεσκε|ύασε*. EAY should refer to *ἑαυ(τῆ)*, then comes *καί*. In the rest of this part, a word occurs with 5 traceable signs where the reading of *alpha*, nu and omicron seems to be secure. It was accepted as *ἀν(δρῖ) μου* by the previous editors⁴.

L.3. a second *gamma* or *kappa* is omitted in *ἐγόνοις*.

4. Fragment of gravestone

The fragmentary dark local limestone block was found in the agora of Smyrna. It includes 3 lines of inscription. The right-hand side of the inscription seems to be preserved. It has elongated and symmetrical letters; angular, straight and emphasized serifs; *alpha* with straight bar, *theta* with central short bar, *rho* with small loop, smaller *omicron*, *phi* with two small loops on both side of hasta, *upsilon* with horizontal stroke below the oblique strokes, horse-shoe *omega*.

H: 18,5 cm; W: 28,9 cm; D: 7,8 cm; Lh: 3,6 cm.

Inventory: SMYRNA.4753-B / SMTİ.2020.86-B / Tİ.20.83-B / C1-24 / 81.88-80.09 m.

Date: Roman imperial period as per lettering

⁴ See the contribution of Laura Favreaux in Ersoy – Laugier 2019, 73.

[]νόφιλος
 []ΝΟ Θάλλω
 [] συντρόφω

Translation: --*nophilos for fos-*
ter/adopted son Thallos ---



L.1. -]νόφιλος may be completed to the names like Μηνόφιλος, Οινόφιλος, Ἀθηνόφιλος and Ξε-
 νόφιλος, but among them Μηνόφιλος is frequently attested not only in the inscriptions from Asia
 Minor, Ionia but also from Smyrna.

L.2. at the beginning of the line nu and small omicron are legible but it is quite uncertain to com-
 plete with any word. Θάλλος is likely a personal name, unknown so far in the inscriptions from
 Smyrna.

5. Funerary or honorary inscription

Fragmentary stele with angular pediment of local limestone was found in the agora of Smyrna, it is adorned with a disk at the centre. Sides and lower part are broken off and lost. A space in size of almost 2 letters is missing at the beginning of the first line. The stele surface is highly worn. Only a few of letters in the first two lines are hardly recognizable. Lettres are sloppy and without serifs: *alpha* with dropped bar, non-slanting *sigma*, lunate *omega*.

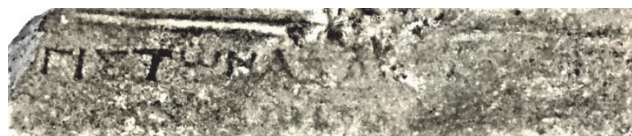


Inventory: SMYRNA.4252 / SMAG.2018.09 / KD.18.09 / Z1/A2-12/13 / SURFACE 14 m.

H: 32,8 cm; W: 32,7 cm; D: 8 cm; Lh: 2,2 cm

Date: Roman imperial period as per lettering

[με]γίστων ἀγαθῶν
 []ε[



l.1 – μεγίστων ἀγαθῶν seems to be a kind of qualification for persons to be honoured because of
 their responsible attitudes for greatest goods done on behalf of country or people. The text may
 include an αἴτιος like in *IEphesus* nos. 21, 24-25.

6. Funerary or honorary inscription by demos

Description: a piece of local dark limestone block found in the agora of Smyrna. Symmetric letter
 cuts with slight serifs; *alpha* with dropped bar, square *epsilon* with short middle bar, *pi* with equal
 vertical strokes, *rho* with small loop, non-slanting *sigma*.

Inventory: SMYRNA.4646-A / SMAG.2020.05-A / HAMAM.20.05-A / E1/F1-36 / 12,95-11.26 m.

H: 18.4 cm; W: 17.8 cm; D: 23 cm; Lh: 3.4 cm

Date: Roman imperial period as per lettering

ὁ δῆμ[ος -----]
 [-----]Ἰ Ἀπολλᾶ ΤΟΝ[-----]
 [-----]Σ Τραπεζ[-----]
 [-----]ΑΥ[-----]



Funerary inscriptions by the demos are frequent in the inscriptions from Smyrna but it is not easy to decide if it has a funerary or honorary character as the text could not be recovered contextually. Ἀπολλᾶ in the second line seems to be genitive of Ἀπολλᾶς⁵, perhaps as a patronym. Τραπεζ- in the third line might indicate an ethnic like Τραπεζούντιος, or it might have been the beginning of the acc. form of his office, such as τραπεζίτης.

