



Ahmet TÜRKAN\*

## Topos Inscriptions from the Theatre of Aizanoi

**ABSTRACT:** This paper presents thirty-three topos inscriptions documented during the excavation conducted in 2020 in the orchestra, the ima cavea, and the diazoma of the theatre of Aizanoi. Thirty of these inscriptions were previously unpublished. The remaining three inscriptions have been previously published but are reconsidered here within the scope and discussion of the paper. Six of the recorded inscriptions are preserved in situ in the ima cavea (nos. 1–6). Eleven inscriptions are found on blocks belonging to the diazoma wall (nos. 7–17). The rest (nos. 8–33) are seat inscriptions carved on gradus blocks of the summa cavea. The inscriptions from the ima cavea date back to the late 1<sup>st</sup> century BC. In contrast, those from the diazoma wall and summa cavea date back to the mid-2<sup>nd</sup> century AD at the earliest. The inscriptions on the first four and sixth cunei, from east to west, of the ima cavea bear the names of the phylai of Aizanoi. Among them, Hadriane and Asklepias were already known, while Dionysias and Metroas are new phylai added to the list. The inscription on the second cuneus, of which only two letters remain, may belong to the Phyle of Heraklea, which has been documented previously. Thus, the inscriptions reveal that Aizanoi had five phylai. The inscriptions on the diazoma and summa cavea bear the names of individuals who reserved seats and perhaps provided financial support for the construction of these sections.

**KEYWORDS:** Aizanoi, Theatre, Topos inscriptions, *phylai*, Spectators.

### Introduction

This paper presents thirty-three inscriptions recorded in the theatre of Aizanoi, which is located in the northwest of the city and extends along a north-south axis. The three-storey stage building, adorned with façades on both sides and featuring marble reliefs, plays a central role in uniting the theatre and stadium buildings into a single complex. The ima cavea is largely intact, except for partial subsidence and a displacement of between 1 and 5 metres towards the orchestra. It consists of nine cunei. The summa cavea has completely collapsed onto the ima cavea. The architectural unity between the stage building and the caveae is maintained by paradoi (Fig. 1).

Excavations of the building began in 1978 under the direction of Rudolf Hoffmann, with the main focus on the stadium. Between 1990 and 2010, Klaus Rheidt continued work on the stadium. During this period, test trenches were excavated in various parts of the structure, building materials were catalogued, and detailed plans and drawings were produced. During this time, excavation and classification work was conducted in the theatre to expose the diazoma, and existing condition drawings were prepared for the stage building and implemented in the paradoi. In 2013, 2014, and 2020, Elif Özer directed further excavations, classification studies and landscaping work in the theatre-stadion complex.<sup>1</sup>

Construction of the complex began in the late 1<sup>st</sup> century BC and proceeded in three phases. The first phase, which was completed in the second half of the 1<sup>st</sup> century AD, saw the construction of the stage

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\* Doç. Dr. Ahmet Türkan, Eskişehir Osmangazi Üniversitesi, İnsan ve Toplum Bilimleri Fakültesi, Tarih Bölümü, TR – 26480 Meşelik Kampüsü, Eskişehir (aturkan@ogu.edu.tr | ORCID: 0000-0002-3358-0828).

<sup>1</sup> For previous excavations carried out in the theatre, see. Hoffmann 1986, 1993; Rohn 2002; Özer et al. 2022. For recent studies in the theatre of Aizanoi, see. Coşkun et.al. 2023, 419-420; Coşkun et al 2024, 185–187; Coşkun et al. 2025, 13–15.

building, the ima cavea, the analemma walls, the western gate of the stadium, and sections thought to be honour tribunes on the western and eastern sides. In this form, the theatre-stadium complex served as a large ceremonial area for the newly growing city.<sup>2</sup> In the second construction phase, which began in the 1<sup>st</sup> century and continued into the first half of the 3<sup>rd</sup> century, the western and eastern tribunes of the stadium, the third storey of the stage building, and the summa cavea of the theatre were completed. This phase marks the period when the complex reached its maximum capacity. During the third construction phase, carried out in the 4<sup>th</sup> and 5<sup>th</sup> centuries, the western gate of the stadium and the cavea were extended. During this period, the purpose of the complex changed, and it started to be used as a residential area.<sup>3</sup>

In the year 2020, the building materials that had slipped or fallen onto the ima cavea of the theatre due to the inward collapse of the summa cavea were removed. The excavations were then conducted in the orchestra, auditorium and the stage building. During these studies, a group of topos inscriptions were found at various sites in the theatre. Most of these are fragments which indicate reserved areas for individuals and groups. Inscriptions numbered 1 to 5 were found on the orchestra wall, marking the cunei reserved for the phylai of the city (Fig. 2). Nos. 1 and 2 had previously been published by Michael Wörrle.<sup>4</sup> We also represent them in context here. Nos. 3, 4 and 5 were uncovered during the excavation. No. 6 is the only inscription from the ima cavea that does not contain the name of a phyle. The inscriptions from no. 7 to no. 27 were found on the fallen seats and blocks of the diazoma wall separate in the north parts of the summa cavea, and are presented under separate subtitles (Fig. 3).

#### Inscriptions from the Ima Cavea

Before the theatre was excavated in 2020, three of Aizanoi's phylai were known by name: Hadriane, Asklepias and Herakleas. These phylai are attested in three decrees granted by each of them to L. Claudius Lepidus, a member of the urban elite who became a lifelong priest of the emperor Commodus in his hometown, as well as a high priest of Asia and a neokoros of the temples in Smyrna.<sup>5</sup> During the excavation, two new phylai were documented: Dionysias and Metroas. Except for the phyle Herakleas, all phylai have reserved cunei in the ima cavea. The central cuneus was not reserved for any phyle. During the construction phase in the 4<sup>th</sup> and 5<sup>th</sup> centuries, a two-room structure was built within this cuneus. The phyle inscriptions (nos. 1–5) are presented here from east to west (Fig. 2).

##### No. 1.

**Inventory:** A20.M.INC1

**Dimensions:** H: 0.98 m, W: 1.72 m. D: 0.37 m; L: 0.09 – 0.11 m.

**Reference:** Wörrle 2011, 142–143.

**Description:** This is a limestone gradus block that has slipped over the orchestra wall. The upper left corner is broken and missing. The lettering is poorly executed and deformed. Due to abrasion, the serifs are difficult to assess. The top half of the first letter (alpha) is missing, but its hastae and a part of the crossbar can be faintly made out. The lunate sigma is notably smaller than the other letters.

<sup>2</sup> For the exploration and research history of theatre, including its general characteristics, see Rohn 2008, 5–22.

<sup>3</sup> Corrina Rohn divided the three construction phases into sub-stages, identifying six building stages in total: Rohn 2008, 201–205, Tafel 101–102.

<sup>4</sup> Wörrle 2011, 140–151.

<sup>5</sup> Herakleas: IGRR IV 586 (cf. *MAMA IX P55*); Hadriane: Günther 1976, 111–115 (cf. *MAMA IX P56*); Asklepias: Özlem-Aytaçlar 2023, 69–71 no. 1. Another phyle honours the same Lepidus, whose name has been lost (*MAMA IX 22*). Cf. Kunnert 2012, 136.

(vac.) Ἄδριανίς (vac.)  
(Phyle) Hadrianis.



Ἄδριανίς is the alternative form of Ἄδριανή (s. fn. 8). Wörrle suggested that the topos inscription of the phyle Hadriane was either an addition to the phylai of Aizanoi made at a later date, or a phyle that had been renamed.<sup>6</sup> Its letter style and placement differ significantly from those of nos. 2, 3, 4 and 5. Therefore, it can be concluded that the name was inscribed later, as Wörrle proposed. The phyle had the narrowest cuneus in the ima cavea and was apparently at a disadvantage against the scene.

Hadriane was also one of the phylai of Ephesus, as evidenced by various inscriptions, including a topos inscription in the theatre.<sup>7</sup> Inscriptions from Prusias ad Hypium also document it.<sup>8</sup> Aizanoi and emperor Hadrian had a strong historical connection. Apart from the emperor's letters to the city concerning the temple lands,<sup>9</sup> all evidence at Aizanoi associated with Hadrian dates to the period following the establishment of the Panhellenion in 131/132 AD. These include an aqueduct dedicated to both Zeus and Hadrian,<sup>10</sup> as well as a votive offering presented to Hadrianos Panhellenios by M. Ulpius Appuleius Eurykles.<sup>11</sup> However, there is no evidence to suggest that Hadrian ever visited Aizanoi.<sup>12</sup> Nevertheless, it should be noted that he was present in locations very close to Aizanoi, and it is likely that he travelled as far as the Simav Valley, near the territory of Epiktetos.<sup>13</sup>

## No. 2.

**Inventory:** A20.M.INC2

**Dimensions:** H: 0.90 m; W: 1.70 m; D: 0.35 m; L: 0.10 m.

**Reference:** Wörrle 2011, 142.

**Description:** A limestone gradus block. Its left side is broken off and missing. The sigma is angular. It appears that the iota is positioned above the baseline.

