

## New Inscriptions from Aizanoi

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### Introduction

Aizanoi, situated at the modern village of Çavdarhisar of Kütahya Province, was established as a Pergamene colony during the Hellenistic Period, probably built upon an ancient Phrygian settlement. It flourished as a significant polis within the province of Asia under Roman rule, fostering a strong bond with Rome from the 1st century BC onwards. By the 2nd century AD, Aizanoi had become a member of the Panhellenion.<sup>1</sup> Aizanoi endured the tribulations of the 3rd century crisis, gradually transitioning to a modest Christian settlement by Late Antiquity.<sup>2</sup>

After several travellers who visited Aizanoi and a seasonal excavation conducted in 1929, systematic research in the city was initiated by the German Archaeological Institute in 1983 and continued until 2011. Subsequently, the studies were carried out under the direction of Prof. Dr. Elif Özer from 2011 to 2021. During this period, excavations were conducted in the city's necropoleis, the theatre-stadium, the bath-palaestra, and around the Penkalas River flowing through the city. Simultaneously, between the years 2016 and 2019, comprehensive archaeological and epigraphic surface surveys were conducted in the Örencik Plain, known as Aizanitis, i.e. the territory of Aizanoi. Inscriptions which were found during the excavation and surveys have been recorded and documented by A. Türkan.

This article presents eight unpublished tombstones discovered during the excavations in Aizanoi conducted between the years 2018 and 2020. Except for one (no. 6), the tombstones were used as spolia in the quay wall of the Penkalas River, which were constructed in 5th century AD (fig. 1).<sup>3</sup> There is no standard orientation for the stones, and they had been placed on the ground as needed.

### Inscriptions

#### *No 1. Funerary Epigram for Iulianus*

Rectangular base with mouldings, used as spolia on the ground so that only the front face is visible; the right edge is partly covered by a slab and the right corner of the upper moulding is broken off;

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<sup>1</sup> For the historical geography and the history of the city see the brief overview in MAMA IX pp. xvii-xxix.

<sup>2</sup> Niewöhner 2006, 241-253; Niewöhner 2010, 147-153.

<sup>3</sup> Drawings of the monuments were made by Kumpas Çizim (Selma Çalışkan Türkan – Bahar Köse)

the lower moulding is slightly damaged. The inscription is incised in the upper part of the front face below the upper moulding; all lines are centred.

Inventory: A19.P-E2.MP.23.

H.: 1,24 m.; W.: 0,52 m.; D: unknown; L.: 0,03 m.

Date: Imperial period, perhaps 1<sup>st</sup> to 2<sup>nd</sup> century AD.

Ἰουλιανὸν Μούσαι-  
σι φίλον, φίλον  
Ἑρακλῆϊ,  
4 ἡίθεον ἄγαμον  
γαῖα χυτὴ κατέχει.



Fig. 1) Funerary base for Iulianus

3 Ἑρακλῆϊ for Ἑρακλεῖ; see also the commentary.

*A mound of earth holds Iulianus, kind to the Muses, kind to Herakles, an unmarried young man.*

The epigram consists of an elegiac couplet:

Ἰουλιανὸν Μούσαι|σι φίλον, φίλον | Ἑρακλῆϊ, |  
ἡίθεον ἄγαμον | γαῖα χυτὴ κατέχει.

For the dative of Ἑρακλῆς, usually Ἑρακλεῖ, the poet has chosen the epic form Ἑρακλῆϊ, as it often occurs in poetry.<sup>4</sup> However, in order to gain an additional short syllable that is necessary to complete the last foot of the hexameter, a trema has here to be added on the iota. This form of the dative appears also in, e.g., an inscription from Athens and one from Mesambria, both of Imperial date. The Athenian text is rather fragmentary and was first restored as a dedication to Hadrian and Dionysos, but in a re-edition of the epigram the emperor was cautiously replaced by Herakles: [Ἑρακλῆ]ϊ Διονύσωι τε | [θεοῖς τὸ]ν βωμόν (lines 2-3).<sup>5</sup> In Mesambria, the first hexametre runs: Τῷ Διὸς Ἑρακλῆϊ πατρή κτίστη δὲ Περίνθου.<sup>6</sup>