7. Name List

Fragmentary local limestone block including 5 lines of inscription broken off from each side was unearthed on the wall of *bouleuterion*. It seems that the half of the inscription survived. The 4th and the 5th lines preserve only a few of letters. Lines are regular and aligned at left. Letters are symmetric and more or less deeply cut with slight serif: *alpha* with dropped bar, non-slanting *sigma*, horse-shoe *omega*, *epsilon* with short middle bar, chalice-shaped *upsilon*, *pi* with short vertical stroke at right.

Inventory: SMYRNA.4847 / SMAG.2021.01 / KD.21.01 / BOU wall / SURFACE

H: 21,3 cm; W: 20,2 cm; D: 27,9 cm; Lh: 1,4 cm.

Date: Hellenistic period as per lettering

Τίμων .[
 Ποσειδῶ[-
 Ἀπολλῶν[-
 [. .]ΤΟΥΔΗ[
 5 []Ο[



The survived part of the inscription is insufficient to identify the content. The inscription begins with a personal name in nominative and the next two lines preserve partly beginning of two personal names, the case endings of which did not survive. Several options can be suggested for the nature of the list, e.g. winners of *agones*, donors of building(s), donors for a *thiasos*, list of *epheboi* or the citizens.⁶ On the other hand, considering that it was used as a spolia in the construction of the Roman *bouleuterion*, which was built over the ruins of the previous Hellenistic *bouleuterion*, the list might have contained the names of the *bouleutai*.

⁵ See LGPN s.v.

⁶ For example, see the Hellenistic lists IKaunos nos. 37-43 (in various purposes).

8. A letter (?)

Three joint fragments of limestone inscription were found in the northern street of the agora of Smyrna, where a series of lime pits were unearthed. It is probable that the inscription was carried away to the lime pits from somewhere near to the agora for dissolving lime. Only four lines are preserved in part. The remnants of signs in fifth line are not identifiable. Lines and line spaces are regular and straight. Letters are deeply cut with sharp apices, and the red colour of the painted letters survived in most of the letters. *Alpha* is with straight bar and detached oblique strokes; square *epsilon* is with short middle bar, and the *apices* at the ends of the upper and lower bars are carved with sharp and high serifs; *sigma* is in classical style and the *apices* are similar to those of *epsilon*; *pi* is with equal vertical strokes and protruding horizontal stroke; circular part of *omega* stands slightly above its two bottom bars with sharp *apices*, but is connected to them; *beta* has equal loops; *delta*'s horizontal stroke protrudes from its oblique bars; *nu* and *mu* are symmetrical; *kappa* is with large cross-bars; *upsilon* is chalice-shaped.

Inventory: SMYRNA.4196-A / SMAG.2017.125-A / KC.17.26-A / L2-36/37 Grid/ level:10,26 m.

H: 17,4 cm; W: 27,4 cm; D: 3,4 cm; Lh: 2,6 cm.

Date: Roman imperial period as per lettering.

[-----]ΛΗΤΕ ἐπιβεβ[-----]
 [-----]ΛΑ και ὑμεῖς ἡνίκ[α -----]
 [-----]ΑΚΗΝ εἰ δὲ και Ε[-----]
 [-----]ΙΝΑΙ πλείτωσα[ν δὲ? -----]
]. [



The inscription seems to be a letter on the basis of the preserved vocabulary, such as imperatives -ΛΗΤΕ and πλείτωσαν, and ὑμεῖς. The content of the letter, sender and recipient cannot be deduced. A part of the text is related to sailing and shipping (l.4: πλείτωσαν).

L.1. perhaps [παρακα]λήτε ἐπιβεβ[αιῶσαι, call in to confirm/ratify... ”.

L.2. perhaps ἀλ)λά και ὑμεῖς ἡνίκ[α.

L.3. probably [φυλ)άκην followed by a punctuation mark due to the beginning of the new sentence thereafter as εἰ δὲ και...