[- - -]ίς (vac.)

Wörrle suggested that the name should end in -nis, -dis, or -lis.<sup>14</sup> It is also possible that Hadriane and Heraklea are associated with each other in some way. One of the phylai of Iconium was the Φυλὴ Ἄδριανὴ Ἡρακλέους.<sup>15</sup>



<sup>6</sup> Wörrle 2011, 142.

<sup>7</sup> Topos inscription: *I.Ephesos* 2093g: φυλὴ Ἄδριανή. For other attestations: *I.Ephesos* 2050, 4331.

<sup>8</sup> *I.Prusias* 2, 3, 8, 10, 11; *TAM* IV/1 40. Hadriane in Attika: *SEG* XXIX 1345. For Hadriane as “Hadrianis” in Attica see *SEG* XXX 134: Ἄδριανίς δὲ καὶ Λεωντίς κ’ Ἄτταλὶς Πανδιονίς τ’ ἄειδον αἰχμαίου μέλη.

<sup>9</sup> *MAMA* IX, xxxvi–xlvi.

<sup>10</sup> *MAMA* IX 10.

<sup>11</sup> Wörrle 1992, 338, Tafel 1.

<sup>12</sup> The classical sources provide little information about Hadrian's travels: Hist. Aug. Hadrianus, 13.1–7. For epigraphic evidence of the emperor's journeys, see Syme 1988.

<sup>13</sup> Hadrianus was in Western Anatolia between the years AD 123 and 125: Syme 1988, 161–162; Halfmann 1986, 193.

<sup>14</sup> Wörrle 2011, 142–143.

<sup>15</sup> Wiegand 1904, 325; Ramsay 1918, 185; and see also Mitchell 1979, 409–438.

**No. 3.****Inventory:** A20.M.INC3**Dimensions:** H: 0.74 m; W: 1.24 m; D: 0.32 m; L: 0.11 m.

**Description:** A limestone parapet block bearing an eight-letter inscription. The letters are carefully inscribed, though they vary in size. Both alphas have broken crossbars, and the sigma is made up of four strokes. The crossbar of the letter eta is inclined. The hasta of the second alpha is more sharply angled than the first.



(vac.) Ἀσκληπιάς (vac.)

*(Phyle) Asklepias.*

The topos inscription of the Asklepias phyle can be found on the parapet crown that fell from the orchestra wall (Fig. 4). As mentioned above (fn. 5), the name of the phyle appears among those which honoured L. Claudius Lepidus. This phyle is also documented in various other cities, including Pergamon, Nikomedeia, Saittai in Asia Minor,<sup>16</sup> Thessalonike in Macedonia<sup>17</sup> and Philippopolis in Thrace.<sup>18</sup>

**No. 4.****Inventory:** A20.M.INC4**Dimensions:** H: 0.55 m; W: 2.20 m; D.: 0.40 m; L: 0.10 m.

**Description:** A limestone block from the orchestra wall with an 11-letter inscription. The lettering is finely and evenly executed on a smooth, flat surface. The vertical hastae are straight and have no serifs. The letters are carved in a minuscule style. The left strokes of the alphas and the right strokes of the deltas terminate in hooked terminals that point upwards. The omega is lunate and the sigma is angular.



(vac.) Διονυσιάδος (vac.)

*(Place) of (phyle) Dionysias.*

During the excavations conducted in the orchestra, a wall inscribed with the word “Dionysiados” was found in front of the cuneus next to the phyle Asklepias. The genitive form of the phyle Dionysias is also documented in Saittai and Sardes.<sup>19</sup> This phyle also exists in Nikaia, Prusias ad Hypium and Eumeneia.<sup>20</sup>

**No. 5.****Inventory:** A20.M.INC5**Dimensions:** H: 0.55 m; W: 2.20 m; D: 0.38 m; L: 0.13 m.

<sup>16</sup> For Pergamon and Saittai, see Jones 1987, 353; for Nikomedeia, see *MAMA* III 263.

<sup>17</sup> *IG* X<sup>2</sup>/1 265.

<sup>18</sup> *IG* X<sup>2</sup>/1 266.

<sup>19</sup> Φυλῆς Διονυσιάδος at Saittai: Kolb 1990, 110, nos. 6, 7, 8, 10 and in Sardes, see *RRAM* II, 1008.

<sup>20</sup> For Eumeneia: *I.Eumeneia* 856; for Nikaia: *I.İznik* 56 and Prusias ad Hypium: *I.Prusias* 4, 8, 11.

**Description:** A limestone block from the orchestra wall with a three-letter inscription. The letter tau is taller than both mu and eta. All of the hastae, as well as the crossbar of the tau, have serifs. The crossbar of eta is detached from the vertical hastae at both ends. There is a terminal dot at the end.



(vac.) Μητ(ρωάς) (vac.)

(Phyle) Metroas.

This abbreviation appears on three monuments in Aizanoi, which have been suggested to mark the boundaries of the Meter Steunene sanctuary's property.<sup>21</sup> Considering the other names on the orchestra walls of the theatre at Aizanoi, MHT is probably an abbreviation of the phyle name Μητρωάς, which has been documented in Dorylaion and Smyrna.<sup>22</sup> The abbreviation was also used for Μήτηρ.<sup>23</sup>

#### No. 6.

**Inventory:** A20.M.INC6

**Dimensions:** H: 0.40 m; W: 1.98 m; D: 0.89 m; L: 0.08 m.

**Description:** A limestone gradus block with a 7-letter inscription. It is in the topmost row of the second cuneus, which was reserved for the Heraklea phyle. Except for those carved for phylai, this is the only inscription preserved both in situ and in the ima cavea. The lettering is regular, but slightly obscured by abrasion and corrosion. The epsilon is lunate. The alpha is smaller than the other letters and has a diagonal crossbar.

(vac.) Εἰουλία (vac.)

*Iulia.*

The name Εἰουλία = Ἰουλία was documented at Aizanoi before,<sup>24</sup> and here in no. 11.



#### Inscriptions from the Diazoma

#### No. 7.

**Inventory:** A20.D8.90.TMP.62.INC.05

**Dimensions:** H: 0.38 m; W: 1.88 m; D: 0.50 m; L: 0.20 m.

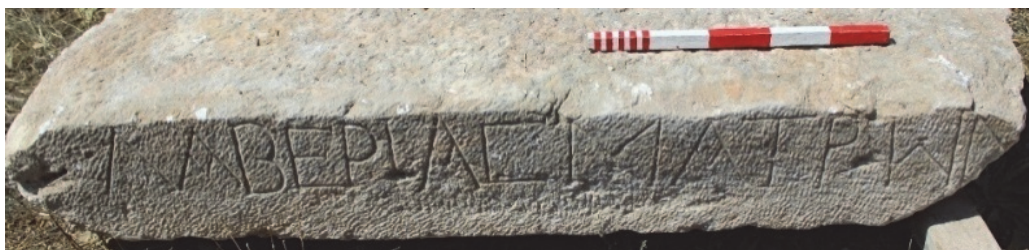
**Description:** A limestone wall block, broken and missing parts at both ends. The high-quality lettering features angular forms of sigma and omega and is noticeably larger than that of all the other inscriptions in the theatre. The letters display slight serifs. Both alphas have broken crossbars. The lower half of the iota is damaged, but faint traces of the bottom serifs remain visible.

<sup>21</sup> *MAMA* IX 562, 563, 564.

<sup>22</sup> For Dorylaion, *MAMA* V List 1, 182, 44; φυλῶν ἢ πρώτη Μητρωάς; for Smyrna, see Jones 1987, 302.

<sup>23</sup> *MEL* VI 352; *BCH* XXVII 371.

<sup>24</sup> *MAMA* IX 81, 152, 225, 188, P214.



Λαβερίας Ματρών[ας]  
(Place) of Laberia Matrona.

The Laberii<sup>25</sup> are for the first time attested at Aizanoi. They are also very rare in Asia Minor.<sup>26</sup> The name Ματρώνη is well attested in Asia Minor, particularly in Bithynia, Phrygia, and Galatia, and most occurrences are dated to the 1<sup>st</sup> – 3<sup>rd</sup> centuries AD.<sup>27</sup> This is the first time it has been found at Aizanoi.<sup>28</sup>

#### No. 8.

**Inventory:** A20.E9-03.TMP.07.INC.02

**Dimensions:** H: 0.38 m; W: 1.91 m; D: 0.78 m; L: 0.10 m.

**Description:** A limestone wall block. The lettering is regular, with a lunate sigma. The crossbar of the eta is barely visible. There is a micro-epsilon at the end of the name, followed by a leaf motif. The vertical hasta does not attach to the curve.

[---]ης. ε ♣ (vac.)

The name is most likely feminine and in the genitive case.

The micro-epsilon also appears on diazoma blocks and seats at nos. 10, 11, 15, and 21. The simplest explanation is that the letter represents the number five, possibly indicating the number of people for whom the seat was reserved.