L 1-3: The, at first sight astonishing, combination of the Muses and Herakles, i.e. mental and bodily exercises, is not rare (and reminds a bit of the Roman *mens sana in corpore sano*)<sup>7</sup>. To give just two examples, a young man called Dioskoros from Alexandria reports of himself that he was “wise in music and a New Hercules” (τὸν σοφὸν ἐν Μούσαις καὶ νέον Ἑρακλέα)<sup>8</sup>; and a man in Philippi boasts about himself that he “excelled both in the art of the Muses and in wrestling” ([ἄ]μφο ἀριστεύειν ἡμὲν Μούσαις ἠδὲ παλ[αίστραν])<sup>9</sup>.

<sup>4</sup> For the different dative forms see Zwicker 1912, 520-521 (cf. Benjamin 1963, 72 note 44).

<sup>5</sup> IG<sup>2</sup> 3323, as a dedication to Hadrian and Dionysos; Benjamin 1963, 71-72 (SEG XXI 802).

<sup>6</sup> IGBulg V 5128 (πατρή stands for πατρί; Mihailov sees the iota in Ἑρακλῆϊ as “mutum” and consequently prints it without trema).

<sup>7</sup> For a connection between the Muses and Herakles that seems to extend beyond the comparison of different kinds of the “arts”, see Gruppe 1918, 1101-1102 s.v. Herakles.

<sup>8</sup> Peek, GVI 1247; Lattimore 1962, 286; D’Amore 2017 no. 80.

<sup>9</sup> SEG II 424; Lattimore 1962, 286 (with the translation quoted above); *I. Philippi*<sup>2</sup> 129.

L 4: Since both ἡίθεος, originally a noun (“unmarried youth”, in the plural also “ghosts of those who die unmarried”, LSJ) but also occasionally used as an adjective, and the adjective ἄγαμος (“unmarried, single”, LSJ) contain the notion of being unmarried, they are usually not encountered together.<sup>10</sup>

L 5: The phrase γαῖα χυτή κατέχει is paralleled in grave epigrams from Eretria on Euboeia, Hierokaisareia in Lydia and from near Hadrianopolis in Paphlagonia.<sup>11</sup> It is an allusion to Homeric χυτή κατὰ γαῖα καλύπτει, used twice: Hektor says that a mound shall conceal his dead body (Il. 6.464: ἀλλὰ με τεθνηῶτα χυτή κατὰ γαῖα καλύπτει) and Diomedes says of his father Tydeus that a mound covers him in Thebes (Il. 14.114: Τυδέος, ὄν Θήβησι χυτή κατὰ γαῖα καλύπτει); verbatim quotes are found in funerary epigrams from Gonnoi in Thessaly, Thessaloniki in Makedonia, Antiochia ad Pisidiam, Rome and in the territory of Juliopolis of Galatia.<sup>12</sup> Similarly, there are two instances in Homer where a heap of earth is piled upon a body, first in connection to Patroklos’ burial (Il. 23.256: χυτήν ἐπὶ γαῖαν ἔχευαν), and in the Odyssey it is said of Menelaos that, when he returned from Troy, he would have killed Aigisthos and had thrown his body to the wild animals, if his family had not before buried him under a mound (Od. 3.258: τῷ κέ οἱ οὐδὲ θανόντι χυτήν ἐπὶ γαῖαν ἔχευαν).

#### No. 2. Funerary Inscription of Telesphoros

Square bomos of white marble. The shaft is decorated on all faces with a large garland of oak leaves, fruits, and flowers, tied with ribbons to ram’s heads on the corners. The first line of the inscription on the front has apparently been erased; on the back are a mirror in the centre and, to the left and the right of its handle, a wool basket and an unguentarium.

