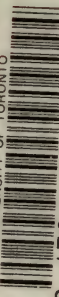


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GREEK VOTIVE OFFERINGS

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GREEK VOTIVE OFFERINGS

AN ESSAY IN THE HISTORY OF
GREEK RELIGION.

BY

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PREFACE.

IN ancient times Polemon wrote an account of the votive offerings on the Acropolis of Athens in four books¹, and another of those in Lacedaemon²; Menetor wrote also a book on votive offerings³. Since their day the subject has met with scant attention; there is no general work dealing with it, and I know only of Tomasino's book⁴ on Roman votive offerings, the pamphlets of Reisch and Ziemann⁵, and the articles in the Dictionaries of Smith, of Daremberg and Saglio, and in Pauly's *Realencyclopädie* (*Donarium, Donaria*). A number of essays have, however, appeared on special parts of the subject, particularly in the archaeological journals, which will be found cited in the notes to this book. Most of them have their value, but it consists chiefly in their collection and presentation of facts. I have not wittingly used the work of others without acknowledgment; but inasmuch as most of my collections were made before I met with the books and articles alluded to, I have not thought it necessary to refer to these for quotations which we have found independently. I must particularly mention, however, Mr J. G. Frazer's *Pausanias*, which has been of great help in revising my book.

¹ Strabo, ix. 396; Athenaeus, xi. 472 B, xiii. 587 C Πολεμῶν ἐν τοῖς περὶ ἀκροπόλεως.

² Athenaeus, xiii. 574 C. Πολεμῶν ἐν τῷ περὶ τῶν ἐν Λακεδαιμονίᾳ ἀναθημάτων.

³ Athenaeus, xiii. 574 C. Μενέτωρ ἐν τῷ περὶ ἀναθημάτων.

⁴ Jacobi Philippi Tomasini, Episcopi Aemoniensis, *De Donariis ac tabellis votivis*, liber singularis, Patavii, 1654. Ziemann mentions another: P. Kunz, *Sacra et Profana ἀναθημάτων Historia*, 1729.

⁵ See list of abbreviations.

In the present essay I have attempted first to set forth the facts in some convenient order, then to deduce principles from them: the only possible plan in dealing with a subject which has never been fully investigated, and where explanations are commonly assumed as axioms without an attempt at proof. I began my work with a few of these ready-made theories, which so impressively enunciated seemed to be no more open to suspicion than Caesar's wife; to my surprise, as the evidence displayed itself, I saw them drop away one by one, and since the conclusions I have been led to are very different from what I expected, I may fairly claim that they are due to no prejudice. If those who prefer the old assumptions can give reasons for their faith, I am willing to learn; the true test of my own suggestions will be, whether future discoveries will fall readily into their proper place. It has interested me greatly to see that this subject, in itself apparently of small account, yet throws light on more than one great principle; and after the ten years' work which has gone to make this book, I seem to see far more clearly than I did the sincerity and simplicity of Greek religion in the great age, and the elements of corruption which finally brought it to nought. In this history there are not wanting apt illustrations of modern tendencies, which have more than antiquarian interest.

I tried to make my collection of facts complete; but so large was the mass of them that they could not all be presented. Certain classes of dedications, such as those of honorific statues, could without loss be dealt with summarily; and, in general, there is little to interest in dedications which are later than the fourth century. Before that date I have not wittingly omitted anything of note or significance. The most arduous part of the task has been to sift the archaeological finds. If in the hundreds of journals and periodicals much has been overlooked, the only excuse I can offer is that the book was written at Tomi, where there are no libraries, and therefore the time available for the search has been a week stolen here and there from leisure. It should also be remembered, that with a few exceptions (such as the Asclepius and hero reliefs) even the pioneer work of collection and comparison had not

been done. When we have a *Corpus* of Reliefs, and more exact descriptions of the figures of all sorts which have been discovered in sanctuaries, it is quite possible that many obscurities may be cleared up, and mistakes corrected. This being so, it may seem rash to have published this book so soon; but after all, one might have waited until the Greek Kalends. It is something to have the available facts collected, which I have tried to do: if the future should bring more light for them, I shall be the first to welcome it. The only criticism which I shall not welcome is a vain repetition of old shibboleths, some at least of which I think this volume ought to destroy.

Although it was no part of my purpose to record foreign parallels, I have done so wherever I happened to know of anything to the point. It was, however, all along my intention to include modern survivals; and therefore I have described at some length the practices which now hold in the Levant. I speak chiefly from my own knowledge of these; but where other travellers have recorded similar scenes, I have generally added a reference to their works.

In the inscriptions which are cited below, restored letters are printed in thick type; and the iota adscript is printed in line, not beneath, where it is found on the stone. Where it is printed subscript I have copied my authority; in such cases there was no exact transcription available.

Proper names have been spelt in the traditional way; but Greek epithets, and some names not familiar in Latin form, keep the Greek spelling. In this matter it seems better to be inconsistent than pedantic, and nothing is gained by dubbing an old acquaintance Aischulos or Thoukudides.

I am well aware of the faults of this essay; but those who have not attempted to deal with the subject will not readily believe, how difficult it has been to present the material in anything like a clear arrangement. For one thing, there is its bulk; for another, its incompleteness. It was necessary to choose between two alternatives: either to adopt one uniform classification, and in each section to fill in such heads as were there represented; or to classify the matter in each chapter in the way most convenient, and to leave the general scheme to

develop itself in the final survey. The former plan would have left in several chapters ugly gaps, and would have made it difficult to find a place for a great deal of my material; I therefore chose the latter. It is a drawback, no doubt, that the arrangement thus differs in the different chapters, some of which deal with specified groups of divinities and others with specified occasions: but in my opinion the gain is great, in that the theories of explanation are not assumed, but evolve themselves.

I have to thank the administrators of the Worts Fund for a grant of £50, which in the year 1896 enabled me to visit the museums of Sparta, Smyrna, Samos, Odessa, and Petersburg. Dr Waldstein and Dr de Cou, with the true scholar's generosity, have allowed me to quote from their unpublished discoveries in the Heraeum; and M. Haussoullier also was so good as to send me a copy of some inscriptions found by him at Branchidae. My thanks are due also to Prof. E. Gardner and Prof. Rhys Roberts, who did me the service of reading and criticising the proofs; to the Council of the Anthropological Institute, who kindly allowed me to use two plates from Major Temple's article referred to below (p. 391¹); and to Prof. Ridgeway for the loan of several blocks from his *Early Age of Greece*.

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ABBREVIATIONS.

- AA. Archaeologischer Anzeiger: Beiblatt zum Jahrbuch, *q.v.*
- AJA. American Journal of Archaeology and of the History of the Fine Arts. Princeton University Press, 1886—1896, *New Series*, 1897—
- AM. Mittheilungen des deutschen archaeologischen Instituts: Athenische Abtheilung, 1876—
- Ann. Annali dell' Instituto archaeologico di Roma.
- Ant. Denk. Antike Denkmäler, herausgegeben vom kaiserlich deutschen archäologischen Institut. Berlin, Reimer, 1887—1891.
- AZ. Archaeologische Zeitung, 1843—
- Baumeister. Denkmäler des klassischen Altertums. München und Leipzig, 1885.
- BCH. Bulletin de Correspondance Hellénique. Paris, 1877—
- Bronzen = Ergebnisse.
- Bull. Bulletino dell' Instituto archaeologico di Roma.
- Carapanos. Dodone et ses ruines.
- Cat. Ath. Mus. Sc. Γλυπτὰ τοῦ Ἐθνικοῦ Μουσείου· κατάλογος περιγραφικὸς ὑπὸ Π. Καββαδία. Ἐν Ἀθήναις· ἐκ τοῦ τοπογραφείου Σ. Κ. Βλάστον. i. 1890—92.
- Cat. Acr. Mus. Κατάλογος τοῦ Μουσείου τῆς Ἀκροπόλεως ὑπὸ Π. Καστριώτου. 1895.
- Cat. Acr. Mus. Br. Catalogue des Bronzes trouvées sur l'acropole d'Athènes.
- Cat. Berl. Sc. Beschreibung der Antiken Skulpturen mit Anschluss der Pergamenischen Fundstücke. Berlin, Spemann, 1891.
- Cat. Br. Mus. Catalogue of the Bronzes in the British Museum: Greek, Roman and Etruscan, by H. B. Walters. 1899.
- Cat. Br. Mus. Sc. A Catalogue of Sculpture in the department of Greek and Roman Antiquities, British Museum. By A. H. Smith, M.A. London. Printed by order of the Trustees. Vol. I. 1892, Vol. II. 1900.
- Cat. Cyp. Mus. A Catalogue of the Cyprus Museum. By John L. Myres and Max Ohnefalsch-Richter. Clarendon Press, 1899.

- CIA. Corpus Inscriptionum Atticarum, consilio et auctoritate Academiae litterarum Regiae Borussicae editum. Berlin, Reimer, I.—IV. 1873—
- CIG. Corpus Inscriptionum Graecarum. Böckh, I.—IV.
- Coll. Sab. Furtwängler: Collection Sabouroff. Vols. I. and II.
- Collitz. Sammlung der griechischen Dialektinschriften.
- Dar. and Sagl. Dictionnaire des Antiquités Grecques et Romaines. Paris, Hachette, 1877—
- Ἐφ. Ἀρχ. Ἐφημερὶς Ἀρχαιολογική. Athens, 1837—
- Ergebnisse. Olympia: Die Ergebnisse der von dem deutschen Reich veranstalteten Ausgrabungen. Vol. III. Bronzen, Vol. IV. Inschriften. Berlin, v.d.
- Farnell. Cults of the Greek States. Vols. I. and II. Clarendon Press, 1896.
- Furtwängler = Coll. Sab.
- F-W. Die Gipsabgüsse Antiker Bildwerke: von Carl Friedrichs, neu bearbeitet von Paul Wolters. Berlin, Spemann, 1885.
- Gaz. Arch. Gazette Archaeologique, 1875—1889.
- Girard. Paul Girard, L'Asclépieion d'Athènes. Paris, Thorin, 1881.
- IGA. Inscriptiones Graecae Antiquissimae praeter Atticas in Attica repertas, edidit Hermannus Roehl. Berlin, Reimer, 1882.
- IGI. Inscriptiones Graecae Insularum Maris Aegei. Berlin, Reimer. I. Rhodi, Chalcis, Carpathi cum Saro, Casi. F. Hiller de Gärtringen, 1895. II. Lesbi, Nesi, Tenedi. Gulielmus R. Paton, 1899. III. Symes, Teutlaseae, Teli, Nisyri, Astypaleae, Anaphes, Therae et Therasiae, Pholegandri, Meli, Cimoli. F. Hiller de Gärtringen, 1898.
- IGS. Corpus Inscriptionum Graecarum Graeciae Septentrionalis. Berlin, Reimer. I. Inscriptiones Graecae Megaridis, Oropiae, Boeotiae, edidit Gulielmus Dittenberger, 1892. III. 1. Inscriptiones Graecae Phocidis, Locridis, Aetoliae, Acarnaniae, Insularum Maris Ionii, edidit Gulielmus Dittenberger, 1897.
- IGSI. Corpus Inscriptionum Graecarum Siciliae et Italiae, edidit Georgius Kaibel. Berlin, Reimer, 1890.
- IPI. Corpus Inscriptionum Graecarum Peloponnesi et Insularum Vicinarum. I. Inscriptiones Graecae Aeginae, Pityonesi, Cecryphaliae, Argolidis, edidit Maximilianus Fraenkel. Berlin, Reimer, 1902.
- Inscr. von Ol. = Ergebnisse.
- Jahrb. Jahrbuch des kaiserlich deutschen archaeologischen Instituts. Berlin, Reimer, 1886—
- Jahreshefte. Jahreshefte des österreichischen archaeologischen Instituts in Wien. Wien, 1888—
- Kat. Κατάλογος τοῦ ἐν Ἀθήναις Ἐπιγραφικοῦ Μουσείου ἐκδομένης ὑπὸ τῆς Ἀρχαιολογικῆς ἐταιρείας. Τόμος I. Ἐπιγραφαὶ ἐκ τῆς Ἀκροπόλεως. Τεύχος I. Ἀρχαῖκαί Ἀναθηματικαὶ Ἐπιγραφαὶ ὑπὸ H. G. Lolling. Ἐν Ἀθήναις. ἐκ τοῦ τυπογραφείου τῶν ἀδελφῶν Πέτρη, 1899.

- Mon. Ant. Monumenti Antichi, pubblicati per cura della reale Accademia dei Lincei. Hopli, Milano, 1889— .
- Mon. et Mém. Monuments et Mémoires, publiés par l'Académie des Inscriptions et Belles-lettres. Paris, Leroux, 1894— .
- Mon. Grec. Monuments Grecs, publiés par l'association pour l'encouragement des études grecques en France. Paris, Maisonneuve, 1872—1897.
- Mus. It. Museo Italiano di Antichità Classica, diretto da Domenico Comparetti. Firenze, 1885—1890.
- Notizie. Notizie degli Scavi.
- Preller, *Gr. M.* Griechische Mythologie.
- Reisch. Griechische Weihgeschenke: Abhandlungen des Archaeologisch-Epigraphischen Seminars der Universität Wien, VIII. Wien, 1890.
- Rev. Arch. Revue Archaeologique, publiée sous le direction de MM. Alex. Bertrand et G. Perrot. Paris, Leroux, 1845— .
- Ridder, *Cat. Acr. Mus. Br.* Catalogue des Bronzes trouvés sur l'Acropole d'Athènes, par A. de Ridder. Paris, Thorin, 1896.
- Ridgeway, *Currency.* Origin of Currency and Weight Standards, by W. Ridgeway. Cambridge University Press, 1892.
- Ridgeway, *Early Age.* The Early Age of Greece, by W. Ridgeway. Cambridge University Press, I. 1901.
- R.M. Mittheilungen des deutschen archaeologischen Instituts: Römische Abtheilung.
- Roberts. An Introduction to Greek Epigraphy, by E. S. Roberts. Cambridge University Press, I. 1887.
- Roscher. Lexikon der Mythologie.
- Schöne. Griechische Reliefs aus Athenischen Sammlungen, von Richard Schöne. Leipzig, Breitkopf und Härtel, 1872.
- Sybel. Katalog der Sculpturen zu Athen, von Ludwig von Sybel. Marburg, 1881.
- Ziemann. Franciscus Ziemann, De Anathematicis Graecis. Dissertatio Inauguralis. Regimonti Borussiae, 1885.

ERRATUM.

p. 231, line 2. *Dele* reference to illustration.

ADDENDA.

- p. 257. Figures of nursing mothers are in the Museum at Eleusis.
- p. 294. A r. f. vase found at Eleusis represents scenes from the Mysteries, and is inscribed in golden letters Δημητριά Δημητρὶ ἀνέθηκεν (*Mon. et Mém.* vii. pl. iv.).
- p. 298. *infra*: Croesus sent golden cows to Ephesus (Herod. i. 92).
- p. 384. I omitted to notice that there is a late dedication of the thyrsus to Aphrodite (*Anth. Pal.* xiii. 24).

GREEK VOTIVE OFFERINGS.

INTRODUCTION.

PLAN OF THE BOOK.

WHATEVER is given of freewill to a being conceived as superhuman is to speak strictly a votive offering. The motive is simple, but not always the same: the occasion is accidental, or, if it be determined, the gift is not compulsory. This definition excludes all taxes, whether paid to a god or a government, and includes the sacrifice of animals at the altar. But some taxes or customary contributions are so closely associated with votive offerings, or so clearly grow out of them, that no strict line can be drawn; and to discuss the principle of the sacrifice would lead us far afield into questions of comparative custom, whilst the details of sacrifice are not instructive for our present purpose. Sacrifice will therefore be only touched on by the way, and a few pages will be given to the consideration of ritual fines. On the other hand, tithes and firstfruits paid in kind are important to us, both in themselves and for their developments, and something must be said of them. The main purpose of the book, however, is to collect and classify those offerings which are not immediately perishable; and by examining the occasion of their dedication, and the statements made about it, to trace if possible the motives of the dedicator and the meaning which the act had for him.

We shall begin with the Worship of the Dead, which is demonstrably one of the oldest found on Greek soil, and the customs connected with it. The second chapter will deal with Tithes and Firstfruits. Next will be considered several important occasions for the dedication of votive offerings: Victory in War and the Games; deliverance from Disease, Danger, or Calamity; the crises of Domestic Life; memorials of Honour and Office; memorials of Ritual; and Propitiation of an offended deity. A brief survey will be taken of things dedicated for their rarity, and of some curious developments of the main custom. We shall then collect the formulae of dedication, and indicate how the objects were disposed of. Lastly, a general review will gather up all the threads together, and draw the necessary conclusions.

I.

THE DEAD, THE HEROES, AND THE CHTHONIAN DEITIES¹.

τῆς Ἑλλάδος προσελθοῦσης τῷ Ἀπόλλωνι καὶ ἐρωτώσης ὅπως
δεῖ τιμᾶν τὸν Ἡρακλέα μετὰ τὴν ἀποθέωσιν, εἶπεν ὁ θεός· νῦν
μὲν ὡς ἥρωα, ἀγρίον δὲ ὡς θεόν.

SCHOL. PINDAR *Nem.* II. 38.

EVERY student of primitive culture knows how common a practice it is to immolate men, women, and animals at the funeral, and to send with the dead into his new home food and drink, and the articles which by analogy with this world he might be expected to want. In case of burial, food is placed upon the mound and drink poured into the earth, whilst the tools or utensils are laid with the body in the tomb; in case of burning, the offerings may be destroyed by fire. In the *Odyssey* we see the underlying principles in all their bare savagery, when Ulysses cuts the throats of his victims over a ditch, and the insubstantial shades by drinking of the blood gain a momentary strength to answer his questions. On the other hand, at the funeral games of Patroclus there is immolation of victims, but its meaning is not so much as hinted at. To argue that the practice described in the *Odyssey* grew up after the date of the *Iliad*, is impossible; because in the former we have a complete parallel to the practices of savages, while the civilisation of the *Iliad* is too advanced to admit of such practices beginning there. The *Iliad* is in fact earlier in date, but later in culture, than the ninth book of the *Odyssey*; it is silent of many things, such as the mutilation of Cronus, which crop up first at a later date.

¹ See Furtwängler, *Collection Sabouroff*, Introduction; Roscher, *Lex. der Mythol.*, s.v. Heros.

And the worship of the dead is attested not only by literature but by archaeology: moreover, there is evidence of continuity. The excavation of the beehive tomb at Menidhi in Attica brought to light a series of sacrificial vases, which proved that the cult had been practised there without a break from the Mycenaean to the classical age. We are justified then in assuming that the *γέρας θανόντων* included more than a barrow and a stone slab; and in regarding the burial of toys and vases in the tombs of a later day as the survival of an outgrown belief.

The rites done for the dead seem to have included a funeral feast, periodically or yearly renewed, which was celebrated at the tomb¹. Royal and noble houses would naturally have a family tomb²; and the tendency in Greece as elsewhere was to deify the founder of the race. So the Scythian kings were honoured by the immolation of wives and slaves, by the offering of firstfruits and golden cups³. Those who died after the great founder of the family would naturally join him, and become as he was. Partly for fear of what harm the ghosts could do, and partly from hope of their help, the survivors were scrupulous in doing what might please them. The tomb was filled with weapons and utensils which belonged to them in this life, or which they might be likely to want in the other. All these are strictly votive offerings⁴; they are dedicated on a special occasion, and for the purpose of propitiation, to a being conceived

¹ *τρίτα, ξύατα* (Isaeus, ii. 37), *τριάκδες* in Lexicographers, *γενέσια* (Herod. iv. 26). Lucian describes how garlands and myrrh were offered, wine poured into a trench, and the offerings burned (*Charon* 22). Compare the inscr. of Ceos, *IGA* 395, where mention is made of wine and oil, of sacrificial vessels, of the month's mind and the year's mind. Customary sacrifice to the dead in Olynthus: Athenaeus, viii. 334 f. So in Modern Greece: at Patmos, for example, the memorial feasts and services after a death are *τρίημερα, έννιαήμερα, σαράντα, τριμήνα, έξαμήνα, χρόνια, δίχρονα, and τρίχρονα*.

In the Greek and Russian churches, those who are named after a saint keep his day holiday; but it is perhaps fanciful to see a connexion between this tribute to a spiritual father and ancestor worship.

² Roscher, *Lex.* i. 2459, 2474.

³ Herod. iv. 71, 72. Battus and the old kings of Cyrene seem to have had divine honours, Herod. iv. 161.

⁴ Euripides speaks of *ἀναθήματα νεκροῖς*: *Suppl.* 983. Votive offerings in Argive tombs: Frazer, *Pausanias* ii. p. 173. In tombs of slain warriors: *op. cit.* v. p. 141.

as superhuman. Since, however, a distinction soon grew up between burial rites and divine ritual, I do not propose to follow out the former through all its history. Nor is it important to consider here whether or no divine ritual was always derived from the ritual of the dead. As Furtwängler acutely remarks, the pouring of a libation is meaningless unless it be connected with beings who dwell in the underworld; and this at least was extended to non-chthonian deities. But at the outset the two kinds of ritual approximate. It would appear that the recurrent feast was carved on a slab of stone and set up over the grave, perhaps as a perpetual memorial of the willingness of the living to serve the dead; and the burial rites gave rise to a type of relief which was of importance in the history of art.

This is the so-called Hero Feast or Death Feast: the earliest form is best seen in a series of ancient Spartan reliefs, of which the following may be considered typical¹. Two figures, a male and a female, are seated upon a throne. The male figure holds in his right hand a goblet, and extends his left in a posture which is hard to interpret: it is neither a blessing nor an accepting, the hand being held vertical². The female holds a pomegranate in her right hand, and the left holds her veil. A large snake curls under the throne, the head appearing over its back. Before the pair is seen a couple of tiny figures, a man and a woman, he holding a cock and an egg or some little object, perhaps fruit or cake, she a flower and a pomegranate. In this relief the enthroned figures turn towards the right of the spectator, but in some of later date they turn to his left. Other attributes, such as the dog, also appear³, and sometimes there is no female. The heroized pair are always distinguished by being larger in size than the human adorers; a natural convention, seen often in the sculptures of Egypt and Assyria⁴. From the rough working of the lower part of these slabs they appear to have been fixed in the earth.

¹ *Coll. Sab.* i. pl. 1; see for the whole series, *AM* ii. 301 ff., 459, iv. 163, 193, vii. 163. They date from the seventh or sixth century. See fig. 1.

² Perhaps the ambiguity is due to the artist's limitations.

³ *AM* ii. pl. 22.

⁴ Philostr. *Her.* 296 (685) τὸ εἶδος

The earlier examples have no inscriptions to guide us in the interpretation, but the later ones are inscribed with names. They may therefore be confidently regarded as sepulchral. This view is supported by several other facts. Along with the first slab an inscription was found recording that the place was sacred to Hermes¹. The snake is carved on an



FIG. 1. Archaic Spartan relief: deified ancestors with votaries.
Collection Sabouroff, i. pl. 1.

early Spartan tombstone², and it is well known to be associated with the chthonian powers. Its habit of lurking in

ἐς ἥρω ἔφερε μέγαν τε καὶ καλὸν καὶ ἀνδρείον οὐπω τριάκοντα ἔτη γεγονότα. In India I once saw a marionette show, representing the siege of Delhi ; in which the English general was twice the size of his men, and the

Great Mogul within towered high over the walls of his citadel.

¹ Ἐρμᾶνος, *IGA* 60.

² *Annali* xxxiii. pl. C. Snake identified with the hero Cychreus: Paus. i. 36. 1.

holes of the earth, its mysterious movement and uncanny eye, its silence and deadly power, have caused this creature to be regarded with superstitious awe in many parts of the world. The Greeks of a later age believed that snakes issued from the dead man's marrow¹; and that is not the kind of idea which is likely to have originated in a later age. Not by Greeks alone is the serpent regarded as the incarnation of wisdom²; and amongst them it continued to be associated with oracular caves and shrines. Flowers, eggs, and cock were no doubt sacrifices; and we know how the cock became the traditional poor man's offering to Asclepius³. The whole scene, then, represents one scene in the ritual of the dead, the sacrifice to wit; and as living and dead are supposed to meet in the ritual banquet⁴, so the deified ancestors, or heroes, are represented as present at the feast or as preparing to partake in it.

Out of this early cult of ancestors appears to have grown the whole system of Hero-Worship in Greece; and this is no mere inference, for a similar principle produces the same results until long after the Christian era. To heroes are applied those terms which express ideas relating to the dead: they are "the Stronger," "the Averter," "the Protector⁵." Mortal men in time become heroes and even gods, as in the case of Asclepius and the Dioscuri⁶. Even oracles, and the practice of sleeping in

¹ Philostr. *Her.* 288 (670); Roscher i. 2467.

² *Genesis* iii. 1.

³ I am not prepared to say that the cock had also a symbolic meaning: it was a very common sacrifice. His crow is now believed to frighten away the ghostly powers of the night; the Kalikazari in Cyprus and Cos, the witches or goblins of northern Europe. But I see no proof that the early Greeks held any such view, or that they conceived of their dead as having no power in the daytime. Sacrifice was however done to the heroes at sunset (Paus. vi. 23. 3, Schol. Pind. *Isth.* iv. 110) or at night (viii. 14. 11); and Athenaeus says (xi. 461 B)

χαλεποὺς καὶ πλήκτας τοὺς ἥρωας νομίζουσι, καὶ μᾶλλον νύκτωρ ἢ μεθ' ἡμέραν.

⁴ Compare Robertson Smith, *Religion of the Semites*, 255 ff. Cf. Paus. ii. 10. 1. The hero certainly partakes in Daulis: Paus. x. 4. 10, "the blood they pour through a hole into the grave, the flesh they consume on the spot."

⁵ οἱ κρείττονες (see Hesych. s. v.), ἀποτρόπαιος, ἀλεξίκακος. Arist. *ap.* Plut. *Cons. ad Apoll.* 27. Furtwängler p. 21, Roscher i. 2474. The old woman in Aristophanes calls out for help ὦ Ἡράκλεις, ὦ Πᾶνες, ὦ Κορύβαντες, ὦ Διοσκόρω. *Ecc.* 1069.

⁶ For Asclepius see ch. v. The Dioscuri are men in *Il.* iii. 236, heroes or gods in *Od.* xi. 300.

the precinct for the purpose of consulting them, are attested for the dead among the Nasamones¹, and alluded to elsewhere². Sometimes the descriptive titles become abstracted and personified as heroes, a point which has significance when we remember that the Pelasgians did not name their gods³. Thus we find Amynos at Athens, the Defender⁴; Eumenes, the Kindly, at Chios⁵; Sosias, the Saviour, at Olbia⁶. Soter, the Saviour, was added to the name of Brasidas heroized⁷, and to Demetrius and Antigonus at Athens; and in later days inscriptions are common which dedicate statues to the Roman Emperors under the title of Founder and Saviour⁸. Such titles imply protection in general, but others are more particular. There are heroes who specialize in war, as Phylacos the Guardian at Delphi⁹, Teichophylax at Myrina¹⁰, and Promachos at Psophis¹¹; Eunostos of Tanagra¹² and Deloptes¹³ of Samos have other functions which the names make clear. Or again, the healing of disease was the special function, and this especially where the worship centred round a medicinal spring¹⁴. Such are the Hero Physician at Athens¹⁵, and Asclepius at Tricca, of whom more anon. If there is a cave of mysterious vapours, oracle and prophecy come to the front, as in the case of Amphiaraus and Trophonius. But the idea of power in general is never lost sight of, and it is ascribed to the mighty dead throughout Greek history. Brasidas and Sophocles have already been mentioned as heroized; similar honours are ascribed to Philippus of Croton¹⁶, Onesilos at Amathus¹⁷, even to

¹ Herod. iv. 172.

² Plut. *Consol. ad Apoll.* 14, Herod. v. 92.

³ Herod. ii. 52.

⁴ *AM* xxi. 330.

⁵ Athenaeus, vi. 266 D; compare the title Eumenides, and the Good People in English folk-lore.

⁶ Dittenberger, *Sylloge*, 248¹⁰¹.

⁷ Thuc. v. 11. Sophocles was heroized after his death as Dexion, because he had welcomed Asclepius to Athens: ἀπὸ τῆς τοῦ Ἀσκληπιοῦ δεξιώσεως, *Et. Mag.*

⁸ οἰκιστής, κτίστης, σωτήρ: e.g. *CIA* iii. 493 ff., *AM* xviii. 10 Trajan' σωτήρι

καὶ κτίστη τῆς οἰκουμένης. See Furtwängler 22, Roscher i. 2516.

⁹ Herod. viii. 39. Aristomenes was also useful: Paus. iv. 32. 4.

¹⁰ Hesych. s.v.

¹¹ Paus. viii. 24. 6.

¹² Plut. *Quaest. Gr.* 40.

¹³ *AM* xxv. 172.

¹⁴ Athenaeus xi. 512 F τὰ θερμὰ λουτρά τὰ φαινόμενα ἐκ τῆς γῆς πάντες Ἡρακλέους φασὶν εἶναι λερά.

¹⁵ *CIA* ii. 403. Frazer, *Pausanias* ii. 149. Theagenes in many places: Paus. vi. 31. 9.

¹⁶ Herod. v. 47.

¹⁷ Herod. v. 114.

such unlikely persons as Theagenes the athlete in Phocis and many other places¹. The Homeric heroes one and all seem to have had this honour paid to them. Ulysses was a hero in Laconia², Agenor in Argos³, Protesilaus in the Chersonese⁴, even Hector in Boeotia⁵. The warriors who fell at Plataea were worshipt as heroes with offerings of garments, firstfruits, and all that was customary year by year⁶; the Spartans built a shrine to Maron and Alpheus who fell at Thermopylae⁷; and until late days a public vote might make heroes of the gallant dead⁸. Epicteta of Thera, in her well-known will, took upon herself this state function. She left her property to endow a shrine to the Muses and the Heroes, the last being herself and Phoenix her husband, with their two sons. In their honour recurrent feasts were to be kept up, with sacrifice and libation, when the statues of the heroes were to be adorned with garlands⁹. In course of time the idea lost all its meaning, and hero, like the German *selig*, came to be a synonym for the dead¹⁰.

The heroes do more than protect mankind; they also punish them for wrongdoing, or at least for an offence against themselves¹¹. In early times, of course, the line is not drawn distinctly between a ritual and a moral offence; but

¹ Paus. vi. 24. 3. The unsuccessful suitors of Hippodamia were worshipt as heroes: Paus. vi. 21. 11.

² Plut. *Quaest. Gr.* 48.

³ Plut. *Quaest. Gr.* 50.

⁴ Herod. ix. 116; Philostr. *Her. passim*, who mentions also Nestor 303 (696), Diomedes and Sthenelus 304 (699), Philoctetes 305 (702), Agamemnon and Menelaus, Idomeneus and Ajax 307 (706), Chiron and Palamedes 308 (708), Odysseus 312 (716), Teucer 315 (721), Aeneas, Sarpedon, Alexander 316 (723), Helenus, Deiphobus, Polydamas, Euphorbus 317 (725).

⁵ Lucian, *Deor. Conc.* 12; Lycophron 1205; Roscher i. 2482.

⁶ Thuc. iii. 58 πατέρων τῶν ὑμετέρων θήκας, οὓς ἀποθανόντας ὑπὸ Μήδων καὶ

ταφέντας ἐν τῇ ἡμετέρᾳ ἐτιμῶμεν κατὰ ἔτος ἕκαστον δημοσίᾳ ἐσθήμασιν τε καὶ τοῖς ἄλλοις νομίμοις, ὅσα τε ἡ γῆ ἡμῶν ἀνεδίδον ὠραία, πάντων ἀπαρχὰς ἐπιφέροντες.

⁷ Paus. iii. 12. 9, vi. 11. 9.

⁸ Collitz iii. 3196 ὡς ἦρω τιμῆν (Coreyra); BCH xvii. 98 ἡ πόλις ἀρετῆς ἔνεκεν ἀφηρώσεν. A statue of Aristeas was dedicated to Apollo at Delphi for similar reasons, Herod. iv. 15.

⁹ IGI iii. 330. So the great Nicholson's spirit is still propitiated with worship and offerings: Lyall, *Asiatic Studies*, ii. 301.

¹⁰ IGS i. 1715 and *Index*.

¹¹ Schol. Arist. *Birds*, 1490 οἱ ἦρωες δυσόργητοι καὶ χαλεποὶ τοῖς ἐμπελάζουσι.

Philostratus tells us that in his day they were the guardians of morals to some extent¹. It is perhaps not rash to identify them with the mysterious daemons of Homer, who visit the habitations of men, marking their uprightness or evil-doing².

Traces are found of human sacrifice offered to heroes, not only in such celebrations as the funeral games of Patroclus, but in the story of Sperthias and Bulis³, and in the victims sacrificed to Scedasus and his daughters before the battle of Leuctra⁴. But in the times we have to do with, the usual sacrifices were firstfruits in kind, and various animals: cattle, sheep, pigs, and goats, even horses, and sometimes fish⁵. In their honour the Arcadians celebrated regular feasts with their slaves in archaic fashion down to historical times⁶. The heroes were brought into connexion with every meal by the libations which were poured to them in general and in particular⁷, and by the custom, that any food which fell from the table was sacred to them⁸: this assumes an earlier offering of the firstfruits of the meal. Besides, eatables and drinkables were offered at the shrine, the offerer inviting the shades to join in his banquet⁹; this became later the *θεοξένια* of the Dioscuri, Heracles and others¹⁰. The shrines generally included the hero's grave in a

¹ Philostr. *Her.* 294 (680).

² *Od.* xvii. 485 καὶ τε θεοὶ ξείνοισι φεφοικότες ἀλλοδαποῖσι παντοῖοι τελέθοντες ἐπιστροφάουσι πόλῃας, ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶντες.

³ Herod. vii. 134—7.

⁴ Plut. *Pelop.* 20; see also Herod. iv. 71.

⁵ Thuc. iii. 58; Roscher i. 2506, with authorities. For the horse, see Philostr. *Her.* 294 (681). A white horse was sacrificed in Athens at the tomb of Toxaris, the Stranger Physician: see Frazer, *Pausanias* ii. 148. A late Greek romance speaks of a horse as sacrificed at a girl's tomb: *Ἐρωτικὰ Διηγήματα* iii. 20.

⁶ Hecataeus, *ap.* Ath. iv. 149 D: ὅταν δὲ τοῖς ἥρωσι θύωσι, βουθυσία μεγάλη γίγνεται καὶ ἐστιῶνται πάντες μετὰ τῶν

δούλων · οἱ δὲ παῖδες... μετὰ τῶν πατέρων ἐπὶ λίθων καθήμενοι γυμνοὶ δειπνοῦσιν.

⁷ Schol. Aesch. *Ag.* 245.

⁸ Roscher i. 2507. Compare Hecataeus *ap.* Ath. iv. 149 c. The Arcadians μετὰ τὸ δεῖπνον σπονδὰς ἐποιούντο, οὐκ ἀπονιψάμενοι τὰς χεῖρας ἀλλ' ἀποματτόμενοι τοῖς ψωμοῖς, καὶ τὴν ἀπομαγαδάλιν ἕκαστος ἀπέφερε, τοῦτο ποιούντες ἕνεκα τῶν ἐν ταῖς ἀμφόδοις γινομένων νυκτερινῶν φόβων.

⁹ Philostr. *Her.* 291 (675), 326 (742).

¹⁰ *ξενισμός* or *θεοξένια*, *CIA* i. 4, Paton, *Inscr. of Cos*, 36 b²³, c³⁸; Roscher i. 1169 (vase painting); Heuzey, *Miss. arch. de Mac.* 419 pl. 25. 1 (relief). Schol. Pind. *Nem.* vi. 68, γίνεταί ἐν Δελφοῖς ἥρωσι ξένια, ἐν οἷς δοκεῖ ὁ θεὸς ἐπὶ ξένια καλεῖν τοὺς ἥρωας.

walled precinct, with a sacred grove, a place for sacrifice, and a heroum with table, couch, and the necessary implements. One of these shrines is prettily described by Philostratus¹. "Protesilaus," he says, "lies not in Troy, but here in the Chersonese, and the barrow there yonder on the left marks his tomb. Those elms were planted around the barrow by the nymphs, and on the trees they would seem to have written this law: that the branches which are turned towards Ilium flower early, and cast their leaves soon and die before the time, as was the lot of Protesilaus, while on the other side the trees live and do well....And the shrine, wherein, as our fathers have told us, the Medes wreaked their insolence, on which even smoked fish came to life they say, there it is, and you see how little is left of it. But then it was fine methinks, and by no means small, as may be guessed from the foundations. And this statue stood upon a ship, for the base is shaped like a prow, and an admiral dedicated it. But time has defaced it, and to be sure the people, by anointing it and fastening upon it their prayers."

The importance and the antiquity of hero-worship have been very much underrated. The heroes meet us everywhere, and in many instances one stands in the precinct of a more famous god. There was an ancient shrine of the Hero in the Olympian Altis²; Apollo Ptoan stood side by side with a Hero Ptoan³; Butes had an altar in the Erechtheum⁴; Athena, and later Asclepius, threw the neighbouring healer Amynus and the Hero Physician into the shade⁵; we have already met with heroes at Delphi. It is inconceivable that these heroes should have grown up in such places after the greater gods had been introduced; they were therefore on the spot before them. Take these facts in conjunction with the Homeric allusions to the daemons, and the Arcadian custom already mentioned, and the conclusion is forced upon us that we have here a system of worship which was older than the great gods. The Pelasgians

¹ Philostr. *Her.* 289 (672).

xxii. 244; Paus. ix. 23. 6.

² The Pelopeum, cp. Paus. v. 13. 1;
cf. also *Inscr. von Ol.* 662.

⁴ Paus. i. 26. 5.

⁵ Below, ch. v.

³ *IGA* 162 ἥρωι Πρωτωι, and *BCH*

inhabited Greece before those races which worshipped Zeus, Athena, and Apollo; and the Pelasgians spoke of their gods without names¹, doubtless by some such collective title as Heroes or Daemons. The worship of the heroes continues throughout Greek history, but is on the wane and is not official, although recognised in public oaths where it is not safe to neglect any being who might have power².

These conditions answer to what would be expected, if the heroes belonged to the worship of a subject population, overmastered or conquered, but not crushed. Side by side with the great gods such worship would go on, as the hero-worship does, lingering longest in rural places or country villages, and in cities supported rather by the poor than by the rich and great. It lingered, too, in the country because so little was needed in the way of apparatus. No gorgeous temple was necessary, no organised priesthood; the family tomb was enough, or a modest shrine, not larger or more elaborate than the wayside chapels which at this day meet the traveller in Greece at every step. Indeed, there seems to be more than a chance resemblance between the ancient and the modern practice. The 'deserted chapels' or 'outside chapels'³ are for the most part simple cells, standing alone in the midst of æ field or a patch of woodland. Scores and hundreds are ruined, and often nothing remains now but the foundations; many of them were built in Byzantine

¹ Cp. Herod. ii. 52, Diog. Laert. i. 10. 3 ἔτι καὶ νῦν ἔστιν εὐρεῖν κατὰ τοὺς δῆμους τῶν Ἀθηναίων βωμοὺς ἀνωνύμων, ὑπόμνημα τῆς τότε γενομένης ἐξελάσεως (Epimenides and the plague).

² Museo Italico iii. 657, Crete: ὁμνῶ τὰν Ἑστρίαν τὰν ἐμ πρυτανείῳ καὶ τὸν Δῆνα τὸν ἀγοραῖον καὶ τὸν Δῆνα τὸν Ταλλαῖον καὶ Ἀπέλλωνα τὸν Δελφίνιον καὶ τὰν Ἀθαναίαν τὰν πολιούχον καὶ τὸν Ἀπέλλωνα τὸν Πολίτιον καὶ τὰν Λατοῦν καὶ τὰν Ἀρτεμιν καὶ τὸν Ἄρεα καὶ τὰν Ἀφορδίταν καὶ τὸν Ἑρμῆν καὶ τὸν Ἄλιον καὶ τὰν Βριτόμαρτιν καὶ τὸν Φοῖνικα καὶ τὰν Ἀμφιώναν καὶ τὰν Γᾶν καὶ τὸν οὐρανὸν καὶ ἥρωας καὶ ἡρώας-

σας καὶ κράνας καὶ ποταμοὺς καὶ θεοὺς πάντας καὶ πάσας. So in a treaty between Rhodes and Hierapytna, *Rev. Arch.* xxxv. 235, Cauer 181 ἀγαθὴ τύχη εἶδασθαι μὲν τοὺς ἱερεῖς καὶ τοὺς ἱεροθύτας τῷ Ἀλίῳ καὶ τῷ Ῥόδῳ...καὶ τοῖς ἀρχαγέταις καὶ τοῖς ἥρωσι. A law of Draco ordained sacrifice to the gods and heroes together, firstfruits being offered: *Porphy. De Abst.* iv. 380. G. B. Hussey, *AJA* vi. 59 ff., calculates that hero-shrines are rare except in Laconia (28 known) and Attica (16), two of the most conservative parts of Greece.

³ ἐρημοκλησιὰ or ἐξωκλησιὰ.

times¹, and may fairly be assumed to stand on spots hallowed, for whatever reason, from times still more ancient. Some adjoin sacred wells, or sacred trees², on which hang the rags of devout worshippers, and may have been holy places before the Greeks came to Greece. Some are still cared for and kept neat; within you find a rude altar, an icon or two, some tapers and a font, with the offerings of the faithful. But most of these chapels, even ruined ones where a village is near, are the scene of some yearly festivity. Their patron saints are remembered by the country folk; and on the saint's day there is often a local Panegyris, and even the sacrifice of some animal with gilded horns³. It would be rash to propound theories when so little is known; but it is surely not fanciful to believe that these shrines may often stand on the site of a hero-shrine, or some farmer's chapel sacred to Pan or Demeter. Several are found near a medicinal spring, or ancient baths, and bear the name of the Saint Healer⁴. There are chapels on most of the high hills of Greece, now sacred to St Elias; in ancient times Zeus was usually worshipt in such places, and he seems to have displaced local names⁵.

Closely allied with these are the chthonian deities; who may themselves have been often deified heroes, but in any case, like them, have protective and retributive power⁶, and were appealed to in sickness⁷. Assuming that they really are deified ancestors, it becomes easy to understand why they so often go

¹ As the Μητρόπολις near Dip in Lesbos.

² Mesotopos in Lesbos; another in Cos up on the hills. I have noted many in the eastern islands. See *Folk-Lore*, vii. 149.

³ Near Kalloni, Lesbos; see my paper in *Folk-Lore*, vii. 147. Cp. Homer *Od.* 425 ff., *CIA* iv. 2. 27 b *τριπτοίαν βοῦαρχον χρυσοκέρων*.

⁴ Ἀλ' Θαραῖπος or Θαραῖπης. In Lesbos, near the Bay of Kalloni; in Geranda, near Branchidae; a little way from Bassae. The last item is significant. So is perhaps the dedication of the church in Lindos (Rhodes), which

worshipped Athena, to the Virgin. The Παναγία τᾶλσων, or Virgin of the Grove, just outside the city of Cos, may preserve a memory of the grove of the ancient shrine; there is no vestige of a grove there now.

⁵ Preller, *Gr. M.* 116 foll. Cp. *BCH* xxii. 244 (Taygetos, Parnassos, Ardettos, etc.); Paus. ix. 23. 6; Farnell, i. 152 ff.

⁶ Aesch. *Eum.* 263 μέγας γὰρ "Αιδης ἐστὶν εὐθύνος βροτῶν· ὕπερθε χθονὸς δελτογράφῳ πάντ' ἐπωπῆ φρενί.

⁷ The sanctuary of Hades and Persephone at Acharaca was visited by the sick. Strabo xiv. 1. 44.

in pairs. There would seem to have been an earlier local pair at Eleusis, which were displaced by the coming of others; for one relief, which bears the presentment of Demeter and the Maid, shows a pair of divinities seated by them, who are inscribed as the God and the Goddess¹. Where the great gods are distinguished by appropriate titles, they may well have stepped into the places of such as these. Zeus Chthonius and Ge Chthonia² may be an instance in point; and another pair, Zeus Meilichius and Meilichia³, have associations much the same as those of Demeter Chthonia⁴. In the Hellenistic age, Sarapis and Isis inherited the functions of many of the older pairs.

So much by way of introduction, and very necessary it is to the right understanding of the reliefs. As to the occasion of the offering, we have as a rule no key; except that we may assume the customary feast as a usual time of dedication, and sentiments of gratitude or propitiation for the cause. In this chapter we shall deal only with the general features of Dedications to Heroes, leaving aside for further examination those which are specifically inscribed as thank-offerings for healing or deliverance, and all that are associated with Asclepius and other healing gods. With the exception of this last important class, most of the dedications to the heroes known to us belong to the later periods of Greek history: but this is probably an accident, due to the fact that their shrines were less important and have not been so thoroughly examined.

An obvious offering would be the figure of the Hero. The base of one such has been discovered in Athens⁵, and in Argos another base which seems to have borne one of the Dioscuri⁶.

¹ 'Εφ. 'Αρχ. 1886, 19, pl. 3.

² Dittenberger, *Sylloge* 373, Myconos.

³ *BCH* ix. 404 Boeotia; *IGS*, 1814; Xen. *Anab.* vii. 8. 4.

⁴ Dedications to her in Hermion: Collitz iii. 3382—3.

⁵ 'Αθήναιον v. 161. 23 ...της ἡρώς εὐξάμενος.

⁶ Collitz iii. 3262 τῶν φανόρων τοι Νηρέα ἀνέθεν. The base bore one

statue of the stiff 'Apollo' type. M. Fränkel (*AZ* xl. 383) argues that the sons dedicated their father's portrait, because (1) there was one statue, (2) the givers' names are omitted. But (1) dedications to one of the Dioscuri are known, *AM* ii. 218; and (2) the dedicators' names are not necessary (see chapter XII.). Fränkel quotes a similar dedication from Delphi *BCH* vii. 445. But the conclusive objections

Statues of course stood in the shrine¹, but the number is small of those specially dedicated. I may mention a figure of Heracles dedicated by a Greek near Rome²; and a statuette of Hades enthroned, one of the few such which are inscribed³. At Eleusis⁴ and at Tegea⁵ have been found hundreds of small statuettes representing Demeter enthroned, with high head-dress and long robes. Similar figures were offered in other shrines of importance, but there is little direct evidence for the Heroes. One shrine, however, that of Menelaus and Helen near Therapne in Laconia⁶, has been excavated, and has yielded an interesting series of figures⁷. About four hundred objects made of lead were found, including warriors armed with round shield and Corinthian helmet, mounted men, others stark-naked; and female figures of various types, some dressed in a long robe and holding a spear, others armed with the bow, others winged. There were also draped female figures with the *polos* head-dress, girls playing upon the flute, and what look like running or dancing men; there were animals, the lion and the horse, palm leaves and garlands, a Centaur, and other things⁸. Some of these may well have been meant for the figures of Menelaus and Helen, armed or dressed in various fashions because the type was not fixed, and the idea was that of a protecting power⁹. If the winged goddesses were not Helen (and no reason appears why they should have been Helen), perhaps they may belong to a yet earlier shrine of the ancient goddess called by the Greeks

to his view are that the person dedicated must be mentioned in an honorific inser., and that honorific statues are not known so early. For the difficult inser. of Niocles see p. 27.

¹ Paus. iii. 15. 3, *CIA* i. 360.

² *IGSI* 1004. Pausanias ix. 11. 6 records another.

³ Sparta: no. 3 in Dressel-Milchhöfer's Catalogue *AM* ii. 297 ff.

⁴ In the Museum at Eleusis.

⁵ *AM* iv. 170 ff.; below, ch. viii.

⁶ Paus. iii. 19. 9, Herod. vi. 61, Isocr. x. 63. By the time the *Laus Helenae* was written, they had become

gods: οὐχ ὡς ἡρώων ἀλλ' ὡς θεοῖς, 63.

⁷ *AZ* xxx. 8 ff., pl. i, ii.

⁸ The palms or garlands were perhaps held in the hands of figures, as we see them in terra-cotta statuettes (below, ch. viii.). The grills or gridirons which M. Perdrizet found so mysterious are the bases of animal figures; many were found at Olympia with the animals upon them. *Bronzen von Ol.* 198, 202, etc.

⁹ Without proof I cannot accept the suggestion that they were meant for Athena.

Artemis; similar figures were found in Apollo's temple at Amyclae, which appear to be as old as the Mycenaean age¹. But the maidens with musical instruments are more likely to have been meant for the worshippers, or for some official who played a part in the ceremonies, dedicated as a memorial of the rite. Palmettes and wreaths, if offered independently, would be cheaper memorials of the act of worship. Animals must be interpreted in the light of the larger series of Olympia, Dodona, and the Cabirium². We never hear of the lion as a sacrificial animal; and if the horse was sacrificed to a hero, it was not sacrificed to Zeus. It is safer therefore to assume, that the lion is the hunter's thank-offering, and the horse that of the warrior, the racer, or the breeder. At this date, the early sixth century, toys are probably out of the question. What to make of the centaur I do not know. In the Olympian Pelopeum were figures of men and animals, tripods, vases, rings, needles, articles of adornment and of value, and armour³. A variety of objects, though not so great, was found in the Tarentine shrine of the Dioscuri⁴. Here we have reclining male figures and seated female figures, probably combined together originally into a group like that of the Hero Feast; but very often a child is held by the female, or climbs upon the couch. There are also masks, and terra-cotta discs with a head in relief; heads of Pan, Silenus, and the Gorgon; and miniature vases, amphorae and others, in thousands. There are armed men and riders, a youth with an oil-flask, a satyr, a lad on a ram, and numbers of human heads covered with a ceremonial head-dress.

Fragments of bronze and fictile vases have been found bearing dedications to heroes: the hero's name is commonly not given. It is impossible to say whether they were given because of their value, or for use, or as memorials of some act of ritual. That vases used in ritual were left at the shrine is proved by the tomb of Menidhi, but an inscription suggests some more special occasion. Part of a fictile vase, with an archaic dedication, was found in a place at Megara

¹ *AZ* xxx. 19.

² Below, chs. II. and VIII.

³ *Bronzen von Ol.* 3.

⁴ *Gaz. Arch.* vii. 155 ff., *AZ* xl. 286 ff.

identified by another inscription as a hero shrine¹. A vase found at Tarentum, bearing the hinder part of two horses, is dedicated to the Saviours². A black fictile vase of the early fifth century, found at Mycenae, is inscribed "of the hero³." A trade guild dedicate a bronze vessel to their local hero in Phocis⁴. A vessel of stone from Cyprus bears a similar legend⁵. Altars are also dedicated to the heroes: to the Dioscuri for example⁶, or to Theseus in Attica⁷, to Heracles in Boeotia⁸. One at least of these was the gift of a priest on his election⁹; one was given in obedience to a dream²; others in return for preservation¹⁰: all are of later date than the fourth century. Diomedon of Cos, who left by will an estate for founding a sanctuary to Heracles, presented the furniture: table, couch, cups and mixing jar, lamps, brazier, censers, and a rug, together with two clubs and five golden crowns for the statues¹¹. Herodotus speaks of gold cups being offered to Protesilaus¹².

The dedication of arms and armour is also recorded, but the motive is not always clear. If Heracles could be invoked in battle¹³, then captured arms might be offered to him; and Philostratus mentions Mysian arms that hung by a medicinal spring¹⁴. But the shield and helmet which hang on the wall of a heroum, in a fifth century relief from Cumae¹⁵, or in later reliefs from Samos¹⁶, may be part of the hero's own equipment.

We need do no more than mention the offerings of firstfruits in kind¹⁷, food, flowers, wreaths¹⁸, money¹⁹, and locks of hair; the

¹ IGS iii. 1. 3493 [Ε]ὐκλείδας καὶ Μῆειλο...ἀνέθεν: cp. 3492, 3495—7.

² IGS I 2406¹⁰⁸ (σωτήρες).

³ IGA 29, Collitz iii. 3313 τοῦ ἥρωος ἡμί.

⁴ IGA 323 Εὐφάμος καὶ τοὶ συνδαμουργοὶ ἀνέθηκαν τῷ ἥρωι.

⁵ Collitz i. 96 Εὐμένης ἔθηκε τῷ ἥρωι.

⁶ CIA iv. Suppl. 1. 1663 b ἀνάκοιν.

⁷ CIA ii. 1205, Sybel 6221—2.

⁸ IGS i. 1829 (Leuctra) Φιλῆϊνος Διονύσου 'Ηρακλεῖ κατ' ὄνειρον.

⁹ CIA ii. 1205 'Απολλωνίδης 'Ιέρωνος 'Ραμνούσιος ἱερεὺς γενόμενος τῷ Θησεῖ.

¹⁰ BCH iii. 293 θεῶ σῶζονται εὐχὴν.

¹¹ Paton, *Inscr. of Cos*, 36 d.

¹² Herod. ix. 166.

¹³ Below, p. 96.

¹⁴ Philostr. *Her.* 300 (691).

¹⁵ *Cat. Berl. Mus.* 805, Roscher i. 2555.

¹⁶ *AM* xxv. 176 ff.

¹⁷ Thuc. iii. 58, Herod. iv. 71.

¹⁸ Philostr. *Her.* 296 (684) ὁπόσα νομίζουσιν ἐπὶ σημάτων ἀνθρώποι, ἐπέφερε τῇ κόνει τὰς τε ἡδίου τῶν ἀμπέλων ἐξαιρῶν αὐτῷ κρατῆρα ἐτρύγα, καὶ ξυμπίνειν τῷ Παλαμῇδει ἔφασκεν. *Lucian, Charm.* 22.

¹⁹ Aelian, *VH* viii. 18.

first and last will be presently considered, and with the others we have no concern. We must, however, mention that models or images of the perishable things offered in the sacrifice were sometimes offered in stone, metal, or clay. Thus among the finds at a sanctuary of chthonian Persephone, unearthed at Tarentum, are a number of clay animals, and in particular a whole series of pigs¹. One Lysistrate at Athens dedicated to Heracles a stone shaped like a cake, with appropriate inscription². Statuettes of the votary holding a pig or other sacrificial animal are known in several places³; they may be mentioned here because the pig was a favourite offering to the chthonian deities.

But the most interesting dedications are the reliefs, which survive in large numbers. The hero is represented in various forms. Sometimes he is distinguished by attributes; as Heracles by club and lion-skin, the Dioscuri by their horses and hats of a peculiar shape. More often the heroes are stalwart young men, as Theseus is represented; or youths mounted on horseback, or standing beside their horses, with hounds or huntsmen. We learn from Philostratus that these were the forms under which the hero was supposed to appear to his worshippers⁴. He tells us that if they showed themselves in a sweat, it portended storm and flood; if dusty, drought; blood on their arms meant plague and pestilence; and when none of these signs were seen, good seasons would follow and the earth bring forth her kindly fruits. Horse and snake are the general attributes of the hero⁵, and the snake often twines round a tree, representing no doubt the sacred grove. The hero is often found associated with greater deities: as Neoptolemus at Delphi, Erechtheus at Athens, Triptolemus at Eleusis. The type of

¹ *JHS* vii. 22, 24.

² Sybel 4014; below, ch. viii.

³ Kekulé, *Terracotten von Sicilien*, 25 Camarina, 33 Gela, 19 Acragas.

⁴ Philostr. *Her.* 294 (680) ἵπποτροφεῖν τε γάρ φασιν αὐτὸν καὶ ὀπλιτεύειν καὶ θήρας ἄπτεσθαι. The horse was not peculiar to the Dioscuri.

⁵ It is hard to agree with Furtwängler (*Coll. Sab.* i. p. 27) that the

horse has a hidden meaning, and is meant to symbolize the "mastery" of the ancestor over his descendants; or that the dog is there because "sacred" to certain deities. Horse and dog are the natural comrades of the hunter; and they cannot tell us what hero is depicted. They are properties in a character costume. See more in ch. xiv.

hero-reliefs is freely used for sepulchral, where the dead is heroized; but the votive character of many of these is clear from the inscriptions¹. I shall cite these as votive where they are so inscribed or not at all, but omit those which bear only the usual sepulchral formula.

The reliefs² may be divided into three main classes: scenes of Ritual, scenes of Feasting, and scenes of the hero's Activity. The third class splits into two groups, according as the horse does or does not form an integral part of the composition. The groups overlap to some extent.

1. *Ritual: the Hero Enthroned*. Chief and most ancient in this division are the Laconian reliefs mentioned above. Sometimes a heroized pair is seated upon the throne³; or the female stands before the male, pouring the libation for him⁴; many show the male figure alone⁵, and two male figures even are found⁶. The hero feeds a snake from his goblet⁷; or a dog fawns upon him⁸. He holds a pomegranate in one hand, the goblet in the other⁹; or the woman holds a wreath⁹. A horse's head, or a whole horse, appears framed in the corner⁵. Once a youth holding jumping-weights appears between two male figures⁶. The later slabs are inscribed with names¹⁰.

The same type recurs in Boeotia. An archaic slab from Lebadea shows the hero seated, with staff and goblet¹¹; in another, of the fifth century, a female pours the libation before him¹². From Patrae in Achaia we have a seated hero, with the female figure behind, and in front nine worshippers leading

¹ E.g. *Cat. Berl. Mus.* 807 Καλλιτέλης Ἀλεξιμάχῳ ἀνέθηκεν, 4th century.

² My account is based on Roscher's Article *Heros*, but the classification is not quite the same. See also F-W. 55 ff.; *AM* iv. 125 ff.

³ *Coll. Sab.* i. 1, = *Cat. Berl. Sc.* 731.

⁴ *Ny-Carlsberg* 12, = *AM* viii. 364, pl. xvi.

⁵ *AM* vii. 260 ff.

⁶ *AZ* xli. pl. 13. 2.

⁷ *AM* iv. 127. 4, pl. viii. 2, v. pl. vii. 1; *AZ* xxxix. 294; *AM* vi. 358⁶².

⁸ *AM* vii. pl. vii.

⁹ F-W. 55.

¹⁰ Deneken sees a similar type in Crete: Roscher i. 2569 n. Plutarch says that the Spartan tombs were not inscribed with names except when the dead was killed in battle: *Inst. Lac.* 18.

¹¹ *AM* iii. 317. 9, iv. 270, v. 141: F-W. 45.

¹² No. 140 in Körte's Catalogue, *AM* iii. 301 ff. Sometimes the female figure becomes the most important of the relief, as nos. 30—32 in Dr. Milchh., *AM* ii. 134, but there is no principle of difference to suggest a new class.

a ram; there is a shield hanging upon the wall, and a horse-head in frame¹. In the museum at Corfu is a terra-cotta slab, with a female pouring the libation before the enthroned hero, and a second female figure also enthroned. The hero feeding a snake recurs in Olbia, where we know Achilles was worshipt². In Berlin is a slab of uncertain origin, but of late date, in which we see the hero enthroned on a raised dais by the altar, and a troop of worshippers, one of whom leads a horse;



FIG. 2. Hero Relief, from Patrae.

Roscher i. col. 2571, fig. 8.

there is a tree with a snake twined round it; and on the wall hangs a case with tools, doubtless meant to indicate the dead man's calling³. A fine third-century relief shows a bearded man seated in a chair, under which is a snake; a female pours the libation. The type resembles Asclepius, but is not that god⁴. Sometimes the hero stands in a sacrificial scene before the altar, as in a relief from Samos⁵.

2. *The Hero reclining, and partaking of a feast.* Of this type, which is known as the Hero Feast or the Death Feast⁶,

¹ *AM* iv. 125. 1, 164; F-W. 1071. See fig. 2.

² Roscher i. 2571.

³ *Cat. Berl. Sc.* 804.

⁴ *AM* viii. 364, pl. xviii. 1 (Leiden).

⁵ *AM* xxv. 172 "Ἡρώς Δηλόπτης: altar, one worshipper. The same hero in Peiraeus, coupled with Bendis: *BCH* xxiii. 370; Dümmler, *Annali* lv. 192.

⁶ See Milchhöfer, *Jahrb.* ii. 25; *Cat. Brit. Mus. Sc.* p. 298, and nos. 711 ff.; *Cat. Berl. Sc.* 814 ff.; Wolters, *AZ* xl. 300; Gardner, *JHS* v. 107; von Fritze, *AM* xxi. 347. The last completely disposes of the attempts to explain these as Family Feast simply. The history of the type is dead against supposing them to have originally referred to the mythical Feast in the

some three hundred examples remain, the oldest of which comes from Tegea. Most of them belong to Attica, and the type is rare in Peloponnese and the southern islands, somewhat more common in Thrace, Asia Minor, and the northern isles; in Boeotia and Thessaly it is practically displaced by the Rider type. One example comes from Naucratis¹.

The Tegean relief is broken, and the reclining hero has lost all but his feet. A seated female figure turns towards him, and before her is a naked lad holding a wreath uplifted in his left hand². A fifth-century relief from the Peiraeus shows the

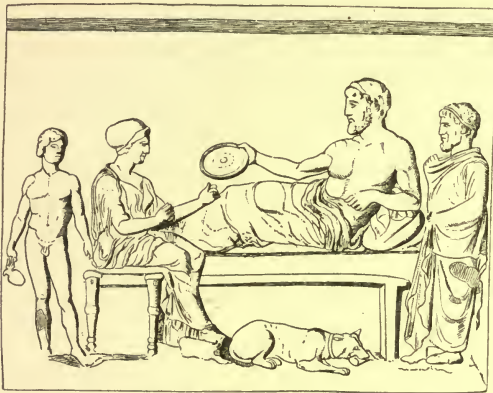


FIG. 3. Death-Feast Relief, from Peiraeus.

hero reclined and holding a bowl, while the female sits as before; a boy draws wine from a mixing-bowl, a dog eats the

Underworld; but this idea may have become associated with the old type in later times. The actual moment represented may perhaps be, as von Fritze believes, the dessert; but too much stress must not be laid on the fact that cakes of pyramidal shape are "not known in the death cult" (349). Do we know everything about the death cult? It is equally rash to deny the sacrificial character where the hero himself pours the libation: he may be supposed to do so as head of the family. The same type is used for the

gods, where there can be no question of a family meal. Milchhöfer points out that while only one (possibly) is found in a cemetery, many are found in shrines: Sybel 3992, 4093, 4272, 4326, 4694, 4897, 4958, 4983, 4985.

¹ *Naucratis* ii. 22—3: hero reclines on couch, female sits feeding a snake out of a saucer; boy drawing wine from crater; horse's head in corner: one female worshipper with uplifted hand. Samos: *AM* xxv. 176 ff.

² F.W. 54, *AM* iv. 135, 162, pl. vii., Sybel 3090.

scraps under the table, and a worshipper is present¹. An altar for incense often appears, on or near the table²; the crater is constant, and the hero holds a drinking horn³. Fruit, especially pomegranates, and cakes lie on the table, the cakes being of a pyramidal shape⁴. Dog and snake often appear, and the horse is hinted at⁵. Rarely we see a boat, or a man in a boat⁶. Weapons occasionally hang on the wall. Sometimes two male figures recline together⁷, or a woman alone, who perhaps offers drink to the serpent⁸.

The Death-Feast type has been found, as might have been expected, in the Asclepieum at Athens⁹, in the shrines of Amphiaraus in Oropus and Rhamnus¹⁰, and at Athens in company with an Amphiaraus relief¹¹. These facts go to show both the votive character of the type, and the heroic character of Asclepius and Amphiaraus. The type of face varies, often approaching that of Zeus or Hades. The same type of relief is associated with Asclepius¹², with Dionysus¹³, with Hercules and the Muses¹⁴, with Hades¹⁵, with Hecate¹⁶, with the Dioscuri¹⁷, with Zeuxippus and Basileia¹⁸, later with Isis¹⁹. The heroic figures sometimes have the look of portraits²⁰. Once the scene is found on a painted vase²¹, and the type is known in terra-cotta groups²².

¹ F-W. 1052, Sybel 325. Roscher i. 2555, fig. 3. See fig. 3 in text. From the place of finding the hero is identified with Asclepius. Cp. F-W. 1053 ff., *Cat. Brit. Mus. Sc.* 711.

² If incense was first offered to the dead in the Hellenistic age, this proves nothing for the origin or general interpretation of the type.

³ For the significance of this see Athenaeus xi. 461 B, Aristoph. *frag.* Kock i. p. 517.

⁴ See for these *AM* xxi. 351—2: pomegranates, *AZ* xxxv. 139 ff., no. 91, inscr. ...*τυχων ἀπάντων*.

⁵ No. 92 in von Duhn's list, *AZ* xxxv. 139 ff. Snake: *Cat. Berl. Sc.* 815, 818, etc.

⁶ F-W. 1057.

⁷ *Cat. Brit. Mus. Sc.* 712.

⁸ *Cat. Brit. Mus. Sc.* 721.

⁹ *Jahrb.* ii. 26 ff.; *AM* xviii. 241.

¹⁰ *Deltion* 1891, p. 27 no. 23; *AM l.c.*

¹¹ *Deltion* 1891, p. 115 no. 5; *AM l.c.*

¹² F-W. 1070.

¹³ F-W. 1135, 1843.

¹⁴ *AZ* xlix. 81, *Cat. Berl. Sc.* 832 (Roman date, from Smyrna). Cp. another in Tarentum, Roscher i. 2542*.

¹⁵ Eleusis: 'Εφ. 'Αρχ. 1886, pl. 3.

¹⁶ Woman with torch, perhaps the Maid: Sybel 5931.

¹⁷ Tarentum, terra-cotta: Roscher i. 2579.

¹⁸ *Jahrb.* ii. 27.

¹⁹ *Antike Bildwerke* ii. 193.

²⁰ See *Cat. Brit. Mus. Sc.* 734.

²¹ *AA* 1890, p. 89.

²² Tarentum: *AZ* xl. 286, *Gaz. Arch.* vii. 155.

A combination of the types of Sacrifice and Feast appears on some monuments. Thus worshippers are seen in the corner, assisting at the feast with uplifted hands¹. The heroes take no account of them, and they stand as accessories outside the picture, just as the dedicators kneel unnoticed in some Italian painting². So too we see victims and sacrificial implements forming part of the festive scene³.



FIG. 4. Hero Feast, from Peiraeus.
Le Bas, *Voyage*, pl. 54.

3. We come now to the third group, where the *Hero* appears as *Rider or Hunter*. In a fifth-century relief from Cumae⁴ the hero is a youth clad in chlamys and petasus, and bestrides a prancing steed; behind him appears the heroized wife. A group of worshippers, of smaller size, face the pair, their hands uplifted; on the wall hang shield and helmet. There are no offerings and no altar, but a hare fawns on the smallest figure. Both hunting and war are thus hinted at in

¹ *Cat. Brit. Mus. Sc.* 716; Le Bas, *Voyage*, pl. 54; F-W. 1059.

² *Cat. Berl. Sc.* 814: 4th cent. A similar series in the Samos Museum: *AM* xxv. 175 ff.

³ *Coll. Sab. i.* pl. 33, *Cat. Ath. Museum Sc.* 1516, 1539; *AM* xxi. 356; *Cat. Brit. Mus. Sc.* 713, 714 (horse's head also), 717 (same).

⁴ *Cat. Berl. Sc.* 805. See fig. 5.

this scheme, and the combination is clearer still in another example from Tanagra¹. The rider is armed in the cuirass;



FIG. 5. Hero Relief.
Cat. Berl. Sculptures, no. 805.

behind him a slave, with the hunting-club, and game on his shoulder, holds fast to the horse's tail. A heroized female figure bears bowl and jug for the libation. Often the hero leads his horse, as in a fourth-century relief from Tanagra², where an altar is present, and libation and adoration are repeated. A fine Attic piece of the fifth century³ contains two divisions. In the upper is a heroum, containing a statue, with a large heroic figure seated on either side; below, the hero unarmed leads his horse, the dog following behind. One adorer and an altar complete the group. There is only one early example from Attica of this type⁴; but both motives, the warrior and the hunter, become regular for sepulchral monuments. Boeotia presents us with half a hundred monuments of the type now in question, many of them being carved on small altars which were doubtless used for the rite depicted⁵. The hero now bestrides his horse, now stands by it; he may be armed; the horse approaches an altar, or even places a hoof

¹ F.W. 1076, 4th cent.

² *Cat. Berl. Sc.* 807 Καλλιτέλης
'Αλεξιμάχῳ ἀνέθηκεν.

³ F.W. 1073.

⁴ *Cat. Berl. Sc.* 808, 4th cent. The worshipper holds out a cake.

⁵ Körte, *Kat. der boiot. Sk.* in *AM* iii. 319 ff. quotes 52.

upon it. A female figure is often present, ready for the libation¹; and there are troops of worshippers². The hunt-motive only occurs on the tablet from Tanagra described above. Nearly all are early; one of the fifth century³, several of the fourth⁴; the best show Attic work or influence.

From Thessaly comes a unique example; there is the youth and the horse, and a group of worshippers; but there is also a female figure enthroned⁵. The sepulchral slabs from this district, when inscribed, are all dedicated to the heroized dead⁶. The hero on horseback reappears in Laconia, and a beast is offered to him⁷. We shall come later to the Dioscuri, who occur in this scheme. From Argolis we have an actual hunting scene, an armed rider attacking a boar; the altar, tree, and snake occur on this slab⁸. In a Thyrean relief⁹, the youth holds the horse's bridle, whilst he feeds a snake which coils about a tree. On the tree hanging are a shield and a sword, on the ground lance and body-armour, whilst a boy carries the helmet. The type is known in Pergamus, with a female in the divine aspect, and no worshippers¹⁰.

Examples have been found in Rhodes¹¹, in Lemnos¹², and in Thasos¹³, but in the small islands only one so far¹⁴. This is more likely to be due to accident, or to the greater rarity of all works of fine art, than to the nature of the ground¹⁵. There

¹ Nos. 138, 143—4, *Cat. Berl. Sc.* 807.

² Nos. 145 ff., *Berlin* 806 f.

³ No. 10, *AM* iv. pl. xiv. 1; perhaps the fragment F-W. 1205, which is made of Boeotian stone.

⁴ Nos. 138, 141, 143, 145; *Berl.* 807 = *Coll. Sab.* pl. 29.

⁵ *BCH* xii. pl. v.: ...τοι Σόμμαχος... *Θρασυδάειος ἀνέθηκεν*.

⁶ Ussing, *Inscr. Gr. med.* 39; Heuzey, *Miss. arch.* 418 pl. 26¹, *Mont Olympe* 469⁵, 475¹⁷, 476¹⁹, 478²³, 483⁴³; Lolling, *AM* xi. 51²¹, 54²⁹, 59⁴⁸, 120^{51, 52}, 130⁸⁵, 131⁹¹. These references I take from Roscher.

⁷ *AM* ii. 422, no. 264.

⁸ *AA* 1855, 58, and others.

⁹ Sybel 574, F-W. 1812.

¹⁰ *BCH* xiii. 509, pl. ix.

¹¹ *AZ* xlii. 485. 8 = *Cat. Brit. Mus. Sc.* 753; Furtwängler, *AM* viii. 370.

¹² Conze, *Reise auf Lesbos*, 31 pl. 15. 1.

¹³ Conze, *Inselreise*, 29 pl. 10. 8, 66 pl. 10. 6.

¹⁴ From Amorgos: *AM* xxi. 195 (cut). The hero, in helmet and tunic, rides a prancing horse. There is a tree and snake, female divinity, worshippers, and a boy leading a ram to the altar. Now in Syra Museum.

¹⁵ Horses are used in every island, and doubtless were used there in ancient days. Deneken (in Roscher's *Dict.*) takes the view that horses were less likely to be used in small islands.

are no early examples from the less Greek parts of the Greek world; but the type is common in Thrace during the later periods and the age of Roman dominion, and then appears in Macedon, Asia Minor, and even Illyria. In Thrace, several were found in a hero-shrine¹. The Thracian copies are inscribed 'to the lord hero,' with or without the word *εὐχῆν*², or to the heroized dead³, one to Apollo⁴, and one to the Dioscuri⁵. The hero rides or stands by the horse; dog and altar appear, and often the tree with coiling serpent⁶. Sometimes he hunts the boar⁷. Once a woman is present⁸, and once perhaps a worshipper⁹.

The Macedonian examples are all dedicated to the heroized dead. Among them we meet with the boar hunt, and the snake coiling about a tree¹⁰. In Illyria the rider is armed, and gallops with lance in rest¹¹. Most of the Asiatic types belong to heroized dead¹². Smyrna has produced several¹³, and Cyzicus a few¹⁴, amongst the latter being one dedicated to Apollo¹⁵. One of the Smyrna reliefs, as may be seen below, has travelled far from the original conception, including as it does an honorific inscription. From Pergamus came two rider-reliefs with worshippers, dedicated to the Hero Pergamus¹⁶. A large number have come to light in Phrygia or Pisidia, inscribed to the Preserving God¹⁷. Coloë has two, inscribed to heroized dead, one of them to Gaius Germanicus Caesar¹⁸.

¹ Dumont, *Inscr. et mon. fig. de la Thrace*, 71. (The ref. to Dumont I borrow from Roscher.)

² *κυρίῳ ἥρωι*, Dumont nos. 24, 32, 33 c, 39; *εὐχῆν* 32, 33 a, c, 39 f.

³ Dumont 27.

⁴ Dumont 40.

⁵ Dumont 61 a.

⁶ Dumont 5—8, etc.

⁷ Dumont 40, 49, 102.

⁸ Dumont 32.

⁹ Dumont 33 c.

¹⁰ Fröhner, *Inscr. du Louvre*, 194, 216.

¹¹ Heuzey, *Miss. arch. de Mac.*, 399 pl. 31⁴, 33².

¹² *BCH* vi. 442.

¹³ *Cat. Berl. Sc.* 809, 810; 811 "Αξιός

"Αξιός.....νος" below, *παιδευτῆς ἥρωος*: 812 (broken)...*ἑσώζων*: 835 "Απολλωνίδης "Ασκληπιάδου ἥρωος Φιλόπατρις· οἱ χωρίτεοι Ζελεϊτῶν στεφανοῦσιν ἀειδίω στεφάνω, οἱ κωμήτεοι συκῆνω στεφάνω ἀειδίω στεφάνω: *JHS* vii. 250, pl. C. 2.

¹⁴ *AM* iv. 14 f., vii. 253 f.; Fröhner, *Inscr. du Louvre*, 263.

¹⁵ *AM* x. 208.

¹⁶ *JHS* v. 261; vii. 250 pl. C, with altar and adoring women: ἥρωι Περγάμωι.

¹⁷ *θεὸς σώζων*: *BCH* i. 366, ii. 170, iii. 346, iv. 291, pl. ix., x.; *JHS* viii. 255; *Coll. Sab.* i. E 36. 3.

¹⁸ *Cat. Berl. Sc.* 813; *AM* xiii. 18 ff., Γαιῷ Γερμανικῷ αὐτοκράτορι Καίσαρι, female with bound hands Γερμανία.

The enthroned figure is combined with the horse in an Athenian relief¹. The rider is also found combined with the Feast type, as in a slab from Tarentum. Here two male figures recline at the festive table, with the usual accessories, whilst a man leads a horse towards them².

4. In the last type, the horse forms no integral part of the scene. The Hero stands free, and is usually armed; in an Argive relief he stands before an altar on which a boy is laying fuel³. In others, the female figure is over against him, pouring a libation. The oldest of this class known comes from Tegea, and is archaic⁴. Another example is in the Corfu museum, and has worshippers⁵. In Attica⁶ and in Sicily⁷ we meet with the same scheme, and there are others. Or the Hero gives the libation to a snake; as in certain examples from Sparta⁸ and Tarentum⁹.

A transitional type, between this and the thank-offering for a victory, is seen in the piece from Palermo, where Victory bearing a fillet flies towards the hero¹⁰; and in another, where Victory pours the libation¹¹.

We shall now briefly consider dedications made to particular Heroes, and see how far these fall into the classes defined above. Dedications made expressly for stated occasions, such as gratitude for healing or deliverance, will however be excepted, as I propose to take these in the succeeding chapters¹².

¹ Sybel 2039, Schöne 111.

² F-W. 1054.

³ *AM* iv. 158. 6.

⁴ Le Bas, *Voyage*, pl. 103. 1.

⁵ Roscher i. 2565.

⁶ *Mon. Grecs* pl. 1, = Roscher 406, where it is wrongly explained as Ares and Aphrodite.

⁷ Palermo: *AM* viii. 370.

⁸ *Cat. Berl. Sc.* 732 (archaic); *IGA* 51; Collitz iii. 4400; Roberts, *Gr. Ep.* no. 205. The inscription reads

.... ΜΑΥΓΛΛΧΟΙΘ ΙΟΡΟΧ....

restored by Röhl *τοὶ κόροι Θιοκλεῖ Ναμερτίδα*, as a dedication by the youths to Theocles, a man. It seems incredible that the dedication could take

this form so early and leave no other trace; in late periods of course it is common enough. It is hardly easier to suppose the noun *Θιοκλή* to be accusative, as this also is a late formula. There seems to be no doubt as to the reading; the hero's staff comes between the two first words, so it is unlikely that *Διοσκούροι* can be meant. But perhaps the dedication is meant for one only; see p. 30.

⁹ Roscher i. 2566.

¹⁰ *AM* viii. 370.

¹¹ *AM* iv. 166, note 1.

¹² For Asclepius see ch. v.; for Persephone and Demeter in their relation to agriculture, ch. II.

Turning first to the chthonian deities, as most closely allied to what we have treated as the earliest type of worship, we find that Hades or Pluto¹ has more of the heroic than the divine about him. There appears to be only one temple recorded where Hades is worshipt under this name and alone, that seen by Pausanias in Elis². He is generally associated, as Hades or Pluto, with the Maid and Demeter or with one of them³; sometimes with other heroic figures, Triptolemus, Eubuleus, or Iacchus; sometimes he goes by the name of Zeus Chthonius⁴, or of Buleus⁵. The practice of lectisternia is certain for Athens⁶, and probable for his other centres of worship. A terra-cotta relief from the Malian Locri⁷ shows a remarkable likeness to the Spartan Type 1. Scherer can hardly be wrong in his interpretation of this work as Hades and Persephone⁸. The pair, a bearded male figure, with wreath, and a female figure with diadem and veil, sit side by side; he holds a spray of flowers, narcissus apparently, and she a large bunch of corn and a cock. The arm of the throne terminates in a snake. This is all which remains; one quarter of the original slab. Two reliefs of the Feast Type 2 came to light at Eleusis; these clearly represent the lectisternia already mentioned. They are not of early date or

¹ Pluto is the god of wealth, and as such does not concern us here. The name is first applied to the lord of the underworld in Soph. *Antig.* 1200.

² Paus. vi. 25. 2, Roscher, *Dict.* 'Hades' 1788.

³ See Preller, *Gr. Myth.* 302, note 1.

Athens: with the Eumenides, Paus. i. 28. 6, and at the Eleusinium, with Demeter, the Maid, and Triptolemus.

Eleusis: with Demeter, the Maid, Iacchus, and Eubuleus (see below), *BCH* vii. 387 ff.

Coronea: with Athena, according to Strabo ix. 2. 29.

Peloponnese: Argos, Corinth, Pylos, Triphylia, Sparta, Hermione, Olympia; sometimes as Zeus Chthonius, or as Clymenus (Roscher, 1788—9). Tegea, with Demeter and the Maid: *AM* v. 69.

Amorgos: *AM* i. 334. Myconos: 'Αθήναιον ii. 237. Paros: 'Αθήναιον v. 15.

Asia Minor: Acharaca, Strabo xiv. 1. 44. Hierapolis, Strabo xiii. 4. 14. Halicarnassus, Cnidus: Newton ii. 714. Aphrodisias: Μουσ. τῆς Εὐαγγ. Σχ. p. 180.

⁴ Their identity may be seen from *Il.* ix. 457 Ζεὺς τε καταχθόνιος καὶ ἐπαινήϊ Περσεφόνηα.

⁵ Eubuleus in Eleusis; see note 3.

⁶ *CIA* ii. 948—950, combined: τοῦσδε ἐπιώσατο ὁ ἱεροφάντης τὴν κλινὴν στῶσαι τῷ Πλούτωνι καὶ τὴν τράπεζαν κοσμεῖσαι κατὰ τὴν μαντείαν τοῦ θεοῦ.

⁷ Roscher i. 1797, after *Ann. d. Inst.* xix. pl. F.

⁸ Roscher, *l.c.* There was a famous shrine of Persephone in this place.

of great artistic merit; but they have considerable interest as attesting the cult of a chthonian pair in Eleusis beside the Two Goddesses. The first shows two pairs, each seated by a separate table, with a pilaster between. The pair on the right are inscribed To the God and To the Goddess; the others though not inscribed are probably meant for Demeter and the Maid. A youth holding a jug over a large amphora completes the scene¹. The other, but a fragment, bears the heads, both inscribed, of Pluto and the Goddess side by side; Triptolemus was present, and his torch still remains; so was Eubuleus².

The third type does not appear to be used in connexion with Pluto, but the fourth is found in a late dedication from Macedonia; where the god, his body naked from the waist upwards, stands beside Cerberus³.

Of other heroic personages, the Dioscuri are represented on the oldest known monuments, and these from Sparta, where they had a chthonian character⁴, and where their worship was very ancient⁵. They appear chiefly in Types 3 and 4: as a pair of naked youths, without attributes, mounted⁶ or usually standing beside their horses⁷, or standing opposite each other without horses⁸, or holding a wreath⁹. The inscription on the last example declares that the dedication is made for fear of the wrath of the sons of Tyndarus¹⁰. A later relief, which may

¹ 'Εφ. 'Αρχ. 1886, 19, plate 3: Λυσιμαχίδης ἀνέθηκε· θεῶι· θεῶι. *CIA* ii. *Add.* 1620 b.

² 'Εφ. 'Αρχ. 1885, 26, plate 3²: Λακρατείδης Σωστράτου Ἰκαριεύς ἱερεὺς θεοῦ καὶ θεᾶς καὶ Εὐβουλέως...ὕπὲρ ἑαυτοῦ καὶ τῶν υἱῶν...καὶ τῆς θυγατρὸς χαριστήριον Δῆμητρι καὶ Κόρηι ἀνέθηκεν. Πλούτων. θεά. Τριπτόλεμος. Εὐβουλεύς. Restorations are certain, and therefore not indicated. *CIA* ii. *Add.* 1620 c.

³ Heuzey, *La Ville d'Éané en Macédoine*, *Rev. Arch.* n.s. xviii. 22: θεῶ δεσπότη Πλούτωνι καὶ τῇ πόλει Ἐανῇ Τ. Φλαούιος Λεονᾶς, etc. (Roscher, 1792).