#### No. 9.

**Inventory:** A20.E9.03.TMP19.INC5

**Dimensions:** H: 0.25 m; W: 0.92 m; D: 0.50 m; L: 0.10 – 0.12 m.

**Description:** A limestone wall block, consisting of two fragments. The block is broken at both ends, with parts missing from the lower left and upper right corners. Discolouration on part of the surface suggests exposure above ground for an extended period. It bears a 15-letter inscription. The lettering is regular and deliberate, with even spacing and straight strokes. The vertical hastae, the crossbars of the epsilon, and the arms of the upsilon all exhibit clear serifs. The apices of the alphas are angular. Both sigmas are angular and have four strokes. The alphas have broken crossbars. The upsilon has a horizontal stroke. The crossbar of the eta does not connect to the hastae. Considering the upsilon with crossbar, angular sigma and eta, the letter form of the inscription is similar to the Ulpius chronicles on the analemma wall of the

<sup>25</sup> Schulze 1933, 162, 315.

<sup>26</sup> For Laberianus from Termessos: *I.Termessos* IV. 56; *SEG* LVII 1510 (1<sup>st</sup>–3<sup>rd</sup> centuries AD), from Ephesus: *SEG* LV 1210; Laberis from Termessos: *TAM* III/1 573 (3<sup>rd</sup> century AD). Laberius from Priene: *I.Priene* 70; Ephesus: *I.Ephesus* 24b.5; Smyrna: *I.Smyrna* 589.40.

<sup>27</sup> *LPNG* V.A-C s.v.

<sup>28</sup> Μάτρων is attested on an inscription found at Aizanoi: *MAMA* IX 152.

stadium.<sup>29</sup>



[- - -]ιας Ἀρτεμύλλης  
(Place) of ----ia Artemylla.

The preserved letters of the first name suggest that the seat belonged to a woman with Roman citizenship. Ἀρτέμυλλα is a rare name, attested in only two inscriptions from Ionia, both of which date to the 1<sup>st</sup> and 2<sup>nd</sup> centuries AD.<sup>30</sup>

**No. 10.**

**Inventory:** A20.E9.03.TMP.37.INC.10

**Dimensions:** H: 0.35 m; W: 1.74 m; D: 0,78 m; L: 0.08 – 0.10 m.

**Description:** A limestone wall block with a 16-letter inscription. The lettering shows two distinct styles of craftsmanship. The first name is written in a regular style, but is clearly smaller than that of the second name. The space between the letters measures 18–20 cm. The first letter is partially destroyed, but its vertical stroke suggests that it may be a delta, alpha, or lambda. The angle of the epsilon's arms is narrower than in the second name. The second name is preceded by a small lunate epsilon, as seen in nos. 8, 11, 15, 21 and 22. Its crossbar does not connect to the curve. In the second name, serifs are present on the hastae, the arms of the epsilon, and the crossbar of the tau. A high dot within the pi indicates an abbreviation. The alphas are narrow and angular with broken crossbars. The angle of the epsilon's arms is wider than in the first name. The omicrons in both names are of equal size, which was likely an intentional aesthetic choice.



[- - -]δου. (vac.) ε Πρ. Αἰβουτιανοῦ. (vac.)  
(Place) of [NN]; of P(ublius) Aebutianus.

The first name ended in -δης or -δος.<sup>31</sup> Aebutianus has not been attested before at Aizanoi and is very rare in the Greek world.<sup>32</sup> There is no evidence to suggest a connection with P. Atilius Aebutianus (PIR<sup>2</sup> A 1294), the praetorian prefect who served between 185 and 187 AD.

**No. 11.**

**Inventory:** A20.E9.03.TMP.38.INC.11

**Dimensions:** H: 0.32 m; W: 1.82 m; D: 0.80 m; L: 0.09–0,12 m.

**Description:** A limestone wall block with 15-letter inscription. The lettering exhibits two distinct, yet similar, styles. They are clearly related to each other. The epsilon and sigma in the first section, extending up to the dot, differ noticeably from those in the second section. The first epsilon has a narrower angle

<sup>29</sup> Wörrle 1992, Taf. 2, 6.1.

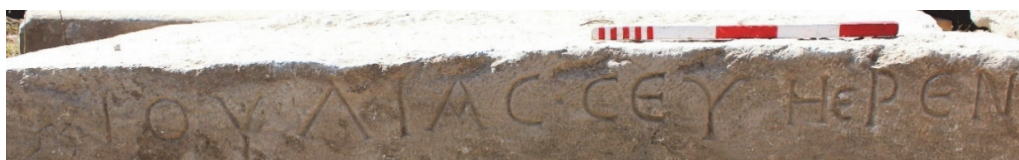
<sup>30</sup> LGPN V/a, s.v.

<sup>31</sup> Cf. MAMA IX 22, P46, P55, P56, 421, 541.

<sup>32</sup> JG I.5 1368.

between the arms, which curve gently upwards, while the second has a significantly wider angle; its arms are longer and end in horizontal, straight terminals. Both sigmas are lunate, but the first is more openly curved and taller than the second.

As also observed in nos. 10, 15 and 17, the omicron is smaller than the surrounding letters. The apices of both the lambda and the alpha form sharp angles, and the right stroke of the lambda is slightly longer than the left. The alpha has a broken crossbar. The crossbars of the lunate epsilons do not connect to the curve, and one of them is notably small (see nos. 8, 15, 21 and 22). This was likely carved before the rest of the letters.



(vac.) Ἐ Ἰουλίας. Σεῦ ἦρεν. (vac.)  
(Place) of Iulia. (She) raised (this) for you.

For Ἰουλία, see no. 6. The second part of the inscription, σεῦ ἦρεν, was probably added in a later period, perhaps to describe the dedication of the reserved area in a poetic form.<sup>33</sup> The letter epsilon is positioned between the letters eta and rho of the verb ἦρεν, the third singular aorist active form of αἶρω, a poetic form of ἀείρω meaning “to build” or “to erect” metaphorically. This verb is attested in a dedicatory inscription from the Troas region, dating to the 9<sup>th</sup> or 10<sup>th</sup> century AD – a rather late date considering our inscription.<sup>34</sup> However, attestations in metaphorical contexts also exist, referring either to establishment of something abstract or to the seizure of something. These attestations are found in two inscriptions dated to the 1st century AD, one from Lydia and the other from Lycaonia.<sup>35</sup> This form is attested for the first time at Aizanoi and is rare in general.<sup>36</sup>

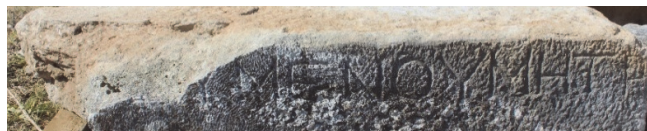
## No. 12.

**Inventory:** A20.E9.13.TMP.01.Ö11.INC.01

**Dimensions:** H: 0.35 m; W: 1.98 m; D: 0.75 m; L: 0.10 m.

**Description:** A broken limestone wall block, with section missing on the left side. It bears a 10-letter inscription. The lettering is irregular and deeply carved. The letters mu, upsilon, and eta are taller than the others. The diagonal strokes of mu meet at the centre above the baseline. The epsilon is angular, with the middle crossbar being slightly shorter than the upper and lower ones. The serifs are minimal, but they exhibit slight thickening at the terminals.

[---]υμένου Μητρ[---]  
(Place) of -umenos, son of Metr-



<sup>33</sup> The poetic use of *σν* in the genitive, as in *σεῦ*, is attested in some epigrams. See the following with a similar nature. *I.Éznik* II.1. add. 31–34, p. 301: εἰς γάμος ἀμφοτέρων, ξυνὸς βίος, οὐδὲ θανόντες | λήσμονες ἀλλήλων ἔσχον ἀποικεσίην· | καὶ σεῦ μὲν τελεταί τε καὶ ἄρρενος ἔργα, Σακέρδος, | κηρύξει βίον πάντα ἐς ἡελίου.

<sup>34</sup> *IMT SüdTroas* 663: ναοῦ τὸ σαθρὸν κήρυκος Κορνηλίου εἰς κάλλος ἦρεν σὺν πόθο τε κὲ μόχθο αἰτῶν ἀμοιβὴν λύσιν πολλῶν σφαλμάτων Ἀνθιμος ὁ πρόεδρος Σκαμάνδρου πόθο.

<sup>35</sup> Cronin 1902, 361, no. 125: ἐνθάδε κίτε ἀνὴρ, ἱερεὺς μέγαλοιο θεοῦ, ὃς ἔνεκεν πραότητος ἐπουράνιον κλέος ἦρεν (Ikoniön); *SEG XXXVIII* 1234: Μηνὶ Ἀξιοτινῶ· Ἀρτέμιον καὶ Ἀτειμητος, ἐπεὶ ὁ πατὴρ αὐτοῖς δορὰς ἦρεν βία ἐκ τοῦ ναοῦ, κολασθέντες ὑπὸ τοῦ θεοῦ ἀπὸ νῦν εὐλογοῦσιν.

