

‘My beauty, my virtue, my wealth’: personal assertion in public religious contexts

Athens. Marble bowls, from Onesimos to Athena

Ὀνέσιμος : ἀνέθεκεν : ὁ Σμικύθο : τὰθENAIAI : ἀπαρχέν

Onesimos son of Smikythes dedicated it as an *aparche* to Athena

490-480 BC. Raubitschek 1902, nos. 349-353, 357-8. Each bowl had the same inscription, with minor variations in word order.

Athens. Pillar (base for lost kore), from Isolochos to Poseidon

[τέ]νδε κόρεν ἀνέθεκεν ἀπαρχέν

[Ἰσό]λοχος ἄγρας : | ἔν οἱ ποντομέδ-

[ον χρυ]σοτρία[ι]ν' ἔπορεν.

Isolochos has dedicated this *kore* as *aparche* of the catch which the Ruler of the Sea with the Golden Trident has provided for him.

c. 480 BC. Raubitschek 1902, no. 229; van Straten 1995, 92. [Ἰσό]λοχος Raubitschek; [Ναύ]λοχος Peek, *IG*.

Penteskouphia. Pinax from a potter to Poseidon



Poseidon and Amphitrite named; □ ANAKTI AY...

c. 550 BC. Berlin, Staatl. Mus. F495+513; *ThesCRA* 2.d no. 195*

Calabria. Bronze axe, from Kyniskos to Hera

τᾶς ἡέρας ἠιαρός | ἐμὶ τᾶς ἐν πεδί|οι. Κυνίσοφο|ς με ἀνέθε|κε ὄρταμο|ς φέργων | δεκάταν. |

I am sacred to Hera in the plain. Kyniskos the butcher dedicated me as a tithe of his work.

ca. 525-500 BC? London, BM Br 252. *IG* XIV 643; Jeffrey, *LSAG*² 260.8; *ThesCRA* 2.d no. 185*

Olympia. Bronze strigil, from Dikon to Zeus

[τέν]δε Δίκον Διὶ δῶρον ἀπ' [ἐργασί]ας | ἀνέθεκεν αὐτὸς ποιέ[σ]ας [καὶ γὰρ] | ἔ[χ]ει σοφίαν

Dikon has dedicated this to Zeus as a present from his business;

he made it himself since he possesses great skill.

c. 450 BC. Olympia Mus. B5703; *ThesCRA* 2.d no. 181*; van Straten 1981, 93

Kamiros. Bronze cartwheel, from Onesos to Apollo

Ὄνησός : με ἀνήθεκη : τὸ πόλονι : ὁ χαλχοτύπος : τροφὸν ἄρματος

Onesos the smith has dedicated me to Apollo: a cartwheel

550-525 BC. Rhodes Mus. 14464; Jeffrey, *LSAG* 356.13; *ThesCRA* 2.d no. 185*; van Straten 1981, 94

Olympia. Bronze helmet, from Miltiades to Zeus

Μιλτιάδης ἀνέ[θ]εκεν[: τ]ῶι Δί

Miltiades dedicated to Zeus

Early 5th cent. BC. Olympia Mus. B 2600; Kunze *OlympBer* 5 (1956) 69-74; *ThesCRA* 2.d no. 145*

Erythrai. Statue base, from Simo to Dionysos

[Σ]μῶ τήν[δ' ἔστη]σ[α] γυνή Ζωίλου Διονύσῳ

[ι]ε]ρέα πρὸ πόλεως Παγκρατίδew θυγάτηρ,

[εἰ]κ[ό]να μὲ[μ] μορφῆς ἀρετῆς δ' ἐπίδειγμα καὶ ὄλβου,

[ἀθ]άνατον μνήμην παισὶ τε καὶ προγόνοις.

I, Simo, wife of Zoilos, priestess of Dionysos before the city, daughter of Pankratides, have prepared this image as a proof of my beauty and my virtue and my wealth, as an eternal memento for the children and the children's children.

4th-3rd cent. BC. Engelmann and Merkelbach, *Inscr. Erythrai und Klazomenai* 210a; van Straten 1981, 76. The name may be [S]imo or [T]imo.

Brauron. Votive relief, from Aristonike to Artemis



Ἀρτέμιδι εὐξαμένη ἀνέθηκεν Ἀριστονίκη Ἀντιφάτους Θοραιέως γυνή

Aristonike, wife of Antiphates of Thorai, set this up as a votive offering to Artemis, in accordance with her prayers

4th cent. BC. Brauron Mus. 1151; van Straten 1995, 59-60, 81, cat. no. R73, fig. 57.