Inventory: A20.P-E2.L8-79.MP.01.INC.01.

H.: 1,02 m.; W.: 0,45 m.; D: 0,40 m.; L.: 0,015 m.

Date: 2<sup>nd</sup> or 3<sup>rd</sup> century AD

[[ca. 5-6]]  
 κέ Ἐφέσ-  
 ις κέ Αμι-  
 4 ας Τελε(σ)φώρω  
 πα{ρ}τρὶ  
 μνήμη-  
 ς χάριν.



Fig. 2) Funerary inscription of Telesphoros

<sup>10</sup> Peek, GVI has no example of a combination of ἡίθεος and ἄγαμος, and the first term is by far more numerous than the second.

<sup>11</sup> Eretria: IG XII 9, 291 (Peek, GVI 494; 4<sup>th</sup> cent. BC). – Hierokaisareia: TAM II 1289 (Steinepigramme I 04/04/02; 3<sup>rd</sup> cent. AD). – Hadrianopolis: SEG XXXIII 1105 (2<sup>nd</sup>/3<sup>rd</sup> cent. AD).

<sup>12</sup> Gonnoi: SEG XXXVIII 440 (4<sup>th</sup> cent. A.D.). – Thessaloniki: IG X 2.1, 758 (2<sup>nd</sup>/3<sup>rd</sup> cent. AD) with Peek 1973, 201. – Antiochia: Sterrett 1888, 151-152, no. 136 B (Peek, GVI 575; 2<sup>nd</sup>/3<sup>rd</sup> cent. AD). – Rome: IG XIV 1565 (Peek, GVI 781; 2<sup>nd</sup> cent. AD?). – Without χυτή also in Peek, GVI 578 (Leptis Magna; 2<sup>nd</sup>/3<sup>rd</sup> cent. AD). – For this and similar formulae in grave epigrams cf. Nollé 1985, 123; Juliopolis: Doğan – Avcu 2018, 418-419 no. 2.

L 1 The name of the first dedicant was apparently deleted.

[[----]] and Ephesis and Amias, (erected this) for (their) father Tele(s)phoros in (his) memory.

The inscription is somewhat peculiar in several regards. It is an epitaph for a man called Telesphoros, but the images on the back of the altar refer to the daily life of a woman. The stone may have been used twice, which would perhaps explain the erasure of the first line and also the lack of care in inscribing the last four or five lines which is in contrast to the nicely cut letters at the beginning of the text. In addition, there are two mistakes: in Τελεσφώρω the sigma was omitted, and in πατρί a rho was added before the tau.<sup>13</sup> The first omega instead of an omikron in Τελεσφώρω was caused by the usual confusion of long and short vowels; what is more surprising, however, is that the two omegas, that so closely follow one another, have different shapes. All this considered, the hyphenation without any regard to the syllables is no longer astonishing.

L 2-3: Ἐφέσις is a variant form of Ἐφέσιος, caused by the frequent omission of omikron in the endings -ιος and -ιον.<sup>14</sup> A further instance of this spelling is known from Termessos in Pisidia.<sup>15</sup>

L 3-4: Ἀμίας is a popular name in Asia Minor and could be spelled with one or two mu.<sup>16</sup> Τελεσφόρος is also frequent in Asia Minor and attested at least twice in Aizanoi.<sup>17</sup>



Fig. 3) Funerary altar of Telesphoros

### No. 3. Funerary Inscription for Zosimus from Sardis

Square bomos of greyish marble. The upper profile is preserved only on the left side; on the right side it is completely cut off and almost completely broken off on the front side. The inscription begins immediately below the remains of the profile on the front.

<sup>13</sup> Perhaps the rho was mistakenly incised in front of the tau instead of behind it and then left uncoloured.

<sup>14</sup> See Brixhe, Essai 49-50.

<sup>15</sup> SEG LVII 1525.