<sup>36</sup> For the name ending in -as, see. *MAMA IX*. Ἰουλίας from Phrygia: *MAMA I* 28. See also *LGPN V/a*. s.v. and *LPGN V/c*. s.v.

The missing parts can be filled in using various options. Εὐμένης and Φιλουμένος are two examples that are well attested in Asia Minor.<sup>37</sup> Both names have been documented in Aizanoi.<sup>38</sup> The second name may be Μητρόβιος, Μητροφάνης or Μητρόδωρος, all of which are well-attested male names at Aizanoi<sup>39</sup> as well as throughout Phrygia.<sup>40</sup>

### No. 13.

**Inventory:** A20.E9-13.TMP.09.INC.05

**Dimensions:** H: 0.24 m; W: 0.74 m; D: 0.57 m; L: 0.14 m.

**Description:** A fragment of a limestone wall block. It bears a 5-letter inscription. The lettering is regular, featuring a lunate omega and sigma. The serifs are subtly carved and resemble dovetail shapes. The hastae of omega curve upwards. The alpha has a broken crossbar, and its apex forms a sharp angle.



[- - -]ωτίας

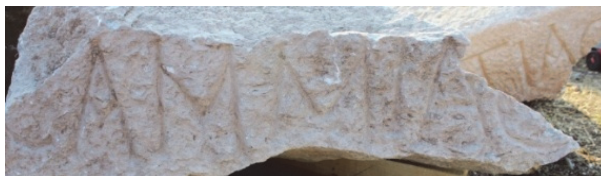
The name may be completed as Πρωτίας, Σωτίας, or Πλωτίας. The last of these was attested only once, at Aizanoi.<sup>41</sup>

### No. 14

**Inventory:** A20.E9-13.TMP.10.INC.06

**Dimensions:** H: 0.26 m; W: 0.77 m; D: 0.65 m; L: 0.13 m.

**Description:** A fragment of a wall block. The lettering has been deeply carved into an uneven surface that does not appear to have been flattened before inscription. The letters alpha and mu differ in their execution. The first alpha features a broken crossbar and a sharply angled apex, while the second has a straight crossbar and a wider apex. Similarly, the first mu is narrower with higher-extending terminals, while the second mu has broader diagonals that meet closer to the baseline.



Ἀμμίας  
(Place) of Ammia.

Ἀμμία is a well attested female name in Asia Minor and is documented in several inscriptions at Aizanoi.<sup>42</sup>

### No. 15.

**Inventory:** A20.E9-13.TMP.19.INC.07

**Dimensions:** H: 0.37 m; W: 2.55 m; D: 0.93 m; L: 0.10–0.14 m.

**Description:** The lettering exhibits two distinct styles. Both are evenly spaced and carefully carved on a flat surface, but the dimensions of the letters are irregular. The first section is followed by a high dot at the end. This section consists of six letters, including a lunate omega and an angular sigma with three

<sup>37</sup> *LGPN V/a*, s.v. *LGPN V/b*, s.v. *LGPN V/c*, s.v.

<sup>38</sup> *MAMA IX* lxii, lxxv, P21, P277; Waelkens, *Türsteine* 159.

<sup>39</sup> *LGPN V/b*, s.v.

<sup>40</sup> *MAMA IX* 38, 82, 84, 118, 120, 320, 440, 460, P11, P45, P90, P91, P141, P186, P196, P236, P237.

<sup>41</sup> *MAMA IX* P139.

<sup>42</sup> *MAMA IX* 102, 115, 141, 251, 329, 480, P74, P90, P108, P112, P113, P114, P238, P284.

strokes. The letter delta has a sharp apex, and the letter iota has faint serifs. The classic lunate omega is open at the bottom, with curving strokes and slightly hooked terminals. The circular omicrons are smaller than other letters, as can be seen in nos. 8, 11, 17, 21 and 22.

The second section consists of fourteen letters featuring lunate epsilon and sigma. These letters are arranged in ascending order of size, from left to right. The alpha has a sharp apex and broken crossbar. All the strokes have serifs. The letter forms are identical to those in first part of no. 11. As seen on nos. 8, 10, 11, 21 and 22, a superscript epsilon follows the name.



Δίωνος. Σοσείας Γράπτῃς. ε (vac.)  
(Place) of Dion. (Place) of Sosia Grapte.

Although this is the first time the name Δίων is attested at Aizanoi, it is well documented elsewhere in Asia Minor.<sup>43</sup> The feminine form of the name, Σοσεία = Σοσία, is attested for the first time, whereas masculine form, Σοσίας, is found in inscriptions of Asia Minor, Greece and Sicily.<sup>44</sup> Γράπτῃ is a well-attested female name in Asia Minor, and has been documented before at Aizanoi.<sup>45</sup>

#### No. 16.

**Inventory:** A20.E9-13.TMP.27.INC.11

**Dimensions:** H: 0.25 m; W: 1.15 m; D: 0.97 m; L: 0.06 m.

**Description:** The lettering is irregular and features a lunate sigma. Although the surface has been flattened, the shallow carving of the first word and the relatively small letter sizes compared to other inscriptions on the diazoma wall suggest that this may be an erased inscription or a pseudo-inscription executed by a stonemason or novice. The inscription exhibits two distinct lettering styles. The alpha in the first word has a broken crossbar, whereas both alphas in the second word have straight crossbars. Each mu is carved with sharp, angular strokes, with diagonals meeting just above the baseline to form an apex.

[- - -] καὶ Ἀμμίας  
(Place) of [NN] and of Ammia.



See no. 14.

#### No. 17.

**Inventory:** A20.E9-23.TMP.75.INC.02

**Dimensions:** H: 0.37 m; W: 2.55 m; D: 0.85 m; L: 0.09–0.11 m.

**Description:** A broken limestone wall block, with missing left edge. It bears a 25-letter inscription. The lettering is inconsistent in size, particularly the lunate omega. The omicrons are notably smaller than the surrounding letters, as can be seen in nos. 8, 11, 15, 21, and 22. The letters of the first name are carved larger than those of the second, and they are clearly from different hands. The lunate omega curves downwards, almost forming a circle, and is approximately the same size as the omicrons. The lunate theta has

<sup>43</sup> LGPN V/a, s.v. LGPN V/b, s.v. LGPN V/c, s.v.

<sup>44</sup> SEG XXXIII 34 (Attika), SEG IV 29, IG V.2. 175 (Sicilia), *I.Kyzikos* II 111 (Mysia).

<sup>45</sup> LGPN V/a, s.v., LGPN V/b, s.v. LGPN V/c, s.v.; *MAMA* IX P164.

a central crossbar that does not connect to the curve.



[- - -]λιας Πομπώνιο(υ). Κλύδιου Διοπίθο(υ)ς.

(Place) of [- - -]lia, daughter of Pomponius. (Place of) Cl(a)udius Diopithes.

Many names could potentially fill the gap, such as Αἰλίας, Αὐρηλίας, Στατελίας and Ἰουλίας. However, it is not possible to determine this with certainty. The Latin name Πομπώνιος is attested for the first time at Aizanoi. It was also documented in Bithynia and Lydia.<sup>46</sup> Κλύδιος is a variant or a misspelling of Κλαύδιος, which likewise appears in Latin inscriptions.<sup>47</sup> Διοπίθης or Διοπείθης is well attested in Asia Minor and is documented at Aizanoi once on a double doorstone, which probably dates to the second half of the first century AD.<sup>48</sup> See also no. 26. Given the accuracy of the other inscriptions on the diazoma wall, it is reasonable to suggest that the omission of the upsilon in the genitive ending of Pomponius was intentional.

#### Inscription from the Summa Cavea

No. 18.

**Inventory:** A20.D8.80.TMP.02. Ö11.INC01

**Dimensions:** H: 0.42 m; W: 2.79 m; D: 0.90 m; L: 0.07–0.09 m.

**Reference:** Wörrle 2011, 144.

**Description:** A limestone gradus block with deformations along the edges. It bears an 8-letter inscription. The lettering is uniform in size, but executed with imprecision. The hastae and diagonal strokes of the letter mu are disproportionate. The vertical stroke of the first epsilon leans to the left, and its lower crossbar is noticeably longer than the others. The rho features a loop that curves upwards at the bottom and remains detached from the vertical stroke. A wide *vacat* separates the two words. The omega is in classical lunate form, curving outwards with straight terminals. The second epsilon has a middle crossbar that is shorter than its upper and lower strokes.



(vac.) μέχρι (vac.) ὧδε (vac.)

*Up to here.*

<sup>46</sup> *LGPN* V/a. s. v.

<sup>47</sup> Schulze 1933, 150. For an example from southwestern Phrygia, see Waelkens 1986, no. 411: Τιβέριος Κλύδιος Ἰουλιανός (150–200 AD); from Mysia, see. *IMTSüdTroas* 448.: Μάρκος Κλαύδιος Δάφνος, Μάρκος Κλύδιος, Βάλης, Μάρκῳ Κλαυδίῳ Τροφίμῳ. The editor interpreted that as miswriting.