Herodas 4.11-20: Kynno addresses Asklepios

ἴλεωι δεῦτε

τῶλέκτορος τοῦδ', ὄντιν' οἰκίης †τοιχων†
κήρυκα θύω, τὰπίδορπα δέξαισθε.
οὐ γάρ τι πολλὴν οὐδ' ἔτοιμον ἀντλεῦμεν,
ἐπεὶ τάχ' ἂν βοῦν ἢ νενημένην χοῖρον
πολλῆς φορίνης, κοῦκ ἀλέκτορ', ἴητρα
νούσων ἐποιεῦμεσθα τὰς ἀπέψησας
ἐπ' ἠπίας σὺ χεῖρας, ὦ ἄναξ, τείνας.
ἐκ δεξιῆς τὸν πίνακα, Κοκκάλῃ, στήσον
τῆς Ὑγίειας.

... may ye graciously come hither and receive this cock which I am sacrificing, herald of the walls of the house, as your dessert. For our well is far from abundant or ready-flowing, else we should have made an ox or a sow heaped with much crackling, and not a cock, our thank-offering for the diseases which thou hast wiped away, Lord, stretching out thy gentle hands. Kokkale, set the tablet on the right of Hygieia.

Athens. Votive, from Lysistrata to Demeter

[ἀ]ρρήτο τελετῆς πρόπολος σῆς, πότνια Διοῖ,
καὶ θυγατρὸς προθύρο κόσμον ἄγαλμα τόδε
ἔστησεν στεφάνω Λυσιστράτῃ, οὐδὲ παρόντων
φείδεται ἀλλὰ θεοῖς ἄφθονος ἐς δύναμιν.

The servant of your holy rites, O mistress Deo, and of those of your daughter, Stephanos' daughter Lysistrata, has presented this *agalma* as an ornament of your portal, and she does not spare her property but makes abundant gifts to the gods according to her wealth.

c. 455 BC. Athens, Agora I 5484; *SEG* 10.321; van Straten 1981, 75.

Decree from the Asklepieion of Rhodes: placement of votives

...μὴ ἐξέστω μηθενὶ αἰτήσασ-
[θαι ἀνά]θεσιν ἀνδριάντος μηδὲ ἄλλου
[ἀναθ]ήματος μηδενὸς ἐς τὸ κάτω μέρος
[τοῦ τ]εμένους ...
... ἢ ἐς ἄλλον τινα τόπον ἐν ὧι στα-
θέντα τὰ ἀναθήματα κωλύσει τοὺς περι-
πάτους...

No one is permitted to request that an image be raised or some other votive offering set up in the lower part of the sanctuary...or in any other spot where votive offerings prevent people walking past

3rd cent. BC. *LSS* 107 vv. 10-18; *Suppl. Epig. Rodio* 1; van Straten 2000, 213-14.

Other examples: new woodwork: Miletus, 3rd cent. BC, *LSS* 123; see also *LSS* 43, 107.

Blocking the cult image: Athens, 2nd cent. BC, Jeffrey, *LSCG* 43 with commentary.

Attica, inscription to the ἥρωος ἱατρῶς (excerpts)

Ἡρωῖ Ἰατρῶι
Εὐκλῆς Εὐνόμου
Κεφαλήθεν
ἀνέθηκεν.

... [τ]ὰ ἱερὰ καθελόντες τοὺς τύπους καὶ εἴ τι
[ἄ]λλο ἐστὶν ἀργυροῦν ἢ χρυσοῦν καὶ τὸ
[ἀ]ργύριον τὸ ἀνακείμενον στήσαντες
[κ]ατασκευάσουσι τῷ θεῷ ἀνάθημα ὡς
ἂν δύνωνται κάλλιστον, καὶ ἀναθήσου-
σιν ἐπιγράψαντες «ἡ βουλή ἢ ἐπὶ Θρασυφῶν-
τος ἄρχοντος ἀπὸ τῶν ἀναθημάτων Ἡρω[ῖ]
Ἰατρῶι»· ἀναγραψάτωσαν δὲ οἱ αἰρεθέ[ν]-
τες τὰ ὀνόματα τῶν ἀνατεθηκότων ἐν
τῷ ἱερῷ καὶ σταθμὸν εἰς στήλην λιθίν-
ην καὶ στησάτωσαν ἐν τῷ ἱερῷ...