⁴ Pind. *Nem.* x. 56 ὑπὸ κεύθεσι γαίας ἐν γυάλοις Θεράπνας. Aleman *frag.* 5 ὑπὸ τὴν γῆν τῆς Θεράπνης εἶναι λέγονται ζῶντες.

⁵ Plut. *De Frat. Am.* 1. See Paus. iii. 24. 5, 26. 3. They were also worshipped in Messenia, Arcadia, Argolis, Achaia, Attica: see Paus. i. 18. 1, ii. 7. 5, 22. 5, 36. 6, iii. 14. 6, 20. 2, viii. 9. 2, 21. 4. They were probably the ἄνακτες παῖδες of Amphissa: *AM* x. 86. At Cyzicus, *CIG* 2157, 2158.

⁶ *AM* ii. *Cat.* no. 219.

⁷ F-W. 67, *AM* ii. *Cat.*, nos. 14, 20, 201, 202, 209—212, 220. Crete: *AJA* n.s. i. 249, fig. 5.

⁸ *AM* ii. no. 204.

⁹ *AM* viii. 371, pl. xviii. 2.

¹⁰ *IGA* 62 a Πλεισιτιάδας μ' ἀνέθηκε Διοσκούροισιν ἄγαλμα, Τινδαριδᾶν διδύμων μᾶνιν ὀπιδόμενος. *AM* viii. 372, pl. xviii. 2.

be votive, shows two youths on horseback, clad in chiton and chlamys, but without the distinctive hat. They are beardless, and their hair is bound with a diadem¹. In another relief two youths stand with an altar between; each holds a spear, and one has a bowl, the other a jug². Sometimes they are armed with swords³, sometimes their feet clad in boots⁴. The two urns frequently appear⁵, and in one case snakes are wreathed round them. A table also appears with something upon it, the silphium no doubt which we have read of⁶. Animals appear at their feet⁷, and of course the snake⁸; while cocks may be seen in the gable⁹.

The identification even when no horses are seen, is made certain by the dedication of one at least¹⁰. A dedication is found to one of the two alone¹¹, which makes it possible to assume the same thing for a fragmentary relief which has been much discussed¹². One or two late examples are offered by a company of persons, probably those who took part in some great feast¹³. Here a female figure appears, doubtless Helen. A relief found in Cythera shows that the cult was practised there¹⁴: and a dedication to them comes also from Thessaly¹⁵. Dedications go on until Roman times¹⁶. The stars, which later are identified with these heroes as protectors at sea, do not appear; but if the story of Lysander be correctly interpreted, they were known in the fifth century¹⁷. At Tarentum the youths often ride or drive in a chariot¹⁸.

¹ *Cat. Brit. Mus. Sc.* 780.

² *Cat. Brit. Mus. Sc.* 781, cp. *AM* ii. *Cat.* no. 220.

³ *AM* ii. nos. 203, 206, iv. p. 126.

⁴ *AM* ii. no. 212.

⁵ *AM* ii. nos. 209, 210.

⁶ Paus. iii. 16. 3 *τράπεζα καὶ σίλφιον ἐπ' αὐτῇ*.

⁷ *AM* ii. no. 213.

⁸ *AM* ii. nos. 209, 220.

⁹ *AM* ii. no. 209.

¹⁰ *AM* ii. *Cat.* no. 204 *Καλλικράτης Τυνδαρίδαις*.

¹¹ *AM* ii. *Cat.* no. 218.

¹² *IGA* 51, above, p. 27.

¹³ *AM* ii. *Cat.* no. 202, F-W. 1848, Collitz iii. 4440 ff.: the formula is *οἱ*

συνθέντες ἐπὶ... followed by a list of officials. The date is not long before the Christian era.

¹⁴ *AM* v. 231 *Μένανδρος ἄρμωστήρ Τυνδαρίδαι...* See *BCH* ii. 394. Paus. x. 9. 8.

¹⁵ *θεοὺς μεγάλους*, relief of Dioscuri: Collitz i. 347.

¹⁶ *AM* ii. *Cat.* no. 208 with Latin inser.

¹⁷ See Plut. *Lys.* 18. Euripides associates them with the stars: *ἄστροις ὁμοιωθέντε*, *Hel.* 140. But this does not imply that Lysander meant the stars as "symbols of the Dioscuri," see below, p. 135.

¹⁸ *RM* xv. 23.

The Feast Type is fully represented in a series of reliefs found at Tarentum. The Dioscuri, on horseback, are seen approaching the feast which is set out ready for them¹, or reclining at table, their horses sometimes appearing in the background². There are always two amphorae placed at the two sides, one for each. These amphorae are associated with the libation in the ritual type, where the Dioscuri themselves pour it upon the altar³; or they stand beside the two youths, who are unclothed and without attributes⁴; or they stand upon a table⁵, while the youths raise a *stlengis* to their heads⁶, or drive past⁷. The amphorae may signify either the feast or the libation; and where they stand quite alone it is impossible to say which⁸.



FIG. 6. Tablet with *θεο-ξένια* of the Dioscuri (from Tarentum).

RM xv. 24, fig. 3.

Certain Spartan reliefs show two amphorae, sometimes standing upon a table.

A slab, of the second century perhaps⁹, bears the twins clothed, with the typical hats, and standing upon a raised base or platform. A worshipper reaches out his hand to touch one of two large amphorae, which stand also on a high base; below is a small altar, with a pig carved in relief upon it. There is a boat in the background.

The snake is frequent on these reliefs, and the cock¹⁰ is

¹ RM xv. 24. I regard the figures not as sailing through the air, but as approaching. The artist has not the skill to represent the perspective.

² RM xv. 27.

³ RM xv. 7.

⁴ RM xv. 8, fig. 1.

⁵ The table has a rude shape: two square uprights joined by a balk. This was traditional according to Plutarch, *De Fr. Am.* 1, and called *δόκανα*. See RM xv. 43. Perhaps it is meant for their tomb; so at least implies *Etym. Mag. s.v. δόκανα*.

⁶ RM xv. 8, fig. 3.

⁷ RM xv. 22, 23.

⁸ K. Petersen (RM xv. 41) thinks they denote prizes of wine. This is pure imagination, and I think the reader will prefer the explanation suggested above. Nor is there any reason to call them symbolic; which would imply that the pots could represent the heroes.

⁹ Laconia? Now in Verona. *AM* ii. nos. 209, 210; Roscher i. 1171: inscribed.

¹⁰ *AM* ii. 20. 209.

also found. We shall meet these beings later as saviours and protectors, especially of those who use the sea, and as givers of victory¹. There remains the base of one statue at least dedicated to them²; and the little figures two together in a cradle, which have been found in several different places, are supposed to be they or their sons³. Altars dedicated to them have also been found⁴. A number of slabs bearing snakes only are in the local museum at Sparta; these may be connected with the Dioscuri, but there is nothing save the place of finding to suggest it. Dedications to the Dioscuri by seafarers do not meet us early; we may instance a late one from the island Megiste⁵.

Heracles enthroned (Type 1) is to be seen on a relief of Attic character, found in Andros, and belonging to the fifth century. He sits before a temple or palace, whilst a female pours wine into his goblet⁶.

In the fourth century the sacrificial scheme takes a different form. Lysistrate dedicates to him a stone carved to resemble a cake or loaf, with a relief: Heracles, wearing the lionskin, stands by a blazing altar, towards which a boy leads a sacrificial swine; a group of women and children complete the scene⁷. A relief from Ithome⁸ shows Heracles standing before a shrine, beardless, with club and lionskin; there are worshippers, the victims are ox and sheep. An ox alone is offered on a similar relief⁹, and there are remains of others¹⁰. In one relief Heracles appears to be holding out his hand for something¹¹.

¹ Chap. v.

² Argos: *AZ* 1882, p. 383 τῶν φανά-
ρων.

³ *AM* x. 81, pl. 4; Preller, *Gr. Myth.* 862.

⁴ *CIA* iii. 195, *IGI* iii. Thera 421, 422, etc.

⁵ Collitz iii. 4331.

⁶ F-W. 1203; the editor explains it as Hebe pouring wine for him in Olympus. It is true the sacrificial character of the relief is not clear; but in view of the preceding examples I prefer to regard it as a modification of the votive type.

⁷ Sybel 4014 Λυσιστράτη ὑπὲρ τῶν παίδων Ἡρακλεῖ ἀνέθηκεν; *CIA* ii. 1565, with 1564, 1565 b, which seem to be fragments of similar reliefs. The 5th cent. piece F-W. 1134 is probably Theseus, as the lionskin lacks.

⁸ Sybel 320, Schöne 112, who illustrates the offering of these victims by Diod. iv. 39. 1 (Thebes), Pollux i. 30.

⁹ Described by Schöne, col. 56, no. 112.

¹⁰ Sybel 372, 383, 5694; *Cat. Brit. Mus. Sc.* 791.

¹¹ *AA* ix. 170: cp. F-W. 1134.

The Feasting Type (2) is represented by a late relief from Athens, where Heracles appears as one of a group of heroic figures feasting, others perhaps being Apollo and the Muses. The scene is fanciful, including not only the apparatus of the feast, but trees and little winged loves¹.

Even the third type is found, although Heracles is no horseman. On a rough Rhodian piece of Roman date he appears club in hand mounted upon an ass².

The fourth type appears with characteristic variations. In a fourth century piece from Thebes³, Heracles, with club and lionskin, stands before a Doric shrine. He holds the horn of plenty in his right hand, and another heroic personage, perhaps meant for Dionysus (for he has the thyrsus), touches the horn in the hand of Heracles. There are fragments of other figures in the scene. He also appears conjoined with Athena and a personification of Demus or Academus⁴. A relief of the fourth century, inscribed to Heracles Averter of Ill, represents the hero with Hermes on the steps of a shrine⁵.

His aid in war is acknowledged by the statues of Athena and Heracles dedicated by Thrasybulus in the shrine of Heracles⁶; and in games, by a relief of Roman date⁷. The hero lies resting, his weapons hung on a tree, and the inscription commemorates an ephebic triumph.

His figure also appears on decree-reliefs, with Athena for instance⁸.

Reliefs of the fourth type exist which are dedicated to Theseus. He is a youth, with cloke on shoulder, and cap, otherwise naked, and worshippers appear by his side in the usual attitude⁹. The hero looks very much like Heracles, except for

¹ Sybel 548.

² *Cat. Berl. Sc.* 689 Ἀπολλώνιος δὲς Ἡρακλεῖ ἀνέθηκε εὐχὴν.

³ F-W. 1153 Εὐμέδεις ἀνέθηκε, figured for the first time in Roscher i. 2188: cp. *Cat. Brit. Mus. Sc.* 791 (fragment).

⁴ *AZ* iii. 130, pl. xxxiii. Ἡρακλῆς, Ἀθηνᾶ ...ημος.

⁵ *AA* xii. 73 Ἡρακλῆος Ἀλεξικάκου:

Boston Museum.

⁶ Paus. ix. 11. 6.

⁷ At Oxford: *CIA* iii. 319. Cp. Michaelis, Oxford, 135.

⁸ Scenes from the Labours, and such as the struggle with the snakes, are omitted, because votive reliefs are always connected with cult, and never mere records of myth.

⁹ *Mon. dell' Inst.* iv. 223, figured

the costume; but where the lionskin lacks, it is safer to suppose that Theseus will be meant. Sosippus the dedicator is portrayed; and another male figure, from its size not human, perhaps a personification of Academus.

One relief, if properly assigned to Theseus, is of the sacrificial type (1): the hero stands in front of a Doric shrine, club in hand, and holds the horn of a sacrificial bull in token of acceptance¹. There are three worshippers.

These types are also connected with greater deities. Reliefs of the Hero Enthroned are inscribed to Zeus Philios² or to Sabazios³.

The Rider type is used for Apollo⁴.

As a rule there is no clue to the occasion of these dedications. We find, however, now and then, instances of such as are usually connected with the great gods: victory in war or the games⁵, fulfilment of a vow⁶, even firstfruits⁷ or acknowledgment of prosperity in trade⁸. In later times, we meet with bases which probably carried commemorative or honorific statues. One from Attica is dedicated to Eubouleus⁹; others by bodies of men, as the Heracleot thiasus at Megara¹⁰, or what appears to be a company of athletes at Cefalù in Sicily¹¹. Hermon of Oropus gives an offering to Heracles on completing his term of public office¹², and a board of religious overseers acknowledges to Theseus the vote of thanks and the crown which they had received for their services¹³. Father and sons combine in an offering to Heracles¹⁴. The votive formula is

in Roscher i. 2499: Θησεύς· Σώσιππος
Ναπαρχίδου ἀνέθηκεν. *CIA* ii. 1525,
AZ iii. 130, pl. xxxiii.

¹ F-W. 1134; cp. Schöne 113.

² F-W. 1128 (Peiraeus) Μύνιον Δι
Φιλῶι ἀνέθηκε; Schöne, pl. 25. 105;
Sybel 3751. See fig. 6 a, p. 36.

³ Conze, *Inselreise*, pl. 17. 7.

⁴ *AM* x. 208 (Cyzicus); Dumont,
Mon. fig. de la Thrace, 40.

⁵ Statuette of youth with oil-flask,
and armed warriors, at Tarentum:
AZ xl. 309. Above, p. 33.

⁶ Base: *CIA* ii. 1546 εὐξάμενος;

IGSI 1002 εὐχὴν (near Rome).

⁷ *CIA* ii. 1547 ἀπαρχήν.

⁸ Apparently the cone of baked clay,
with an archaic inser., found in Italy:
IGSI 652 κεραμεύς.

⁹ *CIA* ii. 1620 d.

¹⁰ *IGS* i. 192.

¹¹ *IGSI* 349 ...καὶ οἱ ἀλειφόμενοι
Ἑρακλεῖ.

¹² *IGS* i. 436 Ἑρμῶν Ἀλεξάνδρου ἐπι-
μελητῆς γενόμενος Ἑρακλεῖ: cp. 2235
γυμνασιαρχήσας.

¹³ *CIA* ii. 1180 ἱεροποιοί.

¹⁴ *CIA* ii. 1563, *IGSI* 718 (Naples).

used for the gift of a colonnade at Coronea¹, and elsewhere it is coupled with the late addition "to the state²." A dedication to the hero Eurymedon was found in Attica³.

It remains to point out that some of these relief types became in later times traditional for tombstones, completely losing the votive character. The transition may be seen in a tombstone from Attica, where beneath the figure of a horseman are the words "Theodorus the Hero⁴." Boeotia is richest in this type. There a great number of horseman-reliefs have been found on tombs: sometimes with the horseman alone⁵, others with the addition of an altar⁶, others again with mourners in the attitude of adoration⁷. So far is the meaning forgotten, that the horse must needs appear on a woman's tomb; so Musa holds the animal's bridle, standing beside an altar⁸. So too the same scheme is used where three people are entombed, two men and a woman⁹. Then the old conception dies, giving rise to two developments. On the one hand, Hero is used as synonymous with 'dead,' like the German *selig* or *divus* of Roman emperors¹⁰, and the relief disappears. On the other hand, the horseman survives as a decoration for the tomb of soldiers, as in the monument of Dexileos and others in Attica¹¹. It would appear that statues on horseback were often placed by the tomb of dead men, as in a scene depicted on a beautiful Attic vase¹².

The Hunt-motive also appears on tombstones¹³, but more rarely; it is however common in sarcophagus reliefs of Roman times. The Banquet type is also found on tombs, although it did not like the horseman set the example for a series of monuments wholly sepulchral. Examples are known from

¹ IGS i. 2874 ἐκ τῶν ιδίῳν Ἡρακλεῖ καὶ Παλαίμονι τὴν στοάν.

² IGS i. 2235 γυμνασιαρχήσας, Ἡρακλεῖ καὶ τῇ πόλει, τὴν στοάν καὶ τὴν εἰσοδὸν καὶ τὰς θύρας.

³ CIA ii. 1516.

⁴ CIA ii. 1619 Θεόδωρος ἥρωσ.

⁵ IGS iii. 2141, 2807, etc.

⁶ IGS iii. 2139, 2140, 2153, 2154, 2628, 2690.

⁷ IGS iii. 1813 with woman and child: Ἰκέσιος εἴρωι ἀνέθηκε.

⁸ IGS iii. 1715 ἐπεὶ Μουσᾷ ἥρωι.

⁹ IGS iii. 4244.

¹⁰ IGS iii. e.g. 2001, 2073, 2110, 2123, etc.

¹¹ F.W. 1005: cp. 1004, *Cat. Berl. Sc.* 742.

¹² *AM* xvi. 349 ff., pl. viii.

¹³ Schöne, 78.

Athens¹, from Byzantium², from Cyzicus³, from Smyrna⁴, from Antioch⁵, and from Kertch⁶; and the well-known scene of a group of seated figures, with Charon's boat approaching the festive board, which still stands in the Ceramicus, is one of this class. Horseman and Feast types are combined on a late



FIG. 6A. Dedication to Zeus Philios.

Farnell i., plate ii. b.

sepulchral monument⁷ from Tomis; and another repeats the last faint and confused echoes of the old types, with the tree, the serpent, and the horse's head⁸. Here ends the history of the heroic reliefs, which from prehistoric days to the last period of Greek art maintain their connexion with the dead.

¹ *Cat. Brit. Mus. Sc.* 723, with epitaph; 724 (?).

² *Rev. Arch.* xxxiii. 12, pl. 1: *Ματροδώρα τοῦ Καλλιγέιτονος· Καλλιγέιτων Ματροδώραν*. A male figure reclines, a female sits, a child offers her tablets, a child stands in attitude of mourning, a third child holds a vase. Tools on the wall.

³ *Cat. Brit. Mus. Sc.* 736.

⁴ *Cat. Brit. Mus. Sc.* 737. In Lycian tombs Bellerophon sometimes appears

on his winged steed: Fellows, *Lycia*, 136, 181, 232. A relief from his shrine at Gjölbасchi is in Vienna: O. Bendorff, *Vorläuf. Bericht über zwei österr. Exped. nach Kleinasien*, Wien 1883; *Arch.-Epigr. Mitth.* vi. 2.

⁵ *Cat. Brit. Mus. Sc.* 738, where relief and inscr. are quite unconnected.

⁶ *Cat. Brit. Mus. Sc.* 740.

⁷ *Cat. Brit. Mus. Sc.* 742.

⁸ *Cat. Brit. Mus. Sc.* 745.

NOTE ON THE MODERN REPRESENTATIVES OF ANCIENT SHRINES.

I have tried in vain to find some satisfactory enquiry into the genealogy of modern Greek churches and chapels. The local chapels are not marked on the map, and no traveller has taken the trouble to note their names. It would serve no useful purpose to print here all those I have collected; such as seemed to throw light on the heroes have been given above. I will add a few more churches and chapels which probably stand on the site of ancient temples. Some indeed are built on the old foundations or with the materials of the old building; amongst them are one or two hero-shrines, but most of these have remained unnoticed. References given only by volume and page refer to Frazer's *Pausanias*, where authorities may be found cited.

AMBROSUS: St Elias, v. 449.

APOLLONIA, near Brusa: St George (formerly Apollo), *Geographical Journal*, ix. 153.

ATHENS, Parthenon: the Virgin, Byzantine times (Athena). Monastery of Daphni (temple of Apollo), ii. 496. Virgin of the Rock (Artemis), v. 494. Ruined chapel by the Ilissus, v. 487.

AULIS: Byz. church of St Nicholas (Artemis), v. 79.

BATHOS: St George (deposit of ancient votive offerings), iv. 314.

CALYDON: St Theodore (Zeus Scotites), ii. 318.

CORINTH: St John (Poseidon), iii. 10.

COTILUS, Mt, near Bassae: ruined chapel on temple foundations, iv. 405. Cave and Glen called the Virgin's Gorge (Demeter), iv. 406.

ELATEA: St Theodore, v. 426.

ELEUSIS: St George, or the Saviour (Cyamites), ii. 494. Ruined chapel of St David (Hero Lacijs), ii. 491. Chapel of the Virgin, above the ruins.

EPIDAUROS: St Michael and St Damian, a physician (Asclepius).

ERYTHRAE: ? Byz. church (Demeter), v. 5. ? St Demetrius (Demeter) v. 6.

HELICON: St Trinity (Muses), v. 151.

LIVADIA: old church (King Zeus), v. 199.

LUSI, Arcadia: the Virgin (Artemis), *Jahreshefte*, iv. 33, fig. 19.

MEGARA: St Theodore, iii. 3.

NEMEA: chapel on mound (barrow of Opheltes or Lycurgus), iii. 93.

ORCHOMENUS: monastery, v. 186.

PATRAE: the sacred spring or well, beside the church of St Andrew (Demeter).

TANAGRA: ruined chapel (Dionysus), v. 79.

TEGEE: St Nicholas (Athena Alea), iv. 425. Byz. ruin (Apollo), iv. 441.

THEBES: St Nicholas (Heracles), v. 47. St Trinity (Athena), v. 49.

TITANE: St Tryphon (Athena), iii. 69.

One of the unknown hero shrines is marked by a boundary stone found between Zea and Munychia: $\text{HEROIO HOPO}\varsigma$ *AM* vi. 311. The so-called temple of Vesta (? Hercules) near the Tiber, became sacred to Madonna of the Sun (De Brosses, *Letters*, tr. by Lord R. Gower, p. 162).

Something is said on this subject by Mr W. M. Ramsay, in his paper *On the Permanent Attachment of Religious Veneration to special localities in Asia Minor* (Transactions of the Ninth Oriental Congress in London, 1893, ii. 381—391).

II.

TITHES, FIRSTFRUITS, AND KINDRED OFFERINGS¹.

καί σε φαίνω τοῖς πρυτάνεσιν
ἀδεκατέτοϋς τῶν θεῶν ἱρὰς ἔχοντα κοιλίας.

ARIST. *Knights* 300.

WHEN the earth and its growths were regarded by the simple soul as possessed or protected by unknown powers, any intrusion upon new dominions was thought to be dangerous². To clear the virgin forest or reclaim waste lands for the plow, to dig the foundations of a house, to build a bridge, was to disturb the primeval owners of the place and made necessary a solemn sacrifice. It seems to have been very common to sacrifice human life on such occasions, as we see from the legend of the death of Remus, the figures of straw thrown off the Wooden Bridge at Rome, or traditions on Greek soil like those of the Bridge of Arta³.

Often a plot of land is left barren, or a clump of trees unhewn, to be the abode of the spirit which has been disturbed.

¹ See Dar. and Sagl. *s.v.* *Dekate*; Pauly-Wissowa, *Real-Encyc.* *s.v.* ἀπαρχή, δεκάτη.

² "In Arabia, the local earth-demons are still propitiated by sprinkling the blood of a sacrifice when new land is broken up, a new house built, or a new well opened": Robertson Smith, *Religion of the Semites*, 159 note, who discusses the custom.

³ Passow, *Carm. Pop. Gr.* 511, 512;

Folk-Lore, x. 184. Cp. Plut. *Rom.* 11. The sacrifice of a youth and a maiden each year at Patras suggests an agricultural origin, for their heads were bound with corn-ears: Paus. vii. 20. 1. Pausanias of Damascus says of Seleucus Nicator, on founding Laodicea, θυσιάσας κόρην ἀδαῇ ὀνόματι Ἀγαύην, ποιήσας αὐτῇ στήλην χαλκῆν εἰς τύχην τῆς αὐτῆς πόλεως (*Hist. Min. Gr.*, ed. Teubner, p. 160).

In Greece, when land was occupied by conquest or colonization, a portion of the land was "cut off" (τέμενος) for the god's habitation¹. The sacred grove in an eastern village is probably the last remains of the primeval forest, which since the world began has never been toucht by plow or dug with the spade². So in Greece, we find often enough the sacred tree in a village square, as the willow of Samos and the holy olive of Delos³, the plane tree at Delphi⁴, Helen's plane at Sparta⁵; or the sacred grove, as the olive groves of Athens⁶, or the groves of Artemis with their game which no man might kill⁷. This may be the origin of the grove at the hero's shrine, of the speaking oaks of Dodona, and of other trees associated with divine beings; which like their attendant animals appear sometimes to have been selected for no other reason than that they were found on the spot⁸. But when animals were bred for use, and agriculture brought to men the kindly fruits of the earth, their gratitude for past favours and lively sense of favours to come would naturally prompt acknowledgment.

¹ Aesch. *Eum.* 400; Soph. *Trach.* 245; Thuc. iii. 30, 50; *IGA* 8; *CIA* i. 31, 32; Nicias *ap.* Ath. xiii. 609 E Κύψελον πόλιν κτίσαντα... ἐς ἣν κατοικίσαντα Παρρασιῶν τινὰς τέμενος καὶ βωμὸν ἀναστήσαι Διμήτρει Ἐλευσινίᾳ.

² *Journal of the Royal Asiatic Society*, 1899, p. 238. So the last remains of the Cedars of Lebanon are enclosed and bear a reputation for sanctity amongst the Christians.

³ Paus. viii. 23. 5.

⁴ Ath. xv. 701 D.

⁵ Theocr. xviii. 45.

⁶ Suidas s.v. μοῖραι.

⁷ Philostr. *Imag.* i. 28.

⁸ Pausanias tells of the tragic death of Hyrntho, and how she was buried and a shrine made in her honour; adding that all the "olives and other trees" which grew there were sacred to her (ii. 28. 7). Victors' crowns of wild olive, pine or parsley, and laurel were taken from the trees or plants which grew near. A similar reason is given

for the use of λύγος at Samos Ath. xv. 673 D, and ivy 675 D ἐπὶ τὸν κίσσινον στέφανον ἦλθον αὐτόματόν τε καὶ πολὺν ὄντα καὶ κατὰ πάντα τόπον γεννώμενον (Philonides). Of course explanatory tales spring up. For the animals compare Ath. xiv. 655 A—B and Philonides ἐν Ἡλίῳ μὲν φασὶ γίγνεσθαι πόλει φοῖνικας, ἐν Ἀθήναις δὲ γλαῦκας· ἡ Κύπρος ἔχει πελείας διαφόρους· ἡ δ' ἐν Σάμῳ Ἡρα τὸ χρυσοῦν, φασὶν, ὀρνίθων γένος τοῦς καλλιμόρφους καὶ περιβλέπτους ταῶς. c περὶ δὲ τὸ ἱερὸν τῆς παρθένου ἐν Λέρῳ εἰσὶν οἱ καλούμενοι ὀρνίθες μελεαγρίδες. The commonness of owls at Athens gave rise to the proverb γλαῦκ' Ἀθήναζε. The owl on Athena's hand, or on the coins, may have been originally nothing more than a mark of differentiation. The inevitable result was that these creatures came to be regarded as sacred. I do not suggest the same origin for them all; the mouse of Apollo Smintheus, for example, or the bull of Zagreus.

The beneficence of the earth deities must be recognised, or it might be withheld: hence vintage and harvest time were natural seasons for sacrifice and worship¹. The offering of firstlings or firstfruits, then, appears to be partly an act of propitiation, by which precious things hitherto forbidden might be made available; partly an act of gratitude and hope. The rite itself, in some cases at least, had a sacramental character, the god and his worshippers being conceived of as partaking of the same food: a striking parallel to the interpretation already suggested of the Hero-Feast². The idea that these ceremonies made it lawful to enjoy the gifts of the gods is expressly voucht for in Greece³.

We are not now concerned with proving the principles here assumed, nor with illustrating them by examples. It is worth while however to note one or two significant points in the practices of savage tribes. One is, that firstfruits are often offered to the ghosts of departed ancestors⁴. So we have seen the funeral feast held in the shrines of the heroized ancestors in Sparta; and firstfruits and tithe offered to a hero⁵. Again, the kings or chiefs often take the place of the gods, or, when ritual is developed, the priests have at least a share⁶. So in the Greek temples, the priest always had his perquisite of

¹ For the principles here laid down, and examples in proof, see Frazer, *Golden Bough*² ii. 318 ff., 459 ff.; Robertson Smith, *Religion of the Semites*, 240 ff., 463. In Frazer p. 468 the Tonga chieftain thanks the gods for their bounty in favouring the land with a good prospect of harvest, and prays that their beneficence may be continued. Where the thing is not sought for use, it was natural to dedicate the whole: thus Theseus, after mastering the Marathonian bull, sacrificed it to Athena in the name of the township of Marathon (Paus. i. 27. 10).

² Schol. Arist. *Knights* 1238 Oeneus, sacrificing the firstfruits, οὐκ ἔθυσεν Ἀρτέμιδι· ὅθεν ὀργισθεῖσα σὺν μέγαν

κατὰ τὰς χώρας αὐτοῦ ἀφήκεν, ἵνα ταύτην λυμήνηται.

³ Schol. Arist. *Plut.* 660: ὁσιωθείσης τῆς θυσίας καὶ τῶν ἀπαργμάτων ἐπὶ τῶν βωμῶν τεθέντων, ἄπτοντας τοῦ βωμοῦ ἢ τοῦ κανοῦ καὶ ἐπιφθέγγονται ὅσια, καὶ τότε ἐξέσσι τοῖς ἀπὸ τῆς θυσίας ἀδεῶς χρῆσθαι.

⁴ Frazer, 463 (Malay), 464 (Fiji), 466 (Solomon Islands), etc. So the Scythians did, Herod. iv. 71. The Magnetes of Thessaly offered firstfruits of their herb simples to Cheiron, himself of the nature of heroes: *Plut. Symp.* iii. 1. 3. The Athenians offered firstfruits to the shades of the *μαραθωνομάχαι*: *Thuc.* iii. 58 (πάντων ἀπαρχάς).

⁵ Above, p. 17.

⁶ Frazer, 468, etc.

a slaughtered victim. Where the tribal feast became a social institution, the tithe still continued to be paid at the feast¹. And again, firstfruits were offered not only from corn and vine, but from flocks or fish or the produce of the chase; and loaves or cakes are sometimes made from the sacred portion of grain². The practice of making up a sheaf of corn or the like into the shape of a human figure, and preserving it until the next year, is also found in connexion with the harvest celebrations³.

We know so little of the every-day life of the Greek farmer, that it is impossible to say how far he kept up the ancient rites. Were Stratoniceus and Eudemus alone, when the one left a plot of ground unsown in his field in honour of Pan⁴, and the other dedicated in his a shrine to Zephyrus, because he had helped him to winnow the corn⁵? or the old vinedresser in Philostratus, when he set apart a corner for his hero Protesilaus⁶? What was that local precinct, where the farmers are bidden sacrifice to Asclepius and Hygieia⁷? or the

¹ Dosiadas, *Cretan History*, ap. Ath. iv. 143 Α οἱ δὲ Λύκτιοι συνάγουσι μὲν τὰ κοινὰ συσσίτια οὕτως· ἕκαστος τῶν γινόμενων καρπῶν ἀναφέρει τὴν δεκάτην εἰς τὴν ἐταιρίαν.

² Frazer, 468, 469, etc.

³ Frazer, 216 ff.

⁴ *Anth. P.* vi. 79. Compare the curious Shetland custom: "In the yard near the *stiggie* was often to be seen a small *skroo* of corn, standing apart from the rest. This was the annual offering set apart to Broonie, a household deity whose annual services were thus secured." *Shetland Folk-Lore*, John Spence: Lerwick 1899, p. 174. "In a corner of the *looder* [in a Shetland water mill] stood a *toyeg* (a small straw basket), containing as much corn as would be a *hurd o' burstin*. This was the annual offering to the Water Neugle, in order to insure the good offices of his godship. When this was neglected, the Neugle would sometimes grasp the *tirl* and stop the mill, and could only be dislodged by drop-

ping a fire-brand down by the *lightning tree*" (p. 172). So in the N.-W. provinces of India, firstfruits of sugar and corn are dedicated before use: *North Ind. Notes and Queries*, 1893, § 203. An old Boeotian inscr., *IGS* i. 1670, appears to dedicate firstfruits to Demeter. So the farmer, in exorcising the mice, gives them a plot for themselves: ἐξορκίζω μὲς τοὺς ἐνταῦθα καταλαμβανομένους μή με ἀδικήσητε μήτε ἄλλον ἐάσητε· δίδωμι γὰρ ἀγρὸν ὑμῖν τόνδε, *Geoponica* xiii. 5. 4. Compare the story of Poseidon's temple on disputed ground, Paus. ii. 22. 4. It is the same idea which makes the Pythia ordain that the Cirrhaean land should lie waste: Aesch. *Ctes.* p. 406 τὴν χώραν αὐτῶν ἐκπορθήσαντας καὶ αὐτοὺς ἀνδραποδισμένους ἀναθεῖναι τῷ Ἀπόλλωνι τῷ Πυθίῳ καὶ τῇ Ἀρτέμιδι καὶ Λητοῖ καὶ Ἀθηνᾷ Προνοίᾳ ἐπὶ πάσῃ ἀεργίᾳ.

⁵ *Anth. P.* vi. 53.

⁶ Philostratus, *Heroicus* 286 = 665.

⁷ Attica (Roman date): ἱερὸν τὸ τέμενος τοῦ Ἀσκληπιοῦ καὶ τῆς Ὑγιείας.

private plot at Cnidus, consecrated to the infernal deities¹? Was the shepherd of Theocritus alone, when he feasted at the altar of Demeter at the threshing-floor, and did he perchance dress up a sheaf to represent bounteous Mother Earth²? These questions can never be answered now; but it does not follow by any means that there was nothing of the kind because we hear so little about it. There needs a reaction from city life, and the self-conscious art of a later age, to suggest that rustic merrymakings are worth describing. But when the glorious prime of the ancient cities is past, and they have all come under the iron rule of Rome, then the old country customs, which had survived so many vicissitudes, come into our view. Such scenes as Longus describes in his pretty pastoral tale could not be the invention of his own day; and I make no apology for quoting from him in illustration of the time when Peisistratus was not yet born. "A cave of the nymphs there was," he writes³, "being a great rock hollow within and rounded without. The images of the nymphs themselves were carved out of stone: unshod feet, arms bare to the shoulder, hair loose and flowing down over the neck, a girdle about the waist, a smile on the brow; their whole aspect was as it were a troop of dancers. The mouth of the cave was in the centre of the great rock. And from it a spring of water bubbled up into a rippling stream, so that a delightful meadow stretcht out before the cave, with much fresh grass fed by the water. And there were offerings of milk-pails and cross-flutes and pipes and reeds, dedicated there by the older shepherds." Hard by was a pine tree, with an image of Pan; horned, goat-footed, syrinx in hand⁴. Here the country folk worship the nymphs, sacrificing to them and praying them to interpret their dreams, and in the spring-time wreathing the heads of the statues with

θύειν τοὺς γεωργοὺς καὶ τοὺς προσχώρους
τοῖν θεοῖν ἢ θέμις, BCH v. 262.

¹ Newton, *Branchidae* 380, 407.

² Theocr. vii. 154 τοῖον νέκταρ...οἶον
δὴ τόκα πῶμα διεκρανάσατε, νύμφαι,
βωμῇ παρ Δάματρος ἀλφάδος;...ἃ δὲ
γελᾶσαι δράγματα καὶ μάκωνας ἐν ἀμ-

φοτέρῃσιν ἔχοισα.

³ Longus, *Daphnis and Chloe*, i. 4,
iv. 26, 32, 39. Cp. Xenophon, *Symp.*
vii. 5.

⁴ Longus ii. 24. Achilles Tatius
viii. 6 speaks of Pan dedicating a
syrinx in a cave.

flowers¹. After the vintage and wine-treading, he says of his rustic pair, "in great joy they worshipt the nymphs, bringing them bunches of grapes as firstfruits after the vintage². Indeed, they had not neglected this in the former time, always waiting upon them as they set out for their pasturing, and worshipping them when they returned; and always they brought some offering, flower or fruit or fresh leafage, or again a libation of milk. And this in time brought them a recompense from the goddesses³." Songs and pipings and dancings in their honour were not wanting⁴. In misfortune, Daphnis vows the sacrifice of a goat for help, and an answer is given in dreams⁵. His prayer heard, he chooses the best of his flock, crowns him with ivy, slays and flays him, and hangs up the skin at the holy place, adding thereto a libation of milk. The flesh, after a portion offered, and the rest of the milk, he and Chloe themselves partake of. The same ceremony, with a libation of wine, is done before the statue of Pan. Limbs and skulls of animals, part of the sacrifice no doubt, were hung up on trees by the farmers to ensure fertility⁶.

Some such scenes as these we may fairly assume to have been common in Greece from early times. Homer alludes as a matter of course to the altars of the nymphs, where all wayfarers did sacrifice⁷, to their caves⁸, and to their dances⁹. The god might vary with place and age, appropriate titles being added to the greater gods¹⁰, or late-comers taking over the rights and duties of their predecessors as the successive tenants

¹ Longus i. 9, 32.

² ἀπαρχάς.

³ Longus ii. 2.

⁴ Longus i. 36, 37, ii. 3.

⁵ Longus ii. 24, 30, 31, iv. 34.

⁶ Schol. Arist. *Plut.* 943 εἰώθασι τοῖς δένδροις κῶλα καὶ κρανία προσπατταλεῦειν πρὸς ἀποτροπὴν βασκανίας οἱ γεωργοί, πρὸς τὸ μὴ ξηρανθῆναι αὐτά. His explanation is not necessarily true, but it is the reason given by the modern Greeks for doing the same thing.

⁷ *Od.* xvii. 210, a spring, a grove, and βωμὸς δ' ἐφύπερθε τέτυκτο νυμφάων, ὅθι πάντες ἐπιρρέεσκον ὀδίται. Coupled with *Hermes* xiv. 435.

⁸ *Od.* xiii. 350 σπέος...ἐνθα σὺ πολλὰς ἐρδεσκες νύμφῃσι τεληέσσας ἐκατόμβας.

⁹ *Od.* xii. 318.

¹⁰ *Demeter* Χλόη or Εὐχλόη, Ἄμαλα, Ἐπόγμιος; *Dionysus* Αὐξίτης; *Zeus* Ἐνδενδρος, Ὀπωρεὺς, Ἐπικάρπιος; *Poseidon* Φντάλμιος, Φύκιος are a few examples. See Usener, *Götternamen*, 242 ff.

of the oracular cave did at Delphi¹. We find not only the local hero Agenor blessing the Argive flocks at his tomb², nor the national hero Heracles associated with Hermes and Cybele amongst the mountains³; but the "hero" and the "heroine," nameless, coupled with Zeus Anthaleus in a farmer's calendar⁴, Demeter guardian of flocks in Sicily⁵ as she was giver of corn, Apollo as shepherd's god in many places⁶, perhaps Aphrodite even when she rides on the goat⁷. Sicilians make prayer for prosperity to the Mothers, and offer all kinds of acknowledgments⁸. Grain is offered to Cybele⁹. But the countryman's eyes were generally turned to Artemis and Pan, two of the most ancient deities of the Greeks, coupled with Hermes¹⁰ and the Nymphs. Wreaths of corn were offered yearly to Artemis in Patrae¹¹. Artemis is usually worshipt by herself, until later she became associated with Apollo; but the others go in a group together for the most part¹². The Nymphs were often confused with the Graces and the Seasons, but each group seems to have had its own particular dances¹³.

¹ Aesch. *Eum.* prologue.

² Plut. *Quaest. Gr.* 80.

³ Aristides v. 65 ἀλλὰ μὴν Ἑρμοῦ γε καὶ Ἡρακλέους ἐστὶ νῦν ἀγάλματα κοινά ... ἰδοὺς δ' ἂν καὶ ἐν ὄρεσι μέσοις Ἡρακλέα παρὰ μητρὶ θεῶν, καὶ ἐν ἄστεσι, καὶ πά- λιν αὖ σὺν Διοσκύροις. Pan associated with Cybele, *AM* xxi. 275.

⁴ *AJA* x. 210 (from Marathon) ἡρω- τῆνι, Ἰολέωι οἷς, Κουροτρόφωι χοῖρος, ἥρωι, Νεανίαι, Μοίραις, Ζεὺς Ἀνθαλεύς, γῆ ἐγ γύαις, etc. One ἡρωῖνῃ receives τὰ ὠραῖα; since no price is named (which is done for the other offerings) I take these to be firstfruits. Zeus was also called Γεωργός. Sophocles speaks of giving τέλη ἐγκαρπα Κηναίῳ Διί, *Trach.* 238.

⁵ Μαλοφόρος, Paus. i. 44. 3; Collitz iii. 3046. She is worshipt in a cave, Paus. viii. 42. 4.

⁶ ἐπιμήλιος in Camirus, ποιμνιος and τράγιος in Naxos (Macrob. *Sat.* i. 17. 45, Steph. s.v. τραγία), μαλδοίς in Lesbos (Thuc. iii. 3, Steph., Hesych.), Καρνείος (Preller, *Gr. Myth.*, Index).

See Stephani, *Compte Rendu* 1870, p. 100. He is also called lord of the earth, Plut. *Quaest. Gr.* 24.

⁷ ἐπιτραγία: compare ἐπιμήλιος and τράγιος of Apollo. The artistic form may be due to the form of the word, which might mean riding upon a goat.

⁸ Diod. iv. 80.

⁹ Dittenberger, *Sylloge*, 377⁸.

¹⁰ Hermes was a special guardian of flocks: Paus. ii. 3. 4.

¹¹ Paus. vii. 20. 3.

¹² But first-figs were offered to Hermes. *Corp. Paroemiogr. Gr.* i. p. 157 εἴποτε γὰρ φανεῖη σῦκον, τοῦτο τῷ Ἑρμεί ἀνατιθέασι, τοῦτο δὲ οἱ βουλόμενοι ἀνελάμβανον.

¹³ Philostr. *Apoll.* iv. 21. 73: at the Dionysia there were dances in the theatre, differing from the choric dances, τὰ μὲν ὡς ὥρας, τὰ δὲ ὡς νύμφας, τὰ δὲ ὡς Βάκχας πράττονσιν. See also Heuzey, *La danseuse voilée d'Auguste Titeaux*, *BCH* xvi. 73 ff.; Heydemann, *Verhüllte Tänzerin*, Halle 1879.

The offerings were made to Hecate also, as to Hermes, at their wayside statues, cakes, cheese, and fish¹. Firstfruits were also offered to Hestia².

The worship of Pan and the Nymphs was widespread in Greece, and the literary tradition probably gives a very inadequate idea of their importance. As the peasant of to-day fears the mysterious Neraïdhes, who can bewitch him to death, or strike him deaf, dumb, or blind³; so in ancient days the dweller in solitudes feared that panic madness or nymph-stroke which the god and his woodland elves could plague him with⁴. Pan ruled the mountains and the forests; gave luck to the hunter, and kept the flocks from harm⁵. He appears in classical times as the national god of Arcadia⁶, where Artemis was also at home⁷, and where if anywhere we should expect to find the most ancient faith and ritual of Greece: but his sanctuaries are dotted over the land from Cape Malea to Macedon⁸. In particular, wherever there is a notable cave or grotto, there we are likely to find him ensconced. At Delphi, when Apollo was a new-comer, Pan and his nymphs took refuge in the Corycian cave⁹. It was a cave of the Nymphs in which Ulysses hid his

¹ See Pausanias *Index* for the wayside Hermes; and for Hecate, *AM* iii. 194. Schol. Arist. *Plut.* 594 κατὰ νομῆναιαν οἱ πλούσιοι ἔπεμπον δείπνον ἑσπέρας ὥσπερ θυσίαν τῇ Ἑκάτῃ ἐν τοῖς τριόδοις. Schol. Arist. *Peace* 277 διαβόητον ἦν τὸ Ζηρίνθιον ἀντρον, ἐνθα τὴν Ἑκάτην ὀργιάζειν ἐλέγετο, καὶ τελετὰς ἤγον αὐτῇ καὶ κύνας ἔθνον.

² Schol. Arist. *Wasps* 846 (she askt) ἀπαρχὰς θυομένων αὐτῇ νέμεσθαι πρώτη παρὰ τῶν ἀνθρώπων.

³ I met an old goatherd in Lesbos, who told me that one night on the hills he heard the sound of bells rung by the Neraïdhes, which made him to be deaf ever after. For more on this head see Schmidt, *Volksleben der Neugriechen*, 98 ff., and my paper in *Folk-Lore*, vii. 145.

⁴ Paus. x. 23. 7.

⁵ Paus. viii. 38. 8, *Hom. Hymn*

xix. 5. Priapus was also worshipt "where there are pastures for goats or swarms of bees" (Paus. ix. 31. 2), but he plays a small part in dedications.

⁶ Paus. viii. 26. 2.

⁷ Lusi.

⁸ Sanctuaries: Heraea (Paus. viii. 26. 2), near Lycosura (viii. 36. 7), Megalopolis (viii. 30. 2), Acacesium (viii. 37. 8); also at Sicyon (ii. 10. 2), near Argos (ii. 24. 7), at Troezen (ii. 32. 5), at Oropus (i. 34. 2), in Thessaly (Theocr. vii. 103), and others named in the text. The Sicilians held feasts and vigils in honour of the Nymphs at their own homes: Timaeus *ap.* Ath. vi. 250 Α ἔθους ὄντος κατὰ Σικελίαν θυσίας ποιεῖσθαι κατὰ τὰς οἰκίας ταῖς νύμφαις καὶ περὶ τὰ ἀγάλματα παννυχίζειν, μεθυσκομένους, ὀρχεῖσθαι τε περὶ τὰς θεάς.

⁹ Paus. x. 32. 7. Still to be identified by inscriptions: see Collitz ii.

treasures when he returned to his native isle¹. In Attica the popularity of Pan dates from the Persian invasion, although the story implies that he was there worshipt before². The people consecrated³ a grotto to him under the acropolis, and established a torch-race in his honour. At Vari there was a cave and garden of the Nymphs⁴, and a grotto of Pan on Parnes⁵. A shrine of the Nymphs down by the Ilissus was known to Plato, who in speaking of it implies that such a sight was common⁶; and to Euripides, who alludes to the votive tablets hung in these places⁷. The nymphs had caves in Cithaeron⁸, Samicum⁹, Siphnos¹⁰, Pan at Marathon¹¹ and Calamata¹². The belief in a plurality of Pans, which has left some traces¹³, may be due to the number of places where he was worshipt, aided no doubt (but at what date first we know not) by a popular derivation of the name from *πᾶς*. His general favour is attested by the

1536. For other sacred caves see: *IGS* i. 3094 (Lebadea); Collitz iii. 4673 (Messenia); caves in Euboea sacred to Dionysus (Paus. ii. 23. 1); in Cyprus sacred to Apollo and Anassa, Collitz i. 31, 32, 38; τὸ Χαράνιον ἄντρον at Acharaca, Strabo xiv. 1. 44. The caves of Ida and Dicte in Crete are not alone; a cave is sacred to Hermes Cranaeus (*Mus. Ital.* ii. 914); another to Hermes at Rethymna (Melidhoni) (*CIG* 2569); cave of Rhea in Mount Lycaeus (Paus. viii. 36. 3); a cave in Phrygia, sacred to the Mother (Paus. x. 32. 3); another, to Heracles, Hermes, and Apollo (5); one near Magnesia, to Apollo (6); cave of Apollo in Delos; of Poseidon at Taenarum (Paus. iii. 25. 4); of Hecate (Schol. Ar. *Peace* 277).

¹ *Od.* xiii. 349. It is identified with a stalactite cavern, just above the little bay of *Dhexá*, the next "on the right hand" before you enter the harbour of Vathy.

² Herod. vi. 102, Paus. i. 28. 4. His worship is alluded to by Lucian, *Dialogues of the Gods*, xxii. 2; and

Schol. to Clem. Alex. *Strom.* iii. 45, p. 49 in Potter. Schol. Arist. *Lysistr.* 2 Πανὶ ὠργιάζον αἱ γυναῖκες μετὰ κραυγῆς.

³ Or reconsecrated?

⁴ *CIA* i. 423 ff.

⁵ *CIA* iii. 210, *AM* v. 291.

⁶ *Phaedrus* 230 B ἡ τε γὰρ πλάτανος αὐτὴ μάλ' ἀμφιλαφὴς τε καὶ ὑψηλὴ, τοῦ τε ἄγρου τὸ ὕψος καὶ τὸ σύσκιον πάγκαλον, ... ἡ τε αὖ πηγὴ χαριστάτη ὑπὸ τῆς πλατάνου ῥεῖ μάλα ψυχροῦ ὕδατος, ὥς γε τῷ ποδὶ τεκμήρασθαι. Νυμφῶν τε τινῶν καὶ Ἀχελφῶν ἱερὸν ἀπὸ τῶν κορῶν τε καὶ ἀγαλμάτων ἔοικεν εἶναι. Dedications to the Nymphs and Achelous, *AM* x. 282, *CIG* 470 b.

⁷ Eur. *Ion* 492. So in hero shrines, Aeneas Tacticus xxxviii. 10.

⁸ Paus. ix. 3. 9.

⁹ Paus. v. 5. 11.

¹⁰ *IGA* 399.

¹¹ Paus. i. 32. 7, still easily identified; Frazer, *ad loc.* p. 439.

¹² *IGA* 74.

¹³ Arist. *Eccles.* 106⁹ ὦ Πᾶνες, ὦ Κορύβαρτες. Aristides i. 14, Paus. viii. 37. 2. Compare Lucian's remarkable story of Great Pan's death.

sixth book of the *Anthology*, where he receives more dedications than any other deity there mentioned¹. It is remarkable that in the matter of temples and shrines he falls far behind most of the others²; but there are traces that his power had dwindled from what it once was³. He is in fact essentially a deity of country life; and in his worship bears to the great city gods much the same relation as the heroes. We are not surprised to find, then, that he is neglected in after days. "They don't treat me as I deserve at all," Lucian makes him say⁴, "far worse indeed than I might have expected, when I defended them from all that barbarian garboil. However, they do come up twice or thrice in the year, with an unmistakable billygoat smelling most rank; then they sacrifice him, and make a feast of the flesh, calling me to witness their jollity and honouring me with a handclap or two." So we find the farmer or breeder, if he were able, consulting the famous oracles in his own interest. At Dodona, the only place which has yielded a series of such documents hitherto⁵, Cleotas enquires of Zeus and Dione whether he shall have profit and benefit of his sheep-rearing⁶; others ask how they are to prosper in their business⁷, or desire a recommendation to some other "god or hero" who may be depended upon⁸. I have already pointed out how the later gods usurp the rights of the earlier. At this stage differentiation comes in: thus in a Rhodian

¹ Thirty-four in all; as against Athena 27, Artemis 26, Aphrodite 23, Apollo 21, Hermes and Dionysus 16 each, Priapus, Demeter, Cybele 10, Zeus, Poseidon, and the Nymphs alone 9, the Muses 7, Hera, Heracles 5, Asclepius, Ares 3, the others two or one.

² Statistics are given by G. B. Hussey, *AJA* vi. 59 ff.; the order is Apollo, Artemis, Athena, Zeus, Aphrodite, Demeter, Dionysus, Asclepius, Poseidon, Hera, Cybele, Heracles, Eileithyia, Dioscuri: after which Tyche, Hermes, Pan, the Maid, Ares, Pluto, the Fates, and Ge come together. The rest are rare. Female

deities outnumber male by 57 to 43 per cent.

³ Paus. viii. 37. 11.

⁴ Lucian, *Bis Accusatus*, 10.

⁵ One fragment was found at Delphi: Collitz ii. 2970; and a few others are recorded.

⁶ Collitz ii. 1559: ἐρουτᾷ Κλεούτας τὸν Δία καὶ τὰν Διώναν, αἱ ἐστὶ αὐτοῖς προβατεύοντι θναῖον καὶ ὠφέλιμον.

⁷ Collitz ii. 1561 c, 1568.

⁸ Collitz ii. 1582, etc. The god's replies are tantalising indeed, and keep up the oracular mystery. They break off at the interesting part.

inscription, offerings of grapes are made to Bacchus, of sheaves to Deo, of olives to Athena¹.

We may take it, then, that the offerings of firstfruits recorded in the *Anthology*, though late in date and at times fanciful, do not misrepresent the ancient custom. Sheaves are offered to Deo in thanks for a good harvest²; even if the earing be small, she must have her share, a handful of corn and a few seeds laid on a wooden stool³. Or the same offering is made to the Nymphs, as a tithe of winnowing⁴. At the vintage, grapes are offered to Aphrodite⁵; grapes, figs, and pomegranates are the portion of Priapus⁶. So the herdsman offers his milk to Pan⁷, the bee-keeper his honey⁸. The firstfruits may also take the form of cakes dedicated to Pan and Priapus⁹, or Hermes of the Roads¹⁰; a cake is laid in a basket on the threshing-floor as a thank-offering to Demeter¹¹. Three jars of wine are offered to Bacchus and the Satyrs as the firstfruits of three vineyards¹².

There is a striking parallel to these ancient customs in the communion feast of a modern panegyris, especially when this falls in harvest time or vintage. In some places, the pious will eat nothing of grape or grain until it has been blest by the priest at the harvest home. The service on the saint's day always begins about sunrise; and after it is over, the holy bread (which has been provided by some of the more well-to-do of the company) is handed round. The people emerge: in the precinct stand little tables, on which stand bunches of grapes and small decanters of mastick, also a gift, which all taste of, as they eat the pieces of consecrated bread, wishing each other a happy year in the set formula. Then too in the church may sometimes be seen offerings in kind, when they are such as to last: as the sponge-fisher's tribute, chosen from his last takings,

¹ *IGS* i. 781.

² *Anth. Pal.* vi. 36.

³ *Anth. Pal.* vi. 98 ἐκ μικρῶν ὀλγιστα.

⁴ *Anth. Pal.* vi. 225. See Dionysius ap. Ath. ix. 401 F: νυμφῶν ὑπὸ σπῆλυγγα τὴν αὐτόστεγον σύαγρον ἐκβόλειον εὐθηρον κλύειν, ᾧ πλείστ' ἀπαρχὰς ἀκροθινιάζομαι.

⁵ *Anth. Pal.* vi. 119.

⁶ *Anth. Pal.* vi. 22.

⁷ *Anth. Pal.* vi. 99.

⁸ *Anth. Pal.* vi. 239.

⁹ *Anth. Pal.* vi. 232.

¹⁰ *Anth. Pal.* vi. 299: compare pp. 45, 46, above.

¹¹ *Anth. Pal.* vi. 258.

¹² *Anth. Pal.* vi. 44.

which hangs beside the icon of the patron saint. Even a last trace of the Corn-maiden seems to survive, in a curious plaited mat made of the ripe ears, hung up in the peasants' houses¹, which bears a distant resemblance to a begowned human figure.

In like manner the huntsman paid his devoirs to Artemis Agrotera, or Pan, or other deities of the woodland, in local shrines or under a tree²: where he hung up the head, horns, and skin, and offered a share of the catch³. One of the local shrines is described by Philostratus⁴, and another may be seen on a marble relief⁵. "There is a shrine of the goddess at hand," says Philostratus, "and an image smooth with age, and the heads of boars and of bears; and thereby live wild beasts at large, fawns and wolves and hares, all tame and fearing man not at all." Evidence has at last been found of the antiquity of these customs, in the temple of Artemis at Lusi; where have been found stags' horns with boars' tusks and the teeth of bears in numbers, apparently the relics of early offerings⁶. Xenophon offered a tenth of his hunting to Artemis in the private shrine which he built⁷. King Philip slew a wild bull at Arbela, whose horns and skin he consecrated to Heracles⁸;

¹ See my paper in *Folk-Lore*, vii. 147, with photograph. I have seen these as far east as Lesbos, where they are regular, and rarely on the mainland of Greece. The people call them ψάθα, 'mat,' or σιτάρι, 'corn,' and have forgotten what they once meant.

² Diodorus (iv. 22) tells of an impious man, ἐν μὲν τοῖς ἐμπροσθεν χρόνοις εἰωθέναι τῶν ληφθέντων θηρίων τὰς κεφαλὰς καὶ τοὺς πόδας ἀνατιθέναι τῇ Ἀρτέμιδι καὶ προσηλοῦν τοῖς δένδρεσι, who dedicated one to himself, with disastrous results.

³ Schol. Arist. *Plut.* 943, Diod. iv. 22, Philostr. *Imag.* i. 28. 6: πρωτάγρια, πρωτόλεια, ἀκροθίνια. Or money: *Arian De Ven.* 33. The altar at Delos, built of horns, has no demonstrable connexion with hunting; the horns were doubtless relics of many sacrifices,

and were built up for a whim, like the pile of tripods at Dodona (Steph. *s.v.* Δωδώνη). Deer were sacrificed to Artemis, at the Elaphebolia, in Patrae (Paus. vii. 18. 12, Bekker, *Anecd.* i. 249), the hunter's firstfruit being made a custom. Skins of African buffaloes were hung in the temple of Heracles at Rome (Ath. v. 221 f).

⁴ Philostr. *Imag.* i. 28 τὴν Ἀγροτέραν προΐοντες ἄσσονται, νεὼς γάρ τις αὐτῆς ἐκεῖ καὶ ἄγαλμα λεῖον ὑπὸ τοῦ χρόνου καὶ συῶν κεφαλὰ καὶ ἄρκτων, νέμεται δ' αὐτῇ καὶ θηρία ἄνετα, νεβροὶ καὶ λύκοι καὶ λαγωαί, πάντα ἡμέρα καὶ μὴ δεδιότα τοὺς ἀνθρώπους.

⁵ Roscher i. 311, from Braun, *Ant. Basrel.* figs. 9, 10, pl. 77.

⁶ *Jahreshefte* iv. 37, 58.

⁷ Xen. *Anab.* v. 3. 9.

⁸ *Anth. Pal.* vi. 114—116.

and following the Greek custom, a party of elephant hunters in Egypt dedicated their catch¹; whilst Hadrian the Emperor dedicated in Thespieae the firstling of a bear hunt². In the *Anthology*, skin and antlers of a slain stag are offered to Artemis³, or the horns hung on a tree for Pan⁴. A hunter in chase of a wild bull, knocks off his horn with the hunting-cudgel, and hangs it upon a wild pear-tree⁵. Two brothers dedicate stags' heads to Apollo, hanging them in the porch of his temple⁶. A lionskin and claws are hung on a pine tree for Pan⁷, a wolfskin upon a plane⁸, a boar is offered to him under a birch tree⁹. Hunters' dedications are found as late as the sixth century after Christ¹⁰. Perhaps we may include here the elephant's skull which Pausanias saw in a shrine of Artemis in Campania¹¹.

The fisherman also dedicates firstlings, and not to one god only. It seems to have been the custom for tunny-fishers after a good haul to offer the first tunny caught to Poseidon¹²; but the eel-catchers of Copais offered their finest eels to "the gods," by ancient prescription¹³. These gods may be the nameless deities, or the Cabiri, or the Ptoan hero, or Apollo. In the *Anthology* we find the fisherman offering a crab to Pan as firstling of his catch¹⁴; or a seasnail to the nymphs of the caves¹⁵; or a parcel of fish, wrapt in seaweed, to Artemis¹⁶.

The Magnetan herbalists dedicated firstfruits of their simples

¹ *Classical Review* xii. 275; *Brit. Mus. Inscr.* 1207 (208-6 B.C.).

² *IGS* i. 1828. Doubtless he composed the epigram: ὦ παῖ τοξότα Κυπρίδος λιγείης, Θεσπιάς Ἑλικωνίασι ναίων, ναρκισσοῦ παρὰ κῆπον ἀνθέοντα, ἰλήκοις· τὸ δέ τοι δίδωσι δέξο ἀκροθελίνιον Ἀδριανὸς ἄρκτου, ἦν αὐτὸς κάθεν ἱππόθεν τυχήσας. σὺ δ' αὐτῷ χάριν ἀντὶ τοῦ σαόφρων πνέοις οὐρανίας ἀπ' Ἀφροδίτης.

³ *Anth. Pal.* vi. 111.

⁴ *Anth. Pal.* vi. 96.

⁵ *Anth. Pal.* vi. 255.

⁶ *Anth. Pal.* vi. 112.

⁷ *Anth. Pal.* vi. 57.

⁸ *Anth. Pal.* vi. 106.

⁹ *Anth. Pal.* vi. 168.

¹⁰ *Brit. Mus. Inscr.* no. 1043.

¹¹ Paus. v. 12. 3.

¹² Antigonus *ap.* Ath. vii. 297 D: Ἀντίγονος ὁ Καρύστιος... τοὺς ἀλιεὺς λέγει θυσίαν ἐπιτελοῦντας τῷ Ποσειδῶνι ὑπὸ τὴν τῶν θύνων ὥραν, ὅταν εὐαγρήσωσι θύειν τῷ θεῷ τὸν πρῶτον ἀλόντα θύννον.

¹³ Agatharchides *ap.* Ath. i. c.: φησὶ γοῦν ὁ Ἀγαθαρχίδης... τὰς ὑπερφυεῖς τῶν κωπαίδων ἐγγέλεων ἱερῶν τρόπον στεφανοῦντας καὶ κατευχομένους οὐλὰς τ' ἐπιβάλλοντας θύειν τοῖς θεοῖς τοὺς Βοιωτοὺς. These are τὰ προγονικὰ νόμιμα.

¹⁴ *Anth. Pal.* vi. 196.

¹⁵ *Anth. Pal.* vi. 224.

¹⁶ *Anth. Pal.* vi. 105.

to Cheiron, the Tyrians to Agenorides; the "first physicians," and their own patrons¹.

Besides the private celebrations of the countryside and the shore, there were public ceremonies by which the state sought to express gratitude and to avert dearth. The Hyperboreans used to send firstfruits and tithes in a mysterious fashion to Dodona and Delos². Eretrians and Magnetes paid firstfruits to Apollo as "giver of corn³." At Athens the Eiresione⁴ was a sort of harvest home, at which bread and fruit, honey, oil, and wine⁵ were offered to the Sun and the Seasons, or to Athena Polias⁶. The προηρόσια was similar⁷, and so was the bunch of grapes offered to Dionysus at the Oschophoria⁸. At the Panathenaea, the eiresione was a branch pluckt from the sacred olive groves, and offered to Athena⁹. The Troezenians gave firstfruits to Poseidon¹⁰; and firstfruits due to Apollo are mentioned at Decelea¹¹ and at Delphi¹², in which latter place the "threshing-floor" had an important part in the

¹ Plut. *Symp.* iii. 1. 3 Τύριοι μὲν Ἀγηνωρίδῃ, Μάγνητες δὲ Χείρωνι, τοῖς πρῶτοις ἰατρεῦσαι λεγομένοις, ἀπαρχὰς κομίζουσιν· ῥίξαι γάρ εἰσι καὶ βοτάναι δι' ὧν ἰῶντο τοὺς κάμνοντας.

² Herod. iv. 33—4. Paus. i. 31. 2. Compare Plut. *Mor.* 1136, Callim. *Hymn to Delos* 278 ἀμφιτετεῖς δεκατηφόροι αἰὲν ἀπαρχαὶ πέμπονται; Mannhardt, *Wald und Feldkulte* 233. The firstfruits are mentioned in an oracular response from Delphi (*AM* xviii. 193⁸) and at Samothrace (*loc. cit.* 349 B⁹) So too some "barbarians" sent firstfruits to the Syracusan shrines, Thuc. vi. 20. 4.

³ Plut. *De Pyth. Or.* 16. He says ἀνθρώπων ἀπαρχαῖς, which must be wrong if the reason be right. Query καρπῶν or πάντων.

⁴ See Dar. and Sagl. *s.v.*; Mannhardt, *Wald und Feldkulte* 239 ff.; Bötticher, *Baumkultus*, ch. xxv, who however has misunderstood part of the evidence. The offerings are called ἀπαρχαὶ in Bekk. *Anecd.* 246.

⁵ The verses they used to sing are given by Schol. Arist. *Plut.* 1054 and Eudocia, no. 333: εἰρεσιῶνῃ σῦκα φέρει καὶ πλοῖνας ἄρτους καὶ μέλι ἐν κοτύλῃ καὶ ἔλαιον ἀποψήσασθαι καὶ κύλικ' εὖζωρον ὥς ἂν μεθύουσα καθεύδῃς. Those who wisht to find a reason for the rite ascribed it to a plague: Schol. Arist. *Knights* 732, Eudocia *l.c.* If the Delphic oracle commanded the public celebration, that proves nothing for its first origin.

⁶ Schol. Arist. *Knights* 732. Here we see the celebration diverted to the patron deity of the state.

⁷ Suidas *s.v.*; Schol. Arist. *Knights* 732, *Plutus* 1054.

⁸ Bötticher, ch. xxvi.

⁹ Schol. Clem. Alex. p. 9. 33 (Potter), quoted by Dar. and Sagl.

¹⁰ Plut. *Theseus* 6.

¹¹ Xen. *Hellen.* iii. 5. 5.

¹² Collitz ii. 2561 D⁴⁹ Βουκαρίοις τῶι Δι πατρώϊω καὶ τῶπῶλλωνι τὰ ἀκρόθινα (4th cent.).

religious ceremonies¹. The cereals offered to Zeus and other deities in sacrifice, and possibly the sprinkling of barley meal, would appear to recal the ancient custom². Aristotle says distinctly, that the ancient sacrifices, made after the harvesting, were a kind of firstfruits³. We see the old surviving into the new order of things, when the Eleans after their ancient custom sacrificed monthly on "all the altars" wheat kneaded with honey⁴. The custom of sacrificing cakes, and things without life, was ancient in Athens also⁵; and the traditional offering to Phigalean Demeter was fruit, honeycombs, and wool yet unspun⁶, while the fruits of autumn were offered to Demeter in Mycalessus⁷.

The word "firstfruits," although it does not occur in Homer, is implied by the cognate verb which has a ritual meaning⁸, and Homer uses *ἀργματα* in the sense of *ἀπαρχαί*⁹. The same form occurs in very old Attic inscriptions¹⁰. Homer recites also how Artemis sent the great boar to destroy the crops, because the usual offerings had not been made to her on the threshing floor¹¹.

¹ Collitz ii. 2642⁶⁴ *πομπευόντω ἐκ τᾶς ἄλλως ἐν τὸν ναόν.*

² Collitz iii. 3636⁴⁸.

³ Arist. *Eth.* xi. 1160 a 25 *αἱ γὰρ ἀρχαῖαι θυσίαι καὶ σύνοδοι φαίνονται γίνεσθαι μετὰ τὰς τῶν καρπῶν συγκομιδὰς οἷον ἀπαρχαί.*

⁴ Paus. v. 15. 10.

⁵ Paus. viii. 2. 3.

⁶ Paus. viii. 42. 11.

⁷ Paus. ix. 19. 5.

⁸ *ἀπαρχεσθαι*: *Il.* xix. 254, *Od.* xiv. 428. See for this subject the article *ἀπαρχαί* in Pauly, from which I take a few references which had escaped me. The verb appears to be used, but in the active, on a very old Tanagran inscription, recording a dedication to Hermes; a bronze cup *BCH* xix. 242, *ἱερὸν τῷ Καρυκελίῳ Φλόδαρος ἀπαρχοντος λεκτοῖς Θηβαίοις ἀνέθεαν*. Cp. *Jahreshefte* iii. 137. In Eretria: *CIG* 2144. *ἐπαρχῇ* seems to mean a fee or money contribution: *CIA* ii. 588 *ἐπαρχῇ ἤν*

ἐπάρχονται οἱ δημόται ἀπὸ τῆς ἀρχῆς ἐκάστης ἧς ἂν λάχει, εἰς τὴν οἰκοδομίαν τῶν ἱερῶν καὶ τῶν οἰκοδομημάτων καὶ τὴν ἰδρύσιν τῶν ἱερῶν. *IGS* i. 235²¹. But it also appears to mean firstfruits in Delphi; and *ἐπάργματα* certainly bears that sense in Thera: *IGI* iii. 436 *οὔροι γὰς θεῶν ματρὶ... θυσία Ἀρχίνου· τῷ ἔτει τῷ πρατίστῳ θύσονται βοῦν καὶ πυρῶν ἐγ μεδίμνου καὶ κριθῶν ἐγ δύο μεδίμνων καὶ οἶνον μετρητὰν καὶ ἄλλα ἐπάργματα ὧν αἱ ὥραι φέρονσι.* *CIA* ii. 632 has ἐπὶ τράπεζαν καταρχήν. *ἀκροθίνια* is also used for firstfruits: *Suid.* s.v. *αἱ τῶν ἐνιαυσίων καρπῶν ἀπαρχαί.* So Hesych., adding *θίνες δέ εἰσιν οἱ σωροὶ τῶν πυρῶν καὶ κριθῶν.*

⁹ *Od.* xiv. 446.

¹⁰ *ἀπάργματα* *CIA* i. 347, cp. *CIG* 2465. To Cybele: Dittenberger, *Sylloge*, 377¹⁴ (Thera).

¹¹ *Il.* ix. 534 *χωσαμένη δ φοι οὔτι θαλύσια γουνῶ ἄλωῃς φοινεὺς ῥέξ'.* Compare Apollodorus i. 8. 2.

Herodotus, who first uses the noun ἀπαρχή, speaks of the firstfruits of his inheritance which Croesus sent to Delphi and elsewhere¹. Inscriptions mention the firstfruits of corn², of oil³, of the fruits of the earth⁴: those of fish and of house-property, in Delos, are probably a civil tax⁵. Firstfruits of tribute money occur often in Attic inscriptions⁶; and firstfruits of men⁷ were dedicated to the gods, originally perhaps for sacrifice, later for use as slaves. The word occurs on inscriptions of Rhodes⁸, Miletus⁹, Delos¹⁰, and is very common in Athens as we shall see. ἀκροθίνιον or ἀκρόθινα is used in a similar sense; for firstfruits in kind I have already given an instance¹¹, and it is applied to a statue dedicated by a poet or some such person in Phocis¹².

There is nothing to show whether the firstfruits formed any particular fraction of the whole, but the country custom would appear to have been that a sheaf or two was enough for the small farmer. Indeed, so long as there was no organised priesthood, there would be no reason to offer more than would make a good show. But with the organised priesthood, and with the organised social system, there must needs come a change. A fixt minimum would be appointed by the king or the representatives of the god, and exacted as a due¹³. Moreover, with large amounts offerings in kind become inconvenient; and we can hardly doubt that as soon as a fixt currency was introduced, whether in tripods, axes, cauldrons, or what not, which each represented some unit of value in kind¹⁴, the firstfruits

¹ Herod. i. 92 τῶν πατρῶν χρημάτων ἀπαρχήν.

² καρποῦ CIG 484: particulars of wheat and barley for each tribe, CIA iv. 2. 834 b.

³ ἐλαιοῦ CIA iv. 1. 27 b.

⁴ IGI iii. 436 ἀπάργματα ὧν αἱ ὄραι φέρουσι.

⁵ σιτοῦ, ἐνοικιῶν, ἰχθύων, quoted by Homolle, Dar. and Sagl. s.v. *Donarium* p. 366 note 47.

⁶ CIA i. 226, 257, etc.; iv. 1. 51. ἀπαρχή is used of money in Eleusis, AM xix. 192⁵.

⁷ Plut. *Quaest. Gr.* 35, CIA i. 210, Dionys. i. 16. 44.

⁸ IGI i. 466 statue, Athena Lindian, etc.

⁹ CIG 2855.

¹⁰ BCH xiv. 408.

¹¹ Above, p. 52¹².

¹² IGS iii. 1. 131.

¹³ The tithe of Peisistratus; Aristotle, *Ath. Pol.* xvi.; Diog. Laert. i. 6. 53 ἀπάγει δὴ ἕκαστος τῶν Ἀθηναίων τοῦ αὐτοῦ κλήρου δεκάτην, οὐκ ἐμοὶ ἀλλὰ ὀπίθην ἔσται ἀναλοῦν ἐς τε θυσίας τὰς δημοτελεῖς, καὶ εἴτι ἄλλο τῶν κοινῶν, καὶ ἦν ὁ πόλεμος ἡμᾶς καταλάβῃ. Arist. *Oec.* ii. 1346 b 3 ἐπικαρπία καὶ δεκάτη.

¹⁴ Ridgeway, *Origin of Coin and Weight Standards*, Index.

would be commuted for their value. This is perhaps the origin of the tithe (δεκάτη)¹; although since the two words are used for votive offerings side by side, as we shall see, the question is not yet clear. The principle of the firstfruits or tithe offering was extended, as civilisation increased, to merchants and tradesmen; and was applied also to the portion set apart by states for their patron deity, or for support of some national shrine². The tithe was also dedicated to the gods not only from yearly profits but from occasional gains, such as the spoils of war, and a windfall or lucky find. The same idea prompted the consecration of one-tenth of the land apportioned out for cleruchs' allotments³, and one-tenth of confiscated property, which we shall discuss later.

The evidence for the extent of the tithe offering is not complete. The reason, however, is probably that the inscriptions so far discovered are unevenly distributed, whilst smaller towns would have a less organised cult. The earlier inscriptions, moreover, have often only the deity's name, often only his and the giver's, with or without a verb; and as we know that some dedications so inscribed were the firstfruits or the tithe of war⁴, the fact that this is not specified elsewhere does not prove that it was not true. The Pelasgians offered the tithe⁵, as the

¹ Robertson Smith, *Religion of the Semites*, 245 ff., 458, discusses the tithe. The tithe appears to have gone to the kings, and the maintenance of the tribal sanctuaries to have been a first charge upon it. See also *Transactions of the Victoria Institute*, xxxi. 126. The fraction chosen depends on the fact that a man has ten fingers, and therefore ten is the natural basis of arithmetic. δεκάειν, like πεμπαίνειν, meant properly to 'count' (not as Suidas says s.v. δεκάξεσθαι, derived from a marshalling of the recipients in tens). Later the word δεκάτη, like δεκατεύειν, may have lost its exact sense, so as to be used for any sacred portion. Cp. *IGI* iii. 258 δεκάταν ὑπὲρ θυγατρὸς.

² The tithe was a royal tax under Peisistratus: Arist. *Ath. Pol.* xvi.; and perhaps later, Xen. *Hell.* i. 1. 22, Pollux vi. 128, ix. 28.

³ Thuc. iii. 50 records this of the cleruchy in Lesbos. We have no further information on the subject, but he mentions it as a matter of course.

⁴ As *IGA* 32, 46, 510 on helmets and a lance, each naming an enemy.

⁵ Stephanus s.v. Ἀβορίγινες. Dionysius i. 18. 49 δεκάτας ἐς Δελφούς ἀνήγον τῷ θεῷ καὶ τῶν ἀπὸ τῆς θαλάττης ὠφελειῶν εἰπερ τινὲς καὶ ἄλλοι λαμπροτάτας. So did the Carthaginians (Justin 18) and the Tyrians (Plut. *Symp.* 313).

Hyperboreans did¹. There are ancient dedications of a tithe of war in many places²; the tithe not specified is offered to Zeus at Thebes³, to Demeter by men and women in Argolis⁴, by a woman to Athena at Paestum⁵, to Apollo by a man at Naxos⁶. Statues on the Sacred Way at Branchidae are an early example of the dedication of the tithe to a non-local deity⁷. In Athens we find the war tithe early⁸, and a tithe of slaves is mentioned⁹. A great number of other tithes have been found here, which we shall consider by and by¹⁰. Dedications from Calabria¹¹ and Calymna¹² are specified as a tithe of work. Later, we find the tithe in Anaphe¹³, Boeotia¹⁴, Crete¹⁵, Cyrene¹⁶, Delos¹⁷, Didymi¹⁸ and Epidaurus¹⁹ in Argolis, Halicarnassus²⁰, Ithaca²¹, Megara²², Naxos²³, Rhodes²⁴, Thera²⁵. The tithe of trade is alluded to incidentally in a Cretan inscription of the third century²⁶. It is also used in connexion with feasts for the dead²⁷. The tithe is not mentioned in Homer.

¹ Herod. iii. 33—4, Callim. *Delos* 278 ff.

² See below, chap. iii.

³ *IGA* 191.

⁴ Collitz iii. 3407, *CIG* 1172; *IPI* i. 580, 977.

⁵ *IGA* 542.

⁶ *IGA* 408.

⁷ *IGA* 483.

⁸ *CIA* i. 334.

⁹ *CIA* i. 210. Xenophon's men sold their slaves and gave a tithe to Artemis, *Anab.* v. 3.

¹⁰ Tithe and firstfruit occur together: Κατ. 269 *CIA* iv. 1. 382 p. 154...τόδ' ἀπαρχὴν εὐξάμενος δεκάτην. One is offered by each of two persons, *CIA* iv. 1. 373⁷⁷.

¹¹ *IGSI* 643 (Hera); see below, p. 92.

¹² Ross, *Ined. Insc.* iii. 298 Νικίας μ' ἀνέθηκεν Ἀπόλλωνι ἔργων τὴν δεκάτην.

¹³ *IGI* iii. 257, 258: Apollo.

¹⁴ *IGS* i. 1739¹⁶ (Thespiae, to Heracles), *IGA* 191 (Thebes, Zeus).

¹⁵ *CIG* 2556.

¹⁶ Collitz iii. 4839, 4840 (Apollo). *AM* xxiii. 22: woman to Artemis. *CIG* 5133.

¹⁷ *BCH* vi. line 47.

¹⁸ Collitz iii. 3407: two women to Demeter.

¹⁹ Collitz iii. 3335: a woman to Demeter.

²⁰ *CIG* 2660: Athena.

²¹ *IGS* iii. 1. 654: Artemis.

²² Paus. i. 42. 5: Apollo Δεκατηφόρος.

²³ *IGA* 408: Apollo.

²⁴ *IGI* i. 817 a 3: Athena Lindia (common).

²⁵ *IGI* iii. 431: Heracles (in a cave); 437: Mother of the gods.

²⁶ *CIG* 2556⁵² αἱ δέ τι τῶν θεῶν βωλομένων ἐλοιμεν ἀγαθὸν ἀπὸ τῶν πολεμίων ἢ κοινᾷ ἐξοδούσαντες, ἢ ἰδίαι τινὲς παρ' ἐκατέρων ἢ κατὰ γὰν ἢ κατὰ θάλασσαν, λαγχανόντων ἐκατέροι κατὰ τοὺς ἄνδρας τοὺς ἔρποντας, καὶ τὰς δεκάτας λαμβανόντων ἐκατέροι ἐς τὰν ἰδίαν πόλιν.

Heracles, we learn from Diodorus (iv. 21), promised weal and wealth to those who would tithe their goods to him, and many Romans grew rich by that means.

²⁷ *CIG* 1034 leaden tablet τὴν τῶν τριακάδων ἀνιέρωσιν...ἀφ' ἧς δέδωκα δεκάτην μέχρι ἡμερῶν τετταράκοντα.

At the great national sanctuaries, in which every Greek city was interested, each city which hoped for the favour of the presiding deity made offering occasional or regular¹. Herodotus speaks of the tithe due to Apollo² and Zeus³, and each deme appears to have been bound to pay its share⁴. The Athenian theori, who sailed to Delos in the sacred ship of Theseus, in memory of his vow to Apollo⁵, took the firstfruits with them⁶; and the same was done by other states⁷. Vases were dedicated as firstfruit by Cos⁸ and Rhodes⁹; and the Mapsidichae, perhaps an agricultural tribe, send their firstfruits year by year¹⁰. The same was the case at Delphi¹¹. The Eleusinian shrine was supported from early times by the firstfruits which had been enjoined by a Delphic oracle apparently upon all the Greeks¹², and were sent to Athens "from all parts." During the fifth century, this pious custom fell into disuse; and just before the war, a law was past making it compulsory upon Athens and

¹ Cp. Eur. *Meleag.* fr. 520 Ολνέυς ποτ' ἐκ γῆς πολύμετρον λαβὼν σταχὺν θύων ἀπαρχάς.

² Herod. vii. 132.

³ Herod. i. 89.

⁴ Crates *ap.* Ath. vi. 235 c: τὸν δ' ἐκτέα παρέχειν ἐς τὰ ἀρχαῖα τῷ Ἀπόλλωνι τοὺς Ἀχαρνέων παρασίτους ἀπὸ τῆς ἐκλογῆς τῶν κριθῶν. Called ἀπαρχαὶ below.

⁵ Plut. *Thes.* 22.

⁶ *CIA* ii. 984, 985; *BCH* xviii. 183; Mommsen, *Heortologie* 402, *Feste der Stadt Athen* 451.

⁷ *BCH* xx. 695. Poeta *ap.* Clem. Al. *Strom.* iv. 24. 164 ὄφρα...δεκάτην ἀκριβοῦν τε κρεμάσαιμεν.

⁸ *BCH* xiv. 408 φιάλη...τῆς πόλεως τῆς Κωτῶν ἀνάθημα, τῷ Ἀπόλλωνι ἀπαρχήν (279 B.C.).

⁹ *Ibid.* These cups are only part of the offering, no doubt.

¹⁰ *BCH* vi 41 ¹¹⁴, etc.

¹¹ *BCH* xviii. 183, xx. 695—6; Xen. *Hell.* iii. 5. 5 ὀργιζόμενοι αὐτοῖς τῆς ἀντιλήψεως τῆς τοῦ Ἀπόλλωνος δεκάτης ἐν Δεκελείᾳ.

¹² *CIA* iv. 1. 27 b κελεύετω δὲ ὁ ἱεροφάντης καὶ ὁ δαιδούχος μυστηρίους ἀπαρχεσθαι τοὺς Ἕλληνας τοῦ καρποῦ κατὰ τὰ πάτρια καὶ τὴν μαντείαν τὴν ἐγ Δελφῶν. The tax was $\frac{1}{80}$; it was paid in kind, and sold; votive offerings were bought with part of it, and inscribed ἀπὸ τοῦ καρποῦ τῆς ἐπαρχῆς. See also Körte, *AM* xxi. 322 ff., who gives the later history of the custom, and makes some interesting deductions as to the price of cattle. He places the date of our decree later than it is done in the *Corpus*. Cp. Isocr. *Paneg.* 31 αἱ μὲν γὰρ πλείσται τῶν πόλεων ὑπόμνημα τῆς παλαιᾶς εὐεργεσίας ἀπαρχὰς τοῦ σίτου καθ' ἕκαστον τὸν ἐνιαυτὸν ὥς ἡμᾶς ἀποπέμπουσι, ταῖς δ' ἐκλείπουσαις πολλάκις ἢ Πυθία προσέταξεν ἀποφέρειν τὰ μέρη τῶν καρπῶν καὶ ποιεῖν πρὸς τὴν πόλιν τὴν ἡμετέραν τὰ πάτρια. Schol. Arist. *Plutus* 1054 χαριστήρια πανταχόθεν ἐκπέμπουσιν Ἀθήναζε τῶν καρπῶν τὰς ἀπαρχάς. See also *CIA* i. 32, Schol. Arist. *Knights* 727. The Delphic oracle does not imply that the practice was not older: it merely sanctions it.

her allies, and inviting the other states to join in¹. Occasional offerings were sent for some special prosperity. Here the tithe or firstfruit assumes a developed form; it is a thanksgiving for that which gave wealth to the dedicating state. Thus Croesus sends to Delphi an offering of the gold which was found in his country². The Siphnians offer a tithe of their mines³; the Corcyreans acknowledge a special haul of fish at Delphi and Olympia⁴, and Tenedos makes similar acknowledgment apparently for a fine catch of crabs⁵; Selinus renders thanks for its celery⁶, Metapontium⁷, Myrrhina, Apollonia⁶ for their corn, all at Delphi.