<sup>48</sup> *MAMA* IX 415.

Wörrle recorded and interpreted it as a sign indicating the end of a reserved bank or association.<sup>49</sup> The same expression is documented on two milestones, both of which are from Palestine and date to the reigns of Marcus Aurelius and Septimius Severus respectively.<sup>50</sup>

**No. 19.**

**Inventory:** A20.D8-96.TMP.02.INC.01

**Dimensions:** H: 0.43 m; W: 1.57 m; D: 0.92 m; L: 0.10 m.

**Description:** A fragment of a gradus block. It bears a 4-letter inscription. The lettering is regular, with no serif. The crossbar of the lunate epsilon is detached from the curve.



[---]IPEI[---]

**No. 20.**

**Inventory:** A20.D8.98.TMP.04.INC.04

**Dimensions:** H: 0.80 m; W: 1.66 m; D: 0.43 m; L: 0.10 m.

**Description:** The lettering is regular, featuring an angular sigma and a lunate omega. The vertical strokes of the omega is curved inwards. The hastae of the mu are curved outwards and joined by a lunate stroke.



[ - - - ]ς ὑπὸ ἡμῶ[v]

(Place) of [NN] by us.

The name is missing, but the sigma at the beginning most likely indicates that the preceding name was in the genitive case. The dedicants, expressed by a pronoun, are uncertain but may be mentioned later in the text. The same applies to the possible aorist passive verb.<sup>51</sup>

**No. 21**

**Inventory:** A20.E9.01.TMP.10.INC.01

**Dimensions:** H: 1.02 m; W: 2.13 m; D: 0.45 m; L: 0.10–0.12 m.

**Description:** A gradus block. It bears a 9-letter inscription. The lettering is irregular and deeply carved. The alpha has a straight crossbar, and each sigma is lunate. The second omicron is smaller than the first. A barely visible lunate epsilon appears between the iota and the omicron; it was likely incised prior to the surrounding letters, as seen in nos. 8, 10, 11 and 22.

[ - - - ]ας ὡς Μοσχί<sup>ων</sup> εου

(Place) of ---a Moschion.

<sup>49</sup> Wörrle 2011, 144–145.

<sup>50</sup> *I.CaesareaMaritima* 99: ἀπὸ Καισαρείας μέχρι ὧδε μίλια ζ'; *SEG* XXXII 1490.2: ἀπὸ Σκυθοπόλεως μέχρι ὧδε μίλια α'.

<sup>51</sup> *TAM* II 249: βουλόμεθα δὲ ἐν τῇ εὐωνύμῳ πυαλίδι ἐνταφῆναι Λάλλαν τὴν ὑπὸ ἡμῶν ἀνατραφεῖσαν.



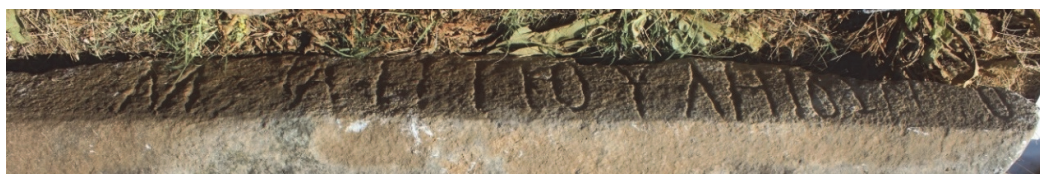
The seat may have belonged to a woman with Roman citizenship; see Aelia Moschion in Pergamon (*I.Pergamon* II 513). Although similar names such as Μοσχιανός and Μοσχίων were documented, the name Μόσχιον is attested for the first time at Aizanoi.<sup>52</sup> The name is also found in Dorylaion, Laodikeia, and Phyteia in Phrygia.<sup>53</sup>

#### No. 22

**Inventory:** A20.E9.02.TMP.18.INC.03

**Dimensions:** H: 0.41 m; W: 2.26 m; D: 0.85 m; L: 0.13 m.

**Description:** A preserved gradus block, with only minor deformation to one side. The lettering is irregular. It bears a 16-letter inscription. The spacing between the letters decreases towards the end, suggesting the work of an unskilled or inexperienced hand. The omicrons are elliptical in shape, thickening towards the upper curve.



(vac.) M.<sup>vv</sup> Ἀππεουλήϊου Π[-]ο[-]

(Place) of M. Appuleius P- - - -

There is no direct evidence linking the name Ἀππουλήϊος on our inscription to M. Ulpus Appuleius Eurykles, the most prominent citizen of Aizanoi. Active in both his native city and the province of Asia, in the mid-2<sup>nd</sup> century AD, Eurykles held several prestigious offices, including archon of the Panhellenion and high priest of Asia, and was honoured as an euergetes of Aizanoi.<sup>54</sup> He was probably one of the main donors behind the construction of the theatre-stadium complex, as can be seen from the honorary inscriptions dedicated to him and his family on the analemma wall of the stadium.<sup>55</sup> The second name may be Παπός or Παπίας, both of which are attested in Aizanoi.<sup>56</sup> The small epsilon between the letters pi and omicron should serve the same purpose as nos. 8, 11, 15 and 21.

<sup>52</sup> *MAMA* IX 199, 474, 456, P233.

<sup>53</sup> Mirbeau 1907, 81, no.16.; *I.Laodikeia*, 110,6; Thomas – Drew-Bear – Yildizturan 1999, no.165.

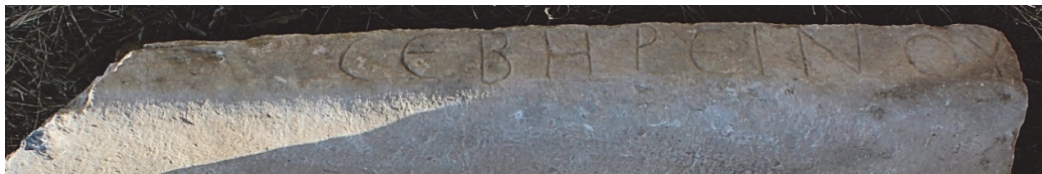
<sup>54</sup> For his career see. Kearsley 1987, 49–56.

<sup>55</sup> For the inscriptions and their commentary, see Wörrle 1992, 338 – 369, no.1 – 4. For another Apuleius at Aizanoi: *MAMA* IX 14.

<sup>56</sup> For Πάπος, see. *MAMA* IX 243–249; for Παπίας, see. *MAMA* IX 139, 226, 240, 247, 281, 329, 473. Most of them date to the 1<sup>st</sup> and 3<sup>rd</sup> centuries AD.

**No. 23.****Inventory:** A20.E9-03.TMP.29.INC.8**Dimensions:** H: 0.46 m; W: 1.69 m; D: 0.70 m; L: 0.11–0.13 m.

**Description:** A preserved gradus block. It bears a 10-letter inscription. The lettering is finely incised and features a lunate sigma and an epsilon. The sigma is broadly curved. While the crossbar of the second epsilon joins the curved stroke, that of the first remains detached. The beta has a narrow upper loop and a larger lower loop which do not fully connect to the vertical stroke. There is wider spacing between the final two letters, omega and upsilon than between the preceding characters.



(vac.) Σεβηρείνου.

(Place) of Severinus.

Σεβηρείνος = Σεβηρήνιος. The name appears in a dedicatory inscription on an aqueduct dedicated to Zeus of Aizanoi, Hadrian and Antoninus Pius.<sup>57</sup> It was offered by Lucius Claudius Severinus, the *archi-neokoros* of the polis. The name appears to have been rare in Asia Minor.<sup>58</sup>

**No. 24.****Inventory:** A20.E9-11.TMP.03.INC.01**Dimensions:** H: 0.46 m; W: 1.20 m; D: 1.02 m; L: 0.08–0.10 m.

**Description:** A gradus fragment with a 9-letter inscription. The lettering is regular, but the first two and last three letters are faint and deformed. The loop of the rho is roughly rounded, and its vertical stroke ends in an upward extension. The final letter appears to be a ligature of omicron and upsilon.



[ - - - ] ΤΡΙΑ ὡ ΒΑΟΥ [ - - - ]

The vacat divides the inscription into two parts. Therefore, it can be assumed that it consists of two names. The first name may be Δημητρία, which has been documented in two inscriptions at Aizanoi.<sup>59</sup> The second name is thought to be Βάθυ[ς], a rare name in Asia Minor which is also documented in Nakoleia.<sup>60</sup>

**No. 25.****Inventory:** A20.D8.79.TMP.11.Ö11.INC04<sup>57</sup> MAMA IX 10.<sup>58</sup> I.Kyzikos I 18, 112 (Mysia); SEG XXXI 1001 (Lydia); MAMA VIII 506 (Karia).<sup>59</sup> MAMA IX 339, P249.<sup>60</sup> I.Phygie Drew-Bear 51, 27.