<sup>16</sup> See the many entries in LGPN V.A-C s.vv. Ἀμίας and Ἀμμίας.

<sup>17</sup> LBW 921 (SEG XXX 1469), SEG LVI 1436 B 4; perhaps from Aizanoi (Tavşanlı): IGR IV 536.

Inventory: A20.P-E2.L8-79.MP.01.INC.02.

H: 0,93 m.; W: 0,45 m.; D: 0,36 m.; L: 0,020 – 0,025 m.

Date: Imperial period (letter forms).

Ζωσίμω β' Σαρ-  
 διανῶ σκουτλα-  
 ρίω τὸν βωμὸν ἐκ  
 4 τῶν ἰδίων αὐτοῦ ἢ  
 συντεχνία μνεί-  
<sup>vv</sup>ας χάριν <sup>vacat</sup>

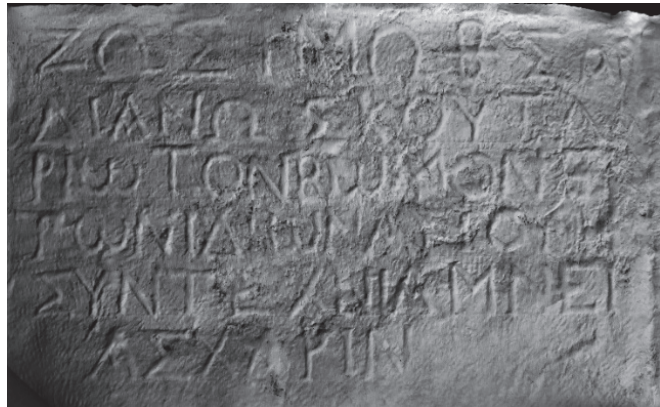


Fig. 4) Funerary inscription for Zosimos

1 The beta as an indication of homonymy is characterized as a numeral by a long vertical bar through its centre.

*The guild (erected) the bomos for Zosimos, son of Zosimos, from Sardis, maker of scutulæ, from his own means for his remembrance.*

L 1-3. The deceased Zosimos was a citizen of the Lydian city of Sardis and by profession a maker of *scutulæ*, i.e. of little stones for decoration such as *opus sectile* and mosaics (on walls as well as on the floor).<sup>18</sup> Mentions of σκουτλάριοι are rare, and we have found only two further examples, both dedications: A σκουτλάριος dedicated a βάσις in Pergamon<sup>19</sup>, and σκουτλάριοι in Augusta Traiana erected a tomb for a gladiator.<sup>20</sup>

L 3-5. The funerary altar was erected by the guild, but it was paid for (as perhaps the entire tomb) by Zosimos' money that he had presumably earmarked for this purpose. The guild is not specified but we can assume that it was the guild of the σκουτλάριοι or, in a wider sense, of craftsmen involved in the construction business, of which the deceased was a member. The reason that a professional association, and not his family, was entrusted with Zosimos' burial was certainly that he had moved to Aizanoi on professional grounds.



Fig. 5) Funerary altar of Zosimos

<sup>18</sup> See Borgia 2012, 62; in note 120, referring to Donderer 1989, 28-29, she hints at a possible difference between terms concerning mosaics or *opus sectile* on walls and those on floors, in that words derived from σκουτλόω could well be restricted to wall decoration.

<sup>19</sup> I.Pergamon 341 (Syll.<sup>3</sup> 1124), perhaps 1st cent. AD

<sup>20</sup> IGBulg V 5584.

He may have died there without heirs and bequeathed his possessions to the guild which then erected his tomb.