The Samian merchants tithed their profits to the amount of six talents; and with the money they procured a magnificent bronze crater supported on kneeling figures, which they dedicated in the Heraeum⁸.

When we examine the private dedications of this class, we find a great variety of callings represented. Sometimes the nature of the offering alone shows that it is the tithe or firstfruit of husbandry, orchardry, shepherdry, or hunting⁹; but in many cases the dedicator records his calling. Actor and physician offer a tithe of profits at Delphi¹⁰. On the acropolis of Athens we find the fisherman⁹, the breeder⁹, and the farmer¹¹, before the Persian invasion; and a fisher apparently vows his first cast to the nymphs of Syra¹². Among the early inscrip-

¹ ἐὰν βούλωνται.

² Herod. i. 50.

³ Herod. iii. 57, Paus. x. 11. 2. The finding of the mines was an unexpected windfall, but the offering thereafter vowed was to be regular. When it was neglected, the sea flooded their mines and destroyed them.

⁴ Paus. x. 9. 3, v. 29. 9. The objects sent were axes.

⁵ Plut. *De Pyth. Or.* 12. I take ἀπὸ τῶν καρκλίων to be the account given to Plutarch and his explanation to be wrong. Axes were once a unit of currency (Ridgeway, *Origin* 319). Why on earth should Tenedos offer an axe simply because the pattern on the back of a crab was like an axe?

⁶ Plut. *De Pyth. Or.* 16.

⁷ Strabo p. 264.

⁸ Herod. iv. 152 οἱ δὲ Σάμιοι τὴν δεκάτην τῶν ἐπικερδίων ἐξελόντες ἐξέταλαντα, etc.

⁹ Cp. Κατ. 2, *CIA* iv. 1.

¹⁰ *BCH* xx. 695 τάδε πόλεις καὶ ιδιώται ἐπάρξαντο.

¹¹ 373 ἄγρας ἀπαρχήν, *CIA* iv. Suppl. 1. 373¹²¹ p. 182: τάθηναίαι δεκάτην χωρίου Ἀθμονόθεν Χαιρέδημος Φιλέα.

¹² *IGA* 7, if rightly restored. It was the rule to dedicate the first tunny of a good haul to Poseidon; Athen. vii. 297 E, 302 B, 346. So the fisherman in the *Anthology* dedicates a crab as the firstfruit of the quest, vi. 196.

tions of Athens are dedications of fullers¹, potters², a baker³, a tanner⁴, a physician⁵, a builder⁶, a recorder⁷, and washermen or washerwomen⁷, who seem to have been a pious tribe. One inscription may refer to a shipwright⁸, a later inscription of Astypalaea to a shipmaster⁹. Elsewhere we read of a butcher or cook¹⁰, a courtesan¹¹, and possibly a smith¹². Several, both men and women, speak in general terms of a tithe of their earnings or property¹³, or of their blessings¹⁴, of their skill, or of their holy works¹⁵; others pray for skill¹⁶. Pairs of partners or brothers¹⁷, and even larger companies¹⁸, combine in one offering. A vow was often made before the offering¹⁹. All handicraftsmen at Athens, we know, bearing baskets of offerings, used to worship Athena at the feast of Chalces²⁰; this

¹ *CIA* iv. 373 f, p. 42: Σίμων...ὁ κναφεύς.....δεκάτην; others below.

² Below, p. 607, 611, 2, 3, 4.

³ *Cat. Acrop. Mus. Bronzes* 264.

⁴ σκυλοδέψης *CIA* iv. 1. 373²²⁴.

⁵ *CIA* iv. 1. 422¹⁴, p. 185. Nothing else surely can be the source of another inscription: ἀστῶν θαλόντων, πολιηόχε πότνι' Ἀθάνα, Σμικροῦ καὶ παίδων μνᾶμ' ἔχοι ἥδε πόλις: *CIA* iv. 2. 373¹⁰⁶.

⁶ *CIA* iv. 1. 373²⁶², p. 203.

⁷ *CIA* i. 399, iv. 2. 373⁸⁴.

⁸ *CIA* iv. 1. 373²³⁴, p. 198: ἀνέ-
θηκεν τάθηναίαι δεκάτην ναῦπηγός.
Very archaic. ναῦ- is Naxian.

⁹ *IGI* iii. 203 ναῶν ὠκυδρόμων πόλλ'
ἀπὸ κτησάμενος. ναύκλαρος παλλα...
Kat. 185.

¹⁰ *IGA* 543 (Calabria).

¹¹ Rhodopis: Herod. ii. 135 (Delphi),
cp. *BCH* xv. 113.

¹² *BCH* vi. 47¹⁶⁸, ἀκμων in Delos.

¹³ Croesus: Herod. i. 92. *CIA* i. 345
ἐργων ἀπαρχήν (boustrophedon); κτεά-
νων *CIA* iv. 1. 373^{105, 218}; ii. 1434;
iv. 2. 1550 d; iv. 1. 373⁹¹, *Kat.* 172
δεκάτην ἐργων καὶ χρημάτων. A dedi-
cation to Athena Ergane can only be
that of a work-woman: *CIA* iv. 1.
373²⁷¹. So in Delos; see below, p.
603.

¹⁴ *BCH* xiii. 160 'Ερμόδωρός μ' ἀνέ-
θηκ' Ἀφροδίτῃ δῶρον ἀπαρχήν πότνια
τῶν ἀγαθῶν, τῶι σὺ δὸς ἀφθονίαν, etc.

¹⁵ *Kat.* 48 ἀπαργμα τέχνης. *IGS* iii.
1. 131 ἐξ ὁσίων ἐργων ἀκροθίνιον.

¹⁶ *CIA* iv. 1. p. 79.

¹⁷ *CIA* i. 351, 358, 375, 396; iv.
1. 373²¹⁵. ἀνεθέτην is common (373
113, 183, 189, 418 g).

¹⁸ *CIA* iv. 1. 373¹²⁴.

¹⁹ *CIA* i. 349, iv. 1. 373²⁰², etc.

²⁰ Mommsen, *Heortologie*, 313; Soph.
frag. 724 βᾶτ' εἰς ὁδὸν δὴ πᾶς ὁ χειρῶ-
ναξ λεῶς οἱ τὴν Διὸς γοργῶπιν Ἐργάνην
στατοῖς λικνοῖσιν προστρέπεσθε. Of
course no special deity was necessary
for the artisan to worship; but Athena
in this aspect was often called Ergane,
the Worker (Diod. v. 73, Paus. i. 24.
3), and coupled with Hephaestus (Solon
xiii. 49, Paus. i. 14. 6, *CIA* ii. 114 b).
Athena Ergane at Sparta, Paus. iii.
17. 4; Olympia, v. 14. 4; Megalopolis,
viii. 32. 3; Thespieae, ix. 26. 8; Organe
at Delos, *BCH* vi. 351; Ergatis at
Samos, Hesych. s.v. (Farnell, *Cults* i.
410). There is no evidence or likeli-
hood of a special type, cult, or temple
of Ergane at Athens (cp. Farnell i.
344 f.). As Stathmia, she protected
commerce, Hesych. s.v. The Bur-

then would be the season for such offerings, and the custom of dedicating them must have been common. Isaeus speaks of a generous man performing this duty for those who could not or would not¹; and the custom is attested by the inscriptions². Cleon then, is not gibing, when he says to the sausage-seller, "I'll denounce your sausages as confiscate to the gods; never a tithe have you paid on them³." The tithe of profits, with reference to fishermen, is alluded to as a thing of course by Diphilus, but as being sometimes dishonoured in the breach⁴. Later, a cordwainer's guild dedicates a statue in Lesbos⁵. As late as the Roman age a trade-dedication is found in Amphipolis⁶.

If we may trust analogy, the firstfruit of a craftsman would be his first finisht piece, the 'masterpiece' of the mediaeval workman; and some of the dedications appear to be of this kind. The most conclusive evidence is furnisht by a covered earthenware jar, found at Athens, and inscribed "Lycinus dedicated to Athena his first piece of work⁷." "Firstfruit of

nishers of Olympia sacrificed to the Worker goddess before polishing the image (Paus. v. 14. 5).

¹ Isaeus vi. 42 *ἔτι δ' ἐν ἀκροπόλει ἀπαρχὰς τῶν ὄντων ἀναθέντες πολλοῖς, ὥς ἀπὸ ἰδίας κτήσεως.*

² *CIA* i. 349 *δεκάτην τοῦ τέκνου εὐχ-σάμενου*; Collitz iii. 3448 (*Anaphe*) *Στέφανος καὶ Ἀκεστήμα ὑπὲρ θυγατρὸς Θεοδοσίας δεκάταν Ἀπόλλωνι*; *IGI* ii. 258 (Lesbos).

³ Arist. *Knights* 300 *σὲ φαίνω τοῖς πρυτάνεσιν ἄδεκατέτους τῶν θεῶν ἱρὰς ἔχοντα κοιλίας.* The tithe is mentioned *CIA* i. 353, 384, 385; the firstfruit i. 351, 352, 375, 382; and in the Acropolis inscriptions (*Κατάλογος* vol. 1), some 427 in number, *ἀπαρχή* occurs 49 times, *δεκάτη* 37, not counting doubtful instances; and both together, dedicated each by a separate person, *CIA* iv. 1. 373⁹¹ (cp. 382). When it is remembered that hardly any of these inscrs. is complete, and that they fall

within a comparatively small space of time, it is clear that the practice was common. The tithe of work appears also in Delos, *BCH* vi. 193⁵³. Isaeus, as quoted above (note 4), speaks of this as a common practice; so does Demosthenes, alluding to the same age, *Androt.* 617, *αὐτοὺς δεκατεύοντες*; *Timocr.* 741 *τῶν δεκατῶν τῆς θεοῦ ἀμελῆσαι.* War is nearly always specified when it is the occasion.

⁴ *Ap. Ath.* vi. 226 *Ε οὐ πώποτ' ἰχθῦς οἶδα τιμιωτέρους ἰδῶν Ἰόρσειδον, εἰ δεκάτην ἐλάμβανες αὐτῶν...πολὺ τῶν θεῶν ἂν ᾔσθα πλουσιώτερος.*

⁵ *IGI* ii. 109 *συγκαθιέρωσαν οἱ τὴν σκυτικὴν τέχνην ἐργαζόμενοι.*

⁶ *BCH* xix. 110 *Μ. Καικέλιος Σῶτας ὁ χαλκεὺς ἀπὸ τῆς τέχνης θεοῖς μεγάλοις τοῖς ἐν Σαμοθράκη.*

⁷ *Λυκῖνος ἀνέθηκεν τῇ Ἀθηνάῃ τὸ πρῶτον ἡργάσατο*; *BCH* ii. 522, 547, with cut. De Witte, who edits it, believes the inscr. to be genuine. A

work" is scratcht on a fictile vase found on the Acropolis¹; and perhaps some of the famous vase-painters whose names also appear there, such as Andocides², Nearchus³, and Euphronius⁴, may have dedicated a choice piece of their own. The phrase "with his hands" inscribed on another block may be interpreted in the same way⁵; the same by one reading may be said of one of the pottery tablets at Corinth⁶. An Aeginetan artist made a statue for his deity⁷. Another inscription, apparently from Corinth⁸, records that Midonidas offered a piece which he had himself painted; and a similar formula is found at Athens⁹. An Athenian vase bears the figure of the goddess armed, and upon the shield is the legend "Callis made and dedicated it to Athena Health¹⁰." We may perhaps take as the workman's first attempt a rough obelisk of terra-cotta found at Metapontium, and dedicated by a potter to Heracles¹¹. A bronze statuette of a youth, ascribed to the fifth century, and dedicated to the goddess at Rhamnus, is a firstfruit¹². Ecphantus's offering from Melos was made by himself¹³; it may have been the column, or a statue upon it¹⁴. Iphicratides of Naxos also dedicated an offering to Delian Apollo which he made himself¹⁵; and Tisagoras, "whoever he was," dedicated an

potter's son, perhaps an apprentice, dedicates a vase at Athens: *CIA* iv. 1. 373 w.

¹ *CIA* iv. 1. 373 ¹² b, c; f has δεκάτην. A potter's son dedicates no. 373 w.

² *CIA* iv. 1. 373²¹⁵; Klein, *Griech. Vasen mit Meistersign.* 188, etc.

³ *CIA* iv. 1. 373⁹¹; Klein, 38.

⁴ *CIA* iv. 1. 362; Klein, *Euphronios*.

⁵ *CIA* iv. 1. 373²⁴⁹.

⁶ Reading αὐτοποίησα with Collitz iii. 3119⁶⁸; but see p. 81⁴.

⁷ *IGA* 352 Ἀβλίων ἐποίησε.

⁸ *IGA* 36 a p. 170 Μιδωνίδας ἔγραψε κἀνέθηκε.

⁹ *CIA* iv. 1. 373¹⁷⁴ ἐποίει κἀνέθηκε τῶι θεῶι, on the fragments of a small column.

¹⁰ *AM* xvi. 154 Ἀθηναίαι Ὑγίειαι Κάλλις ἐποίησε καὶ ἀνέθηκεν.

¹¹ Röhl, *Imagines* xv. 5, Collitz ii. 1643 χαίρει, θάναξ Ἡρακλῆς. Νικόμαχος μ' ἐποίει, ὁ τοι κεραμεύς μ' ἀνέθηκε. δὸς δέ σ' ἐν ἀνθρώποις δόξαν ἔχην ἀγαθάν. Roberts, p. 302; see fig. 7, p. 62.

¹² *CIA* iv. 1. 422¹⁶ Λυσικλείδης ἀνέθηκεν Ἐπανδρίδου υἱὸς ἀπηραρχὴν τόνδε θεῶι τῇδε ἣ τὸδ' ἔχει τέμενος. Lysicleides was perhaps a better craftsman than poet.

¹³ *IGA* 412 παῖ Διὸς Ἐκφάντῳ δέξαι τὸδ' ἀμενφές ἄγαλμα, σοὶ γὰρ ἐπενχόμενος τοῦτ' ἐτέλεσσε γρόφων.

¹⁴ ἄγαλμα is any precious thing; a tripod in two inserr., Herod. v. 60, 61, cp. Paus. x. 7. 3 (quoted by Roberts, p. 32).

¹⁵ *BCH* xii. 464 Φιφικρατίδης μ' ἀνέθηκε ὁ Νάξιος ποιήσας (very archaic). The base has rams' heads and gorgoneia carved on it.

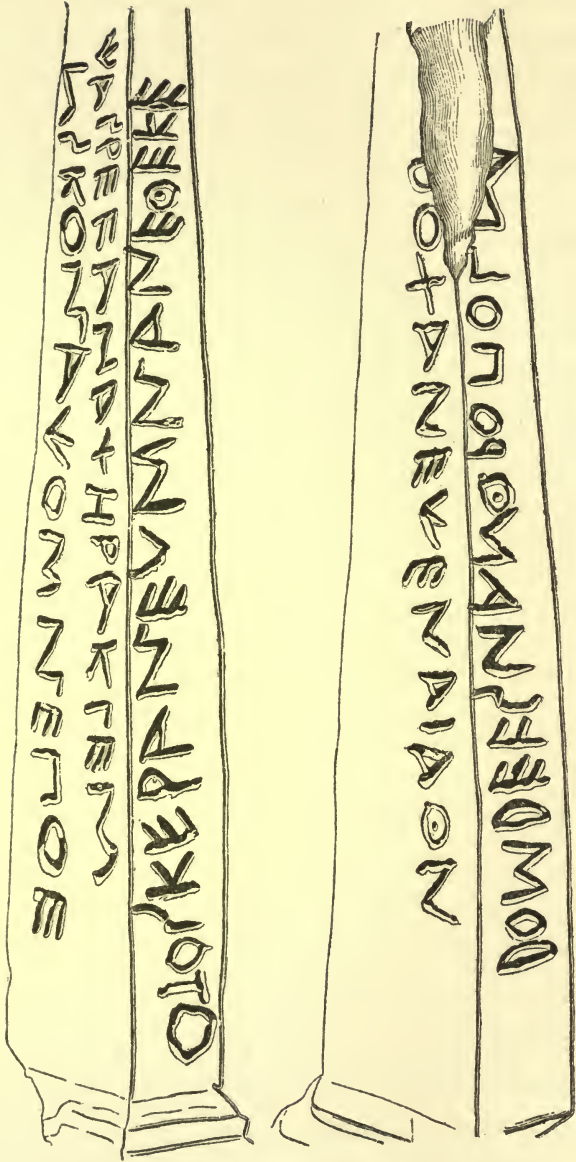


FIG. 7. Workman's dedication. Roberts, p. 302.

iron group of Hercules and the Hydra at Delphi, and iron heads of lion and wild boar to Dionysus at Pergamus, all which he had made himself and were "marvels of skill¹." Perhaps the "beautiful partridge" of Protogenes, dedicated at Rhodes, was offered with the like feeling². The wording of an ancient inscription on the steps of the old temple at Syracuse suggests a maker's dedication³. Of the same kind will be the two amphorae dedicated at Erythrae, by a master and pupil, who held a contest to see which could make the thinner⁴. Palamedes is said to have dedicated in the shrine of Fortune at Corinth the dice which he had invented⁵. Parmenion a painter painted a pig so naturally that those who saw it expected a grunt; and this he dedicated⁶. The outline which traditionally suggested to Butades of Sicyon the moulding of portraits in clay, was preserved in the Nymphaeum⁷. Eubulides of Athens, too, made and dedicated a statue of Apollo⁸. Two sacrificial vessels are made and dedicated to Pan and the Nymphs by the same man⁹. It is on this principle I would explain the bronze Apollo, with an inscription in silver letters declaring that Charidamus dedicates it as a tithe to Athena¹⁰. There is no

¹ Paus. x. 18. 5.

² Eudocia, no. 994: *εἰ δὲ χρὴ τὴν νῆσον ταύτην οὐ μόνον τῷ μεγίστῳ Κολοσσῷ σεμνύναι, ἀλλὰ καὶ σμικροτάτῳ τινὶ ἐπάραι ἀναθήματι· ἐκέῖ γὰρ καὶ ὁ καλὸς πέρδιξ ἦν, τὸ τοῦ Πρωτογένους ὑμνούμενον πάρεργον.*

³ IGA 509 Κλεομένης ἐποίησε τῷπέ-
λωνι ὁ τέκτων?...Do the words refer
to part of the temple?

⁴ Pliny, *NH* xxxv. 12. 46.

⁵ Paus. ii. 20. 9 with Frazer's note. Eustathius on *Il.* ii. 308 says it was a draughtsman, and dedicated at Argos; perhaps Palamedes distributed the set as Alexander did with his arms.

⁶ *Corp. Paroem. Gr.* i. p. 412 Παρ-
μενίων ὁ ζωγράφος ὃν γράψας ἀνέθηκεν
ἦν καὶ φωνὴν ἀφιέναι οἱ θεώμενοι ἐδό-
κουν.

⁷ Pliny, *NH* xxxv. 43. 151 fingere

ex argilla similitudines Butades Sicy-
onius figulus primus invenit Corinthi
filiae opera, quae capta amore iuvenis,
abeunte illo peregre, umbram ex facie
eius ad lucernam in pariete lineis cir-
cumscripsit, quibus pater eius impressa
argilla typum fecit et cum ceteris
fictilibus induratum igni proposuit,
eumque servatum in Nymphaeo donec
Mummus Corinthum everterit tra-
dunt.

⁸ Paus. i. 2. 5.

⁹ *AM* xxi. 437, Attica: σπονδῆς καὶ
λιβάνου θελεκτήρια χαλκῆα τεύξας Πανί
τε καὶ Νύμφαις θῆκε φέρων Νομικός.
Space on top for σπονδεῖον and θυμα-
τήριον.

¹⁰ IGS I 2274 Χαρίδαμος' Αθηναῖαι δε-
κάταν; archaistic, probably of the 1st
or 2nd cent. B.C. The makers' names
(there were two makers) were engraved
on lead and put inside; unluckily they

meaning in dedicating the statue of one god to another, except it be dedicated as a work of art or a thing of value¹. It can hardly have been dedicated by this man, as a tithe of war. Perhaps too the curious cast bronzes, found in the Idaean cave of Crete, are the maker's masterpiece². I suggest this because they include two or three scenes cast in one piece: a war-galley manned, a man milking a cow, and other incongruous scenes together. Each scene has its own base, so they were meant to be separated; but there seems no reason why they should be dedicated together unless as specimens of the maker's art.

A somewhat fanciful extension of this idea suggests to the literary man the dedication of some of his work. Plato is using metaphor, no doubt, when he speaks of the mottoes at Delphi as the "firstfruits of wisdom" dedicated by Solon and other wise men³; and Pindar, when he uses the dedicatory verb of his odes⁴; but Heraclitus dedicated his book in the temple at Ephesus⁵. The poems of Hesiod appear to have been dedicated on Mount Helicon, where Pausanias saw them engraved on ancient tablets of lead⁶. At Delos were the poems of Alcaeus and the astronomy of Eudoxus⁷, and at Lindus the Seventh Olympian of Pindar⁸. A "golden book" was dedicated at Delphi by the poetess Aristomache, who had won a prize at the Isthmia⁹. The custom was not confined to Greece; for the Carthaginian traveller Hanno dedicated his log-book in the temple of Baal at Carthage¹⁰. Oenopides of Chios dedicated an astronomical table of bronze at Olympia¹¹;

cannot be made out, but one was a Rhodian.

¹ For Panofka's view see the final essay, ch. xiv.

² *Mus. It.* ii. 727; see fig. 8.

³ Plato, *Protag.* 343 B; cp. Paus. x. 24. 1. Isocrates also uses the metaphor (*Laus Hel.* 29 p. 219).

⁴ Pind. *Ol.* xiii. 35 ἐπ' Ἀλφειοῦ ρεέθροισιν αἶγλα ποδῶν ἀνάκειται; xi. (x) 8 ἀφθόνητος δ' αἶνος Ὀλυμπιονίκαις οὗτος ἀγκειται.

⁵ Diog. Laert. ix. 6 ἀνέθηκε δὲ αὐτὸ ἐς τὸ τῆς Ἀρτέμιδος ἱερὸν.

⁶ Paus. ix. 31. 4. Whether in a temple is not stated, nor the dedicator.

⁷ Dar. and Sagl., *Donarium* 378.

⁸ Schol. Pind. *Ol.* viii., p. 157, Böckh (Lindian Athena).

⁹ Plut. *Quaest. Conv.* v. 2. 9.

¹⁰ Bosworth Smith, *Carthage* 13.

¹¹ Aelian, *VH* x. 7.

Xenocrates at the Pythium on Mount Olympus, his calculations of the height of the mountain¹.

In later days we find prize poems so treated. Paeans to Apollo have been unearthed in the Treasury of the Athenians

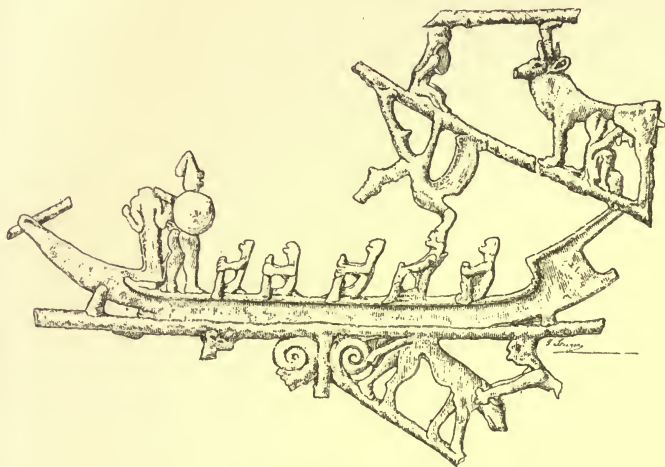


FIG. 8. Votive offering, from Crete.
Museo Italico ii. 730.

at Delphi², and a hymn to Dionysus in the same sanctuary³; all these of the fourth century. Such another is Thrasyllus' hymn to Apollo Maleatas and Asclepius, found at Epidaurus⁴. At Delphi also have been found two inscriptions in shorthand, and references to a work of Aristotle⁵. So we see Agathias dedicating his book to Paphia⁶. Perhaps the alphabet inscribed on a piece of pottery, and dedicated to Poseidon at Corinth, may represent a learner's first

¹ Plut. *Aemil.* 15.

² *BCH* xix. 562, xvii. 561, 569.

³ *BCH* xix. 392.

⁴ Collitz iii. 3342 (*ἀνέθηκε* is used).

⁵ *BCH* xxii. 269, 270. A. received a vote of thanks, and his work was placed in the temple library.

⁶ *Anth. Pal.* vi. 80.

'masterpiece'¹; and the same explanation may apply to others².

The offering in kind was often commemorated by a model. There is no reason to think that the models took the place of the tithe or firstfruit; it is rather to be supposed that they accompanied the offering, and were meant to keep it in mind. Thus we find three cities sending "golden harvestings" or sheaves to Delphi³, and eleven ears of corn, silver gilt, were among the Parthenon treasures in the fifth century⁴. At a later date other gilt corn-ears are mentioned here, standing upon a little pillar⁵. For a similar reason, doubtless, Selinus sent a golden head of celery⁶. A golden olive appears at Oropus⁷; golden vine-clusters at Delos⁸ and at the shrine of the Cabiri near Thebes⁹; at Delos was also a golden sea-lavender¹⁰. The Ampeliots, a Libyan tribe, sent to Delphi a head of the precious silphium; an offering small indeed, and perishable too, if it were not a model¹¹. All these are mentioned by the way, but they were certainly not alone: Pliny adds a golden radish, a silver beet, and a turnip of lead¹², private offerings no doubt.

Many of the animals mentioned in the Inventories, or found in excavations, may have had a similar origin. Some may have

¹ Collitz iii. 3019 k; *IGA* 20¹³.

² As that from Calymna, *Inscr. Brit. Mus.* 123. It may however have been meant for a charm; alphabets have been found in tombs, *IGA* 390, and on a vase placed there 524.

³ Plut. *De Pyth. Or.* 16 *θήρη χρυσᾶ* (Myrina, Apollonia); Strabo vi. 264 (Metapontium), *Πυλίων δὲ λέγεται κτίσμα...οὓς οὕτως ἀπὸ γεωργίας εὐτυχῆσαι φασιν ὥστε θέρος χρυσούν ἐν Δελφοῖς ἀναθεῖναι*. The ear of corn was a device on the coins of Metapontium: Head, *Hist. Num.* 62.

⁴ *CIA* i. 161⁹ *λήιον περίχρυσον στάχυες ΔΙ*, B.C. 434.

⁵ *CIA* ii. 731 *στάχυες ἐν πυργίσκῳ χαλκῷ ἐπὶ χρυσοῖ*.

⁶ Plut. *De Pyth. Or.* 12 *Σελινούντιος*

ποτε χρυσούν σέλινον ἀναθεῖναι λέγονται.

⁷ *IGS* i. 3498⁶¹ *ἐλαία χρυσῇ*.

⁸ *BCH* xiv. 406 *ἄμπελος χρυσῇ*. Also *ῥοαί, μῆλον*, perhaps parts of ornaments.

⁹ *IGS* i. 2425 *α θαλλὸν ἀμπέλου*.

¹⁰ *BCH* vi. 30¹¹ *λειμώνιον*.

¹¹ Schol. Arist. *Plut.* 925 = Eudocia, no. 226: *καὶ οἱ Ἀμπελιώται δέ, ἔθνος Λιβύης, ἐς Δελφοὺς ἀνέθεσαν καυλὸν σιλφίου, ὥς φησιν Ἀλεξανδρίδης*. The Libyans were connected with the Pelasgi: Ridgeway, *Early Age* 230.

¹² Pliny, *NH* xix. 86 *ut est Graeca vanitas, fertur in templo Apollinis Delphis adeo ceteris ibi praelatus raphanus, ut ex auro dicaretur, beta ex argento, rapum ex plumbo*.

been dedicated as ornaments or trinkets; and yet it is not unlikely that the Athenian silver duck was a poulterer's offering¹, or that the goats and rams given at Delos by Parmenion and Timoxenus were firstlings in model². At the Argive Heraeum were found the duck, the cock, the sheep, and the cow³. Oxen, sheep, pigs and suchlike found amongst the ruins of a temple may be memorials of sacrifice⁴; but it is difficult so to regard the riderless horse and the mare. I may mention, then, that models of horses were dedicated in the ancient shrine of Menelaus⁵, at Calauria⁶, Taenarum⁷, Delos⁸, at Dodona⁹, at Olympia¹⁰, in Crete¹¹, and in the Heraeum¹², most ancient of all. Bulls, rams, stallions and brood-mares will come under a different category¹³, although it is possible that some of these were model firstlings.

The fruit or offering in kind which is sometimes seen in the hands or upon the knees of votive statuettes may represent the firstfruit or tithe.

There is direct evidence for the hunter's dedication of a model of his prey. Hesychius tells how a Samian hunter made such an offering to Hera in his native isle¹⁴. Another example will be the bronze hare dedicated to Apollo at Priene¹⁵. Cakes

¹ CIA ii. 698 π²¹ νήττα ἀργυρᾶ.

² BCH vi. 34⁴⁹ σκάφιον... ἀπὸ τῶν αἰγῶν καὶ τῶν τράγων ὧν ἀνέθηκαν Τιμόξενος καὶ Παρμενίων. If not, they were living firstlings; but in that case we should expect τιμή to be added, with the value. I assume the models to have been melted and cast in form of a cup: the formula is regular for this process (cp. line 51 ψυκτήριον ἀπὸ τῆς ἐλάφου καὶ τράγων). Note that a calf is offered for a good harvest in *Anth. Pal.* vi. 258.

³ Bronzes: 44, 47, 22, 27.

⁴ See chapter viii. Mandrabolus certainly dedicated a model of the sacrificial animal.

⁵ *Rev. Arch.* xxx. 13, early 6th cent.

⁶ *AM* xx. 308.

⁷ Frazer, *Pausanias*, ii. p. 397.

⁸ *AZ* xl. 333: oxen and horses, bronze and clay, in the lowest stratum.

⁹ Carapanos, pl. xx. 4 bull, xxi. 1 mare, 2 ram.

¹⁰ *Bronzen*, 28 foll.; all strata, lowest mostly horses and cattle: pl. xi—xiii. bull, ox, horse, mare, pig, ram, goat.

¹¹ *Mus. Itat.* 727 milch cow (Cave of Ida); 906 bulls, rams, etc. (Cave of Dicte); 914 pl. xiv. goat, ox, cow, ram, etc. (Cave of Hermes).

¹² Bull, cow, ox, goat. Bronzes: 10 ff.

¹³ Below, p. 75.

¹⁴ Hesych. s.v. Βάρα Κάρας· δύο ταῦτα ὀνόματα [perhaps only one, after all] ἐπιγέγραπται δὲ ἐπὶ ἀναθήματος ἐν τῷ τῆς Ἡρας ἱερῷ οὕτω· Βάρα Κάρας Σάμιος Ἡρῇ τήνδε θήρην ἀνέθηκε.

¹⁵ *IGA* 385, Roberts 153, *Cat. Brit.*

in the form of deer were offered to Artemis at Patrae at the feast of Elaphebolia¹. As late as the sixth century after Christ

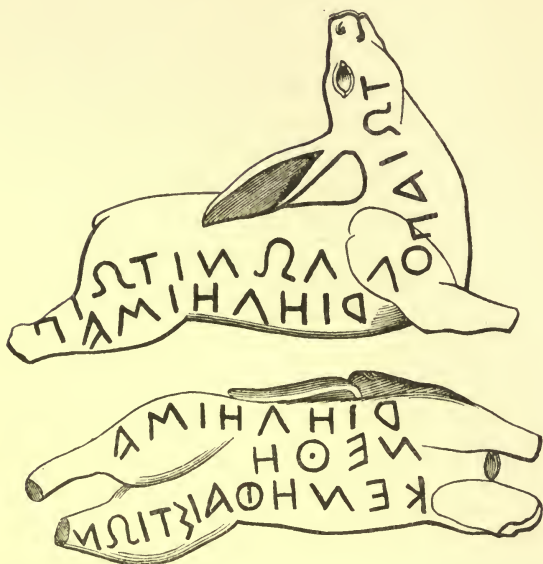


FIG. 9. Votive hare, from Priene.

a hunter in Egypt places a model of his antelope on a pillar, and dedicates it to Isis, with an inscription which he proudly claims to have carved with his own hand². Others are perhaps the deer of silver or gold mentioned in the Delian inventories³. Many other animals are named in the lists which may have a similar origin, though it is impossible to say that they were not toys or ornaments: at Delos were two silver beasts in a wooden cage⁴, at Athens a basket with ivory beasts in it⁵. There was

Mus. Br. 237: 'Απόλλωνι τῷ Πριηνῆι μ' ἀνέθηκεν Ἡφαιστίων (date about 500). See fig. 9. The bronze hare found on the Athenian Acropolis appears to have had a handle: *Cat. Bronze Acrop. Mus.* 463.

¹ Athen. xiv. 646 E.

² *Classical Review* xii. 282, *Br. Mus.*

Inscr. 1043, from Coptos: "Ἰσιδι τάνδ' ἀνέθηκεν Ἀμάσοισα (?) δορκάδα εὐχὴν· χῶ γλυφίδι γλάσας τὸν στίχον αὐτὸς ἔφν.

³ *BCH* vi. 34⁵¹.

⁴ *BCH* vi. 32³¹ ζωιδάρια ἀργυρᾶ ἢ ἐν οἰκίσκῳ ξυλινῳ.

⁵ *CIA* ii. 678 A II⁹ κανοῦν ἵνα τὰ ἐλεφάντινα ζῶια; cp. 59.

a bronze bison's head at Delphi, dedicated by a Paeonian chief¹. It is difficult to doubt that models of beasts of prey or the chase were often, if not generally, the hunter's gift. For such groups as the bull attacked by a lion, found at the Heraeum², and the stag brought down by hounds, two at least of which kind were found at Olympia³, the explanation is practically certain; and it is likely for the figures of lions, bears, stags, hares and rabbits which have been unearthed at Olympia⁴, at the shrine of Menelaus⁵, at the Cabirium⁶, at Calauria⁷, at Athens⁸, at

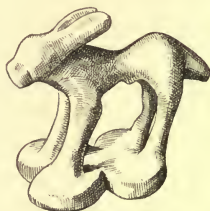


FIG. 10. Hare, from Olympia.
Bronzen xiii. 209.

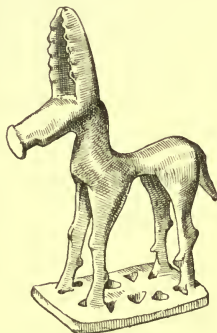


FIG. 11. Stag on stand, from Olympia.
Bronzen xiii. 205.

Naucratis⁹. From the Argive Heraeum come the stag, the wild goat, and wild birds with long beaks, in pairs or singly¹⁰: these last belong to the stage of geometric decoration. Heads of lions, eagles and other creatures were probably ornamental¹¹.

¹ Paus. x. 13. 1.

² Dr Waldstein. It is worth noting that a colossal group of a bull attacked by a lion was found on the Athenian Acropolis.

³ *Bronzen*, pl. xiv. 219, 220.

⁴ *Bronzen*, pl. xi. 213 stag, 207, 207 a etc. roe, xiii. 208, 209 hare. See figs. 10, 11.

⁵ *Rev. Arch.* xxx. 13, lions.

⁶ *AM* xv. 356, hares, bears.

⁷ *AM* xx. 322, hares, rabbits; cp.

BCH xix. 171 (Boeotian shrine).

⁸ *Cat. Acr. Mus. Br.* 524 deer, 463 hare; 538—43, 464—75, eagles and lions may have been parts of larger objects.

⁹ Petrie and Gardner, *Naucratis* i. 14, ii. 56 lions.

¹⁰ *Bronzes*: nos. 19, 21, 37 ff.

¹¹ Plataea *AJA* vii. 406 βουκεφάλη. Delos *BCH* vi. 49¹⁹¹ προτομή λέοντος; Athens: see Indices.

The workman or artist might dedicate a picture or model of his work, when the work itself was not suitable for the purpose. Mandrocles, who built Darius's bridge over the Bosphorus, spent part of the fee in a picture of the bridge, which he dedicated to Hera in Samos for a firstfruit¹. A shoemaker dedicated a stone relief of a shoe to an Athenian hero². I have met with no other certain example of the kind, but perhaps the models of the temple at Delos, preserved amongst its treasures, and the wooden pattern of the tiles³, were dedicated by the master mason.

It is a pretty thought which suggests the dedication of the workman's tools, after a successful job, or when they or the owner are past work. I have found no direct evidence for this in the classical age⁴; but both legend and history prove that it was in accord with Greek ways of thought. The Argo was dedicated to Poseidon after its famous voyage⁵. Meleager, it is said, dedicated in Corinth the spear with which he slew the great boar⁶; and a story of Cimon from the year 480 implies the same idea. When the Athenians, we read, were hurrying out of the city to take refuge in Salamis, "Cimon was the first man that went with a life and jollity into the castle, carrying a bit of a bridle in his hand to consecrate unto the goddess Minerva: signifying thereby, that the city had no need of horsemen at that time, but of mariners and seamen⁷." Eighty years later, it is on record that Xenophon's men, their long march over, consecrated their

¹ Herod. iv. 88 ἀπ' ὧν δὴ Μανδροκλῆς ἀπαρχὴν, ζῶα γραψάμενος πᾶσαν τὴν ζεύξιν τοῦ Βοσπόρου, καὶ βασιλέα τε Δαρεῖον ἐν προεδρίῃ κατήμενον, καὶ τὸν στρατὸν αὐτοῦ διαβαίνοντα, ταῦτα γραψάμενος ἀνέθηκε ἐς τὸ Ἡραῖον, ἐπιγράψας τὰδε· Βόσπορον ἰχθυόεντα γεφυρώσας ἀνέθηκε Μανδροκλῆς Ἡρῇ μνημόσυνον σχεδίσῃ· αὐτῷ μὲν στέφανον περιθεῖς, Σαμίοισι δὲ κύδος· Δαρείου βασιλέος ἐκτελέσας κατὰ νοῦν. See *Anth. Pal.* vi. 341.

² Pollux vii. 89 ἥρως Ἀθήνησιν ὁ ἐπὶ βλαύτῃ· ἀνέθηκε γάρ τις σκυτοτόμος βλαύτης λίθινον τύπον. Cp. *CIA* iii. 411. The title doubtless refers to the hero's figure. The dedication is not early, for reliefs of this sort belong to

the third century or later.

³ *BCH* vi. p. 105, παραδείγματα; p. 48¹⁷² τύπον ξύλινον κεραμίδων τῶν ἐπὶ τὸν Κερατῶνα. They may of course have been sent in by the contractor, and kept for reference; but if so, why were they preserved afterwards?

⁴ Unless the passage of Alcman, quoted on p. 276¹, be rightly interpreted as the dedication of a plough (φᾶρος, schol. ἀροτρον in MS. and papyrus, so also Herodian ii. 942¹³; φαροῦν· ἀροτριᾶν Hesych.).

⁵ Apollod. i. 9. 27.

⁶ Paus. ii. 7. 9.

⁷ Plut. *Cimon* 5; North's translation, p. 494.

staves upon a cairn which they there built where first they had caught sight of the sea¹. These indications are too scanty to decide how far the customs recorded in later poems of the *Anthology* are true of earlier times; but in these all sorts and conditions of men seem to conform to them. The hunter hangs club and dog-collar on a plane tree in honour of Pan², or dedicates a spear to Pan and the Nymphs³. When he wants a rest, he entrusts his bow and arrows to Artemis "during the truce"⁴; when he is too old to work, he leaves his gear to Pan⁵. Traps and snares are dedicated to Hermes⁶. The fisherman dedicates rods, nets, and creels⁷, trident and other tackle⁸, his very boat⁹, to Poseidon. The carpenter retiring from business offers to Pallas saw and axe, plane, auger, and footrule¹⁰. The goldsmith, gone blind with age, gives over to Hermes the file, tongs, and blowpipe of his calling¹¹. A plowman dedicates his plow and all his gardening tools to Deo¹². The lucky delver, on finding a treasure in the earth, offers to Athena his rake, shovel, pick, and axe¹³. So Lucian's Timon, when he accepts the offers of Plutus, exclaims: "O my spade, and beloved leather jerkin, now it were well to dedicate you to Pan"¹⁴. The harpist dedicates his lyre to Phoebus¹⁵. Spinther the cook, on leaving service, places in the shrine of Hermes his pots and pans, pestle and mortar, chopper and ladle, fan, flesh-fork and sponge, and the key of the pig-sty¹⁶. The grim pedagogue superannuated remembers Hermes, and hands over his cane and tawse and skullcap¹⁷. Ascondas the writer, appointed tax-collector, gives his writing

¹ Xen. *Anab.* iv. 7. 26 ἀνέριθεναν
δερμάτων πλήθος ὡμοβοείων καὶ βακτηρίας
καὶ τὰ αἰχμάλωτα γέρρα.

² *Anth. Pal.* vi. 35, 106, 107.

³ *Anth. Pal.* vi. 6, 57, 177, ep. 176. The epigram recording the dedication of a bow and quiver (326) is clearly modelled on the well-known epigram of Mnasalca (9); but here "my arrows are in the quarry" is ridiculous. A fine huntsman this, to waste all his shafts and bag nothing.

⁴ *Anth. Pal.* vi. 121.

⁵ *Anth. Pal.* vi. 73, 109.

⁶ *Anth. Pal.* vi. 296.

⁷ *Anth. Pal.* vi. 192, ep. 107 (Pan),
4, 5, 25—30, 38.

⁸ *Anth. Pal.* vi. 11—16, 23, 24, 33.

⁹ *Anth. Pal.* vi. 69, 70, ep. 90.

¹⁰ *Anth. Pal.* vi. 103, 204, 205.

¹¹ *Anth. Pal.* vi. 92, 95.

¹² *Anth. Pal.* vi. 104, ep. 21 (Priapus).

¹³ *Anth. Pal.* vi. 297.

¹⁴ Lucian, *Timon*, 42.

¹⁵ *Anth. Pal.* vi. 83.

¹⁶ *Anth. Pal.* vi. 306.

¹⁷ *Anth. Pal.* vi. 294.

materials to the Muses¹. The working woman, her task at length done, consecrates to Athena shuttle and spindle, bobbins and basket². The same thing is seen where a person changes his manner of living. Nicarete turns music girl, and dedicates her bobbins and quiddities to Aphrodite³. Bitto offers her *κερκίς* to Athena, having found at the age of thirty that more profitable is the cult of Aphrodite⁴. Courtesans on the same principle make free to dedicate their mirrors⁵ or other articles of ornament⁶ and dress to Aphrodite. The occasion is not always stated; but it is now a lawful marriage⁷, or again when old age has robbed the woman of her beauty, and her day is past⁸. On the last occasion, one offers a bronze mirror, sandals, girdle, ringlets, and other symbols⁹. When Alexis the eunuch sickens of effeminate revelry, he leaves his cymbals and other gear in the shrine¹⁰. Cleitosthenes too can no longer use his musical instruments, so to Cybele fall the tambours and cymbals, the flutes and the knife¹¹. A eunuch dying of excesses gives to Priapus his muslins and false hair, his box and his pipes¹². After the orgies, Porphyris of Cnidus gives garlands, thyrsi, and anklet to Dionysus¹³. Many of these epigrams are only half serious, and we are now prepared to find the poet playing with the idea. The effect is pretty enough when the labouring ox, outworn with toil, is dedicated in his old age to peace and rest¹⁴; but one Xenophon, after making a night of it, is frankly impious:

Bibbing Bob to Bacchus brings
These his pious offerings,
Empty bottle, empty pot—
All that Bibbing Bob has got¹⁵.

The inscriptions furnish hardly anything to bear out this custom. A hunter dedicates his club in a late inscription¹⁶;

¹ *Anth. Pal.* vi. 295.

² *Anth. Pal.* vi. 39, 160, 247.

³ *Anth. Pal.* vi. 285.

⁴ *Anth. Pal.* vi. 47, 48, cp. 74.

⁵ *Anth. Pal.* vi. 1, cp. 18—20, 211.

⁶ *Anth. Pal.* vi. 206, 207.

⁷ *Anth. Pal.* vi. 208, perhaps 206, 207, 133.

⁸ *Anth. Pal.* vi. 1, of Lais.

⁹ *Anth. Pal.* vi. 210 ἄ τ' οὐ φωνητὰ
πρὸς ἀνδρας (Aphrodite).

¹⁰ *Anth. Pal.* vi. 51 (Cybele).

¹¹ *Anth. Pal.* vi. 94.

¹² *Anth. Pal.* vi. 254.

¹³ *Anth. Pal.* vi. 172.

¹⁴ *Anth. Pal.* vi. 228.

¹⁵ *Anth. Pal.* vi. 77.

¹⁶ *BCH* iii. 323 λαγῶδς.

and in Athens we find a spool of thread dedicated by a woman¹, whilst another apparently offers a basket of soft wool², both perhaps given (though this is only a guess) in memory of their part in weaving the peplos³. Wool is also dedicated by a woman at Plataea, why or to what deity is not known⁴. It is not unlikely that the loom-weights and similar objects found in great numbers under the soil of ancient sanctuaries⁵, were dedicated by work-people; two or three such loom-weights are inscribed with a woman's name⁶. Physicians at least seem to have consecrated their tools. Even if the *καθετήρες* of Athens and Delos⁷ were not such (the word may mean a necklace⁸), Medon certainly dedicated his probes⁹; and for a later date the practice is proved by a relief in stone of a whole case of surgical instruments¹⁰. A leaden quiver is inscribed, "These saved us from starving¹¹." We meet with no other tools in the Inventories which may be confidently placed in this class; but there is a fair probability for the iron anchors and the four metal ox-goads at Delos¹², and the cow-bell dedicated to the Cabiri¹³. There are, however, a great many picks and mallets, fleshhooks, scrapers and choppers, and articles of female use and ornament, some of which were votive offerings and all may have been so¹⁴. It would be rash indeed to assume that every axe was dedicated by a retiring butcher, or a mirror by some lesser *Lais* or *Rhodopis*; but with this caution, we may briefly review the remains. A mirror found at Dodona was dedicated by a woman Polyxena¹⁵. Most of the objects are

¹ *CIA* ii. 757 'Ρόδη λίνα ἐπὶ πηνίοις (335-4 B.C.): Artemis?

² *CIA* ii. 758³⁸ ἔρια μαλακὰ ἐν καλαθίσκῳ.

³ As ἐργαστῖναι, two τῶν ἡργασμένων τῇ Ἀθηνᾷ τὰ ἔρια, *CIA* iv. 2. 477 d¹².

⁴ *AJA* vii. 407.

⁵ E.g. in the Heraeum, Athens, Crete, Tegea, Boeotia.

⁶ *BCH* xi. 416 Θεῶρις Ἀθανᾷ, Elatea; *AJA* n. s. ii. 593 Ἀρχαρέστας, cave of Hermes, Crete.

⁷ Indices; *BCH* vi. 29.

⁸ *BCH* ii. 421.

⁹ *BCH* ii. 431, Delos.

¹⁰ *BCH* i. 212 plate ix., 'Εφ. Ἀρχ. 1877, p. 166, no. 86.

¹¹ *JHS* i. 31 ταῦτα γὰρ πεινῆν ἔσωσεν ἡμᾶς.

¹² *BCH* vi. 47¹⁶⁸, 48¹⁷¹.

¹³ *AM* xiii. pl. ix., *AA* ix. 176, *Cat. Brit. Mus. Bronzes* 318: Πυρίας Καβίρωι καὶ παιδί. *Proceedings of the Soc. of Antiquaries*, xv. 74.

¹⁴ See Indices.

¹⁵ Carapanos, pl. xxv. 1: Πολυξένα ταγὲν ἀντίθητι τῷ Δι καὶ χρῆματα (early 5th century). So in the Heraeum.

uninscribed. They include pins, bangles, and brooches innumerable, mirrors and clasps, in the Argive Heraeum¹ and Dodona², rings, pins, and bracelets at Olympia³, spindles and pins at Delos⁴ and Tegea⁵, pins⁶, bangles⁷, and brooches⁸, mirrors⁹, earrings¹⁰, perfume-pots¹¹ and lamps¹² on the Acropolis of Athens, gold or silver girdles and cords, and earrings at Plataea, where one woman dedicates the ornaments she wore¹³. At Dodona were found spurs and horse-trappings, knives and tools¹⁴; at Elatea picks and mallets¹⁵; at Athens axes and knives¹⁶; at Delos are recorded ox-goads and spits¹⁷; while quantities of iron spits were found in the Heraeum¹⁸.

A remarkable example of the dedication of the tool when its work is done, is the story of Pheidon king of Argos. Pheidon, we are told, was the first to coin money in Aegina; and he dedicated the metal rods, which formerly past current, in the temple of Hera in Argos¹⁹. It is interesting to note that large quantities of metal rods have been found there, and some iron objects of huge size, which the discoverers are

¹ Dr Waldstein; and *AJA* viii. 210, 224.

² Carapanos, pl. l, li.

³ *Bronzen von Ol.* pl. xxi—xxiii., 454 ff., 474.

⁴ *BCH* vi. 31¹⁷, 46^{157, 167}; *CIA* ii. 751¹¹, certainly votive.

⁵ *AM* v. 67.

⁶ *Cat. Acrop. Mus. Bronzes* 243. All these are votive, if the inser. (no. 428) refers to them: οἱ ταμίαι τὰδε χαλκία ... συλλέξαντες, Διὸς κρατερόφρονι κούρηι ἀνέθεσαν.

⁷ *Cat. Acrop. Mus. Bronzes* 241—2.

⁸ *Cat. Acrop. Mus. Bronzes* 244—5.

⁹ *Cat. Acrop. Mus. Bronzes* 236—9.

¹⁰ *Cat. Acrop. Mus. Bronzes* 243.

¹¹ *Cat. Acrop. Mus. Bronzes* 250—1.

¹² *Cat. Acrop. Mus. Bronzes* 425—7.

¹³ *AJA* vii. 406 ζώνη ἀργυρᾶ, ἀμμάτια δύο χρυσᾶ, ἐνώτιον, Ἑνιόχα τὰ ἐφ' αὐτῆς. For a more probable explanation see below, p. 251².

¹⁴ Carapanos, pl. lii., liii.

¹⁵ *BCH* xii. 60.

¹⁶ *Cat. Acrop. Mus. Bronzes* 319—34, 336—48.

¹⁷ *BCH* vi. 48¹⁷¹ βουπάλινα, 87 note ὀβελίσκοι.

¹⁸ Dr Waldstein. For these however see below, chap. xiv.

¹⁹ *Etym. Magn. s.v.* ὀβελίσκος· πάντων δὲ πρῶτος Φεῖδων Ἀργεῖος νόμισμα ἔκοψεν ἐν Αἰγίνῃ· καὶ δοὺς τὸ νόμισμα καὶ ἀναλαβὼν τοὺς ὀβελίσκους, ἀνέθηκε τῇ ἐν Ἀργεὶ Ἡρᾷ. For iron currency of this sort see Ridgeway, *Origin of Coin and Weight Standards*, 214 ff. The iron βουπόρους ὀβελούς which Rhodopis sent to Delphi as a tithe were perhaps an early currency (Herod. ii. 135). Plutarch calls them 'obelisks': *De Pyth. Or.* 14. The word meant originally a long straight spit. What was the iron currency of Sparta?

inclined to explain as the largest multiple of the mint. I suggest, but with diffidence, that the same principle may explain a curious entry of twenty-one golden letters in the list of the Chalcothece at Athens¹. Could this be the old Athenian alphabet, dedicated when Euclides changed the official script in 403²? The dedication of an alphabet would not be unexampled, if Newton was right in regarding one found at the temple of Apollo in Calymna as votive³; and an alphabet is painted on one of the Corinthian tablets dedicated to Poseidon⁴.

It is a step further in artistic expression, when the devotee attempts to express by his offering the act or process which the deity has blest to his prosperity. The evidence is scanty, but quite clear. Nothing else can be meant (for a portrait-model is out of the question) by the model of a stone-ram dedicated on the Athenian Acropolis, with an inscription which admits of no mistake⁵. We may therefore interpret in the same way the bronze ram inscribed to Apollo Maleatas⁶, and the rams found or recorded at Delos⁷, Dodona⁸, Lycosura⁹, Olympia¹⁰, and Naucratis¹¹. A group such as the brood-mare suckling a foal, again, several of which were found at Athens¹² and at Olympia¹³, can hardly be mistaken; or the stag brought down by hounds, also found at Olympia¹⁴; or the man milking a cow, from Crete¹⁵. This is the most likely interpretation of

¹ CIA ii. 721¹⁵ *χαρακτήρες* ΔΔΙ, cp. 720.

² ΑΒΓΔΕΖΗΘΙΚΑΜΝΟΠΡΣΤΥΦΧ, there being no vowel η (H was the aspirate), ω, ξ, or ψ: Roberts, *Epigraphy*, 106.

³ 5th century: see *Inscr. Brit. Mus.* 123, Roberts, p. 19.

⁴ IGA 20¹³.

⁵ Kar. 72, *Cat. Acrop. Mus. Bronzes* 527 *τὴν ὀκέλαν με τάθηγαίαι ἀνέθηκεν* (i.e. *ὀχέλαν*).

⁶ Collitz iii. 4536 *Μαλεάτα bis*. But it may be the sacrificial victim; below, ch. viii.

⁷ BCH vi. 34⁴⁹; but see above, p. 67.

⁸ Carapanos, pl. xxi. 2.

⁹ Frazer, *Pausanias*, iv. p. 370.

¹⁰ *Bronzen von Ol.* xii. 195.

¹¹ Petrie and Gardner, *Naucratis*, i. 14.

¹² *Cat. Acr. Mus. Br.* 480, 481.

¹³ *Bronzen von Ol.* xiv. 217, 218. See fig. 12.

¹⁴ *Bronzen von Ol.* xiv. 219, 220. See fig. 13.

¹⁵ *Mus. Ital.* ii. 727. Although this group is cast along with two others, not connected with it, in one piece, we may argue from the type equally as if it had been dedicated alone.

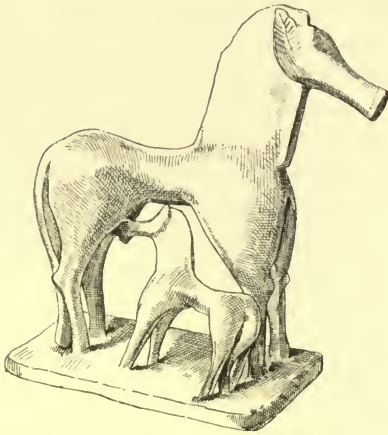


FIG. 12. Mare and Foal, from Olympia. *Bronzen* xiv. 217.

the models of stallions¹, which could not have been sacrificed; and may be the right interpretation of some creatures which

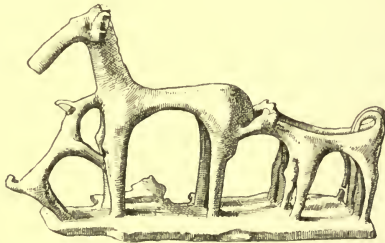


FIG. 13. Stag attacked by hounds, from Olympia. *Bronzen* xiv. 220.

could, the bulls of Argos², of the Cabiri³, of Dodona⁴, of Olympia⁵, of Athens⁶, of Crete⁷, of Naucratis⁸, the fine bull engraved on

¹ *Bronzen von Ol.* xii. 171, xiii. 194, perhaps xiv. 216 (bird on rump). See fig. 15. *Cat. Acr. Mus. Br.* 483—6, 493, 498. I omit the horses of Corinth (Frazer, *Pausanias*, v. 545), Crete, Delos, Therapne, the Cabirium, and other places, where the sex cannot be distinguished. This is the case with the early terra-cotta animals, innumerable and found in many places, but of form

so indistinct that nothing definite can be made of them.

² *Bronzen*: 24, etc.

³ *AM* xv. 365.

⁴ Carapanos, xx. 4.

⁵ *Bronzen von Ol.* xii. 187.

⁶ *Cat. Acr. Mus. Br.* 517, a fine creature.

⁷ *Mus. Ital.* ii. 736 (Ida), 906 (Diete).

⁸ *Naucratis*, i. 14.

a silhouette plate found near Apollo's temple at Metapontium¹, and the Athenian or Olympian boar². The sire, or the dam with young, thus embodies as it were and sums up the

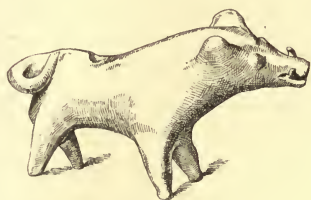


FIG. 14. Boar, from Olympia.
Bronzen xii. 196.

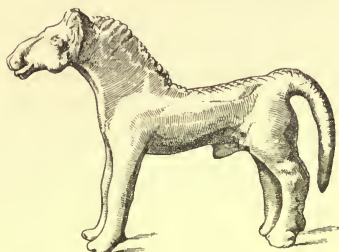


FIG. 15. Stallion, from Olympia.
Bronzen xiii. 194.

breeder's work. A horse carrying two jars, found in Cyprus, suggests traffic in oil³; one laden with loaves or fruit in baskets may also have been dedicated to Cabirus by a trader⁴. Groups like the milch-cow in milking and the stag at bay represent the dedicator's work more fully; and a similar thought may have caused the dedication of a cart drawn by oxen, found in the Dictæan cave⁵. The hunter's dog was sometimes dedicated in effigy, as a late Lesbian inscription testifies⁶, and a poem of the *Anthology*⁷ offers a "stone dog instead of a real one." These may explain the model hounds of Lusi in Arcadia⁸ and the Cabirium⁹, and the model hawks of Naucratis¹⁰.

¹ *AJA* iv. 28 ff., figured. Mr Emerson, the editor, suggests this explanation as a guess, along with a symbolical interpretation which is quite untenable. The district was noted for agriculture and breeding, as the corn and bull devices on coins of Metapontium and Thurii go to show.

² *Cat. Acr. Mus. Br.* 479, Bronzen xii. 196.

³ Sanctuary of Golgi: Cesnola, *Cyprus*, 140.

⁴ *AM* xv. 357. A horse carrying two jars was found in the prehistoric palace of Phaestus (Crete) while I was there in 1900; but whether votive or not there is nothing to show.

⁵ *Annual of the British School at Athens* vi. 108, fig. 39.

⁶ *IGI* ii. 514 θεᾷ μεγάλῃ Ἀρτέμιδι τὴν κύνα Κλαύδιος Λουκιανὸς Ἀλαβανδὲς ἀνέθηκεν.

⁷ *Anth. Pal.* vi. 175, 176 (Pan and Nymphs).

⁸ *Jahreshefte* iv. 48, fig. 64.

⁹ *AM* xv. 356.

¹⁰ *Naucratis*, i. 14. I do not forget the connexion of hawks with Egyptian worship, but there is no reason to separate them from the other animals. Why should the sacred Egyptian bird be dedicated to a Greek deity? The assumption cannot be accepted without evidence. See also chap. xiv.

Perhaps the golden anvil of Delos¹ was another attempt in the same direction. In later days, at least, such models were common. Philostratus describes how in the temple of Dionysus on Mount Nysa, were "sickles, pruning knives, and wine-presses, and all things belonging thereunto, made of gold and silver, and dedicated to Bacchus, as to one concerned in the vintage²." It is fitting also to mention the "foundation deposit" of the temple at Naucratis, which consisted of model knives and axes, hoes, rakes, adzes, chisels, trowels, with libation bowls and other such things; models of a mud brick and a glazed brick, ingots of gold, silver, copper, iron, lead, and pieces of precious stone: all the tools and materials used in the building³.

The same explanation must be given of figures representing the worshipper in some characteristic attitude. There is very little evidence for this in early times. At the Argive Heraeum was found the figure of a man cooking or something of the sort⁴; in Cyprus, a baker kneading bread⁵. From Dodona comes a youth clad in hide or frieze cloke, and carrying a hunting club⁶. At Naucratis was found a hunter's figure carrying game, and inscribed to Aphrodite⁷. Perhaps the "statue with a hare," which is recorded in the Athenian list of bronzes on the Acropolis, may have been dedicated by a hunter⁸. One statuette was found at Paestum, which I cannot explain otherwise, although I do not suggest the present explanation with any confidence. It represents a woman, draped but without distinguishing attributes, one hand raised to support a basket or some other article which has disappeared. The figure stood on a small pillar, and was dedicated by Phillo to Athena as a tithe⁹. It is impossible to suppose,

¹ *BCH* vi. 47¹⁶⁸ ἀκμων. A plow found in Boeotia has been claimed as votive, on what grounds I know not: *BCH* xvii. 80.

² Philostr. *Vit. Apoll.* ii. 4. These are a shade less material than the dedications of real tools.

³ *Naucratis*, i. 28.

⁴ Dr Waldstein.

⁵ *JHS* xii. 140. Both may be toys or ἀγάλματα.

⁶ Carapanos, pl. xiv.

⁷ *Naucratis*, ii. pl. xiii. 5.

⁸ *CIA* ii. 742¹³.

⁹ *IGA* 542 τάθηνᾱ Φιλλῶ Χαρμυλίδᾱ δεκάταν. Not later than 500.

as Curtius does¹, that a temple official dedicates a tithe of her pay, without evidence of such pay, and without authority for such a custom. The word tithe had its proper meaning at this date, and therefore the figure cannot be the memorial of an honourable place in the ritual, the representation that is of a canephorus in some procession. It is conceivable that the figure represented a working woman or huxter ready to trade; and I can think of nothing else. An equally puzzling object is the well-known marble disc bearing the portrait of Aeneus the physician, inscribed as a "memorial of his skill²." Style and script suit the latter part of the sixth century; and the Aeneus mentioned is probably a physician of Cos, uncle of the great Hippocrates³. Where it came from is not known; but it cannot be sepulchral⁴. It may conceivably have adorned some physician's hall; if it be votive⁵, it differs in formula from all others I have met with, and is the unique example of a votive portrait at so early a date⁶. Even so, however, it will be more than a portrait, and falls in here with the rest. It is at least probable, then, that a successful huntsman, artist, craftsman, trader would dedicate a figure, in character, as a thank-offering for success in his calling. Further, we have Aristotle's evidence for such a dedication as a thank-offering for good fortune. There was to be seen on the acropolis, he says, the "ancient statue" of a youth standing beside a horse, the figure (not necessarily a portrait, of course; but an image not divine) of one who by some lucky chance rose from the lowest class into that of the

¹ *AZ* xxxviii. 27, pl. 6.

² *CIA* iv. 1. 422¹⁴ *μνᾶμα τόδ' Αἰ-
νέλου σοφίας ἰατροῦ ἀρίστου*, *Jahrb.* xii.
pl. 1.

³ *Jahrb.* xii. 1, Steph. Byz. s.v.

⁴ *μνήμα* alone is found on tombs:
CIA iv. 1. 477 c, d; Amorgos, Roberts
158 a, b; Thespiae, *IGA* 146, 284;
and others. With the abstract noun
(as here *σοφίας*) it is common on votive
monuments. To the exx. given in
the *Jahrbuch* I add *CIA* i. 374 *μνᾶμα
πόνων* "Αρεος, Simonides in *Anth. Pal.*

vi. 215 *μνᾶματα ναυμαχίας*. Once only
have I met with this type of phrase on
an early epitaph, *μνᾶμα φιλημοσύνης*
CIA i. 472, where it suits the occasion
pat, which *μνᾶμα σοφίας* does not;
moreover, there *σῆμα* is coupled with
it.

⁵ Votive plaques of marble like this
are known: *IGI* i. 700, and *Jahrb.*
p. 4 note (the last from Priene).

⁶ The characterised figures were not
realistic portraits, so far as we know.

Knights¹. The ancient fragment of a led horse which is among the votive offerings found there may belong to a similar monument².

In a picture, of course, the craft or calling can be more clearly represented; and it is certain that the practice of dedicating terra-cotta tablets was common. Its prevalence cannot be measured by the few which survive, because articles like these, of no intrinsic value, were sure to be destroyed; and those actually found appear to be the refuse of the sanctuary of Poseidon. But it so happens that a large deposit of them has been found at Corinth, and these of a high antiquity³. Corinth was famed for its potteries in the old days, and Corinthian vases were largely exported to Italy; amongst the tablets are a large number which refer to the potter's craft; others relate to hunting or to agriculture, others to war or the games. This single find is enough to show that votive offerings of all sorts were made to the patron deity of a city, irrespective of his later traditional character. Some of the sherds are painted on both sides, and therefore must have been meant to hang free, not against a wall. A large number represent Poseidon, with or without Amphitrite, sometimes with other figures such as Athena⁴ or Homeric heroes⁵; besides the votive inscription, the names are often inscribed, and in one case the furnace⁶. With two possible exceptions, the occasion is never mentioned, nor any word said in elucidation of it, but prayers are found⁷. The figures of oxen are common, and in one case they appear to

¹ Arist. *Ath. Pol.* vii. 21 *εἰκόνα*. He quotes two lines of the inscr.: *Διφίλου Ἀνθεμίω τήνδ' ἀνέθηκε θεοῖς, θητικοῦ ἀντὶ τέλους ἱππάδ' ἀμειψάμενος*. Aristotle implies there were other figures of the kind.

² *Jahrb.* viii. 135, no. 697.

³ *Antike Denkmäler* i. 7, 8, ii. 23, 24, 29, 30; *Jahrb.* xii. 9 ff.; *IGA* 20, *Kat. der Berl. Vasensammlung* (referred to below as F), pp. 48—105. More than 1000 fragments were found. The other remains are discussed by Benndorf,

Griechische und Sicilische Vasenbilder, 8 ff. He quotes Aeneas Tacticus xxxviii. 10, who speaks of such tablets as common in hero shrines: *ἱππέα φωσφόρον ἢ ὅτι ἂν βούλει*.

⁴ *IGA* 20⁵⁶.

⁵ *IGA* 20⁴⁵ Ἀχιλλεύς; *Ant. Denk.* i. 7. 15.

⁶ *κάμινος*: *Jahrb.* xii. 19, F. no. 482.

⁷ *IGA* 20⁶²⁻⁴ τὸ δὲ δὸς χάριεσαν ἀφορμάν.

be drawing a plow¹. The vintage is represented², and perhaps the grapes growing on their vines, with a predatory fox below³.



FIG. 16. Artist at work (Corinth).
Ant. Denk. i. pl. 8, fig. 20.



FIG. 17. Corinthian votive tablet.
Ant. Denk. i. pl. 8, fig. 24.

One appears to record thanks after a shearing⁴. We see also the hunter and his dog⁵, wild boars⁶, and Poseidon with a hare⁷, all which may be ascribed to the huntsman's life; perhaps some of the stray beasts⁸ have the same origin. One tablet shows a statuary at work⁹. But the potter is most chiefly in evidence. Here are miners, with pads on their heads to support the baskets¹⁰, or digging the clay underground with picks¹¹; there the craftsman moulds his pot on the wheel¹², or

¹ *Jahrb. xii. 31, F. 729; cp. 44, nos. 83—90.*

² *Ant. Denk. i. 8. 24. See fig. 17.*

³ *Ant. Denk. i. 8. 2. This was originally interpreted as the fable of fox and crow, but the letters φο are the beginning of a name which has since been completed, Jahrb. xii. 34.*

⁴ *IGA 20⁶⁸ ἀνέθηκε Ποσειδῶνι Φά-
νακτι αὐτοπεία; Jahrb. xii. 23, F.
524. Collitz reads αὐτοπεία; above,*

p. 61⁶.

⁵ *Ant. Denk. i. 8. 13 ἀνέθηκε τῷ
Ποσειδῶνι. See fig. 18.*

⁶ *Ant. Denk. i. 8. 19, Jahrb. xii. 44,
nos. 83—90.*

⁷ *Ant. Denk. i. 8. 27.*

⁸ *Jahrb. xii. 15, F. 422.*

⁹ *Ant. Denk. i. 8. 20. See fig. 16.*

¹⁰ *Jahrb. xii. 27, F. 648. See fig. 20.*

¹¹ *Ant. Denk. i. 8. 7.*

¹² *Ant. Denk. i. 8. 17.*

gives it the finishing touches¹. The stoker pokes up the furnace², the vessels are stacked within it and burnt³, out they come and are hung up in the shop⁴, and finally the ship sets sail with the articles strung in a row on the rigging⁵. The voyage safely accomlisht, comes back the merchant from Italy or "from Peiraeus⁶," and pays his offering with a prayer for future blessings⁷, accompanied with adoration and solemn sacrifice⁸.



FIG. 18. Votive tablet, from Corinth.

Ant. Denk. i. pl. 8, fig. 18.

An Athenian vase-painting of the fifth century shows a scene which has been interpreted as a tradesman's thanksgiving⁹. The worshipper, a bearded man with a garland upon his head, approaches a blazing altar. On the twigs of an olive tree hang three tablets, perhaps (like those of Corinth) depicting his trade; a statuette which he has dedicated stands on a

¹ *Ant. Denk. i. 8. 14.*

² *Ant. Denk. i. 8. 1, 4, 12, 15, 26;*
Jahrb. xii. 44, nos. 74—80.

³ *Ant. Denk. i. 8. 12, 19 b.*

⁴ *Jahrb. xii. 26, F. 640, fig. 15.*

⁵ *Ant. Denk. i. 8. 3. See fig. 19.*

⁶ *IGA 20⁵ Περαιέθεν ἔκομες.* Not the Athenian port.

⁷ *IGA 20⁶²⁻⁶⁴.*

⁸ *Ant. Denk. i. 7. 16.*

⁹ J. E. Harrison, *Mythology and Monuments of Early Athens*, 461.

slim pillar; to the right is Athena in the form of the armed Parthenos. Whether the reliefs, which came into fashion in



FIG. 19. Ship with Freight of
Pottery, from Corinth.
Ant. Denk. i. pl. 8, fig. 3 a.



FIG. 20. Miners digging for potter's clay
(Corinth).
Ant. Denk. i. pl. 8, fig. 7.

the fifth and especially the fourth century, ever represented the tradesman's craft, the remains are too scanty to show. One tithe dedication of an early date is affixed to the remains of a relief¹, but there is too little left to determine its character. Those which can be made out are mostly sacrificial, that is they represent and commemorate an act of cult². If the tithe were habitually offered at the Chalcæ the relief might depict the ceremony at that feast. One relief, inscribed to the goddess, shows her standing with an altar upon her left hand, and behind a votive pillar with a sunk panel in it³, and a fragment of a similar relief shows the worshipper, a woman in this case⁴.

Reliefs to Zeus Meilichios, which show worshippers in the presence of the deity enthroned, have been found at Athens⁵; and since this deity is connected with agriculture⁶, they may be placed here. The Good Spirit has the same pose and aspect

¹ *CIA* iv. 1. 373²⁰.

² See below, ch. viii.

³ *CIA* iv. 1. 418 i 'Αθηναίαι ἀνέθ...
This and the next, if part of hex.
verses, may have read ἀπαρχήν.

⁴ Sybel 3253 'Αθηναίαι ἀνέθηκε. Cp.

5214, 5215.

⁵ *Cat. Ath. Mus.* 1431, cp. 1388—9,
1408; Farnell, *Cults* i. 117, 119,
pl. ii. See fig. 21.

⁶ Worshipt at the Diasia: Momm-
sen, *Feste*; Preller, *Gr. Myth.* 146.

on another relief, from Thespieae, which is likely to be a thank-offering for prosperity¹. Very late we have a barbarous relief to Men, Saviour and Giver of Wealth².



FIG. 21. Dedication to Zeus Meilichios, from Athens.

We are but little better off with Artemis. Since the goddess is typically represented in huntress garb, we cannot read any reference to the occasion into such representations of her; they were the natural offering in a shrine where she was worshipt, if the worshipper desired to offer an image³. Nor can we interpret so common a motive as holding a flower to the nose, to imply that she was here regarded as goddess of vegetation⁴. But sometimes a hunting scene is suggested; and it is not too fanciful to interpret as the hunter's thank-offering an Athenian relief which shows a naked figure, apparently in the act of shooting his arrow, with a dog, Artemis appearing in the background among rocks⁵. So too where the goddess is

¹ *AM* xvi. 25 'Αγεστρότου Τιμοκράτεια, Πτωϊάλεια, 'Εμπεδονίκα 'Αγαθῶν Δαίμονι. The title was applied to the god as giver of all good, Paus. viii. 36. 5.

² *BCH* xxiii. 388, pl. 1: Μηνὶ Σωτήρι

καὶ Πλουτοδώτη.

³ Such, for example, as the Corfu statuettes: below, ch. viii.

⁴ As Farnell does with an old Acropolis vase, *Cults* ii. 523.

⁵ Sybel 4300.

striking the animal with arrow¹ or spear², especially if a male worshipper is also seen¹. In these the deity is conceived as herself carrying out the process which she has blest. Perhaps the Macedonian relief to Fruitful Demeter is a farmer's offering³. Perhaps also a relief, dedicated to the river-god Hermus, is a fisherman's; on a couch a male figure reclines, holding a fish and a vase⁴.

One class of relief has so obvious a reference to the celebrations of country life and the worship of the rural deities, that we may fairly bring it into connexion with the tithe and firstfruit.

These represent as a rule Pan and the Nymphs, sometimes associated with other deities. The songs and dances which accompanied their festivals have been already described. The scene is a rough cavern, in which is an altar; within the cavern, the nymphs are seen dancing, clad in flowing robes which sometimes shroud the head also. The number is usually three; they hold by each other's girdles, or some part of the dress. Occasionally Pan, or at times Hermes⁵, is in the cave; otherwise Pan sits in a corner, playing for them upon the pipes. The head of a river-god is usually visible to one side, and there are sometimes small figures of worshippers in the attitude of adoration. Apollo as god of the herds is sometimes found in the same connexion. The grotto at Vari was dedicated to Apollo, Pan, and the Nymphs in common⁶; and the two deities were neighbours under the Acropolis rock, where they were worshiped far into the Roman age⁷.

¹ Sybel 5995, cp. *Cat. Br. Mus. Sc.* 778. Same type, with female worshipper: *Cat. Br. Mus. Sc.* 779. See below, chap. vi.

² F-W. 1202.

³ Sybel 358: ... *ππος Κλεοπάτρας Ἀμμωνῆ γυνὴ αὐτοῦ Δήμητρι καρποφόρῳ εὐχῆν*. Demeter with torch, burning altar.

⁴ *AM* xix. 313 *Ἰλαρίων Ἑρμῶι ἀνέθηκεν*.

⁵ For Hermes see *BCH* xiii. 467. It is impossible now to define clearly the relation of Nymphs, Graces, and

Hours: see *AM* iii. 181 ff., *Die Chariten der Acropolis*. Such names as Auxo, Carpo, Thaleo, Pandrosos, Agraulos point without doubt to natural personifications; and for our purpose it is immaterial what they be called. It is very doubtful whether there were many dedications to the Graces. The authorities speak of one famous example, made by Socrates: Schol. Arist. *Clouds* 773, Paus. ix. 38. 5.

⁶ *CIA* i. 423—431.

⁷ *Ἐφ. Ἀρχ.* 1897, 1 ff., 87 ff.

The oldest relief of this class comes from Thasos, which, though not votive, is interesting from its scheme¹. Apollo, lyre in hand, stands on one side of a door or the opening of a cave; a female figure crowns him. On the other side of the door are Hermes and three nymphs. Of the typical scene in the cave there are many examples. In one variation, Pan plays on the pipe to three dancing nymphs, one of whom carries ears of corn in her hands². Another shows the head of the river-god on one side³. A third, found in the grotto on Parnes, has Pan seated aloft, with goats' heads indicated on the edge of the carving; within the cave, Hermes leads the nymphs in their dance, and as before the river-god's head is visible⁴. A fourth, this from Megara, adds the figures of four worshippers⁵. Yet



FIG. 22. Pan, Hermes, and Nymphs in grotto with altar and worshippers.
Cat. Berl. Sc. 711.

another variant is seen in the Archandrus relief⁶. Here Pan appears to be peeping out of his grotto upon the dance, whilst

¹ In the Louvre. Rayet, *Mon. de l'Art Antique*, "Bas-reliefs de Thasos"; Harrison, *Myth. and Mon.* 544. *νύμφησιν καὶ πόλλωνι νυμφηγέτῃ θῆλυ καὶ ἄρσεν ἅμ βούλῃ προσέρδειν· διὸν οὐ θέμις οὐδὲ χοῖρον, οὐ παιωνίζεται.*

² Sybel 317, 6961.

³ Harrison, *Myth. and Mon.* 547: this has a hole for suspension.

⁴ *Τηλεφάνης ἀνέθηκε Πανὶ καὶ Νύμ-*

φαις: Sybel 360, cp. 387 (Megara), 1238, 3139 (Eleusis), 3753, 4212: F-W. 1839.

⁵ Harrison, 546; *Cat. Berl. Sc.* 711. See fig. 22.

⁶ Harrison, 548; Sybel 4040 "Ἀρχανδρος Νύνφαις καὶ Πανί. For the portrait figure see *AM* v. 206 ff. This is the oldest Attic example, 5th century.

a worshipper gazes over the altar at the nymphs, who this time are standing still. The figure of the dedicator seems intended to be a portrait. A slab found in Rome, but of Greek workmanship, shows this scene with all its meaning refined out of it. There is no cave, no Pan, but Hermes leads three very quiet nymphs towards a worshipper, and, from behind a river-god looks benevolently on¹.

Three curious reliefs show a pair of Pans in the grotto. In one the Pans carry each a goad, while the nymphs dance above². In another, of later date, the Pans have crescent horns³. The popular belief in a plurality of Pans, which was fostered by the derivation of the name from *πᾶς*⁴, has been already mentioned. The dedication of this piece to Cybele reminds us that Cybele and the nymphs are associated as early as Pindar⁵. They are joined in a Tanagran relief⁶, and in the deme Phlya they were worshiped together⁷, as in the grotto of Archedemus at Vari⁸. A sacrificial relief to *Μήτηρ Νομαία* must belong to this class⁹. But the mass of Cybele dedications have no obvious reference to rustic celebrations. The female deity, with calathus on head, in another relief (4th century) may perhaps be Demeter; a female idol, holding two torches, meant perhaps for Hecate, is present, and a smaller male figure holds a libation-jug¹⁰. Another relief, even more puzzling, was found near Phalerum¹¹. The slab is carved on both sides: one representing Echelus and Basile, two local heroes, in a four-horse car; in the other, the

¹ *Cat. Berl. Sc.* 709.

² *AM* xxi. pl. 8; another, p. 276. *Cp. Beschreibung der Glyptothek zu München*, 456.

³ *AM* xxi. 275 *Ελισιάς Διοδώρου ἐκ Λαμπρῶν Μητρὶ θεῶν κατ' ἐπιταγήν. πάντα θεὸν σεμνύνομεν.*

⁴ *Arist. Eccl.* 1069 ὦ Πᾶνες. *Cp. inser.* in last note, and on the Washermen's Relief *πᾶσι θεοῖς*, p. 88³ and p. 89 below. Note that other gods are represented double: Athena and Cybele for instance. *AM* xxi. 280, 'Εφ. 'Αρχ. 1890, pl. i.

⁵ *Pind. Pyth.* iii. 77=137.

⁶ *AM* iii. 388.

⁷ *Paus.* i. 31. 4.

⁸ *CIA* i. 423—431.

⁹ *CIG* 6838 *Μόσχος Μητρὶ Νομαίαι εὐχῆν.*

¹⁰ *Cat. Berl. Sc.* 690.

¹¹ *AJA* ix. 203, pl. xii., 'Εφ. 'Αρχ. 1893, 128, pl. 9, 10. (A) Ἐχελος, Βασιλή. (B) Ἐρμῆ καὶ Νύμφαισιν ἄ... Echelus is the eponym of deme Echelidae, Basile is Basileia (*CIA* iv. 1. 53 a, *Diod.* iii. 27). I do not know any other votive relief with a purely mythological scene; there must be some reference to cult which has been lost.

three nymphs appear with a river-god, and the other figures are a youth and a bearded man who face one another. A rude piece from the bed of the Ilissus appears to be dedicated to the Naiads¹; another shows Achelous, Hermes, and Heracles, the last two pouring libations to a seated god, perhaps Zeus Meilichios². An interesting memorial of nymph-worship is an Athenian relief, recording a dedication of a dozen washermen and washerwomen³. Two scenes are represented, a space being left between for the inscription. The upper scene is a grotto of the familiar type; to the left is the head of the Achelous, towards which advances Hermes leading three nymphs; in the right Pan squats on his haunches playing upon the pipes. The lower scene represents Demeter and the Maid, facing an altar, towards which advances a bearded man leading a horse. The stature of the man shows that he is not human, and his horse also suggests that we have here some local hero. That washermen should worship the nymphs down by the Ilissus⁴, who sent them water to ply their trade, is as natural as it is for the farmer and the huntsman to thank them for their winnings.

Dedications are often made to the nymphs alone. The earliest dates from the early sixth century⁵. One which is assigned to the fifth century is fragmentary, but appears to have contained the nymphs only⁶. So we find a dedication of the fourth century to them alone⁷. The groups of three dancing figures, called by some the Graces, would appear to belong to this class; and if so, they show an earlier form of the votive tablet than the cave of Pan⁸. In a piece from Naples, a female worshipper joins hands with six others of larger size, doubtless Nymphs and Graces together⁹.

A series of reliefs from Thrace, of the second or third

¹ ἀνέθηκεν Ναιάσιν? Ναῖωι Διὶ? 'Εφ. 'Αρχ. 1894, 131.

² 'Εφ. 'Αρχ. 1894, 131, pl. 7.

³ *Cat. Berl. Sc.* 709 οἱ πλυνῆς Νύμφαις εὐξάμενοι καὶ θεοῖς πᾶσιν, followed by names of ten men and two women.

⁴ Plato, *Phaedr.* 230 B.

⁵ *Beschreibung der Glyptothek zu München*, no. 241.

⁶ *AM* xxiii. 367 ...Κλεωνόθου Νύμφαις. Three Nymphs or Graces on a Samian relief: *AM* xxv. 172, no. 67.

⁷ Sybel 4038. It is dated ἐπὶ ἱερέως Ἀσκληπιοῦ... No. 5983 is a fragment.