L.4. the form of πλείτωσαν is not attested in the inscriptions. An occurrence of this form in literary texts can be found in the histories of Polybius.⁷ The 3rd person pl. imperative ending in -τωσαν is used after Thucydides, and in the inscriptions after 300 BC⁸.

⁷ Polyb. 21.43.13-14: μηδὲ λέμβον πλείοσι τριάκοντα κωπῶν ἐχέτω ἐλαυνόμενον, μηδὲ μονήρη πολέμου ἔνεκεν, [14] οὗ αὐτὸς κατάρχει. μηδὲ πλείτωσαν ἐπὶ τάδε τοῦ Καλυκάδνου καὶ Σαρπηδονίου ἀκρωτηρίου, εἰ μὴ φόρους ἢ πρέσβεις ἢ ὀμήρους ἄγοιεν (...nor shall he have any galley rowed by more than thirty oars, nor a moneres to serve in any war in which he is the aggressor: his ships shall not sail beyond the Calycadnus and the Sarpedonian promontory unless conveying tribute, envoys or hostages... Trans. from LOEB edition).

⁸ See Smyth 1956, §466.3.

9. Place inscription of Bassus and the children of Thessalonike

The inscription was carved on the wall of doorway to stage room in the theatre of Smyrna. It is a place inscription in *tabula ansata* incised on a cut stone block located in the southern wall of the room M6 in the 1st floor of the theatre. Another inscription was added possibly in latter times below the place inscription inside the *tabula ansata* contains a few of unidentifiable letters. Lines are aligned at left. Syllable division is regular. Letters are symmetrical and carefully cut. Vertical and oblique strokes have small horizontal serifs. The features of letters as follow: *Alpha* with dropped bar, lunate *sigma* and *epsilon*, cursive *omega*, *theta* with short central bar, smaller *omicron*, *pi* with equal vertical strokes, chalice-shaped *upsilon* with short horizontal bar below the oblique strokes. A leaf hanging down is depicted at the end of the inscription.

H: 25 cm; W: 35 cm. Lh: 3.5 cm.

Date: Roman imperial period as per lettering

a) Βάσσου δια-
σκεύη καὶ παί-
δων Θεσσαλο-
νείκης. Ϝ

b) [. . .]OP[. . .]ΟΣ



Translation: *Equipment of Bassus and the children of Thessalonike.*

Such place inscriptions usually belong to the performers (see also below no. 10).⁹ No information about Bassus and the children of Thessalonike as actors is known in the inscriptions from Smyrna so far. They were not itinerant performers as their place and equipment were recorded on the wall of the room.

10. Place inscriptions

Three inscriptions on the western and northern walls of the room M5 in the 1st floor of the stage building in the theatre of Smyrna were recorded on the edge band of blocks.

Date: Roman Imperial Period as per lettering. Lunate *sigma* and *epsilon*.

Block A. W: 33.4 cm; Lh: 5.3-5.8 cm

[I]ουλίου



⁹ As examples, for a group of place inscriptions in the theatre of Aphrodisias see Roueché 1993, 15-25, also see the online version at IAphrodisias 2007, 8.8, 8.9, 8.104, 8.15, 8.16, 8.17, 8.18, 8.19, 8.20, 8.21, 8.22.

Block B. W: 76,2 cm; Lh: 5-6 cm

μειμολόγου



Block C. W: 54 cm; Lh: 4.2-5.2 cm

ΤΟ[?]ΠΙΟΣ



Nr.10 a

Nr. 10 b

Nr.10 c

The contextual integrity of the inscriptions is doubtful. They are inscribed on separated blocks on western and northern walls. They may represent places for various performers, but a Sextus Iulius Paralos is known as mimologus in a funerary inscription from Smyrna. In the c block a space for one letter is missing probably because there was a flaw on the stone here. If it is complete, it seems to be τόπος.¹⁰

11. Sundial of Hermias

Conical sundial¹¹ was found and noticed during the arrangements in the agora of Smyrna. It is not certain if it belonged to the group of materials unearthed in the agora of Smyrna or in the city.

¹⁰ See ISmyrna I, no. 468.