**Dimensions:** H: 0.24 m; W: 1.56 m; D: 0.82 m; L: 0.08–0.12 m.

**Reference:** Wörrle 2011, 142.

**Description:** A broken gradus block split into two pieces. It bears a 14-letter inscription. The lettering is uniform in size but inconsistent in style and lacks serifs. The vertical strokes end in casually curved downward strokes. The eta has an inclined crossbar; the lunate omega features slightly upturned hastae, and the alpha has a straight crossbar.



(vac.) ἦπται ὑπὸ λατόπω[v.]

*(This place is) held by stonemasons.*

Wörrle recorded the inscription, but it could not be fully read due to the seat's location prior to the 2020 excavation.<sup>61</sup> The verb ἦπται is the third-person singular, middle-passive form of the verb ἄπτω, and no parallel use of it is known in topos inscriptions.<sup>62</sup>

Stonemasons are already attested on gravestones in Aizanoi,<sup>63</sup> and are documented in various inscriptions across Western Asia Minor, particularly in Lydia and Phrygia.<sup>64</sup> In the theatre of Termessos, an entire row is reserved for stonemasons.<sup>65</sup> Their guild is attested as λιθοῦργοί in Nikomedeia.<sup>66</sup> Reservations of seats by associations are known from various examples, such as the theatres of Ephesus, Miletus, Lagina, and Aphrodisias.<sup>67</sup>

#### No. 26.

**Inventory:** A20.E9-03.TMP.29.INC.8

**Dimensions:** H: 0.50 m; W: 2.14 m; D: 0.82 m; L: 0.10 m.

**Description:** A limestone gradus block with a 9-letters inscription. The lettering is irregular and sloppy, featuring a lunate theta and an angular sigma. The first three letters, delta, iota, and omicron lean to the left. The letters pi and upsilon appear taller than the surrounding characters. The letter theta is rounded, with a narrow internal angle, and its crossbar connects to the curve.



<sup>61</sup> Wörrle 2011, 142.

<sup>62</sup> Similar use of the verb with genitive, see. Dem.21.155: ἦπται τοῦ πράγματος

<sup>63</sup> MAMA IX 61, 451.

<sup>64</sup> SEG XXXVI 970 (Aphrodisias), SEG XXIX 1214, SEG XXXVI 970, SEG XLIX 1539, Malay 1999, nos.179, 234; TAM V.1. 203 (Lydia); I.Phrygie Drew-Bear 26; MAMA VI. 275, 151; CIG 3827; MAMA X 97, 147 (Phrygia); cf. Ruffing 2008, 626–627.

<sup>65</sup> TAM III.1 872.

<sup>66</sup> Öztürk – Demirhan Öztürk 2021, 205, no.1.

<sup>67</sup> Seat inscriptions reserved for two guilds: Butchers: Roueché 1993, p.112, pl. xvi: τόπο(ς) τῶν μακελλίτων; Gold-workers: τόπος ἀρπαρίων; gardeners and tanners: p.124, from the theatre of Aphrodisias: and for weavers from the theatre of Saïttai, see Kolb 1990: 118, nos.39, 40, 41.

(vac.) Διοπίθους. (vac.)  
(Place) of *Diopithes*.

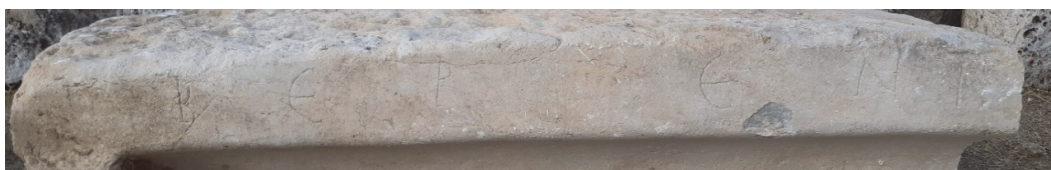
See no. 12.

**No. 27.**

**Inventory:** A20.E9-03.TMP.12.INC.03

**Dimensions:** H: 0.47 m; W: 2.33 m; D: 0.89 m; L: 0.10 m.

**Description:** A gradus block with a 7-letter inscription. The lettering is incised with fine strokes and features dovetail serifs. The first and last letters, beta and iota, are slightly shorter than the others. The loops of the beta are narrow and almost equal in size, and its vertical stroke ends in an upward extension. Each epsilon is lunate and has serifs both on the curved terminals and the crossbar. The hastae of the nu are inclined to the right.



(vac.) Βερενί[κης]  
(Place) of *Berenike*.

Βερενίκη is attested in two inscriptions at Aizanoi. However, both spell her name as Βερενείκη.<sup>68</sup> See also no. 30 and 31.

**No. 28.**

**Inventory:** A20.E9-03.TMP.43.INC.12

**Dimensions:** H: 0.46 m; W: 1.04 m; D: 0.75 m; L: 0.10 m.

**Description:** A limestone gradus fragment with a 5-letter inscription. The sigma is lunate. The beta has a narrow upper loop and a more rounded lower loop. The alpha has a straight crossbar and a slightly open apex.



[ - - - ]ς Φλαβι[ - ]

It is possible that the missing part is the genitive form of either Φλαβία or Φλάβιος, both of which have been found at Aizanoi.<sup>69</sup>

**No. 29.**

**Inventory:** A20.E9-03.TMP.48.INC.13

<sup>68</sup> *MAMA IX 286; SEG IV 1170.*

<sup>69</sup> *MAMA IX 241, P7.*

**Dimensions:** H: 0.55 m; W: 2.25 m; D: 0.88 m; L: 0.10 m.

**Description:** A preserved gradus block. It bears a 4-letter inscription. The lettering is sloppy and incised with fine lines. The spacing between the letters is wide. The letters iota and lunate epsilon feature serifs.



[----]IOΔE[----]

The inscription probably does not mention a personal name, but it may refer to the allocation of seats as in no. 18. In this case, OΔE is written for ὠδε.

### No. 30.

**Inventory:** A20.E9.13.TMP.12.INC.14

**Dimensions:** H: 0.18 m; W: 1.56 m; D: 0.82 m; L: 0.10 m.

**Description:** A preserved gradus block with an 8-letter inscription. The lettering is irregular, incised with fine, shallow strokes. Both the sigma and the epsilon appear in their lunate forms. The upper loop of the beta is smaller and narrower than the lower loop, which is more rounded. The rho's loop is narrow and almost angular. The diagonal stroke of the nu connects at the midpoint of the right hasta.



[ - - - κ α ] ἰ (vac.) Βερενίκη [ ς ]  
(Place) of [ - - - ] and Berenike.

See nos. 27 and 31.

### No. 31

**Inventory:** A20.E9.13.TMP.24.INC.10

**Dimensions:** H: 0.44 m; W: 1.56 m; D: 0.82 m; L: 0.08–0.11 m.

**Description:** A gradus block preserved on all sides. It has been used by different individuals at different times. The first and second letters share similar characteristics, including faint strokes, narrow letter loops, and lunate epsilons. The alpha in the second name has a straight crossbar. The third style is carved more deeply and appears to be from a later period as it combines elements from the first and second styles to form a name. In this third instance, the alpha has a broken crossbar and what seems to be a ligature involving eta, iota and omicron.





- a. Βερ[ε]ν(ί)κ[ης]            *(Place) of Berenike.*  
 b. Κλ. Ὀνειράτου        *(Place) of Cl(audius) Oneiratos.*  
 c. Ἀππουληίου         *(Place) of Appuleius.*

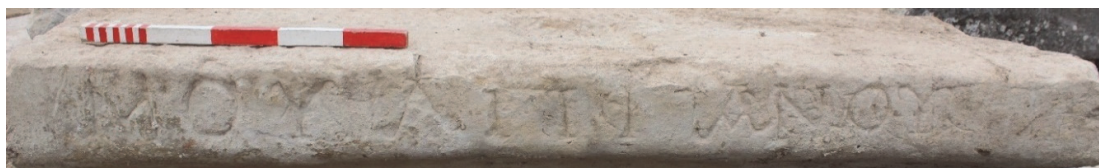
The seat bears three names, inscribed at different times. For Βερενίκη, see nos. 27 and 30. Ὀνειράτος is first attested at Aizanoi and is very rare in Asia Minor. However, Klaudios Oneiratos is documented in an inscription dated to the 3<sup>rd</sup> century AD at Hadrianeia in Mysia.<sup>70</sup> For the name Ἀππουλήιος, see no. 22.

#### No.32.

**Inventory:** A20.E9-13.TMP.31.INC.13

**Dimensions:** H: 0.43 m; W: 1.77 m; D: 0.84 m; L: 0.08–0.12 m.

**Description:** A gradus block preserved on all sides. It bears a 10-letter inscription. The lettering is irregular and deeply carved, with apparent serifs. The arms of the upsilons and the hastae of the alpha terminate in gentle curves. The alpha has a broken crossbar.