... [ἐ]ν τ[ῷ] τοῦ Ἡρωος τοῦ Ἰατροῦ τὰ καθαιρεθέντα
εἰς τὸ ἀνάθημα· νν ἀργυρᾶ· ν τετραῖχμον ὃ ἀνέ-
θηκεν Καλλίστρατος· ν τύπον ὃν ἀνέθηκε Λα-
μίδιον· ν τύπον ὃν ἀνέθηκε Ζωῖλος ὑπὲρ τοῦ
παιδίου· ν τύπον ὃν ἀνέθηκεν Καλλίστιον· ν
τύπον ὃν ἀνέθηκεν Λαμίδιον· τύπον ὃν ἀνέθη-
κεν Ἀσφαλίων· ν τύπον ὃν ἀνέθηκεν Νικοκλῆ[ς]·
τύπον ὃν ἀνέθηκεν Καλλίστιον...

To the Hero Doctor
Eukles son of Eunomos
of Kephale
dedicated.

... having melted down the models and
anything else that there is in silver or gold,
and having weighed the stored silver coin,
will fashion for the god a dedication, as beautiful as
they can, and will dedicate it,
having inscribed on it, "The Council in the
archonship of Thrasyphon, from the dedications, to the Hero
Doctor"; and those chosen shall write up
the names of those who have dedicated in
the sanctuary, and the weight, on a stone
stele[3] and stand it in the sanctuary...

... In the sanctuary of the Hero Doctor, the items melted down
for the dedication: silver: tetradrachm which Kallistratos
dedicated; model which Lamidion dedicated;
model which Zoilos dedicated on behalf of his
child; model which Kallistion dedicated;
model which Lamidion dedicated; model which
Asphalion dedicated; model which Nikokles dedicated;
model which Kallistion dedicated...

IG II² 839= IG II³ I 1154, vv. 1-4, 30-40, 54-61 See Linders 1989 for other examples.

Demosthenes 22.72-74: against Androtion

τοιαῦτα γὰρ ἦν τὰ τῶν στεφάνων ἐπιγράμματα. ταῦτα μὲν τοίνυν, ἃ ζῆλον πολὺν εἶχε καὶ φιλοτιμίαν ὑμῖν, ἠφάνισται καθαιρεθέντων τῶν στεφάνων· ἐπὶ ταῖς φιάλαις δ' ἄς ἀντ' ἐκείνων ἐποιήσαθ' ὑμῖν ὁ πόρνος οὗτος, “Ἀνδροτίωνος ἐπιμελουμένου” ἐπιγέγραπται· καὶ οὐ τὸ σῶμ' ἠταιρηκότος οὐκ ἐῶσιν οἱ νόμοι εἰς τὰ ἱερὰ εἰσιέναι, τούτου τοῦνομ' ἐν τοῖς ἱεροῖς ἐπὶ τῶν φιαλῶν γεγραμμένον ἐστίν. ὁμοίον γε, οὐ γάρ; τοῦτο τοῖς προτέροις ἐπιγράμμασιν, ἢ φιλοτιμίαν ἴσῃν ἔχον ὑμῖν. τρία τοίνυν ἐκ τούτου τὰ δεινότατ' ἂν τις ἴδοι πεπραγμέν' αὐτοῖς. τὴν μὲν γὰρ θεὸν τοὺς στεφάνους σεσυλήκασι· τῆς πόλεως δὲ τὸν ζῆλον ἠφανίκασι τὸν ἐκ τῶν ἔργων, ὧν ὑπόμνημ' ἦσαν ὄντες οἱ στέφανοι· τοὺς δ' ἀναθέντας δόξαν οὐ μικρὰν ἀφήρηται, τὸ δοκεῖν ὧν ἂν εὖ πάθωσιν ἐθέλειν μεμνήσθαι.

Such, I say, were the inscriptions of the crowns. They were tokens of emulation and honorable ambition; but now they have vanished with the destruction of the crowns, and the saucers which that lewd fellow has had made in their place bear the inscription, “Made by direction of Androtion.” And so the name of a man whom the laws forbid to enter our temples in person because of his prostitution, has been inscribed on the cups in those temples. Just like the old inscriptions, is it not? and an equal incentive to ambition? You may, then, mark three scandalous crimes committed by these persons. They have robbed the Goddess of her crowns. They have extinguished in the city that spirit of emulation that sprang from the achievements which the crowns, while in being, commemorated. They have deprived the donors of a great honor,—the credit of gratitude for benefits received.