The term *συντεχνία* as a designation of a professional association is less frequent than, e.g., *συνεργασία*; C. Zimmermann counts eight examples from the Greek east, seven of them from Asia Minor.<sup>21</sup> We know little about guilds in Aizanoi since only one is attested with certainty so far: a seat inscription in the theatre marks the spot reserved for the association of stonemasons (*λατύποι*).<sup>22</sup> In another case it is not obvious that the text refers to a professional guild since a group of people called *ἑταῖροι* erected a tomb; we may here rather have to do with a “religious or gymnastic association”.<sup>23</sup>

#### No. 4. Funerary Inscription

Grey marble bomos, re-used on the ground, so that only the front face with the inscription is visible. The upper profile is covered by another stone, the lower profile is heavily damaged and the upper part of the left half of the shaft is chipped which has resulted in the almost complete loss of the left part of the text.

Inventory: A19.P-E2.MP.06.

H.: 0,85 m.; W.: 0,47 m. L.: 0,025 m.

Date: 2nd or 3rd century AD.

[----- M]ηνοθε-

[μ-----]ΙΤΕΙΜΟ

[----- μ]νήμης

4 [χά]ρις [κὲ ἐαυ]τῆ ζώ-

*vacat* σα. Ϻ

-----, daughter of Menothemis (?), for  
----- in remembrance, and for herself  
while living.



Fig. 6) Funerary inscription

Since there are no letters visible in the blank space at right above the preserved part of the inscription, it is to be assumed that the text began with this line. *Ζώσα* in lines 4-5 indicates that the inscription was the epitaph of a woman; however, since the space in lines 1-3 requires the existence of a total of four names (i.e. two pairs of names and a father's name), it is possible that another person was buried in the same tomb.

L 1-2. The remaining letters belong to a form of the name *Μηνόθεμις*, that is quite popular at Aizanoi.<sup>24</sup> If the name of the woman who erected the tomb was mentioned at the beginning of the inscription, i.e. at the beginning of what is here counted as line 1, we can reconstruct *[Μ]ηνοθέ[μιδος]* as her father's name.

<sup>21</sup> Zimmermann 2002, 31 (*συνεργασία* ibidem p. 26-28) and 214-215. Cf. also Dittmann-Schöne 2001, 18 and 25.

<sup>22</sup> Wörrle 2011, 144 no. 5 (SEG LXI 1135).

<sup>23</sup> *MAMA* IX 86 with the explanation quoted.

<sup>24</sup> *LGPN* V.B lists eight persons with this name from the city.

L 2-3. After the woman's father's name, we need another name in the dative for the second person buried, followed by his or her father's name. At first sight, it is tempting to restore Τεμπο|[θέου] or Τεμπο|[γένους] as the father's name<sup>25</sup>, but this would leave too little space for the dative that is expected before – and room for two to three letters after the father's name. It may therefore be that -ιτει is the dative ending of the deceased person's name, and that the father's name began with Mo-.

L 4. Following the reasoning above, καί (for reasons of space written κέ) should be inserted before [έαυ]τῆ.

#### No. 5. Funerary Inscription of Agathas

Greyish marble bomos, re-used on the ground, so that only one face is visible. The upper profile is well-preserved, but the front part of the short lower profile is broken. The front face of the shaft carries tabula ansata with the inscription, surrounded by a wreath, the unconnected ends of which are provided with ribbons; the wreath is damaged, perhaps intentionally. The inscription is incised in a careful but not very experienced way; alpha with straight or broken bar; the right bar of the lambda extends sometimes beyond the left one; the omicron is smaller than the other letters; square sigma.

Inventory: A19.P-E2.MP.07.

H.: 1,10 m.; W.: 0,60 m.; D.: Unknown.; L: 0,025 m.

Date: Imperial period, perhaps 2nd or 3rd century (letter forms).