⁸ Not inscribed. Discussed as Graces by Furtwängler: *AM* iii. 181 ff.

⁹ Harrison, *Myth. and Mon.* 545, fig. 7.

century after Christ, may be here mentioned, although they show a debased feeling¹. Four types are represented. In one (1) the three figures are nude, and stand in a cave, entwined in the attitude of the familiar group of the Graces; or they dance and wave a veil or a wrap. In another (2) they stand draped in various attitudes. A third (3) adds the figure of a priest placing incense on an altar; and a fourth (4) adds Zeus and Hera in large size, the nymphs being small. A horseman also appears. The ritual dance and sacrifice here reappear, but the representation has become artificial. In the last type, the nymphs are subordinated to Zeus and Hera; in the early examples, they are always the most important figures. We do find, however, other deities united with them. Cybele, Demeter and the Maid we have seen already²; Dionysus and Pan are found on another piece³; in the second century, Men appears by Pan's side in a grotto⁴; but the most explicit rendering of the idea that Pan is All Gods has yet to be mentioned⁵. Here a table stands in the grotto, and the river-god's head is upon it. On either side is a group of deities, seven in all; Zeus enthroned holds the centre, and amongst other figures which cannot be identified, we see the Maid holding two torches, and a male figure holding the horn of plenty. The three dancing nymphs are a subsidiary motive in a late relief dedicated to Isis, in which the central figure is a reclining male person, perhaps Achelous⁶.

Again, the tithe often took the form of a statue of the friendly deity. An example in point comes from legendary times. Ulysses, we are told, being of a mind to breed horses, dedicated an image of Horse Poseidon in Pheneus⁷. Bathycles of Magnesia, who made the gold-ivory Apollo at Amyclae, his work done, dedicated statues of his patron deity Artemis and the Graces⁸. Statues appear to have been dedicated in Olympia for

¹ *BCH* xxiii. 122 ff. Νύφαις εὐχὴν; one with a name and εὐχὴν; κυρταῖς νύμφαις; εὐχαριστήριον.

² Above, p. 87; another from Acropolis, *AM* ii. pl. 18.

³ *Cat. Berl. Sc.* 687.

⁴ *BCH* xx. 78 (cut).

⁵ Megara: *Cat. Berl. Sc.* 679.

⁶ *RM* xii. 146 Εὐνοῖα Εἰσιδὶ εὐχὴν: fig. 2.

⁷ Paus. viii. 14. 5.

⁸ Paus. iii. 18. 9. Artemis Leucophryene was worshipt in Magnesia. It is easy to understand the Graces.

the Naxian builder who invented marble tiles¹. In Athens, before the battle of Salamis, Phrygia the baxter dedicated a bronze statuette of Athena armed, whose shield remains still²; other such figures remain, one being inscribed as a tithe³. The word used on other Athenian tithe and firstfruit dedications is that specially applied to divine figures at this date⁴. The statue is even inscribed as a "maiden"; that is, the image of Athena herself, otherwise the offering would have no point. When further we find that a private person, and he a man, dedicates as a first-fruit⁵ or tithe⁶ a statue of the same type as the famous Maidens of the Acropolis, and the same type is seen on reliefs to be meant for the goddess⁷, a new light is thrown on these mysterious statues. Other columns of the same shape as those which bear these inscriptions, and inscribed as the tithe or firstfruit, may well have borne similar statues⁸, and they were so common that Euripides uses them for a simile⁹. Thus some of them were demonstrably the tithe or firstfruit thank-offering of a tradesman or artisan¹⁰; and they may all have been such, or at least we

¹ Paus. v. 10. 3 Νάξιος Εὐεργός με γένει Λητοῦς πόρε, Βύζεω παῖς, ὃς πρῶ-τιστος τεύξε λίθου κέραμον. He lived in the time of Alyattes. Pausanias calls the offerings ἀγάλματα, and says that Byzes dedicated them, which seems to imply that the son merely made the formal dedication.

² *Cat. Acr. Mus. Br.* 260, fig. 60, *JHS* xiii. 124 Φρυγία ἀνέθηκε τῇ Ἀθηναίᾳ ἡ ἄρτοπῶλις.

³ 'Εφ. 'Αρχ. 1887, 134.

⁴ ἄγαλμα, now contrasted with εἰκών, 'a portrait.' It occurs in *CIA* iv. 1. 373¹⁰⁵, cp. ^{171, 218} with ἀπαρχήν, 373^{202, 216} with δεκάτην. *CIA* i. 375 (perhaps therefore 351), made by Critias and Nesiotes, must have been a statue. So i. 402, 403 by Cresilas. See also 'Εφ. 'Αρχ. 1891, 55, pl. 6 ἀπαρχήν. Earlier, ἄγαλμα meant any ornament or precious thing: *Il.* iv. 144, Hesych. *s.v.* πᾶν ἐφ' ᾧ τις ἀγάλλεται. Of a stone basin: *Kat.* 360.

⁵ *CIA* iv. 1, 373⁹, p. 179: τήνδε κόρην ἀνέθηκεν ἀπαρχήν...λόχος ἄγρας ἦν οἱ ποντομέδων χρυσοτρίαν' ἔπορεν. This is not a dedication to Poseidon, as the formula shows. *CIA* iv. 1. 373¹⁷⁹ Νίκυλλος ἀνέθηκεν, base, with the statue belonging to it figured in 'Εφ. 'Αρχ. 1887, 134. 'Εφ. 'Αρχ. 1886, 81 Νέαρχος ἐργων ἀπαρχήν.

⁶ Several pillar-bases in the Acropolis Museum have δεκάτην, e.g. no. 150.

⁷ *Acrop. Mus.* 581.

⁸ *CIA* iv. 1. 373 *f*, 373^{104, 197, 118}: Εὐθύδικος ὁ Θαλαάρχου ἀνέθηκεν.

⁹ *Eur. Phoen.* 220.

¹⁰ For other explanations see *BCH* xiv. 573, *AM* xiv. 493; Collignon, *Sculpt. Gr.* i. 340 ff.; Frazer, *Paus.* ii. 346. All are full of difficulty; the figures are too numerous for priestesses, and there is no evidence for the customary dedication of priestesses at this date. They were not dedicated by their makers, nor would a series of

may say that all were intended to represent the goddess and to be thankofferings of some sort. Isaeus seems to allude to these divine figures, when he speaks of the custom of dedicating firstfruits of one's substance¹. The type is the simplest possible conception of an anthropomorphic goddess, without attributes. In this light we may interpret a similar series of Maidens found at Delos², although there we have not the help of inscriptions; the remains of other such elsewhere³; the series of so-called Apollos, which in their nakedness may often represent other gods⁴; and the figures of Zeus or other gods without attributes⁵. Indeed, as Phrygia's armed Athena proves, any figure of a deity may have been dedicated on some such occasion as these⁶.

A few allegorical offerings may be mentioned. There was one at Delphi, attributed to the great Hippocrates; a mouldering corpse, nothing but bones left, perhaps an articulated skeleton⁷. The people of Corcyra, who had been guided to a great haul of fish by the bellowing of a bull, dedicated an image of this animal at Olympia and another at Delphi⁸. Aelian's account of the golden sheep of Mandrobulus was that the lost treasure of the temple had been found by a sheep⁹. There was a group of Earth praying for rain on the Acropolis at Athens¹⁰.

So far the offerings have been more or less of an ideal type; their value depending wholly or in part upon their meaning. But here as elsewhere the offering may be given for its intrinsic

masterpieces all follow one type. The word *κόρη* is used by Plato of dedications to the Nymphs; Plat. *Phaedr.* 230 B *νυμφῶν τέ τινων καὶ Ἀχελφύου ἱερὸν ἀπὸ τῶν κορῶν τε καὶ ἀγαλμάτων ἔοικεν εἶναι*. It is also applied to the goddess Persephone. See further in ch. xiv.

¹ Isaeus, *De Dicaeog. Her.* 113: *οἱ ἡμέτεροι πρόγονοι... ἐν ἀκροπόλει ἀπαρχὰς τῶν ὄντων ἀναθέντες πολλοῖς, ὡς ἀπὸ ἰδίας κτήσεως, ἀγάλμασι χαλκοῖς καὶ λιθίνοις κεκοσμήκασιν τὸ ἱερὸν*.

² BCH xiv. 573; AZ xl. 326; Homolle, *De Antiquissimis Dianae Simulacris Deliacis* (Paris 1885), ch. 2,

regards the Delian statues as meant for Artemis.

³ Sicily: Kekule, *Terracotten von Sic.*, pl. 1 (life-size). Eleusis: 'Εφ. 'Αρχ. 1885, 179, pl. 8. Marseilles: *Gaz. Arch.* ii. 133, pl. 31.

⁴ See ch. xiv.

⁵ Zeus: Olympia, *Bronzen von Ol.* vii. 40.

⁶ Terracotta statuettes are common in the Maiden type: see below, ch. viii, xiv.

⁷ Paus. x. 2. 6.

⁸ Paus. x. 9. 3, v. 29. 9.

⁹ Aelian, *Hist. An.* xii. 40.

¹⁰ Paus. i. 24. 3.

value, and have no reference to the occasion at all. A man of Boeotia offers a sum of money, apparently in gratitude for a legacy¹. A shrine or other building might commemorate exceptional profits or a lucky windfall. According to the legend, Danaus founded a shrine of Apollo Lycius in Argos, having got the kingdom after seeing the omen of a wolf killing a bull². The Siphnians built their treasury at Delphi on the first discovery of their gold mines³.

The tithe might be paid in money or valuables bought with money. A silver ingot found in Sicily, and dedicated to Zeus, from the names of the dedicators has been ascribed to a similar origin⁴. In the Inventories we find such entries; as Andron offered so many gold pieces as firstfruit⁵. The courtesan Rhodopis sent a tithe of her earnings to Delphi in the form of iron bars or goads, which I have already suggested may have been used for barter⁶. Offerings from Coreyra and Tenedos are more than once said to have been axes, which were another ancient unit of currency⁷. Axes of similar shape have been found in the Dictaeon cave of Crete⁸, at Dodona⁹, in the temple of Artemis at Lusi (Arcadia)¹⁰. A bronze axe found in Calabria is dedicated to Hera by a butcher as tithe of his business¹¹.

¹ *IGS* i. 4137 Κάπιλλος Στράτωνος
Ληρουμνεὺς ἀνέθηκε τῷ Ἀπόλλωνι τῷ
Πτωίῳ χαλκῷ δραχμαῖς πετρακισχιλίας
ἐπτακατίας χαριστήριον, καθὼς ἐμέριξε
ὁ κλαρονόμος κατὰ τὴν διαθείκαν... Διων-
ουσίῳ.

² Paus. ii. 19. 3.

³ Herod. iii. 57, Paus. x. 11. 2.

⁴ *IGA* 523 Διός· Λύκα, Τρυγών.

⁵ *CIA* ii. 652 B 19 (4th cent. early)
Ἀνδρων Ἐλαοῦσιος ἀπήρξατο χρυσᾶς | |,
Θράσυλλος Εὐωνεὺς χρυσοῦν C.

⁶ Herod. ii. 135, Plut. *De Pyth. Or.*
14; above, p. 74¹⁹.

⁷ Plut. *De Pyth. Or.* 12, Paus. v.
29. 9, x. 9. 3, 14. 1. The last, an
offering of Periclytus, is explained by
Pausanias as referring to the pro-
verbial 'axe of Tenedos,' which he

explains by a myth, as others have
done before him (Aristotle to wit),
and since. It is natural of course that
when axes were no longer current as
money the sight of them should have
suggested the proverb.

⁸ *Ann. Br. Sch. Ath.* vi. 109, fig. 40.

⁹ Carapanos, *Dodone*, pl. 54. These
are unfit for use, and they were prob-
ably *simulacra* made for exchange, as
we shall see in chap. xiv.

¹⁰ *Jahreshefte*, iv. 49, figs. 67, 68.

¹¹ *IGA* 543 τᾶς Ἡρας ἱερός εἰμι τᾶς ἐν
πεδίῳ· Φυνίσκος με ἀνέθηκε ὥρταμος
φέργων δεκάταν. It is a very fine
ornamental specimen, and perhaps
only took that shape through tradi-
tional association.

But the most numerous dedications are vases and vessels of one kind or another¹ dedicated in the Acropolis. One appears to have been a marble sprinkling-bowl, a firstfruit², and a similar article, given by a washerwoman, is inscribed as a tithe³. A fuller dedicates a bronze vase, of which fragments remain⁴; another is a bronze patera⁵.

Articles made of gold or of silver were also dedicated as trade-offerings, like the bowl of Dazos⁶ or the silver tithe-saucer of Proxenus, in the Delian inventory⁷; and it is impossible to say how many of the innumerable bowls which are mentioned have the same origin. Bowls are among the offerings made by huntsmen to Pan⁸, or by fishermen as a tithe to Priapus⁹. Two bowls, dedicated to Pedio, suggest a connexion with agriculture¹⁰. There are two little pots of gold offered at Delos by Cleino, a courtesan of the time of Ptolemy Philadelphus II.¹¹

Pieces of several fictile vases were found in the Acropolis, inscribed as votive offerings, one at least with the tithe specified¹². Vases are dedicated to Pan and the Nymphs¹³. In the *Anthology*, Eurydice learning to read in her old age, dedicates a crown to the Muses¹⁴.

What objects stood on the base which bore a double dedication, perhaps of man and wife, for firstfruit and tithe¹⁵; or on

¹ Vases, such as *φιάλαι*, were stored in vast numbers in the shrines, as a convenient way of keeping bullion. They are spoken of as units of value by Nicolaus Damascenus (ed. Tauchn.) p. 11: a reward of 10 talents in gold, 10 gold phialae and 200 silver.

² *CIA* iv. 1, 373 v, p. 126, also *w*, Κατ. 362, 367, 371—3, 375, 378, 379, 381, 383, 388—390, 393. There are several others.

³ *CIA* iv. 1. 373⁸⁴.

⁴ *Cat. Acr. Mus. Br.* 178 Πολυκλῆς ἀνέθηκεν ὁ κναφεὺς τὰθηναίαι. φ is written Θ, and θ ⊕.

⁵ *Cat. Acr. Mus. Br.* 219, Κατ. xvii. ἀπαρχήν. Compare Κατ. xiv. xl. lxvii. lxviii. lxx.—lxxvii.

⁶ *BCH* vi. 34 line 53 *φιάλη*, inscribed Δάξος Δαξίσκου Ἀζαντωνὸς ἀφ' ὧν εἰργάσατο Ἀπόλλωνι. A 'masterpiece'?

⁷ *BCH* vi. 34. 47 *κυμβίον*, Πρόξενος καὶ παῖδες δεκάτην τῶι Ἀπόλλωνι.

⁸ *Anth. Pal.* vi. 35.

⁹ *Anth. Pal.* vi. 33.

¹⁰ *IGA* 519, 520 = *IGSI* 595, 596 Πεδιοῦ. A Ἥρα ἐν πεδίῳ has been mentioned above, p. 92¹¹.

¹¹ *BCH* xv. 118 *χοῖδια*.

¹² *CIA* iv. 1, 373. 12f, cp. 12 c. There were thousands of uninscribed vases; for which see chap. viii.

¹³ *AM* xxi. 437.

¹⁴ *Plut. De Educ.* 20.

¹⁵ Two offerings stood there. *CIA* iv. 1. 373⁷⁷.

the oblong base of the potters' offering¹; or on the numerous pillars², it is impossible to guess. The boy who has gained a prize of twelve knucklebones for learning to write well dedicates a comic figure to the Muses³. Here, as elsewhere, there is no limit: anything may be offered.

¹ *CIA* iv. 1. 373¹⁸⁰, tithe.

Jahrb. iii. 269.

² See R. Borrmann, *Stelen für Weihgeschenke auf der Acropolis zu Athen*,

³ *Anth. Pal.* vi. 308 κωμικὸν Χάρητα.

III.

WAR¹.

And the Lord discomfited Sisera, and all his chariots, and all his host,
with the edge of the sword before Barak.

Judges iv. 15.

THE Greek army went into battle after solemn libation and sacrifice, singing paeans to invoke the protection of the gods; and victory was celebrated by thanksgivings². We need feel no surprise that the prayer for protection was often accompanied by a vow³, and that victory was regularly followed by an offering. Indeed, inasmuch as war was the natural state of humanity in the early ages, the records of these vows and offerings form a very full series, beginning in prehistoric times and running on to the end of Greek history.

The Greeks had, however, no single and exclusive God of Battles. We are accustomed to think of Ares as such, and it is true that as early as Homer he is supposed to inspire combatants, even the very weapons they used⁴. He is fierce and furious, he laps man's blood, he is armed in panoply capapie: the personification of the lust of battle, one would call him invincible, it would seem that he alone should be prayed to by this side or that, yet the truth is far otherwise. Ares is on the

¹ In this chapter I have made use of Franciscus Ziemann's program *De Anathematis Graecis: Regimonti Borussorum* 1885.

² Schol. Arist. *Plutus* 636 *παιὰν μὲν ὕμνος ἐστὶν εἰς Ἀπόλλωνα ἐπὶ παύσει λοιμοῦ ᾄδόμενος, ἀλλὰ καὶ ἐπὶ παύσει πολέμου, πολλάκις δὲ καὶ προσδοκωμένου δεινοῦ*. We need not follow him in

deriving the word from *παύω*.

³ Besides those recited below, I may mention the vow of Callimachus before Marathon to sacrifice as many oxen as they should slay enemies (Schol. Arist. *Knights* 660). Compare Soph. *Trach.* 240.

⁴ *Il.* xvi. 615, xvii. 210.

side of Troy, yet Troy is taken; the very god of war is himself beaten in the fray. Athene causes him bitter pangs¹; and with her aid, the mortal Diomedes wounds him, and makes him roar as loud as ten thousand men². If Ares or Enyalios is sometimes invoked by the fighter³, yet the paean belongs specially to Apollo, and no less powerful on the battlefield are Zeus the Saviour⁴, or Zeus of the Rout⁵, Athena, Poseidon⁶, Aphrodite⁷, or even the demigod Heracles⁴. Later, no doubt, some deities had special prestige in this matter, as in the Middle Ages St Peter or our Lady of Walsingham had in danger of shipwreck⁸; but the natural instinct of each tribe or each person would be, to call upon that deity who was likely to be most favourable to him in particular. This god was god of the hills, and that of the valleys⁹; and Ares was the local god of Thrace. The people of Selinus are most impartial, and ascribe their victories to Zeus, Fear, and Heracles, to Apollo, to Poseidon and the Tyndaridae, Athena and Demeter guardian of flocks, to Pasistrateia and all the other gods, but most to Zeus¹⁰. So when the strife was won, the victorious host would testify their gratitude by some offering to their own deity, in the chief shrine of their own city¹¹, or in a national sanctuary like Delphi or Olympia. Thus it is we find offerings in these national shrines made by any of the various states of Greece, and mortal enemies there meet in friendship or truce at least; whilst war spoils are found on the Acropolis of Athens dedicated to the maiden Athena, and in Samos to Hera, otherwise the goddess of peaceful wedded life. The attitude of the

¹ *Il.* v. 766.

² *Il.* v. 590—909.

³ *Xen. Anab.* i. 8. 18, *Hell.* ii. 4. 17.

⁴ *Xen. Anab.* vi. 5. 25 *Ζεὺς Σωτήρ*, 'Ἡρακλῆς ἡγεμὼν was the watchword. Cp. *Paus.* ix. 11. 6. Altar to Zeus Areios in Olympia, *Paus.* v. 14. 5. Offerings of spoils are made to Leto in *Anth. Pal.* vi. 215. Artemis: Farnell, ii. 585.

⁵ There was a yearly sacrifice to *Ζεὺς Τρόπαιος* on Salamis Day: *CIA* ii. 467.

⁶ A sacrifice to Poseidon *Τροπαιος*,

Posidonius ap. Ath. viii. 333 D.

⁷ *Ath.* xiii. 573 D.

⁸ Erasmus, *Colloquies*: 'The Shipwreck.'

⁹ Compare 1 *Kings* xx. 28.

¹⁰ *IGA* 515. See p. 126⁴ below.

¹¹ *Soph. Trach.* 182 *μάχης ἄγοντ' ἀπαρχὰς θεοῖσι τοῖς ἐγχωρίοις*. So when Messene was rebuilt, each helping tribe sacrificed to its own gods (*Paus.* iv. 27. 6). Compare *Jonah* i. 5 "Then the mariners were afraid, and cried every man unto his god."

Greek to his patron deity is clear, when we remember that he is the Champion of his city; and so Athena, and even Aphrodite, appears in full armour. Solon's temple¹ is the only historical dedication connected with war, made to Ares, until we come to the later poets of the *Anthology*². It is not for nothing, then, that the gods of the Homeric pantheon take sides: the Greek always thought of his gods as taking sides, and his prayers were guided accordingly.

What vow should be made before the battle, or what offering after, depended of course on circumstances: the importance of the issue, the wealth or number of the combatants, and so forth. It did happen once or twice that a leader, confident in his cause and his own right arm, paid the vow before the battle was fought; but on most of these occasions the deity seems to have mistaken his faith for presumption, and allowed him to be defeated³. Legend tells how Polyneices and his Argive allies set up statues of Ares and Aphrodite before their disastrous expedition⁴. As a rule, this kind of faith did not appeal to the Greek; he waited to let the god fulfil his part of the bargain first. In some cases, however, the deity does not seem to have been displeased by an act of bravado. Aristomenes, the hero of the second Messenian War, struck terror into the Spartans by entering their city by night, and hanging up a shield in the Brazen House of Athena, inscribed with the words—"Aristomenes from the spoils of the Spartans⁵." Afterwards, like King Rameses at Lachish, he is said to have routed a body of Lacedaemonians all by himself. The hero's shield was turned to account before the battle of Leuctra. Before the battle the Thebans had sent to inquire at various oracles, amongst others of Trophonius, who returned them answer that they should set up a trophy and adorn it with this shield. Epameinondas gave orders accordingly, and the trophy was set up by Xenocrates with the shield upon it, in a place where it

¹ Below, p. 119.

² E.g. *Anth. Pal.* vi. 81, 163. Late in Egypt: *CIG.* 5128. King Aizanas, ὑπὲρ δὲ εὐχαριστίας τοῦ ἐμὲ γεννήσαντος ἀνικητοῦ Ἀρεως ἀνέθηκα αὐτῷ ἀνδριάντα

χρυσοῦν ἓνα καὶ ἀργυραῖον ἓνα καὶ χαλκοῦς γ' ἐπ' ἀγαθῷ.

³ Paus. ii. 6. 3 and iv. 25. 1.

⁴ Paus. ii. 25. 1.

⁵ Paus. iv. 15. 5.

could be seen of the Lacedaemonians. They knew it, and perhaps recalled the old precedent; at all events, the oracle was justified of his words¹. The statue of Xenocrates was afterwards set up at Thebes². Themistocles, again, founded a temple before the battle of Salamis³. So, too, Thrasybulus and his men, on setting out from Thebes to return to Athens, dedicated statues of Athena and Heracles in the Theban Heracleum⁴.

It is usual to distinguish those offerings which the commander made on behalf of his army, or those made by the state, as public, from the private offerings whether of the commander made on his own behalf or of his men. The distinction is merely formal, not one of principle, and as it serves no useful purpose I have neglected it here. The offerings themselves may be broadly classified as follows:

- I. Spoils: the arms of the vanquished, or their treasure.
- II. The Victor's Arms or dress.
- III. Other Commemorative offerings.

I. *Spoils*. No doubt if the Greek gods had so ordained, the people would not have questioned their right wholly to dispose of the life and property of a conquered race, as was commanded in the matter of Amalek by the mouth of the prophet Samuel⁵. We know how Cypselus vowed to dedicate all the property of the citizens if he gained possession of Corinth, and with what skill he observed the letter of his vow whilst violating the spirit⁶. But in practice the gods are not grasping. As they give men the world and its fruits subject to tribute, so

¹ Paus. iv. 32. 5, ix. 39. 14.

² *IGS* i. 2462. See Plut. *Pelopidas* 8, *De Genio Socratis* 25, 30. The inscribed base has been found, as follows: *Ξενοκράτης. Θεόπομπος. Μνασίλαος. ἀνίκα τὸ Σπάρτας ἐκράτει δόρυ τηνάκισ εἶλεν Ξεινοκράτης κλάρῳ Ζητὶ τρόπαια φέρειν, οὐ τὸν ἀπ' Εὐρώτα δέϊσας στόλον οὐδὲ Λάκαιναν ἀσπίδα. "Θηβαῖοι κρείσσονες ἐν πολέμῳ." καρύσσει Λεύκτροις νικαφόρα δουρὶ τρόπαια, οὐδ' Ἐπαμεινώνδα δεύτεροι ἐδράμομεν.*

³ *Ἐφ. Ἀρχ.* 1885, p. 170⁴⁵: *δ' ἰδρύσατο Θεμιστοκλῆς πρὸ τῆς περὶ Σαλαμῖνα ναυ-*

μαχίας.

⁴ Paus. ix. 11. 6.

⁵ 1 *Sam.* xv. 3.

⁶ Arist. *Oec.* ii. 1346 a 32 *Κύψελος ἐξάμενος τῷ Διὶ ἐὰν κύριος γένηται τῆς πόλεως τὰ ὄντα Κορινθίοις πάντα ἀναθήσειν, etc.* For the very opposite Moxus the Lydian vowed a tithe: Nicolaus Damasc. (*Hist. Min. Gr.* p. 19) *Μόξος ὁ Λυδὸς...τὸν Μήλην τῆς τυραννίδος καθελὼν τοῖς Λυδοῖς παρεκελεύσατο τὴν δεκάτην ἀποδοῦναι καθὰ εὔξατο τοῖς θεοῖς.*

they are content to leave the conquerors what they win provided that certain dues are paid, the tithe or firstfruit of the spoils. These dues are voluntary, in the sense that a man may choose whether he do right or wrong, but to deny them would be impious. They are however gladly given for the most part; and they are rightly counted among votive offerings.

One form of this tribute is the trophy (*τρόπαιον*)¹, arms and armour of prize hung about some tree-trunk or pillar, or piled in a heap, on the foughten field: which as its name denotes is a memorial of the rout (*τροπή*), and Zeus is invoked as *τρόπαιος* by the fighting host. I do not doubt that this is an offering to the protecting deity, set up in that spot where he had proved his present power. Sometimes it is distinctly said that trophies are consecrated to the gods of battle², sometimes a permanent trophy is erected in a sanctuary³. Sacrifice was done before a trophy periodically by the Athenians both at Marathon and Salamis⁴, and doubtless elsewhere⁵.

In legend Pollux erects a trophy for his victory over Lynceus⁶. The trophy is recorded as far back as the eighth century in Sparta⁷, the seventh century in Athens⁸, and except Macedon was universal in Greek lands⁹. The trophy was so much a matter of course, that it was erected for victory even when spoils there were none¹⁰. Perhaps it is not too much to assume that this is the earliest form of war-dedication, independent of temples, and accepted by the protecting gods as

¹ See Pauly, *Realencycl. s.v.*

² Dio Cass. xlii. 48; the Theban trophy from Tolmides, to Athena (Paus. i. 27. 4); Mantinean trophy to Poseidon for victory over Agis (viii. 10. 8). Sometimes made of sacred wood: Eudocia (Flach) p. 9 *ἀνιστᾶσιν αὐτῇ* (Athena) *τρόπαια ἐκ ξύλων ἐλαϊνῶν*.

³ Paus. x. 18. 7 (Delphi).

⁴ *CIA* ii. 471^{26, 71}, 467²⁷ to Zeus Tropaios.

⁵ A late vase painting shows Victory sacrificing before a trophy: Stephani, *Compte Rendu* 1869, p. 161 = *AZ* 1865, pl. 199. 3.

⁶ Paus. iii. 14. 7.

⁷ Paus. iii. 2. 6, when the Dorians took Amyclae. Plutarch *Ages.* 33 says that in early days the Spartans offered only a cock as *νικητήριον*, but he must surely have taken for granted the trophy and spoils.

⁸ Dem. *Amat.* 1416 *Σόλων... τὸ πρὸς Μεγαρέας τρόπαιον ὑπόμνημα καταλιπών*. See for others, Herod. iii. 59, Thuc. iv. 12, vii. 23, Xen. *Hell.* ii. 3. 8.

⁹ Paus. ix. 40. 7.

¹⁰ In the bloodless battle recorded by Xenophon, *Hell.* v. 4. 53: *ἀπέθανεν μὲν οὐδεὶς, ὅμως δὲ οἱ Θηβαῖοι τρόπαιον ἐστήσαντο*.

Pan accepted the trophies of the chace hung upon some mountain pine¹.

But the usual practice was also to dedicate in some temple the choice pieces, the firstfruits, or the tithe of spoils², as we see in our cathedrals the flags of our ancient foes. The booty was collected, and a portion set apart for the gods; this was either dedicated all, or a part of it, the remainder being sold and the proceeds used to procure some offering of price or magnificence.

Now and then a permanent trophy made of bronze or some other material was set up in a sanctuary. The Persians, if the common report be true, intended to make one such in 490 if they had not been defeated³. Pausanias mentions a battle fought in the Altis at Olympia between the Eleans and the Lacedaemonians: the Eleans, who won the day, erected a bronze trophy with an inscription upon the shield, under a plane tree in the Altis⁴. A similar memorial was put up after Leuctra⁵. A bronze trophy was dedicated at Delphi by the Aetolians, after they had chastised the Gauls for their horrific treatment of Callium⁶. Trophies of Gallic arms in relief were carved on the temple of Athena at Pergamus, built in memory of the defeats of the Gauls⁷. The Mantineans, to commemorate a defeat of Agis, placed a stone trophy "over against the temple of Poseidon⁸"; the Argives, having conquered the Lacedaemonians, placed the like beside a tomb in Argos⁹. The permanent trophy at Marathon was of white marble¹⁰.

When the practice of dedicating the tithe of spoils became general, we have no means of learning. There is no direct evidence in the Homeric poems of a systematic dedication of

¹ Above, p. 51.

² ἀκροθίνιον, ἀπαρχή, δεκάτη. Herodotus viii. 12 uses ἀκροθίνια and ἀριστεία in one sentence of the same thing, but not necessarily in the same sense.

³ Paus. i. 33. 2; *Anth. App. Plan.* 221, 222, 226, 263.

⁴ Paus. v. 20. 4, 27. 11, vi. 2. 3. Robert refers the trophy to 418 or thereabouts, when an Elean contingent aided the Argives (Thuc. v. 58—60).

A miniature trophy of bronze, perhaps Etruscan, is in the Antiquarium at Berlin.

⁵ Cic. *De Inv.* ii. 23. He tells us it was not the custom to erect a permanent trophy when Greek met Greek.

⁶ Paus. x. 18. 7, 22. 3.

⁷ Paus. i. 4. 6, with Frazer's note.

⁸ Paus. viii. 10. 5.

⁹ Paus. ii. 21. 8.

¹⁰ Paus. i. 32. 5.

arms or tithe by the conquerors, or of any vow made against the taking of Troy¹. When Pausanias relates that Polyneices made an offering before attacking Thebes, this is evidence only that the later Greeks believed the practice of their own day to be as old as the heroic age. The inference that it was really so is, however, not unreasonable, in view of the practice of single warriors. Hector, when about to fight with Ajax, vows to dedicate the spoil in Athena's temple at Troy². Ulysses, being out of reach of the temples of his native land, hangs the bloody armour of Dolon "upon the poop of a ship, to make a shrine for Athena³." Menelaus dedicated the spoils of Euphorbus in the Argive Heraeum; where Pythagoras, who claimed that the soul of the hero breathed in him, proved his claim by recognising the arms he once had borne⁴. In the caves of Dicte and Ida in Crete lance-heads and shields have been found which belong to the Dorian period⁵. We know how Alcaeus' shield was captured by the Athenians in 606 and hung up in Athena's shrine⁶. Aeschylus speaks of arms and foemen's dresses pierced with the spear-point as hung in temples⁷, Euripides of the spoils of the Amazons dedicated by Heracles at Delphi⁸, and Pindar of the dedication of choice prize⁹.

¹ Hecuba does however vow to offer a precious robe to Athena if Troy is not taken, *Il.* vi. 269. Compare Hector's offering, ii. 82 ff.

² *Il.* vii. 82 foll.

³ *Il.* x. 460 καὶ τὰ γ' Ἀθηναίῃ ληϊτιδί διος Ὀδυσσεὺς ὑψόσ' ἀνέσχεθε. The phrase Athena of the Spoils shows how these epithets do no more than represent one aspect of a deity's power.

⁴ Paus. ii. 17. 3, Hor. *Odes* i. 28. 11.

⁵ In the Museum of Candia. *Mus. Ital.* ii. 696, 906; *AJA* iv. 430, pl. xvi—xx.; *Annual of the British School at Athens* vi. 110. So elsewhere. In the temple of Ningirsu, at Tello, Babylonia, a bronze spear-head was found inscribed with a king's name: *AJA* n.s. ii. 105. Appian Claudius

was said to have first dedicated shields in Rome as a private person, which implies that public dedication was earlier: Pliny, *NH* xxxv. 3. 12. The sword of Goliath will be remembered: 1 *Sam.* xxi. 9.

⁶ Alc. 32 (Strabo xiii. 600, Herod. v. 95) σῶς Ἀλκαῖος Ἀργη, ἔντεα δ' οὐ κύτος ἀνάκτορον ἐς Γλαυκῶπι ἱρὸν ὀνεκρέμασαν Ἀττικοί.

⁷ Aesch. *Sept.* 265.

⁸ Eurip. *Ion* 1143 πτέρυγα περιβάλλει πέπλων, ἀνάθημα Δίου παιδός, οὗς Ἡρακλῆς Ἀμαζόνων σκυλεύματ' ἤνεγκεν θεῷ. Cp. *Phoen.* 856 τόνδε χρυσοῦν στέφανον, ὡς ὄρας, ἔχω λαβὼν ἀπαρχὰς πολεμίων σκυλευμάτων.

⁹ Pind. *Ol.* ii. 4 Ὀλυμπιάδα δ' ἔστασεν Ἡρακλῆς ἀκρόθινα πολέμου: xi. 56 τὰν πολέμοιο δόσιν ἀκρόθινα διελὼν ἔθνε.

There are dedications of the war-tithe at Apollonia¹, Athens², Branchidae³, Crete⁴, Mantinea⁵, Megara⁶, Boeotia⁷, and Sparta⁸; at Delphi by Athenians⁹, Caphyes¹⁰, Cnidians¹¹, Liparians¹², Spartans¹³, and Tarentines¹⁴; at Olympia by Cleitorians¹⁵, Eleans¹⁶, Messenians¹⁷, Spartans¹⁸, Thurians¹⁹. But it must be remembered that all dedications of war-spoils are either tithe or firstfruit.

If cattle formed part of the booty, a part of these would be sacrificed²⁰. The tithe of captives was also reserved, and sent to Delphi or some other sanctuary: at first for sacrifice²¹, doubtless, or to be temple slaves²², which happened to the daughter of Teiresias²³; but by softening of manners they were later sent forth to found colonies. The Dryopians, conquered by Heracles, and dedicated, went forth to found Asine²⁴. But the Greeks were more merciful than their own Apollo, who hung up the very skin of Marsyas in a cave²⁵. Thebes was "decimated" by the Greeks for its defection to the Persian side; and the writers use the phrase in a way which shows it needed no explanation²⁶. For other reasons, a tithe of men

¹ Paus. v. 22. 3.

² Paus. i. 28. 2, x. 10. 1.

³ Newton, p. 777.

⁴ *Mon. Ant.* iii. 402—4.

⁵ *IGA* 100, Collitz i. 1198.

⁶ *IGS* i. 37.

⁷ *IGA* 191; *AJA* n.s. ii. 250.

⁸ Paus. iii. 18. 7.

⁹ Paus. x. 13. 9.

¹⁰ *BCH* xviii. 177.

¹¹ *BCH* xxii. 592.

¹² Diod. v. 9.

¹³ Plut. *Ages.* 9, Xen. *An.* v. 3. 4.

¹⁴ Paus. x. 13. 10.

¹⁵ Paus. v. 23. 7.

¹⁶ Paus. vi. 24. 4.

¹⁷ *Inscr. von Ol.* 259.

¹⁸ Paus. v. 10. 4.

¹⁹ Below, p. 106¹⁰.

²⁰ Soph. *Trach.* 760 ταυροκτονεῖ μὲν δώδεκ' ἐντελεῖς ἔχων, λείας ἀπαρχήν, βοῦς.

²¹ The Delphic oracle was not shy

of human sacrifice in early times, as the story of Aristodemus shows: Paus. iv. 9, see also vii. 19. 4. So at Dodona: Paus. vii. 21. 3.

²² Eur. *Ion* 309 τοῦ θεοῦ καλοῦμαι δοῦλος... ἀνάθημα πόλεως, ἥ τινος πραθεῖς ὕπο; Compare the captives in the *Trachiniae*, and verse 245.

²³ Diod. iv. 66 οἱ μὲν ἐπίγονοι τὴν πόλιν ἐλόντες διήρπασαν καὶ τῆς Τειρεσίου θυγατρὸς Δάφνης ἐγκρατεῖς γενόμενοι, ταύτην ἀνέθεσαν εἰς Δελφοὺς, κατὰ τινα εὐχήν, ἀκροθίνιον τῷ θεῷ. She became a prophetess.

²⁴ Paus. ii. 35. 2, iv. 34. 6; Diod. iv. 37; Apollod. ii. 2. 7 (Pauly). Compare Plut. *Thes.* 16, Plato, *Laws* x. 919, Strabo vi. 257.

²⁵ Xen. *Anab.* i. 2. 8. The skins of sacrilegious Danes are to be seen on church doors, as at Tewkesbury.

²⁶ Herod. vii. 132 τὸ δὲ ὄρκιον ᾧδε εἶχε· ὅσοι τῷ Πέρσῃ ἔδοσαν σφέας αὐτοὺς

was dedicated by Chalcis¹, and firstfruits of men by Crete². The tithe of ransom was also dedicated³. In historical times the consecration of the war-tithe was a matter of course⁴, and applied not only to the enlisted hosts but to privateers⁵.

We may now pass in review the chief instances of the dedication of spoils, in historical order: and first the enemy's weapons, armour, and equipment, the material of war.

The earliest recorded naval memorial comes from the war waged between Athens and Megara for the possession of Salamis. The Megarians commemorated one victory (which must have taken place about B.C. 600, before Solon aroused the Athenians to reconquer the island) by placing the bronze beak of a prize ship in the Olympieum at Megara⁶. Another such was erected by the Aeginetans, who somewhere about 520 conquered a colony of Samians settled at Cydonia in Crete. The beaks of their ships, which were boars' heads, they hung up in the temple of Athena in Aegina⁷. The beak became the regular token of the captured galley, as we shall see later⁸. It is worth mentioning that the roof of the Odeum at Athens was made from the masts and timbers of Persian ships⁹.

The great struggle in Sicily between Carthaginian and Greek left, as might have been expected, many traces. Amongst them are the spoils which Pausanias declares to have been dedicated by Gelo and the Syracusans for some victory gained by sea or land¹⁰: three linen corselets, doubtless

"Ἕλληνες ἔδοντες, μὴ ἀναγκασθέντες,... τούτους δεκατεῦσαι τῷ ἐν Δελφοῖσι θεῷ. Lycurg. *Leocr.* 193, Diod. xi. 3. 29, Polyb. ix. 39. 5, Xen. *Hell.* vi. 3. 20. I see no reason why the word should not mean what it says, although Stengel (in Pauly) and others take it to mean devastation of the whole race.

¹ Strabo vi. 257.

² Arist. *ap. Plut. Thes.* 16.

³ Herod. v. 77 τῶν λύτρων τὴν δεκάτην.

⁴ Xen. *Hell.* iii. 3. 31, iv. 3. 21; cp. Dem. *Timocr.* 741 ἀποστερῶν τὰς ἀπὸ

τῶν ὑμετέρων πολεμίων δεκάτας... ἐν ἀκροπόλει τὰ ἀριστεῖα τῆς πόλεως, ἃ ἔλαβεν ἀπὸ τῶν βαρβάρων.

⁵ Lys. *Polyst.* 686 ἐληξόμην καὶ τοὺς πολεμίους κακῶς ἐποιοῦν, ὥστε τῇ θεῷ τὰς δεκάτας ἐξαιρεθῆναι πλέον ἢ τριάκοντα μνᾶς.

⁶ Paus. i. 40. 5 (Zeus).

⁷ Herod. iii. 59 καπρίους ἐχουσέων τὰς πρῶτας.

⁸ So in Rome, the column of Duilius, the Rostra, etc.

⁹ Plut. *Pericles* 13.

¹⁰ Paus. vi. 19. 7.

taken from the dead bodies of their foes. The spoils are generally assigned to the battle of Himera, B.C. 480; but we shall see cause to think that they really belong to an unknown victory of much earlier date¹. A more interesting relic, from the battle of Cumae in 474, when Hiero defeated the Tyrrhenians and his victory was sung by Pindar himself², was found at Olympia. It is a bronze helmet, much battered, and inscribed in what appears to be a rude attempt at verse³. Two other articles of the same batch of spoils have been found, the remains doubtless of a larger sending.

In the early years of the fifth century an obscure war between the Phocians and the Thessalians seems to have given cause for votive offerings on both sides. The Phocians we know to have been victorious in one affair, when Tellias of Elis whitewashed six hundred men, who so struck terror into their adversaries that they slew no less than four thousand⁴. For their victory the Phocians sent half the captured shields to Delphi and half to Abae. The effect of the stratagem, though it was intended merely to help recognition, reminds us of Lord Dundonald, when in command of a crazy cockboat he kept the whole Biscay coast on a flutter. He once blacked the faces of his whole crew, including doctor and supernumeraries, and launched upon the deck of a Spanish ship of war every man who had legs to walk; before the enemy discovered that these yelling monsters were not devils, the Englishmen had won the ship.

When we come to the Persian Wars, there is some confusion in the accounts of thank-offerings on the Greek side, because Marathon came later to overshadow all other victories in the popular imagination. Whether because this victory was won without any outside help save the Plataeans, or for whatever reason, votive offerings were attracted to it as jokes to Sydney Smith, or Psalms to King David⁵. There are a number of bronze weapons in the Acropolis Museum at Athens, which

¹ See below, p. 123.

² Pind. *Pyth.* i. 137 and Scholiast.

³ *CIG* 16, *IGA* 510, etc. 'Ἰάπων ὁ Δεινόμενεος καὶ τοὶ Συρακόσιοι τῶι Δι Τυράν' ἀπὸ Κύμας. *Cat. Br. Mus. Br.*

250.

⁴ Herod. viii. 27.

⁵ See on this subject the judicious remarks of Brunn, *Gesch. der gr. Künstler*, i. 162; and Paus. i. 14. 5.

must be earlier than 480, and may well have come from Marathon; but there is nothing to prove it¹. Amongst them are helmets, one inscribed to Athena²; shields, but not all these have had to do with war³; heads and butts of lances, some inscribed with Athena's name⁴; and swords⁵. Plutarch records⁶ that one Lycomedes, who captured the first prize at Artemisium, dedicated the ensign or figurehead of this ship to Apollo Daphnephoros at Athens. After Salamis, the Greeks in general dedicated amongst other things three Phoenician triremes: one at the Isthmus, which Herodotus saw; one at Sunium; and one to Ajax at Salamis⁷. The Athenians consecrated in the Erechtheum Masistius' golden cuirass and the sword of Mardonius⁸. In 447 Tolmides led a rash expedition into Boeotia to quell a rising of exiles, and was slain: the Thebans afterwards erected a trophy on Mount Helicon to Athena Itonia⁹.

All these may be regarded as public offerings; but there are not wanting private ones from the same period. Themistocles, we learn, sent a part of his own spoils to Delphi; but the Pythia told him to take them home again. It is hard to say why Apollo, after accepting so many treasures of the vile barbarians, should boggle at this; unless the sender found means himself to procure the answer. The explanation suggested by Pausanias, that the god knew Themistocles would end his days in Persia, and did not wish to make the Persian king hate him, does credit to someone's ingenuity. Perhaps

¹ De Ridder, *Catalogue des Bronzes trouvés sur l'Acropole d'Athènes*. The letter M seen on some of them is not at all likely to be the first letter of the Median name, as some have imagined (*JHS* xiii. 53); it is doubtless, like other letters of the alphabet, placed there as the ticket of a shelf or division. No. 307 in de Ridder has M, with 'Αθηνας beneath; 308 and 309 have A. For other examples of letters so used see 283, 284, 289, 290. Compare chapter XIII.

² *Cat.* 252 'Αθηναίαι.

³ *Cat.* 263 mentions several fragments of large shields. For the baker-woman's shield, which belonged to a statuette of Athena, see above, p. 90.

⁴ *Cat.* 266 ff., 282 'Αθηναίαι, 287 'Αθηνας.

⁵ *Cat.* 316 ff.

⁶ Plut. *Themistocles* 15 τὰ παράσημα περικύβας; cp. Herod. viii. 11.

⁷ Herod. viii. 121.

⁸ Herod. ix. 20—24; Paus. i. 27. 1.

⁹ Paus. i. 27. 4; Plut. *Agesilaus* 19; Thuc. i. 103, 108, 113.

it was an afterthought of the oracle¹. An Athenian Callias also sent thither a horse, which he had taken in the Persian Wars². Sailors dedicate prize arms to Leto³.

After the Eurymedon (469), the southern wall of the Acropolis of Athens was built with the proceeds of the spoils⁴; and Cimon, we are told, adorned this wall with "the spoils of Mycale and the rebellious islands⁵." The Athenians sent also a tithe of these to Delphi⁶.

Other dedications of arms are of less certain date. At Dodona⁷ a bronze tablet was found, bearing a legend which declares it to belong to Peloponnesian spoils. The shapes of the letters suggest that it dates from the middle of the fifth century; it has consequently been assigned to the great sea-fight off Aegina in 460, where the Corinthians, Epidaurians, and Aeginetans were defeated⁸. The arms named on the much-talked-of Colonnade of the Athenians at Delphi may have come from the same battle⁹. After the sack of Thurii, the Tarentines appear to have sent captured arms to Olympia. There three spearheads were found, inscribed as spoils from Thurii¹⁰. Arms taken from the Spartans by the Methoneans, and found in the same place, are ascribed by Ziemann¹¹ to the period 440—420.

¹ Paus. x. 14. 5, 6, who gives the words of the oracle.

² Paus. x. 18. 1.

³ Simonides 134 (Bergk); Plutarch, *De Herod. Mal.* 39; *Anth. Pal.* vi. 215.

⁴ Plut. *Cimon* 13; see Frazer on Paus. i. 28. 3.

⁵ Plut. *Cimon* 2.

⁶ Diod. xi. 62 ὁ δὲ δῆμος τῶν Ἀθηναίων, δεκάτην ἐξελόμενος ἐκ τῶν λαφύρων, ἀνέθηκε τῷ θεῷ, καὶ τὴν ἐπιγραφὴν ἐπὶ τὸ κατασκευασθὲν ἀνάθημα ἐπέγραψε τήνδε· ἔς οὐ γ' Εὐρώπην Ἀσίας δίχα πόντος ἔνειμε, καὶ πόλιας θνητῶν θούρος Ἄρης ἐπέχει, οὐδὲν πω τοιοῦτον ἐπιχθονίων γένετ' ἀνδρῶν ἔργον ἐν ἡπείρῳ καὶ κατὰ πόντον ἅμα. οἶδε γὰρ ἐν γαίῃ Μήδων πολλοὺς ὀλέσαντες, Φοινίκων ἑκατὸν ναῦς ἔλουν ἐν πελάγει, ἀνδρῶν πληθούσας, μέγα δ' ἔστεινεν Ἀσίς ὑπ' αὐτῶν πληγείσ'

ἀμφοτέρας χερσί, κράτει πολέμον. I take γαίῃ Μήδων for Κύπρῳ Μήδους from Aristides iii. p. 260.

⁷ Carapanos, *Dodone et ses ruines*, p. 47, pl. xxvi. 2; *IGA* 5 Ἀθηναῖοι ἀπὸ Πελοποννησίων ναυμαχίαι νικήσαντες ἀνέθεσαν. Phormio's victories, which have been suggested (*BCH* v. 18), are too late for the script.

⁸ Thuc. i. 105; *JHS* i. 107. A list of the fallen is given in *CIA* i. 433.

⁹ *IGA* 3 a, p. 169. See below, p. 107¹.

¹⁰ *IGA* 548 σκύλα ἀπὸ Θουρίων Ταραντῖνοι ἀνέθηκαν Διὶ Ὀλυμπίῳ.

Cp. also Hicks, *Gr. Hist. Inscr.* 321. 163; Collitz iii. 4615. See Strabo vi. 264.

¹¹ *Op. cit.*, p. 19.

Phormio, after his brilliant victories in the Gulf of Corinth (429), seems to have dedicated a quantity of arms at Delphi¹, and the Peloponnesians on their part offered a prize-ship in Poseidon's temple at Rhium not far from the battle-scene². The signal success of Demosthenes over the Ambraciots in 426 secured an immense booty. The general's own share of the spoils was no fewer than three hundred panoplies, which were dedicated in the Athenian temples³. The shields of the Spartans captured at Sphacteria (425) were hung in the Painted Colonnade⁴. By their side were afterwards hung the shields of the Scionaeans⁵, when their revolt had been quelled in 423. When the Syracusans in 413 annihilated the Athenian army, they must have followed the usual custom; for in Plutarch's day we learn that a shield magnificently adorned was still shown in one of the Syracusan temples as that of Nicias⁶.

Passing on to the fourth century, we first meet with a memorial of Iphicrates, who in 392 did a brilliant feat of arms by annihilating a Spartan regiment. It is natural to assign to this victory a gilt shield which he dedicated on the Acropolis⁷. After Leuctra (371), the Thebans hung up the Spartan shields which they had taken in the temple of Demeter at Thebes⁸. Timoleon's victory of the Crimesus (343) may have been commemorated by the offering of a two-horse car, if an inscription of the fourth century (which is sadly mutilated) be rightly restored⁹. We know there were war-wagons in the Carthaginian host, and that the victor dedicated the best of the spoils¹⁰. Be that how it might, there is record of a trophy set up by

¹ Paus. x. 11. 6. His mistake in attributing to him the Colonnade of the Athenians may be due to the fact that these arms were placed there.

² Thuc. ii. 92. 5. For the temple see Strabo, p. 335.

³ Thuc. iii. 114.

⁴ Paus. i. 15. 4; Arist. *Knights* 849.

⁵ Thuc. iv. 120, v. 32; Paus. i. 15. 4.

⁶ Plut. *Nicias* 28. He did not see it himself.

⁷ ἀσπίς ἐπίχρυσος ἣν Ἰφικράτης ἀνέθηκεν: *CIA* ii. 733¹⁴, restored with the aid of 735.

⁸ Paus. ix. 16. 3.

⁹ *AM* xx. 483. The words ἀπὸ Καρχηδονίων, τῶι Ἀπόλλωνι, and ζεύγος ἑσταθι are certain; but nothing remains of the name, restored as Timoleon, save the last two letters.

¹⁰ Plut. *Timoleon* 27.

Mamercus tyrant of Catana, who making common cause with Carthage slew a body of Timoleon's mercenaries. He dedicated their shields, and proud of his poetic skill, himself composed the following epigram, worthy of the latter-day music halls¹:

τάσδ' ὅστρειογραφεῖς καὶ χρυσελεφαντηλέκτρος
ἀσπίδας ἀσπιδίοις εἴλομεν εὐτελέσιν.

Alexander the Great, after the battle of the Granicus (334), sent to Athens three hundred suits of Persian mail; some of the shields were hung on the architrave of the Parthenon². When he defeated Porus (326), he sent the royal elephant to the Temple of the Sun at Taxila³. It is doubtless a mere accident that we hear of no other spoils offered by this magnificent person, who was Greek of the Greeks in his religious practices, and spread Grecian customs over half Asia.

Greece now comes in contact with east and west, yet the practice of dedicating spoils continues. Shields of the Gaulish barbarians, after their repulse in 280, were dedicated at Delphi⁴. Pyrrhus, after his return from Rome, defeated Antigonus at the head of a mixt force of Gauls and Macedonians (274). The arms of the Gauls he offered to Athena Itonia at her temple between Pherae and Larissa; the Macedonian arms he sent to Dodona⁵. Some of the arms found at Dodona by M. Carapanos, and now in his private museum at Athens, may have been part of this offering. Pyrrhus also made a dedication to Zeus of the Waters at Dodona, for some victory gained over the Romans⁶. In 272 Pyrrhus was killed in the streets of Argos; and his shield was hung up in the temple of Demeter there⁷. Demetrius Poliorcetes also sent shields to Delphi⁸.

Foreign potentates followed the same fashion. The long

¹ Plut. *Timoleon* 31.

² Plut. *Alexander* 16; Arrian, *Hist. An.* i. 16. 7: 'Ἀλέξανδρος Φιλίππου καὶ οἱ Ἕλληνες πλὴν Λακεδαιμονίων ἀπὸ τῶν βαρβάρων τῶν τὴν Ἀσίαν κατοικοῦντων.

³ Philostratus, *Vit. Apollon.* ii. 12.

⁴ Paus. x. 19. 4.

⁵ Paus. i. 13. 2, where the inscriptions are given; Plut. *Pyrrhus* 26;

Anth. Pal. vi. 130. It should be noted that Athena Itonia was invoked by the Thessalians in this battle, Paus. x. 1. 10.

⁶ Νάϊος: the inser. in Hicks, *Greek Historical Inscriptions*, 162; Collitz ii. 1368.

⁷ Paus. ii. 21. 4.

⁸ Plut. *Demetrius* 13.

struggle between kings of Pergamus and the Gauls seems to have been specially commemorated by Attalus II in his own name and his predecessors'; and in the splendid memorial pile built for this purpose, the Gallic spoils were displayed¹. No tribe so obscure that it did not follow this custom². So Mummius, after the custom which also prevailed in his own country, but himself the first Roman to dedicate war-spoils in a Grecian temple, sent to Olympia a number of the shields captured at Corinth (146)³.

The ancient caves of Crete contained, as I have said, arms of offence and defensive armour⁴. In the great sanctuaries of Delphi, Olympia, and Dodona, at Athens, and elsewhere weapons of war have been amongst the finds. At Olympia a large number of bronze shields were found, most of them entire⁵. Sometimes it is possible, as in the case of Hiero's helmet, to identify them; more often they are without inscriptions, or if inscribed, give no clue to the dedicator. We have, for example, inscribed spear-heads from Olympia⁶, and one from the Peloponnese bearing what is clearly a private dedication⁷. Spear-heads and lance-butts from the Acropolis of Athens have been mentioned already⁸; in the same place were found bronze arrow-heads, though none inscribed⁹. At Athens were also found swords, knives, an axe-head, and helmets¹⁰; at Olympia shields, greaves and corselets, the last engraved with scenes in the geometric style¹¹. A helmet once actually used in war, and dedicated by the Argives, is now in the British Museum¹²; another very old helmet, found in the Alpheus, is inscribed of Zeus¹³. Yet another, found in South

¹ Paus. i. 4. 6. See below for the other offerings, p. 122, 132.

² Paus. vi. 19. 4, the Mynians. So the Arvernians hang a captured sword in a temple: Plut. *Caes.* 26.

³ Paus. v. 10. 5.

⁴ Above, p. 101.

⁵ *Bronzen von Ol.* p. 6.

⁶ *IGA* 565 Ὀλυμπίου Διὸς; shield 33 τάργεις ἀνέθεν.

⁷ *IGA* 564 Θεόδωρος ἀνέθηκε βασιλεῖ;

cp. *IGS* 2735.

⁸ *Cat. Bronzes* 282, 287, 298, 307. Thucydides speaks of σκῦλα Μηδικὰ on the Acropolis, ii. 13.

⁹ *Cat.* 310.

¹⁰ *Cat.* 310, 336, 319, 252.

¹¹ *Bronzen von Ol.* lviii—lx.

¹² τάργειος ἀνέθεν, *JHS* ii. 67.

¹³ *JHS* ii. 68, plate xi.; *IGA* 123 Ζηνὸς Ὀλυμπίου.

Italy, is dedicated to Persephone¹. Shields, bow, and quiver appear in the Delian treasure-lists; but it is doubtful whether the bow and quiver were not models in the precious metals². In Delos was also a Heracleote bow and quiver, inlaid with gold³, an iron spear⁴, helmets, one being silvered, cavalry swords and sheaths, an *ἐχίνη στρατιωτικὴ* (be that what it may)⁵, a ship's beak and anchors⁶. A spear-head was found at Acraephia (Boeotia) dedicated to Apollo⁷. Iron lance-heads have been found at Orchomenus⁸, and there was a Sarmatian corselet in the Asclepieum at Athens⁹. A cuirass, said to have come from Epidaurus, is inscribed to Zeus Cronion¹⁰. To the same class we must assign a marble base found at Delos, which once bore a four-horse chariot dedicated to Apollo "from the spoils¹¹." Perhaps the tithe offered to Athena at Megara by a company of persons, whose names have been lost, was a private dedication¹².

Scanning the Athenian lists¹³ we see in the Hecatompedos shields¹⁴, missiles of many kinds¹⁵, spears¹⁶, breast-plates¹⁷, helmets¹⁸, swords and cavalry sabres¹⁹, greaves²⁰, horse-trappings²¹, and a panoply²². A spear-stump occurs in the fragmentary Eleusinian list²³. It is not certain that all were votive, although most were so.

¹ IGA 538 Πηριφόναι ἀνέθηκε με
Ξεναγέτας.

² BCH ii. 325 τόξον σκυθικὸν καὶ
φαρέτραν: θυρεὸν πεζικόν (long round
shield); another is said to be gilt, and
was therefore no doubt a real shield.

³ BCH vi. 32 φαρέτρα Ἑρακλεωτικὴ
χρυσοποικίλτος τόξον ἔχουσα.

⁴ BCH vi. 47, line 171: δόρυ σιδη-
ροῦν.

⁵ BCH vi. p. 130 κῶνος, περικεφαλαία
σιδηρὰ περιηργυρωμένη, μάχαιρα ἱππική,
κολεὸν μαχαίρας ἱππικῆς, ἀκροστόδιον.

⁶ BCH vi. p. 47 νεὺς ἔμβολον.

⁷ IGS i. 2735 τῷ Πτωϊεῖος ἱερὸν.

⁸ BCH xix. 208.

⁹ Paus. i. 21. 5.

¹⁰ RM iv. 71 ἀνέθηκε Δι Κρονίῳ
(early 5th cent.). This is the only
dedication to Zeus Cronion I have met

with.

¹¹ BCH iii. 471 Πεισίστρατος Ἀριστο-
λόχου Ῥόδιος ναυαρχήσας καὶ τοὶ συστρα-
τευόμενοι ἀπὸ τῶν λαφύρων Ἀπόλλωνι.

¹² IGS i. 37 τοῖδ' ἀπὸ λαίας τὰν δεκά-
ταν ἀνέθηκαν Ἀθάναι, archaic.

¹³ CIA i. 117—175.

¹⁴ ἀσπίς, πέλτη.

¹⁵ βέλος, βέλη καταπαλτῶν, βελῶν
τοξικῶν ἀκίδες.

¹⁶ δόρυ, δοράτιον.

¹⁷ θώραξ.

¹⁸ κράνος, κράνος ὠμοβοϊνόν, κρανίδιον,
κυνῆ.

¹⁹ μάχαιρα, μ. ἱππική, ξιφομάχαιρα.

²⁰ κνημῖς.

²¹ κεκρύφαλος ἱππικός.

²² πανοπλία.

²³ CIA ii. 682 c, iv. 225 f, 225 b στυρά-
κιον δόρατος.

Thus we have a continuous tradition of the dedication of foemen's arms from the heroic age down to the loss of Greek independence; and it would be easy to trace it further. Less commonly heard of is another custom, by which the victor dedicates the arms which helped him to win the victory; or the old warrior no longer fit for the fight, his outworn weapons of war. The thought seems to us so natural, and is indeed so frequently exemplified in later days, that we are surprised at first in meeting with so little evidence before the days of Alexander the Great. Perhaps rightly considered it involves a self-consciousness not suited to earlier and more simple times. Simonides gave it the noblest expression, and he could hardly have been drawing on his imagination when he wrote¹—

τόξα τάδε πτολέμοιο πεπαυμένα δακρυόεντος
νηῶ Ἀθηναίης κεῖται ὑπωρόφια,
πολλάκι δὴ στονόεντα κατὰ κλόνον ἐν δαὲ φωτῶν
Περσῶν ἵππομάχων αἵματι λουσάμενα.

Meleager elaborated the same thought from another side, in the lines²—

τίς τάδε μοι θνητῶν τὰ περὶ θριγκοῖσιν ἀνῆψεν
σκῦλα, παναισχίστην τέρψιν Ἐνναλίου;
οὔτε γὰρ αἰγανέαι περιαγέες οὔτε τι πῆληξ
ἄλλοφος οὔτε φόνω χρανθὲν ἄρηρε σάκος·
ἀλλ' αὐτῶς γανόωντα καὶ ἀστυφέλικτα σιδάρω,
οἷά περ οὐκ ἐνοπᾶς, ἀλλὰ χορῶν ἔναρα.
οἷς θάλαμον κοσμεῖτε γαμήλιον· ὅπλα δὲ λύθρῳ
λειβόμενα βροτέῳ σηκὸς Ἄρηος ἔχοι.

But there are indications that the custom was not unknown in very early times. I say nothing of the weapons of Homeric heroes, for they were no doubt spurious, and in any case the dedicator generally remains unknown³. But Aristomenes the Messenian, who had lost his shield in the victory he gained

¹ *Anth. Pal.* vi. 2.

³ See below, chapter x.

² *Anth. Pal.* vi. 163.

single-handed over a Spartan regiment, on recovering it dedicated it to Trophonius at Lebadea¹. Simonides celebrates a spear grown old in warfare²; and Anyte, if we may venture to suppose this fine poetess to belong to an earlier age than the third century, may also be brought in evidence³. The story of Cimon and the bridle, already related⁴, points in the same direction. Herodotus mentions that King Nekôs, after taking Cadytis, dedicated to Apollo at Branchidae the costume he wore on that occasion⁵. There is a spear-head from Sicyon, with the inscription *Σεκυωνίων* upon it in very ancient letters, which if dedicated must belong to this class⁶. But these few examples exhaust the list of those recorded before the fourth century.

From the fourth century come a few more. The shield of Asopichus, a friend of Epameinondas, who did brave deeds, was dedicated in Delphi, but by whom does not appear⁷. Alexander the Great seems to have been struck by the idea, and on visiting Troy he left his armour there in the temple, taking thence in exchange some which was reputed to have belonged to heroes of the great siege⁸; a sacred shield was afterwards carried before him when he went to battle⁹. If we may draw an inference from this, and from the cuirass and spear which he dedicated to Asclepius in the Arcadian Gortys, he may have shed his arms frequently as he marched along his conquering way¹⁰. His example was followed by his namesake the son

¹ Paus. iv. 16. 7. This partakes also of the class of spoils.

² *Anth. Pal.* vi. 52.

³ *Anth. Pal.* vi. 123.

⁴ Plut. *Cimon* 5; above, p. 70.

⁵ Herod. ii. 159 *ἐσθής*. Cp. Paus. i. 21. 7 "linen corselets may be seen dedicated in various sanctuaries, particularly at Gryneum (to Apollo)." They are worn by Homeric heroes (*Il.* ii. 529), by Persians (*Xen. Cyrop.* vi. 4. 2), and are mentioned in the armoury of Alcaeus (*frag.* 15). See Frazer on Paus. *l.c.*

⁶ *IGA* 27 a, p. 171.

⁷ Theopompus *ap.* Ath. xiii. 605 *ἀ θαυμαστῶς αὐτὸν κινδυνεύειν· ἀνακεῖσθαι δὲ τὴν ἀσπίδα ταύτην ἐν Δελφοῖς ἐν τῇ στοᾷ*. The word *ἀνακεῖσθαι* is so loosely used in this age that it may mean nothing more than preservation as a curiosity.

⁸ Arrian, *Anab. Alex.* i. 11.

⁹ *Ib.* ii. 9.

¹⁰ Paus. viii. 28. 1. The epigram *Anth. P.* vi. 97 professes to be inspired by an inscribed spear dedicated by Alexander somewhere to Artemis, which he vowed in the fight, and 128 has a shield under the same name.

of Polyperchiron, whose panoply is attested by an inscription¹ to have been once on the Acropolis of Athens. A barbarian, probably in the fourth century, dedicated his helmet at Olympia². On the same principle, the shield of Leocritus, who was the first to leap into the Museum at Athens, and fell gloriously, when Olympiodorus drove out thence the Macedonian garrison in 288, was inscribed with his name and deed and dedicated to Zeus Eleutherios³. So also Cydias the Athenian, who distinguished himself in the repulse of the Gauls from Delphi (280), was honoured in like manner⁴. Lastly, in the Roman age, Flamininus, after his defeat of Philip in 197, sent his own shield inscribed to Delphi⁵. So another Roman, perhaps one who fought against Mithradates, dedicated his shield "to the gods" at Syme⁶. An impious offering was that of Alexander tyrant of Phærae, who dedicated the spear which he used to murder his own uncle Polyphron, about the year 370⁷. He was wont in fact to wreath it about with garlands, and to worship it as a god.

In the *Anthology* we meet with the principle of dedicating tools which were to be used no longer, under many forms; but examples of weapons are not many. In a daring epigram Mnasalcas (about 200 B.C.) imitates his master Simonides, and just overshoots the sublime⁸:

σοὶ μὲν καμπύλα τόξα καὶ ἰοχέαιρα φαρέτρα,
δῶρα παρὰ Προμάχου, Φοῖβε, τάδε κρέματα·
ιοὺς δὲ πτερόεντας ἀνὰ κλόνον ἄνδρες ἔχουσιν
ἐν κραδίαις, ὅλοα ξείνια δυσμενέων.

Paulus Silentarius makes his Lysimachus dedicate shield,

¹ *CIA* ii. 723 πανοπλία ἣν Ἀλέξανδρος ὁ Πολυπέρχοντος ἀνέθηκεν.

² *Inscr. von Ol.* 695 Φέρξαν Γράβωνος· Φέρξαντός εἰμι.

³ Paus. i. 26. 2.

⁴ Paus. x. 21. 5.

⁵ Plut. *Flamin.* 12 (Dioseuri). King Arthur dedicates his sword in a church :

Malory, *Morte* 14.

⁶ *IGI* iii. 7.

⁷ Plut. *Pelopidas* 29.

⁸ *Anth. Pal.* vi. 9. Compare 91. This very epigram is imitated and overshoot in another, no. 326, which is mere bathos.

spear, and cuirass to Ares, when he is too old to fight more¹; and his Nicagoras dedicates the battered remnants of a shield to Zeus². Echekratidas the Cretan, in an epigram of Anyte which has all her simple strength, dedicates his spear to Athena³; Timanor to Pallas the shield which has protected him in many battles⁴. The very war-trumpets come in for their turn⁵. A whole armoury is offered in two other epigrams, one of which is of a degraded style, a vulgar slang, giving only single syllables for whole words⁶. The votive epigram here becomes the means of breaking a paltry jest. But the lowest level is reached in that which celebrates the lover's triumph over Sochares the Cynic, whom he had captivated, and now dedicates over the lintel his staff, slippers and flask, and his wallet stuff full of wisdom⁷.

Occasionally an offering was specially made in a shape which had direct reference to the spoils of war. Gilded shields have been mentioned already; but sometimes shields were made all of silver or gold, and hung up to adorn the temples. There were golden shields hung on the architrave of the Delphic temple, which Pausanias assigns to Marathon⁸, but if Aeschines⁹ be right in telling us that they were inscribed as spoils of the Medes and Thebans together, they must belong to Plataea. In 457 the Lacedaemonians defeated the Athenians at Tanagra, and in memory of the fight they sent a golden shield to Olympia, where it was hung on the gable just under the statue of Victory¹⁰. Flamininus sent silver targets to

¹ *Anth. Pal.* vi. 81.

² *Anth. Pal.* vi. 84.

³ *Anth. Pal.* vi. 123, cp. 122.

⁴ *Anth. Pal.* vi. 124, cp. 141, 264.

⁵ *Anth. Pal.* vi. 159 σάλπιγξ: cp. 151, 195, αὐλός.

⁶ *Anth. Pal.* vi. 85, 86. In the former we have τὸν θῶ, καὶ τὰς κνή, τὰν τ' ἀσπίδα, καὶ δόρυ, καὶ κρά.

⁷ *Anth. Pal.* vi. 293, cp. 298.

⁸ Paus. x. 19. 5.

⁹ Aesch. *Ctes.* 409 τὰς χρυσᾶς ἀσπίδας ἀνέθεμεν... καὶ ἐπεγράψαμεν, Ἀθηναῖοι ἀπὸ Μήδων καὶ Θηβαίων, ὅτε τὰναντία

τοῖς Ἑλλήσιν ἐμάχοντο; see Brunn, *Geschichte der griechischen Künstler*, 163.

¹⁰ Paus. v. 10. 4 ναὸς μὲν φιάλαν χρυσέαν ἔχει, ἐκ δὲ Τανάγρας τοὶ Λακεδαιμόνιοι συμμαχία τ' ἀνέθεν δῶρον ἀπ' Ἀργείων καὶ Ἀθηναίων καὶ Ἰώνων, τὰν δεκάταν νίκας εἵνεκα τῷ πολέμῳ. The shield stood on a block, which was fixt on the top of the gable. Three bits of it have been found, bearing parts of each line: Olympia, *Ergebnisse, Die Inschriften*, no. 253. They agree with Pausanias, except in giving τοῦ instead

Delphi¹. A marble model of a shield was dedicated by a general in Cos²; others in Camirus³.

On the same principle a four-horse chariot of bronze was made about the years 509—505. The Athenians had defeated a Boeotian force, and on the same day crossed over to Chalcis and gained a second victory. Several hundreds of prisoners were taken, and kept in chains; but these being afterwards ransomed, their chains were hung up on the Acropolis, and a tithe of the ransom money was used in preparing the chariot, whose base has been found on the spot. There remain a few fragments of the original inscription, which Herodotus (who tells the story) preserves complete⁴. Perhaps the chariot mentioned above⁵ was also made, like this, for the purpose of dedicating.

Another offering of the same class is a group of horses and captive women, made by Ageladas in bronze, which was sent to Olympia by the Tarentines, as victors over the Messapians in a border war (473)⁶. Pausanias mentions "another tithe of the Tarentines, from the spoils of the barbarous Peucetians," sent to Delphi: being images of footmen and horsemen by Onatas, amongst them Opis king of the Iapygians who fought for the barbaric foe⁷. Some time before the beginning of the Peloponnesian War, the Athenian Knights won a victory which was commemorated by the statue of a horse, set up on the Acropolis. Their leaders were Lacedaemonius son of Cimon, who was

of the Doric τῶ. Pausanias speaks as though the inscr. were on the shield, as such often were; and perhaps the stone has a later copy made for some reason.

¹ Plut. *Flamininus* 12.

² Collitz iii. 3655 *στραταγήσας θεοῖς* = Paton and Hicks, *Inscr. of Cos*, 66, 67.

³ *IGI* i. 701—3.

⁴ Herod. v. 77 *ἔθνεα Βοιωτῶν καὶ Χαλκιδέων δαμάσαντες παῖδες Ἀθηναίων ἐργμασιν ἐν πολέμῳ, δεσμῶι ἐν ἀχλυνέντι σιδηρέωι ἔσβεσαν ὕβριν· τῶν ἵππους δεκάτην Παλλὰδι τάσδ' ἔθεσαν*. Paus. i. 28. 2. The inscr. seems to have been re-cut in the Periclean age, and the

first and third lines are transposed: *CIA* i. 334, iv. 1, p. 78, 334 *a*. Doubtless the monument was destroyed by Xerxes and afterwards restored with this change. This explanation is preferable to that of Hicks, *Gr. Hist. Inscr.* 27, who supposes the money voted for the dedication to have been first employed by Pericles about 445.

⁵ Page 107.

⁶ Paus. x. 10. 3. An inscription *δεκάταν* has been found on a supporting wall close to the spot where Pausanias saw it, which M. Homolle conjectures to have belonged to the Tarentine trophy: *BCH* xviii. 187.

⁷ Paus. x. 13. 10.

killed at Potidaea in 429, Xenophon, and another¹. It is not likely that the statues of men-at-arms, which are found in shrines, were meant for captives.

It is usually said that mock arms were sometimes made for soldiers to dedicate, but I have not found early evidence in support of this². There was a thin shield found at Olympia, which the Argives dedicated, useless as it stands; but it may have been merely a bronze casing for a substantial frame³. The same must be said of the bronze casings from the Idaean Cave⁴. A terra-cotta lance-head in Olympia, if it really be meant for a lance-head, is unique⁵. Miniature models in the precious metals are not unknown. Lysander sent to Delphi a trireme of gold and silver, which Cyrus had given him in honour of Aegospotami⁶, and there was another such at Delos⁷. Silver shields are known at Athens and Delos⁸. Some of these shields were buttons or ornaments⁹, but it is impossible to say that none were dedicated by soldiers. There have also been found at Olympia knives, axes, helmets, and shields¹⁰, and at Delos lance-heads and arrow-heads¹¹, shields, cuirasses, and axes in Crete and Lusi¹², small and of thin foil, which have no use and appear to have had no value. These are usually explained as soldiers' offerings, but as such they would be very mean. It is true that the Greeks were familiar with the idea of dedicating a valueless model, especially models of beasts¹³, but also models of tripods¹⁴: it is therefore conceivable that a soldier might have dedicated such trifles as these. On the other hand, he ought to have given part of his spoil, if he won any; and the things would have no meaning as models of anything but spoil, his own arms

¹ *CIA* iv. 1, p. 184, 418 h: οἱ ἱππῆς ἀπὸ τῶν πολεμίων ἱππαρχούντων Λακεδαιμονίου Ξενοφώντος Ἱπρον....

² Pausanias says shields were hung in a gymnasium θέας ἔνεκα καὶ οὐκ εἰς ἔργον πολέμου, vi. 23. 7.

³ *IGA* 33.

⁴ Above, p. 101.

⁵ *Bronzen von Ol.* 1041.

⁶ *Plut. Lysander* 18.

⁷ *BCH* vi.

⁸ ἀσπίς ἀργυρᾶ; see lists and *BCH* iii. 125.

⁹ ἀσπίδιον, ἀσπιδίσκη; ἀσπιδίσκαι ὀνόχιναι *BCH* vi. 32.

¹⁰ *Bronzen von Ol.* 520—27, 530, 1002—5, 1021.

¹¹ *AZ* xl 333.

¹² Below, ch. xiv.; *Mus. Ital.* ii. 712.

¹³ Chapters viii., xiv.

¹⁴ Below, p. 145, and chap. xiv.

for example. It is not likely that toys would be dedicated at Olympia or Delos, and some of them, the axes at any rate, are so old that they are not likely to have been toys; for such toys belong to a somewhat advanced stage of culture. I have another explanation to offer of these anon¹; and am fain to leave the question open.

Choice prize, not arms only, was commonly dedicated. Sthenelus is said to have dedicated at Larissa a three-eyed Zeus, taken by him at the sack of Troy². Pausanias saw in temples at Elis and Argos statues taken at the sack of Tiryns³. Croesus sent to Apollo of Branchidae spoils taken from "an enemy" who had plotted against him⁴. At Olympia stood a group of suppliant boys, taken by the Agrigentines out of the spoils of Motye, a "barbarian city" of Sicily⁵. Xerxes' silver-footed throne was placed on the Acropolis of Athens after Salamis⁶; and the Tegeans dedicated to their Athena Alea a bronze manger which they found in Mardonius' tent on the Plataean battle-field⁷. Callias sent a horse to Olympia as part of the spoil taken by himself in the Persian war⁸. After the sack of Thebes, Alexander consecrated to Apollo at Cyme a hanging lamp which Pliny describes⁹. The statue of the jumper which Pausanias saw at Olympia was dedicated by the Thracian Mende, at an unknown date, after the sack of Sipite, as firstfruits of the spoils¹⁰. Whether the "statues" (*ἀνδριάντες*) dedicated by the Liparians after conquering Tyrrhenian pirates¹¹ were part of the spoil, or part of a group of victors or vanquished, does not appear; but we learn that they sent many remarkable tithes to Delphi from their perennial feud¹². Perhaps the statue of Athena, sent to Delphi by the Achaeans after the sack of Phana in Aetolia, was part of the spoils of

¹ Below, chap. xiv.

² Paus. ii. 24. 3.

³ Paus. viii. 46. 3.

⁴ Herod. i. 92.

⁵ Paus. v. 25. 5, with Frazer's note.

⁶ Herod. ix. 20—24, Paus. i. 27. 1, Demosth. *Timocr.* 741; Harpocration s.v. Ἀργυρόπεζα says it was kept in

the Parthenon.

⁷ Herod. ix. 70 *φάνη χαλκή*. Called *ἀκροθίνια*, Herod. viii. 121.

⁸ Paus. x. 18. 1.

⁹ Pliny, *NH* xxxiv. 8. 14.

¹⁰ Paus. v. 27. 12, inscribed.

¹¹ Paus. x. 11. 3.

¹² Diodorus v. 9.

war¹. King Prusias II of Bithynia sent to Branchidae a number of articles which he seems to have taken in his sack of Pergamos (156)². There is some reason to think that the veil of the temple at Jerusalem was dedicated at Olympia³.

III. *Other Commemorative Offerings.*

It would be commonplace merely to dedicate to a god the money gained by selling his share of the booty, although such a gift doubtless had its charm for the recipients. Moreover this left no memorial, and was therefore unsatisfactory from the victor's point of view; hence Agesilaus stands almost alone in our records when he sends a hundred talents of gold to Delphi as the tithe of his Asian spoils⁴. Others may have done it, and the deed thought unworthy of record, especially if the sum were small. Votive coins indeed meet us by thousands in the treasure lists, but there is generally no clue to the occasion. It is however worth while to point out, that some of the magnificent Syracusan medallions bear on the exergue of the reverse a trophy of arms⁵: these then may have been struck out of military spoils, and in particular from the spoils of the Athenian army in 413. If the view be right that the panoply represents a prize in the games, yet these games were instituted to commemorate victories, and these very prizes may have been arms taken from the enemy.

But the tithe-proceeds usually went to procure some permanent offering. Sometimes the offering had value chiefly or wholly for itself, as the sacred couches made out of captured iron and bronze, and dedicated to Hera by the Lacedaemonians who had destroyed Plataea⁶. Sometimes the value lay in its meaning, as in the case of pictorial tablets. Usually there is something of both, as there is in the dedication of captured

¹ Paus. x. 18. 1.

² CIG 2855 *φιάλη...ἐκ τῆς ἀποσταλείσης ἀπαρχῆς ὑπὸ βασιλέως Προυσίου*. Both he and his queen send other articles.

³ Frazer, *Pausanias*, iii. p. 545.

⁴ Plut. *Agesilaus* 9.

⁵ Head, *Historia Numorum*, 154;

Evans, *Syracusan Medallions*, 8, 142, etc. Victory crowns the charioteer on earlier coins of the required date (p. 153); they are usually interpreted as being connected with races.

⁶ Thuc. iii. 68. There is more of propitiation than thank-offering here.

arms¹. We shall take first those in which material value predominates, the others second.

1. *Buildings*. When the tithe was large enough, or the giver sufficiently grateful, a temple or shrine was often built; and a certain number of these buildings were ascribed by tradition to this origin. Thus Heracles, after conquering Hippocrates and his sons, is said to have built a shrine to Athena Axiopoina and Hera Aigophagos²; after conquering Elis, another to Apollo Pythian in Arcadia³; and a third to Delphian Apollo, after conquering Phylas and the Dryopes⁴. Theseus followed his example after he had vanquished Asterion, son of Minos, in Crete, by dedicating a temple to Athena the Saviour⁵. Where the Amazons ceased their forward march, near the town of Pyrrichus in Laconia, a temple was built to Artemis of the War-host⁶.

Similar traditions, which may be true, but there is nothing to prove it, come from the borderland between history and fable. When the Dorians swarmed into the Peloponnese, they commemorated a victory near Sparta over the Achaeans and Amyclaeans by founding a temple to Zeus of the Rout⁷. In historical times Solon built a temple to Ares after taking Salamis⁸. We have also the temple of Artemis of Good Fame at Athens, built from the spoils of the Medes⁹; and the shrine of Pan in the cave on the Acropolis. It will be remembered that as Pheidippides the runner was sent to Sparta to appeal for help against the invader, Pan is said to have appeared in his path, upbraiding the Athenians for their neglect, in spite of many good deeds done them in the past, and more which he promised for the future. When the battle of Marathon was won, the runner's tale was remembered; and "the shrine of Pan was founded beneath the Acropolis," where the Athenians henceforth honoured him with yearly sacrifices

¹ The victor's arms belong to the second class.

² Paus. iii. 15. 6, 9.

³ Paus. viii. 15. 5.

⁴ Paus. iv. 34. 6.

⁵ Paus. ii. 31. 1.

⁶ Paus. iii. 25. 2 Ἀσπράτεια.

⁷ Paus. iii. 12. 9 ῥόπαιος.

⁸ Plut. *Solon* 9.

⁹ Paus. i. 14. 5; Plut. *Aristides* 20; CIG 467.

and a torch-race¹. At Salamis, a serpent appeared among the ships, and was interpreted to be the hero Cychreus; accordingly after the battle the Athenians erected a shrine to Cychreus, and a trophy of the battle, on that island². Themistocles built in Melite a shrine to Artemis of Good Counsel³, and one at Peiraeus to Aphrodite⁴. The temple of Athena Areia at Plataea was rebuilt and refurnisht with eighty talents, which the Plataeans had received as the prize of valour at the battle of 479⁵. The Athenians erected a shrine by the Ilissus to Boreas, because he blew with his wind, and the ships of the Persians were scattered⁶. We have also temples erected from the spoils of the Carthaginians at Himera, to Demeter and the Maid, two at Syracuse and one at Etna⁷. The great temple and image of Zeus at Olympia are said by Pausanias⁸ to have been built from the spoils of Pisa, which was destroyed by Elis in the sixth century; but a variety of considerations⁹ go to fix the date of this temple between 480 and 457: if, as seems likely enough, war spoils did give the occasion and the means for building it, they probably came from a later war, perhaps that mentioned by Herodotus and Strabo¹⁰. The beautiful temple of Wingless Victory on the Acropolis of Athens must commemorate some feat of arms; it cannot commemorate the capture of Sphacteria (425) and the Peace of Nicias, since the decree which directs the building of it goes to prove that the temple is older than the Propylaea, and it must belong to some earlier battle, Oenophyta for instance, or Oenoe¹¹.