Paus. 5.21.2-4: the first six Zanes at Olympia

πρὸς δὲ τῇ κρηπίδι ἀγάλματα Διὸς ἀνάκειται χαλκᾶ. ταῦτα ἐποιήθη μὲν ἀπὸ χρημάτων ἐπιβληθείσης ἀθληταῖς ζημίας ὑβρίσασιν ἐς τὸν ἀγῶνα, καλοῦνται δὲ ὑπὸ τῶν ἐπιχωρίων Ζᾶνες. πρῶτοι δὲ ἀριθμὸν ἕξ ἐπὶ τῆς ὀγδόης ἔστησαν καὶ ἐνενηκοστῆς Ὀλυμπιάδος· Εὐπῶλος γὰρ Θεσσαλὸς χρήμασι διέφθειρε τοὺς ἐλθόντας τῶν πυκτῶν, Ἀγήτορα Ἀρκάδα καὶ Πρύτανιν Κυζικηνόν, σὺν δὲ αὐτοῖς καὶ Φορμίωνα Ἀλικαρνασσέα μὲν γένος, Ὀλυμπιάδι δὲ τῇ πρὸ ταύτης κρατήσαντα. τοῦτο ἕξ ἀθλητῶν ἀδίκημα ἐς τὸν ἀγῶνα πρῶτον γενέσθαι λέγουσι, καὶ πρῶτοι χρήμασιν ἐζημιώθησαν ὑπὸ Ἡλείων Εὐπῶλος καὶ οἱ δεξάμενοι δῶρα παρὰ Εὐπώλου. ... ἐθέλει δὲ τὸ μὲν πρῶτον τῶν ἐλεγείων δηλοῦν ὡς οὐ χρήμασιν ἀλλὰ ὠκύτητι τῶν ποδῶν καὶ ὑπὸ ἰσχύος σώματος Ὀλυμπικὴν ἔστιν εὐρέσθαι νίκην, τὸ δὲ ἐπὶ τῷ δευτέρῳ φησὶν ὡς τὸ ἄγαλμα ἔστηκε τιμῇ τε τῇ ἐς τὸ θεῖον καὶ ὑπὸ εὐσεβείας τῆς Ἡλείων καὶ ἀθληταῖς παρανομοῦσιν εἶναι δέος· πέμπτῳ δὲ καὶ ἕκτῳ, τῷ μὲν ἔστιν ἡ τοῦ ἐπιγράμματος γνώμη τά τε ἄλλα ἐς ἔπαινον Ἡλείων καὶ οὐχ ἥκιστα ἐπὶ τῇ ζημίᾳ τῶν πυκτῶν, ἐπὶ δὲ τῷ ὑπολοίπῳ διδασκαλίαν πᾶσιν Ἑλλήσιν εἶναι τὰ ἀγάλματα μηδένα ἐπὶ Ὀλυμπικῇ νίκῃ διδόναι χρήματα.

By the platform have been set up bronze images of Zeus. These have been made from the fines inflicted on athletes who have wantonly broken the rules of the contests, and they are called Zanes (figures of Zeus) by the natives. The first, six in number, were set up in the ninety-eighth Olympiad. For Eupolus of Thessaly bribed the boxers who entered the competition, Agenor the Arcadian and Prytanis of Cyzicus, and with them also Phormio of Halicarnassus, who had won at the preceding Festival. This is said to have been the first time that an athlete violated the rules of the games, and the first to be fined by the Eleans were Eupolus and those who accepted bribes from Eupolus... The first of the inscriptions is intended to make plain that an Olympic victory is to be won, not by money, but by swiftness of foot and strength of body. The inscription on the second image declares that the image stands to the glory of the deity, through the piety of the Eleans, and to be a terror to law-breaking athletes. The purport of the inscription on the fifth image is praise of the Eleans, especially for their fining the boxers; that of the sixth and last is that the images are a warning to all the Greeks not to give bribes to obtain an Olympic victory.

For similar strictures at Epidauros, see e.g. *IG IV² 1 99, II*: three athletes (identified by name, patronymic, polis, and event) fined 1000 staters each for ‘corrupting’ the games, διὰ τὸ φθεῖρειν τὸν ἀγῶνα. Further examples: Rouse 1902, 311-17.

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