Fig. 7) Funerary altar of Agathas

Ἀπελλᾶς καὶ  
 Τρόφιμος καὶ  
 Ἀλέξανδρος  
 4 Ἀγαθᾶ πατρὶ  
 ἥρωι. Ϝ

*Apellas and Trophimos and Alexandros (erected this) to (their) father Agathas, heros.*



Fig. 8) Funerary inscription of Agathas

L 1. The name Ἀπελλᾶς is frequent in the Greek speaking world, but rare in Aizanoi: there are only two examples so far, father and son. They are mentioned in an epitaph of Ἀπελλᾶς (I) and Δόμνα for their son Ἀπελλᾶς (II), to which also the latter's uncles Τρόφιμος and Ἀγαθίων contributed: Ἀπελλᾶς καὶ Δόμνα Ἀπελλᾶ | υἱῶι | καὶ οἱ πάτρωες αὐτοῦ Τρόφιμος καὶ Ἀγαθίων ἥρωι.<sup>26</sup> Given that there is an Ἀπελλᾶς with a brother Τρόφιμος both in this and in the new inscription, these men could be identical.

<sup>25</sup> LGPN V.B has nine men called Τιμόθεος and one Τιμογένης from Aizanoi.

<sup>26</sup> Steinepigramme III 16/23/07 (b).

L 4. Ἀγαθᾶς is not a frequent name overall and attested twice so far at Aizanoi.<sup>27</sup>

L 5. Ἦρωσ in epitaphs for “normal” people simply means “deceased”; there are four other epitaphs from Aizanoi in which the deceased is thus designated.<sup>28</sup>

*No. 6. Funerary Inscription of Semele*

Fragment of a marble stele, of which a triangular pediment and the upper part of pilasters with decoration in the shape of leaves at either side are preserved. On top of the pediment, a palmette (partly damaged), on the corners half-palmettes. In the centre of the pediment, a four-petalled rosette is carved. What remains of the lower part of the stele shows that it had panels decorated with ivy leaves; it may have to be assigned to Type 1A in Lochman’s typology, to Type C Aizanoi 1 in Waelkens and to Type 1A in Erdinç.<sup>29</sup>



Fig. 9) The fragment of the funerary stele of Agathas



Fig. 10) The drawing of the fragment

Findspot: Northern Necropolis, on surface.

Inventory: A18.M10.

H.: 0,33 m.; W.: 0,40 m.; D.: 0,9 m.; L: 0,02-0,025 m.

Date: 1<sup>st</sup> cent. AD.

2 Ἔρμης Σεμέλη θυγατρὶ μνή-  
μης χάριτιν.

*Hermes (erected this) to (his) daughter Semele, in (her) memory.*

The second line is written inside the pediment above the right part of the first line; the mason must have miscalculated the space available.

Hermes is a well attested name at Aizanoi.<sup>30</sup> In contrast, the name Semele is very rare in the entire Greco-Roman World, with a striking focus on Macedonia (eight entries) and only two women with this name in Asia Minor (one in Paphlagonia and another one in Lycia).<sup>31</sup>

<sup>27</sup> MAMA IX 197 and 288.

<sup>28</sup> See the short, but concise and useful summary in Lattimore 1962, 97-99 § 19. In Aizanoi: Körte 1900, 406 no. 11; MAMA IX 82, 84 and 495.

<sup>29</sup> Waelkens, Türsteine no. 27-29; Lochmann 2003, 22, 34; Erdinç 2020, 426.

<sup>30</sup> LGPN V.C s.v. Ἔρμης: five certain and one uncertain entries, all from the Imperial period.

<sup>31</sup> For Macedonia see LGPN IV s.v.; Paphlagonia: *Steinepigramme* II 10/02/32; Lycia: SEG LIII 1698 l. 3.



No. 7. *Funerary Inscription of Demetrios*

Greyish marble doorstone with Syrian gable, re-used on the ground. The pediment and upper parts are damaged. In the arch, a male lion looking left and holding a bull head between its claws and in its mouth, is carved. The left pilaster is decorated with acanthus leaves, the right pilaster and the panels on the “door” are broken off. Type C Aizanoi 4b in Waelkens’ typology; Type 5 in Erdinç.<sup>32</sup>

Inventory: A19.P-E2.MP.16

H.: 1,10 m.; W: 0, 60 m.; D: 0,65 m.; L: 0,025 m.