The tithe of spoils won by Xenophon's army of Greeks was allotted to Apollo and Ephesian Artemis, each general taking a portion of it into his charge. What Xenophon did with

¹ Herod. vi. 105 ἰδρύσαντο ὑπὸ τῇ ἀκροπόλει Πανδὸς ἱρὸν; Paus. i. 28. 4, with Frazer's note.

² Paus. i. 36. 1.

³ Plut. *Themistocles* 22 ἀριστοβούλη. His own statue was in it.

⁴ Schol. on Hermogenes (Walz, *Rhetores Graeci*, vi. 393), quoting Ammonius. An inser. of Roman date probably alludes to this shrine, but says it was dedicated before the battle.

This is unlikely; but see Frazer on Pausanias i. 1. 3.

⁵ Plut. *Aristides* 20.

⁶ Herod. vii. 189.

⁷ Diodorus xi. 36.

⁸ Paus. v. 10. 1.

⁹ Summarized by Frazer in his note on Pausanias v. 10. 2.

¹⁰ Herod. iv. 148, Strabo viii. p. 355.

¹¹ Hiller von Gärtringen, *Arch. Anz.* xiii. 124 ff., 'Eφ. 'Αρχ. 1897, 177.

Apollo's share he does not state; it was not used for a temple¹. But the share of the goddess he took with him to Greece, and at Scyllus bought with it a plot of ground upon which he built a temple, which, to compare small with great, was as like as possible to the Ephesian, with a grove about it, and there held annual feasts².

Conon, after defeating the Persian fleet at Cnidus (394), dedicated a temple to Zeus the Saviour at Athens³, and one to Aphrodite at Peiraeus beside the sea⁴. This was probably Aphrodite of the Fair Voyage, under which title she was worshipt at Cnidus. In some feud between Elis and Arcadia, the Eleans founded a temple of Eileithyia and Sosipolis at Olympia⁵, and in Elis a shrine to Sosipolis alone⁶. For material magnificence probably no votive shrine could vie with those which commemorated the victories of the kings of Pergamus over the Gauls⁷. Eumenes II (197—159), we learn from Strabo⁸, adorned the city and temples in many ways, and offered up thank-offerings for his successes; while

¹ Xen. *Anab.* v. 3. 5 ἀνάθημα ποιησάμενος ἀνατίθησιν εἰς τὸν ἐν Δελφοῖς τῶν Ἀθηναίων θησαυρόν.

² Xen. *Anab.* v. 3. 11 ἐνὶ δὲ ἐν τῷ ἱερῷ χώρῳ καὶ λειμῶν καὶ ἄλσῃ καὶ ὄρῃ δένδρων μεσά, ἱκανὰ καὶ σὺς καὶ αἰγας καὶ βοῦς τρέφειν καὶ ἵππους, ὥστε καὶ τὰ τῶν ἐς τὴν ἑορτὴν ἰόντων ὑποζύγια εὐωχεῖσθαι. περὶ δὲ αὐτὸν τὸν ναὸν ἄλσος ἡμέρων δένδρων ἐφυτεύθη ὅσα ἐστὶ τρωκτὰ ὥραϊα. ὁ δὲ ναὸς ὡς μικρὸς μεγάλῳ τῷ ἐν Ἐφέσῳ εἰκασταί, καὶ τὸ ξδάνον ἔοικεν ὡς κυπαρίσσινον χρυσῷ ὄντι τῷ ἐν Ἐφέσῳ. καὶ στήλη ἔστηκε παρὰ τὸν ναὸν γράμματα ἔχουσα· Ἱερὸς ὁ χώρος τῆς Ἀρτέμιδος. τὸν ἔχοντα καὶ καρπούμενον τὴν μὲν δεκάτην καταθεῖν ἐκάστου ἔτους. ἐκ δὲ τοῦ περιττοῦ τὸν ναὸν ἐπισκευάζειν. ἂν δὲ τις μὴ ποιῇ ταῦτα τῇ θεῷ μελήσει. A pious person of Ithaca, emulous of Xenophon, dedicated a like precinct in his native isle, with the same inscription: *IGS* iii. 1. 654 (2nd cent. after Christ).

³ Isocr. *Euagr.* 57.

⁴ Paus. i. 1. 3. A dedication to Ἀφροδίτῃ Εὐπλοία has been found at the Peiraeus, *CIA* ii. 1206; and there was another temple of Aphrodite there, founded by Themistocles (above, p. 98). Aphrodite appears as guardian of seafarers in later times: see below, ch. v.

⁵ Paus. vi. 20. 5. Sosipolis is a title, like Soter, here personified; it is applied to Zeus in Magnesia: Strabo xiv. p. 648.

⁶ Paus. vi. 25. 4. Purgold (*Festschrift für E. Curtius* z. 70. *Geburtstag*, 1884, *Olympische Weihgeschenke*) assigns others to this date, amongst them the Hermes of Praxiteles, but without cogent reasons.

⁷ See the records of the excavations; and Baumeister, *Denkmäler*, s.v. *Pergamon*, for references: Paus. i. 4. 6, 25. 2.

⁸ Strabo, p. 624.

Attalus II seems to have commemorated his predecessors' victories as well as his own, according to the inscription discovered on the spot¹. The temple of Athena was rebuilt, and a great altar was erected to Zeus; the temple was adorned by trophies of arms carved upon it, and the altar with the battle of gods and giants, a "heroic precedent." It remains to mention that after Actium (31), the Mantineans, who fought on Octavius' side, dedicated a temple to Aphrodite Symmachia²: this goddess being no doubt chosen because of the legendary connexion of Aeneas with Rome³. So, in modern times, after the repulse of the Turks from Rhodes in 1480, d'Aubusson built a chapel to Notre Dame de la Victoire, whose image is still in the Latin chapel at Rhodes⁴.

A distinct class of votive buildings is formed by the Treasuries and Colonnades, which were erected at great national shrines. The Treasuries are cell-like buildings, much of a shape with temples but on a small scale, being a cella with a foreroom, opening through a couple of pillars between antae. The foundations of twelve have been found at Olympia⁵; Pausanias⁶ mentions seven at Delphi, and there were besides five others, making the same total; at Delos again several are known to have existed⁷. These buildings were used as show-houses for the display of votive offerings. The first we can assign to a victory in war is the Megarian Treasury at Olympia, built with the spoils of some victory we cannot identify. Pausanias⁸ gives it an absurdly high date, but the evidence of the remains is conclusive for the later part of the sixth century. To the gable was affixed a shield, which bore an inscription

¹ βασιλεὺς Ἀττάλος βασιλέως Ἀττάλου
Διὶ καὶ Ἀθηνᾷ νικηφόρῳ χαριστήριον
τῶν κατὰ πόλεμον ἀγώνων, quoted by
Frazer; Baumeister, *Denkm.* 1222.

² Paus. viii. 9. 6. The list might be carried further, if it were my purpose to go down into Roman times. The latest I have met with is a shrine dedicated to Zeus by Jovianus, about 363 A.D., when he restored the pagan worship, Ἑλλήνων τεμένη καὶ βωμοὺς ἐξαλαπάξας; *IGS* iii. 1. 721.

³ Should the Philippeum, built by Philip after Chaeronea, be added? Paus. v. 20. 10.

⁴ Biliotti, *History of Rhodes*, p. 266.

⁵ Pausanias mentions ten; but before his day two were destroyed.

⁶ Paus. x. 11. 1 ff. *Θησαυροί*.

⁷ *BCH* vi. 88 *Δηλίων οἶκος*, *Ναξίων οἶκος*; 158 *Ἀνδρίων οἶκος*; 178 *Πύρινος οἶκος*.

⁸ Paus. vi. 19. 2.

telling that the building had been made from Corinthian spoils. Not much later is the Treasury built by the Syracusans, commonly called of Carthage. It contained a colossal image of Zeus and three linen corslets, which Pausanias declares to have been the offering of Gelo the Syracusan for some victory either by sea or land. The words of Pausanias are not clear to decide whether the Treasury itself was to be of the same dedication, but I think he did mean this, and that its common title, Treasury of the Carthaginians, refers to its origin¹. The spoils are generally assigned to the battle of Himera (480), but this date is many years too late for the building. It is possible that both building and spoils were dedicated, as Pausanias says, by Gelo, after some victory we know nothing of, when he may have been in command though not yet tyrant; or it may be the spoils belong to Himera, and the building to this earlier victory, by whomsoever dedicated; or the treasury may have been dedicated by the Syracusans before Gelo came on the scene. Style of architecture and sculpture, and the alphabet used in the inscription, alike point to the years 510—500 at latest; and there are indications² that the cities of eastern Sicily did about that time wage a dire struggle with Carthage, in which they were victorious³. The Athenian Treasury at Delphi was built out of the spoils of Marathon⁴, and on the metopes were carved the Battle of Gods and Giants, with the deeds of Heracles and Theseus⁵: clearly a heroic precedent like those of Pergamus. "Brasidas and the Acanthians" used the Athenian spoils to build another of these cells in the same place⁶. When the Athenian empire went to wreck in Sicily,

¹ For other views see Frazer's note on Paus. vi. 19. 7.

² See Herod. vii. 158.

³ See Freeman's *Sicily* ii. 98, App. viii. pp. 478—9. The Treasury may be used as another argument in support of his suggestion.

⁴ Paus. x. 11. 5. The remains of the inscription cannot be fitted in with his words: *BCH* xx. 608 Ἀθηναῖοι τῶι Ἀπόλλωνι ἀπὸ Μήδων ἀκροθίνια τῆς Μαραθῶνι μάχης.

⁵ See Frazer's note, and *BCH* xvii. 217 ff., 612, xviii. 169. A terrace next this building bears the inscription, which has been cut or re-cut in the third century, Ἀθηναῖοι τὰ πόλλωνι ἀκροθίνια τῆς Μαραθῶνος: the explanation is unknown (Cecil Smith, in Frazer, *l.c.*).

⁶ It contained a statue of Lysander. Plut. *Lysander* 1, *De Pythiae Oraculis* 14, 15; cp. Thuc. v. 10.

the Syracusans built their Treasury at Delphi (413)¹. After the battle of Leuctra (371) the Theban Treasury was founded there also¹. As to the other Treasuries, it is fair to conjecture that some of those whose origin is not attested were built from war-spoils. This is probable for the one which Cypselus, tyrant of Corinth in the seventh century, erected at Delphi², and for the Sicyonian Treasury there, which belongs to the early sixth century³. Others are mentioned, dedicated by Croesus and Gyges⁴, by Massilia⁵, and by the city of Spina on the Adriatic coast⁶. The Cnidian Treasury, in spite of Pausanias' statement, seems to have been built from a tithe of war⁷.

Occasionally the victor preferred to build a colonnade from war-spoil. Thus the Spartans built in their own city what was called the Persian Colonnade, in which were statues of Mardonius, Queen Artemisia, and others, "from the Persian spoils⁸": statues of Persians in their barbaric dress supported the roof in place of pillars⁹. A colonnade of the Athenians at Delphi has given rise to much controversy¹⁰. The inscription, which is complete, still remains on the spot where it was placed¹¹. The alphabet is puzzling, some of the letters pointing forward in time and some back. Köhl assigns it to the time of Peisistratus, U. Köhler to a victory won over the Aeginetans about 490; Pausanias again gives the victory to Phormio¹², which is impossible, not only from the antiquity of the script, but because Phormio's victories, though brilliant, were not considerable

¹ Paus. x. 11. 5.

² Herod. i. 14; Paus. x. 13. 5.

³ *BCH* xviii. 187 ff.; Paus. x. 11. 1.

⁴ Strabo ix. p. 471.

⁵ Diodorus xiv. 93.

⁶ Strabo v. p. 214, ix. p. 421; Pliny, *NH* iii. 120. The last reference I take from Frazer on Pausanias x. 13. 5.

⁷ Paus. x. 11. 5; *BCH* xxii. 592
**Κνίδιοι ἀνέθηκαν τὸν θησαυρὸν καὶ
τάγάλματα Ἀπόλλωνι Πυθίῳ δεκάταν
ἀπὸ τῶν πολεμίων.**

⁸ Paus. iii. 11. 3.

⁹ Vitruvius i. 1. 6. So the bowl,

adorned with Persian heads, which Ctesylis dedicated at Delphi (*BCH* vi. 152), would have been appropriate to the great war; but there is no reason for assuming any connexion.

¹⁰ Hicks, *Gr. Hist. Inscr.* 20; Paus. x. 11. 6 with Frazer's note, where the rival theories are stated.

¹¹ *IGA* 3 a, p. 169: Ἀθηναῖοι ἀνέθεσαν τὴν στοὰν καὶ τὰ ὄπλα καὶ τὰ κρωτήρια ἐλόντες τῶν πολεμίων.

¹² Paus. x. 11. 6. Some of Phormio's spoils may have been added later, as I have suggested (p. 107¹).

enough to have afforded so rich a booty. The probabilities are in favour of some victory between 490 and the mid-century, such as the sea-fight of Cecryphalea off Aegina in 460. Another colonnade, called Myropolis, was built by Aristodemus, who was tyrant of Megalopolis before the Achaean league, after defeating Acrotatus and his Lacedaemonian soldiers of fortune¹. There was also a colonnade in Elis built from spoils of Corcyra². Some kind of building appears to have been dedicated at Athens by the Tarentines during the period of their alliance (280—279), perhaps for the victory of Heraclea³. Colonnades were amongst the buildings erected by Attalus II⁴.

To the same category belongs an altar which is connected with Plataea. After the battle of 479, the united Greeks decreed exalted honours to the city, promising them eternal independence and protection⁵; and there they built an altar to Zeus Eleutherios⁶, with an inscription by Simonides⁷. This is the only altar I have noticed as dedicated for a feat of war, until we come to the end of Greek history, when Mummius dedicates an altar to the gods at Thebes⁸. But perhaps the altar of the Chians at Delphi was one such⁹. The altar, however, was not an obvious offering nor a thing beautiful in itself; it was not necessarily built at all, and it was often made of the ashes of immemorial sacrifices¹⁰.

2. *Divine statues.* An obvious dedicatory offering was the statue (*ἄγαλμα*) of the protecting deity, and examples are many¹¹. Cypselus having vowed to dedicate the goods of the

¹ Paus. viii. 30. 7.

² Paus. vi. 25. 1.

³ Hicks, *Gr. Hist. Inscr.* 163: *Ταραν-
τῖνοι ἀπὸ τῶν πολεμίων ἀνέθεσαν.*

⁴ Baumeister, *Denkmäler*, 1222: above, p. 122¹.

⁵ Thuc. ii. 71.

⁶ Plut. *Aristides* 19.

⁷ *Anth. P.* vi. 50.

⁸ Hicks, *Gr. Hist. Inscr.* 199. But altars were made to Peace and sacrifices offered after the peace of 374: Nepos, *Timotheus*, 2.

⁹ Herod. ii. 135. The inscr. which has been found belongs to the fifth century: *Χῖοι Ἀπόλλωνι τὸν βωμόν.* *BCH* xx. 617.

¹⁰ See Paus. v. 13. 8, 11, 14. 8, 10, 15. 9, ix. 11. 7. Also of unhewn stones vii. 22. 5; of unburnt brick vi. 20. 11.

¹¹ One statue, perhaps of Zeus, at Olympia, bore an inscr. unique in form: *φαλείων περὶ Ὀμονοίᾳ*, *Inscr. von Ol.* 260 (? cp. Paus. v. 24. 4).

Corinthians if he won Corinth, used the money to procure a golden Zeus which he sent to Delphi¹. At the beginning of the second Messenian War (685—668) the Spartans are said to have dedicated a statue of Zeus which Pausanias saw at Olympia, thus inscribed:

δέξο, φάναξ Κρονίδα, Ζεῦ Ὀλύμπιε, καλὸν ἄγαλμα
 ἰλήφωι θυμῶι τοῖλ Λακεδαιμονίοις.

The base of this statue has been found, and is a useful proof of the uncertainty of these early traditions: the alphabet is of the sixth rather than the seventh century, and the inscription has even been claimed for the Messenian revolt of 464². Some warlike feat must be commemorated by the great statues found on the Sacred Way in Branchidae, for nothing else surely could have so magnificent a tithe³. The oldest of many memorials of the great struggle between Carthaginian and Greek in Sicily, is an inscription of Selinus, which belongs to the middle of the sixth century; this appears to record a vow made before the fight, that when peace was made statues of gold should be erected to guardian deities; but the fragmentary state of it makes certainty impossible⁴. From the same struggle we have an Apollo dedicated by the Massaliots at Delphi, as the firstfruits of the sea-fight with the Carthaginians⁵. Gelo's thank-offering after Himera included a colossal

¹ Paus. v. 2. 3 and Frazer's note; Strabo viii. 353, 378; Plato, *Phaedrus* 236 E; Suidas and Photius s.v. Κυψελιδῶν ἀνάθημα.

² Paus. v. 24. 3; *Die Inschriften von Olympia*, no. 252; Röhl, *IGA*, no. 75.

³ Newton, *Branchidae*, inscr. no. 66, p. 777: τὰ ἀγάλματα τάδε ἀνέθεσαν οἱ Πύθωνος παῖδες τοῦ ἀρχηγοῦ, Θαλῆς καὶ Πασικλῆς καὶ Ἡγήσανδρος καὶ Λύκιος καὶ Ἀναξίλειος, δεκάτην τῶι Ἀπόλλωνι. British Museum: assigned to the 6th century. See also 780, 781, nos. 67, 68.

⁴ *IGSI* 268, *IGA* 515, Collitz iii. 3046. As restored, it runs thus: διὰ

τοὺς θεοὺς τοὺςδε νικῶντι τοὶ Σελινούντιοι· διὰ τὸν Δία νικῶμες καὶ διὰ τὸν Φόβον καὶ διὰ Ἡρακλέα καὶ δι' Ἀπόλλωνα καὶ διὰ Ποτειδάνα καὶ διὰ Τυνδαρίδας καὶ δι' Ἀθανάαν καὶ διὰ Μαλοφρόν καὶ διὰ Πασικράτειαν καὶ διὰ τοὺς ἄλλους θεοὺς, διὰ δὲ Δία μάλιστα. φιλίας δὲ γενομένας ἐγ χρυσέῳ ἐλάσαντας, τὰ δ' ὀνύματα ταῦτα κολάψαντας ἐς τὸ Ἀπολλώνιον καθέμεν, τὸ Διὸς προγράψαντες· τὸ δὲ χρυσίον ἐξήκοντα ταλάντων εἰμεν. Hicks, *Gr. Hist. Inscr.* 25, assigns this to the fifth century, and the struggle between Selinus and Egesta.

⁵ Paus. x. 18. 3.

Zeus¹. There was a standing feud between Thessaly and Phocis; and when fortune looked with favour on the Thessalians, they dedicated a Zeus at Olympia². The Lipari had much ado to protect themselves against Tyrrhenian pirates, and many a victory sent its tithe to Delphi³. Once the Pythia, it is said, told them to put to sea with as few ships as possible; they accordingly sent out a squadron of five. The Tyrrhenians, with more romantic pride than one would expect of pirates, thought shame to meet them with a larger number. The five pirates were defeated and taken, and a like fate befel three other squadrons of five ships each which followed. The victors then sent to Delphi an Apollo for each captured ship⁴. Miltiades, as we have seen, had special cause to be grateful to Pan; he consequently dedicates a statue of Pan, perhaps in the Acropolis cave, and Simonides writes him the epigram⁵. The famous bronze Athena Champion, which stood in front of the Parthenon, was said to have been made by Pheidias from the Marathonian tithe⁶; no doubt it was set up at the close of the Persian Wars⁷, and called after Marathon by the loose convention already spoken of⁸. After Salamis, a colossal image of Apollo was erected at Delphi, and one of Zeus at Olympia, by the Greeks in common⁹. The tithe of Plataea was used to purchase two colossi: one of Poseidon to be placed on the Isthmus, its face set towards the rising sun; and one of Zeus for Olympia¹⁰. Another Zeus was given to the same place by the Argive Epidaurians, out of Median spoils¹¹; and a third, this colossal, by the Clitorians as a "tithe from many cities¹²." Deliverance from a wandering horde of Mardonius's men was

¹ Paus. vi. 19. 7.

² Paus. v. 24. 1, x. 1. 3—11: the occasion is not known.

³ Diod. v. 9, Strabo vi. 275.

⁴ Paus. x. 16. 8.

⁵ *Anth. App. Plan.* xvi. 232; Bergk, *Poetae Lyr. Gr.* iii. 1163.

⁶ Paus. i. 28. 2 *Πρόμαχος*. The base is identified with *CIA* i. 333.

⁷ So says expressly the Schol. on Aristides (iii. 320 Dind.).

⁸ Demosthenes says it was an *ἀρισ-*

τελον paid by the Greeks; xix. p. 478. He is alone in this view and probably wrong.

⁹ Paus. x. 14. 5.

¹⁰ Herod. ix. 80; Paus. v. 23. 1, x. 13. 9.

¹¹ Paus. x. 15. 1.

¹² Paus. v. 23. 7. At Olympia was another Zeus, dedicated by the Eleans for their victory over Arcadia: Paus. vi. 24. 3. Another from the Psophidii, v. 24. 4.

the occasion for dedicating the Saviour Artemis at Megara¹. Later, in 445, the Megarians revolted from Athens, and slew most of the Athenian garrison; in memory of which they sent an Apollo to Delphi². After the Sacred War (346), the Amphictyons set up an Apollo at Delphi, and the Thebans a Heracles³. There was a bronze Apollo in the Pythium at Athens, dedicated as a war-tithe about the middle of the fourth century⁴. The people of Patrae, who had helped the Aetolians to fight the Gauls, set up a statue of Apollo in their own capital⁵. The Colossus of Rhodes was procured with the money got by selling the siege-engines of Demetrius Poliorcetes, who gave them to the Rhodians when he was forced to raise the siege (303)⁶. Mummius set up at Olympia two bronze statues of Zeus⁷; and after Actium, one Nicippe dedicated a statue of Aphrodite in the temple then built for her honour⁸.

We know of one divine statue dedicated by a private person for success in war: Hegelochus the alien did this at Athens in the fifth century⁹. It may be that some of the archaic 'Apollons' discovered in Boeotia or other places are images of the deity, Apollo or who not, dedicated for this cause. One bronze figure of this type at least is inscribed as a tithe¹⁰; and there is no indication that it was a trade-tithe. A fuller discussion will be found in a succeeding chapter¹¹.

Two items call for remark. Cimon, after his victory on the Strymon (477), was allowed as a special honour to set up two Hermae in the Street of Hermae, but without inscribing his name upon them¹². I do not know whether he regarded Hermes as the source of his good luck, or whether the motive was

¹ Paus. i. 40. 2.

² Paus. x. 15. 1.

³ Paus. x. 13. 1, 15. 1.

⁴ *CIA* ii. 1154, 1204.

⁵ Paus. vii. 20. 3.

⁶ Eudocia says it commemorated victories by sea (no. 994).

⁷ Paus. v. 24. 4.

⁸ Paus. viii. 9. 6; see above, p. 122.

⁹ *CIA* i. 374 παρθένωι Ἐκφάντου με πατήρ ἀνέθηκε καὶ υἱὸς ἐνθάδ' Ἀθηναίη μνημα πόνων Ἄρεος Ἠγέλοχος. μεγά-

λην δὲ φιλοξενίης ἀρετῆς τε πάσης μοῖραν ἔχων τήνδε πόλιν νέμεται. Κρίτιος καὶ Νησιώτης ἐποησάτην.

¹⁰ *AJA* n.s. ii. 50 Μάντικλός μ' ἀνέθηκε φεκαβόλῳ ἀργυροτόξῳ τῆς δεκάτας· τὸ δὲ Φοῖβε δίδοι χαρίσεται ἀμοιFav. Archaic.

¹¹ Chapters viii. and xiv.

¹² Plut. *Cimon* 7. Inscribed herms in *Jahrb.* ii. 228—30, one inscr. = *Anth. Pal.* vi. 144.

pride¹. The other is the dedication of the Saviour Demigods, the Dioscuri no doubt², to Poseidon at Elatea, in memory of some signal deliverance³. The inscription dates from the fourth century; and I cannot believe with M. Paris⁴ that the lines have been recut and that the dedication belongs to an earlier age, perhaps to the affray when Tellias struck terror into his adversaries by means of a coat of whitewash⁵, because the dedication of the statue of a deity to whom gratitude is due is always made to that deity himself while Greek religion is sincere⁶.

3. *Artistic representation of the human act blest by the god.*

To set up a divine statue was one way of acknowledging his power; and although we are not often told what the figure looked like, we know that the plastic genius of Greece often expressed this power by clothing him in attributes, such as armour, and by placing weapons in his hand. As the faculty of artistic expression grew, attempts were made to depict in some way the effect of that power, or more precisely the event wherein he had shown it. The *Odes* of Pindar show us how the Greek mind would naturally regard human life in relation to higher things; and as he seeks out heroic or mythological precedent for the feats which he celebrates, so victories in war were sometimes commemorated by a mythological or allegorical group. So is explained the scene on the Aegina pediment, so the metopes of the Parthenon. In the offerings which we have first to do with, there is no realism. At most along with the divine and heroic figures, mortal man whose strong arm has helped may sometimes be found.

¹ Dem. *Lept.* 491 cites an inser. in this street as a chief mark of honour in olden days: ἐπὶ τῶν προγόνων πολλὰ ἀγαθὰ εἰργασμένοι τινὲς οὐδενὸς ἡξιούντο τοιούτου, ἀλλ' ἀγαπητῶς ἐπιγράμματος ἐν τοῖς ἑρμαῖς ἔτυχον.

² There was a *φανакεῖον* at Elatea: *IGS* iii. 1. 129.

³ *BCH* x. 367; *IGS* iii. pt. 1. 130
ποντίῳ ἱπομέδοντι Ποσειδῶνι χρόνου
νιέει ἡ πόλις εὐξαμένη τοῦσδ' ἀνέθηκε
θεῶι, ἡμιθέου σωτήρας ὑπὲρ προγόνων
τε καὶ αὐτῶν καὶ γῆς καὶ τεκέων καὶ

σφετέρων ἀλόχων. The stone reads XPONOTIEI in the first line.

⁴ P. Paris, *Elatée*, 10, 223.

⁵ Herod. viii. 27.

⁶ For this point see ch. xiv. It is true that if the dedication refers to peril at sea, there would be some fitness from a latter-day standpoint; but it has yet to be proved that this was true of the great age. If these figures were a group in action they may be older; see next section.

This is the meaning of the group sent to Olympia by the Argives for their victory at Oenoe: the seven who fought against Thebes and the Epigoni, together with the chariot of Amphiaras and his charioteer Baton¹. At Olympia also, upon a great pedestal, stood Zeus, Thetis, and the Day, with a number of Homeric heroes in fighting pairs, the group being the tithe of Abantis sent by the city of Apollonia on the Ionian sea². A group of Heracles and Apollo, striving for the tripod, was dedicated at Delphi by the Phocians after their defeat of the Thessalians³. Attalus I commemorated his Gallic victories by several groups on the Acropolis of Athens: battles of the gods and giants, of the Athenians with the Amazons, and the battle of Marathon, then held of equal importance with the great deeds of legend⁴. Perhaps the cedar-wood group of the struggle of Heracles with Achelous, in the Megarian treasury at Delphi, was meant in the same way⁵. At some date unknown, the citizens of Heraclea Pontica, having conquered a barbaric tribe, the Mariandyni, sent to Olympia a group representing the Labours of Heracles: the Lion, the Hydra, Cerberus, and the Erymanthian Boar⁶. The same principle must also explain an Argive offering at Delphi, a bronze copy of the Wooden Horse of Troy, bought from Lacedaemonian spoils. This should belong to the successful raid of Argives into the Thyreatis in 414, when they took booty to the amount of five-and-twenty talents⁷. Perhaps the "Wooden Horse" of bronze on the Athenian acropolis had a similar origin⁸.

¹ Paus. i. 15. 1 with Frazer's note; x. 10. 4. C. Robert (*Hermes* xxv. 412) places the battle between 463 and 458; this date is supported by *IGA* 165, where the sculptors of the group, Hypatodorus and Aristogeiton, are named in an inser. assigned to the early 5th century. Others place the date in the 4th century.

² Paus. v. 22. 6.

³ Herod. viii. 27; Paus. x. 1. 8, 13. 6.

⁴ Paus. i. 25. 2; Plut. *Antonius* 60. Ten existing statues are identified as originals or copies from these groups;

Frazer on Paus. *l.c.*

⁵ Paus. vi. 19. 12. It should be noted that the gable had the war of gods and giants, and the building was ascribed to a victory.

⁶ Paus. v. 26. 7.

⁷ Paus. x. 10. 9; Thuc. vi. 95; Brunn, *Gesch. der gr. Künstler*, i. 283. Pausanias appears to refer it to their well-known victory of a hundred and fifty years before; but Antiphanes, the founder of the Horse, was not earlier than the Peloponnesian War.

⁸ Schol. Aristoph. *Birds* 1128; Paus. i. 23. 8; *CIA* i. 406 Χαίρῃδμος Εὐαγ-

Another expression of the same idea is a group including the protecting deities, together with personifications of the dedicating states, either in the form of the local heroes or otherwise, sometimes also the commander or anyone who had rendered signal help in the event. The Phocians, after the successful stratagem of Tellias the soothsayer, sent figures of their local heroes to Delphi and Abae, with Tellias and their generals, Rhoeus and Daiphantes¹. Another group was sent by the Athenians to Delphi after the Persian Wars²: in the presence of Apollo and Athena stood Erechtheus, Cecrops, Pandion, Leos, Antiochus son of Heracles, Aegeus, and Acamas, all tribal eponyms; Codrus, Theseus, and Phyleus, ancient chiefs; and the general Miltiades. The three remaining eponyms, Ajax, Hippothoon, and Oeneus, must surely have formed part of the original dedication; but when Pausanias saw the group, these three statues had been dubbed with the names of Antigonus, Demetrius, and Ptolemy³, who had given their names to later Athenian tribes⁴. After Salamis, a colossal statue was set up at Delphi, holding in one hand a ship's beak⁵; the word *ἀνδριάς*, used by Herodotus, cannot apply to the Apollo mentioned by Pausanias⁶, and it was probably a local personification of Aegina, or Salamis. The Arcadians, after ravaging Laconia, probably under Epaminondas (370–69), sent to Delphi a large group: images of Apollo and Victory, of Callisto mother of Arcas by Apollo, of

γέλου ἐκ Κολίης ἀνέθηκεν. But this appears to be a private dedication.

¹ Herod. viii. 27; Paus. x. 1. 8, 13. 6.

² Pausanias says (1) the sculptor was Pheidias, (2) the group was really and truly part of the Marathon battle-tithe. It is hard to reconcile these statements, unless we suppose that the money was kept unused for a long time. It should be noted that Miltiades soon fell into ill odour, and so the date is likely to be after his death.

³ Paus. x. 10. 1. If the three last had been new statues, there was no

reason for taking away the three which are missing, and I therefore assume that only the names were changed.

⁴ E. Curtius, *Gesammelte Abhandlungen*, ii. 365.

⁵ Herod. viii. 121.

⁶ Paus. x. 14. 5. Hero statues were so called: Arist. *Peace* 1183 τὸν ἀνδριάντα τὸν Πανδίωνος. We read also of one of gold, not described, bought with Median spoils: *Epist. Philippi* 179 (speaking of Amphipolis) Ἀλεξάνδρου τοῦ προγόνου κατασχόντος τὸν τόπον ὅθεν καὶ τῶν αἰχμαλώτων Μήδων ἀπαρχὴν ἀνδριάντα χρυσοῦν ἀνέστησεν εἰς Δελφούς.

Arcas, and his sons¹. Tolmides and his soothsayer stood on the acropolis of Athens, as part of a group with Erechtheus fighting against Eumolpus². This should refer to the raid on the Peloponnese in 455, when Gythium was burned and Cythera taken³. Similarly Aetolia was placed at Delphi amidst a group of protecting deities, Apollo, Artemis, and Athena, and the generals Polyarchus and Eurydamus, when the Aetolians conquered the Gauls (280)⁴. A type of Aetolian coins struck after this date seems to have been copied from this figure; whence it would appear that she was seated upon a pile of arms⁵.

Lysander's oriental ostentation was doubtless to blame for the tone of his group dedicated after Aegospotami. There stood Zeus, Apollo, Artemis, Poseidon, and the Dioscuri, there stood Lysander and all his admirals, his pilot, and his priest; and Poseidon was placing a crown on Lysander's head⁶.

The event itself might be more realistically presented. A group dedicated by the Tarentines at Olympia consisted of a number of horsemen and footmen, with King Opis coming to help the Peucetii; he is dying, and over him stand the heroes Taras and Phalantheus, and a dolphin is near. It is inscribed as a tithe of the Peucetian spoils⁷.

Attalus I added a group representing his Gallic victory to the great historic fights mentioned above⁸.

Groups representing a man Phormis, a Maenalian, fighting with various foes were dedicated by a friend, Lycortas the Syracusan, in Olympia⁹.

¹ Paus. x. 9. 5 and Frazer, *AM* xiv. 15—40.

² Paus. i. 27. 4.

³ Thuc. i. 103, 108, 114.

⁴ Paus. x. 15. 2, 16. 4, 6, 18. 7, 19. 4. The same principle may explain other mythological groups. Hercules fighting Achelous, whom Ares helps, with Zeus and Deianira (Megar. Treas. Ol., Paus. vi. 19. 12). It is to be noted that the Sardinians sent a statue of their eponym to Delphi (Paus. x. 17. 1). Pausanias calls them bar-

barians, but this was perhaps a superficial view (cp. Ridgeway, *Early Age*, 70).

⁵ P. Gardner, *Types of Greek Coins*, pl. xii. 40; Head, *Hist. Num.*, 283 f.

⁶ Plut. *Lys.* 18; Paus. x. 9. 7. Pedestals and inserr. have been found, but are not yet published.

⁷ Paus. x. 13. 10.

⁸ Paus. i. 25. 2; above, p. 130.

⁹ Paus. v. 27. 7. At Aegira was another group; a warrior who had died fighting bravely, his father in the

Towards the end of the fifth century, reliefs began to be commonly used for dedication; and a few of them suggest war. Some indeed are inscribed; there is no doubt about the battle-scene dedicated by a cavalry commander at Eleusis, which belongs to the fifth century: horsemen are chasing and cutting down the enemy¹. Others, though not inscribed, show warlike subjects: Victory and a trophy², warriors armed or wounded men³, or a ship⁴. Now a battle-scene on land seems to be represented⁵, now a sea-fight⁶. A Roman copy of a Greek original has Victory holding a ship's taffrail-ornament (ἄφλαστον), and an armed warrior beside a pillar wreathed with a snake⁷. So perhaps the reliefs where Athena stands by a trophy of arms hung on a tree⁸; or she stands armed, a Victory in her hand, between an armed and an unarmed man, the latter holding up one hand in the attitude of worship⁹. The warrior pouring a libation may represent the thank-offering after battle¹⁰. That the relief or picture was familiar in the fourth century we learn from the story of Charon, a Theban, who helped Epaminondas and Pelopidas to free the country, and afterwards won the victory in a cavalry fight shortly before Leuctra (371). Androcydes of Cyzicus was just then at work on a relief or painting (πίναξ) of some other battle, which when the revolution took place was all but done. This had been preserved, and Menecleidas, being jealous of the two chief movers, persuaded

attitude of mourning, three sisters doffing their trinkets in token of mourning, and three brothers. Pausanias (vii. 26. 9) does not say that it stood in a temple, but "in a building."

¹ *CIA* iv. 1. 422¹⁷, p. 184: ... Ἐπι-
ζήλου ἱππαρχήσας ἀνέθηκεν or the
like. See *AM* xiv. 398, pl. xii. *CIA*
iv. 1. p. 84, 373⁶³ reads ἱππαρχ...
ἀπὸ τῶν πολεμίων? The relief of a
horseman and prostrate foe, Sybel
3140, may be a tombstone, like that
of Dexileos.

² Sybel 368. So on bases: Sybel
6418 (5th century), 6743 Victory and
trophy on a relief of Roman date in

Samos Museum, no. 54, see *AM* xxv.
174.

³ Sybel 6623, 6711.

⁴ Sybel 1379.

⁵ Sybel 379.

⁶ Sybel 370.

⁷ *AA* ix. 171, restored from Louvre
replica; Müller-Wieseler, *Denkm. der*
ant. Kunst, i. pl. 14, 48. Other exx.
in O. Jahn, *Arch. Beitr.* 210. Furt-
wängler, *Meisterwerke* 202², guesses
that the original may have been dedi-
cated by Nicias.

⁸ Sybel 4239.

⁹ Schöne 85. Victory appears to be
holding out a wreath to the latter.

¹⁰ F-W. 1197.

the people to add Charon's name to it, and to dedicate it in memory of the victory aforesaid¹. In the Lamian war (323) Leosthenes the Athenian defeated the Lacedaemonians in Boeotia and at Thermopylae, and shut up the garrison in Lamia, where he fell; a picture was put up in the joint temple of Athena and Zeus at Peiraeus, showing Leosthenes and his sons engaged in the fight². Olympiodorus, who raised the siege of Elatea (298), was honoured by a painting in Eleusis, perhaps votive³. Porus is said to have dedicated in some Indian temple bronze tablets portraying the feats of Alexander⁴. It will be remembered that Queen Matilda is supposed to have dedicated the famous tapestry in Bayeux cathedral after the conquest of England.

A fragment of a war scene in bronze repoussé was found at Dodona⁵, but I hesitate to place it here as it was probably part of the bronze case of some other object. Similar friezes at Olympia bear warriors fighting⁶. A war galley comes from Crete⁷.

In Corinth, where painted pottery was made from an early day, the poor man seems to have had the means to make a dedication of this sort. At least, some of the sherds amongst the refuse of Poseidon's temple fall in place here quite naturally. There are pictures of Poseidon and Amphitrite, with other deities, common enough, although giving no clue to the occasion; but others represent Homeric combats, one of the motives as we have seen of the warriors' heroic precedents⁸. Others again bear armed warriors, or two or more men fighting⁹, or a battle-ship¹⁰. These date from the sixth century or earlier, and there is no reason to suppose that they were not matcht at other places, such as Athens, where such things could be made. Archaic reliefs of warriors, in terra-cotta, come from Praesus in Crete¹¹, one leading a captive¹².

¹ Plut. *Pelopidas* 25.

² Paus. i. 3. 4.

³ Paus. i. 26. 3 "to his memory."

⁴ Philostr. *Apoll.* ii. 9.

⁵ Carapanos, *Dodone*, xvii. 1.

⁶ *Bronzen von Ol.* xxxvii. 709.

⁷ Above, p. 65, fig. 8.

⁸ *Antike Denkmäler* i. 7. 15.

⁹ *Antike Denkmäler* i. 8. 13, ii. 23. 14 b, 24. 24; *Gaz. Arch.* vi. 107; *Jahrb.* xii. 16 no. 521, 579, cp. 589, 593.

¹⁰ *Jahrb.* no. 621, 647, 650, 654.

¹¹ *AJA* N.S. v. 390, 392, figs. 19, 25, plate xii. 3.

¹² *AJA* N.S. v. 390, 392, figs. 19, 25, plate xii. 4.

The following I would also interpret as a representation of the event. After Salamis, the Aeginetans dedicated at Delphi a bronze mast with three golden stars upon it. I can only suppose that St Elmo's fire had been seen on the ships, and that it was thus commemorated as a good omen¹. One of Lysander's many offerings after Aegospotami was a pair of golden stars by him sent to Delphi, which may have had a similar origin². Plutarch, who for a sceptical observer was singularly awake to portents, notes that these stars mysteriously disappeared before the battle of Leuctra.

Further, the story of the Corinthian women should be explained in the same way. It is said that when the Persians invaded Greece, the courtesans of Corinth went to Aphrodite's temple and prayed for the preservation of Greece. After the triumph the people dedicated a picture or a bronze group of the women in the same place, which we are to suppose was not a row of portraits, but the women in act of supplication³.

We have seen in sundry of the groups described, how the victorious general stood in the high company of gods and heroes. The sentiment which caused him to be included is not quite simple, and as the ancients have not themselves analyzed it we should be rash to jump to conclusions. There was a desire, no doubt, to show honour; but this was certainly not the main motive, as it was in honorific statues of later days. Demosthenes⁴ recognises the distinction quite clearly, when he

¹ Herod. viii. 122. He says nothing of the Dioscuri, but later writers of course identified the stars with them. They do not explain why there were three, or what the mast meant. As a fact, the stars are not known as symbols of the Dioscuri until much later.

² Plut. *Lys.* 18. Plutarch interprets them as signifying the Dioscuri. It is true the Dioscuri were special patrons of Sparta, but see last note. Lysander must have known of the older offering.

³ Theopompus and Timaeus *ap.* Ath. xiii. 573 ... Σιμωνίδης, ἀναθέντων τῶν Κορινθίων πίνακα τῇ θεῷ, τὸν ἔτι καὶ νῦν διαμένοντα, καὶ τὰς ἐταίρας ἰδίᾳ γρα-

ψάντων, τὰς τότε ποιησάμενας τὴν ἱκετεῖαν, καὶ ὕστερον παρούσας, συνέθηκε τόδε τὸ ἐπίγραμμα· Αἰδ' ὑπὲρ Ἑλλήνων τε καὶ εὐθυμάχων πολιητῶν ἔσταθεν εὐχεσθαι Κύπριδι δαιμονίᾳ. οὐ γὰρ τοξοφόροισιν ἐμήσατο δι' Ἀφροδίτῃ Πέρσαις Ἑλλήνων ἀκρόπολιν προδόμεν. Plut. *De Herod. Malign.* 39 says bronze statues.

⁴ Demosth. *Aristocr.* 686 ἐκείνοι Θεμιστοκλέα, τὸν τὴν ἐν Σαλαμῖνι ναυμαχίαν νικήσαντα, καὶ Μιλτιάδην τὸν ἡγούμενον Μαραθῶνι, καὶ πολλοὺς ἄλλους, οὐκ ἴσα τοῖς νῦν στρατηγοῖς ἀγαθὰ εἰργασμένους, οὐ χαλκοῦς ἴσασαν οὐδ' ὑπερηγάπων. οὐκ ἄρα τοῖς ἐαυτοῦς ἀγαθόν τι

says that Miltiades and Themistocles did not expect the honour claimed by latter-day captains; no bronze portrait statues were set up to them. The victory was not the captain's but belonged to the Athenian people; and a memorial portrait would have been out of place. And yet Miltiades was one of that Marathonian group which stood at Delphi; yet the figure was recognisable for the man. If then this figure is to be distinguished from an ordinary portrait, the distinction lies not in the form but in the motive of dedication. Perhaps we may regard him as partly the personification of the fighting force, the armed conflict being as it were summed up in its leader appropriately arrayed; partly the intermediate instrument through which the god worked. The statue was a memorial, not an honour; just as the bronze ass, dedicated by the Ambraciots at Delphi, was to remind all men, how the god had used him as a humble instrument by his braying to reveal the ambush of their Molossian foes¹. But the essence of the moving idea was expressed by the group, and the single statues had no meaning.

If Miltiades then, and Tellias, Rhoëus and Daiphantes were to be seen in Delphi, the figures were not placed there as the portraits of great men. By the same principle we must judge of human statues when dedicated alone in the great age of Greece. Statues of Scyllis the renowned diver, and his daughter Hydra, who at the battle of Artemisium were said to have dived under the sea, and cut the Persian cables, sending their ships adrift to destruction, were dedicated in Delphi by the Amphictyons².

ποιούσιν χάριν εἶχον; σφόδρα γε, ὦ ἄνδρες Ἀθηναῖοι, καὶ ἀπεδίδουσάν γε καὶ αὐτῶν κακείνων ἀξίαν· ὄντες γὰρ πολλοῦ πάντες ἀξιοί, προσκρινον ἐκείνους αὐτῶν ἡγεῖσθαι. ἔστι δὲ σῶφροσιν ἀνθρώποις, καὶ πρὸς ἀλήθειαν βουλομένοις σκοπεῖν, πολὺ μείζων τιμὴ τῆς χαλκῆς εἰκόνης τὸ καλῶν ἀγαθῶν ἀνδρῶν κεκρίσθαι πρῶτους. καὶ γὰρ τοι τῶν ἔργων τῶν τότε οὐδενὸς ἀπεστέρησαν ἑαυτούς· οὐδ' ἔστιν οὐδεὶς ὅστις ἂν εἴποι τὴν ἐν Σαλαμῖνι ναυμαχίαν Θεμιστοκλέους, ἀλλ' Ἀθηναίων, οὐδὲ τὴν Μαραθῶνι μάχην Μιλτιάδου, ἀλλὰ τῆς πόλεως. νῦν δὲ πολλοὶ τοῦτο λέγουσιν, ὡς Κέρκυραν εἶλε Τιμόθεος, καὶ

τὴν μόραν κατέκοψεν Ἰφικράτης, καὶ τὴν περὶ Νάξον ἐνίκα ναυμαχίαν Χαβρίας. When Pausanias claimed the victory of Plataea as his own, the Greeks would not have it: below, p. 147.

¹ Paus. x. 18. 4.

² Paus. x. 19. 1. Ziemann, p. 16, speaks of a statue of Euchidas, who ran to Delphi and back in one day for the sacred fire, and fell dead on the spot, quoting Plutarch, *Arist.* 20. But Plutarch says nothing of a statue, only that they buried him (ἐθαψαν) in the precinct of Artemis Eucleia.

The only possible memorial of this deed in the round were the figures of the divers, characterised no doubt in some way as doers of the deed. The same is true of any man who might be thought to have done more than a single man could do; and yet it is doubtful whether Greeks, with their keen sense of the fitting, would have done at that time what the Lydians did, in dedicating to Artemis a statue of one Adrastus, who fought against Xerxes as a volunteer in the Greek army, and fell fighting valiantly¹. Arimnestus it is true, who led the Plataean men-at-arms at Marathon and Plataea², and he seems to have stood alone; if he was dedicated alone, it would seem that the centre of interest was shifting already, and that the great change was begun which in the next century was to make these dedications morally worthless. Why the statue of Phormio was dedicated, whether for his feats in the Gulf or for something else, is not stated³.

Apart from these I can find no evidence for the dedication of the victorious general alone in the fifth century. But once human statues were dedicated for whatever cause, the motive of compliment was bound to come in sooner or later; and Lysander gives us the first distinct proof that the change had begun. When Poseidon is made to crown his figure in the memorial of Aegospotami, the human agent not the god becomes the centre of the composition. In the fourth century there are many statues of generals and other such on record. A portrait of Thrasybulus, soothsayer of the Mantineans when they fought against Agis, stood at Olympia⁴. Iphicrates was set up by his grateful country, but not until long after his celebrated feat of arms⁵. This distinguishd honour became cheap with Alexander, if (as seems likely) he dedicated the statues he had caused to be made of four and thirty Greeks who fell at the Granicus (334)⁶. About the year 300 we find the statue of a certain

¹ Paus. vii. 6. 6.

² Paus. ix. 4. 2.

³ Paus. i. 23. 10.

⁴ Paus. vi. 2. 4.

⁵ 372/1: Dionys. Hal. *De Lysia* iudicium 12; Demosth. *Aristocr.* 663;

Aristotle, *Rhet.* 1397 *b*; Paus. i. 24. 7 with Frazer's note, from whom I borrow these references.

⁶ Plut. *Alexander* 16; but the word used is ἀναστὰς ἦναι.

Timagoras, who had commanded in a victorious sea-fight, dedicated at Astypalaea, nominally by Ares himself¹. Olympiodorus the Athenian, who raised the siege of Elatea when beset by Cassander (298), was honoured probably at this time by a bronze statue, which the Phocians dedicated at Delphi². There was also a statue of the same man on the Acropolis, and another in the Prytaneum, the former at least votive, dedicated no doubt after he had got rid of the Macedonian garrison in 288³. The Phocian allies put up there also a statue of their own leader, Aleximachus, who in fighting against the invading Gauls (280) did all that valour could do, and fell⁴. In 207 Philopoe-men defeated and slew Machanidas, tyrant of Lacedaemon; for which deed the Achaeans dedicated a bronze statue of him in Delphi⁵. In later days the dedication of a commander was a compliment for ordinary services, like that of an honorific crown⁶. The base of a statue, dedicated by Hermolycus, son of Diitrephes, "as a firstfruit," has been found⁷; this cannot commemorate the wanton and horrible raid of Diitrephes mentioned by Thucydides⁸, but must belong to some other event.

It is to be noted that none of the generals, not even Lysander, dedicates his own statue⁹; that combination of vanity and impiety was reserved for creatures of Nero's kidney. It is not to be conceived, however, that they made no private acknowledgment of their victory or their deliverance; or that the private soldier, whose safety was not less momentous to

¹ *IG* A iii. 211 κόσμον "Ἀρης πατρίδι στήσῃ ἐνθάδε παῖδα Πίδωνος Τιμαγόραν νίκης ναύμαχον ἡγεμόνα.

² Paus. i. 26. 3.

³ Paus. i. 26. 3, 25. 2.

⁴ Paus. x. 23. 3.

⁵ Plut. *Philopoemen* 11.

⁶ *IG* I i. 41 Rhodes στρατευσάμενον ἐν τε ταῖς ἀφράκτοις καὶ ταῖς καταφράκτοις ναυσὶ κατὰ πόλεμον. Cf. 40, 42, 43, 56; and Demosth. quoted p. 135, note 4. It has been too readily assumed that the statue was that of Diitrephes; but it probably was that of the wounded man mentioned by Pliny, *NH* xxxiv. 74 Cresilas [fecit] vulneratum deficientem.

⁷ Ἑρμόλυκος Διτρήφους ἀπαρχήν. Κρεσίλας ἐπόησεν. *CIA* i. 402, but the editor of the Corpus gives reason for thinking it is not the same.

⁸ Thuc. vii. 29; Paus. i. 23. 3. He held a command in Thrace 411 B.C. (see Frazer, on Paus. *l.c.*).

⁹ Paus. vi. 16. 5. But in later days, Philonides, a quartermaster or 'stepper', of Alexander the Great, seems to have dedicated his own statue at Olympia. Hicks, *Gr. Hist. Inscr.* 129 βασιλέως Ἀλεξάνδρου ἡμεροδρόμας καὶ βηματιστῆς τῆς Ἀσίας Φιλωνίδης Ζώτου Κρῆς Χερσονάσιος ἀνέθηκε Διὶ Ὀλυμπίῳ.

himself than that of any captain who ever lived, should offer no thanks for this great event beyond a sacrifice at the altar. We do not know how far a private soldier felt bound to tithe his share of spoils which had been tithed in common; but if he was grateful enough he would not stop to count obols¹. The question now arises, What is the meaning of those figures of armed warriors so often found in ancient shrines: were they meant for the divinity, or for what?

We must first clear our minds of a misconception. The attributes of a Deity were not fixt by immutable laws; they express the conception in the worshipper's mind, which within certain limits might vary². If the deity be conceived as a protector, he will naturally be armed, as the heroes are, now with spears, now swords, now in panoply as Aphrodite and Athena. Although Zeus is from early times armed with the thunderbolt³, yet he bears a helmet in Phrygia⁴ and a battle-axe in Caria⁵, and there is no reason in the nature of things why he too should not have been represented in the panoply. If armed warrior figures, then, are dedicated to male deities, they may be meant for those deities. But the question takes a different turn when we see that such dedications are found in the shrines of female divinities, as of Athena and Aphrodite. Take this in conjunction with the rare figures in hunter costume⁶, and with those of athletes⁷, and it is clear that we may lawfully deny the warrior figures to be meant for the god.

It does not follow, however, that they were meant as portraits of the worshipper⁸. The facts given in the last section go to show that for a worshipper to dedicate his portrait would be the height of arrogance. Moreover, one of

¹ After the 4th cent. at least soldiers' dedications are certain. *CIA* ii. 962 οἱ ἱππεῖς τῇ Σαλαμῖνι ἀνέθεσαν for defeat of Pleistarchus; 'Εφ. 'Αρχ. 1898, 16, no. 10 οἱ στρατιῶται οἱ Ἀθηναίων in wreath.

² See on this point more fully in ch. xiv.

³ *Bronzen von Ol.* vii. 45, viii. 44.

But the votive statuettes of this type in Dodona are not early.

⁴ Overbeck, *Kunstmyth.* pl. i. 1. c.

⁵ Plut. *Quaest. Gr.* 45.

⁶ Above, p. 78.

⁷ Below, pp. 168—9.

⁸ I am indebted to Dr Waldstein for a hint which brought these figures into their proper place.

these figures is dedicated by two men together. Neither can we fairly interpret them as a personification of the spirit of war, which, if not over-subtile, would at least fail to meet the case. We are supposing that the warrior wishes to commemorate his success in war as the act of his protecting deity; and his artistic expression being unequal to the task, he embodies the idea of successful war in the concrete figure of an armed warrior in act to strike. These figures are then less and more than portraits: they attempt to express the act which divine protection has blest.

The footman armed capapie is represented by a fine bronze statuette from Dodona, assigned to the year 600 or thereabouts¹. Another, but lacking the cuirass, was found in the precinct of Apollo Ptoan². Two warriors were unearthed in Olympia³, and one at Selinus in Laconia, armed in the panoply⁴: the last is dedicated to Apollo Meleatas⁵. Another represents a naked bearded man, the hand uplifted to hold some weapon, and is dedicated by two persons in common to Apollo Ismenian⁶. On the Acropolis of Athens were found several ancient figures of armed warriors⁷, and statuettes of warriors were in Cyprus dedicated to the Paphian goddess⁸, to Artemis⁹, to Apollo at Golgi¹⁰, and to deities unknown¹¹. Besides these clearly characterised figures, others of rude make and probably older still were found at Olympia¹², one in terra-cotta¹³; others in the



FIG. 23. Warrior, from Olympia. Bronzen vii. 41.

¹ *AZ* 1882, pl. 1, Baumeister, *Denkmäler*, fig. 2091.

² *BCH* xi. 360, pl. ix., and also pl. x. probably.

³ *Bronzen von Ol.* pl. xxv. a. 1, xxiii. 2; xxvii. 3, vii. 41, 42. See fig. 23.

⁴ *AM* iii. 14, pl. i.

⁵ *IGA* 57; Collitz iii. 4525 Κάρυλος(?) ἀνέθηκε τῷ Μαλεάται.

⁶ *IGS* i. 2455 Πρωτων Μάστος τῷ Ἰσμενίῳ ἀνέθεαν; Roberts, p. 214, no. 202; *AM* i. 97, pl. v. Berlin Antiqua-

rium, Bronze Case viii. A, T. 7100.

⁷ *Cat. Acr. Mus. Br.* 741-5, cp. 748 (? parts of some other object).

⁸ *Cat. Cypr. Mus.* 5347.

⁹ *Cat. Cypr. Mus.* 5541-2.

¹⁰ *Cesnola, Cyprus*, 150. There were also rows of larger figures of the same sort.

¹¹ *Cat. Cypr. Mus.* 6001-5.

¹² *Bronzen von Ol.* xv. 247, xvi. 242, 243, etc.

¹³ *Bronzen von Ol.* xvii. 288.

Idaeon cave in Crete¹, and in the shrine of Therapnae². Armed riders are also known from the Temple of Athena in Calaurca³, and some of the Cyprian examples were mounted in chariots⁴. It is perhaps worth while suggesting the question whether some of the Olympian chariots may not have been war-offerings.

The same principle will explain a series of votive statues found on the Acropolis of Athens, which belong to the time of the Peisistratids. These are the so-called "Persian horsemen," clad in oriental costume, with soft cap and hose fitting tight to the leg. It has been pointed out that the costume is as much Scythian as Persian, and that the style is too early for the Persian wars⁵. It is more likely that they have to do with the rule of Miltiades and his family in the Thracian Chersonese. The romantic story of the first Miltiades, a Greek Rajah Brooke, his victories over the savages, and his marriage with a Scythian girl, seems to have caused intense excitement in Athens; Scythian caps became all the wear, and amongst other signs of the public interest we have the Miltiades plate, now at Oxford⁶, with a figure almost exactly like the Acropolis horsemen. The adventurers would naturally wear the dress of the natives, which was better suited than their own to the climate. The elder Miltiades we know commemorated one of his exploits by a dedication at Olympia⁷. Similarly these Horsemen may have been dedicated by some of the Scythian adventurers, perhaps in gratitude for a fortune gained in that flourishing colony. One base has been found with a fragmentary inscription⁸ placed on the small end, showing that the sculpture

¹ *Mus. It.* ii. 731.

² *Rev. Arch.* xxx. 13; above, p. 15. Warrior figures, apparently dedicated, come from Etruria (Baumeister, pl. lxxxix.). One from Orvieto is in my own possession. Many warrior statuettes have been found in Sardinia: *Gaz. Arch.* x. 177 ff.; and others were found in a large votive deposit at Este (*Notizie*, 1888, pl. vii. ff.). The interpretation suggested in the text is confirmed by the fact, that at Este were found warriors not merely alone

but in pairs or in rows, both on foot and mounted, in relief or repoussé or silhouette.

³ *AM* xx. 315.

⁴ *Cat. Cypr. Mus.* 6001—5.

⁵ Studniczka would assign them to a Marathonian trophy: *Jahrb.* vi. 239.

⁶ See W. Klein, *Die gr. Vasen mit Lieblingsinschr.* (Wien 1890), pl. 1.

⁷ Paus. vi. 19. 6.

⁸ Προκ(?)λείδης ἀνέθηκε | τοῦ Διοκλέους τάθηναίαι.

upon it was something of the shape of a horse, not a group; and in fact the base would fit the "Persian horseman¹." A similar dedication was made about 446 by a body of knights, who offered the statue of a horse or more probably a horseman out of the spoils².

A step further leads to personification of an abstract idea; and one expression of it, the statue of Victory, was especially common as a war-dedication, and is never before the fourth century found dedicated alone for anything else³.

Hiero sent a gold Victory to Delphi after the battle of Himera, and Gelo did the like⁴. Diodorus⁵ relates that Hiero dedicated another for the Cumaeen victory which has been already spoken of, but this may be the same statue. The most famous example of this class is the Victory of Paeonius, which was found at Olympia⁶. The Messenians themselves declared it to be a thank-offering for their part in the capture of Sphacteria (425), and that the name was omitted from fear of the Spartans⁷. Mr Frazer suggests that it may have been erected after the Peace of Nicias (421), so that it should refer to the general result of the first period of the war: in that case, however, fear of Sparta would hardly have caused the omission of the name. The Athenians took a great pride in the capture of Sphacteria, and we need not wonder at finding that

¹ See Winter, *Archaische Reiterbilder von der Acropolis: Jahrbuch* viii. 135. These are the chief fragments (illustrations of most are given): pieces of horses once part of a quadriga, Museum, nos. 575—580; pieces of a horseman, no. 590; a horseman, no. 1359; another, no. 700 (Collignon, *Sculpt. Gr.* p. 358); the "Persian horseman," no. 606.

² *CIA* iv. 1, p. 184 *οἱ ἱππῆς ἀπὸ τῶν πολεμίων ἱππαρχούντων Λακεδαιμονίου Ξενοφώντος Προ.....Λύκιος ἐποίησεν Ἐλευθερεὺς Μύρωνος.*

³ But in later days a silver or gold Victory seems to have been offered as a customary dedication to Apollo Prostates at Olbia, by the five strategi:

CIG 2069, 2073—4.

⁴ Athenaeus vi. p. 231, quoting Theopompus and Phanias. See below, p. 146⁵, for the discovery of the base.

⁵ Diod. xi. 51.

⁶ It is inscribed *Μεσσανίοι καὶ Ναυπάκτιοι ἀνέθεν Διὶ Ὀλυμπίῳ δεκάταν ἀπὸ τῶν πολεμίων. Παιώνιος ἐποίησε Μενδαῖος, καὶ τὰ κρώτηρια ποιῶν ἐπὶ τὸν ναὸν ἐνέκα.*

⁷ Paus. v. 26; Thuc. iv. 9, 32, 36, 41. Pausanias would place it some thirty years earlier, when the Messenians of Naupactus sackt Oeniadae. Schubring, *AZ* xxxv. 59, recounts all possible victories, and supports Pylos. So Collitz iii. 4637.

they dedicated a bronze Victory on the Acropolis¹. If the wingless Victory, sent to Olympia by the Mantineans, was the work of Calamis, as Pausanias says, it cannot belong to this period, but otherwise it would be possible². The magnificent Victory of Samothrace, now in the Louvre, was dedicated by Demetrius Poliorcetes for his victory of Salamis³: she stands poised on the prow of a great stone galley. Lysander commemorated his victories at Ephesus and Aegospotami by presenting two eagles with statues of Victory upon them to the temple of Athena the Worker at Sparta⁴. The ancient winged Victory by Archermus was dedicated in Delos by the Chians; on what occasion is not specified; probably, like all the rest, for a feat of war⁵.

The Athenian temple lists frequently mention golden Victories⁶. There were in Pericles' time no less than ten of these, each weighing about two talents; and it would seem these should have been made at some time when Athens was at the zenith of her power. It is fanciful to suggest, perhaps, that they were part of the imperial tribute, preserved thus against any time of need, and their shape determined by that abiding sense of victory over the barbarian which the Delian League kept ever fresh. Certainly they were most of them melted down before the end of the war. One was melted in 407⁷, and at the beginning of the next century only two of the old ones remain, but a new one appears, perhaps, as is suggested, made out of the goods of the thirty Tyrants⁸. We have no hint of the occasion of these Victories; but although Eutychides and Timodemus are mentioned as dedicators, it seems unlikely that they can be really private offerings. The official who had to do with their casting might

¹ Paus. iv. 36. 6.

² Paus. v. 26. 6.

³ *Revue Archéologique* xxxix. pl. ii.

⁴ Ἀθηνᾶ Ἐργάνη; Paus. iii. 17. 4. The epithet must be meant in a wide sense as the accomplisher.

⁵ *AM* xiii. 149 Μικκιάδης τὸδ' ἄγαλμα καλὸν πετευνὸν ἔτευξεν Ἀρχέρμου σοφίτησιν· Ἐκηβόλωι αὐτ' ἀνέθηκεν οἱ Χῖοι,

Μέλανος πατρώιον ἄστν νεμόντες.

⁶ These are treated in the paper, *Les Victoires en or de l'Acropole*, *BCH* xii. 283 ff. They are mentioned in *CIA* i. 32 B, iv. p. 12, p. 63: 435 B.C. ἐπιστάται τοῖν νίκαιν are spoken of.

⁷ *BCH* xii. 288. Compare Demetrius, *Περὶ Ἑρμ.* 281.

⁸ *BCH* xii. 292.

be said to dedicate them¹. On the other hand, the small bronze Victories of the Acropolis² may well have been private; and we are justified in counting them amongst dedications of war, for the reason given above.

Another aspect of the event is personified in the great statue of Nemesis at Rhamnus, carved (if the common tale be true) out of the very block which the Persians had intended for a statue of Victory³.

A third personification is the Lion. Heracles is said to have dedicated a stone lion which stood before the temple of Artemis Eucleia at Thebes, in commemoration of a victory over Orchomenus⁴. A stone lion was one of the statues found at Branchidae, which can hardly be but a war-tithe⁵. The Elateans, when Cassander was driven away from their walls by timely help (298), sent a bronze lion to Delphi⁶. The lion, placed on a cliff, overlooking the place where the battle of Cnidus was fought, probably marks the tomb where slain heroes rest; like the great lion of Chaeronea, which still guards the bones of those whom Philip slew⁷, or that other in Ceos which covers unknown dead⁸. It would appear from these instances that the lion laid stress not so much on the victory, as the courage of brave men, whether victors or vanquished; and the symbol has thus a pathos and nobility of its own, which sets it above the records of mere triumph and pride.

There is more than personification, there is a complete allegory, in what the Athenians sent to Delphi after the Eury-medon (469): a palm tree of bronze, with fruit upon it, a gilt Athena and a couple of owls being apparently perched on the branches⁹. This must surely imply that Athena and her

¹ As the *ταμίαι* did with the old bronzes, *Cat. Acr. Mus. Br.* 428.

² *AM* xi. 373.

³ Paus. i. 32. 2; *Anth. App. Plan.* 221, 222, 226, 263.

⁴ Paus. ix. 17. 2.

⁵ Newton, *Italia*, 777⁶⁶: τὰ ἀγάλματα τὰδε ἀνέθεσαν οἱ Πύθωνος παῖδες τοῦ ἀρχηγού, Θεᾶς καὶ Πασικλῆς καὶ Ἡγήσανδρος καὶ Λύκιος καὶ Ἀναξίλεως, δεκά-

την τῶι Ἀπόλλωνι.

⁶ Paus. x. 187.

⁷ Paus. ix. 40. 10.

⁸ Bent, *Cyclades*, 453; 'Εφ. 'Αρχ. 1898, col. 231, plate 14.

⁹ Paus. x. 15. 4; Plut. *Nic.* 13. There was a palm tree with frogs and watersnakes at the foot, in the Corinthian treasury, but nothing is known of its origin: Plut. *Pyth. Or.*

favourite city were now possessors of the east and its riches. Plutarch notes that just before the Sicilian disaster, crows pecked off the fruit. So perhaps the horn of Amalthea, sent by Miltiades the elder to Olympia, after taking a city¹. Pausanias explains on a like principle why the Corcyreans and the Eretrians sent to Olympia², the Plataeans and the Carystians to Delphi³, each a bronze ox, after the Persian wars; because, says he, they were now able to plow in peace. It would be more satisfactory to have the givers' word for it, but the thing is not impossible. The Council of the Areopagus dedicated a bronze bull on the Acropolis, which, if it belongs to the same period, may have a similar reference to stock-breeding⁴. But all five may be memorials of sacrifice. A distinct example of the sacrificial model is known as a war dedication. Orneae, having conquered Sicyon, in the heat of gratitude rashly vowed to institute in the god's honour a daily procession at Delphi, and to sacrifice such and such victims; but this proving a burden upon them, they dedicated a bronze representation of the whole procession, victims and all, instead⁵.

Tripods form a large class of war-dedications, and I have reserved them for this place because the motive of choice differs in different ages⁶. Originally they are dedicated for their value; and this explains why in the first Messenian War (743—724), when the Messenians shut up in Ithome enquired of the Delphic oracle what they must do to prevail, the reply was, That whichever side should first dedicate a hundred tripods to Zeus of Ithome was to possess the Messenian land. The Messenians being too poor to make these of bronze in due

399 F. Another in Delos: Ath. xi. 502 B Σῆμος δ' ἐν Δήλῳ ἀνακεῖσθαι φησι χαλκοῦν φοῖνικα Ναξίων ἀνάθημα καὶ καρνωτὰς φιάλας χρυσᾶς.

¹ Paus. vi. 19. 6 Ζηνὶ μ' ἄγαλμ' ἀνέθηκαν Ὀλυμπίῳ ἐκ Χερωνήσου τείχος ἐλόντες Ἀράτου· ἐπῆρχε δὲ Μιλτιάδης σφίν.

² Paus. v. 29. 7: the base of one of them, and one ear, remain: *Inscr. von Ol.* 248 Ἐρετριῆς τῶι Δί.

³ Paus. x. 16. 6.

⁴ Paus. i. 24. 2; see *AZ* xviii. 37. It does not help us to know that Hera was worshipped in both places, and that a cow or bull is seen on coins of Carystus (Head, *HN* 294, 302).

⁵ Paus. vi. 18. 5.

⁶ For the history of the tripod see *ch.* xiv.

form, proceeded to make images of them in wood; but meanwhile Oebalus a Spartan, a man of no mark but shrewd enough, made him a hundred tripods of clay, and having by stratagem got within the walls of Ithome, set these up before the god at dead of night¹. In this way the Spartans were victorious; and at the close of the war they used part of the spoils to procure three tripods, each having a statue beneath it, of Aphrodite, Artemis, and the Maid, which they dedicated to Apollo of Amyclae².

But in course of time the tripod became a traditional form of dedication, which endured long after the bronze article ceased to circulate. The beauty of its shape no doubt helpt to keep the type in use; but that tradition had more to do with it, is clear from the miniature mock tripods and kettles which were found in great numbers at Olympia, some cut out of thin foil, others in model³. But when they are made of gold the ornamental side becomes important. Tripods of gold were sent to Delphi after Himera by Hiero and Gelo both⁴. An epigram by Simonides mentions the four brothers; and as four tripod bases have been found together, two of which are those of Hiero and Gelo, it is likely that all four did dedicate tripods, and that the first two eclipsed the more modest offerings of the others⁵. A tripod of Hiero's, sent to Delphi after the battle of Cumae (474), is also mentioned⁶. Most famous of all votive tripods, and perhaps of all dedications, was the golden tripod

¹ Paus. iv. 12. 9.

² Paus. iv. 14. 2, with Frazer's note. Either date or artist's name is probably wrong. Pausanias may have mixt up the different Messenian wars. For a statue beneath a tripod see Paus. i. 20. 1.

³ *Bronzen von Ol.* xxvii. 536, 540, etc.

⁴ Schol. Pind. *Pyth.* i. 155 Φημι Γέλων' Ἱέρωνα Πολύζηλον Θρασύβουλον, παῖδας Δεινομένους, τοὺς τρίποδας θέμεναι, βάρβαρα νικήσαντας ἔθνη, πολλὴν δὲ παρασχέειν σύμμαχον "Ἑλλήσιν χεῖρ' ἐς ἑλευθερίην. *Anth. Pal.* vi. 244, the last two lines of which are probably

spurious. See Freeman, *Sicily*, ii. 190, 206; T. Homolle, cited in next note.

⁵ T. Homolle, *Mélanges Henri Weil*, 212, who discusses the whole question. Inscr. on the bases: (1) Γέλων ὁ Δεινομένεος ἀνέθηκε τῷ πᾶλλωνι Συρακόσιος τὸν τρίποδα καὶ τὴν νίκην ἐργάσατο Βίων Διοδώρου υἱὸς Μιλήσιος; (2) Ἱάρων ὁ Δεινομένεος ἀνέθηκε, with ἐπτά μναὶ at end as part of the weight (fragm.). Schol. Pind. *Pyth.* i. 151 says Gelon offered three, ἓνα μὲν δι' ἑαυτὸν, δύο δὲ διὰ τοὺς ἀδελφούς: the discrepancy may be explained if we suppose that Hiero's was independent.

⁶ Diod. xi. 21.

bought from the Persian spoils, and set up at Delphi after Plataea had been fought and won¹. It stood on a bronze pedestal made of three snakes intertwining, and this seems to have been supported on a stone base which was found in the recent excavations. Pausanias had a couplet composed by Simonides, and engraved upon the base, as follows²:

Ἑλλήνων ἀρχηγὸς ἐπεὶ στρατὸν ὤλεσε Μήδων,
Παυσανίας Φοίβῳ μνήμ' ἀνέθηκε τόδε.

The Amphictyonic Council, incensed at his arrogance in claiming the victory of Greece for his own deed, caused this inscription to be erased, and the following to be put in its place³:

Ἑλλάδος εὐρυχόρου σωτῆρες τόνδ' ἀνέθηκαν
δουλοσύνης στυγερᾶς ῥυσάμενοι πόλις.

At the same time they engraved on the writhing snakes the names of all those Greek states which had fought at Plataea or Salamis, thus changing the character of the monument which was originally a memorial of Plataea only⁴. The golden part of the monument⁵ was carried off by the Phocians in the Sacred War; and the bronze column, which Pausanias saw on the spot, was taken by Constantine to his new city, where it still stands in the Hippodrome, broken and defaced. To the same period we may assign the marble group of Persians supporting a bronze tripod, which Pausanias saw in the Olympieum at Athens⁶. A remarkable group of tripods is associated with Plataea. We have seen how great importance the Greeks attached to this victory, and how yearly sacrifices were decreed in memory of it. Part of the ceremony may have been the dedication of a magnificent tripod; but whether that be true of the fifth century or not, it appears that in the fourth and third centuries a board of seven magistrates was elected for the purpose of

¹ Herod. ix. 80; Paus. v. 23. 1, x. 13. 9; Diod. xi. 33 says *δεκάτη*, Thuc. i. 132. 2 *ἀκροθίνιον*, Dem. *Neaera* § 97 *ἀριστέϊον τῷ Ἀπόλλωνι ἀνέθηκαν*. See also *Jahrb.* i. 176.

² Thuc. i. 132; *Anth. Pal.* vi. 197.

³ Diod. xi. 33.

⁴ For list of states see *IGA* 70, where references are given for the

history of the monument. The heads of the serpents were broken off by the Turks, but one is in the Museum at Constantinople.

⁵ Some think that the framework was of bronze: see Frazer on Pausanias, *l.c.*

⁶ Paus. i. 18. 8; Ziemann, p. 17.

performing certain ceremonies¹, at the end of which they dedicated a tripod. Three of these dedications have been found, dedicating the tripod to Zeus Eleutherios at Plataea²; one at Thespieae to the Muses³; seven at Acraephiae to Apollo Ptoan⁴; one at Orchomenus to the Graces⁵. As the formula in each shows the dedication to be made in the name of the Boeotian community, we may perhaps fairly assume that the occasion was one, and that the place, and consequently the deity, varied for political reasons⁶. To assume further that the memory of Plataea was the occasion, is to go beyond the evidence; but in default of a better explanation I would suggest it. Three tripods are mentioned as dedicated by Phormio on some occasion unknown, perhaps for one of his victories⁷. Two bronze tripods were dedicated at Amyclae from the spoils of Aegospotami⁸. Some Knights of Thespieae, sent home in 330 by Alexander, dedicated a tripod to Zeus, the inscription of which is preserved in the *Anthology*⁹. Perhaps the Knights of Orchomenus, their companions, made the same offering to Zeus the Saviour, but it is not described¹⁰.

One very artificial offering remains to be mentioned. Aristonous wrote a paean in commemoration of the repulse of the Gauls from Delphi, which was performed at the Soteria, a yearly festival of thanksgiving for the deliverance. This was engraved on a slab and set up in the Athenian treasury there, together with a list of honours decreed to the successful poet¹¹. This dedication has wandered far from the simple piety or thankfulness of earlier use, and is a mere method of self-glorification.

¹ ἀφεδριατεύειν, as interpreted by the editor of the Corpus, W. Dittenberger.

² IGS i. 1672—4.

³ IGS i. 1795.

⁴ IGS i. 2723—4, 2724 a, b, c, d, e.

⁵ IGS i. 3207.

⁶ IGS i. 1672 Βοιωτοὶ Διὶ Ἐλευθερίῳ τὸν τρίποδα κατὰ τὴν μαντείαν τῷ Ἀπόλλωνος.

⁷ Cratinus, frag. 456 Kock, quoted by Zonaras 1366: Φορμίων τρεῖς ἔφη στήσιν τρίποδας, ἔπειτα ἔθηκεν ἕνα

μολύβδινον. Some adjective of metal, gold, silver, or bronze, must have been added to the τρίποδας in the original.

⁸ Paus. iii. 18. 8.

⁹ BCH iii. 457; Anth. Pal. vi. 344.

¹⁰ BCH iii. 453 τοὶ ἱππῆες τοὶ ἐν τὰν Ἀσίαν στρατευσάμενοι βασιλῆος Ἀλεξάνδρῳ στραταγίοντος..... Θεοδώρῳ Φιλιάρχοντος, Διὶ Σωτῆρι ἀνέθεσαν.

¹¹ BCH xvii. 561 ff. The slab has been found.

IV.

GAMES AND CONTESTS¹.

ΚΑΚΩΝ ΓΑΡ ὄΝΤΩΝ ΜΥΡΙΩΝ ΚΑΘ' Ἑλλάδα
οὐδὲν ΚΑΚΙΟΝ ἔστιν ἈΘΛΗΤΩΝ ΓΕΝΟΥΣ.

EURIPIDES, *Frag.* 282.

ATHLETIC games, races, and contests of other kinds are found amongst the Greeks from very early times. In Homer a chariot-race is spoken of as the natural thing to celebrate the death of a warrior². Hesiod visited the Games of Amphidamas in Chalcis, where many prizes were given, and himself won a tripod for victory in song³. In the historical period we find this competitive spirit express in the four great Games, which later sprouted into innumerable off-shoots⁴; whilst many cities had their own special games, as Athens had the Panathenaea. It is not our purpose to discuss the history of these ceremonials, but merely to consider how they were commemorated by votive dedications.

The prizes at these games were, according to the earliest records, articles of recognized value, but of many different kinds. Homer speaks of tripods, kettles, and slave-women as prizes⁵. Besides these, Pindar mentions vessels of gold⁶ and

¹ In this chapter I have used Emil Reisch's *Griechische Weihgeschenke* (*Abh. des Arch.-Ep. Sem. der Univ. Wien*, viii.): Wien 1890. I acknowledge special obligations for the sections on musical and dramatic contests.

² *Il.* xxii. 162—4.

³ Hes. *Op.* 654—7 *ἐνθα μέ φημι ὕμνῳ νικήσαντα φέρειν τρίποδ' ὠτῶεντα.*

⁴ See list of local Olympia in Smith's *Dict. Ant.*, s.v. These games, according to legend, were originally sepulchral.

⁵ *Il.* xxii. 162—4, xxiii. 264; cp. xi. 701; Hesiod, *Shield*, 312 (golden tripod).

⁶ Pind. *Isthm.* i. 18 *ἐν τ' ἀέθλοισι θίγον πλειστων ἀγῶνων, καὶ τριπόδεσσιν ἐκόσμησαν δόμον καὶ λεβήτεσσι φιάλαισι, τε χρυσοῦ.*

silver¹, articles of bronze². Bronze tripods were given in the Games of Heracles at Thebes³; a bronze shield at the Argive Heraea⁴, bronze articles in the Arcadian feast of Lycaean Zeus⁵, a kettle often⁶, a crater at the Games of Aeacus in Aegina⁷; silver cups at the Heraclea of Marathon⁸; a cloke or frieze jerkin at Pellene⁹. One of the oldest inscriptions of Troezen records the winning of a tripod at Thebes¹⁰. A prize kettle for the long race is commemorated by an epigram in the *Anthology*¹¹. Apparently a cuirass was also given at Argos, if we may judge from a mutilated inscription¹². At the Panathenaea the prize was so many jars of oil made from the sacred olives, which only victors were allowed to take out of the country¹³. It will be noted that at Athens, Pellene, and Argos the prize was an article of local make¹⁴. The others, whether of local make or not, were given for their own value, not for any hidden meaning supposed to be implied by them; and the tripod must

¹ Pind. *Nem.* ix. 51 ἀργυρέαισι...φιάλαισι...ἄς ποθ' ἵπποι κτησάμεναι, etc.; x. 43 Σικυωνόθε δ' ἀργυρωθέντες σὺν οἰνηραῖς φιάλαις ἐπέβαν.

² Pind. *Nem.* x. 22 ἀγὼν χάλκεος.

³ Schol. Pind. *Ol.* vii. 152 ἐδίδοδο τοῖς νικήσασι τρίπους χαλκοῦς.

⁴ Schol. Pind. *Ol.* vii. 152 χαλκῇ ἀσπίς καὶ στέφανος ἐκ μυρσίνης.

⁵ Schol. Pind. *Ol.* vii. 152 σκεύεσι χαλκοῖς. A bronze basin from Cumae is inscribed ἐπὶ τοῖς Ὀνομάστου τοῦ Φειδῶλεω ἄθλοισι ἐθέθην: Roberts, no. 174, *Cat. Br. Mus. Bronzes* 257. Bather interprets two Athenian inscriptions in the same sense: *JHS* xiii. 233.

⁶ Schol. Pind. *Nem.* x. 84 λέβητα...ἐν πολλοῖς τῶν ἀγώνων.

⁷ Schol. Pind. *Ol.* vii. 176 κρατήρ.

⁸ Schol. Pind. *Ol.* xii. 155 ἀργυραῖ φιάλαι.

⁹ Pind. *Nem.* x. 44 ἐκ δὲ Πελλάνας ἐπιεσάμενοι νῶτον μαλακαῖσι κρόκαις; Schol. *ad loc.* τίθεται δὲ παχέα ἱμάτια ἐν Μελλήνῃ ἀγναφα. So Schol. Pind. *Ol.* xiii. 155. Also called διφθέρα.

¹⁰ *BCH* xvii. 85 on a column: Δαμοτίμωι τόδε σᾶμα φίλα Γεργάσατο μάτηρ Ἀμφιδάμα· οὐ γὰρ παῖδες ἐνὶ μεγάροις ἐγένοντο καὶ τρίπος δν Θήβασσι θεοῦ ἤνεικε.....τέχνης μνήμ' ἀγαθῆς· ἐπέθεικε δὲ παιδί. This is of course an epitaph.

¹¹ *Anth. Pal.* xiii. 8 ἐκ δολίχου τόνδε σφυρήλατον, ὥς τάχει κρατήσας, υἱὸς Ἀριστομάχειος ἀνείλετο χαλκέον λέβητα.

¹² *CIA* iii. 116.

¹³ Schol. Pind. *Nem.* x. 64 τίθενται γὰρ Ἀθηναῖς ἐν ἐπάθλου τάξει ὑδρίαὶ πλήρεις ἐλαίου, quoting Callimachus frag. 122 καὶ γὰρ Ἀθηναῖοις παρ' ἐπὶ στέγος ἱερὸν ἦνται καλπίδες, οὐ κόσμου σύμβολον, ἀλλὰ πάλης. On 57 he says ἀμφιφορεῦσι χαλκοῖς; but Pindar himself γαῖα δὲ καυθεῖσα πυρὶ καρπὸς ἐλαίας...ἐν ἀγγέων ἔρκεσιν παμποικίλοις. *CIA* ii. 965 gives so many ἀμοφορῆς ἐλαίου as the prize for athletic events, a ὑδρία for the torch-race. For the μορία see Schol. Arist. *Clouds* 1005.

¹⁴ Schol. Arist. *Birds* 1421 χλαῖναι δὲ διαφέρουσαι ἐν Πελλήνῃ γίνονται.

be included, for as we shall see below¹, it is not confined to one deity or one occasion. It is in fact given for wrestling in the *Iliad*², and appears on a Corinthian tablet between two men-at-arms³; on vase-paintings it stands as the prize for chariot-races⁴ and other races⁵, and for boxing and wrestling⁶. The tripod continued to be given as the traditional prize for the lyrical chorus at Athens⁷, long after its origin was forgotten. It was also given at the Panathenaea⁸. In the great games no prizes were given but the wreath of glory; but in local games prizes of value continued to be the rule. Money was given at the Salaminian boat-race⁹, weapons and other articles at Delos¹⁰; at the Panathenaea a gold crown for the harpist, a hydria for the torch-racer, an ox for the pyrrhic chorus¹¹; at the Pythia a gold crown for the city which sent the finest sacrificial ox¹²; fine arms and armour or golden crowns for soldiers' sports¹³: these are a few examples.