(vac.) Μ. Οὐλπιανοῦ (vac.)  
*(Place) of M(arkus) Ulpianus.*

There are many Ulpii documented at Aizanoi.<sup>71</sup> Cf. no. 22.

#### No. 33.

**Inventory:** A20.E9.23.TMP.85.INC.03

**Dimensions:** H: 0.45 m; W: 1.04 m; D: 0.90 m; L: 0.12 m.

**Description:** A gradus fragment bearing a 3-letter inscription. The diagonal stroke of nu connects at the midpoint of the right hasta. The upper diagonal stroke of kappa is thinner and shorter than the lower stroke, which extends downwards at a wider angle. The two diagonals do not meet at the same point on the hasta. The lambda strokes are out of proportion.

<sup>70</sup> Wiegand 1904, 326, no. 42.

<sup>71</sup> MAMA IX 446, P93, 188, P42, 32, M. P246, xxiv-xxv. See also no. 22



<sup>v</sup> NKA [- - -]

It may be a part of a name or an association. It could be restored as *συνκλητικός*, for which there is a parallel example in the theatre of Aphrodisias.<sup>72</sup> However, there are no parallels to it in other Aizanoi inscriptions.

### Conclusion

During the excavations conducted in the orchestra, ima cavea and diazoma of the theatre of Aizanoi in 2020, blocks bearing inscriptions were discovered. These inscriptions provide significant information on the city's tribal organization, demographics and social life. As the approximate dates of the construction phases of the building are known from the previous studies, the terminus post quem of the inscriptions can be identified to some extent. Accordingly, the construction of the ima cavea, orchestra and stage building began in the 1<sup>st</sup> century BC and was completed towards the end of the 1<sup>st</sup> century AD. On the other hand, the construction of the diazoma and summa cavea, began in the mid-1<sup>st</sup> century AD and was completed in the first half of the 3<sup>rd</sup> century AD. Therefore, the earliest possible date for the inscriptions in the ima cavea is the 1<sup>st</sup> century BC, and for those in the diazoma and summa cavea, the mid-1<sup>st</sup> century AD. Determining the terminus ante quem of the inscriptions is more difficult, as they may have been carved after the building was completed. However, it is certain that they cannot be later than the 4<sup>th</sup> century AD, when the function of the theatre-stadium complex changed.

\* \* \*

The topos inscriptions of the phylai of Aizanoi exhibit variations in letter forms. Inscription no. 1, belonging to the phyle Hadriane, dates to a period after AD 117. No. 3, which is carefully engraved and associated with the phyle Asklepias, may date to the first phase of construction in the 1<sup>st</sup> century AD. No. 4, written in minuscule letters and belonging to the phyle Dionysias, should be dated to after the 2<sup>nd</sup> century AD. Similarly, inscription no. 5, which is associated with the phyle Metroas, dates to the 2<sup>nd</sup> or 3<sup>rd</sup> century AD. Therefore, it can be concluded that most of the phyle inscriptions date to the 2<sup>nd</sup> century AD or later.

There is no trace of the phyle Heraklea, one of Aizanoi's previously known tribes, in the theatre. The middle cuneus between nos. 4 and 5, as well as the three cunei that follow no. 5, were not reserved for any association or person. Except for nos. 1–5 and one other example (no. 6), which is located on the uppermost row of the cuneus reserved for an unknown phyle, no in-situ inscriptions have been found in the ima cavea. As a result, it can be concluded that there were five phylai in Aizanoi. The phyle Heraklea was probably renamed or became associated with another phyle at a later period.

In public buildings such as theatres, stadiums, odeons and temples, it was common practice to reserve seating areas for the city's tribes. However, reserving the entire ima cavea for phylai is a rare phenomenon. In this respect, the theatres of Megalopolis and Hierapolis are similar to the theatre of Aizanoi. Both theatres have nine cunei. In the theatre of Megalopolis, two cunei on each side were left unreserved, while the five in between were allocated to the city's five tribes.<sup>73</sup> At Hierapolis, all caveae except the third one

<sup>72</sup> Roueché 1993, cat.45.33: Ἀτάλου συνκλητικῶ.

<sup>73</sup> Fiechter 1931, 23, no. 3; Jones 2008, 258; *IG* V.2 452; Richards 1892, 125–126.

from the left were reserved for the city's twelve phylai.<sup>74</sup> In both theatres, no other topos inscriptions are found in the *ima cavea*. In the odeon of Gerasa, also known as the North Theatre, three out of four *caveae* were allocated to the city's twelve tribes.<sup>75</sup> A similar situation can be observed in the amphitheatres of Lambaesis and Lepcis Magna in Africa, where the *cunei* were assigned to tribes according to their *curiae*.<sup>76</sup> This arrangement was likely due to the theaters' primary use as a venue for assemblies and ceremonies.<sup>77</sup>

The seating arrangement in the *ima cavea* of Aizanoi theatre raises questions about the placement of the city protocol during public meetings, as well as the location of the *prohedria*. In Classical and Hellenistic theatres such as those at Athens, Megalopolis, Priene, and Rhodiapolis, the *prohedria* were situated within the orchestra or on the front row of the *cavea*, in direct connection with the orchestra.<sup>78</sup> However, during the Roman period, the *prohedria* were commonly located at the level of the *diazoma*, behind the orchestra wall, or in the upper part of the *cavea*. In the theatre of Rhodiapolis, the *prohedria* was removed in the Roman period, and a *bisellium* area was created in the middle of the central *cuneus*. In the theatres of Kibyra and Kyaneai, the *bisellium* is positioned in front of the *diazoma*; in the theatre of Aphrodisias, it is located in the central *cuneus*.<sup>79</sup> In the theatre of Aizanoi, no concrete evidence related to the place of *prohedria* has been found, either in its pre-excavation state or during the excavations conducted in the orchestra and *diazoma*. Therefore, attention has focused on the *cunei* that were left unreserved and not allocated to tribes. The central *cuneus*, located between nos. 4 and 5, is the most suitable place that could have been reserved for the protocol. However, a Late Antique structure covering the front half of the *cuneus*, consisting of two rooms, appears to have damaged the area of the *ima cavea* that was likely most suitable for a *bisellium* (Fig. 1). Consequently, high officials, priests and different age groups must have occupied the central *cuneus* in the theatre.

\* \* \*

The construction of the *diazoma* and the *summa cavea* were part of the building process that characterised Antonine Aizanoi. Unlike the topos inscriptions in the *summa cavea*, those in the *diazoma* were executed with care, and the letter forms are mainly consistent. All alphas have a broken crossbar, while the apex heights and terminals vary. A similar situation applies to the letter omicron, which was carved smaller than the others. Except for nos. 7 and 9, each sigma has a lunate form. As a result, the names were inscribed with stylistic unity by different stonecutters. However, some of the inscriptions indicate that they were carved by the same hand. The letter eta in no. 10 and in the second part of no. 14 is identical. The same is true of the letter pi in no. 9 and in the second part of no. 16, as well as the upsilons in the second part of no.10 and in no.16. Therefore, nos. 9, 10, 14, and 16 must have been executed by the same stonecutter (Plates V, XI, XV).

The construction of the theatre coincided with a period of elite dominance. Prominent figures such as Eurykles and Pardalas, along with their families, played a significant role in shaping the history of the city until the early 3<sup>rd</sup> century AD. The chronicle on the *analemma* wall of the stadium, mentioned in the introduction, attests to the significant role of Eurykles' family in the construction of the theatre-stadium complex. However, they were not alone. Unlike the *ima cavea*, the abundance of individual names on the

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<sup>74</sup> Kolb 1974.

<sup>75</sup> Retzleff – Mjely 2004, 39.

<sup>76</sup> Rawson 1987, 94.

<sup>77</sup> In his discussion, Wörrle has rightly pointed out that the primary function of the Greek theatres was to serve as meeting places for religious ceremonies and civic assemblies, referring to the instructions on the Salutaris Foundation inscriptions. Wörrle 2011, 140; see also Roueché 1993, 117–118

<sup>78</sup> Sear 2006, 388; Bulle 1928, 250–253; Özdilek 2022, 238–239.

<sup>79</sup> Özdilek 2022, 242–246.

inscriptions of the western diazoma and summa cavea of the theatre indicates that this part of the structure was also largely financed through the support of different elite families. Latin names dominate on the diazoma wall. Significant names which reveal the position of persons with Roman citizenship at Aizanoi include Publius Aibutianus, Appuleius, Claudius Pomponius, and Soseia. Other names on the diazoma wall include Artemylla, Dion, Ammia, and Laberia Matrona.

The front rows of the summa cavea must have belonged to individuals whose names are inscribed on the diazoma wall, or to their close relatives. The upper rows of the gradus, however, were assigned to various individuals (nos. 17–33). The inscriptions here are generally more crudely and irregularly engraved than those on the diazoma. In terms of letter forms, they clearly differ from the inscriptions in the ima cavea and diazoma. The alphas mostly have a straight crossbar. The loops of the betas and rhos are irregular. The deltas are asymmetric. The crossbar of eta is attached to the hastae. The intersection of the strokes is disproportionate, and the terminals protrude. Consequently, establishing a stylistic connection between them is difficult due to the irregular types and forms of the letters. However, it is possible that the final layers of nos. 30 and 31 were executed by the same hand. Similarly, the beta and rho in the first layer of nos. 26 and 30 are almost identical.