¹¹ A good collection of Greek and Roman sundials can be browsed at <http://repository.edition-topoi.org/collection/BSDP/overview> (Accessed: 10.10.2021).

Inventory: SMYRNA.4272 /SMAG.2018.29 /(Agora) KD.18.29 / Z1/A2-12/13 GRID /SURFACE (14.00 m.)

H: 30 cm; W: 21 cm; D: 18 cm; Lh: 3,5 cm.

Date: Roman imperial period

[E]ρμίου

Translation: (*Sundial*) of *Hermias*.



12. A fragment

The fragmentary inscription was found during the restoration of marble floor coverings in the Roman bath in the agora of Smyrna. It was used as a spolia reversing the inscription and flattening the surface of the block. The big letters might indicate a building inscription.

Measures: H: 27.4 cm; W: 28 cm. Lh: 14.1 cm

Date: Roman imperial period as per lettering

]XOPH[



Perhaps a word derived from χορηγέω.

13. Building inscription

The inscription was recorded on two separated limestone blocks found during the theatre excavations in 2019 and 2020. They are located side by side just above the *proskenion*. Their exact positions in the façade of the stage building have not been determined yet. The inscription was incised on upper part of the blocks with lunate characters and slight serifs: *alpha* with low bar; lunate *epsilon* and *sigma*; chalice-shaped *upsilon* with small hasta; symmetrical *mu* and *nu*; *pi* with protruding horizontal and equal vertical strokes; abbreviations without punctuation; uncommon ligatures for P and KAI. *Kappa* for abbreviation of καί is ligated below the vertical bar of *rho*; *omikron* is ligated with *kappa*.

Block A

Inventory: SMYRNA.4586/ SMTİ.2019.41 /Tiyatro.19.40/D1-25 GRID. LEVEL: 78.37 m.

H: 22.6 cm; W: 60.5 cm; D: 30.9 cm; Lh: 2.5 cm.

ἐγένετο ἐπὶ Εὐστοχίου τοῦ



Block B

Inventory: SMYRNA.4744/ SMTI.2020.77/Tiyatro.2020.75/D1-24 GRID. LEVEL: 78.79-78.48 m.
H: 23.6 cm; W:73 cm; D: 30.6 cm. Lh: 2.5 cm.

μεγαλοπρ(επεστάτου) ἰλλο(υστρίου) κ(αὶ)
πατρό[ς]



Date: the material is not from a period after the 3rd century AD according to the archaeological material in the theatre of Smyrna. But the inscription on it does not seem to have been carved before 5th century AD.

The present part of the preserved inscription may be read as ἐγένετο ἐπὶ Εὐστοχίου τοῦ μεγαλοπρ(επεστάτου) ἰλλο(υστρίου) κ(αὶ) πατρό[ς], if any other block is not lost between these two, as ἐγένετο is expected to have referred to an ἔργον, which should have described the work done and is missing in the surviving blocks. It might have dealt with a restoration or a construction of any part of the theatre for a later use. Eustochios is unknown person in the inscriptions from Smyrna but he is defined as μεγαλοπρεπέστατος and ἰλλούστριος and πατήρ (τῆς πόλεως). The first two of them together have been already attested in an inscription from Aphrodisias giving the meaning of *magnificentissimus* and *illustris*¹². Πατήρ should be a form of *pater civitatis* which is generally accepted to be an official position appeared mid-5th century onwards¹³. Archaeological assessments observed so far in the theatre of Smyrna suggest that the theatre was not active after the 3rd century AD onwards. However, this inscription is valuable evidence that the building was still in use in the 5th century.

14. Dedication to Septimius Severus and his children

Fragmentary inscription of two lines on a cornice piece composed of a plain entablature, corona and dentil was unearthed in the theatre of Smyrna. The entablature was incised with bigger letters with straight serifs than those on the corona: *alpha* with right oblique stroke curving on top and straight bar in middle; non-slanting *sigma*; square *epsilon* with short middle bar; *omega* with curving appendices and two separate short feet below; chalice-shaped *upsilon* with straight short bar below oblique strokes; *pi* with equal vertical strokes; symmetrical *mu* and *nu*.

¹² Roueché 1989, no. 55 and plate xiii.