We may divide the offerings in this chapter into three classes: (1) The Prize, (2) The Instrument, (3) Other Commemorative Offerings.

1. *The Prize.*

On the same principle which suggested the consecration of war-spoils, the victor often made an offering of his prize. There is no trace of this custom in Homer, although one of the Delphic tripods was traditionally ascribed to Diomedes, who should have won it at the funeral games of Patroclus¹⁴. Hesiod however brings back his prize from Chalcis and dedicates

¹ See chap. xiv.

² *Il.* xxiii. 702.

³ Cor. Tablet, no. 697.

⁴ Dipylon vase (*Mon. dell' Inst.* ix. pl. 39. 2); Corinthian (*ibid.* x. pl. 4. 5); the François vase and elsewhere (Reisch).

⁵ Vases: Berlin 1655, 1712; Gerhard, *Auserles. Vasenbilder* iv. 17, pl. 247, 256 (Reisch).

⁶ Amphora by Nicosthenes: Klein, *Meistersig.* 31 (Reisch). Bather in *JHS* xiii. 267¹⁸ gives references to two vases, chest of Cypselus, throne of Apollo, and Hesiod, *Shield*, 302, 313.

⁷ So at Delos: *CIA* ii. 814³², p. 279.

⁸ Base of Bryaxis. *BCH* xv. 369,

xvi. 550, pl. iii., vii.; *CIA* iv. 2. 1305 b; cp. Gerhard, *Auserles. Vasenb.* iv. 17, pl. 247.

⁹ *BCH* xvi. 797; cp. *CIG* 2758.

¹⁰ *CIG* 2360.

¹¹ *CIA* ii. 965.

¹² Xen. *Hell.* iv. 4. 9.

¹³ Xen. *Hell.* iii. 4. 8, iv. 2. 7.

¹⁴ Phanias *ap. Ath.* vi. 232 c ἐπὶ δὲ τρίποδος, ὃς ἦν εἰς τῶν ἐπὶ Πατρόκλῳ ἀθλῶν τεθέντων· χάλκεός εἰμι τρίπους, Πυθοῖ δ' ἀνάκειμαι ἄγαλμα, καὶ μ' ἐπὶ Πατρόκλῳ θῆκεν πόδας ὥκως Ἀχιλλεύς. Τυδείδης δ' ἀνέθηκε βοὴν ἀγαθὸς Διομήδης νικήσας ἵπποισι παρὰ πλατὺν Ἑλλήσποντον.

it appropriately enough to the Muses of Helicon, where they first made him master of the singer's craft¹. In the temple on Helicon Hesiod's reputed tripod was to be seen, and perhaps the obviously spurious epigram, preserved in the *Anthology*, was engraved upon it². Others were there also, some of which may have been prizes³. In the first Pythian Games prizes appear to have been given; and a tripod (perhaps one of them) was dedicated to Heracles at Thebes by the Arcadian musician Echembrotus⁴. Of the sixth century, or earlier, is the Athenian dedication of a tripod won for tumbling or juggling⁵. A bronze kettle, of which a fragment was found on the Acropolis, appears to have been dedicated as a prize; this comes probably from the sixth century⁶: and a tripod is named in another dedication⁷. From the fifth century we have a tripod dedicated at Dodona by a rhapsode Terpsicles⁸. Herodotus mentions a tripod at Thebes the offering of a victorious pugilist⁹. By Herodotus' day it was a matter of course with victors in the Triopia to offer their prize tripods to Apollo; indeed they were not allowed to take them out of the precinct¹⁰. Many tripods have been found, whole and in fragments, at Athens, Delos, Delphi, Dodona,

¹ Hes. *Op.* 654 *ἐνθα δ' ἐγὼν ἐπ' ἄεθλα δαΐφρονος Ἀμφιδίμαντος Χαλκίδα τ' εἰσεπέρησα· τὰ δὲ προπεφραδμένα πολλὰ ἄθλ' ἔθεσαν παῖδες μεγαλήτορες· ἐνθα μέ φημι ὕμνῳ νικήσαντα φέρειν τρίποδ' ὠτῶντα. τὸν μὲν ἐγὼ Μούσαις Ἑλικωνιάδεσσ' ἀνέθηκα, ἐνθα με τὸ πρῶτον λιγυρῆς ἐπέβησαν αἰοιδῆς.*

² *Anth. Pal.* vii. 53.

³ Not however of the Musaea, where the prizes were garlands: *IGS* 1735, etc.; *Plut. Amatorius* 1.

⁴ *Paus.* x. 7. 6 *inscr.* Ἐχέμβροτος Ἀρκὰς ἔθηκε τῷ Ἡρακλεῖ νικήσας τὸδ' ἄγαλμα Ἀμφικτυόνων ἐν Ἀέθλοις Ἑλληνισιν δ' ἄδων μέλεα καὶ ἐλέγους. This would be in the year 586.

⁵ *CIA* iv. 1. 373⁷⁹, p. 86: τόνδε Φίλων ἀνέθηκεν Ἀθηναῖαι τριποδίσκον θαύμασι νικήσας ἐς πόλιν ἄρσεϊον.

⁶ *Kat.* iv. ἄθλόν με... ἀνέθηκεν.

⁷ *Kat.* 236; *CIA* i. 493. Bather

(*JHS* xiii. 129, 233) sees prizes in several Acropolis fragments of bowls or tripods. No. 62 τῶν ἐπὶ Λαμισδαῖ ἄθλων... κατέθηκεν. 64 b ἐπὶ Ῥαχσιδαῖ Πυθίων με κατέθηκεν... Λανσείδου Σθενίδα. *Cp. Od.* xxiv. 91 οἱ ἐπὶ σοὶ κατέθηκε θεὰ περικαλλέ' ἄεθλα. We need not suppose with Bather that these were placed on the Acropolis as deposits.

⁸ *IGA* 502 Τερψικλῆς τῷ Δι Νάτῳ ῥαψωιδὸς ἀνέθηκε; *Carapanos, Dodone*, p. 40, pl. xiii. 2.

⁹ *Herod.* v. 60 *inscr.* Σκαῖος πυγμαχέων με ἐκηβόλῳ Ἀπόλλωνι νικήσας ἀνέθηκε τετὶν περικαλλὲς ἄγαλμα.

¹⁰ *Herod.* i. 144 ἐν γὰρ τῷ ἀγῶνι τοῦ Τριοπίου Ἀπόλλωνος ἐτίθεσαν τὸ πάλαι τρίποδας χαλκούς τοῖσι νικῶσι· καὶ τοῦτους χρῆν τοὺς λαμβάνοντας ἐκ τοῦ ἱεροῦ μὴ ἐκφέρειν, ἀλλ' αὐτοῦ ἀνατιθέναι τῷ θεῷ.

Olympia, and elsewhere¹; but without inscriptions we cannot assign them to any particular occasion.

The musical prize in Sparta was an iron object, part of the ceremonial headgear, and named *στλεγγίς* from its likeness to the body-scraper². There are dedications of these to Artemis Orthia, and one of them still remains fixt in the stone³. A strigil now in the British Museum was a prize⁴; and many such are mentioned in the Athenian and Delian inventories⁵, which, like Xenophon's gold ones⁶, may have been the same. Bronze vessels, or other prizes, may have stood on certain bases with dedicatory inscriptions of torch-race runners, but there is nothing to prove it⁷. One of these bases has round holes, as if for torches; and torches, or torch-holders, appear to have been dedicated as prizes, at least there is one such dedication to Hermes and Heracles from the second century after Christ⁸. In the third century B.C. Straton a flötist won a prize, which he dedicated in Thespieae⁹; and a harpist appears to have dedicated his in Athens¹⁰. The Argive shield is modelled in relief as late as the age of Hadrian¹¹. Other dedications of prizes are recorded, whose nature is not known. Such are the torch-racer's prize to Hermes and Heracles at Byzantium¹², the harpist's to Apollo and

¹ See chap. xiv.

² So used in Sparta: Sosibius *ap.* Ath. xv. 674 A *συμβαίνει...καλάμοις στεφανοῦσθαι ἢ στλεγγίδι*. In Andania: Collitz iii. 4689¹³. As prizes in an ἀγών: Xen. *Anab.* i. 2. 10 τὰ δὲ ἄθλα ἦσαν στλεγγίδες χρυσαῖ. See further Collitz iii. *Nachwort* p. 143.

³ Collitz iii. 4498 ...οἱ Νικηφόρου νικάαντερ κασσηρατόρων, μῶαν καὶ λῶαν Ἀρτέμιδι Βωρθέα ἀνέθηκαν (*temp.* Marc. Aurel.); 4501 Ὀρθείη δῶρον Λεοντεὺς ἀνέθηκε βοαγὸς μῶαν νικήσας καὶ τὰδ' ἔπαθλα λαβών.

⁴ *Cat. Bronzes Br. Mus.* 326 τριακατίων ἄθλον.

⁵ See *Indices*. A πῖλος ἀργυροῦς is also mentioned in Delos: *BCH* vi. 33³⁶, x. 465¹¹⁵, 465¹¹³ στλεγγίδες ἐπίηκτοι καὶ στέφανος H ||| ἄστατοι, ἄς

Νικίας Ἀθηναῖος ἀνέθηκεν.

⁶ Above, note ².

⁷ *CIA* ii. 1229 Ἀκαμαντὶς ἐνίκα λαμπάδι Παναθήναια τὰ μεγάλα (346/5), with round depression; cp. 1230, 1232, 1233.

⁸ *CIG* 250

ἄθλα τὰ τῆς νίκης ὥραριος Ἡρακλείδης λαμπάδας Ἑρμείαι θῆκε καὶ Ἡρακλεῖ. For models of torches see chap. viii.

⁹ *IGS* i. 1818 τοιοῦσδ' ἐὼν ἀείρατ' ἐκ Μουσᾶν ἐμέ Στράτων ἀγῶνος.

¹⁰ *CIA* iii. 112 νίκας Ἀλκιβιάδου σημήιον ἐνθάδε κείμει, στᾶσε δέ μ' οὐ μολπᾶς ἀλλ' ἀρετᾶς ἄεθλον.

¹¹ *CIA* iii. 127 τὴν ἐξ Ἀργοῦς ἀσπίδα: mentioned, not dedicated.

¹² Collitz iii. 3058 στεφανωθείς τῷ λαμπάδι τῶν ἀνήβων...τὸ ἄθλον Ἑρμᾷ καὶ Ἡρακλεῖ.

the Muses in Cos¹, and a third from some unknown contest in Aegae². Even perishable wreaths may have been dedicated, as the Cretan Alcon did at the Isthmia³, the soldiers of Agesilaus did with theirs at their friendly contests in Ephesus⁴. In a Delian temple-inscription is a long list of articles handed on from archon to archon, and apparently votive offerings; all are goblets of the different kinds mentioned among the temple treasure: since a list of victors in the artistic contests is also given, it looks as though these might be prizes⁵. In the list for the year 364 we find *ποτήρια χορεία, φιάλη νικοδρόμειος*, and eleven silver goblets, which had been prizes in the horse-race⁶.

We have seen that the panathenaic amphorae are mentioned as early as Pindar, who speaks of the "fruit of the olive in gaily bedecked jars⁷." These jars have been found in many places, a large number of them in Etruria, others in Cyrene, in the Crimea, and in various parts of Greece⁸. The oldest existing specimen bears the inscription, in archaic script, *τὼν Ἀθήνηθεν ἄθλων εἰμί*: the goddess, armed with helmet, shield, and spear, and clad in the embroidered peplus, stands turned to the left, brandishing the spear, and holding the shield so as to show the device upon it⁹. So far the form is stereotyped, except that between 336 and 313 the figure for reasons unknown is turned to the right¹⁰; in most specimens a pillar or two pillars are drawn, with sometimes a cock upon them, or an

¹ Collitz iii. 3651 *νικάσας...κιθαρισμῶι ...τὸ τεθὲν ἄθλον Ἀπόλλωνι καὶ Μούσαις*. Ancient dedications of *κιθαρωδοί* in Athens: *CIA* i. 357, 372.

² Bahn - Schuchhardt, *Alterthümer von Aigai*, 43 *νικήσας ἀνέθηκε τὸ ἀκροθίνιον*?

³ Simonides 158 (Bergk) *Κρῆς Ἀλκων Διδύμον Φοίβῳ στέφος Ἰσθμὶ ἔλῳ πύξ*.

⁴ Xen. *Hell.* iii. 4. 18 *τοὺς ἄλλους στρατιώτας ἐστεφανωμένους ἀπὸ τῶν γυμνασίων ἀπιόντας καὶ ἀνατιθέντας τοὺς στεφάνους τῇ Ἀρτεμίδι*.

⁵ *BCH* ix. 147 ff. *ἀνέθηκε* occurs line 15.

⁶ *BCH* x. 462. But the wording of

the last, *φιάλαι ἀργυραὶ Δ 1, ἄθλα, περιγενόμεναι ἐκ τῆς ἵπποδρομίας*, does not imply that they were dedicated by the victors. They may have been extra stock kept until next time. The phrases *ἀμφορίσκος πανιώνιος, κρατῆρ τριηρητικός* (466) may refer to shape.

⁷ Page 150¹³.

⁸ Baumeister, *Denkmäler*, p. 1151, gives references. I take from him the description of the vases.

⁹ Baumeister, fig. 1346; *Mon. dell'Inst.* x. pl. 21.

¹⁰ The dates of later specimens are known by the archon's name.

owl, a panther, a Victory, a figure of Athena herself¹. On the reverse of the vase is another scene, generally agonistic. As fragments of these jars have been found on the Acropolis, it is natural to suppose the winners, who received a certain number of jars for each victory², sometimes offered one to Athena. Perhaps they also dedicated the prize at home: at least, one victor in the Eleusinia offered something in Lesbos, and on the inscribed slab is carven an amphora and olive leaves³; and a panathenaic amphora was found at Eleusis⁴. One such vase appears to be dedicated to Asclepius⁵.

The golden crowns and the like, won in public contests, were sometimes consecrated. In the Panathenaea a crown was the reward of musical contests, which by Pericles were added to the list of events⁶. Xenophon relates how athletic and military competitions were held for the army of Agesilaus at Ephesus; among the prizes were fine arms and golden crowns⁷. There are a large number of gold crowns in the Athenian inventories, but few can be identified⁸. In the Delian lists one donor is Xenophantus, whom Homolle identifies with the famous flötist⁹. There are some fifty gold crowns mentioned in the list¹⁰; myrtle crowns are dedicated by the Delian girls as the prize of dancing¹¹. One laurel crown bears the name of Nicias¹². The state is also found dedicating a victor's crown¹³. Nero, who was nothing if not a mimic, dedicated in the Argive Heraeum a

¹ One of them shows a male figure holding a Victory; interpreted by C. Torr as Lycurgus (Plut. X. Or. vii. 5, iii. 4). See *Rev. Arch.* xxvi. 160.

² The prizes vary from 8 to 60 jars: Mommsen, *Heortologie*, 141.

³ *IGI* Lesbos 132 νικάσαις Ἐλευσίνια, ἄνδρας στάδιον. Cp. 133.

⁴ *AM* xvii. 126.

⁵ *AM* xxi. 294.

⁶ Mommsen, *Heortologie*, 151; Simonides, frag. 155 (213) καὶ Παναθηναίους στεφάνους λάβε πέντε: *CIA* ii. 965.

⁷ Xen. *Hell.* iv. 2. 7.

⁸ *CIA* i. 170—172. Many were *honorific: see below, ch. vii.

⁹ Homolle, *Les archives de l'intendance sacrée à Delos*, p. 68; Plut. *Dem.* 53 ἐλλογιμώτατος αὐλητής. He lived in the early third century.

¹⁰ *BCH* vi. 120.

¹¹ *BCH* vi. 29, line 5 στεφάνια χρυσᾶ, ded. to the Graces; 30, line 7 ff. στέφανος ὀρνός, κισσοῦ, δάφνης, μυρσίνης, p. 39 ἐλαίας.

¹² *BCH* xiv. 411 στέφανος χρυσοῦς Νικίου ἀνάθημα, with 42 leaves 9 berries.

¹³ *CIA* ii. 652, line 36: στέφανος θαλλοῦ χρυσοῦς, ὃν ἡ πόλις ἀνέθηκε τὰ νικητήρια τοῦ κιθαρωδοῦ, list of 398/7. Or can this have been deposited against the next contest?

golden crown and a purple robe; the first doubtless¹ a musical prize, the latter the dress he performed in². So also he sent to Olympia a golden crown³.

The most important series of prizes thus dedicated, are the tripods awarded for the best tribal chorus at the Dionysia and cyclic chorus at the Thargelia⁴. The origin of the form has been spoken of; here it remained as an honorific prize, its very type, its shape and size, the ornamental lion-claws and so forth, being traditional. In the vase paintings, it should be noted, there seems always to be a kettle too. This tripod is usually represented as being taller than a man⁵. Ever since the tribal competition was established by Cleisthenes the tripod seems to have been the only prize⁶; there is clear evidence for the fifth century⁷ and for the fourth⁸. Simonides mentions fifty-six tripods won by his choruses⁹. In the earlier part of the fourth century we find the usual victors' records of choregi¹⁰; but as the city became poorer, the choregia had to be shared between two or more, whose names appear jointly as victors¹¹. By the end of this century the burden appears to have grown too great for private citizens, and the state takes it over¹², placing the celebration in the hands of a public official, the Agonothet¹³. This reform is ascribed to Demetrius of Phalerum, who presided at the Dionysia in 309/8¹⁴. The records after this date are not full, but we find dedications in the second century¹⁵. Outside Attica

¹ As Reisch suggests (p. 60).

² Paus. ii. 17. 6.

³ Paus. v. 12. 8.

⁴ See especially Reisch, chap. iii. In antiquity Heliodorus wrote a work *περὶ τῶν Ἀθηνῆσι τριπόδων* (Suidas s.v. *Πύθιον*).

⁵ Reisch discusses the existing bases 75 ff.; the vase evidence 68, 80; the reliefs 70. A pillar usually supported them in the middle; one remains, *Ἀθηνῶν* i. 170.

⁶ *Hermes* xx. 66.

⁷ Isaeus v. 41, cp. Xen. *Hieron.* ix. 4.

⁸ Demosth. *Meid.* 6.

⁹ *Anth. Pal.* xiii. 28.

¹⁰ *CIA* ii. 3. 1229 ff.; inserr. in Delos *BCH* ix. 147; further list in D. and S. s.v. *Choregus*.

¹¹ *CIA* ii. 3. 1280 ff. There is an example of joint dedication before 404, when Gnathis and Alexandrides commemorated two victories, of a tragedy by Sophocles and a comedy by Aristophanes. The stone was found in Eleusis. But this is clearly a dedication of a different sort.

¹² *CIA* ii. 3. 1289 ὁ δῆμος ἐχορήγει; ff.

¹³ ἀγωνοθέτης, l.c.

¹⁴ *AM* iii. 229 ff.; *CIA* ii. 3. 1289 note.

¹⁵ *CIA* ii. 3. 1298.

we have no means of knowing how far the choregic customs prevailed; but there are traces of such dedications at Eretria in Euboea¹, at Orchomenus², and elsewhere. The practice seems to have died out for a time, perhaps for lack of musical talent. After the Christian era the competition seems to have been artificially revived³. The Thargelian contest ceases to have importance as early as the fourth century.

Originally the Dionysiac tripods were dedicated in the precinct of Dionysus⁴, and the Thargelian in the Pythium⁵. But when there was no longer room, or the choregus became more ambitious, they were set up in a street close by called after them The Tripods⁶. The state used to pay a thousand drachmae towards the cost⁷; but the opportunity for magnificence or display was not neglected by the choregus, and thus the offering partook of both public and private character. They were placed on a plain basis, or on steps, or on a pillar⁸, like that of Aristocrates, which is still preserved. It seems probable, as Reisch suggests, that the three-sided marble bases, with concave sides, some inscribed, some bearing Dionysiac reliefs, even tripods, were intended to carry votive tripods⁹. Nicias would seem to be the first who made the base of a

¹ *AJA* o.s., x. 335.

² *IGS* i. 3210.

³ *CIA* iii. 68 b, 79, 82 c. Inserr. on bases: *CIA* i. 336, 337, iv. 1. 237 a, ii. 1250 (B.C. 415), ii. 1281 (early 4th cent.), 1240 (B.C. 344/3), 1249, 1258, 1262. For the Thargelia: *CIA* i. 421, 422. Reisch adds reff. to Athen. ii. 37; Arg. to Dem. *Or.* xxi. p. 510, Schol. Aesch. *Tim.* 10 p. 255 Schulz.

⁴ Isaeus v. 41 *μνημεῖα τῆς αὐτῶν ἀρετῆς ἀνέθεσαν, τοῦτο μὲν ἐν Διονύσου τρίποδας, οὓς χορηγοῦντες καὶ νικῶντες ἔλαβον*: of a man who died in 429. Cp. *Anth. Pal.* vi. 339.

⁵ Suidas s.v. Πύθιον· ἱερὸν Ἀπόλλωνος, Ἀθήνησιν ὑπὸ Πεισιστράτου γεγονός, εἰς δὲ τοὺς τρίποδας ἐτίθεσαν οἱ τῷ κυκλίῳ χόρῳ νικήσαντες τὰ Θαργῆλια.

⁶ Paus. i. 20. 1, with Frazer's note.

⁷ *CIA* ii. 814 a A³¹ *τρίποδες νικήτρια τοῖς χοροῖς καὶ τῷ ἐργασαμένῳ* (375/4). Theoretically, the offering was therefore public; but practically private. This feeling is perhaps exprest by the change of formula from the tribal name to the choregus', ὁ δεινὰ χορηγῶν ἐνίκᾳ: cp. *CIA* ii. 553 (400 B.C.), 1234, and later. The choregus is victor in the Thargelia, *CIA* i. 422, Aristocrates, whose offering is mentioned in Plato, *Gorgias* 472 A (below, p. 158¹).

⁸ See the vases figured in Reisch, pp. 68, 80. Three cylindrical bases from the Thargelia, p. 88. Reisch is inclined to ascribe this to Delphic tradition. The first certain evidence for pillars under the Dionysiac tripod comes from imperial times, p. 89.

⁹ Reisch, pp. 90, 92 note.

tripod something more than a base. Plato alludes to the tripod of Nicias and his brothers in the Dionysium, and to the "beautiful offering" of Aristocrates¹; and the words of Plutarch² imply that those of Nicias were placed upon some kind of a shrine, on the gable top and ends perhaps. Whether or no Nicias may claim to be the inventor of the tripod shrine, the latter half of the fourth century saw a number of these erected in the Street of Tripods, of which the beautiful monument of Lysicrates (335/4) still remains on the spot³. The tripod stood probably on the trefoil ornament, and the frieze, which represents scenes from the life of Dionysus, was doubtless taken from the prize poem. A similar monument, called the Lantern of Diogenes, is described by a traveller as standing in 1669⁴. Another choregic inscription (of the year 323/2) is carved on a piece of a Doric epistyle⁵. The well-known monument of Thrasyllus, who won a victory with the men's chorus in 320/19, was placed against the Acropolis rock over the theatre, and there its remains are still⁶; a second Nicias won with the boys' chorus in the same year, and built a little Doric shrine for his tripod above the Odeum⁷. The agonothetae probably continued the practice of the choregi, as we see from a similar inscription on the fragments of an Ionic architrave⁸, and there is evidence for similar buildings in the imperial age⁹.

The tripods themselves were sometimes covered with silver,

¹ Plato, *Gorg.* 472 A: μαρτυρήσουσί σοι, ἐὰν μὲν βούλῃ, Νικίας ὁ Νικηράτου καὶ οἱ ἀδελφοὶ μετ' αὐτοῦ, ὧν οἱ τρίποδες οἱ ἐφεξῆς ἐστῶτές εἰσιν ἐν τῷ Διονυσίῳ, ἐὰν δὲ βούλῃ, Ἀριστοκράτης ὁ Σκελλίου, οὗ αὖ ἐστὶν ἐν Πυθίου τοῦτο τὸ καλὸν ἀνάθημα.

² Plut. *Nic.* 3 ὁ τοῖς χορηγικοῖς τρίποσιν ὑποκείμενος ἐν Διονύσου νεώς.

³ Stuart and Revett, *Antiquities of Athens*, i. 32; C. von Lützow, *Ztschr. f. bild. Kunst*, 1868, p. 233, 264 ff. The inscription runs *CIA* ii. 1242 Λυσικράτης Κικυννεὺς ἐχορήγει, Ἀκαμαντὶς παίδων ἐνίκᾳ, Θέων ἡϋλει, Λυσιάδης Ἀθηναῖος ἐδίδασκε, Εὐαίκετος ἦρχε.

⁴ Guillet, *Athènes anc. et nouv.*, Paris

1675, quoted by Reisch: Laborde, *Athènes*, i. 219, 244, ii. 33.

⁵ *CIA* ii. 1245.

⁶ Dörpfeld in *AM* x. 227; *CIA* ii. 1247. His son Thrasyycles won two victories with choruses furnished by the state in 271/70, and commemorated them on the same spot: *CIA* ii. 1292, 1293.

⁷ Dörpfeld in *AM* ix. 219, with restoration, pl. vii.; *CIA*.

⁸ *CIA* ii. 1264, *AM* iii. 234: but it is doubtful.

⁹ *CIA* iii. 68 b: the tripod, or a memorial of it, is dedicated to Asclepius privately, and not in the year it was won.

as that of Aeschraeus in the fourth century¹; and some of them had statues enclosed between the legs. The suggestion came doubtless from ornamenting the pillars, which as we have seen stood below the belly of the cauldron for support.

Praxiteles placed his famous Satyr under one of the tripods in this street². A Dionysus, with Victory by his side, made by the same artist and doubtless dedicated by him, is alluded to in the following lines³:

εἰ καὶ τις προτέρων ἐναγωνίῳ Ἑρμῇ ἔρεξεν
 ἰερά, καὶ Νίκη τοιάδε δῶρα πρέπει,
 ἣν πάρεδρον Βρομίῳ κλεινοῖς ἐν ἀγῶσι τεχνιτῶν
 Πραξιτέλης δισσοῖς εἴσαθ' ὑπὸ τρίποσιν.

Perhaps the group of Apollo and Artemis slaying the Niobids, seen by Pausanias, was there placed⁴. One Praxiteles placed statues of Victory under two tripods, probably for musical victories⁵. A similar tripod, with Dionysus beneath it, is mentioned in the *Anthology* as dedicated by Damomenes the choregus⁶. The practice is illustrated by a marble tripod found at Magnesia on the Maeander, which has Hermes between the legs⁷. A portion of what seems to be the marble base of a tripod is preserved in Madrid: it is three-sided, and there remain two graceful figures of dancing girls⁸. Three dancing figures of a similar type found at Delphi seem to have adorned a tripod base⁹.

¹ Harpocraton s.v. κατατομή: Φιλόχορος ἐν ἔκτῃ οὕτως· Αἰσχραῖος Ἀναγυράσιος ἀνέθηκε τὸν ὑπὲρ θέατρον τρίποδα καταργυρώσας, νενικηκῶς τῷ πρότερον ἔτει χορηγῶν παισί.

² Paus. i. 20. 1. The interpretation has been doubted, but seems to follow from a reasonable rendering of Pausanias. See for a discussion of pros and cons, Reisch, pp. 111—112.

³ CIA ii. (3) 1298. The dedicator alludes to the work of Praxiteles as a thing known.

⁴ Paus. i. 21. 3 σπήλαιόν ἐστιν... τρίπους δὲ ἔπεστι καὶ τούτῳ· Ἀπόλλων δὲ ἐν αὐτῷ καὶ Ἀρτεμὶς τοὺς παῖδας εἰσὼν ἀναιροῦντες τοὺς Νιόβης. But this may

mean "in the grotto"; it can hardly mean, as Reisch suggests, they were ornamental work on the tripod, which Pausanias expresses by ἐπειργασμένος. Perhaps the scene was taken later by Christians to mean devils attacking the Virgin, and hence the modern consecration of the grotto to Our Lady of the Cave, Speleotiosa.

⁵ CIA ii. 1298.

⁶ Anth. Pal. vi. 339.

⁷ AM xix. 54. It is not of the choregic type. 3rd century.

⁸ AA viii. 76, 77. Attic, early fifth century.

⁹ BCH xviii. 180.

The model of a tripod in stone was dedicated at Tremithus in Cyprus, apparently by the winner¹.

2. *The Instrument.*

As the victorious warrior might consecrate his own arms, so the athlete might do with the implement of his game. This class, like the corresponding class in the last chapter, is smaller than the preceding; but there is evidence for it from either extreme of Greek history, which may throw light on the obscurity which lies between. At the same time, quite a number of competitions are by their nature excluded. Singing choirs used nothing which would suggest an offering; the pentathlete had his quoit, his weights, his javelin, but the runner had nothing to show; neither had the hoplite, who for obvious reasons must not run in his own armour². It is in fact the contest of quoit-throwing, or putting the weight, which is most useful to us just at this point.

In Olympia is a huge irregular stone, declaring by an inscription that Bybon threw it over his head with one hand³. We know that the stone was used in putting before quoits came in⁴; and although this has no dedicatory inscription, the place of its finding implies that it stood in the holy place. We cannot feel quite certain about the quoit called of Iphitus, on which was engraven the formula of the sacred truce⁵. But a very ancient bronze quoit from Cephallenia is inscribed with words which leave no doubt⁶:

Εὐσοίδα< s > μ' ἀνέθηκε Διφὸς κούροιῳ μεγάλῳ
χαλκόν, ᾧ νίκασε Κεφαλᾶνας μεγαθύμους.

A thousand years later we find a quoit dedicated as a thank-offering by Publius Asclepiades in the year 241 of our era⁷.

¹ Collitz i. 122 Τίμαλκος...*φ'* ἐλὼν
...ἀνέθηκε Ἀπὸλωνι.

² Paus. v. 12. 8.

³ IGA 370; Roberts 167: Βύβων
τῇτέρῃ χειρὶ ὑπὲρ κεφαλᾶς ὑπερέβαλε τὸ
οὐφώρα (?). It measures 0·68 × 0·33
× 0·29 m. Such stones used to be
kept by highland chieftains for trials

of strength; we read of one weighing 200 lbs. (*Games of Argyllshire*, Folk-Lore Soc., 1900, p. 233).

⁴ Paus. ii. 29. 9.

⁵ Paus. v. 20. 1; Hicks, *Gr. Hist. Inscr.* 1.

⁶ IGS iii. 1. 649.

⁷ *Inscr. von Ol.* 241 Ποπλ. Ἀσκλη-

Again, a victorious pentathlete of the sixth century dedicates at Athens a base with a flat circular depression, which may have held a quoit¹. What more natural, then, than to assume that two quoits, engraved with scenes from the five events, either were votive or represented a votive type? Both represent the jump and the javelin, which with the quoit were therefore the three events which the owner won. One is from Sicily, and is dated about 500²; the other, found in a tomb in Aegina, belongs

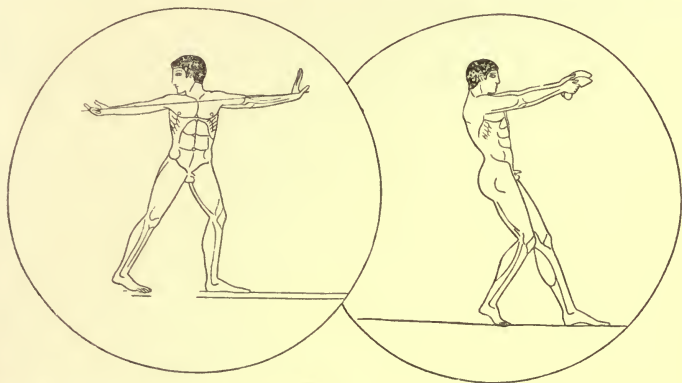


FIG. 24. Discus with representation of two events of the pentathlon, leaping and javelin-throwing.

Cat. Brit. Mus. Bronzes 248.

to the fifth century³. These, or such as these, may be models made for memorial or dedication. Several discs, not inscribed, were found at Olympia, which are most likely to be votive⁴.

To the same class belongs the leaden jumping weight of

πιάδης Κορίνθιος πένταθλος εὐχαριστήριον
Διελ' Ὀλυμπίῳ Ὀλ. σνε (=Ol. 255).
There is a mysterious legend on the
other side which I have no concern
with here.

¹ *Kat.* 13; *CIA* iv. i. 373¹⁸⁹ ...os
κάλκμεονίδης πενπαθλῶντε νικήσαντε
ἀνεθέτην.

² *Cat. Brit. Mus. Bronzes 248*, figs.;
Gaz. Arch. i. 131, pl. 35; Schreiber,
Atlas, xxii. 15. See fig. 24.

³ *Dar. and Sagl. s.v. Discus*, figs.
251, 2462; *Ann. d. Inst.* 1832, pl. B;
Friedrichs, Berl. Ant. Bilder, ii. 1273;
Baumeister, Denkm. fig. 612; Schrei-
ber, *Atlas*, xxii. 11. The beautiful
quoit of the sixth century, bearing a
dolphin, must have been made as a
memorial of some sort: *Παναθήναια*, ii.
31; *Jahreshefte* ii. pl. 1.

⁴ *Bronzen von Ol.* 179; *AZ* 1880,
p. 63.

Epäenetus, found at Eleusis¹. There was a stone weight found at Olympia inscribed with a name, but without a dedication². Two weights were found at Corinth, but without inscription³. I do not know whether we ought to call votive the stone flute found in Ithaca⁴.

If Arcesilas IV of Cyrene, who won the Pythian race in 466, did as it seems dedicate the car he drove in, this would be another example of the same principle⁵. Euagoras did so at Olympia⁶; and perhaps we may take it that this was the earliest, as it is the most natural, custom.

Trappings of horses have been found at Dodona⁷, Olympia⁸, and elsewhere, but to assign these to any special class would be guessing.

But in the fifth century the victor in musical and scenic contests dedicated the trappings of his work. Lysias speaks of the dedication of stage trappings by the choregus⁹; and an inscription of Teos mentions the masks and the crowns¹⁰. A fragment of Aristophanes¹¹ alludes to the "bogie-masks" hanging in the precinct of Dionysus; and a number of reliefs from the Athenian theatre show tragic masks suspended in rows¹². The masks appear to have been either hung on the walls, or placed on their own bases¹³. Such reliefs may have been themselves votive, just as a trophy might be made in permanent form of bronze; or they may simply reproduce the appearance of the

¹ CIA iv. 1. 422⁴ ἀλόμενος νίκησεν Ἐπαίνετος, οὐνεκα τῷδε ἀλτῆρε...; Ἐφ. Ἀρχ. 1883, 189: sixth or seventh century.

² IGA 160 Κνωδίας; Bronzen von Ol. 1101.

³ Ἐφ. Ἀρχ. 1883, 104, figs.

⁴ IGA 337; IGS iii. 1. 655 ἰαρός.

⁵ Pind. Pyth. v. 32 κατέκλασε γὰρ ἐντέων σθένος οὐδέν· ἀλλὰ κρέμαται, ὅπρσα χεριαρῶν τεκτόνων δαίδαλ' ἄγων Κρισαῖον λόφον ἄμειψεν, etc.

⁶ Paus. vi. 10. 8.

⁷ Carapanos, lii.

⁸ Bronzen 1102 ff.

⁹ Lysias, Dorod. v. 698 ἀνδράσι χορηγῶν εἰς Διόνυσια ἐνίκησα καὶ ἀνῆλωσα

σὺν τῇ τῆς σκευῆς ἀναθέσει πεντακισχιλλὰς δραχμάς: 700 ἐπὶ δὲ Εὐκλείδου ἄρχοντος κωμωδοῖς χορηγῶν Κηφισοδώρῳ ἐνίκων, καὶ ἀνῆλωσα σὺν τῇ τῆς σκευῆς ἀναθέσει ἑκκαίδεκα μνᾶς.

¹⁰ Le Bas, *As. Min.* 92: τὰ πρόσωπα καὶ τοὺς στεφάνους.

¹¹ Arist. *Geras*, 131 Kock: τίς ἂν φράσειε ποῦ 'στι τὸ Διονύσιον; ὅπου τὰ μορμολυκεῖα προσκρεμάννυνται.

¹² AZ xxiv. 170, Abb. 13; Reisch 145, 146, figs. 13 and 14.

¹³ Pompeian wall-painting, *Mus. Borbon.* i. 1; Helbig 1460; Reisch 145; theatre ticket, *Mon. d. Inst.* viii. 52, 732.

temple walls with real masks hanging upon them. The dedication of the real mask comes first in point of development, although since this class of dedication does not appear until the practice of dedicating models had begun, there is nothing to show which kind, if either, comes first in time. A large number of model masks are preserved; Sybel notes about thirty of them in Athens¹, and the practice will doubtless have been followed elsewhere. A fine tragic mask of terracotta, with holes for hanging, came from Thebes². A disc, of the Roman period, made for hanging, bears on one side two Bacchic masks, and on the other a Satyr³.

A few other examples may be mentioned. Athenaeus alludes to a Contest of Beauty which Cypselus founded in honour of Eleusinian Demeter, in which his own wife was the first victor⁴. In a poem of the *Anthology* a victorious maiden offers as trophies of such a contest a fawn-skin and a golden vase, together with her dress and trinkets, to Priapus⁵. A votary dedicates to Hermes the torch which he had used in the torch-race⁶; Charinos offers to Poseidon his whip, curry-comb, and the other trappings of his horses after winning the Isthmian race⁷; the trumpeter dedicates his trumpet⁸, and the actor his mask⁹. An oil-flask appears to be dedicated in a Boeotian inscription of the third century¹⁰.

3. *Other Commemorative Offerings.*

The most important offerings, however, connected with the Games are those which represent the act or process blest by the god.

¹ Sybel 3875, 3877, 3882—3, 3968, 3978, all from the theatre; 1069 ff., 3256, 3467, 3531, 4095, 4107, 4141—2, 4145, 4155, 4803, 5744, 6130 (25—27), 6475, 6566, 6810, 7134; Reisch 146. The item from the Delian inventories (*BCH* ii. 325) *πίναξ πρόσωπα ἔχων* *τῖπλ* cannot be taken of masks, as Reisch diffidently suggests; *πρόσωπον* is used in the Inventories of 'persons' (e.g. *CIA* ii. 835³³), and the *πίναξ* was a relief.

² Nowin Madrid: *AA* viii. 95; another,

Coll. Castellani, 671.

³ *Cat. Berl. Sc.* 1042.

⁴ *Ath.* xiii. 609 f Δημητρι 'Ελευσινίῃ, ἧς ἐν τῇ ἑορτῇ καὶ τὸν τοῦ κάλλους ἀγῶνα ἐπιτελέσαι [Κύψελον], καὶ νικῆσαι πρῶτον αὐτοῦ τὴν γυναῖκα 'Ηροδίκην.

⁵ *Anth. Pal.* vi. 292.

⁶ *Anth. Pal.* vi. 100.

⁷ *Anth. Pal.* vi. 246; so 233.

⁸ *Anth. Pal.* vi. 350.

⁹ *Anth. Pal.* vi. 311.

¹⁰ *IGS* i. 3091 ἐλγοχρίστιον.

The athletic and equestrian contests gave good scope for those representations in modelling. The chariot with its team and driver, the race-horse and jockey, and the athlete with distinguishing marks or attitudes were at once simple as conceptions and effective as memorials. An ideal element was often added to the chariot by placing a statue of Victory beside the driver.

The earliest dedication of the chariot-model recorded by Pausanias is probably that of Cleosthenes the Epidamnian, victor in 516¹. He and his driver stood in the car, and he went so far as to inscribe the names of the horses upon them. Gelo, despot of Gela and afterwards of Syracuse, won the race and dedicated a similar group in 488². The chariot of Hiero, who succeeded him, was dedicated at Olympia by his son³; and the remains of a magnificent monument found at Delphi testify to a Pythian victory for the same man. It is a bronze charioteer, with the wreath of victory on his head, and parts of the horses⁴. Others recorded are those of Cratisthenes the Cyrenian⁵, and of Cynisca, daughter of Archedamus of Sparta⁶. Cratisthenes was probably the first to place a Victory beside the driver⁷; but in other cases appears a "maiden" who is probably meant for this personification⁸. Pliny mentions another, that of Tisicrates, by Piston⁹; and probably the ἵπποι χαλκαῖ of Cimon, said by Aelian to have been in Athens, were the memorial of a successful race¹⁰. Calamis, Aristides, and Euphranor, as well as Lysippus, Euthykrates, Pyromachus, Menogenes, and Aristodemus, made well-known chariot-groups,

¹ Paus. vi. 10. 7 inser. Κλεοσθένης μ' ἀνέθηκεν ὁ Πόντιος ἐξ Ἐπιδάμνου, νικήσας ἵπποις καλὸν ἀγῶνα Διός. Names of horses Φοῖνιξ, Κόραξ, Κνακίας, Σάμος.

² Paus. vi. 9. 4: part of the base is believed to have been found: *Inscr. von Olympia* 143; *IGA* 359; and see Frazer's note on Pausanias *l.c.*

³ Paus. vi. 12. 1, inser. in viii. 42. 9.

⁴ Dedicated by his brother Polyzalos: *AJD* n.s. ii. 440; *Comptes Rendus de*

l'Acad. des Inscr. xxiv. 186. A plate of the charioteer in *AA* xi. 174.

⁵ Paus. vi. 18. 1.

⁶ Paus. vi. 1. 6: 4th century. See below, p. 165.

⁷ Paus. vi. 18. 1.

⁸ Paus. vi. 4. 10, 12. 6.

⁹ Plin. *NH* xxxiv. 89.

¹⁰ Aelian, *VH* ix. 32. Cimon the elder won three chariot-races, *Hdt.* vi. 103. His horses were buried near him.

some of which we may assume to have been votive. Quite late, the chariot of Lampus of Philippi in Macedon is mentioned¹.

These models we may assume to have been full size, but others were small. That Glaucon the Athenian's chariot was small is proved by its base, which has been found². Cynisca also placed a small chariot in the ante-chapel at Olympia³, and the car of Polypeithes the Laconian was "not large⁴." What may be the wheel of one such model was found, it is said, in Argos, and it is dedicated to the Dioscuri⁵. Fragments of chariots and drivers were found at Athens⁶. A number of smaller models in bronze and terra-cotta were found at Olympia⁷, so many indeed, and such trifles, as to suggest a doubt whether they can be meant for this great event. Can it be that such things were offered beforehand with the propitiatory sacrifice? I know of no evidence for this, however. A number of wheels were found which had no chariots belonging to them; they are cut out of thin foil⁸, or cast⁹, most being of the four-spoke type, but two, the wheels of the mule-car¹⁰, with five spokes. All are older than the traditional founding of the Games. It may be that some are the bases of animal figures¹¹, but this will not help with the rest. Reisch believes



FIG. 25. Charioteer, from Olympia.

Bronzen xv. 249.

¹ Paus. vi. 4. 10.

² Paus. vi. 16. 9, *Inscr. von Ol.* 178 Διὶ Ὀλυμπίῳι Γλαύκων Ἐτεοκλέους Ἀθηναῖος.

³ Paus. v. 12. 5; Collitz iii. 4418; she claims that she was the only Greek woman to win the chariot-race.

⁴ Paus. vi. 16. 6.

⁵ *IGA* 43 α τοῖ(ν) φανάκοι(ν) εἰμῖ. Εὐδ .. s ἀνέθηκε. But see chap. xiv.

⁶ *Cat. Acr. Mus. Bronzes* 753.

⁷ *Bronzen von Ol.* xv. 248—50, 253, etc.; p. 40. Terra-cotta, xvii. 285. See fig. 25.

⁸ *Bronzen* 498 ff.

⁹ *Bronzen* 503 ff.

¹⁰ *Bronzen* 510. There were races with the mule-car (ἀπῆνη) between Ol. 70 and 84: Paus. v. 9. 1.

¹¹ *Bronzen* 509.

that they were dedicated for the whole car by a convention, and so explains also the Argive wheel mentioned above¹. If the Greeks could have dedicated a wheel for a chariot, they could have dedicated the leg of a tripod for the whole; and there is no evidence whatever that they ever made such an artistic blunder. They might restore Heracles from a foot, but they would hardly offer a foot for Heracles. I shall offer another explanation of these wheels by and by².

Turning to the horse-race, we find figures of jockeys on horseback placed on either side of Hiero's chariot³. We learn that Canachus, Hegias, and Calamis made such groups⁴. Crocon the Eretrian was another who dedicated his horse⁵, and although no jockey is mentioned he would be necessary to express the idea we have seen in these groups. There is one example of the animal dedicated alone, but then there was a reason for it. At the outset of this race the jockey who was riding Pheidolas's mare fell off, yet the mare ran on and came in first; so Pheidolas was adjudged victor, and was allowed to dedicate his mare alone⁶. But the animal is singled out for special honour in another Olympian victory of the sons of Pheidolas⁷. Other victorious jockeys are thus represented; as Aesypus who rode for his father Timon⁸. These statues might also be dedicated at home; the base of Onatas on the Athenian Acropolis seems to have borne some such group⁹. Whether the equestrian statue of Isocrates was dedicated for a race, or for

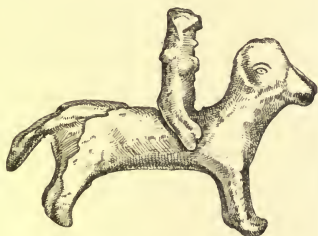


FIG. 26. Rider, from Olympia.
Bronzen xv. 255.

¹ Reisch p. 61; accepted by Furtwängler, *Bronzen*, p. 68.

² Chap. xiv.

³ Paus. vi. 12. 1. Pliny, *NH* xxxiv. 5. 19 says *sed illi celetas tantum dicabant in sacris victores, postea vero et qui bigis vel quadrigis vicissent*. Cp. *Find. Ol.* i.

⁴ Pliny, *NH* xxiv. 19, 75, 78.

⁵ Paus. vi. 14. 4.

⁶ Paus. vi. 13. 9: about 500. She was named *Αῦρα*.

⁷ Paus. vi. 13. 10 *ὠκυνδρόμας Λύκος Ἴσθμ' ἅπαξ, δύο δ' ἐνθάδε νίκαις Φειδώλα παιδων ἐστεφάνωσε δόμους*.

⁸ Paus. vi. 2. 8.

⁹ *CIA* iv. 1. 373⁹⁹, 'Εφ. 'Αρχ. 1887, p. 146.

some athletic contest, is not stated: but there it stood on the Acropolis of Athens¹. Statuettes of riders were found at Delos² and Olympia³, one at Dodona on a galloper⁴, a galloping and a walking or trotting horseman at Athens⁵, an archaic jockey in Argos⁶, a youth in the attitude of riding at Megara Hyblaea⁷. Horses alone are quite common as votive offerings, as has been pointed out: in the Cabirium there were riders also⁸.

When we come to the statues of athletes, we are met by a very puzzling question. The athlete, we are told, was allowed to dedicate a statue of himself for each victory; the girl runners at the Heraea, pictures of themselves painted⁹. The question is, whether these were really votive offerings, or nothing but an honour done to the winner.

Now Pausanias says distinctly that whilst all the objects on the Athenian Acropolis were votive, statues included, the athlete statues at Olympia were not; but that, as a kind of prize, the right of dedicating them was given¹⁰. Since in the time of Pausanias *ἀνατιθέναι* and *ἀνάθημα* were used of honorific statues, it is likely that he got this distinction from an earlier writer¹¹. It is true also that the inscriptions on many of these statues are not dedicatory¹², that the right to erect one was

¹ Plut. X. Or., Isocrates, 42.

² AZ xl. 328⁶¹.

³ Bronzen von Ol. xv. 255, xvi. 258.
See fig. 26.

⁴ Carapanos, 183, pl. xiii. 1, 3: other fragments xi. 3, xii. 2. The same attitude as in old Attic tombs, where the dead man's feats were represented: AM iv. 36, pl. ii.

⁵ Cat. Acr. Mus. Bronzes 751, 752.
Also Sybel in AM v. 286.

⁶ Catalogue, no. 3.

⁷ Mon. Ant. i. 932¹¹⁵.

⁸ AM xv. 357.

⁹ Paus. v. 16. 3 ἀναθεῖναι σφισιν ἐστι γραψαμέναις εἰκόνας. This does not mean "statues of themselves with their names inscribed," as Frazer translates, but something painted.

¹⁰ Paus. v. 21. 1 ἐν ἀκροπόλει μὲν γὰρ

τῇ Ἀθήνησιν οἱ τε ἀνδριάντες καὶ ὀπόσα ἄλλα, τὰ πάντα ἐστὶν ὁμοίως ἀναθήματα· ἐν δὲ τῇ Ἀλφειῇ τὰ μὲν τιμῇ τῇ ἐς τὸ θεῖον ἀνάκειται, οἱ δὲ ἀνδριάντες τῶν νικῶντων ἐν ἄθλῳ λόγῳ σφίσι καὶ οὗτοι δίδονται. Furtwängler (AM v. 29 ff.) and Curtius (Inscr. von Ol. p. 235) agree with this view. Reisch p. 35 regards all as votive, because they stood in the precinct. This misses the point which I have tried to bring out in the text, that the motive was changing. Moreover, a thing might belong to the god and yet not be a votive offering.

¹¹ Frazer, *ad loc.*

¹² E.g. Inscr. von Ol. 146 Καλλίας Διδυμίου Ἀθηναῖος παγκράτιον· Μίκων ἐποίησεν Ἀθηναῖος.

held to be a high honour, and that this fact is sometimes stated or implied in the legend¹. On the other hand, we have seen that it was a recognised principle to make the votive offering a representation of the event; and this could be done for athletes by showing them in some characteristic attitude or holding characteristic attributes. There is therefore nothing in the nature of things to prevent the athlete dedicating in the true sense such a figure of himself. Further, some of the athlete statues have true dedicatory inscriptions; and the chariot groups are admitted to be truly votive².

The truth seems to be, then, that some athlete statues were votive and some were not. Here in fact is the earliest beginning of that change which is completed in the fourth century, by which the votive offering becomes chiefly a means of self-glorification. Why the change should begin here is easy to see. Victors in the chariot-race did not owe their victory to themselves alone³; horses, car, and driver had a share in it, and the group was distinct from the owner: but the athlete stood alone, and in his case to represent the deed in doing was to represent the man. The inevitable result was that pride swallowed up piety, and in the fifth century or even earlier the athlete's statue became a memorial of a personal honour.

I take it then, that originally the Olympian athlete statues were as truly votive as the chariot groups or race-horse and rider, and as truly as athlete statues continued to be votive which the victor dedicated at home. Pliny gives a hint in the same direction, when he implies that they were generally not realistic portraits⁴. But those actually recorded must be divided into two distinct classes, those which are votive being

¹ As by Euthymus: below, p. 169.

² *Inscr. von Ol.* p. 239.

³ Yet two chariot-victors, Timon and Telemachus, seem to have dedicated their own statues alone: perhaps the effect of the athletes (Paus. vi. 2. 8, 13. 11). Diogenes Laertius i. 7. 3 says that Periander offered a golden statue of himself: "Εφορος ιστορεῖ ὡς ἐξήαιτο, εἰ νικήσειεν Ὀλύμπια τεθρίππων, χρυσοῦν ἀνδριάντα ἀναθεῖναι.

νικήσας δὲ καὶ ἀπορῶν χρυσίου, κατὰ τινα ἐορτὴν ἐπιχώριον κεκοσμημένους ἰδὼν τὰς γυναῖκας, πάντα ἀφείλετο τὸν κόσμον, καὶ ἔπεμψε τὸ ἀνάθημα. Perhaps it was in the car.

⁴ Pliny, *NH* xxxiv. 4. 16 omnium qui vicissent statuas dicari mos erat, eorum vero qui ter ibi superavissent, ex membris ipsorum similitudine expressa.

inscribed to that effect. If the dedicator was content to describe his statue as a votive offering, I am content to take him at his word, without assuming that he would say what he did not mean, because like a fourth-form schoolboy he wanted to make his verses scan¹.

One of the few that remained truly thankful for his mercies was Euthymus the boxer, who won his third Olympic victory in 472². He is however not unmindful of his own pride, but another boxer Damarchus is more modest³. The same formula is used of Tellon in the fifth century⁴, and of Milo the wrestler⁵. These are the mainstays of my argument; but I may add Cyniscus⁶ from the early fourth century, after which no others demonstrably⁷ use the formula until the first century⁸, when the practice becomes general⁹.

If the principle of dedication which I have adopted is correct, the dedicatory statues must have been intelligible to

¹ As Curtius in the *Inscr. von Ol.* p. 239. He overlooks no. 213, which is in prose. So Furtwängler, *AM* v. 30.

It is hardly possible to argue that the word *ἀνέθηκεν* was losing its force thus early, because (1) athletic statues were actually dedicated at home, and (2) the word has full force elsewhere for another century or more, whilst Lysander has already given a sign that the motive of dedications was to change (above, p. 132).

² *Inscr.* 144; *IGA* 388 Εὐθύμος Λοκρὸς Ἀστυκλέος τρις Ὀλύμπι' ἐνίκων, εἰκόνα δ' ἔστησεν τήνδε βροτοῖς ἑσορᾶν. Εὐθύμος Λοκρὸς ἀπὸ Ζεφυρίου ἀνέθηκε. Paus. vi. 6. 6. The dedication, it will be observed, is in prose. I do not think that even the fourth-form boy would believe the last line to be a hexameter.

³ Paus. vi. 8. 2 υἱὸς Διννύτα Δάμαρχος τάνδ' ἀνέθηκεν εἰκόν' ἀπ' Ἀρκαδίας Παρρᾶσιος γενεάν.

⁴ Paus. vi. 2. 9, *IGA* 98; *Inscr.* 147: the dedication is in later letters, but the whole inscr. has been recut

and part of the older remains.

⁵ Paus. vi. 14. 5; *Inscr.* 264; *IGA* 589 Μίλων Διοτίμου ἀνέθηκεν. Curtius and Adler deny the restoration because it contradicts their canon about prose; there is no other reason. They ought to have heard of Dawes. For Milo see Simonides 156.

⁶ *Inscr.* 149; *IGA* p. 175; Paus. vi. 4. 11.

⁷ Other examples of *ἀνέθηκεν* are *IGA* 563 (stadium), and 355 (cp. Paus. vi. 10. 9?); but the object is obscure.

⁸ *Inscr.* 213.

⁹ Furtwängler, *AM* v. 30 *note*, cites the following (for which see the place, and the Index to Pausanias): early 4th cent. Aristion, Critodamus, Damoxenidas, Eucles, Pythocles, Xenocles; later 4th Troilus, Telemachus; 3rd Philippus, Archippus; 2nd Acestorides, Hellenicus. None of these use the votive formula. Telemachus won in the chariot-race; Troilus acknowledges the help of Zeus (*Inscr.* 166); the others are bald descriptions for the most part.

the chance beholder. And in fact so were those which are minutely described. Damaretus, the first victor in the hoplite race, was armed with shield, helmet, and greaves¹. Glaucus was in the attitude of sparring²; Diagoras had the left hand guarding the mark, the right uplifted³. The base of Athenaeus the boxer shows that he was in the act of striking⁴. The knuckle-dusters or thongs of cow-hide bound on the hand (ἰμάντες) also served to make out the boxer, as in the case of Arcesilaus⁵. Tisicrates the pancratiast was represented as boxing⁶. The wrestler Xenocles was apparently poised as about to grip⁷. Other motives are possible: as the *luctator anhelans* of Nauceros. The leaper, or pancratiast, might hold the leaping-weights⁸; the discobolus holds or hurls his quoit, the doryphorus his spear. The racer might be crouching down to prepare for the start⁹. More general attributes would be the hand upheld in prayer for victory, the oil-flask¹⁰, the wreath¹¹, and the palm of victory¹².

It would serve no purpose here to enumerate the statues we know of, from the wooden figures of Praxidamas and Rhexibius down to the age of Hadrian¹³; for without inscriptions we have no clue to guide us as to the motives of the dedicator. But it is fair to assume that statues in the attitude of adoration were really votive. In this attitude were Anaxan-

¹ Paus. vi. 10. 4 (65th Ol.). Helmet and greaves were afterwards discarded for this race.

² Paus. vi. 10. 3 σχῆμα σκριαμαχοῦντος: early 5th cent.

³ Schol. Pind. *Ol.* vii. p. 157 Böckh.

⁴ Paus. vi. 4. 1; *Inscr.* 168: 4th cent.

⁵ Paus. vi. 7. 1; Schol. Pind. *l.c.* The battered ears of the Olympian head are due to realism and have no value here.

⁶ Löwy, *Inscr. der gr. Bildhauer*, 120.

⁷ Paus. vi. 9. 2; *Inscr.* 164; *Ergebnisse*, Tafelband, ii. 150. Part of what seems to be a group of wrestlers was dredged up in the sea at Cythera, with

athlete statues; now in Ath. Mus. See *Παναθήναια*, vol. ii. plates.

⁸ Paus. v. 27. 2 (part of spoil, yet an athlete statue originally).

⁹ So apparently Ladas, *Anth. Pal.* xvi. 54; and the running maiden of the Vatican.

¹⁰ Reisch 46; he would add *Apoxyomeni*. Cp. F.-W. 462 f.; Pliny, *NH* xxxiv. 76 pueri destringentes se; 34, 86, 87 perixyomeni.

¹¹ F.-W. 325 (the Olympian bronze head).

¹² Sybel 411; Pliny, *NH* xxxv. 75; cp. 63, 71, 106, 130, 138.

¹³ Paus. vi. 18. 7; Pind. *Nem.* vi. 15. It was always placed in the victor's hand, Paus. viii. 48. 2.

drus, victor in the chariot-race¹, and Diagoras and Acusilaus the boxers². There is a bronze boy in Berlin, holding up one hand in prayer, and with the other holding a leaping-weight³. If it could be shown that this attitude was taken by any other of the athlete statues, we should have to alter our view of them; but we do not know how far it was customary⁴.

At Delphi, the wider religious interest eclipsed the games; and neither there nor on the Isthmus, nor at Nemea, did Pausanias think it worth while to go into detail. A great many of the Olympic victors did however win also at one or more of the other three places, and we may shortly hope to be in a position to judge how the monuments at Delphi are to be regarded. Statues were, however, not infrequently set up at home for victories abroad. Callias in the fifth century stood upon the Athenian Acropolis, and the inscription may confidently be taken as votive⁵. There were also Hermolycus the pancratiast⁶, and Epicharinus, who won the hoplite race⁷. Promachus of Pellene⁸, and Aenetus of Amyclae⁹, had statues dedicated at home. Agias the pancratiast was honoured in the same way in his Thessalian home¹⁰. The man "in the helmet" in the Athenian Acropolis may have been a hoplite racer¹¹. The victor's portrait is spoken of as a matter of course in the fourth century¹².

It does not seem to have been the custom to dedicate musical victors in this way. The statues which existed at

¹ Paus. vi. 1. 7.

² Schol. Pind. *Ol.* vii.

³ Catalogue 6306; *AM* vi. 158; cp. Paus. v. 27. 2, vi. 3. 10.

⁴ See Scherer, *De Olympionicarum statuīs*, 31 ff.

⁵ *CIA* i. 419 Καλλίας ἀνέθηκεν or Κατ. 163 Καλλίας Διδυμίου ἀνέθηκεν νικῶν with list of victories. The restoration of ἀνέθηκε is justified; see note ⁸.

⁶ Paus. i. 23. 10.

⁷ Paus. i. 23. 9; *CIA* i. 376 Ἐπιχαρίνος ἀνέθηκεν...

⁸ Paus. vii. 27. 5.

⁹ Paus. ii. 18. 5.

¹⁰ E. Preuner, *Ein delphisches Weihgeschenk* (Teubner 1900), 17, 18: the victor borrowed the epigram used by Daochus at Delphi, p. 3.

¹¹ Paus. i. 24. 3 κράνος ἐπικείμενος ἀνὴρ; Reisch (p. 39) points out how like the phrase is to what is said of Telesicrates, ἀνὴρ ἔχων κράνος, Schol. Pind. *Pyth.* ix. 401 Böckh.

¹² Xen. *Mem.* iii. 10. 6 ὅτι μὲν ἀλλοίους ποιεῖς δρομέας τε καὶ παλαιστάς καὶ πύκτας καὶ παγκρατιαστάς ὁρῶ τε καὶ οἶδα (said to a sculptor).

Delphi¹ do not appear to have been votive in the true sense; and the same may be said of heralds and trumpeters². There were statues of poets or musicians in Mount Helicon who won the prize there, and an epigram of the fifth century which was on one of them is votive in form³. The relief of Pythocritus the flötist in Olympia is also uncertain⁴. The pretty tale of the cicala is worth mentioning. A musician broke his string, and a cicala settling upon the lyre buzzed the note of the broken string so well that he gained the prize. An image of the little creature was dedicated in remembrance of this timely help⁵.



FIG. 27. From Olympia.
Bronzen vii. 48.



FIG. 28. The Tübingen bronze.
Jahrb. i. pl. 9.

Some of the statuettes found at Olympia appear to have been athletes, and these are certainly votive. One naked youth held an object in each hand, perhaps leaping-weights⁶; others, with one foot advanced, are not clearly characterised⁷.

¹ Paus. x. 9. 2.

² Reisch, p. 54 note, gives examples.

³ Ath. xiv. 629 A quoting Amphion
περὶ τοῦ ἐν Ἑλικῶνι Μουσείου:
ἀμφότερ' ὥρχεῦμαν τε καὶ ἐμμῶσως ἐδί-
δασκον ἄνδρας· ὁ δ' αὐλητὰς ἦν Ἀνακὸς
Φιαλεὺς. εἰμὶ δὲ Βακχιάδας Σικυνῶνιος· ἡ
ῥα θεοῖσι τοῖς Σικυνῶνι καλὸν τοῦτ' ἀπέ-
κειτο γέρας.

⁴ Paus. vi. 14. 9 ἀνὴρ μικρὸς αὐλοῦς
ἔχων ἐστὶν ἐκτετυπωμένος ἐπὶ στήλῃ.

⁵ Clem. Alex. *Protrept.* i. 1. 1; *Anth.*
Pal. ix. 584; Strabo vi. 260.

⁶ *Bronzen von Ol.* viii. 47 (oldest of
all). An Etruscan statuette holding
the weights is inscribed: *Gaz. Arch.*
xiv. 59, pl. 13. A possible athlete at
Delphi, *BCH* xx. 702.

⁷ *Bronzen von Ol.* vii. 48. But these
seem to wear ceremonial *stlēngis*. See
fig. 27.

There is a boxer¹, a quoit-thrower's arm², and many fragments of similar figures. A bronze quoit-thrower was dedicated in the Cabirium³. A group of wrestlers⁴, a boxer⁵, and the arm of



FIG. 29. Victorious athletes with votive tablet and prize.
Benndorf, *Gr. und Sic. Vas.* pl. ix.

a quoit-thrower⁶ in small were found on the Athenian Acropolis. The running girl of Dodona wears the short tunic of the Spartan racers⁷. The hoplite-runner has been seen in a remarkable

¹ *Bronzen von Ol. viii.* 57.

² *Bronzen von Ol. vi.* 59 (5th century).

³ *AM* xv. 365 Καρίου, archaic.

Such statuettes are not rare, but it is uncertain whether votive: Reisch refers to *JHS* i. 177; Sacker-Kenner, *Die ant. Bronzen im k. Münzkabinet in*

Wien, pl. 37. 4, 35. 1.

⁴ *Cat. Acr. Mus. Br.* 747.

⁵ *Cat. Acr. Mus. Br.* 746.

⁶ *Cat. Acr. Mus. Br.* 636.

⁷ Carapanos, xi. 1. She is not likely to be Atalanta.

figure called the Tübingen bronze¹. At Delphi was found a very ancient statuette of bronze, girt in a loincloth, the hands clenched as though holding something; which may be meant for a runner².

Pictorial representations of the act or process appear to have been common, although we hear little of them. Some such are upon the Corinthian tablets dedicated to Poseidon³: a pair of pugilists, riders, and what not. There is a vase which shows a youth, carrying a Panathenaic vase and a tablet on which a human figure is painted⁴; one was held in the hand of a statue which used to be at Olympia⁵. I do not know whether we might venture to explain the scenes on some Athenian tablets which remain as due to mythological precedent; otherwise the apotheosis of Hercules might be used by some one who could claim connexion with him, to indicate labours accomplished⁶. The painter Nicomachus made a scene of *Victoria quadrigam in sublime rapiens*, in which Victory seems to have been driving, and holding a palm⁷. Nothing but a more florid group would suffice the imagination of Alcibiades, who dedicated two pictures in the Pinacotheca. In one, Olympias and Pythias were crowning him; in the other, Nemea was sitting with him upon her knees⁸. One is reminded of Pindar's phrase that the victor "falls at the knees of Victory⁹." A similar picture, apparently the memorial of a race, is described by Pliny¹⁰: Nemea palm in hand is seated

¹ Hauser, *Jahrb.* ii. 95; *AA* x. 183; L. Schwabe, *Zur Tüb. Bronze*, *Jahrb.* i. 153, pl. 9, believes him to be a charioteer, which is impossible, because (1) the attitude does not suit, (2) he wears a helmet, (3) he stands on a base and therefore did not stand in a chariot. See fig. 28.

² *BCH* xxiii. 620, pl. x., xi.

³ *Gaz. Arch.* vi. 107 fig. *Antike Denkmäler* i. 8. 24. See above, p. 81, fig. 17.

⁴ Benndorf, *Gr. und Sic. Vasenb.*, pl. ix. See fig. 29.

⁵ Pliny, *NH* xxxiv. 59 Libyn, puerum tenentem tabellam.

⁶ Benndorf, pl. iii.: Heracles and Athena in car. Others are: iv. 1 Athena in car, Hermes standing by; iv. 2, v. 6 Athena meets car; v. Procession of the gods.

⁷ Reisch, p. 149.

⁸ Athenaeus xii. 534 D, Ε δύο πίνακας ἀνέθηκεν, Ἀγλαοφῶντος γραφήν· ὧν ὁ μὲν εἶχεν Ὀλυμπιάδα καὶ Πυθιάδα στεφανούσας αὐτόν, ἐν δὲ θατέρῳ Νεμεᾶς ἦν καθημένη καὶ ἐπὶ τῶν γονάτων αὐτῆς Ἀλκιβιάδης; cp. Paus. i. 22. 6.

⁹ Pind. *Nem.* v. 42; *Isth.* ii. 26: νίκας ἐν γούνασιν, ἐν ἀγκῶνεσσι πίτνων.

¹⁰ Pliny, *NH* xxxv. 27.

upon a lion, and by her side stands an old man with a staff, over whose head hangs a picture or tablet with a two-horse car upon it.

I must not omit to mention that the scene of the contest, or something connected with it, is sometimes depicted upon the prize (as in a Panathenaic vase¹, and perhaps the quoits of Sicily and Aegina), or upon the base which supported the offering. An archaic base from the Athenian Acropolis shows a four-horse car², one from Aegina the pair-car³; others show the Pyrrhic dance⁴. The well-known base of Bryaxis (4th century), which once upheld the memorial of the Athenian contest in horsemanship (*ἀνθιππασία*)⁵, was dedicated by a father and two sons. Upon it the hipparch is seen advancing at full gallop to receive the prize, a large tripod⁶. A boy on a race-horse appears elsewhere⁷.

But reliefs independently dedicated form a very large class, which I cannot here do more than indicate in its main features⁸. The interpretation of details, the fixing of the occasion, and so forth, is still mainly a matter of guess. The publication of the whole mass in some handy form would probably make it possible to advance a step or two further. Meanwhile, it is encouraging to see that most of the existing reliefs fall into certain main categories, and that these fit in with what we see elsewhere.

Taking the pieces which seem to be agonistic, we may divide them threefold: (i) The Contest, (ii) The Victory and Prize, (iii) The Sacrifice or Libation. Each is a different aspect of the act or process blest by the deity.

We shall take first athletic and equestrian contests, and secondly those relating to music or the drama.

(i) *The Contest*. Part of a chariot and pair in full course, found at Cyzicus, is ascribed to the sixth century; but there is

¹ Baumeister, fig. 1156.

² Schöne 73; Sybel 6741.

³ *Collection Sab.* i. pl. xxvi.; another, Sybel 6739.

⁴ Sybel 6569.

⁵ Xen. *Hipparch.* iii. 11.

⁶ *CIA* iii. 1291 *ἀνθιππασία Παναθήναια τὰ μεγάλα*.

⁷ *AZ* xxxv. 139, no. 89 (von Duhn).

⁸ Reisch 49 ff. has discussed this group, and I have borrowed a number of examples from his list.

no proof that it is votive¹. Archaic reliefs of the Acropolis show similar scenes, one with a shielded person who may perhaps be an *apobates*². There is no doubt in the case of a remarkable Spartan monument. Damonon, who has won a number of victories, several of them with the same team, dedicates to Athena a pillar recording the victories, with a relief of himself driving his quadriga³.

A group of athletes has also been found with names inscribed⁴. There are representations of Pyrrhic dancers⁵ and of victors in the torch-race⁶. Some of the scenes are explained as referring to victorious apobatae, since the driver is armed⁷. The scene may depict various moments of the contest or its conclusion. Here the driver is mounting upon his car⁸ or driving at speed in the race; or the steeds move at a moderate pace, before the start or after the finish⁹. A more solemn pace is seen in a tablet from Palermo¹⁰. Or again, a boy gallops past on his racer¹¹. Lads leading horses, perhaps victorious ephebes, appear on one Attic relief¹²; a mounted boy on another¹³. A horseman leading a group of other horsemen may refer to the *anthippasia*¹⁴. A puzzling relief shows two male figures seated, of heroic size, betwixt whom is a lad leaning upon a spear, and apparently holding the jumping weights¹⁵.

¹ *BCH* xviii. 493. Pliny, *NH* xxxv. 99, describes a similar piece by Aristides the elder.

² *Acr. Mus.* no. 1391: traces of inscr.

³ *IGA* 79; Roberts 264. Δαμώνων ἀνέθηκε Ἀθαναίαι Πολιάχῳ νικάᾳς ταυτᾶ ἀτ' οὐδὲς πήποκα τῶν νῦν. τᾶδε ἐνικάε Δαμώνων τῶι αὐτῶι τεθρίππῳ αὐτὸς ἀνιοχίων (list)...ἐνίκη "Ἐλει καὶ ὁ κέληξ ἀμᾶ αὐτὸς ἀνιοχίων ἐνὶ ἡβῳαῖς ἵπποις, etc.

⁴ Sybel 6154 Ἀντιγένης, Λακιάδης, Ἰδομενεὺς Ὀθηεν, Ἀντ... Ἀχαρνέως.

⁵ Sybel 6151 *CIA* iii. 1286 with relief, seven χορευταὶ and χορηγός.

⁶ *Cat. B. Mus.* 813 (slab); *CIA* ii. 1221; cp. 1229.

⁷ *Cat. Berl. Sc.* 725; *AM* xii. 146; *Bull. de Com. Arch.* iii. 247; some reliefs in Lisbon, see *BCH* xvi. 325 ff.;

F-W. 1838.

⁸ Sybel 6741. Compare F-W. 1838 *Gazette des beaux arts* (1882), 452, 456.

⁹ Sybel 6739; cp. *Coll. Sab.* xxvi.; Oropus, *Cat. Berl. Sc.* 725, and perhaps *Bull. de Com. Arch.* iii. 247 (Athens); cp. Sybel 5128; *Gall. di Firenze*, iv. vol. 2, pl. 86. Thebes, Le Bas, pl. 92. 2; *AM* iii. 414; Delphi, Pomtow, *Beiträge zur Topographie von Delphi*, 107, pl. xii. 32.

¹⁰ Reisch 50.

¹¹ Terra-cotta from Thera; *BCH* v. 436. Cp. F-W. 1206.

¹² Sybel 307.

¹³ F. von Duhn, *AZ* xxxv. 139 ff., no. 88.

¹⁴ Schöne 79.

¹⁵ *AZ* xli. pl. 13. 2.

(ii) *The Victory and the Prize.* The moment of victory is anticipated, when Victory throws a wreath on the driver's head as he mounts¹, or flies through the air to place the crown on the victor's head, he driving at full speed the while²; or upon the head of a victorious steed³. Victory herself may even drive the chariot⁴, or the victor wears a fillet upon his brow⁵. The quadriga, and apparently Victory in it, appears on a curious relief dedicated to Hermes and the Nymphs, from Phalerum⁶. Perhaps the deity offers a winged Victory to her worshipper⁷, or Victory holds a fillet over his brow⁸. There again stands the prize by the hurrying chariot; an amphora in one relief⁹, a tripod perhaps in another¹⁰. Even the votive tablet appears to be depicted in the left-hand corner of the Oropus relief¹¹. The judge crowns the victorious runner in the torch-race, whilst three athletes are grouped near by¹²; or the whole troupe of runners. A fine relief in the British Museum shows a company of eight naked youths headed by two men draped, one of whom offers a torch to the statue of Artemis Bendis¹³.

An Athenian relief assigned to the fifth century combines Types i. and ii. There are two divisions: below are fragments of two horses; above, a man as it were engaged in sacrifice¹⁴.

(iii) *The Sacrifice.* I know of no instance which distinctly refers to athletic or equestrian contests, although some of those in which Victory appears may be such. The class of sacrificial relief is, however, very large, and as a rule the occasion is not clearly indicated¹⁵.

¹ *Brit. Mus. Anc. Marbles*, ix. 38. 2.

² *Cat. Brit. Mus. Sc.* 814; cp. 815.

³ Schöne, pl. 18, 80; F-W. 1142; cp. Sybel 7014.

⁴ Hübner, *Bildwerke in Madrid*, 241, 559; *Ann. d. Hist.* 1862, pl. G, p. 103; Acropolis Museum 1342.

⁵ In the Palermo relief, Reisch 50.

⁶ 'Εφ. 'Αρχ. 1893, 108, pl. 9, 10 A.

⁷ Schöne xix. 85, xxi. 93.

⁸ *AM* xxv. 169, to Hera (Samos).

⁹ Reisch 50; *Marm. Taurin.* ii. pl. xxxiii.; Dütschke, iv. 92, no. 174.

¹⁰ Sybel 308, 6619, 6741 with biga

(archaic). These may refer to the Panathenaea.

¹¹ *Berl. Cat.* 725.

¹² *CIG* 257 λαμπάδι νικήσας γυμνασι-αρχῶν; Hicks, *Inscr. B. Mus.* i. xli.; *Cat. Brit. Mus. Sc.* 813. The lad carries a whisk for sprinkling; there is an altar.

¹³ *Br. Mus.* no. 7*; *AA* xi. 143; *Plat. Rep.* i. 1. See C. Smith, *Class. Review*, xiii. 230.

¹⁴ von Duhn, *AZ* xxxv. 139 ff., no. 69.

¹⁵ See chap. viii.

We now come to the musical and scenic class, for which direct evidence is scanty. That some dedication was customary in the fourth century is clear from what Theophrastus says of the Mean Man. "When he wins a prize at the tragedies," says Theophrastus, "he is content to offer a wooden slab to Dionysus, with his own name upon it¹." Plutarch tells us that Themistocles dedicated a *πίναξ τῆς νίκης*, inscribed²; and the same word is used by Aristotle of the victory of Thrasippus³. Simonides also alludes to a dedicatory *πίναξ* which he finally offered after winning fifty-six prizes⁴. Now the word *πίναξ* may be used of an inscribed slab and no more, and we know that the yearly victories were recorded on such slabs. But on the other hand, this was done officially, and our authorities refer to the victor's dedication. Moreover, *πίναξ* is so often used of reliefs or paintings, that we may assume some such memorial was meant here⁵. At all events, there exist still a certain number of reliefs whose subjects are connected with the stage; and we may provisionally take these to be the votive offerings of victorious composers, or perhaps actors.

(i) *The Contest*. There is a work apparently of Roman date, which however seems to imply an earlier Greek original, where we see a man crowned with ivy and clad in stage costume and buskins, seated upon a kind of throne, and holding a sceptre in his right hand. On one side is a boy playing upon the flute; on the other what seems to be a dancing girl⁶. Another is a relief in the Lateran. Here a young man, apparently a portrait figure, sits on a chair, holding a mask in one hand, while on the table before him lie two other masks and a roll of manuscript. A woman stands beside him in the attitude of declamation⁷. A variant of this type shows the artist gazing

¹ Theophrastus, *Charact.* xxii.: νικήσας τραγῳδοῖς ταινίαν ξυλίνην ἀναθεῖναι τῷ Διονύσῳ, ἐπιγράφας ἑαυτοῦ τὸ ὄνομα.

² Plut. *Them.* 5.

³ Arist. *Pol.* viii. 6. 1341 A.

⁴ Simonides, *Anth. Pal.* vi. 213 ἐξ ἐπὶ πεντήκοντα, Σιμωνίδῃ, ἦραο ταύρους καὶ τρίποδας, πρὶν τὸνδ' ἀνθέμεναι πίνακα. τοσσάκι δ' ἱμερόεντα διδασκόμενος χορὸν

ἀνδρῶν εὐδόξου Νίκας ἀγλαὸν ἄρμ' ἐπέβης.

⁵ The Picture Gallery on the Acropolis was called the Pinacotheca. Paus. i. 22. 6.

⁶ Reisch 56, quoting *Cabinet Pourtales*, pl. xxxviii.; *Mus. Pio-Clem.* ii. b, iv.; Wieseler, *Denk. der Bühnenwesen*, iv. 10.

⁷ Reisch 54, quoting Benndorf and

upon a mask which lies in a box before him¹, or holding one in his hand².

(ii) *The Victory and the Prize.* A certain number of Athena reliefs may belong to this class. The goddess sets a garland upon a man's head; she is armed, standing³ or seated⁴, sometimes with her owl fluttering near, and worshippers are present. Similar scenes with armed men may represent the victorious hoplite-races⁵. Hints of the same origin, in the case of the wreath, appear on Dioscuri reliefs from Tarentum⁶. A relief-fragment from Athens⁷ shows a bearded man beside a gigantic tripod, which should be regarded as a choregic offering, or perhaps the poet's own⁸; doubtless the offering of the bull, so often coupled with the tripod on vase paintings, occupied the missing part of the scene⁹. In yet another scene, beside the man whom we may regard as the poet and dedicator is a bearded satyr, who places the tripod upon a base¹⁰: the satyr may be a personification of the dithyramb, as such a one is inscribed on a certain vase¹¹. A boy holding a palm is seen on a late relief standing beside a grown man and a herm¹².

(iii) *The Sacrifice or Libation.* The so-called Harpist Reliefs are perhaps memorials of a musical victory¹³. On one of these the scene is laid before a temple; Apollo, holding the lyre in one hand, with the other reaches a bowl towards Victory,

Schöne, *Lateran*, no. 487; Wieseler, *op. cit.* iv. 9; Michaelis, *Ancient Marbles*, 457 (replica). Schreiber, *Cult-hist. Bilderatlas*, v. 4, for reasons best known to himself, entitles this *Philiscus tragoediarum scriptor meditans*.

¹ *Mus. Borbon.* xiii. pl. xxi. (Naples); Zoega, *Bassirilievi*, pl. xxiv. (Villa Albani).

² *Cat. Berl. Sc.* 951 (Hellenistic).

³ Sybel 5026.

⁴ Sybel 5121; Schöne 87.

⁵ Schöne 85.

⁶ *RM* xv. 1 ff.

⁷ F-W. 1196; Schöne 82; *Wiener Vorl.-Bl.* viii. pl. x. So the relief with Athena and seated men, Schöne 83, if

as Sybel 5013 says, there is a tripod. None is visible in Schöne's sketch.

⁸ So Simonides in *Anth. Pal.* vi. 213 (above, p. 178⁴).

⁹ Reisch 57.

¹⁰ Sybel 3983.

¹¹ *Διθύραμβος*, Welcke, *Alte Denkm.* iii. 125, pl. x. 2, quoted by Reisch.

¹² Maas, *Jahrb.* xi. 102 ff.; he suggests for the female Tragedy, Hypocrisis, Didascalía, the *Τέχνη* of the guild, or what not, 104. Inscr. 'Ἡραεὶς Διονύσωι ἀνέθηκεν.

¹³ We must not be too sure, however, since the traditional attributes of a deity need not indicate the occasion. See ch. xiv.

who standing beside an altar pours from a jug into the bowl. Artemis and Leto follow the god¹. One found in Euboea, near a shrine of Artemis, bears Artemis, Leto, and Apollo with a male worshipper². Much the same type is seen in the rest of this class. An Attic relief of the fourth century was dedicated by an actors' guild to Dionysus. A draped female figure, probably a personification, holds a tragic mask, and three more masks hang on the wall; a boy is engaged in libation, and there are traces of a male figure, perhaps Dionysus himself³.

The Sacrifice proper may be rendered in some of those indeterminate scenes where Victory sacrifices a bull. Less obscure is a relief from Coropi, where a male deity, perhaps Dionysus, holds a cup, and by him stand sixteen men (the choregus, that is, and his chorus), whilst a boy leads a pig to the altar⁴.

The Sacrifice proper is often replaced by the Feast scheme, which we have already considered. Here the type has clearly become traditional, and that it is votive is attested by an Athenian example which bears the inscription of a choregus⁵. Another appears to be the dedication of a poet⁶. An old man, crowned with ivy, whose features are distinctive enough to be a portrait, reclines on a couch. At his feet sits a maiden, and before them is a table laden with light food; a lad pours wine for the banqueters. To them enters the youthful Dionysus, holding a thyrsus, and a snake appears on the scene. The female figure is probably allegorical⁷, Poesy or Comedy perhaps, as she probably is in a relief of the fourth century not dissimilar. Here the reclining male figure may be Dionysus himself; the female wears a fawn-skin. Hard by stand three actors, in stage dress and masks; and the inscription has been interpreted as Παιδῆα (i.e. Παιδεία)⁸. A large class of reliefs, which have

¹ *Cat. Berl. Sc.* 921 (archaistic: imperial age); F.W. 427 ff.

² Έφ. 'Αρχ. 1900, p. 4, pl. 2 (4th century).

³ *Cat. Berl. Sc.* 948; cp. 1055—6.

⁴ Reisch, p. 124, fig. 12.