Date: Imperial period, perhaps 2<sup>nd</sup> century AD.



Fig. 11) *Funerary inscription of Demetrios*

Ϝ Ἡλῖος οἰκονόμος καὶ Ε[ca. 5-6]N ἱερός Δημητρίῳ ἀδελφῶ μνή- Ϝ  
2 μης χάριν.

*Helios, oikonomos, and E[- -]n, cult servant, (erected this) for (their) brother Demetrios, in (his) memory.*



Fig. 12) *Funerary doorstone of Demetrios*

<sup>32</sup> Waelkens, Türsteine no. 72-84; Erdinç 2020, 429.

An οἰκονόμος is a civic administrator or a manager of private property and could be a free man or a slave<sup>33</sup>, and the term ἱερός as a noun designates a cult servant who could equally be of free birth or a slave<sup>34</sup>. In Aizanoi, two ἱεροί are attested so far, one at least of free status<sup>35</sup>, but since the two men in our inscription bear no father's names, they should be regarded as slaves. Given that the second man, whose name is lost, did service in a sanctuary, it may be assumed that the first one, the οἰκονόμος, was also employed by the sanctuary and not by the city or in a private household.

#### No. 8. Funerary Inscription

Upper part of a greyish marble doorstone with Syrian gable, re-used on the ground; the lower part of the stele and most of the upper right part of the pediment, pilasters and panels are covered by stones and soil. The sima is decorated with ivy tendrils. On the pediment, ivy tendrils sprung from the acanthus leaves; in the arch, an eagle looking left is carved. The feathers of the eagle are short on the body and are long on the wings. Kyma recta is used for transition from the pediment to pilasters. The visible part of the capital of the left pilaster is in Corinthian style, decorated with acanthus leaves. Of the shaft almost nothing is to be seen. Type C Aizanoi 4b in Waelkens' typology; Type 5 in Erdinç's typology.



Fig. 13) The doorstone



Fig. 14) The drawing of the doorstone

<sup>33</sup> Slave oikonomoi as civic administrators (οἰκονόμοι τῆς πόλεως): Weiß 2004, 50-59. Oikonomoi as managers of private property, in particular landed estates: Schäfer 1998, 10-11 (with further literature). – Cf. also Zuiderhoek 29-33.

<sup>34</sup> Robert *Hellenica* VI 49-50; Debord 1982, 78-83.

<sup>35</sup> LBW 851 (IGR IV 557) and 858 (IGR IV 584), where in line ἑρμᾶ ἱερῶ is to be read (Robert, *OMS* II 889-890); cf. Debord 1982, 122.

Inventory: A19.P-E2.MP.24

H.: 1,06 m.; W.: 0,84 m.; D.: -; L.: 0,03 m.

Date: Imperial period, perhaps 2<sup>nd</sup> century AD



Fig. 15) *The doorstone*

Μενεκλῆς καὶ Θεόδωρος Ζ[- - - - μνήμης]

2 χάριν.

*Menekles and Theodoros ... in memory.*

Menekles and Theodoros are well attested names in inscriptions from Aizanoi.<sup>36</sup> The deceased was presumably a man, given the depiction of an eagle in the pediment. His name (in the dative) follows the two names in the nominative and starts with zeta – the rest his concealed under the stone put on top of the stele.

### Bibliography

The abbreviations of the epigraphic corpora and reference works used in this paper are those of *AIEGL* (*Association Internationale d'Épigraphie Grecque et Latine*).

- |               |  |
|---------------|--|
| Benjamin 1963 | A. S. Benjamin, <i>The Altars of Hadrian in Athens and Hadrian's Panhellenic Program</i> , <i>Hesperia</i> 32, 1963, 57-86.  |
| Borgia 2012   | E. Borgia, <i>Attestazioni epigrafiche di mestieri legati alla costruzione nell'Asia minore romana e proto-bizantina: specializzazione e ruolo sociale</i> , in: S. Camporeale – H. Dessales – A. Pizzo (edd.) <i>Arqueologia De La Construcción Iii Los Procesos Constructivos En El Mundo Romano La Economía De Las Obras</i> , Madrid 2012. |
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<sup>36</sup> See *LGPN V.C* s.vv.