¹³ When this post is created is unclear, however it is reported in a law of Leo I (Cod. Just. 10, 44, 3; 465 AD). Here it is stated that cities can give this title to decurions following their discharges. They also seem to have assisted the constructions of the cities, see Onur 2006, 196 with references and citations. See also Curchin 2014, 283 and Feissel 2017, 473-501.

H: 45 cm; W: 87 cm; D: 90 cm; Lh: 13 cm in upper line, 11.2 cm in lower line.

Date: Septimius Severus or latter

-]μίω Σεουή[-

-]νείνω Εὐσεβεῖ καὶ [



The preserved two lines of the inscription on the cornice seem to have the names of Septimius Severus and his son Caracalla as Imperator Caesar Marcus Aurelius Antoninus Pius. It is highly possible that the dedication should have a context like Αὐτοκράτορι Καίσαρι Λουκίω Σεπτιμίω Σεουήρῳ Περτίνακι Σεβαστῶ Εὐσεβεῖ καὶ Αὐτοκράτορι Καίσαρι Μάρκῳ Αὐρηλίῳ Ἄντωνεῖνω Εὐσεβεῖ καὶ Αὐτοκράτορι Καίσαρι Ποπλίῳ Σεπτιμίῳ Γέτῳ καὶ Ἰουλίᾳ Δόμνῃ Σεβαστῇ καὶ τῇ νεωκόρῳ Σμυρναίων πόλει¹⁴. Any dedication or honorary inscription for Septimius Severus and Caracalla has not been documented so far in the inscriptions from Smyrna. Other cornice pieces and fragments have not been unearthed yet as the excavation in the theatre of Smyrna is still in process.

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¹⁴ For a similar dedication see IEPhesos II no. 435.

Smyrna'dan Yeni Yazıtlar

Özet

En son 1990 yılında Georg Petzl tarafından *Inschriften griechische Städte aus Kleinasien* serisinde cilt 24,2 olarak yayınlanan *Die Inschriften von Smyrna, Teil II,2: Addenda, Corrigenda und Indices*, Bonn: Dr. Rudolf Habelt, eserinden sonra Smyrna agorası ve çevresinde ele geçen yeni yazıtlar yayınlanmamıştır. Bu makalede 2007 yılından itibaren Doç. Dr. Akın Ersoy başkanlığında yürütülen Smyrna agorası ve tiyatrosu kazı çalışmalarında ortaya çıkarılmış 14 yazıt ve yazıt parçacıkları ele alınarak Smyrna yazıtlar *corpus* una ek yapılmaktadır. Makalede ayrıca Kadifekale ve çevresinde yüzeyde ele geçmiş çeşitli yazıtlar da çalışmaya dahil edilmiştir. Yazıtların üç tanesinin gömü niteliği barizdir. Bunlarda birincisinde Apollonides'in torunu, Apollonides'in oğlu Asklepiades'in mezarı daha hayattayken kendisi, oğlu Apollonides ve azatlıları için yaptırdığı ifade edilmektedir. İkinci gömü yazıtında ise Aelius Iulius Philopator'un daha yaşadığı sırada mezarı kendisi, oğlu Iulius Philopator ve Faustus'un oğlu Lucius Rutilius Rufus için yaptırdığı kaydedilmiştir. Üçüncü gömü yazıtında ise *nomen* veya *cognomen*'i bilinmeyen Aurelia adında bir kadının mezarı kendisi, eşi, çocukları, torunları ve azatlıları için yaptırdığı dile getirilmiştir. Geri kalan yazıtlar oldukça fragman niteliktedir. Üç yazıtın niteliği tam anlaşılammaktadır. Bunlar gömü veya onur yazıtları grubuna dahil olabilirler. Olasılıkla bir mektup parçası ve Helenistik bouleuterion a ait bir başışçı listesine ait yazıt parçası makalede ele alınmaktadır. Ayrıca güneş saati betimli bir yazıt ve hamam tabanında devşirme malzeme olarak kullanılmış bir yazıt parçasının yanı sıra tiyatro kazılarında bulunmuş mekân yazıtları ve bir korniş parçası çalışmanın kapsamını oluşturmaktadır. Tiyatro da proskenion un hemen üzerinde bulunmuş iki blok üzerinde bir yapı inşasına veya tamiratına katkı sağlayan Eustokhios isimli şahsın kentin babası olarak tanımlanması dikkat çekicidir. Tiyatroda ayrıca imparator Septimius Severus ve oğlu Caracalla'nın adlarının okunabildiği bir korniş parçası Smyrna tiyatrosunun gelişim evreleri açısından değerli katkı sağlamaktadır. Tiyatroda sahne alan çeşitli aktörlere ait mekân gösteren yazıtlar da ele geçmiştir. Bunların arasında Bassus ve Selanikli çocuklara ait ekipmanlarının yer aldığı odanın *tabula ansata* içine alınmış bir kitabeyle gösterilmesi, bunların gezgin değil, uzun yıllar Smyrna tiyatrosunda rol alan ve çok sevilen aktörler olduklarını işaret etmektedir. Bunun dışında, Iulius ismini taşıması muhtemel bir *mimologos* a ait olduğu işaret edilen bir odaya da rastlanmıştır. Yazıtların Türkçe çevirileri şöyledir (5.-8., 10., 12., 14. yazıtlar anlamlı bir çeviri verilemeyecek kadar eksiktir.):