⁵ Milchhöfer, *Jahrb. d. Inst.* ii. 27¹²:
 Λυσίας' Απολλοδώρου χοραγῶν.

⁶ F.W. 1843; *AZ* xxxix. 271, pl. 14 (Louvre).

⁷ So in the Decree relief F.W. 1181 the figure is Εὐτραξία.

⁸ F.W. 1135. The reading is very unlikely to be right, but it is clear that the female has something to do with Dionysus.

been interpreted without good reason as the visit of Dionysus to Icarius, show the god, sometimes with satyrs in company, breaking in upon a scene of feasting. Masks are also sometimes represented in these scenes; and taking all points into consideration, it is possible that they were the votive tablets of poets or actors¹. Dionysus and Victory are found on a tripod base which once stood in the Street of Tripods².

These examples do not by any means end the tale of scenic dedications, but the most part give no hint of the object dedicated. We may fairly assume, however, that since these dedications, ranging from the earliest times to the Roman empire, from Sicily to the Crimea, from Macedon to Crete, fall into a few well-defined classes, those which have perished belonged to some of them. A few early examples may be here added. There is an archaic pillar from the Argive Heraeum, inscribed with a dedication, and mentioning Nemean and other games³. Aristocrates son of Scelius made a dedication at Athens⁴; there are records of a chariot-victory at Eleusis⁵, and at Athens of the victory of Alcibius, a flötist from Nasus in Asia Minor⁶. There is a dedication to the Twelve Gods for Isthmian and Nemean victories⁷; and the offering of Phayllus, thrice Pythian victor⁸; and a pillar on which can be distinguished an allusion to the games⁹. Plato also speaks of dedications made for such victories¹⁰.

In the fourth and succeeding centuries we meet still with victories in the great games: Hegestratus conquers at Nemea¹¹; Diophanes wins the youths' pancratium at the Isthmus, and he mentions with pride a success of his grandfather's¹²; another man, whose name has been lost, wins the pair-horse race at Olympia¹³, another is victor in the three remaining celebrations¹⁴. The allusions to these games become fewer, however,

¹ F-W. 1844, 1843, 2149, etc.; *Cat. Berl. Sc.* 919, 920.

² F-W. 2147; Sybel 305.

³ *AJA* ix. 351 Τιμοκλῆς μ' ἔθηκε.

⁴ *CIA* i. 422.

⁵ *CIA* i. 419.

⁶ *CIA* i. 357.

⁷ *CIA* i. 420.

⁸ *CIA* iv. 1. 373²⁵⁸, see Herod. viii.

47: he commanded a ship at Salamis.

⁹ *CIA* iv. 1. 2. p. 91, 373¹⁰⁸: τὸν ἀγῶνα.

¹⁰ Plato, *Laws* 955 B.

¹¹ *CIA* ii. 3. 1300.

¹² *CIA* ii. 3. 1301.

¹³ *CIA* ii. 3. 1303.

¹⁴ *CIA* ii. 3. 1304.

though we do find the *περιοδονίκης* quite late¹; and the interest is diverted to a host of minor celebrations which spring up elsewhere. The Panathenaea is always with us², and the 'Argive shield' is not uncommon³; but along with them come Ephesia, Claria, and Iliaea⁴, Eleusinia⁵, Amphiarea⁶, Trophonia in Lebadea, Dionysia⁷, Thargelia⁸, and Naa in Dodona⁹, Delia, Soteria¹⁰, Heraclea in Thebes¹¹. During the Roman period we find the Thesea¹², Epitaphia¹³, Hephaestea¹⁴, Charitesia in Orchomenus¹⁵, even Panellenia, Hadrianea, Eusebea, and Capitolea¹⁶. The events in these are often athletic, but oftener still of other types which will shortly engage our attention.

Outside Attica the records are less complete, but they suffice to show that the victor's pride was as great, and his gratitude acknowledged in the same way, all over the Greek world. An ancient inscription of Argos describes how Aeschylus won the stadium four times, and the race in armour thrice, at the home games, for which he dedicated to the Dioscuri a slab depicting them in relief¹⁷. A Theban pancratiast erects a memorial to his Pythian victory at home¹⁸. Another has won the boxing at the Trophonia, Coriasia, and Poseidea¹⁹. A redoubtable boxer of the second century has twelve victories to his credit²⁰, and another athlete of three or four centuries later no less than twenty-four²¹. A man of Tegea wins forty-three victories in racing on foot or on horseback, including the Asclepiea, Lycaea, Hecatombaea, and Basilea²². A Delphian records victories at Olympia, Nemea, the Isthmia and the Pythia²³. Victories are also still recorded in Sparta²⁴. An Athenian commemorates at

¹ *CIA* iii. addenda 758 *a*; cp. ii. 3. 1319, 1323.

² *CIA* ii. 3. 1289, 1302, 1304, 1314, 1318, 1319.

³ *CIA* ii. 3. 1320; iii. 116, 127.

⁴ *CIA* ii. 3. 1311.

⁵ *CIA* ii. 3. 1313, 1316.

⁶ *CIA* ii. 3. 1312.

⁷ *CIA* ii. 3. 1314.

⁸ *CIA* ii. 3. 1302.

⁹ *CIA* ii. 3. 1318.

¹⁰ *CIA* ii. 3. 1319.

¹¹ *CIA* ii. 3. 1323.

¹² *CIA* iii. 107.

¹³ *CIA* iii. 108, 110.

¹⁴ *CIA* iii. 111.

¹⁵ *CIA* iii. 115.

¹⁶ *CIA* iii. 128.

¹⁷ *IGA* 37.

¹⁸ *IGS* i. 2533, Add. p. 749.

¹⁹ *IGS* i. 47.

²⁰ *IGS* i. 48.

²¹ *IGS* i. 49: age of the Antonines.

²² *CIG* 1515.

²³ *CIG* 1715.

²⁴ *CIG* 1397, 1418, 1430.

Oropus his victory in casting the javelin on horseback¹. A victor of Elatea mentions eight victories, the Nemean amongst them². Victors of Megara dedicate some building at home for victories abroad³. So too with the island communities. Doro- cleidas of Thera wins the boxing and pancrati- um, and dedicates a thank-offering to Hermes and Heracles⁴. A Rhodian wrestler commemorates his success at half-a-dozen places, including Nemea and Delphi⁵; others a victory with a chariot in Olympia⁶, a pancrati- um⁷, and so forth. In Asia Minor the same features offer themselves⁸.

The variety of local games will not fail to have struck the reader in examining the inscriptions quoted above. And along with the new Games new kinds of contests come into notice. At Delos, for example, we find recorded the regu- lations for a yearly feast, probably that called the Coressia⁹. The youths are to be carefully trained, and fined for absence ; in the final contest there are prizes for shooting with the bow, (1) a bow and full quiver, (2) a bow ; for casting the javelin, (1) three javelins and a *περικεφαλαία*, (2) three javelins ; the *καταπελταφέτης* receives (1) a *περικεφαλαία* and *κοντός*, (2) a *κοντός* ; the leader of a torch-race, a shield ; and boys, a portion of meat. These contests of the youths on entering manhood were customary also elsewhere. In Athens¹⁰ the ephebes appear to have been educated by the state for military purposes. We have no record of their organisation, if there was any, in the fifth century, and it is now generally believed to belong to the fourth, from which time the inscriptions go on for some six hundred years. In the fourth and third centuries the military spirit gives way before a growing interest in things intellectual or artistic. In the fourth century they were under

¹ IGS i. 444.

² IGS iii. 1. 138 (Roman age).

³ IGS i. 47; cp. 48, 49.

⁴ IGI iii. (Thera) 390, *Anthol. Ap- pendix* (Cougny) i. 168: *Δωροκλείδας* 'Ιμείροντος 'Ερμῶι καὶ 'Ηρακλεῖ· ἃ νῖκα πύκταισι δι' αἵματος· ἄλλ' ἔτι θερμὸν πνεῦμα φέρων σκληρὰς παῖς ἀπὸ πυγμα- χίας ἔστα παγκρατίου βαρὺν ἐς πόνον· ἃ

μία δ' ὥς δις Δωροκλείδαν εἶδεν ἀεθλο- φόρον.

⁵ IGI i. (Rhodes) 73.

⁶ IGI i. (Rhodes) 76 ἄρματι πωλικῶι.

⁷ IGI i. (Rhodes) 77.

⁸ CIG 2723, etc.

⁹ CIG 2360.

¹⁰ See Art. *Epheboi* in Dar. and Saglio.

the charge of *Sophronistae*¹, who at the end of this period were themselves subordinate to a *Cosmetes*². During the same period we find two *Paedotribae*³ who managed the gymnastic part of the youths' training, assisted by other officials for the bow, the javelin, the catapult, or other arms⁴. They celebrated feasts with appropriate competitions, including races and regattas. Athenaeus tells us that the prize for the foot-race was a *κύλιξ*⁵. At the end of their time it was customary to pass votes of thanks to the officials, whose statues or busts were put up in the *Gymnasium*⁶; and reliefs have been found, which appear to have been dedicated on such occasions, bearing representations of the boat-races or athletic exercises⁷. Similar institutions are recorded for all parts of the Greek world: Megara, Peloponnese, Boeotia, Euboea, Thessaly, Thrace and Macedon, Chios, Cyprus, Corcyra, Cos, Delos, Icaria, Naxos, Paros, Rhodes, Samos, Tenos, Thera, the chief cities of Sicily and Asia Minor, Cyrene, and Massalia⁸. Amongst the competitions of later days, which we may assume to have been practised by this class, are reading, painting, calligraphy, general progress, and others which are hard to interpret, besides various kinds of musical and dramatic competitions⁹. As regards the more general competitions, an inscription of Aphrodisias¹⁰ mentions the trumpeter, herald, encomiast, in addition to others more familiar. Mention is made of the erecting of statues for the victors¹¹. In the commemoration of these victories, the old

¹ *BCH* xiii. 283; represented on a relief, D. and S. fig. 2679; *CIA* iii. 1152.

² *AM* iv. 326.

³ *Arist. Ath. Pol.* 42.

⁴ *CIA* ii. 471 *ὀπλομάχος, ἀκοντιστής, τοξότης, ἀφέτης*; *Arist. l.c.*

⁵ Athenaeus xi. 495 *ἑφέβων δρόμος ὁ νικήσας λαμβάνει κύλικα τὴν λεγομένην πενταπλόαν καὶ κωμάζει μετὰ χοροῦ*.

⁶ A fine series in the Athenian National Museum. Cp. *CIA* ii. 466, 480, etc.

⁷ D. and S. figs. 2681, 2682. To Heracles (Rom. date), *CIA* iii. 119.

⁸ References in D. and S. p. 634.

⁹ *ὑποβολῆς ἀνταπόδωσις, ἀνάγνωσις, πολυμαθία, ζωγραφία, καλλιγραφία, ψαλμός, κιθαρισμός, κιθαρωδία, ῥυθμογραφία, κωμωδία, τραγωδία, μελογραφία*: *CIG* 3088 (Teos). The *ἀναγνώστης* was probably a priest who recited the formula. See list of Spartan officials in Collitz iii. 4440.

¹⁰ *σαλπικτής, κήρυξ, ἐγκωμιογράφος, ποιητής, παῖς κιθαρωιδός, Πύθιος αὐλητής, κύκλιος αὐλητής, τραγωιδός, κωμωιδός, γραμματεὺς, πανηγυριάρχης, χοραύλης, χοροκίθαρος, πυρρίχης, σάτυρος*, and athletics: *CIG* 2758.

¹¹ Ephesus *ἀνδριάντας τοῖς ἀγωνισταῖς ἀναστήσαντα*: *CIG* 2954; cp. 2758 *fin.*

simplicity of dedication is quite gone. The statues become practically honorific, and although the old formula is used, they are placed in the gymnasium or elsewhere; whilst the word has so far lost its old meaning, that a sacred month may be said *ἀνακείσθαι τῇ θεῶι*¹. So too the victors no longer dedicate their offering out of pure thankfulness of heart. The inscriptions, with their long list of distinctions and their carven wreaths, become a means of advertisement or self-glorification. Finally, the offering becomes compulsory, and is looked on by the temple officials as a source of revenue².

In reviewing the dedications of this chapter the reader will be struck with certain contrasts as against those of other kinds. There is no dedicating of shrines, divine statues, or Victories. The only thing of the kind I have met with is a couple of model shrines of bronze, offered by Myron tyrant of Sicyon for an Olympian victory in 648³. Victory appears in groups, but not alone, unless it be implied in a late inscription of Tegea which records victories in the games⁴. A dedication which I am at a loss to explain is the *μῆλα* of latter-day Athens⁵. Another freak is the slab with a shaggy head in relief, dedicated with a set of verses to the Muses at Thespieae⁶. Stratonice the musician plays with the dedicatory idea when he sets up a trophy in the Asclepieum, after vanquishing his rivals at Sicyon, and labels it "Stratonice from the bad harpists⁷."

In this chapter we see the old simplicity and devotion being gradually overlaid with ostentation and show, until nothing else remains. The beginnings perhaps are earlier here than elsewhere; and the seed of degradation which lay in the

¹ CIG 2954.

² Delphi: Collitz ii. 2501³³ *Χρηστήριον [sic] αἷτις μὴ παρέχει, ἐκατὸν στατήρας ὀφειλέτω* (4th century).

³ Paus. vi. 19. 2. Frazer in his note shows that Pausanias was wrong in including the Treasury itself.

⁴ CIG 1519 *Ἀγαμέμνων νίκας ἐκ χρυσοῦ φέρει*.

⁵ CIA iii. 116.

⁶ BCH xiv. 546, pl. ix., x.:...*Ἀμφικρίτου Μούσαις ἀνέθηκε*.

⁷ Ath. viii. 351 *Ε νικήσας δ' ἐν Σικυῶνι τοὺς ἀνταγωνιστὰς ἀνέθηκεν εἰς τὸ Ἀσκληπιεῖον τρόπαιον ἐπιγράψας*· ΣΤΡΑΤΟΝΙΚΟΣ ἈΠὸ ΤῶΝ ΚΑΚῶΣ ΚΙΘΑΡΙΖΟΝΤΩΝ. *νίκης ἔστησε τρόπαια* is used metaphorically of Magnes, by Aristoph. *Knights* 521.

dedication of athlete statues began to sprout, it may be in the sixth century; but the critical point, or rather perhaps the point where the new spirit stood revealed to itself, was in the fourth. The lowest pitch of degradation, and the highest point of self-glorification, is reached in that hideous monument of Porphyrius, victor in the chariot-race at Constantinople. In that monument piety there is none; but every feat of the victor is represented in artistic style as bad as its taste, and we leave him with relief to enjoy the applause of a shouting populace¹.

¹ *AM* v. 294 ff. pl. xvi.

V.

DISEASE AND CALAMITY.

χαίροις ἀναξ Παίηον, ὃς μέδεις Τρίκκης
καὶ Κῶν γλγκεῖαν κήπίδαγρον ὤκηκας.

HERODAS iv. 1.

πολλοὶ τοῦτῳ λογσαμένοι ὀφθαλμοῦς ἐκομίσαντο, πολλοὶ δὲ
πιόντες στέρνον ἰάθησαν καὶ τὸ ἀναγκαῖον πνεῦμα ἀπέλαβον, τῶν
δὲ πόδας ἐζώρθωσε, τῶν δὲ ἄλλο τι, ἥδη δέ τις πιῶν ἐξ ἀφώνου
φωνὴν ἀφῆκεν.

ARISTIDES, *Eis τὸ φρέαρ τοῦ Ἀσκληπιοῦ*, 445.

WE have seen reason to believe that the cult of heroic spirits was widespread on Greek soil, and prevailed from the earliest to the latest times. They were propitiated or worshipt as beings of great and mysterious powers, and as such likely to be useful both in their general influence on the daily life and in occasional times of need. In their first aspect we find recurrent feasts held in their honour, and memorial offerings of these feasts dedicated, whilst tithes or firstfruits are sometimes offered to them; nor have there been wanting some indications that they were approached in time of need. All inscriptions which mention the vow or prayer imply help given in some such time¹. We have seen that the hero-shrines may be supposed to have had much the same part in the national worship as the scattered chapels of to-day; they would be the natural places for use of the country folk who lived afar from large cities. In the cities themselves ancient shrines of this sort would remain by tradition when new manners had come in, just as

¹ See ch. xii.

Holywell so long remained in London, or Barnwell still remains in Cambridge¹, as the well of divination remained and still remains in Patrae², or like the shrines of Amynos and the Hero Physician in ancient Athens³. But side by side with this ancient popular worship grew up the cult of the great gods; and it usually happened that the gods were invoked for the same purposes as the heroes were, and under similar titles. Zeus is connected with the underworld as Catachthonios⁴, and he is also Meilichios⁵ and Soter⁶. Apollo is Alexicacos⁷ and Iatros⁸; Artemis is Soteira⁹, and so is Demeter¹⁰; Dionysus is also Iatros¹¹; Athena is Hygieia, Health¹². The worshipper in offering his prayer adds naturally such titles as these, to indicate the manifestation of the divine power which he desires. Indeed, he goes into detail so far, that when about to sacrifice he may invoke the hero as Flycatcher¹³, or Zeus as Averter of Flies¹⁴. No less naturally does he address his prayer for protection to the patron deity of his city, who may be supposed to be most powerful there; and if at the same time he addresses the local hero, that is but prudence¹⁵.

¹ I have known a person send to Barnwell for water in case of sickness, for superstitious reasons.

² Paus. vii. 21. 12. There is a well there still held in repute, close by St Andrew's Church, which therefore probably covers the site of Demeter's temple.

³ Demosth. xix. 249, *CIA* ii 403. We see, in fact, Asclepius and Amynos worshipt together in this shrine: *AM* xviii. 234.

⁴ *Il.* ix. 457; Hesiod, *Op.* 465.

⁵ *BCH* vii. 407.

⁶ Aesch. *Suppl.* 26.

⁷ Paus. i. 3. 4. Dedication to Zeus Eubuleus in Amorgos: *AM* i. 331. To Zeus Asclepius *CIG* 1198.

⁸ Arist. *Birds* 584, cp. Kaibel *Ep. Gr.* 798. 1 *λητῆρι νόσων*.

⁹ *Anth. Pal.* vi. 267. 1. Farnell ii. 585. A dedication to her by this title comes from Phocis: Collitz ii. 1528.

¹⁰ Arist. *Frogs* 378; she is also Chthonia: *CIG* 1198.

¹¹ Kock, *Com. Frag.* iii. p. 423.

¹² Ancient worship on the Acropolis. Farnell, i. 316. Cp. Aristides ii. 25 *'Αθηναίων οἱ πρεσβύτατοι καὶ Ὑγιείας Ἀθηνᾶς βωμὸν ἰδρύσαντο*.

¹³ Paus. ix. 26. 7 Aliphera.

¹⁴ Paus. v. 14. 1 Elis.

¹⁵ Very few of the old Acropolis dedications can be referred to sickness. I have noted two ancient ones from the Acropolis: *CIA* i. 362, iv. 1. p. 79 *Εὐφρόνιος κεραμεὺς ἱκεσίαν Ὑγιείας*. Κατ. 96 *'Αθηναῖοι τῇ Ἀθηνᾶι τῇ Ὑγιείας*. Several have *ὑπὲρ* (49, 189, 238, 246), but this formula may be used of an ordinary tithe or firstfruit (238). We may infer that the people visited Iatros or Amynos in that case. Perhaps Pericles' own dedication was made on purpose to assist in transferring the popular allegiance.

It is chiefly sickness, danger, or sudden calamity which directs the soul to the unseen powers; and these are the special occasions when the ancient Greek paid his vows or expressed his gratitude. One constant and pressing source of danger was war, but the dedications connected with war have been already dealt with; in this chapter we shall take the rest, and chiefly the vows and dedications made in time of sickness. This it so happens is the easier, because in early times certain divinities had come to be regarded as specially powerful against the ills which the flesh is heir to. We have already seen that the protective power of the heroes was quite general; but as the great gods relieved them of responsibility in their more public and striking aspects, the private function of alleviating the pains of sickness became their peculiar care, and in particular devolved upon two or three personages who by accident or otherwise achieved notable fame.

In accordance with the principle suggested in the last paragraph, public offerings for deliverance from plague and pestilence are generally dedicated to one of the great gods. Epimenides, summoned to Athens in time of pestilence, is said to have cleansed the city, and built a shrine of the Eumenides¹. Three temples are referred to afterclaps of the great plague at Athens (430—427). One is the romantic fane of Apollo the Helper, erected among the mountains at Bassae by the village of Phigalea, and looking down over the Messenian plain to far distant Ithome². Next comes the temple of Apollo Healer, at Elis³; and last that of Pan Deliverer in Troezen, who had revealed to the city magistrates in a dream how they might heal the plague⁴. A public dedication of some statue to Athena Hygieia exists, but this is too trifling to refer to the great plague⁵. There seems to have been a temple and statue of Heracles Averter of Ill, dedicated in the deme Melite whilst

¹ Eudocia, no. 349: τῶν σεμνῶν θεῶν
ιερόν καθάπερ ἐν Κρήτῃ ἰδρύσατο.

² Ἐπικούριος: Paus. viii. 41. 7. The architect was Ictinus, who built the Parthenon, and the style favours a date later than 431.

³ Paus. vi. 24. 6.

⁴ Paus. ii. 32. 6. We have no means of determining the date of the last two.

⁵ CIA i. 335, Kar. 96 (above, p. 188).

the plague was raging¹. Early in the fifth century Hermes was said to have averted a plague at Tanagra by carrying a ram about the walls; and in gratitude the people caused Calamis to make them a statue of Hermes the Ram-bearer². In similar danger the people of Cleone, in obedience to an oracle, sacrificed a he-goat to the sun; and when the plague was stayed, they dedicated a bronze he-goat to Apollo at Delphi³. Statues of Apollo Averter of Mischief, by Calamis⁴, and of Heracles under the same title, by Ageladas⁵, which existed at Athens, may be referred to a similar origin. Indications are not wanting that the practice continued later; one such is a hymn composed and sung to Asclepius on deliverance from a noisome pestilence⁶.

The same practice holds for other dire visitations. Deliverance from a plague of locusts was recognised by a statue of Locust Apollo, attributed to Pheidias⁷. Perhaps the cult of Mouse Apollo in the Troad was originally due to a plague of mice, although it may be propitiatory or even totemistic⁸. There was a statue of Earth praying for rain on the Athenian Acropolis, dedicated therefore probably to Athena, which commemorated a drought⁹. We do not know the date of this, but Pausanias would have heard more about it if it had been near his own day; and if not, the dedication may be illustrated by an inscription on the rock, of the first or second century after Christ, which mentions Earth the Fruitful¹⁰. We read of another

¹ Schol. Arist. *Frogs* 501 ἡ δὲ ἰδρυσις ἐγένετο κατὰ τὸν μέγαν λοιμόν, ὅθεν καὶ ἐπαύσατο ἡ νόσος.

² Κριοφόρος: Paus. ix. 22. 1. The type will meet us again; it occurs also on coins, Imhoof-Blumer and Gardner, *Numismatic Commentary on Pausanias*, 116, pl. X. x. xii. The story seems to be an attempt to explain the type, but is good evidence for all that.

³ Paus. x. 11. 5; see Frazer's note for connexion of Apollo with the goat.

⁴ Paus. i. 3. 4 Ἀλεξίκακος, wrongly assigned to the plague of 430—27. Calamis flourisht 500—460. Apollo was also Healer in Elis: Paus. vi.

24. 6.

⁵ Schol. Arist. *Frogs* 504.

⁶ *CIA* iii. 171.

⁷ Παρόπιος: Paus. i. 24. 8.

⁸ Σμυνθεὺς: Paus. x. 12. 5. Votive bronze mice have been found in Palestine: M. Thomas, *Two Years in Palestine* (1899), 6. The reader will recall the cult of the Brazen Serpent, *Numbers* xxi. 9; and the mice in the Ark, 1 *Samuel* vi. 5.

⁹ Paus. i. 24. 3.

¹⁰ γῆς καρποφόρου κατὰ μαντείαν *CIA* iii. 166. The Delphic oracle orders sacrifice to Ge Carpophoros and Poseidon Asphaleios, Collitz ii. 2970.

great drought that fell over all Greece, so that envoys were sent to Delphi to enquire what help there might be. They were instructed to propitiate Zeus by means of Aeacus as intermediary, and messengers were sent to Aeacus asking his aid. By prayers and sacrifices to Zeus Panhellenian the drought was stayed; and the Aeginetans set up images of their envoys in a precinct called the Aeaceum¹.

Such offerings were most naturally promised beforehand and paid on deliverance, but they were occasionally made in faith while the devastation went on. Thus during a flood of the Eurotas, an oracle commanded the Spartans to build a temple to Hera Protectress, which they did². To avert from their vines the baleful influence of the constellation called the Goat, the Phliasians dedicated a bronze goat in the market place³. To end a barrenness in the earth, the Epidaurians set up statues of Damia and Auxesia, personifications of Subduing and Increase⁴.

There are not wanting private dedications to the gods for healing and deliverance. Alyattes the Lydian, early in the sixth century, offered at Delphi for the cure of a disease a great silver bowl, with a stand of welded iron, which struck the imagination of Herodotus⁵. A relief dedicated to Athena seems to acknowledge help of this sort⁶, and perhaps another to Paean Apollo is of the same class⁷. Pericles we know dedicated a statue to Athena Hygieia, for saving the life of a workman who fell from a scaffolding there⁸. Demeter was a healer at

¹ Paus. ii. 29. 7.

² Ὑπερχεῖρα: Paus. iii. 13. 8.

³ Paus. ii. 13. 6.

⁴ Herod. v. 82. These occur on inserr.; as Collitz iii. 3337 (Epidaurus), 4496 (Sparta).

⁵ Herod. i. 24. Alyattes died in 560. The stand was there in the time of Athenaeus (v. 210 B).

⁶ F.W. 117.

⁷ F.W. 1849.

⁸ Plut. *Pericles* 13. The statue CIA i. 335 cannot be this offering, for that of Pericles was not dedicated by the

Athenian people. See for Ath. Hyg., Farnell, *Cults* i. 316. I suggest that Pericles made the dedication on purpose to support the worship of Athena, then not fashionable with the conservative nobles or with the country folk. The question is too wide to be discussed here; but some suggestive evidence is to be found in Aristophanes, where the oath by Poseidon is the favourite with these classes (see e.g. *Knights* 144, 551, 843, and Neil's notes).

Eleusis¹; and when Asclepius came to Athens he must needs be initiated into the mysteries and so be affiliated to her². She appears to have had the same function elsewhere³. Artemis Lyë was invoked for sickness in Sicily⁴; Artemis Oulia and Apollo Oulios at Lindos in Rhodes⁵, and at Miletus⁶. Appeals in sickness are made to Lathrië⁷ and to Cytherea⁸. Micythus of Rhegium, who in his son's sickness had spent much on many physicians without avail, dedicated at Olympia a number of statues and other offerings "to all gods and goddesses⁹." The Mothers in Sicily¹⁰, Hecate¹¹, Cybele¹², and Men¹³ are appealed to in sickness, and a river is called Saviour¹⁴. The oracle at Dodona, and doubtless not only that oracle, was consulted in the same case¹⁵. Perhaps Good Luck and the Good Daemon may be added to the list.

But although the greater gods were a present help in time of danger, if they could be prevailed on to act, a being of humbler origin won the highest fame in this sphere, and finally himself attained to divine honours. This was Asclepius.

All indications point to Thessaly as the original home of Asclepius¹⁶. He was the founder and deified ancestor of the Phlegyae and Minyae, the ruling class in Tricca and one or two neighbouring towns. In Homer he is neither god nor hero, and his two sons, Podaleirius and Machaon, are mentioned

¹ *AM* xx. 361. She was recognised in the Asclepieum, and at Epidaurus; p. 365—6.

² 'Εφ. 'Αρχ. 1894, p. 171. Herodes, who brought Asclepius to Athens, dedicated the god's statue on this occasion as a mystic.

³ See below for the marble breasts at Cnidus, p. 216. Artemidorus, *Oneirocr.* ii. 39: Δημήτηρ κόρη καὶ Ἰακχὸς τοὺς νοσοῦντας ἀνιστᾶσι καὶ σώζουσι. Relief from Philippopolis Overb. *Kunstmyth.* pl. 1 and 7 ὑπὲρ τῆς ὁράσεως θεᾶ Δημήτρι δῶρον, *Anth. Pal.* ix. 293.

⁴ Diomed. iii. p. 483, Probus on Virgil, *Ecl.* p. 2. 28 (Keil); cp. *Anth. Pal.* vi. 240, Theognis 484.

⁵ *IGI* i 834³, cp. *CIG* 2566.

⁶ *Macrob.* i. 17.

⁷ *Anth. Pal.* vi. 300.

⁸ *Anth. Pal.* vi. 190.

⁹ *Herod.* vii. 170, *Paus.* v. 26, *IGA* 532. Cp. Newton, *Branch.* p. 751, no. 32: χαριστεῖα, πᾶσι θεοῖς, θεραπευθεῖς.

¹⁰ *Diod.* iv. 80.

¹¹ *IGI* i. 958 *ἱερὰ σώτεια*, *A.-E. Mitth.* xviii. 4, Roberts 242 a.

¹² *AM* xxi. 292, *CIA* iii. 134.

¹³ *BCH* xx. 75, etc.

¹⁴ *Herod.* viii. 138.

¹⁵ *Collitz* iii. 3407*.

¹⁶ The account of Asclepius is based on the articles in Pauly-Wissowa and Roscher. See also Preller, *Gr. Myth.* 514 ff.

in the Catalogue of the Ships¹. If there were legends connecting him with Messenia and Arcadia, these rest on later authority, and were doubtless local attempts to claim him when he had become famous. The Arcadian legend makes Apollo his father, which alone is enough to condemn it²: this is just one of those attempts which we not seldom find, to make the pantheon symmetrical, by reconciling conflicting claims. Strabo follows the general opinion of antiquity in calling the shrine of Tricca "the oldest and most famous" of those which Asclepius had³. Cheiron was his teacher, and Cheiron stands as the embodiment of all natural lore, woodcraft, and herb simples⁴. On the mount Pelion, where he got all his master could teach him, Asclepius first associated himself (we are told) with the serpent, which afterwards became his attendant and attribute. He is still a man, if a mighty and wise man, and his death by the bolt of Zeus is not consistent with any higher character. After death he becomes a hero, famed for his healing powers, and a chthonian oracle.

With the wanderings of his clan, in their career of migration or conquest, Asclepius gradually moves southwards, and we find him next in Boeotia and Phocis. Here he comes into conflict with Apollo: the god proves victor, but their feud is reconciled by the legend which makes Asclepius son of Apollo by Coronis, who should be faithless to her husband. We next see traces of Asclepius in the Peloponnese, in Titane and Arcadia. Messenia claims him for her own, and warps the legend to suit her claim. Finally he appears in several parts of Argolis, and particularly in the great shrine which afterwards became most famous. That the Epidaurian shrine is one of the latest is shown by the fact that the legends have changed under the influence of Delphi, and have forgotten their origin at Tricca⁵. From Epidauros, now become his headquarters, came a number of offshoots⁶. Chief of these were: (1) Sicyon, at a date unknown;

¹ *Il.* ii. 729—32; Machaon again *Il.* iv. 200, 219, etc.

² Paus. ii. 26. 4.

³ Strabo p. 437.

⁴ *Il.* iv. 202, 219; Mannhardt, *Wald und Feldkulte*, 48.

⁵ Maleatian Apollo was apparently united with him here: Cavvadias, *Fouilles d'Épid.* i. 75, no. 235.

⁶ Paus. ii. 26. 8, x. 10. 3, iii. 23. 6; Julian, *Adv. Christ.* p. 197.

(2) Athens, founded in 420; (3) Balagrae in the Cyrenaica; (4) Epidaurus Limera; (5) Cos, though Herodas will have it the cult came straight from Tricca¹; (6) Naupactus, about 300; (7) Tarentum; (8) perhaps Syracuse; (9) Pergamus; (10) Rome. Besides these he is found at Clazomenae, Delos², Teos, and Phocaea, and cults connected with him at many other places.

By this time Asclepius has become a full-fledged god, and his family has increased and multiplied. His sons Machaon and Podaleirius belong, as we have seen, to the earliest period of the legend; but he has now more, whose names indicate personifications of his powers, Ianiscus and Alexenor³, and Euamerion also called Telesphorus or Acesis⁴. A blooming bevy of daughters has also sprung up around him, Iaso, Aceso, Aegle, and Panaceia⁵, together with the more general personification Hygieia or Health. The last is assumed by some to be not a daughter, but an independent personification, which was naturally associated with him and then became younger to suit her new character⁶: the cult of Athena Hygieia makes for this view. His wife's name is differently given as Xanthe, Lampetië, Aglaïe, or Hipponoë⁷.

Amphiaraus in some points resembles Asclepius. He appears in legend as a doughty hero, who took part in adventures such as the hunt of the Calydonian Boar⁸, the voyage of the Argo⁹, and through the covetousness of his wife Eriphyle, who accepted the famous necklace as a bribe, in the war of the Seven Against Thebes¹⁰. Fleeing before his foes in his chariot, drawn by the two renowned horses Thoas and Dido, he was about to be overtaken, when Zeus cleft the earth with a thunderbolt and he plunged in. Hence arose the great shrine of Amphiaraus at Oropus near Thebes, the seat of an oracle and a health resort, where the heroized seer gave responses and healed the sick¹¹.

¹ Herodas ii. 97.

² *BCH* vi. 343⁵⁶, xvi. pl. vi.

³ Schol. Arist. *Plut.* 701.

⁴ Paus. i. 11. 7.

⁵ Schol. Arist. *Plut.* 701; Suid. *s.v.*

⁶ *Ἑπιόνη*.

⁷ Körte, *AM* xviii. 250. She is called daughter of Asclepius by Eudocia,

p. 28 (Teubn.).

⁸ Roscher i. 621 c.

⁹ Apoll. i. 8. 2.

¹⁰ Apoll. i. 9. 16.

¹¹ Apoll. i. 9. 13, iii. 6. 2.

¹² He received the gift of divination by sleeping one night in the "House of Divination" at Phlius, Paus. ii. 13. 7.

Amphiaraus was not, like Asclepius, a colonising deity¹. As communication became easier, patients made it a commoner practice to visit shrines of repute, which thus became health-resorts and places of pleasure not unlike the Baths or the Wells of eighteenth-century England. Moreover, Amphiaraus had not the advantage of belonging to a wandering clan; and when the time of his fame arrived, it was too late for colonising: he had been outstript by his rival². Like Asclepius, Amphiaraus in time becomes a god, first recognised by the Oropians but afterwards by all the Greeks³.

It is with these two deities we shall have chiefly to do in the following pages; but it will be convenient to collect at the same time such instances of thank-offerings to other gods as come within the scope of this chapter. In the Roman age we find a large number of new rivals for fame as healers and deliverers, especially Men and Anaitis in Asia Minor, Sarapis in Egypt and in Greece. But by this time the old ideas had lost their significance, and such examples will only be adduced for illustration. For the same purpose I shall refer to Cybele, Hecate and others, whose functions were not restricted to healing. Hecate, indeed, with or without a consort, had sometimes a special power in this department. A throne cut out of the rock is dedicated to her in Rhodes as Saviour⁴, and in the island of Chalce a similar throne is ascribed to her⁵.

Three shrines are chiefly important for our survey: those of Asclepius at Epidaurus and at Athens, and that of Amphiaraus in Boeotia. Each of these fills up a gap in the record, and from the three we are able to piece together a fairly complete account of the cult. We may assume that the practice at Athens and at Epidaurus did not materially differ; and the points peculiar to the third will be noted in their place.

The story how the Asclepium at Athens was founded is

¹ He only colonised Byzantium; but he had another shrine at Rhamnus.

² The Theban oracle was very old, but the sanctuary of Oropus seems to date only from the fifth century. (Frazer on Paus. ix. 8. 3.) For dream-oracles Amphiaraus was worshipt all

through Greek history.

³ Paus. i. 34. 2.

⁴ *IGI* i. 914 *ἱερὰ σώτῃρα εὐακοῦς φωσφόρος εἰνοδία*.

⁵ *IGI* i. 958 *Διός, Ἐκάτης; A.-E. Mitth. xviii. 4.* For Cybele see *CIA* iii. 134.

interesting and instructive in more ways than one, and fortunately we have a full account of it¹. In founding a new shrine the custom of the Epidaurian priests was to send out one of the sacred snakes² from their sanctuary. Pausanias describes how Asclepius came to Sicyon under the form of a snake, in a car drawn by a pair of mules³. The same thing is told of the founding of Epidaurus Limera⁴, and of the temple on the Tiber Island at Rome⁵. So when Telemachus of Acharnae proposed to found the Athenian shrine, in the year 420, the same procession of snake and car may be assumed⁶. Asclepius then, or the priest perhaps or even the serpent, in place of him, was actually initiated into the Mysteries at Eleusis, and a statue was set up on that occasion⁷. The priesthood of the Goddesses appears to have welcomed him at first, it may be in the hope of retaining him in their shrine; but when it appeared that Telemachus was for building a new shrine at Athens, they turned round and fought him tooth and nail. Part of the precinct would lie in the Pelasgicum, which as we know was better empty⁸; and whether or not for this reason, the college of State Herald's were egged on to claim the land. In time however the god prevailed, and after a few years he had settled down comfortably at Athens.

The shrine of Asclepius at Athens⁹, thus erected at the close of the fifth century, stood in a grove of trees like the ordinary hero-shrines¹⁰. There were porticoes or covered buildings for the patients to sleep in when they consulted the god¹¹. In the

¹ Paul Girard, *L'Asclépieion d'Athènes* (Paris, Ernest Thorin, 1881); Körte, *AM* xviii. 249.

² These were of a special breed kept in the precinct: Paus. ii. 11. 8; Arist. *Plut.* 733; Herodas iv. 90.

³ Paus. ii. 10. 3.

⁴ Paus. iii. 23. 7.

⁵ Livy, *Epitome* xi.; Ov. *Met.* xv. 626—744; Plut. *Quaest. Rom.* 94.

⁶ If we accept Körte's clever restoration, *AM* xviii. 249. In *CIA* ii. 1649. 7 the letters ...γεν δεῦρε ἐφ'... suggest ἡγάγεν δεῦρε ἐφ' ἄρματος. See also 1650.

⁷ Έφ. 'Αρχ. 1894, p. 171: μύστην Ἡρώδης Ἀσκληπιὸν εἴσατο Διοῖ νοῦσον ἀλεξήσαντ' ἀντιχαρίζομενος. See also Paus. ii. 26. 8; Philostr. *Apollon.* iv. 18.

⁸ Thuc. ii. 17. 1 τὸ Πελασγικὸν ἀργὸν ἄμεινον.

⁹ There was another in Peiraeus: Schol. Arist. *Plut.* 621, etc. Reliefs have been found there.

¹⁰ ἐφύτευσε occurs in *CIA* ii 1649. A tree appears on many of the reliefs.

¹¹ Girard 19; for regulations see Έφ. 'Αρχ. 1885, p. 96.

precinct was a spring, and perhaps a basin of water for ceremonial use¹. In the same precinct were afterwards erected a number of altars and statues of various divinities, Demeter and the Maid, Athena, Aphrodite, Hermes, Pan and the Nymphs, the hero Heracles, and later Isis and Sarapis². Many of the votive offerings stood here, but the more precious were kept within the temple, stored away, placed on shelves, or on the walls and ceiling³. Withinside was a statue of Asclepius himself, a sacred couch and table, tripods, altars, and tables of offerings. The effect of the scene is well described in Herodas, who represents two women in the temple of Cos, in a passage which is worth reproducing⁴.

Phile. Hail, healer Lord, who rulest Tricca and hast made thy abode in lovely Cos and Epidaurus; and withal Coronis thy mother and Apollo hail, and Health, whom thy right hand touches, and those of whom are these honoured altars, Panace and Epio and Iëso, hail; and ye who sackt the city of Laomedon with its fortress walls, healers of fierce disease, Podaleirius and Machaon, hail, and all gods and goddesses who are housed by thy hearth, father Paeon⁵.... Put the tablet on the right hand of Health, Coccalle. Ha, my dear Cynno, what fine statues! why, what artist wrought this stone, and who offered it?

Cynno. The sons of Praxiteles: don't you see the writing upon the base there? And Euthies son of Prexon is the dedicator. Paeon bless them and Euthies for the fine things. See yon girl, Phile, looking at the apple? Wouldst not say she will die outright if she do not get it?

Phile. And the old man there, Cynno. By the fates, how the boy throttles the fox-goose. If 'twere not for the stone beside you, you would say the thing will speak. Ha, the time will come when mortals will make the very stones live. Dost see how that statue of Batale⁶ stands, Cynno? If one has never seen Batale, look at this portrait and never miss the other.... And if I scratch this naked boy, won't there be a wound! There's the flesh throbbing warm as it were, all warm on the tablet. And the silver tongs! why, if Myellus or Pataeciscus see it, won't their eyes fall out of their heads thinking it is really made of silver⁷? And the ox,

¹ Girard 19; Arist. *Plut.* 656: *θάλαττα* does not necessarily mean seawater, Aesch. *Agam.* 932.

² Girard 19.

³ Girard 16; *CIA* ii. 766, 835.

⁴ Herodas iv. It is curious that a woman named Phile dedicates her breasts to Asclepius in Athens, *CIA* ii.

1482.

⁵ A paean was sung when sickness was cured, according to Schol. Arist. *Plut.* 636.

⁶ Βατάλης τῆς μύττεω. Is this a proper name? or is it Batale the blind girl?

⁷ This points to painting or silver-

and the man leading him, and the woman who follows, and this old hook-nose, to the very life! I don't want to do what ill becomes a woman, or I would have shrieked for fear the ox should hurt me, with that wicked squint in his eye.

The Epidaurian shrine was laid out on a still more magnificent scale, with every convenience for patients and visitors. The temple¹ contained a gold-ivory statue of the god seated, which is copied in many of the votive statuettes or reliefs there found². Besides the ordinary dormitories and porticoes, there was the curious Rotunda, perhaps a pump-room, with a grove, a stadium, and a theatre which was the pride of the place³. Its fame lasted undiminished to Roman times, and under the empire Antoninus (probably Pius) built a place outside the precinct for women lying-in and for the dying⁴.

Our information as to the priesthood of the Athenian shrine is fairly full⁵. Chief of all is the priest, elected yearly until the Roman period, when the Zacoros grows into greater importance. A board of officials presides over the sacrifices. Of temple servants we read of the sacristan and fire-bearer, and two women, the basket-bearer and the Arrephoros. Some persons went by the title of physician, and both the priest and the Zacoros at least occasionally held this office⁶. A board was nominated yearly by the people to inspect and catalogue the ex-voto. In Epidauros there were priest, pyrophoros, dadouchos, and zacoros; a hierophant is also mentioned⁷. In Cos we find a Neocoros presiding at the occasional sacrifice of the devout, killing the victim, and offering prayer⁸. There were two great feasts in Athens, Epidauria and Asclepieia, and apparently also a more modest feast, the Heroa. The Epidauria celebrated the

leafing of the reliefs, unless a picture be meant. The Athenian reliefs show traces of colour. The names are doubtless meant for well-known silversmiths.

¹ See Frazer's *Pausanias*, iii. p. 237 for a map and account of the place.

² Cavvadias, *Fouilles d'Épidaure*, i. pl. ix. 21—24; Paus. ii. 27. 2.

³ Paus. ii. 27. 3 ff.

⁴ Paus. ii. 27. 6.

⁵ Girard 22—34 *ιερεύς*, *ζάκορος*; *ιεροποιοί*; *κλειδοῦχος*, *πυρφόρος*, *κανηφόρος*, *ἀρρηφόρος*.

⁶ Onetor the priest and physician: *CIA* ii. 835^{13, 74}. Zacoros: *CIA* iii. 1. 780.

⁷ Cavvadias, p. 114. A society of Asclepiasts was found there later: p. 115.

⁸ Herodas iv. 79.

initiation of the god at Eleusis; and a relief offered perhaps on this occasion has been found, where Asclepius, leaning upon a staff, stands in the presence of Demeter and the Maid, and a troop of six worshippers approaches them¹. This is conjectured to be a formal public offering on behalf of five magistrates or others who represent the city, having received a vote of thanks and a crown each for their services². The Asclepieia seems to have been less important, as no inscriptions have been found which relate to it. The Heroa was doubtless held to keep up tradition, and we may suppose that this is the occasion when the Death-feast reliefs were dedicated. At the public feasts an ox or a bull was sacrificed; there was a lectisternium and a watch-night with illuminations, as in the worship of other gods³. It is to be noted that the sacrifice had to be consumed within the precinct at Epidaurus and Titane⁴, at Athens⁵, and at the oracle of Amphiaraus⁶, which was the custom with heroes in some cases at least⁷.

The private worshipper, who wisht to offer his prayer or find a cure for his complaint, probably had to prepare himself by a ceremonial purification. We know that death or birth was supposed to pollute a Greek shrine⁸, and in particular neither should take place in the shrine of Epidaurus. So there are indications that the worshipper was expected not to come in contact with such things, and must keep continence for a certain time before he approached the god⁹. But let that pass: and now suppose the worshipper duly prepared.

¹ *AM* ii. pl. 18, Girard pl. ii. *CIA* ii. 1449. Names are engraved above the figures, and below are five names within garlands. Only three have the hand uplifted; the rest may be friends, three of each set being the same. A dedication to Demeter and Asclepius was found in the precinct, *AM* ii. 243; and the two are again associated on a relief, *BCH* i. 163, no. 33.

² Five human names are enclosed in wreaths: Girard *l.c.* Dedications of "the people" to Asclepius in *CIA* ii.

835—6, e.g. 836^{82, 87, 94}.

³ *θυσία, στρώσις τῆς κλίνης, κόσμησις τῆς τραπέζης, παννυχίς*: Girard 39. Compare *CIA* ii. 1. *Add* 435 *b*, 453 *c*, *Add. Nova* 373 *b*. For the table in other cults see *CIA* i. 4; Herod. i. 181—3.

⁴ Paus. i. 27. 1.

⁵ Arist. *Plut.* 1138.

⁶ *IGS* i. 235 ³¹.

⁷ Paus. x. 4. 10.

⁸ *Ἐφ. Ἀρχ.* 1894, p. 167 f. (inscr.); Thuc. iii. 104.

⁹ *Rev. Arch.* xxxix. 182.

He must probably first pay an entrance fee of a few obols¹, and then perform the preliminary sacrifice². At Epidaurus, when the worshipper desired to be cured of a disease, it appears that the *πυρφόρος* asked for a solemn engagement that he would make the customary sacrifice and offering if a cure was effected, which was undertaken by the patient or by some one else for him³. The patient then underwent a ceremonial cleansing with water⁴; after which prayers were offered at the altar, and cakes were offered upon it, sometimes perhaps being burnt⁵. This done, he waited for the night.

The central ceremony of the whole was that of sleeping in the precinct, technically called incubation⁶. That this took place originally in the temple there can be no doubt, and at Tithorea such continued to be the custom⁷. But at the larger health resorts, halls or colonnades were provided for the purpose. There were two at Oropus, and probably at Epidaurus⁸; but the description of Aristophanes implies that men and women occupied the same hall at Athens, doubtless each sex to a side⁹. Even their friends could accompany them, if the

¹ This is not certain for the shrines of Asclepius, but was the practice at Oropus: *IGS* i. 235 *ἐπαρχή* 9 obols. It was placed in the Treasury (*θησαυρός*). There was a *θησαυρός* at the shrine of Asclepius in Lebena (Crete).

² *εἰσιτητήριον*; *προθύεσθαι* *Cure* inscr. 3339⁴²; *προθύματα* Arist. *Plut.* 660.

³ The formula is given in *Cures* 3339. 43—4 *ὁ παῖς ὁ τῷ θεῷ πυρφορῶν ... ὑποδέκεσαι τοῦ ἐνιαυτοῦ τυχόντα ἐφ' ᾧ πάρεστι ἀποθύσειν τὰ ἱατρὰ; ... ὑποδέκομαι. ἀποπέμπειν ἱατρὰ* 3340³⁵, *ἀποδιδόναι* 3339⁵⁸, *ἀπάγειν* 3340⁸.

⁴ Arist. *Plut.* 656 *πρῶτον μὲν αὐτὸν ἐπὶ θάλατταν ἤγομεν, ἔπειτ' ἐλούμεν*. This was not the sea, for the scene was in Athens not at the Peiraeus: Schol. v. 621 and Frazer on Paus. ii. 27. 2. At Epidaurus there was a well.

⁵ Arist. *Plut.* 655 with Schol., 661: *πόπανα καὶ προθύματα, πέλανος Ἡφαί-*

στου φλογί.

⁶ *ἐγκοίμησις, ἐγκαθεύδειν*; the dormitory was *ἐγκοιμήτριον* or *ἄβατον*. See besides the authorities to be cited, Aristides i. p. 446; Marcus Aurelius v. 8; Philostr. *Apoll.* i. 9, *Vit. Soph.* ii. 25. Incubation is known also at Sicyon (Paus. ii. 10), Troezen (Cavvadias, no. 2), Rome (Plant. *Curc.* 245). See Pauly 1690. See also L. Duebner, *De Incubatione* (Teubner, 1900). A vivid account of the visions of a neurotic subject is given in Aristides xlviii. (Keil), *τερῶν λόγων* ii.

⁷ The reader will remember how young Samuel slept in the Tabernacle and had a dream: 1 *Samuel* iii.

⁸ For a description of the remains see Frazer on Paus. ii. 27. 2. It was certainly enclosed with walls: see *Cures* in Baunack i. p. 118.

⁹ Arist. *Plut.* 688.

poet has kept to fact, which there is no reason to doubt¹. During the night, the god was expected to appear in a vision, and either to treat the patients or to tell them what to do. Hear Aristophanes describe the scene :

“All round,” says Carion in the comedy, “were people sick of all manner of diseases. In comes the verger², puts out the lights, and bids us sleep; and, quotha, if you hear a noise, keep a quiet tongue. So we all composed ourselves decently for sleep. But sleep I could not, for my eye caught a pot of pease which stood just behind the old gammer’s head, and I had a monstrous craving to crawl after it. Then I looked up, and what should I see but the priest grabbing the cakes and figs from the sacred table. Then he made the round of all the altars, to see if there was a biscuit or two left, and these he consecrated into a bag he had with him. I looked on the performance with much awe, and up I got to fetch the pease.” “You bold bad man,” says the other, “weren’t you afraid of the god?” “Afraid! yes, afraid that he might get there first with his garlands; the priest showed me the way, you see. Well, when gammer heard the noise I made, she got hold and tried to pull it away; but I gave a hiss and bit her, as though I had been one of those hooded snakes.”

Cario then tells how the priest, with Iaso and Panacea, went round inspecting all the diseases; and although the story now becomes pure farce, it is clear that he diagnosed them after a fashion, examining the wounds, and treating them with his drugs. When he came to Plutus, after treating his blind eyes, he whistled, and a couple of great snakes came out which proceeded to lick them; and the blind was made whole³.

This picture is certainly true to life, for it can be paralleled in almost every particular from the votive reliefs and from the Cures of Epidaurus. These remarkable inscriptions, which Pausanias saw in the dorter⁴, contain a long list of miraculous cures, which remind one of nothing so much as a modern patent medicine. There were similar tablets at Cos and Tricca⁵, which have not yet been found, and fragments of others have been

¹ Arist. *Plut.* 658.

² πρόπολος, *Plut.* 670 ff.

³ Arist. *Plut.* 732.

⁴ Paus. ii. 27. 3; Cavvadias, i. 23 ff.; Baunack, *Studien*, i. 120 ff.; *IPI* i. 951—2; Collitz, *Gr. Dialekt-Inschr.* iii. 3339—3341. I quote from Collitz.

The inscr. date from the 4th cent., but they contain older cures (Aelian, *Nat. An.* ix. 33, mentions the woman of Troezen with a worm inside her). Another Epidaurian miracle in Didot, *Frag. Hist. Gr.* ii. 158.

⁵ Strabo, viii. p. 374.

unearthed at Lebena in Crete¹. In the Epidaurian Cures we see that the patient lay to sleep just as the poet describes. Faith he must have had, or he would never have got so far; and in his exalted state he was prepared to believe that the figures which appeared before him were really divine. We can hardly doubt that the priest and his attendants were got up to represent the god and his sons and daughters, which would help the illusion. So in the votive tablets, which we shall examine by and by, the divine personages feel the diseased part, and apply remedies to it. In the Cures the god, or a "handsome man," as he is realistically described sometimes², pours medicine into diseased eyes, and anoints them with ointment³. Or he uses massage, chafing the stomach⁴ or the head⁵, and giving medicine and instructions how to use it⁶. He even attempts surgery, extracting a lance-head⁷ or cutting an ulcer⁸. Now and then he enquires the symptoms⁹; he even condescends to ask what the patient will give if he be cured, and can enjoy a humorous answer¹⁰. Nothing is too humble for him: he will even compound me a hair-restorer for one whose bald head has been the mock of his friends¹¹. The tame snakes¹² and dogs¹³ are frequently mentioned; they come out and lick the sores or the eyes of the sufferers. Dogs appear also at the Asclepian shrine in Peiraeus¹⁴.

Some of the cures are clearly made up, or doctored for effect. Sheer impossible miracles are to be found among them, such as the mending of a broken earthenware pot¹⁵. The sceptic who will not believe is trotted out and convinced¹⁶, and solemn

¹ I saw them there in August, 1900. No doubt other such were found elsewhere.

² Cures 3339¹¹⁷ δοκεῖν νεανίσκον εὐ-
πρεπῇ τὰμ μορφᾷ ἐπὶ τὸν δάκτυλον
ἐπιπῆν φάρμακον, 3340³⁰.

³ Cures 3339^{39, 77, 121}, 3340¹²¹.

⁴ Cures 3340¹²⁵.

⁵ Cures 3340⁵³.

⁶ Cures 3340¹²⁵: he gives a φιάλα,
with directions.

⁷ Cures 3339⁹⁶, 3340⁶⁷.

⁸ Cures 3340⁶¹.

⁹ Cures 3340³⁰.

¹⁰ Cures 3339⁶⁹.

¹¹ Cures 3339¹²⁴.

¹² Cures 3339¹¹³ ἀνὴρ δάκτυλον ἰάθη
ὑπὸ ὄφιος...ἔπνου δέ νιν λαβόντος ἐν
τούτῳ δράκων ἐκ τοῦ ἀβάτου ἐξελθὼν
ἰάσατο τῷ γλώσσαι.

¹³ Cures 3339¹²⁷ φαρμάκῳ...ἔπαρ ὑπὸ
κυνὸς θεραπευόμενος, 3340³⁷ τῷ γλώσσαι
ἐθεράπευσε.

¹⁴ Ἐφ. Ἀρχ. 1885, 88; CIA ii. 1651.

¹⁵ Cures 3339⁷⁹ κώθων.

¹⁶ Cures 3339²³.

warnings are addrest to the scornful. Aeschines was a naughty lad, who climbed up in a tree and peeped into the place where the suppliants were sleeping. He immediately fell down, and his eyes were put out by the fall. Now he was compelled to eat humble pie, and to become a suppliant himself, when the god magnanimously cured him¹. Terrible also is the fate of those who forget to pay their dues after they have been cured. A blind man who received sight and then declined to pay, became blind again until he had done so². Another man, who had been cured of disfiguring marks on the face, sent his fee by a friend's hand, but the friend disowned the payment. It so happened that the friend came to be cured of a similar affliction; and as he lay in the holy place, the god took down from the wall the other man's bandage (which had been left in grateful remembrance of the cure) and laid it upon the deceiver's face; who departed thence punished like Gehazi, with the original scars besides his own³. In view of such things as these, it may be objected that there is not a tittle of evidence for the truth of one of them. To this I reply, that there is no reason why some of them should not be true. In cases of nervous disease, such as paralysis⁴, the high-strung imagination may have worked a cure, as it does to this day at Tenos or Lourdes. Nor is there any reason why the priests or doctors, call them what you will, should not have had some rough and ready knowledge of drugs and surgery, like the bone-setters or herbalists of rustic England, which they found it convenient to use with a certain amount of mummerly. In fact they took up the same position with regard to the unlearned, as in our own day priestly advocates of the esoteric interpretation of ritual take up towards the laity. One of the Epidaurian cures, that of a Roman, M. Julius Apellas, describes minutely both the symptoms of the disease and the treatment, which was chiefly dietary⁵; and a fragment of a similar document was found at Lebena⁶; Hippocrates himself, if we are to believe tradition, learnt the elements of his craft from the Cures of Cos. But whatever be the fact about the

¹ *Cures* 3339⁹⁰.

² *Cures* 3340⁷.

³ *Cures* 3339⁵⁰.

⁴ *Cures* Nos. xiii., xiv.

⁵ *Cures* No. lx.

⁶ Seen by the writer, 1900. Other records from this place in *AM* xxi. 67 ff.

cures, yet the setting of them must have been true. If there were no incubation, no vision of a god or a handsome man, no dogs and snakes, the testimonials would have simply excited the laughter of those who came to seek health from the god.

Incubation was also practised at the oracle of Amphiaraus, but the ceremony which preceded it differed from that we have described above. Those who would consult the oracle first purified themselves, then sacrificed a ram, and slept on his skin¹.

And now, in spite of all reasons to the contrary, the patient is cured: he is to pay the thank-offering due. A private person, unless he be rich, can hardly be expected to offer a bull, or even a pig²; his tribute was commonly a cock. We return to Herodas, who describes this part of the proceedings³.

"Hither come," cries Phile, invoking the gods named, "and be kind to us for this cock which I sacrifice to thee, the herald of the house, and accept the cakes and fruit⁴. We have not much substance nor to spare, else would I bring thee an ox, or a sow in pig⁵ fat enough, and no cock, to pay for the healing⁶ of the diseases which thou hast wiped away, with thy gentle hands touching them.—Put the tablet on Health's right hand, Coccole."

The victim is handed to the attendant⁷, who goes out and kills it. When the worshippers have gazed, their fill at the sights, they recall him, and he enters through a door⁸, with the words⁹,

Good is your sacrifice, women, and promises well for you; no one ever had greater favour of Paeon than you have.—Ië ië Paiëon, be gracious to these women for this sacrifice, and to their lovers if they have any, and their offspring to come. Ië ië Paiëon, so be it, amen!

¹ Paus. i. 34. 5; cp. Lucian, *De Dea Syria*, 55; Strabo, vi. p. 284, describes a similar rite in the shrine of Calchas at Drium (Apulia); so at Athens, Hesych. and Suid. s.v. *Διὸς κώδιον*.

² BCH ii. 70; Herodas, iv. 15.

³ Herodas iv. 12 ff.; Lucian, *Bis Acc.* 5; Artem. *Oneir.* v. 9; Plut. *Pyrrhus* iii. 8; CIG 5890. 66. Socrates' last words, then (*Phaedo* 118A), would appear to be ironical. It should be mentioned that cock-

models have been found at several places (see chapter VIII.); but I do not venture to assert that these are for healing. They may be models of a quite common sacrifice.

⁴ *τάπιδωρπα*.

⁵ *νενημένην χοῖρον*.

⁶ *ἔητρα*; cp. *ἱατρα Cures passim*.

⁷ *νεωκόρος*.

⁸ *ἡ θύρη γὰρ ὥικται κἀνεῖθ' ὁ παστός*, 55.

⁹ Herodas iv. 79 ff.

Phile. Amen, so be it, O mighty! and in all health may we come again with husbands and children bringing greater victims.—Coccale, don't forget to cut the leg of the fowl for the attendant, and pop the cake into the serpent's hole in dead silence, and moisten the barley-meal. We'll eat the rest at home. And don't forget to give some for Health.

Thus the thank-offering is made, the prayer is said; the temple receives its dues, and the rest of the victim makes all merry at home. At Epidaurus and at Oropus the whole had to be eaten in the precinct, and none might be taken away¹; we do not know what was the rule at Athens.

We read of a physician, it will be remembered, in the Athenian inscriptions, and it is worth while enquiring what the relation was of the Asclepian shrines to scientific medicine or surgery². Scientific doctors there were in ancient Greece, as we know, the most notable being the medical school of Cos with its great leader Hippocrates³; where also at a later date the professional physician is known⁴. In the works which have come down to us under this name are included a large number of independent treatises by different persons; some of which are of real value, and show that the ancient schools used research and experiment, and had more than empirical knowledge of their art. There are also collections of cases among them, which describe symptoms, treatment, and result. How seriously the physicians took their calling may be seen from the remarkable oath which all had to take before admission to the guild⁵. That there were professional physicians practising at Athens in the sixth century is proved by the tablet of Aeneus already described⁶. In the fifth century we find private practitioners⁷, and also public physicians appointed by the state

¹ Paus. ii. 27. 1; *IGS* i. 235.

² *La Médecine publique dans l'antiquité grecque*, *Rev. Arch.* xxxix. 99, 231, 309, 348.

³ See the chapter in Gompertz, *Greek Thinkers*, i. 275 ff. An interesting inscription of Cyprus records the hire of a doctor by the king of Idalion to treat his wounded soldiers, *Collitz* i. 60. So in Carpathos, *IGI* i. 1032.

Did Thucydides draw on professional knowledge in describing the plague?

⁴ *Collitz* iii. 3618 τῶν ἱατρῶν τῶν δαμοσιευόντων, etc.

⁵ *Littre*, *Œuvres d'Hippocrate*, iv. 628 ff.

⁶ Above, p. 79.

⁷ ἰδιωτεύοντες, *Plat. Polit.* 259 A; *Gorgias* 514 E; *Aristoph. Eccles.* 365—6.

to a dispensary or hospital¹. Herodotus² speaks of one Democedes, of Croton, most famous physician of his day; and at an early date we find Menocritus of Samos practising in Carpathos³. These physicians were distinct from the staff of the Asclepieum, but there does not seem to have been any antagonism between them. In the third century it was an 'ancient custom' for the public physicians to sacrifice twice a year to Asclepius and Hygieia, and to make an offering on their own behalf and their patients⁴. Such may have been the origin of the relief already described, where six worshippers approach Asclepius, Demeter, and the Maid⁵; of the three names inscribed above the tablet, two are known to have been physicians, Epeuches and Mnesitheus⁶. Perhaps the people on this occasion voted money for the cup mentioned in the Asclepian lists, as they did for the ephebes at Eleusis⁷. The fact is, the physicians and the temple appealed to different classes of persons. The fullest information available as to the ancient dedicators comes from the Inventories of the Athenian shrine⁸. There the women are slightly in excess of the men⁹. A number of priests are among them, but their dedications do not concern us here¹⁰. Nicomachus is called physician as well as priest¹¹, and so is Onetor¹². Half-a-dozen more priests

¹ *ιατρός δημοσιεύων*, elected by *χειροτονία*: Schol. Ar. Ach. 1030. Plato, *Gorg.* 455 B. For the *ιατρείον* see *Rev. Arch.* xxxix. l.c.

² Herod. iii. 125, 131—2.

³ *Rev. Arch.* viii. 469 (Girard). See p. 205³.

⁴ CIA ii. 352 b (*Add. Nova*) *ἐπειδὴ πατριὸν ἔστιν τοῖς ἱατροῖς ὅσοι δημοσιεύουσιν θύειν τῷ Ἀσκληπιῷ καὶ τῇ Ὑγίειαι δις τοῦ ἐνιαυτοῦ ὑπὲρ τε αὐτῶν καὶ τῶν σωμάτων ὧν ἔκαστοι ἰάσαντο*: early 3rd century.

⁵ AM ii. 243, pl. xviii.; Girard 43, pl. ii; BCH ii. 88.

⁶ AM ix. 80; above, p. 199¹.

⁷ CIA ii. 471. 34. There are several dedications of the people in the lists

CIA ii. 835—6.

⁸ CIA ii. 766 (B.C. 341/40), 835, 836 (B.C. 320—17), 839.

⁹ I make the proportion 291 : 233, but the same name often recurs, so that the number of dedications is considerably greater. One person dedicates no less than fifteen times.

¹⁰ They were official, not thank-offerings; thus Nicomachus dedicates a censor made out of old offerings melted down CIA ii. 836³³; Lysanias spends the price of a sacrificial ram on an offering 836³³.

¹¹ CIA ii. 836^{17, 33} *Ὀνήτωρ ἱατρός*.

¹² CIA ii. 835^{13, 84} *Ιερεὺς Ὀνήτωρ Μελιτεὺς*.

are named: Archicles, Antocles, Ctesonicles, Philocrates, Theodorus, Xenocritus. One dedicator is termed ἀρχιθέωρος¹. Beyond these there is nothing to tell who the dedicators were, or what was their calling in life². The names are as other Greek names, but those of women are often diminutives. It must be borne in mind that these lists do not include all the offerings in the temple, nor perhaps the chief of them. There are no inventories amongst the Epidaurian inscriptions, but in the Cures there is evidence that it was usual to dedicate a memorial after cure³. Childish anecdotes like the Epidaurian Cures would have been rejected by Plato or Sophocles as readily as by any educated man of to-day; such as these, and doubtless the richer citizens, with a few exceptions like Theopompus⁴, went to the physicians. But the ordinary Greek was simple, and tried the faith cure, which was at once cheaper and more in accord with ancient tradition. If we set aside the temple officials, who naturally would support the establishment, most of the dedicators' names in the lists lack the demotic adjective; which may imply that they were foreigners, or humble tradesmen, not citizens of Athens. Or the temple might be the last resort of those who could get no relief from the physicians, as Micythus of Rhegium⁵, and the sufferer in the *Anthology*⁶: a small indication, but it points the same way as our theory. In this respect modern analogies are instructive. To pass by the peasants of Europe, who still consult their wise women and seventh sons of a seventh son, the sanctuaries of the Levant show much the same thing as we are assuming for the ancient. There are properly trained doctors in every part of the Greek world; yet the people still throng to the feast of the Virgin at

¹ *CIA* ii. 835³⁰.

² From Phocis we have a stone-mason's dedication: φίλων λιθουργὸς Ἀσκληπιῶι, Collitz ii. 1541. On the Acropolis, before the Persian invasion, a fuller makes a dedication to Health, above p. 188¹⁵, 191⁸.

³ λαβὼν χρήματα ὥστε ἀνθέμεν τῷ θεῷ *Cures* 3339⁶⁴, εἰ ἔχοι χρήματα ἐπιθήν

ἄνθεμα 3339⁵⁹. Cp. 3339³⁹, 7, 60, 89.

⁴ See below, p. 217¹.

⁵ Herod. vii. 170; above, p. 192.

⁶ *Anth. Pal.* vi. 330 θνητῶν μὲν τέχναῖς ἀπορούμενος, ἐς δὲ τὸ θεῖον ἐλπίδα πᾶσαν ἔχων, προλιπὼν εὐπαιδᾶς Ἀθήνας, ἰάθην ἐλθὼν, Ἀσκληπείε, πρὸς τὸ σὸν ἄλσος, ἔλκος ἔχων κεφαλῆς ἐναύσιον, ἐν τρισι μῆσιν.

Tenos or Ayassos, and to many another shrine; the monasteries generally contain one or more families who come in hope of healing and deliverance¹.

We may classify as follow the offerings which commemorate a deliverance from sickness.

1. The Image of the Deliverer.
2. The Image of the Person Delivered.
3. Representation of the act or process.
4. Miscellaneous.

(1) *Image of the Deliverer.* A number of bases, or fragments of bases, found at Athens, seem to have borne statues of Asclepius. Asclepius was probably dedicated by Cichesippus in the fourth century², and Hygieia with him in another case³; she also stands alone⁴. Herodes dedicates to Demeter a statue of the god as initiate⁵. It is possible, of course, that some of these bases bore statues of the persons delivered. At Epidaurus were found many statuettes of the god, some inscribed, but none of early date⁶. One bears the legend, "Ctesias to the Saviour⁷"; another has a verse inscription of Plutarchus, high-priest of Bromius in Athens in the fourth century after Christ⁸. Statuettes of Hygieia are also preserved⁹, one dedicated to her as Saviour and Telesphoros¹⁰, one as medical fee¹¹. A statuette of Athena, of Roman date, is inscribed to Athena Hygieia by a priest of Asclepius¹². It would seem, then, that the image of the god was not dedicated by private persons in early times for the healing of disease. Perhaps the seated image of Hecate from Attica belongs to this place; but who knows¹³?

¹ See below, p. 236.

² CIA ii. 1455 Ἀσκληπιῶν Κιχῆσιππος Διονυσίου Ἀνακαίεὺς ἀνέθηκε, Στρατωνίδης ἐπόησε. There has been a verse inscription below, of which the words δῶρον θεῷ εἶναι appear.

³ CIA ii. 1551.

⁴ CIA ii. 1446, if the inser. is complete (?).

⁵ Ἐφ. Ἀρχ. 1894, 171; see p. 196⁷.

⁶ Cat. Ath. Sc. 263 ff. Others at

Lebena in Crete.

⁷ Cat. Ath. Sc. 270.

⁸ Cat. Ath. Sc. 264.

⁹ Cat. Ath. Sc. 271 ff.

¹⁰ Cat. Ath. Sc. 272 σωτήρη καὶ Τελεσφόρῳ.

¹¹ Cat. Ath. Sc. 271 ἱατρα; cp. Epid. Cures.

¹² Cat. Ath. Sc. 274 Ἀθηνᾶν Ἑγχεῖα. ὁ ἱερεὺς τοῦ σωτῆρος Ἀσκληπιοῦ.

¹³ CIA iv. 2. 422³ Αἰγῶν ἀνέθηκεν

The same idea, but distorted, suggested the dedication of the physician. In the latter part of the fourth century a sick girl seems to have vowed this offering in case of cure, and her father paid it¹. This is practically a honorific statue, and it falls after the great dividing line. The statue of Polycritus, which was represented with a libation vessel in its hand, if he were the famous physician of Mende, was probably honorific; but it may belong to the next class².

Several of the offerings are snakes. Four little snakes are offered together³; a woman of Megalopolis gives a silver snake, weighing nearly 25 drachmae⁴; another is given by Philista⁵. It is conceivable that these had some reference to the temple snakes, which as we have seen used sometimes to lick the patients; and the snake is found carved alone on reliefs of late date⁶. The snakes in that case would by a convention represent the instrument by which the god acts. But there is no evidence whatever for this, and I do not believe it. They may be all ornaments, bracelets or what not; but it is only fair to mention them here, because at the end of the fourth century many things are possible which would have been impossible in the fifth. It should also be added that terra-cotta serpents were found in the shrine of the Mistress at Lycosura⁷.

(2) *The Image of the Person Delivered.* There are no examples of this class before late in the fourth century, when honorific statues were common⁸. Herodas speaks of a portrait statue of a worshipper at Cos⁹, but we do not know the date of Herodas. At Epidaurus, Clearista dedicated a statue of her

θήκᾳ, Berl. Mus. Three-figured hecataea are more probably the memorials of some feast: AM xxv. 173 (Samos).

¹ CIA ii. 1461 Φανόστρατος. Δηλοφάνης ἀνέθηκε Χολαργεύς εἰκόνα τήνδε τῆς αὐτοῦ θυγατρὸς Δωρίδος εὐχαμένης. Λυσιμάχῃ γὰρ μητρὶ θεὸς παιώνιον ἐλθὼν χεῖρα μέγας σωτηρ... ὄρεγεν. As to the part of the restoration which I am responsible for, see Suidas s.v. Θεόπομπος, below, p. 217¹.

² CIA ii. 766. 28 οἰνοχόῃ ἐκ τῆς χει-

ρὸς τοῦ ἀνδριάντος τοῦ Πολυκρίτου.

³ CIA ii. 836. 14 δρακόντια τέτταρα.

⁴ CIA ii. 836. 66 δράκων ἀργυροῦς.

⁵ CIA ii. 835. 7 ὀφίδιον ἀργυροῦν.

⁶ Page 222.

⁷ Frazer, Pausanias iv. 370. I should like to see those serpents. Ancient bronze serpents were found on the Acropolis of Athens, all which may have been parts of larger objects and probably were so.

⁸ For IGA 549 see ch. viii.

⁹ Herodas iv. 36, 37.

son to Asclepius¹, and the date of this is taken to be about 300. A father similarly dedicates his son in the Athenian shrine to Asclepius and Hygieia². No doubt other bases, inscribed on a son or a daughter's behalf, bore portrait statues. The only parallel I have noticed in the lists is the child of Philostratus³, a gold or silver statuette of eight drachmae weight. A number of statuettes of children, found in the Athenian precinct, were doubtless votive⁴. One patient in the Epidaurian Cures promises to set up a portrait⁵; and a man and wife dedicate their two sons in fulfilment of such a vow⁶. We must not forget, however, that these images or reliefs, as the descriptions show, are commonly in the attitude of prayer, and thus fall into line with the earlier representations of the act or process which the god has blest (section 3 below). It is only late we could expect to find a realistic figure of a patient in the last stage of consumption, like that from Soissons⁷.

During the same period another custom grew up, that of dedicating models of the diseased part⁸. This custom shows

¹ Cavvadias, no. 23.

² *CIA* ii. 1500.

³ *CIA* ii. 836²³ παιδίον Φιλοστράτου: end of 4th cent.

⁴ *AM* ii. 197, note 2.

⁵ ἀνθησεῖν οἱ εἰκόνα γραψάμενος 3339⁶⁰; marble was painted, so it is not possible to say which is meant.

⁶ Collitz iii. 3301 Στράτων Θεωνὶς Ἀργεῖοι τοὺς υἱοὺς Ἀπόλλωνι Ἀσκληπιῶι εὐχάν. Later, and in modern times, the idea has seemed natural. Compare the passage from Aristides xlviii. quoted below, p. 211¹; and see *De Brosses' Letters*, tr. Lord Ronald Gower, p. 283 (Casa Santa at Loreto): "Opposite, an angel in silver presents to the Madonna a little Louis XIV in gold, of the same weight as the prince weighed when he first appeared in this world: it was a vow of Anne of Austria." With the same idea, the lover in a late Greek romance dedicates to Aphrodite a golden image

of his beloved lady: *Chaereas and Callirrhoe*, iii. 6: εἶδε παρὰ τὴν θεὸν εἰκόνα Καλλιρρόης χρυσήν, ἀνάθημα Διονυσίου. It was recognised by her husband. The same feeling in modern Greece is echoed by the poet Solomos, who, speaking of a shepherd girl who has lost a lamb, makes her say: ὦ παναγιά μου, κάμε τὸ θαῦμα, καὶ νὰ σὲ κάμω ἕνα ἀρνί, δὲλ' ἀσημένιο νὰ τὸ κρεμάσω εἰς τὴν εἰκόνα σου τῇ σεπτῇ (*Works*, p. 285).

⁷ *Rev. Arch.* i. 458, pl. B; *CIG* 6855 b; Michaelis, *Richmond* 29: sick man in chair, bronze with silver eyes, *Εὐδαμίδας Περδίκκα*.

⁸ C. F. Pezold, *De membris humanis diis gentium dedicatis*; J. J. Frey, *De more diis simulacra membrorum consecrandi*; these books I have not been able to get. The bronze or marble hands, with all kinds of symbolic things upon them, have nothing to do with us here (see Elworthy, *Horns*

how low the artistic taste of the Greeks had already fallen, but it is not without its moral interest. We are not to suppose any idea of mystical substitution¹; as before, it is the simple wish to perpetuate the memory of the divine help, but the fact that the old idea takes a new shape proves that it is alive. Whilst in other directions piety had generally become an empty form, here it lived still, and it has continued living from that time to this.

These objects made of gold or silver are extremely common in the lists. In modern times they are made of the thinnest possible silver foil, very rarely of gold or gilded²; but as one or two in the lists are said to be hollow³, the implication is that they were then usually solid. It must be remembered that the patients practically paid their doctors' bills in this way; and

of Honour). Some of the Italian offerings of this class have been described by L. Stieda, *R.M.* xiv. 230ff. Aristides vi. 69 ἀλλὰ καὶ μέλη τοῦ σώματος αἰτοῦνται τινες, καὶ ἄνδρες λέγω καὶ γυναῖκες, προνοία τοῦ θεοῦ γενέσθαι σφισί, τῶν παρὰ τῆς φύσεως διαφθαρέντων. καὶ καταλέγουσιν ἄλλος ἄλλο τι, οἱ μὲν ἀπὸ στόματος οὕτως φράζοντες, οἱ δ' ἐν τοῖς ἀναθήμασιν ἐξηγούμενοι. ἡμῖν τοίνυν οὐχὶ μέρος τοῦ σώματος ἀλλ' ἅπαν τὸ σῶμα συνθεῖς τε καὶ συμπήξας αὐτὸς ἔδωκε δωρεάν. Clem. Alex. *Stromata* v. 566 D τὰ τε ὦτα καὶ τοὺς ὀφθαλμοὺς οἱ δημιουργοῦντες ἐξ ὕλης τιμᾶς καθιεροῦσι τοῖς θεοῖς ἀνατιθέντες εἰς τοὺς νεώς. —Parts of the body named in *CIA* ii. 835 and 836. Doubtful names and words are not counted: the numbers must be taken as approximate only. αἰδοῖον 11, γόνυ 1, δάκτυλος, δάκτυλοι 3, ἥβη γυναικός 2 (once ἥβη of a man), ἰσχία 2, καρδία 4, κεφαλὴ 1, ὀδόντες 1, οὖς, ὦτα, ὠτάρια 20, ὀφθαλμός, ὀφθαλμοί 121, πόδες 1, πρόσωπον (or part) 10, ρίς 1, σιαγών 2, σκέλος, σκέλη 36, στήθος 2, στόμα 7, σῶμα, σωματίον 58, τιτθός, τιτθη, τιτθίον (*sing.* or *pl.*) 12, τράχηλος 1, χεῖρ, χεῖρες, χειρίδιον 18.

Shrine of Hero Iatros *CIA* ii. 403: μῆροι, ὀφθαλμοί, χεῖρ. Golden models of parts of the body in India: *North Ind. Notes and Queries*, 1893, ii. 6; silver eyes offered in smallpox, iv. 42.

¹ Nor the sacrifice of a part for the whole, another idea which is found late. Aristides xlviii. 27. 472 describing what the god told him to do, says: δεῖν δὲ καὶ τοῦ σώματος αὐτοῦ παρατέμνειν ὑπὲρ σωτηρίας τοῦ παντός· ἀλλὰ γὰρ εἶναι τοῦτο ἐργῶδες· τοῦτο μὲν γὰρ δὴ παρίεναι μοι, ἀντὶ δὲ τούτου τὸν δακτύλιον δν ἐφόρουν περιελόμενον ἀναθεῖναι τῷ Τελεσφόρῳ. τὸ γὰρ αὐτὸ ποιεῖν ὥσπερ ἂν εἰ τὸν δάκτυλον αὐτὸν προεῖμην. At Gurgaon, in India, there was a man so fond of a shrine, that he happening to die there his body could not be removed until one of his fingers was cut off and buried in the shrine: *North Indian Notes and Queries*, v. 544. The sacrifice of a finger is sometimes a substitute for human sacrifice; see Frazer, *Pausanias*, iv. 355.

² I have seen gold or gilt specimens in Patmos, Tenos, and Calymnos, but I remember no others.

³ *CIA* ii. 835.

a fashionable physician's fee would make a very respectable silver leg. The favourite disease in Athens during the fourth century seems to have been bad eyes: votive eyes, in ones and twos, make up two-fifths of the whole number. Next to the eye comes the trunk: this may betoken internal pains, or it may include various segments of the body which would tell different tales if we could see them. Two patients out of every fifteen suffered from bad legs, and one out of fifteen from ear-ache or diseases of the hand. Breast, face, mouth, and penis are each several times represented; and now and then half a face or the lower part is specified. Head, feet, fingers, knee and jawbone also appear; one man had toothache, while one man and one woman gave their hearts to Asclepius—in fact the woman actually offered two.

If Asclepius was successful as an oculist, Amphiaraus seems to have been a specialist in lung complaints. At least his list contains dozens and dozens of breasts, all presented by men; one man gives sixty or seventy of them to the shrine. There are also the face, the hand, the nipple, and the pudenda; but the number of such things is small¹. The worshippers evidently consulted the oracle about other things than bodily health, so that we cannot assume that the votive bowls and baskets, scrapers, lamps, and masks, or the figures of Victory², had necessarily to do with sickness or health. How far these things were common elsewhere we do not know; but there is apparently a golden model of the pudenda muliebria in Delos³, where also were a bronze leg and ear⁴ (perhaps fragments of vessels), and a number of golden or silvern breasts⁵ (possibly a kind of vase).

Parts of the body were also made in relief or repoussé work. Amongst these we have the trunk⁶, the eye⁷, the ear⁸, the leg⁹,

¹ The parts of the body mentioned are: *αἰδοῖον, μαστός, πρόσωπον* (προσώπιον), *τιτθός, χεῖρ*: for *μαστός* see note ⁵.

² Yet there were Victories dedicated in the Asclepieum: *CIA* ii. 766¹⁵. No doubt ornaments.

³ *BCH* vi. 50, line 202: *χρυσούς τύπος μητρικός*.

⁴ *BCH* vi. 47, line 167.

⁵ *BCH* vi. 33, lines 44, 93, xiii. 412. See Athenaeus 487 B.

⁶ *CIA* ii. 835²⁵ *τύπος πρὸς πινακίῳ, ἐνὶ σώμα ἀνδρός*.

⁷ *CIA* ii. 835¹⁴ *σῶμα ἐν τύπῳ καὶ ὀφθαλμός*.

⁸ *CIA* ii. 835¹⁷ *τύποι, οὓς κατάμακτον τὸ εἰσπραχθέν*.

⁹ *CIA* ii. 835^{28, 49} *σκεῖλος*.

and doubtless a fine variety of other members and sections of them. But while the round form is best suited to metal work, the relief is suited best for stone; and the parts of the human body represented in this way are very numerous. These hardly appear in the fourth century, but in the third they spring suddenly into favour and never lose it again. The reason may well be, as Brückner has plausibly suggested¹, the law which Demetrius of Phalerum made during his rule over Athens (317—307), forbidding the custom of erecting sepulchral reliefs. This killed the whole industry, and in a generation there were few workmen skilful enough to do more than rudely to carve a limb. There appear to be only three which can be assigned to the fourth century. One is a woman's breasts, dedicated by Phile to Asclepius²; another is also a breast, found in the neighbouring shrine of the hero Amynus³; the third is a forehead and a pair of eyes dedicated by Praxias⁴. Amongst others are Menestratus' leg⁵, a foot and leg⁶, part of the trunk⁷, the upper part of a couple of thighs⁸, breast⁹, penis¹⁰, finger¹¹. Most of those just mentioned are quite late. A new type which comes into favour in the Roman age, is represented by a pair of large feet in the round, placed upon a small base¹². In Roman times this practice must have been very common, and feet in clay of all sizes may be seen in nearly every museum. Of those which may be assigned to Greek cities I would name one which came from Athens¹³; and two colossal feet with sandals, finisht off at the top and not fragments, coquettishly poised

¹ *AA* 1892. 23; cp. *AM* xviii. 245. So in one generation the art of wood engraving has been killed by the detestable 'process.'