The stonemasons were the only guild to have a reserved seat in the theatre of Aizanoi. The block was found near the location of the central cuneus of the summa cavea. Similarly, no seats were reserved for religious associations or age groups. This is evident from the inscriptions recorded previously.<sup>80</sup> The female names Artemylla, Liberia Matrona, Iulia, Soseia Grapte, Berenike and Ammia are attested in the theatre; the first three occur on the diazoma wall. This is a good example of the active role of women from elite families. Before Augustus' Lex Julia Theatralis,<sup>81</sup> men and women were seated separately in the theatre and stadium. Generally, the seats at the back of the auditorium were assigned to women and children. Following the enactment of the law, these traditional practices were relaxed, and some parts of the cavea became unisex. The theatre of Aizanoi is a striking example of this: the names of women from Aizanoi are inscribed in the diazoma among the theatre's most prestigious benefactors.

\* \* \*

Most of the names in the topos inscriptions on the Aizanoi theatre are in the genitive form. However, the term *topos* does not appear as a determinative. Unlike the topos inscriptions of the Aphrodisias and Miletos theatres, where the word *topos* is combined with a name in the genitive, there are cases such as Ephesos where both forms are used simultaneously.<sup>82</sup> Only two verbs indicating the reservation of seats are attested in the Aizanoi theatre: ἄπτω and ἄρω. The former expresses that the seat was occupied by stonecutters, while the latter, lacking a subject, conveys a sense of dedication rather than reservation or occupation. There are no parallel examples of these two verbs in the topos inscriptions. The verb ἀπολαμβάνω appears in a gradus previously recorded by Wörrle as belonging to the theatre but which, when compared with other gradus, has been shown to belong to the stadium. Yet this too has no parallel elsewhere.<sup>83</sup>

Another notable feature of the inscriptions is the presence of micro-epsilons before, after or even within certain names. These are likely to represent the number five. A common feature of the inscriptions containing this letter is that their blocks measure between 2.30 and 2.50 metres in width. It is therefore possible that they indicate the number of people assigned to a block of this size. Unlike other numerals inscribed on the theatre's architectural blocks, which are usually placed on invisible parts, these micro-epsilons were carved on the front face to be visible. They were incised prior to the inscriptions themselves

<sup>80</sup> For Neoi: Günther 1975, 351–356; for Epheboi: Özlem-Aytaçlar 2023, no. 4.

<sup>81</sup> For a detailed criticism and analysis of the law, see: Cobet 1861 and Rawson 1987.

<sup>82</sup> Roueché 1993, cat. 47; *I.Milet* 940; *I.Ephesus* 2086a-c.

<sup>83</sup> Wörrle 2011, 143–144, fig. 3.

(Plate IV).

Αἰβουτιανός 10	Ἄμμία 14, 16	Ἄππουλήιος 22, 31
Ἀρτέμυλλα 9	Βερενίκη 27, 30, 31	Δίων 15
Διοπίθης 13, 26	Γράπτη 15	Ἰουλία 6, 11
Κλύδιος 17	Λαβέρια 7	Ματρώνα 7
Μόσχιον 21	Ἵονείρατος 31	Οὐλιανός 32
Πομπώνιος 17	Σοσεία 15	

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### Aizanoi Tiyatrosu'ndan Topos Yazıtları

**Öz:** Bu makalede, Kütahya'nın Çavdarhisar İlçesi'nde yer alan Aizanoi Antik Kenti tiyatrosunda tespit edilen otuz üç topos yazıtı incelenmektedir. Bunlardan otuzu, 2020 yılında yapının orkestra, *ima cavea* ve *diazoma*'sında gerçekleşen kazı çalışmaları sırasında kayıt altına alınmış yeni yazıtlardır. Geriye kalan üç yazıt ise daha önce yayımlanmış olmakla birlikte, konu ve tartışma bağlamında burada yeniden ele alınmıştır. Tespit edilen yazıtlardan altısı, yapının *ima cavea*'sında in situ olarak korunmaktadır (no. 1–6). On bir yazıt, *diazoma* duvarına ait bloklar üzerinde yer almakta olup (no.7–17), geri kalanlar ise çökmüş durumdaki *summa cavea*'ya ait *gradus* blokları üzerindedir (no. 18–33). *Ima cavea*'daki yazıtlar en erken MÖ 1. yüzyılın sonuna tarihlenmektedir. *Summa cavea* ve *diazoma* duvarındaki yazıtlar ise en erken MS 2. yüzyıl ortalarına aittir. *Ima cavea*'nın doğudan batıya ilk dört *cuneus*'unda ve altıncı *cuneus*'unun ön sıralarında yer alan yazıtlar, kentin *phyle* adlarını taşımaktadır. Bunlardan Hadriane ve Asklepias *phyle*'leri daha önce bilinirken, Dionysias ve Metroas ise listeye yeni eklenen *phylai*'dir. İkinci *cuneus*'taki yazıtta yalnızca son iki harfi korunmuş olan ismin, daha önce bilinen Heraklea *phyle*'sine ait olduğu düşünülmektedir. Böylece yazıtlar Aizanoi'da beş *phylai* bulunduğunu ortaya koymuştur. *Diazoma* ve *summa cavea* üzerindeki yazıtlar ise, birkaç fragman, bir sınır yazıtı ve taş ustalarına ayrılmış bir *gradus* bloğu dışında, bu yerleri ayırtmış ve belki de bu kısmın inşasına finansal destek sağlamış bireylerin isimlerini taşımaktadır.

**ANAHTAR SÖZCÜKLER:** Aizanoi, Tiyatro, Topos yazıtları, *phylai*, Seyirciler.

Received: 16.08.2025 | Accepted: 24.09.2025



Fig. 1: Theatre of Aizanoi before and after the excavation in 2020. Aizanoi Excavation Archive, 2020.











Fig. 2. Cunei reserved for Phylai of Aizanoi (nos. 1–5). Aizanoi Excavation Archive, 2020.



Fig. 3: Findspots of nos. 7–33.



Fig. 4: Findspots of the topos inscription belonging to Phyle Asklepias. Aizanoi Excavation Archive, 2020.

No	Letter Forms and Ligatures on the Topos Inscriptions of Aizanoi Theatre
I	 No: 3    No: 4    No: 6    No: 7    No: 9    No: 10    No: 11    No: 13    No: 14    No: 15    No: 16  No: 17    No: 21    No: 22    No: 24    No: 25    No: 28    No: 31    No: 32
II	 No: 7    No: 10    No: 23    No: 27    No: 28    No: 30    No: 31
III	 No: 1    No: 4    No: 10    No: 15    No: 17    No: 18    No: 26
IV	 No: 6    No: 7    No: 9    No: 11    No: 12    No: 15    No: 18    No: 19    No: 23    No: 27    No: 29  No: 30    No: 31 <i>Micro epsilons:</i>  No: 8    No: 10    No: 11    No: 15    No: 21
V	 No: 3    No: 5    No: 9    No: 11    No: 12    No: 15    No: 22    No: 23    No: 25    No: 30














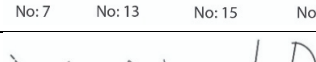
VI	
	No: 17      No: 26
VII	
	No: 3      No: 17      No: 30      No: 31      No: 33
VIII	
	No: 3      No: 7      No: 9      No: 11      No: 17      No: 22      No: 25      No: 28      No: 31      No: 33
IX	
	No: 5      No: 7      No: 9      No: 12      No: 14      No: 16      No: 17      No: 18      No: 20
	
	No: 21      No: 22      No: 32
X	
	No: 1      No: 7      No: 10      No: 11      No: 12      No: 15      No: 17      No: 23      No: 27      No: 30      No: 32      No: 33
XI	
	No: 3      No: 10      No: 15      No: 17      No: 20      No: 22      No: 25      No: 26      No: 32
XII	
	No: 1      No: 9      No: 11      No: 15      No: 18      No: 19      No: 23      No: 24      No: 27      No: 30      No: 31
XIII	
	No: 1      No: 2      No: 3      No: 4      No: 7      No: 8      No: 9      No: 11      No: 15      No: 16      No: 17
	
	No: 21      No: 23      No: 26
XIV	
	No: 5      No: 7      No: 9      No: 10      No: 12      No: 13      No: 15      No: 24      No: 25
XV	
	No: 4      No: 6      No: 9      No: 10      No: 11      No: 12      No: 17      No: 20      No: 22
	
	No: 23      No: 25      No: 26      No: 31      No: 32
XVI	
	No: 7      No: 13      No: 15      No: 18      No: 20      No: 25
XVII	
	No: 24      No: 31      No: 31

Fig. 5. The letter drawings were prepared by Selma Çalışkan Türkan.