1. (Ben) Apollonides in torunu, Apollonides in oğlu Asklepiades, daha yaşadığım sırada, (bu) mezarı kendim, oğlum Apollonides ve azatlılarım için inşa ettirdim.
2. Aelius Iulius Philopator, yaşadığı sırada, (bu) mezarı kendisi, oğlu Iulius Philopator ve Faustus ...'nın oğlu Lucius Rutilius Rufus için (yaptırdı).
3. Aurelia El[...] (bu mezarı) kendisi ve için AN[.]O[.], çocukları, torunları ve azatlılar için yaptırdı.
4. - -nophilos, evlatlığı Thallos için - - -
9. Bassus un ve Thessalonike li çocukların ekipmanları.
11. Hermias'ın (güneş saati).
13. Çok saygı değer görkemli bir kişi ve (kentin) babası olan Eutokhius un zamanında yapılmıştır.

Anahtar Sözcükler: Smyrna, Yunanca yazıtlar, agora, tiyatro, mezar yazıtları, antik oyuncular, güneş saati, arşitrav.

New Inscriptions from Smyrna

Abstract

The latest *corpus* of the inscriptions from Smyrna was published by Georg Petzl in *Die Inschriften von Smyrna, Teil II,2: Addenda, Corrigenda und Indices*, in series of *Inschriften griechische Städte aus Kleinasien*, volume 24,2, Bonn: Dr. Rudolf Habelt, in 1990. New inscriptions from Smyrna after Petzl's *corpus* have not been collected as *addenda*. In the present article it is aimed to make an addition to the *corpus* with the presentation of 14 inscriptions and fragments newly found during the excavations of the agora and theatre of Smyrna conducted by associate professor Akin Ersoy from İzmir Katip Çelebi University since 2007. Some inscriptions discovered around the agora and theatre, mainly at Kadifekale, but not belonging to the excavation area were also included to the study as an epigraphic material of ancient Smyrna. The inscriptions unearthed in the agora of Smyrna are mostly spolia used in the construction of different buildings over two millennia as it was occupied till to modern years. There are only three complete inscriptions and they are funeral. The rest of the inscriptions are very fragmentary. The group of the inscriptions found in the excavation of the theatre of Smyrna are subject of interest for the use and construction phases of the theatre. On a cornice piece composed of two lines the names of the Roman emperor Septimius Severus and his son Caracalla as Imperator Caesar Marcus Aurelius Antoninus Pius were identified. Two inscriptions found on the blocks of room walls in the 1st floor of the stage building are recorded to show places of actors. One of them records instruments of Bassus and children of Thessaloniki. The other belongs to a *mimologus* with the name of Iulius who is attested as *mimologus Iulius* in a funerary inscription from Smyrna. On two blocks found above the proskenion a certain Eustochius is defined as *magnificentissimus, illustris* and father possibly for the father of the city.

Keywords: Smyrna, Greek inscriptions, agora, theatre, funerary inscriptions, ancient performers, sundial, architrave.