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**Aizanoi'dan Yeni Yazıtlar****Özet**

Günümüzde Çavdarhisar sınırları içinde bulunan Aizanoi bir Pergamon kolonisi olarak örgütlenmiş ve Roma egemenliği altında Batı Anadolu'nun önemli kentlerinden biri olmuştur. Kentin hakimiyet alanı Kocasu (Penkalas) Çayı tarafından sulanan ve antik dönemde Aizanitis olarak adlandırılan Örencik Ovası'dır. Bu makale, Prof. Dr. Elif Özer başkanlığında 2018, 2019 ve 2020 yıllarında Aizanoi antik kentinde Penkalas Nehri çevresinde gerçekleşen kazılarda rıhtım duvarlarında devşirme yapı malzemesi olarak kullanılmış şekilde tespit edilen yedi mezar taşını ele almaktadır. İlk beş yazıt bomos, 7 ve 8 numaralı yazıtlar ise mezar stelidir. 6 numaralı yazıt, diğerlerinden farklı olarak, kentin kuzey nekropolündeki çalışmalarda tespit edilmiştir. Parça şeklinde olmayanların Türkçe çevirileri aşağıdaki şekildedir:

1. *Bu toprak yığımı, Musalara karşı nazik, Herakles'e karşı nazik, evlenmemiş genç bir adam olan Iulianus'u saklıyor.*

2. *[[ - - - - ]] ve Ephesis ve Amias, babaları Telesphoros'un anısı hoş olsun diye (yaptırdı).*

3. *Lonca, Sardeis'li skutula ustası, Zosimos oğlu Zosimos'un anısı için kendi imkanlarıyla bu bomosu (yaptırdı).*

5. *Apellas, Trophimos ve Aleksandros, babaları Agathas heros'un anısı hoş olsun diye (yaptırdı).*

6. *Hermes, kızı Semele'nin anısı hoş olsun diye (yaptırdı).*

7. *Oikonomos Helios ve kült hizmetkari E[- - -]n, erkek kardeşleri Demetrios'un anısı hoş olsun diye (yaptırdı).*

8. *Menekles ve Theodoros, Z[- - - -]'nin anısı hoş olsun diye (yaptırdı).*

*Anahtar Sözcükler:* Aizanoi; mezar yazıtları; oikonomos; kült hizmetkari; Herakles; Musalar; lonca.

**New Inscriptions from Aizanoi****Abstract**

Aizanoi, located within the borders of modern village of Çavdarhisar, had been founded as a Pergamene colony in the Hellenistic Period and became an important polis of Western Asia Minor under the Roman rule. Territory of the city covers Örencik Plain which is irrigated by Kocasu (Penkalas) Stream and once called as Aizanitis. This article presents seven tombstones reused on the quay walls which were identified during excavations conducted around the Penkalas River in years 2018, 2019, 2020 under the directorship of Prof. Dr. Elif Özer. The first five inscriptions are bomoi, while inscriptions no. 7 and no. 8 stelai. No. 6, unlike the others, was found in the northern necropolis of the city. No.1 is an epigram for a young man, Iulianus who identified poetically as kind to Muses and Herakles. No. 2 is erected by Ephesis and Amias for their father Agathas. No. 3. is erected by a guild for its member, scutulae-maker Zosimos from Sardis. No. 4. is fragment of a bomos. No. 5. erected by Apellas, Trophimos and Aleksandros for their father Agathas. No. 7. is erected for Demetrios by his brothers, a cult servant and an oikonomos. No. 8 is erected by Menekles and Theodoros but deceased's name is missing.

*Keywords:* Aizanoi; funerary inscriptions; oikonomos; cult servant; Herakles; Muses; guild.