² *CIA* ii. 1482 Φίλη Ἀσκληπιῶι. Other breasts: Sybel 941, 1133, 1154.

³ *CIA* ii. 1511 c; *AM* xviii. 241 (woodcut).

⁴ *CIA* ii. 1453 ὑπὲρ τῆς γυναικὸς Πραξίας Ἀσκληπιῶι.

⁵ *CIA* ii. 1503 Μενέστρατος εὐχὴν ἀνέθηκεν: Sybel 7213.

⁶ Sybel 2980: inscr. to Asclepius

and Hygieia. Compare 3709, 4764; *CIA* iii. 132 h.

⁷ Sybel 2982—4 (Ἀσκλη. εὐχὴν), 4689.

⁸ *CIA* iii. 132 g: inser. to Ascl. and Hyg. εὐχὴν.

⁹ *CIA* iii. 132 k: Ascl. εὐχὴν. Sybel 2995, 3015 ἀνάθημα Ἐκάλης.

¹⁰ Sybel 4058.

¹¹ Sybel 4385. Nose Sybel 1126, ear 1151.

¹² *CIA* iii. 132 i: Φλ. Ἐπικτητος to Ascl. and Hyg. εὐχὴν.

¹³ *Cat. Berl. Mus.* 661.

on a base, which were found in South Russia¹: these are of stone. Melition of Thera, who seems to have suffered from elephantiasis, hit on a quaint way of indicating her gratitude to the god; around the word which described her disease she had drawn a line representing the gigantic size of her foot before the divine power came upon it². A ghastly pair of ears, done in relief and painted, from Epidaurus, belongs to the Roman age³. From Melos comes half a left leg⁴.

There were even models of disease, like the golden boils and blains in the ark of Jehovah. Thus Timothea dedicates an ulcer⁵; and possibly the Epidaurian patient who was cured of the same thing may have commemorated it in the same way⁶. Perhaps the inner part of another's ear was realistically portrayed in diseased form⁷.

A large number of these articles come from the shrines of other healing deities. There was in Athens, near the Areopagus, a shrine and a cult of a hero Amynos, the Helper, excavated a few years since⁸. It was ancient, as is proved by archaic terra-cottas which were found in the precinct; as old as the sixth century, and probably older. At the coming of Asclepius there was a danger of the old hero losing the popular favour; but perhaps through the influence of the poet Sophocles⁹ he continued to be worshipt, and a society of Orgeones kept his name alive. Here was found one of the oldest limb-reliefs, belonging to the fourth century: it shows the lower part of

¹ In the Hermitage: no. 110; cp. 117, 123.

² *IGA* iii. 388 *χηρόπους Μελίτιον*....

³ *Ἐφ. Ἀρχ.* 1885, p. 199.

⁴ *Cat. Brit. Mus. Sc.* 809 Ἀσκληπιῶ καὶ Ὑγίειᾳ εὐχαριστήριον.

⁵ *CIA* ii. 836⁵¹ *καρκίνος*.

⁶ *Cures* 3340⁵⁵.

⁷ *μήκων*, *CIA* ii. 836⁴⁸.

⁸ By Dörpfeld. See A. Körte, *AM* xviii. 231 ff., xxi. 303 ff. As usual, it had a spring of water. The altar has a snake carved upon it.

⁹ In the *Life* Sophocles is said to

have been a priest τοῦ Ἀλῶνος, which Meineke emended to Ἀλκῶνος. Körte ingeniously suggests that the reading should be Ἀμυνοῦ, and uses this to explain the heroizing of Sophocles under the name of Dexion, "because he welcomed Asclepius" (*Etym. Mag. Δεξιῶν*). Sophocles may have been the priest of the old deity, and have welcomed Ascl. into the shrine, as was done at Eleusis, so that the shrine became sacred to both jointly. There are dedications to both personages together, *AM* xxi. 294, 296.

a female body, from the ribs down¹. There were found also a female breast, of the third century², several fingers, a pair of ears, and a penis, with ground painted red, and a hole in the tablet for hanging. Another series of these objects, found in a cave, on the terrace called the Pnyx, are dedicated to Zeus the Highest³. Amongst these are several breasts, the pudenda muliebria, a female body from the waist downwards, a pair of arms, part of a thigh, the eyes, and the forepart of the right foot. From Golgos in Cyprus⁴ come a face, ears, eyes, thumb, breasts (perhaps with disease mark), a penis, and an inscribed slab with two painted eyes in relief⁵. Other fragments had nothing visible upon them, and were doubtless painted. From Cyprus also comes an ear with the disease inscribed in words⁶. There is a model of pudenda muliebria in Samos⁷; a relief of the hands and part of the arms is in Sparta⁸, with a small stone foot⁹. A foot dedicated to Zeus comes from Asia¹⁰. An eye is dedicated to Athena in Lesbos¹¹; a foot in Samos to Hera¹². A tiny leg from the Idaean cave in Crete¹³ is perhaps an ornament, as nothing else of the kind was found there. A series of double breasts in marble were

¹ ...ὡς ἀνέθηκε Ἀμυνῶι.

² *CIA* ii. 1511 b; *AM* xviii. 241 Ἡδεῖα Ἀσκληπιῶι.

³ *Cat. Brit. Mus. Sculpt.* 799—808; *CIA* iii. 150—156; *Cat. Berl. Sc.* 718—721. They are mostly inscribed Διὶ ὑψίστῳ εὐχὴν or without Δι. The title is known in Thebes, Corinth, and Olympia: Paus. ix. 8. 3, cp. Pind. *Nem.* i. 60.

⁴ Cesnola p. 158, *BCH* xix. 362.

⁵ θεῶ ὑψίστῳ εὐξαμένη. The same deity was worshipt in Olbia (Odessa Museum, no. 130, inser.). Another penis from Rhodes, *Cat. Berl. Sc.* 728.

⁶ Collitz, i. 103 ἀπ' ὠτοδακῶν. An ear from Cyrene not inscribed, *Cat. Br. Mus. Sc.* 810.

⁷ *AM* xxv. 174 Ζμαράγδιν: cp. *CIA* ii. 1569, iv. 2. 1558 (Aphrodite, Daphni), *Cat. Berl. Mus. Sc.* 721.

⁸ Δαμάτριος Ἐπιγένηα Ἀθάναντε....

⁹ Not inscribed. Other limbs in the School at Mavromati (Ithome), M. Carapanos' private museum at Athens (from Dodona), Odessa (from Olbia).

¹⁰ *CIG Add.* iv. 6832 Ἀμμεῖανός Διὶ εὐχὴν.

¹¹ *IGI* ii. 121. I have a clay eye and foot from Rome. We may suppose that the very poor offered these models in clay. Numbers have been found in Rome and Veii. An altar, with two ears in relief, inscribed to the *Bona Dea*, is in the museum at Arles. Others in Orvieto.

¹² *AM* xxv. no. 55 in Samos Catalogue. One, inscribed of Lucilia Pomplia, was found in the Pool of Bethesda: M. Thomas, *Two Years in Palestine*, 132.

¹³ *Annual Brit. Sch. Ath.* vi. 112.

found at Cnidus; but as each specimen has a handle, and as they bear some proportion in weight to each other, it is very unlikely that they had to do with disease¹.

Another shrine which had similar reliefs was one sacred to Artemis Anaïtis and Men Tiamou in Asia Minor². The objects are of late date, and inscribed in horrible Greek. One represents the arm from the elbow; another has a whole batch together, two female breasts, a right leg perched on a cushion, and two eyes, dedicated by a whole family in common³.

(3) *Representation of the act or process blest by the god.*

The relief carvings which are among the most interesting remains connected with the worship of Asclepius, fall into four classes, according as they depict the Visitation of the Sick, the Prayer or Adoration, the Sacrifice, or the Banquet⁴.

(i) *Visitation of the Sick.* This type is voucht for in the early days of the Athenian shrine. Suidas tells us that Theopompus, the comic poet, who flourished about 400, fell very ill, but being cured by Asclepius, he was able to go on composing comedies. On his recovery, he caused a memorial to be carved of Parian marble, inscribed with his name and patronymic. Theopompus was represented lying upon a couch, and beside him the god stood "stretching out his healing hand." Another figure was a young lad with a smiling countenance, whom

¹ Newton thinks they are standard weights: *Branchidae, Halicarnassus, and Cnidus*, ii. 386, 805. We have already seen Demeter as a healing deity.

² See *Verhandl. der kon. Akad. der Wetenschappen*, xvii. 1 ff.; Leemans, *Griekshe Opshriften uit Klein-Azië*. Perhaps the shrine was in Coloë, where a similar relief was found: *BCH* iv. 128. The Mother of the Gods was also addressed as a healer: *CIA* iii. 134.

³ θεᾶ Ἀναίτι καὶ Μηνὶ Τιανοῦ Τύχη καὶ Σωκράτης καὶ Ἀμμιανοῦ καὶ Τρόφιμος οἱ Ἀμμιῶν, καὶ Φιλήτῃ καὶ Σωκρατία αἱ Ἀμμιάδος, ποιήσαντες τὸ ἱεροπρόημα, εἰλα-

σάμενυ μητέραν Ἀναεῖτιν ὑπὲρ τέκνων καὶ θρεμμάτων, ἐνγραφον ἔστησαν ἔτους

Τ·Κ·Α·Μ ξανδικοῦ. Leemans reads εἰλάσαμεν ὑμητέραν, which is nonsense. I take εἰλασάμενυ to be for ἱλασάμενοι, and μητέραν an early form of the acc. which afterwards became regular, as it now is. (Copied from the stone.)

⁴ They have been collected and examined by P. Girard, *Ex-Voto à Esculape*, *BCH* ii. 68 ff.; *L'Asclépieion* 29 ff.; F. von Duhn, *AZ* 1877, 139 ff.; I. Ziehen, *Studien zu den Asklepios-reliefs*, *AM* xvii. 229 ff. Compare also *AM* ii. 214 ff. pl. xiv.—xvii., *BCH* i. 156 ff. (92 pieces).

Suidas takes to be a personification of the comic poet. "If any one thinks otherwise," quoth he, "let him keep his opinion; but he must not worry me." I would fain not disturb Suidas in his grave, but the figure is more likely to be one of the Asclepiad family, or perhaps the attendant who carries the medicine-case¹. The existing remains well illustrate this description. They represent scenes in the dortor, where the god's representative attends to the needs of his patients. The following may be taken as types. (a) Now Asclepius sits by the bed; near the



FIG. 30. Asclepius by the sick-bed.
Sybel 7161.

head of the sufferer is one of the god's sons, holding over him an object which cannot be made out, perhaps a surgical tool. Behind the god's throne are two worshippers, distinguisht as

¹ Suidas s.v. Θεόπομπος· ὅτι Ἀσκλη-
πιὸς καὶ τῶν ἐν παιδείᾳ ἦν προμηθής.
φθόγῃ γοῦν Θεόπομπον ῥινώμενον τε καὶ
λειβόμενον ἰάσατο, καὶ κωμωδίαν αὐθις
διδάσκειν ἐπῆρεν, ὀλόκληρον τε καὶ σῶν
καὶ ἀρτεμῇ ἐργασάμενος. καὶ δείκνυται
καὶ νῦν ὑπὸ λίθῳ Θεοπόμπου, πατρόθεν

ὁμολογοῦντος αὐτὸν τοῦ ἐπιγράμματος
(Τισαμενοῦ γὰρ ἦν υἱός,) εἰδῶλον Παρίας
λίθου. καὶ ἔστι τὸ ἵνδαλμα τοῦ πάθους
μάλα ἐναργές, κλίνη καὶ αὐτὴ λίθου. ἐπ'
αὐτῆς κείται νοσοῦν τὸ ἐκείνου φάσμα
χειρουργία φιλοτέχνη· παρέστηκε δὲ ὁ
θεὸς καὶ ὀρέγει οἱ τὴν παιώνιον χεῖρα,

usual in such cases by their smaller size¹. (b) Or Asclepius stands, leaning upon his staff, about which a snake is entwined². Over the sick man leans a bearded figure, who holds the man's head in both hands³. (c) Or again, a female figure, Health, or one of the four daughters. Those who attend to the sick man are, in this case, from their size, clearly meant for human beings. By the bedside is another figure, apparently female, but also not divine⁴. Behind Asclepius, who gazes upon the bed, are four worshippers, men and women, and an attendant leads up a pig for sacrifice. At the side of the bed a large basin rests upon the floor⁵. (d) Another relief shows not only Asclepius seated, with a snake under his chair, but Epione seated, and Aceso, Iaso, and Panacea standing. There are traces of a group of worshippers⁶. (e) The two sons of Asclepius, Podaleirius and Machaon, are seen with



FIG. 31. Tending the sick in the sanctuary of Asclepius.

Sybel 3010.

καὶ παῖς νεαρὸς ὑπομειδιῶν καὶ οὗτος. τί δὲ ἄρα νοεῖ ὁ παῖς; ἐγὼ συνίημι τοῦ φιλοπαίστην ποιητὴν ὑποδηλοῦν· γελᾶ γὰρ καὶ τῆς κωμωδίας τὸ ἴδιον διὰ συμβόλων αἰνίττεται. εἰ δὲ ἄλλος νοεῖ ἐτέρως, κρατεῖτω τῆς ἑαυτοῦ γνώμης, ἐμὲ δὲ μὴ ἐνοχλείτω. The account is quoted from Aelian, as may be seen under Παρίας λίθου and φθόη. I cannot follow Ziehen in regarding this as meant for the Death-Feast: the god's healing hand seems conclusive. It is to be noted, however, that in one relief, while Asclepius sits, Hygieia standing holds forth a hand as it were blessing a suppliant who is seen beside the altar (*AM* ii. pl. xvii).

¹ Sybel 7161; von Duhn 115. Fragments of similar reliefs are figured in *AM* xvii. 231. See fig. 30.

² Sybel 3010; Ziehen, fig. 3. Inscribed: ἀνέθηκε Ἀσκληπιῶ. In Ziehen, fig. 4, the doctor also touches the head. See fig. 31.

³ Cp. Arist. *Plut.* 728; *Epid. Cures* 3339¹¹⁷.

⁴ Another attendant? or a friend? See Arist. *Plut.* 653.

⁵ From Peiraeus; now in private hands; Ziehen, fig. 5. Drawn from a photograph of the English Photographic Company.

⁶ *AM* xvii. 243: inser. Ἑπιόνη, Ἀκεσώ, Ἰασώ, Πανάκεια.

him in a fifth tablet, which comes from Epidaurus¹. One of them offers Asclepius something which may be a surgical tool. Two worshippers are present with uplifted hands, and there is a dog². On another tablet a woman receives something in a bowl, perhaps a medicine³. The gestures and implements differ with each case, and suggest that these tablets were usually made to suit the dedicator and at his order. It is to be noted that two distinct scenes are represented, both the cure and the service of thanksgiving. The divine persons take no notice of the worshippers, who are of course only present by a convention: the interest centres upon the sick-bed. A relief of this type may be that in which Athena hands some indistinguishable object to a man seated in a chair⁴.

(ii) *Prayer or Adoration*. The scene is laid usually in a shrine, symbolised by a couple of pilasters supporting an architrave and gable end. On one side sits Asclepius, with or without the deities associated with him; on the other the suppliants approach, upraising the right hand. There is nothing characteristic in the attitude or the dress of the suppliants. In one fragment, the oldest perhaps of all which have survived, Asclepius stands, while a horseman approaches him, followed by his horse⁵. Hygieia stands behind the god, holding a jug. One of this type was found in the shrine of Amynos⁶. A remarkable tablet from Cythnus shows Asclepius and his four sons, with a worshipper; and the god holds out his right hand to another heroic figure. It is suggested that Asclepius here recognises the power of a local brother in the craft, as we have seen him in partnership with Amynos⁷.

There are a few reliefs from the sanctuary of Anaïtis, which

¹ *AM* xvii. 244, fig. 8. Machaon named also in Sybel 4047, = von Duhn 25.

² See p. 202¹³.

³ *BCH* i. 168, no. 79. So *Cures* 3339 ¹²⁴ ὁ θεὸς χρίσας, ¹¹⁷ ἐπιπῆν φάρμακον, 3340 ¹²⁶ φιάλαν οἱ δόμεν, ⁶³ ἄψασθαι.

⁴ Schöne 86. The figure is small, and clearly human.

⁵ *AN*..... ΣΟΙ..... is in the pre-Eucl. alphabet: *AM* ii. 214, pl. xiv.

There is no altar; god and worshippers touch; and the face looks like a portrait.

⁶ *AM* xxi. 290, male and female worshippers.

⁷ *AM* xvii. 246, pl. xi.; there were hot springs in Cythnus. Asclepius and his whole family appear only on one relief from Argos: *Annali* xlv. 114, pl. MN.

I may just mention for their intrinsic interest, although they hardly belong to Greek religion. One represents a god with radiated head, and Artemis-Anaïtis in the mural crown, with veil, fillet, and crescent; the inscription mentions that the dedicator was healed by an incantation chanted by the priestess¹. The standing goddess appears on others, but the formulae greatly differ².

(iii) *The Sacrifice*. Where the scene is intended to represent a sacrifice the altar is present, sometimes with fire burning upon it³. The only animals found on the Athenian reliefs are ram or sow⁴; the cock is not found at all; it is the poor man's



FIG. 32. Sacrifice to Asclepius.

BCH ii., pl. vii.

gift, and probably those who dedicated it would be not usually able to afford much more. In Cos, however, we have seen the two combined⁵. The worshippers approach with the same

¹ No. 1: 'Αρτεμίδι 'Αναείτι χάριτι 'Απολλωνίου, περίπτωμα σχούσα καὶ ἐξασθεῖσα ὑπὸ τῆς ἱερείας, εὐχήν.

² No. 2: (names, etc.) ὑπὲρ ὑγίαιας τῶν ὀφθαλμῶν εὐχήν, ἀνέστησεν. No. 3: (names) ἀπέδωκαν τὸ ἱεροπόνημα εὐχαριστοῦντες (date). No. 5: (name) ἀνα-

δεξάμενος τὴν ἀδελφὴν 'Αφφίαν στήλῃσιν ἀπαιτηθεὶς ἀπέδωκα (date). The others call for no remark.

³ *Nat. Mus. Ath.* 1333.

⁴ Ram and pig together, *Nat. Mus. Ath.* 1395.

⁵ Herodas, quoted on p. 204.

gestures as before, and the animal is held by a small figure, which often has likewise a knife or a bowl¹. Behind follows a figure with a large cylindrical box or basket upon the head, half covered with a cloth; this may have contained cakes or fruit². Sometimes a little casket is carried, containing perhaps a more precious offering. Fruit often appears, grapes or pomegranates and the poppy; snake and tree also appear³. The picture of the scene may be completed from a Boeotian vase, which shows a girl bringing in a tray of cakes, in one of which



FIG. 33. Offering in a healing shrine: a girl bearing a tray of cakes with lighted taper, and a jug. Votive limbs on the wall.

'Εφ. 'Αρχ. 1890, pl. 7.

is a lighted taper. The remains of a sacrificial relief, with the leg of an ox and the word "hero" upon it, were found in the Amphiaräum at Oropus⁴. Others were in the shrine of Amynus⁵.

(iv) *The Banquet*. Beside a table sits or reclines a male figure, naked to the waist. On a table are cakes of various sorts, always some of a pyramidal or conical shape. The worshippers face the deities, and a horse's head appears in the corner. Near the table is a crater, from which an attendant

¹ BCH ii. pl. vii. In *Nat. Mus. Ath.* 1408 an adorer kneels, receiving a bowl from Asclepius.

² Arist. *Thesm.* 284 ὦ Θρηῖττα, τὴν κίστην κάθελε, κᾶτ' ἔξελε τὸ πόπανον, ὅπως λαβοῦσα θύσω τοῖν θεαῖν.

³ AM ii. 220, pl. xvi.; CIA ii. 1477; BCH ii. 73, pl. viii.; *Cat. Nat. Mus.* 1330, 1333.

⁴ IGS i. 440.

⁵ AM xviii. 238 (woodcut), 241.

takes wine and offers it to the banqueters¹. The scheme resembles that of the Death-Feast, which was doubtless the original type of it. Fragments of this scheme, showing amongst other things the horse's head in a frame, come from the shrine of Amynus².

We have seen above that there are combinations of the types of healing and of worship. There is also one relief, found in Delos, of careless workmanship, which combines the types of Banquet and Sacrifice. The god, holding a patera, reclines by a table heaped up with fruit; one worshipper stands in the corner, and an attendant leads up a ram for offering³.

Ruder reliefs, all of late date, sometimes show the serpent alone. There are several serpent slabs now in the Museum at Sparta; others were found in Athens, with the serpent only⁴, or entwined about a tree⁵. A serpent-relief was found in the Athenian sanctuary of the hero Amynus⁶.

In the same shrine, amongst fragments of the familiar types of Reliefs sacrificial, with libation or with victim, and the Death-Feast, came to light a relief which is unique. It represents a bearded man, who holds in both hands a colossal leg, nearly as big as himself, with a thick varicose vein, which may be anatomically correct, but does not look it. He is evidently offering this in the shrine, for a pair of votive feet can be seen inside a recess of the wall⁷.



FIG. 34. Man with votive leg : votive feet visible, affix to the wall.
AM xviii., pl. xi.

¹ Girard *BCH* ii. 68 ff. mentions three only of this type. See also 'Εφ. 'Αρχ. 1885, p. 9, pl. 2.

² *AM* xxi. 290, xviii. 241.

³ *BCH* xvi. pl. vi. : 'Ερμιοκράτης ἀνέθηκεν Ἀσκληπιῶ.

⁴ *CIA* ii. 1445 Πυθόδωρος Αἰθαλίδης

ἀνέθηκε. See *Cat. Nat. Mus.* 1462.

⁵ *CIA* ii. 1509 : perhaps a fragment of a larger scene. See *Cat. Nat. Mus.* 1335.

⁶ *AM* xviii. 242.

⁷ *AM* xviii. 235, pl. xi. :ων τευ-
ξα.....ων σεμνοτάτην.....Λυσίμαχίδης

From the Inventories it is clear that similar reliefs or repoussés, made of gold or silver, were equally common. This kind of course were sure to go into the melting-pot when hard times came, or to be carried off by a Sulla or a Brennus; indeed, they were melted down each year to make room for others: so that we need feel no surprise that none have survived the changes and the chances of two thousand years. Those we read of bore the same general character as those I have described. There were usually figures of one or more worshippers¹; sometimes the god stands with them², but no further description of the scene is given. One or two are said to be in a little cell or shrine³. They were generally inscribed with the names of the offerers; the figure on the relief is always of the same sex as the dedicator, except where it is given on another's behalf; and in one case at least the worshipping figures are expressly identified with the dedicators⁴. The figures were intended then to represent or recall the dedicators. They were therefore made to order, as votive paintings of the same sort are made in Italy to-day. Considerably over a hundred reliefs or chasings are mentioned in the lists; and they are not only offered singly, but sometimes one person gives two, four, six, or as many as fifteen⁵. The pious Sibylla probably did not consecrate all her fifteen at one time, but we may take her to be a chronic sufferer, whose faith rose triumphant after every relapse. The same practice held at other shrines whose lists have been spared by time; as that of the Hero Physician, where a number of reliefs are mentioned⁶.

(4) *Miscellaneous.*

Heracles, we learn, being healed of a wound in the hollow of his hand, built a temple to Asclepius Cotylean⁷. Unfortunately

Λυσιμάχου Ἀχαρνεύς. Early 4th century. No such indication of the interior of a shrine is known on the other reliefs, but one is seen on a vase, Ἐφ. Ἀρχ. 1890, pl. 7: see fig. 33.

¹ CIA ii. 835³³ τύπος ἐγματος, πρόσωπον γυναικὸς προσευχομένης.

² CIA ii. 835³¹ τύπος κατάματος, ἐν ᾧ ἐνὶ θεὸς καὶ προσευχόμενος.

³ CIA ii. 766⁴, ep. 75: πρόσωπον μικρὸν ἐν καλιάδι.

⁴ CIA ii. 835⁵⁶ τύπος μέγας κατάματος, ἐνεῖσι προσευχόμενοι Καλλιστώ, Ἀφόβητος. So in 766, the formula is: ὁ δέῖνα ἐν πινακίῳ.

⁵ CIA ii. 835⁵⁴.

⁶ CIA ii. 403.

⁷ Paus. iii. 19. 7.

for our faith, in the days of Heracles Asclepius was not yet born. But in historical times two patients showed their gratitude by building each a new temple for Asclepius, whom they thus introduced into their own places. One was Archias, who built a temple at Pergamus, when a strained limb had been healed¹; the other, Phalysius of Naupactus, who received his sight in a miraculous manner, which those who wish may see set forth by Pausanias in the last paragraph of his wonderful book². Altars are dedicated to this god as to others, but late³.

Asclepius, like other gods, received a vast number of oddments which it is impossible fully to classify. Some of them, with the temple just named, are given for their own value; others for their ideal; others again partake of both kinds. Amongst these now and then we meet with surgical instruments⁴ which if the surgeon dedicated, they belong to another class, but it is possible that the patient may have done so, on the same principle as he might dedicate his doctor's portrait or the image of the saviour god. The conception is crude, no doubt, but that is not enough to exclude it. More natural is the feeling which suggests a dedication of something which the patient has used or worn⁵. Pandarus, whose sores were cured at Epidaurus, who left his bandage behind him hanging upon the wall⁶, and the lame woman who left her crutch by a healing spring⁷, act on the same principle as the soldiers who dedicate a worn-out helmet. The offering of a trinket or garment is different, and less obvious; but it is difficult to see what other reason there could be for keeping three pairs of women's slippers in the shrine of Asclepius⁸, or a cloke⁹, a leather

¹ Paus. ii. 26. 8.

² Paus. x. 38. 13; the remains described in *AM* iv. 22 ff.

³ *BCH* xiii. 304 (Asia Minor).

⁴ *μηλαί* 'probes,' *CIA* ii. 836⁶⁴; perhaps *καθετήρ ὕαλινος* or *διάλιθος*, which often occurs, is the instrument for emptying the bladder, though it may be a necklace (Pollux v. 98).

⁵ This is not the same thing as the dedication of garments or rags by way

of magic.

⁶ *Cures* 3339⁵³.

⁷ *Anth. Pal.* vi. 203. St Giovanni e Paolo at Venice and St Nicolo at Verona are half full of crutches.

⁸ *CIA* ii. 766³⁰ ὑποδημάτων γυναικείων ζεύγη III. These are not stated to be votive, nor the next; but of course they would have no inscription on them.

⁹ *CIA* ii. 766¹⁸.

bottell¹, a soft pillow². When Myrrhine dedicates together a female trunk and a bangle, "on behalf of herself and her boy," it is difficult not to see a relation between the bangle and the boy; and none so simple as that he should have worn it³. Whether any such thought were in the worshipper's mind or whether the pious offer them simply as the most precious things they had, we find a great quantity of jewellery and ornaments, of gold and of silver, of brass and even of iron. The ornamental head-dress of wire⁴, bracelets and armlets, serpent-bangles, earrings, mirror, fan, unguent-box; finger-rings of all sorts, and engraved gems or cylinders; sard and jasper, "stones like the sea"⁵, crystals—all these appear, some of them again and again. The pushing snob in Theophrastus "dedicates a brass finger-ring to Asclepius, and wears it down to a wire by his eternal oilings and burnishings"⁶; but many poor folks offer their brass or iron trifle with a full heart, and surely with acceptance. No such personal reference can fairly be assumed for the numerous oil-flasks and horns, cups and bowls of all sorts, which occur in the lists⁷. Some indeed, as the Thericlea, are of special make, or perhaps bought out of the income of a dead man's bequest, as has been suggested; but most will have been given for their value. The same may be true of a wooden seat, if this be votive⁸. So with the rarer things: such as a scraper⁹, or a small tripod with chain and

¹ CIA ii. 766³³ λήκυθος σκυτλήνη.

² CIA ii. 766³⁵ προσκεφάλαιον έρεοῦν.

³ CIA ii. 835. 47 σῶμα γυναικὸς καὶ περισκελίδιον δ' ἀνέθηκεν Μυρρίνη ὑπὲρ αὐτῆς καὶ τοῦ παιδίου. Compare Aristides xlviii. 27. 472: in the vision, δεῖν δὲ καὶ τοῦ σώματος αὐτοῦ παρατέμνειν ὑπὲρ σωτηρίας τοῦ παντός· ἀλλὰ γὰρ εἶναι τοῦτο ἐργῶδες· τοῦτο μὲν γὰρ δὴ παριέναι μοι, ἀντὶ δὲ τούτου τὸν δακτύλιον δν ἐφόρουν περιελόμενον ἀναθεῖναι τῷ Τελεσφόρῳ. τὸ γὰρ αὐτὸ ποιεῖν ὥσπερ ἂν εἰ τὸν δάκτυλον αὐτὸν προείμην ἐπιγράψαι δὲ εἰς τὴν σφενδόνην τοῦ δακτύλου, Κρόνου παῖ. ταῦτα ποιοῦντι σωτηρίαν εἶναι. (I have met with no in-

scription such as Κρόνου παῖ, a simple vocative.)

⁴ κεκρύφαλος.

⁵ CIA ii. 835 λίθος θαλασσοειδής;

⁶⁷ λιθάριον στρογγύλον διάλευκον.

⁶ Theophrast. Μικροφιλοτιμίας· καὶ ἀναθεῖς δακτύλιον χαλκοῦν ἐν τῷ Ἀσκληπιέῳ τούτου ἐκτρίβειν στυλινῶν καὶ ἀλείφειν ὅσημέραι.

⁷ One who gave a bowl at Oropus was Ptolemy Philopator, IGS i. 303⁵⁹.

⁸ θρόνος ξύλινος CIA ii. 766.

⁹ στλεγγίς (perhaps head-dress): there is another in Oropus, also a colander, a basket of metal, and a lamp with three wicks.

cauldron¹ complete; or small shields², or little statues of Victory or of Aphrodite³. Almost anything would do for an offering, here as elsewhere. The number of coins is very great, and they comprise triobol, drachma, tetradrachm, and all sorts of intermediate sums up to 153 drachms and 125 tetrachms offered each sum by one person. The commonest coin is the tetrachm, a four-drachma piece⁴. What strikes one as odd is, that these coins were kept carefully apart like the other offerings; doubtless they were used eventually, but for a time at least there they remained in little heaps. So I have seen in a Greek church coins affix to the face of an image with wax⁵.

Quite unique is the humour of one case, where the god of Epidaurus bids an unbeliever to dedicate a silver sow in memory of her folly⁶. The worshipper's thoughts are generally very far from subtle; and none of them would have understood the humble devotee, who in a chapel above the Pool of Bethesda dedicates his heart to the Virgin "in gratitude for his conversion from Protestantism⁷."

As regards deliverance from peril of other kinds, there are a good many instances recorded. Alcahous, when he slew the lion of Cithaeron, built a temple to Apollo and Artemis in Megara⁸. On hearing of the death of Polycrates, Maeandrius his successor erected an altar to Zeus of Freedom⁹. The famous chest of Cypselus was dedicated to Zeus at Olympia by his family, as the means of a notable deliverance, he having been hidden in a chest to the saving of his life¹⁰. Themistocles built a shrine to Dindymene, who in a dream had warned

¹ ξμπυρον.

² CIA ii. 835⁶³ ἀσπίδες τρεῖς, with representations of a horseman, a hoplite, and Theseus facing the Minotaur; ἀσπίδιον in the shrine of Hero Iatros, no. 403. There was a Sarmatian corselet in the Asclepieum: Paus. i. 21. 5.

³ τὰ νικίδια CIA ii. 766¹⁵, Ἀφροδίσια III 836¹⁴. There are νικητήρια in Oropus, IGS i.

⁴ τετραχμυον.

⁵ Sanctuary of St Michael in Mandamhos, Lesbos. The figure is a black image, not a picture.

⁶ Cures 59³⁹ ὃν ἀργυρέον ὑπόμνημα τῆς ἀμαθίας.

⁷ M. Thomas, *Two Years in Palestine*, 133.

⁸ Paus. i. 41. 3.

⁹ ἐλευθέριος: Herod. iii. 142.

¹⁰ Paus. v. 17. 3. Perhaps the Treasury at Delphi had the same cause.

him of a plot to murder him¹. His sons also, after their return from exile, placed a memorial picture containing his portrait in the Parthenon². Pericles dedicated to Athena Health a statue in memory of a workman who had fallen from a scaffolding, but was saved³. Athena too was the goddess whose help Lycurgus acknowledged for the sight of his eye, and built her a temple under the title Optilitis or Ophthalmitis⁴. So no doubt in other less common deliverances. Parmeniscus, we know, could not laugh until he saw the wooden image of Leto at Delos; and it is odd that one Parmeniscus in the fifth century dedicates at Delos a magnificent crater of silver⁵. Battus consulted the Delphic oracle about his stut^{er}ting tongue⁶, and it would be strange if he were not prepared to acknowledge help in that matter; or if the ugly babe, whom Helen's spirit made beautiful, and who after became Ariston's wife, had no thank-offering to make⁷. Gratitude for any favour was cause sufficient; for Amphictyon erected an altar to Dionysus Orthus, because he had taught him so simple a feat as to mix wine with water⁸. What a difference between this simple, if childish thought, and the base flattery which deified the mistress of Demetrius Poliorcetes, and built a temple to Aphrodite Lamia⁹.

¹ Plut. *Them.* 30.

² Paus. i. 1. 2: doubtless not his portrait alone.

³ Plut. *Per.* 13. Pliny, *NH* xxii. 44 appears to confuse this statue with the famous *splanchnoptes*, a slave represented in the act of inspecting the entrails of a victim.

⁴ Plut. *Lycurgus* 11; Paus. iii. 18. 2.

⁵ *BCH* xv. 127; cp. Ath. 614 A (quoted by Homolle). The motive is familiar in folk-tales; see Grimm, no. 4, 121; *Zeitschr. des Ver. f. Volksk.* iii. 456; Alcover, *Aplic de Rondayes Mallorquines*, ii. 193; Rand, *Legends of the Micmaes*, 34.

⁶ Herod. iv. 155.

⁷ Herod. vi. 61.

⁸ Philochorus *ap.* Ath. ii. 38 c Φιλό-

χορος δέ φησιν Ἀμφικτύονα τὸν Ἀθηναίων βασιλέα, μαθόντα παρὰ Διονύσου τὴν τοῦ οἴνου κρᾶσιν, πρῶτον κερᾶσαι. διὸ καὶ ὀρθοὺς γενέσθαι τοὺς ἀνθρώπους οὕτω πίνοντας πρότερον ὑπὸ τοῦ ἀκράτου καμπτομένους· καὶ διὰ τοῦτο ἰδρύσασθαι βωμὸν Ὀρθοῦ Διονύσου ἐν τῷ τῶν ὠρῶν ἱερῷ· αὐταὶ γὰρ καὶ τὸν τῆς ἀμπέλου καρπὸν ἐκτρέφουσι. πηλὸν δ' αὐτοῦ καὶ ταῖς νύμφαις βωμὸν ἐδειμεν, ὑπόμνημα τοῖς χρωμένοις τῆς κρᾶσεως ποιούμενος· καὶ γὰρ Διονύσου τροφοὶ αἱ νύμφαι λέγονται. The epithet Ὀρθός shows how such an offering was regarded as a memorial of the whole process.

⁹ Polemon *ap.* Ath. vii. 292 A Θηβαῖοι κολακεύοντες τὸν Δημήτριον ἰδρύσαντο ναὸν Ἀφροδίτης Λαμίας· ἐρωμένη δὲ ἦν αὕτη τοῦ Δημητρίου.

Most of the records of this class refer to peril by sea, and they begin with legendary times. Britomartis fishing with nets fell into them, and being saved by Artemis, built a temple of Artemis Dictymna in Crete¹. Daedalus delivered from the sea erected a statue to Heracles at Thebes². The Argonauts, after their perilous voyage, built a temple to Athena³, and dedicated the Argo herself to Poseidon at the Isthmus⁴. Arion on his miraculous escape placed at Taenarum a group representing himself upon the dolphin⁵. Diomedes, who escaped shipwreck after the sack of Troy, built a shrine to Apollo Epibaterios in Troezen⁶; Agamemnon dedicated his rudder to Hera in Samos, as the means of his deliverance⁷. In the *Odyssey* Eurylochus vows a temple to the Sun if he return safe⁸. Herostratus voyaging from Cyprus, and having in his possession a small figure of Aphrodite, off Naucratis a storm arose; he prayed to his divinity, and the sea fell calm, and when he came safe ashore he dedicated the figure in Aphrodite's temple in that place⁹.

The idea of Divine protection at sea is thus regarded as natural, but the deity is not always the same. It might be a "saving fortune" who alighted upon the ship, and steered it safe¹⁰; it might be Poseidon¹¹, or the Cabiri¹², or the Dioscuri¹³ who came to be confused with them; a local protector, Apollo¹⁴, Athena¹⁵ or Aphrodite of the Fair Voyage¹⁶, or the Delian Brizo¹⁷,

¹ Schol. Arist. *Frogs* 1356.

² Paus. ix. 11. 4.

³ Paus. iii. 24. 7.

⁴ Apollod. i. 9. 27.

⁵ Paus. iii. 25; Herod. i. 24; an epigram written for this is in Aelian *Hist. An.* xii. 45, Cougny, *Appendix to Anthology* i. 3.

⁶ Paus. ii. 32. 2.

⁷ Callim. *Hymn to Art.* 228 and Schol.

⁸ Od. xii. 346 πλοῖνα νηὸν τεύξομεν, ἐν δέ κε θεῖμεν ἀγάλματα πολλὰ καὶ ἐσθλά.

⁹ Polycharmus ap. Ath. xv. 676 A, B ἀγαλμάτιον Ἀφροδίτης σπιθαμιαῖον ἀρχαῖον τῇ τέχνῃ ὠνησάμενος ἦει φέρων εἰς τὴν Ναύκρατιν... ἀναθεῖς τῇ Ἀφροδίτῃ

τᾷγαλμα.

¹⁰ Aesch. *Ag.* 644 τύχη δὲ σωτὴρ ναῦν θέλουσ' ἐφέζετο ὥς μήτ' ἐν ὄρμῃ κύματος ζάλην ἔχειν μήτ' ἐξοκείλαι πρὸς κραταίλεων χθόνα.

¹¹ Apollod. i. 9. 27.

¹² *Anth. Pal.* vi. 245.

¹³ Roscher, i. 1171.

¹⁴ Paus. ii. 32. 2; *CIA* iii. 236.

¹⁵ *Od.* ii. 267, etc.

¹⁶ Stephani, *Compt. Rendus* 1881. 134.

¹⁷ Ath. viii. 335 B ταύτη οὖν [τῇ Βριζοῦ] ὅταν θύωσιν αἱ Δηλιάδες προσφέρουσιν αὐτῇ σκάφας πάντων πλήρεις ἀγαθῶν, πλὴν ἰχθύων, διὰ τὸ εὐχεσθαι ταύτῃ περὶ τε πάντων καὶ ὑπὲρ τῆς τῶν πλοίων σωτηρίας.

Hera¹, Hermes², the Theban Heracles³. But in any case, the rescued mariner must needs make his acknowledgment⁴. Inscriptions which record a safe return belong to the same class².

Asclepius himself was worshipt as a protector from peril in general⁵; and here I see not an extension of the older idea, but a survival of the general protective powers of the Hero as Saviour. In Syros offerings are made to him for protection from shipwreck⁶, and even in Epidaurus he is acknowledged as a god with more powers than medicinal⁷. Among the Athenian reliefs is one in which a man, together with his family, renders thanks to Asclepius and Hygieia for being ransomed out of the hands of the enemy⁸; and the fragment of another, which shows only the remains of two horses' heads, may be part of a scene which depicted the devotee in danger of being dashed over the rocks in a runaway carriage⁹. From the fourth century we have a dedication of a portrait to Pallas for deliverance "from great dangers¹⁰." From Camirus comes another, offered to

¹ Callim. *Art.* 223 and Schol.

² *CIA* iv. 1. 373²⁰⁸, p. 204: Πύθων Ἑρμῇ ἄγαλμα Ἑρμοστράτου Ἀβδηρίτης ἔστησε πολλὰς θησάμενος πόλῃας. 5th cent. Collitz, iii. 3776 νόστου χάριν εἰκόνα θέντες.

³ Paus. ix. 11. 4.

⁴ Diphilos *ap.* Ath. vii. 292 A ναύκληρος ἀποθύει τις εὐχὴν, ἀποβαλὼν τὸν ἰστὸν ἢ πηδάλια συντριψας νεώς, ἢ φορτὴν ἐξέρριψ' ὑπέραντλος γενόμενος. There is a story of drunken youths in Acragas, who thought they were at sea, and cast all the furniture out of the windows. The town guard came up and they cried ἂν λιμένους τύχωμεν ἀπαλλαγέντες τοσούτου κλύδωνος, σωτήρας ὑμᾶς μετὰ τῶν θαλασσίων δαιμόνων ἐν τῇ πατρίδι ἰδρυσόμεθα ὡς αἰσίως ἡμῖν ἐπιφανέντας: Timaeus *ap.* Ath. ii. 37 E. An early inscr. of Cephallenia appears to record a deliverance: Collitz, ii. 660 Μνάσιος Κλεάριος σώωστροι (?=σωτήρι); *cp.* *Cat. Ath.* Sc. 276.

⁵ Aristides xlii. (Keil) p. 337 ἥδη

τοῖνον τινῶν ἤκουσα λεγόντων ὡς αὐτοῖς πλέουσι καὶ θορυβουμένους φανείς ὁ θεὸς χεῖρα ὤρεξεν, ἕτεροι δὲ φήσουσιν ὡς πράγματα ἅττα κατῶρθωσαν ὑποθήκαις ἀκολουθήσαντες τοῦ θεοῦ...ἀλλὰ καὶ σοφίσματα πυκτικὰ πύκτη τινὲ τῶν ἐφ' ἡμῶν ἐγκαθεύδοντι προειπεῖν λέγεται...μαθήματα δὲ ἡμῖν καὶ μέλη καὶ λόγων ὑποθέσεις καὶ πρὸς τούτοις εὐνοήματα αὐτὰ καὶ τὴν λέξιν.

⁶ Ἀθήναιον iv. 20, no. 33 f.

⁷ Cavvadias, *Fouilles*, no. 2. 20, 7. 57; Collitz, iii. 3340²⁰.

⁸ *BCH* i. 157. 4; *AZ* xxxv. 152. 32; *CIA* ii. 1474 σωθεῖς ἐκ τῶν πολέμων καὶ λυτρωθεῖςων ἐλευθερωθεῖς ἀνέθηκεν.

⁹ *CIA* ii. 1441 τῶν πετρῶν ἡγέμονοςν σωθεῖς δὲ Ἀσκληπιέ, τοῦτο ἀνέθηκαν ἐς τέμενος τῶι δίδου εὐτυχίαν. The last word I have restored. Similar scenes of runaway horses are common among the votive pictures of St Nicolo, Verona.

¹⁰ *CIA* ii. 1427 σωθεῖς ἐκ μεγάλων κινδύνων εἰκόνα τήνδε στήσεν Λυσίμαχος Παλλάδι τριτογενεῖ.

Hecate and Sarapis on a similar occasion¹. A wayfarer in Phrygia, who escaped drowning at a perilous ford in a river, set up a memorial to Zeus, Poseidon, Athena, and all the gods². Three persons with Roman names give thanks in Lesbos to God on High for deliverance after a tempest³. Eutyclus, who may have been a skipper, returns thanks at Delos to Fair-weather Zeus and the Egyptian deities, on behalf of himself and his son and all on board⁴. In Delos also, and to Anubis, Demetrius of Sidon dedicates a part of the ship's deck, which we may suppose to have saved his life when the ship went to pieces⁵. There is a relief with a boat upon it, dedicated to the Dioscuri, which possibly is a seaman's thank-offering⁶. In the second century after Christ, Artemidorus and his family dedicate a relief, representing a sacrificial scene, for deliverance at sea⁷.

Perhaps a silver trireme in the Delian shrine may be a sailor's thank-offering⁸. In the same treasury were silver anchors⁹ and a ship's beak¹⁰, and a beak there was also in the shrine of Hero Iatrus at Athens¹¹. No doubt the images of Calm and of the Sea, which were dedicated to Poseidon at the Isthmus, had reference to perils upon the deep¹². A dedication by an admiral Pantaleon to "Poseidon saviour of ships and to Aphrodite mistress of ships" was found at Kertch¹³. Some of the paintings in the temple of Phocaea may have been thank-offerings of seafarers, which depicted perils on the deep¹⁴.

¹ *IGI* i. (Rhodes) 742.

² *BCH* iii. 479 *Μῆνις Δάου Διὶ καὶ Ποσειδῶνι καὶ Ἀθηνᾷ καὶ πᾶσιν θεοῖς εὐχαριστήριον, καὶ ποταμῷ Εὐρῷ κινδυνεύσας καὶ διασωθεὶς ἐν τῷδε τῷ τόπῳ.*

³ *IGI* ii. (Lesbos) 119 : (names) *χαιμασθέντες ἐν πελάγει θεῷ ὑψίστῳ χρηστήριον (sic).*

⁴ *BCH* vi. 328²² *Ζεὺς Οὐριος, Sarapis, Isis, Anubis, Harpocrates, ὑπὲρ ἑαυτοῦ καὶ τοῦ υἱοῦ Εὐβόλου καὶ ὑπὲρ τῶν πλοῖζομένων πάντων.*

⁵ *BCH* vi. 340⁴⁷.

⁶ Figured in Roscher, i. 1171: *Ἀργενίδας Ἀριστογενίδα Διοσκόροις εὐχάν.*

⁷ Sybel 362: verses address to

Ἵψιμέδων... οὐνεκά οἱ ἐπένευσας ἰδεῖν ἄλδος ἔκτοθι γαῖαν. The tree still appears in this relief: and burning altar. *CIA* iii. 170.

⁸ *BCH* vi. 32, line 31: Homolle takes this for an ornamental vase.

⁹ *BCH* vi. 47, line 168.

¹⁰ *BCH* vi. 130.

¹¹ *CIA* ii. 403⁷².

¹² Paus. ii. 1. 9.

¹³ Stephani, *Comptes Rendus* 1881. 134: *Ποσειδῶνι σωσίνεφ, Ἀφροδίτῃ ναυαρχίδι.*

¹⁴ Herod. i. 164; cp. *Anth. Pal.* vi. 221.

A sacrificial relief dedicated to Poseidon is probably due to a like cause¹. Another from Halicarnassus, now published for the first time, represents three scenes carved on a marble drum: (1) two seamen in a boat under full sail; (2) Poseidon on a galley, resting on an oar, and holding a dolphin, and a worshipper kneeling before him; (3) Asclepius, Hygieia, and the serpent, with a worshipper between².

Of other occasions I may mention a few examples. The famous work of Lysippus, Alexander's Hunting in Delphi, was dedicated by Craterus who had saved the king's life from a lion³. Deliverance from earthquake is also recorded⁴, and deliverance in general terms⁵. The people of Aegae build a temple to Apollo Chresterus, for having been "saved by the consul Publius Servilius⁶." Prayer and thanksgiving are offered for deliverance from poverty⁷ or for general goodwill⁸.

One allegorical dedication may be added. After the expulsion of the Peisistratids (510), the people set up a bronze lioness on the Acropolis, in memory of Leaena Aristogeiton's mistress, who had been tortured and found faithful unto death⁹. The lion we have already seen allegorically used of the courage of brave men¹⁰; and it never was more appropriate.

Whilst athletic victories gave rise to the glorious odes of

¹ *AM* xvi. 140 Ποτειδᾶνι εὐχὴν.

² In possession of Mr W. R. Paton, to whose kindness I owe the photographs. Εὐπλοῖά σοι εὐτύχη (=εὐτύχει) Θεόδουλε· περὶ (?) ἰδίου ψυχάρῳ τῷ στόλῳ ἀνέθηκα.

³ *Plut. Alex.* 40; *Pliny, NH* xxxiv. 19. 64; *BCH* xxi. 598, where the inser. recently recovered is given; xxii. 566. The motive has more of pride than of gratitude.

⁴ *IGI* i. 23 μετὰ τὸν σεισμόν.

⁵ *CIA* iii. 134 (Mother of the Gods); *BCH* xx. 107 Phrygia περὶ σωτηρίας Διὶ βροντῶντι εὐχὴν; *IGS* i. 3416, iii. 1. 134; *IGI* i. 914, etc.; *Anth. Pal.* vi. 109 (nymphs). *CIG* 6810 (Germany) σωθεῖς ἐκ μεγάλων καὶ ἀμετρήτων μάλα μόχθων εὐξάμενος ἀνέθηκα Γενίῳ εἰκόνα

σεμνήν; *IGSI* 1030. 6 ἐκ μεγάλων κινδύνων πολλάκις, 997 ἐξ ὑδάτων, 2564 ἐκ πολέμου, all late.

⁶ *Bahn-Schuchhardt, Alt. von Aigai*, 47: ὁ δᾶμος Ἀπόλλωνι Χρηστηρίῳ χαριστήριον σωθεῖς ὑπὸ Ποπλίῳ Σερονιλίῳ Ποπλίῳ νίῳ τῷ ἀνθυπάτῳ.

⁷ *Anth. Pal.* vi. 190, 231, 245.

⁸ *Anth. Pal.* vi. 143.

⁹ *Paus.* i. 23. 2; *Plut. de Garrul.* 8. When the Aetolian confederacy in later days dedicated an image of Cylon, who freed the Eleans from the tyrant Aristotimus (*Paus.* vi. 14. 11); or the Achaeans did the like for Philopoemen, after he slew the tyrant; we have little more than honorific statues.

¹⁰ Above, p. 144.

Pindar, gratitude for deliverance has left little mark in literature. The earlier dedications are as simple as they could possibly be, and the vast majority of the objects described in this chapter were ticketed merely with the names of the giver and the god, or the giver alone. Verse dedications, so common in other cases, are rare in this, and I know of none which are very early. We have met with a few upon the offerings in Athens¹, and one is quoted in the Epidaurian Cures². In the sixth book of the *Anthology* there are only two dedications to Asclepius³, and some half dozen references to disease⁴. On the other hand, the records of other perils are many. Dionysius alone was saved from shipwreck out of forty persons, by virtue of a charm which he tied on his thigh; he now dedicates an image of the saving "tumour"⁵. Diogenes perhaps cannot afford to buy an offering, but dedicates his cloke to Cabirus, who being invoked in a storm saved him from the perils of the great deep⁶. The hair might also be offered on such occasions⁷. Shepherds delivered from a ravening lion dedicate to Pan, and hang upon an oak tree, a representation of the adventure⁸. A variation on this theme gives several epigrams, which describe how an emasculate votary of Cybele is saved from a lion, and dedicates to the goddess his trappings with locks of his hair⁹. A father who had shot a snake which was coiling about his son's neck, hangs up his quiver on an oak to Alcon¹⁰. A mother thanks Aphrodite Urania for taking care of her children¹¹. A thirsty traveller led by the croak of a frog to a place of water, dedicates the frog's image in bronze at this spring¹². Self-conscious literary art plays with this idea, but

¹ Above, p. 209¹ e.g.

² Cures 3339⁷ οὐ μέγεθος πίνακος θαν-
μαστέον, ἀλλὰ τὸ θεῖον, πένθ' ἔτη ὥς
ἐκύησε ἐγ καστρί Κλεῶ βάρος, ἔστε ἐγ-
κατεκοιμάθη, καὶ μιν ἔθηκε ὑγιή.

³ *Anth. Pal.* vi. 147, 330.

⁴ Exclusive of childbirth, for which see below, chapter vi. See *Anth. Pal.* vi. 191, 300.

⁵ *Anth. Pal.* vi. 166 εἰκόνα τῆς κήλης.
Sacrifices of animals for protection upon the deep, 231, 245.

⁶ *Anth. Pal.* vi. 245.

⁷ Lucian, *περὶ τῶν ἐπὶ μισθῷ συνόν-
των*, *init.*

⁸ *Anth. Pal.* vi. 221.

⁹ *Anth. Pal.* vi. 217—220, 237.

¹⁰ *Anth. Pal.* vi. 331.

¹¹ *Anth. Pal.* vi. 340.

¹² *Anth. Pal.* vi. 43. There is actually a votive frog known (Dar. and Sagl. fig. 2538, *s.v.* *Donarium*), inscribed "Ἀμων Σωρόν Βοάσσονι or Βοάσωνι, in retrograde writing, Collitz, iii. 3159,

hardly improves upon it. Thus Callimachus makes his Eudemus offer a salt-cellar to the Samothracian gods, in token of deliverance from "storms of debt".

There remains yet one class of dedications to be mentioned, those connected with trials by law, vengeance, imprisonment, slavery and the like. When Heracles punisht Hippocoon, he built a temple to Athena Axiopoinos². Orestes, acquitted before the Areopagus of the guilt of murder, dedicated an altar on the spot³. We learn that those who were acquitted in that court used to sacrifice to the Eumenides; and the occasion would be a fitting one for a votive offering⁴. Hypermestra, who had disregarded her father's command to kill Lynceus her husband and was brought to trial for the same, on being acquitted set up a statue of Victorious Aphrodite, and built a shrine of Artemis surnamed Persuasion⁵. In the temple of Athena Alea at Tegea were fetters hung, which the Spartans had once brought for the enslavement of the Tegeans; but being defeated, they had themselves to wear them, and they were afterwards preserved in memory of the great deliverance⁶. There was a similar memorial on the Acropolis of Athens⁷; and in Phlius prisoners set free used to hang up their fetters in a sacred grove⁸. The idea of memorial is clear, but with other associations, in a story told of Croesus. When Cyrus proffered him a boon, he requested that his chains might be sent to Apollo



FIG. 35. Votive frog. Daremberg and Saglio, *s.v. Donarium*, p. 375, fig. 2538.

IPI i. 357 (from the Peloponnese). The deity was probably a local hero, addrest by an epithet appropriate to the occasion, or the personification of some by-dwelling spirit assumed. Fränkel, without authority, identifies him with Apollo. Those who wish may believe with Fränkel that the frog was likely to please Apollo, because the creature is endowed with "seherische Kraft" (*Jahrb.* i. 48 foll.): ἐμὲ δὲ μὴ ἐνοχλούντων. See fig. 35.

¹ *Anth. Pal.* vi. 301 χειμῶνες δανέων.

² Paus. iii. 15. 6.

³ Paus. i. 28. 5.

⁴ Paus. i. 28. 6. Compare Aristoph. *Plutus* 1180.

⁵ Paus. ii. 19. 6, 21. 1.

⁶ Herod. i. 66; Paus. viii. 47. 2.

⁷ Herod. v. 77: of ransomed Boeotian and Chalcidian prisoners, about B.C. 507.

⁸ Paus. ii. 13. 4.

at Delphi, and that the god might be asked why he had so deceived him¹.

Two dedications to Nemesis show the goddess trampling upon a prostrate man, and beside her a serpent and a griffin; in one of them she is winged, and holds a wheel. They come from Gortyn and Peiraeus. The inscription which is found on the latter does not imply any special occasion². A late relief is dedicated to Nemesis³ as a thank-offering for freedom.

A curious group of inscriptions, dating from the end of the fourth century or thereabouts, refer to the dedication of a thank-offering by freedmen⁴. When a slave had acquired his freedom, whether by purchasing himself or by his master's grace, he was expected to perform certain duties to his old master, chief of which was to choose him for patron⁵. The enfranchised now took the position of a *μέτοικος*, and could engage in business. If he failed to perform his bounden duty, an action at law would lie against him⁶. If the former master prosecuted him under this law, and won his case, the man was sold; if he lost, the man was forever free of obligation. From our inscriptions it would appear that the slave on winning his case presented a silver bowl to Athena. Here we have lists of the bowls kept in the treasury, which all appear to have been inscribed with the necessary particulars; they would serve as an official register of the fact. They were periodically melted down into silver hydriae, and a record made of the names⁷. The connexion of these lists with the *δίκη ἀποστασίου* is shown by the recurring word *ἀποφυγών* or *ἀποφυγούσα*, and by one allusion to the trial⁸. Men, women, boys, and girls appear

¹ Nicolaus Damascenus (Tauchnitz), p. 11: αἰτοῦμαι σε δοῦναι μοι πέμψαι Πυθῶδε τὰς πέδας τάσδε, καὶ τὸν θεὸν ἔρῃσθαι τί παθὼν ἐξηπάτα με τῆς χρησμοῖς ἐπάρας στρατεῦειν ἐπὶ σέ ὡς περιεσόμενον. ἐξ ὅτου αὐτῷ τάδε ἀκροθίνια πέμπω.

² BCH xxii. 599 ff., pl. xv., xvi.: εἰμὶ μὲν, ὡς ἐσορᾶς, Νέμεσις μερόπων ἀνθρώπων εὐπτερος ἀθανάτα κύκλον ἔχουσα πόλου· πωτῶμαι δ' ἀνὰ κόσμον αἰεὶ πολυγῆθεϊ θυμῷ, δερκομένα θνατῶν φύλον αἰεὶ γενεῶν· ἀλλὰ με σεμνὸς ἀνὴρ τεύξας σοφὸς Ἀρτεμίδωρος στήσεν ἐπ' εὐχῶλαϊς

λαϊνέοισι τύποις. The voice of Artemidorus will be heard again.

³ CIG Add. vi. 6834 ἐλευθερίας χάριστηρία τῇ Νεμέσει Ῥαμνοντῶθεν Νέαιρα Ἀθηναία χαριτοβλέφαρος ἀνέθηκεν.

⁴ CIA ii. 768—775 ἐξελευθερικός, not ἀπελεύθερος, is the word used. See AM iii. 172, AJA iv. 154.

⁵ προστάτης.

⁶ δίκη ἀποστασίου.

⁷ CIA ii. 720 A 1, 729 A 8—11.

⁸ CIA ii. 776 ἀποστασίου. The formula is, e.g. Εὐτυχὶς καπηλὶς, ἀπο-

as parties; they follow all sorts of occupations—shopman¹, shop-woman², farmer³, hired man⁴, vinedresser⁵, woolspinner⁶, shoemaker⁷, merchant⁸, baker⁹, fishmonger¹⁰, secretary¹¹, harpist¹². One of the inscriptions is a puzzle¹³. The formula here differs¹⁴, the citizen's name being in the nominative and the other's in the accusative case. It seems natural to assume that in these cases the citizen won his suit; and for reasons, religious or legal, commemorated the fact in the same way. An enfranchised slave's thank-offering for freedom comes from Thessaly¹⁵. Freed slaves at Epidaurus dedicated a seat in the stadium¹⁶.

The practices of the modern Greeks show in many respects an instructive parallel to the ancient worship of the healing gods. Everyone has heard of the famous sanctuary of the Virgin at Tenos, but this is a quite modern foundation, and there are many local shrines less known but no less effective to their end. The most remarkable of all is perhaps the Church of the Virgin at Ayassos in Lesbos. The panegyris falls at the end of the Sarakosté fast, on August the fifteenth (old style), and thousands of persons assemble from the villages of Lesbos and from all Greek settlements within reach. The last night of the fast is kept as a vigil¹⁷: there is a service in the church, and afterwards all the world dance and make merry, feasting their eyes on the red joints of meat which to-morrow they hope to consume, which in the meanwhile hang tempting on their hooks, covered with pieces of gold foil¹⁸ and adorned with sprigs

φυγούσα Σώστρατον, Μνησίστρατον,
'Αλωπεκῆθεν, φιάλη, σταθμόν Η 768¹⁶;
or Πιλίνα ἐμ Πειραιεὶ οἰκοῦσα 768.
Occasionally the prosecutor is a corporate body, 768. Cp. Arist. *Plut.* 1179
ὁ μὲν ἂν ἦκων ἔμπορος ἔθυσεν ἱερεῖόν τι
σωθεῖς, ὁ δὲ τις ἂν δίκην ἀποφυγῶν.

¹ 773 κάπηλος.

² 768 καπηλῖς.

³ 768 γεωργός.

⁴ 769 μισθωτός.

⁵ 773 ἀμπελοουργός.

⁶ 772 ταλασιουργός.

⁷ 772 σκυτοτόμος.

⁸ 773 ἔμπορος.

⁹ 772 ἀρτοπώλης.

¹⁰ 773 ταριχοπώλης.

¹¹ 772 γραμματεὺς, 769 ὑπογραμματεὺς.

¹² 773 κιθαριεὺς.

¹³ 772 B.

¹⁴ Πολυστράτος Πολυστράτ(ου) Ἐπικηφίσιος Σωσίαν γεωργὸν ἐν Ἑφαιστια(δῶν) οἰκοῦντα, φιάλη Η.

¹⁵ Collitz i. 368 Ἀπλουνι Τεμπείτα Αἰσχυλῖς Σατύροι ἐλευθέρια.

¹⁶ IPI i. 1219—1245 (late).

¹⁷ So Asclepius had his παννυχίς.

¹⁸ So the horns used to be gilded, above, p. 13³.

of leaves. Those who are ill and hope for cure take care to spend the night in the holy precinct. The church stands in a paved quadrangle, the sides being formed by buildings in two stories arranged much like an English College or Inn. The upper floor opens upon a loggia, the lower directly upon the court; the buildings consist of a long series of small cells, with living rooms for the priests, kitchens, stores, and other such necessary apartments. During the panegyris all the cells are filled to overflowing, the balconies and the court itself are strewn with beds, each family with its bundle of rugs, stores of food, and all things needful. Not only that, but the church itself is invaded: the first comers have taken up their abode here, with their blankets and cooking pots, and line the side-aisles and almost every square foot of the floor: there in the church they sleep; and next morning, when the priests march round in solemn procession, the sick ones throw their bodies across the path that the priests may step over them. Every year miraculous cures are said to be wrought here. So too at Tenos, where those who can find room pass the night in a little underground chapel which marks the site where the sacred picture of the Virgin was found. Other shrines have a local reputation, such as the remarkable sanctuary of St Michael of Mandamdhos, also in Lesbos, which can boast of possessing the only image used in the Greek Church, where images are unlawful. Hideous is the archangel, and black as a boot¹; he is said to be made of plaster, and to be complete, though to outsiders nothing is visible but the head. This curious exception to a strict rule suggests that St Michael has inherited the powers and the form of an earlier deity. But sickness is not confined to the month of August; and those who are so unlucky as to be sick when there is no panegyris to hand, are accustomed to take up their abode in one of these holy quadrangles, or in the nearest monastery, there to remain until they are killed or cured. The priests pray over them regularly, and although no charge is made, the sufferers if cured naturally make what acknowledgment they can: some an offering of value, or even a lock of

¹ I have described him, with a photograph, in the *Annual of the British School at Athens*, vol. i.

hair. So it is that all the holy places mentioned, and almost every other church in the Levant¹, has its store of votive offerings in silver. These are dedicated not only for the cure of disease, but for escape from peril of every kind, especially at sea. In Tenos are a host of silver boats, smacks, barques, brigs, and steamers, modelled in the round, and hanging by strings from the lamps; or made of flat foil, and arranged along the walls in rows². There are also human figures of all ages and ranks: soldiers and sailors, men or women in European dress and others with the Albanian petticoat and leggings, boys and girls, and babies in their cradles or in swaddling clothes, and cradles empty. Here is to be found every conceivable part of the body—hand, ear, leg, heart, breast, whole body or half body naked: animals—horses, cattle, sheep, pigs, turkeys, fowls, and fish: coach and four, carriage and pair, horse and cart: trees, barrels, ears of corn: swords, scissors, fiddles, even keys: huts, houses, manufactories with smoking chimneys³. Sometimes an attempt is made to represent a scene: in one piece, a patient is represented lying in bed, with the family standing round; in another, a row of men stands, each holding his hat in his left hand and placing his right hand to his breast, a crude method of expressing adoration⁴. From time to time accumulations of

¹ Especially the churches in sea-ports or fishing villages, often sacred to St Nicholas, the patron of sailors, whose icon hangs in every ship. The old cathedral at Athens, sacred to St Eleutherios (=Eileithyia?), is a favourite for women in labour. Rings, earrings, parts of the body, children, and ships are found here.

² A paddle-steamer is inscribed: ὁ πλοίαρχος καὶ τὸ πλήρωμα ἀτμοπλοίου Πέτρου Φοσκόλου 6 Δεκεμβρίου 1892. So in Psara, as the historian tells us of the treasure of St Nicholas' church before the Turks destroyed it: ἦσαν ὅλων τῶν πλοιαρχῶν τὰ πλοῖα...πάντα ἀργυρᾶ...εἶχον δὲ καὶ ἀνεμόμυλον, ὃν ἀφιέρωσε τυφλὸς τις ('Ημεροῦσια Συμβάντα τῆς ἀλώσεως τῶν Ψαρρῶν: ἐν

Ἑρμονόλει, 1884, p. 7).

³ In a collection of these which I bought from the monastery of St Michael Panormites at Syme, occur the following: babies in swaddling clothes; women, girls, or boys, the hands folded across the breast; others holding up the right hand, the left laid upon the heart; figures with the left hand or both hands uplifted, or both held by the sides (many of these very grotesque); others holding a cross or a palm-branch; head and bust; eye or eyes, ear, teeth, arm, finger, leg, ribs, and nondescript. One figure is a girl with a swollen face, and an expression of pain, holding one hand to her cheek.

⁴ Compare the reliefs, p. 219.

these things are melted down, and a large censer or lamp made out of them, or the proceeds used for the purposes of the church¹.

So far as I have seen, paintings of this class are never used for dedication in Greek lands, but they are very common in Italy; and for the sake of the ideas implied in them, it may be worth while to examine one collection². This is preserved in the entrance corridor of S. Nicolo in Verona, and consists of about one hundred pictures. All the pictures are much of a size; they are oil paintings of ten to twelve inches square, and coarsely painted. Most of them belong to the eighteenth century, but one bears date as late as 1892. They have on them usually an inscription, the giver's name, the circumstances of his deliverance, and the letters, P. G. R., *pro gratia recepta*, or *per grazia ricevuta*, with *ex voto* appended. They depict all sorts of danger and catastrophe. The commonest type is the patient in sick-bed, with or without the friends praying at the bedside. In the air usually hovers the patron saint, or the Virgin; sometimes a group of heavenly beings is seen in the clouds, and below others in the pangs of purgatory. We see a boy tumbling from a ladder; a child falling down stairs; a man run over by a cart, or a cart falling over a precipice; a building falls, carrying some workmen with it; and so forth. Here are shipwrecked mariners on a raft, while a boat rows up to rescue them. There is an attempted murder outside the amphitheatre at Verona, which is unmistakably portrayed in the background³. Two women and a man are welcomed by nuns at a convent door, and the legend informs us that they were led by God's invisible hand⁴. One picture, curiously realistic, represents two scenes, which are placed together without division. In the first, a man drest in tail coat and tall hat sits in a dog-cart drawn by a runaway horse. He looks horribly frightened, throws up his hands in despair, and his tall hat has been

¹ The former is done I know at Tenos and Ayassos, and probably elsewhere. The latter is done at Symi.

² See my paper in *Folk-Lore*, v. 11 ff.:

"Italian Votive Offerings."

³ Inscribed: P. G. R. 1847 M. P.

⁴ *Tre Germani traviati il gran Gaetano conduce a Dio con invisibil mano.*

knockt to the back of his head. Back to back with this we see the same dog-cart quietly stopt at a door, the man looking happy, and his hat straight again¹. Votive limbs and other offerings like those of ancient times are common not only in Italy but in other parts of the Continent: in France, Austria, Switzerland². The church of SS. Giovanni e Paolo, in Venice, has a shrine of S. Vincenzo, who is credited with the power of healing cripples by miracle: near it hang a number of modelled limbs, together with the crutches of grateful patients who no longer had need of them.

¹ Others of great interest, which I have not seen, are in Locarno and Oropa (three hours from Turin by rail). They are mentioned by S. Butler, *Alps and Sanctuaries*, 220, 350, who gives a sketch of one (p. 160). Mr Butler informs me that the oldest he has seen is dated about 1480 in the Museum at Varallo. Others in *Sta Maria in ara Cielì* and *Pantheon* (Rome), Naples, etc.

² Ships at Marseilles; eyes at St Ottilien near Freiburg i. B.; etc. At Marseilles are votive pictures: sick-beds, burning houses, runaway horses, lightning, railway train passing over a bridge, ships in rough weather. Even pictures of limbs in *Sta Maria in ara Cielì*. Lever describes similar scenes

from South America:—"Upon several of the altars, pieces of solid gold and silver lay in security...while lamps of pure silver hung in profusion on every side, surrounded by votive offerings of the same metal—such as shovels, barretas, picks and sieves....Pictures, representing terrible catastrophes, by falling masses of rock, irruptions of torrents, and down-pouring cataracts, showed what fates were ever in store for those who 'forgot the Church.' And as if to heighten the effect, wherever a cayman or a jaguar was 'sloping off with a miner in his mouth,' a respectable saint was sure to be detected in the offing—wiping his eyes in compassion, but not stirring a finger to his assistance."

VI.

DOMESTIC LIFE.

εὔτ' ἐπὶ Δήλοῦ ἔβαινε μογροστόκος Εἰλείθγία,
 δὴ τότε τὴν τόκος εἶλε, μενοίνησεν δὲ τεκέσθαι.
 ἄμφι δὲ φοίνικι βάλε πῆχεε, γοῦνα δ' ἔρεισε.
 λειμῶνι μαλακῶ· μείδῃσε δὲ γὰρ ὑπένερθεν.

HOMER, *Hymn to Apollo Delian*, 117.

SACRIFICE and offering was customary at each of the two great moments of human life: at marriage and childbirth. We may fairly take it that in prehistoric Greece, as elsewhere, puberty and marriage came close together; and that the offerings originally commemorated puberty, which is a natural change, and not marriage, which is an artificial institution. But in civilised countries the second it is which attracts chief attention, and it is not possible wholly to explain how the Greeks regarded the two as connected.

The most peculiar practice connected with puberty is the dedication of the hair, a very ancient survival which held its own long after the Greeks had outgrown any real faith in their theology. It will be well to collect here the various instances of the practice, although some of them will be obviously due to other occasions than puberty¹.

The earliest form of the custom would appear to be the vow or dedication of hair to a river², to be cut either at puberty or some other crisis, or after escaping some threatening peril.

¹ See on this subject *Inscriptions du temple de Zeus Panamaros*, BCH xii. 479 ff.; Dar. and Sagl. s.v. *Coma*. *ship, Trans. Roy. Soc. Lit.* 1878, 173 ff. For parallels to the hair offering, Frazer on Paus. viii. 34, 3, 41. 3.

² See P. Gardner, *Greek River-Wor-*

The river-worship here, as we have seen it in conjunction with Pan and the nymphs, is a mark of antiquity¹. Achilles at the funeral of Patroclus shorn the locks "long kept for Spercheus, if he should return safe²." Ajax made a similar vow to the Ilissus³. Orestes laid on his father's tomb the hair he had vowed to Inachus⁴, perhaps one lock of hair left to grow long, as the Brahmins use in India. Similar vows are recorded for the Cephissus⁵ and the Neda at Phigalea⁶, and the same is implied by the story of the mythical Leucippus, who was keeping his hair long for the Alpheus⁷. When the great gods come in fashion, they attract this offering like the rest. Thus Agamemnon in perplexity tore out handfuls of hair as an offering to Zeus⁸; hair was also dedicated to Phoebus⁹, Zeus and Artemis¹⁰, the Heroes¹¹, and Health¹². It was an old custom, says Plutarch, for lads to "offer firstfruits of their hair" at Delphi, and he describes how Theseus went thither for that purpose¹³; the custom is also recorded in history¹⁴. The hair offering is known at Athens¹⁵, Argos¹⁶, Delphi¹⁷, Delos¹⁸, Megara¹⁹, Troezen²⁰, Titane²¹,

¹ Like the worship of Poseidon and the Cretan old men of the sea. Cp. the dedication from Asia Minor, *AM* xix. 313 λαίνεόν με τέχνασμα έσορῶς ἀλιῆα γέροντα, θῆκε δὲ Ἀπολλωνίς ἀνάθημα Ποσειδάωνι.

² *Il.* xxiii. 141.

³ Philostr. *Her.* xii. 2.

⁴ Aesch. *Choeph.* 6 πλόκαμον Ἰνάχῳ θρεπτήριον.

⁵ Paus. i. 37. 3. Cp. Philostr. *Imag.* i. 7. 1 (Memnon) ὁ τῶν βοστρύχων ἄσταχυς οὗς οἶμαι Νείλῳ ἔτρεφε.

⁶ Paus. viii. 41. 3. Frazer in his note gives parallels from India and Australia. See also *North Indian Notes and Queries*, v. 544: children cut off their scalp-lock at a shrine.

⁷ Paus. viii. 20. 3.

⁸ *Il.* x. 15 πολλὰς ἐκ κεφαλῆς προ-θελύμνους ἔλκετο χαίτας ὑψόθ' ἑόντι Δί.

⁹ *Anth. Pal.* vi. 278.

¹⁰ *Anth. Pal.* vi. 242; Plut. *Thes.* 5.

¹¹ Paus. i. 43. 4, ii. 32. 1.

¹² *CIG* 2391.

¹³ Plut. *Thes.* 5 ἀπάρχεσθαι τῷ θεῷ τῆς κόμης.

¹⁴ Theopompus *ap.* Ath. xiii. 605 A εἰς Δελφοὺς παραγενομένῳ τῷ Πυθοδώρου τοῦ Σικυνωίου νύμφῃ ἀποκειρομένῳ τὴν κόμην.

¹⁵ Pollux, *Onom.* iii. 3; Hesych. γάμων ἔθθ; Diphilus *fragm.* 66. 6 (Kock).

¹⁶ *Stat. Theb.* ii. 254 with Schol.

¹⁷ Plut. *Thes.* 5.

¹⁸ Paus. i. 43. 4; Callim. *Hymn to Delos*, 296.

¹⁹ Paus. i. 43. 4.

²⁰ Eur. *Hippol.* 1421; *Orest.* 113, 128; Lucian, *De Dea Syria*, 60.

²¹ Paus. ii. 11.

Paros¹, Thessalian Thebes², Phigalea³, Erythrae⁴, Hierapolis⁵, Alexandria⁶, and Prusa⁷; whence it would appear to be a general custom among the Greeks. A special lock seems to have been kept for the sacred purpose⁸, and it was so common as to give rise to a proverb⁹.

The later records attest the same custom. A child's first hair was so dedicated, with a prayer that he might live to be old, or that Acharnian ivy might afterwards grace his head¹⁰. The first down on a man's chin was also thus dedicated¹¹. Girls also cut and dedicated their hair before marriage (at puberty, that is, according to the original conception), to Hippolytus at Troezen¹², to Iphinoe at Megara¹³, to Athena in Argos¹⁴, and at Delos, where lads and lasses both shorn it in honour of the Hyperborean Maidens; the lads winding their hair (or first beard) in wisps of a certain grass, the lasses their hair about a spindle, and laying it upon the maidens' tomb¹⁵. Several Delian inscriptions relate to this. According to Pollux¹⁶ the hair was regularly dedicated before marriage to Hera, Artemis, and the

¹ CIG 2391.

² Inscribed tablet with hair carved on it, see below.

³ Paus. viii. 23. 3, 41. 3.

⁴ Inferred by W. Robertson Smith from the story of the rope of hair in Paus. vii. 5. 5; see Frazer *ad loc.*

⁵ Lucian, *l.c.*

⁶ Catullus, *Coma Berenices*; Hygin. *Poet. Astr.* 11. 24.

⁷ Himerius, *Or.* xxiii. 7. Berenice vowed if her husband returned from war unwounded to dedicate her hair in the temple, and did so (p. 245).

⁸ Diphilus *ap.* Ath. vi. 225 B ἐνταῦθα γοῦν ἔστιν τις ὑπερηκοντικὴς, κόμην τρέφων μὲν ἱερὰν τοῦ θεοῦ, ὡς φησὶν· οὐ διὰ τοῦτο γ' ἀλλ' ἔστι γένος, πρὸ τοῦ μετώπου παραπέτασθ' αὐτὴν ἔχει.

⁹ *Anth. Pal.* vi. 310 ἱερὸς ὁ πλόκαμος, τοῦ μόνον θνειαρ ἐμοί. Eur. *Bacch.* 494 ἱερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.

¹⁰ *Anth. Pal.* vi. 278, 279; CIG 2391

Ἐπαφρόδιτος... ὑπὲρ τοῦ παιδίου... τὴν παιδικὴν τρίχα Ἵγυια καὶ Ἀσκληπιῷ; 2392 τὴν πρωτότμητον τρίχα τὴν ἐφηβικὴν κείρας; so 2393 with variations.

¹¹ *Anth. Pal.* vi. 242; Lucian, *De Dea Syria*, 60: τῶν γενελῶν ἀπάρχονται.

¹² Lucian *l.c.*; Paus. ii. 32. 1; Eur. *Hippol.* 1424.

¹³ Paus. i. 43. 4.

¹⁴ Stat. *Theb.* ii. 253 ff. hic more parentum Iasides, thalamis ubi casta adolesceret aetas, virgineas libare comas, primosque solebant excusare toros.

¹⁵ Herod. iv. 34; Paus. i. 43. 4; Calim. *Hymn to Delos* 296 ff.

¹⁶ Pollux iii. 38 Ἡρα τέλειος ἡ συζυγία, ταύτη γὰρ τοῖς προτελείοις προὔτελλον τὰς κόρας, καὶ Ἀρτέμιδι καὶ Μοίραις, καὶ τῆς κόμης δὲ τότε ἀπῆρχοντο ταῖς θεαῖς αἱ κόραι. Frazer on Paus. ii. 32. 1 quotes parallels from Fiji and Cambodia, from Africa, and from America.

Fates. In the Syrian Hierapolis, Lucian tells us that the hair when offered was preserved in sacred vases; he himself in his youth had conformed to the custom¹. A series of inscriptions, found at Panamara in Caria, throw some light on the hair-offering². They belong to Roman times, and to Asia Minor; but there is nothing in them which may not be genuine Greek. The devotees enclose their hair in a small stone coffer, made in form of a stele, which is set up in the precinct. A slab covers the hole, and an inscription is placed upon it. The poorer sort are content to make a hole in the wall, or even hang up their hair with the name only attached. Even slaves are among the dedicators. It is peculiar that no women's names are found at all, though the inscriptions number more than a hundred; and that the deity honoured is Zeus, never Hera. Possibly, as the editors conjecture, women were not allowed within the precinct.

Pausanias saw the statue or relief of a youth shearing his hair in honour of the Cephissus³. A curious memorial of the custom is seen in a stone from Thessaly, upon which are carven two long plaits of hair dedicated to Poseidon⁴.

A few further examples may be added from the *Anthology* to show the variety of possible occasions for this rite. A woman offers the hair to Cybele with a prayer for a happy marriage⁵, or in honour of Pallas on attaining marriage with her lover,

¹ *De Dea Syria* 60.

² See Deschamps and Cousin, *Inscriptions du temple de Zeus Panamara*, *BCH* xi. 390, xii. 82, 249, 479, xiv. 369 ff. The dedications are in varying forms, and many are illiterate. We find dedications of many persons together as xi. 39 ἐπὶ ιερῆως Τιζ. Φλα. Αἰνέλου Ἰάσονος, κόμαι Χαίρήμονος Ἀγαθοβούλου Ἱεροκλέους Διονυσίου Ἡρακλείδου Μαντιθέου; *BCH* xi. 390: a household, xii. 487 ff. no. 115 κόμαι φαμύλας Οὐλπίου Ἀσκληπιάδου: of children, no. 103 κόμαι Εὐπαδὸς καὶ παιδίων αὐτοῦ, 104 καὶ υἱῶν, 111 καὶ τέκνων; of brothers, 110 κόμαι Ἐρωτος καὶ ἀδελφοῦ and *BCH* xiv. 371, of slaves, 117 οἰκετῶν. The singular κόμη is found

sometimes. Formulae are: 61 κόμαι Διονυσίου εὐτυχῶς, 66 τύχη ἀγαθῇ Διὶ Παναμάρῳ εὐχὴν κόμας with name, 74 ὑπὲρ εὐχῆς; indications of a recurring rite no. 80 δις κόμαι. An interesting name is given in 76, Ἐπικτήτου κόμαι. In Egypt, parents used to pay the weight of the children's hair in silver for a vow; see p. 244⁹.

³ Paus. i. 37. 3. The dedication to Cephissus from Lilaea in Phocis may be similar: *IGS* iii. 1. 232.

⁴ Φιλόμβροτος Ἀφθόνητος Δεινομάχου Ποσειδῶνι. Figured in Dar. and Sagl. s.v. *Donarium*, p. 376, fig. 2543. See fig. 36 below.

⁵ *Anth. Pal.* vi. 281.

and after the birth of a male child desired¹. A man offers his white hair, having vowed it when dedicating the first locks of

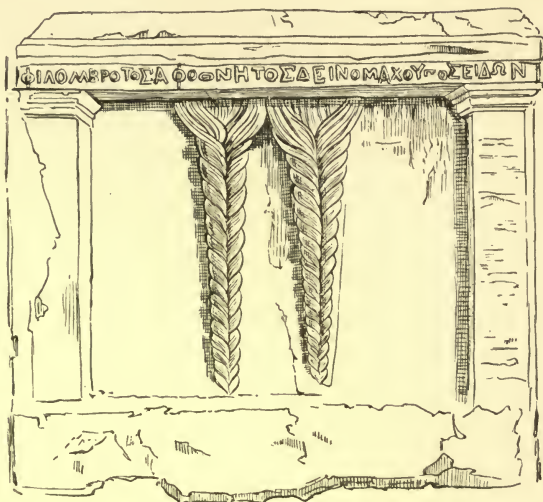


FIG. 36. Votive hair, from Thessaly.
Daremberg and Saglio, *s.v. Donarium*, p. 376, fig. 2543.

his youth². A eunuch after his orgies dedicates his hair to the Sangarian mother³. A lock of hair is offered by an elderly courtesan with other gifts to Cypris⁴. So Marcellus on returning to Italy victorious from the east, dedicates the first shaving of his beard⁵. The offering takes a sportive turn, when Lucilius dedicates hair to all the sea deities named in a string, because he has nothing else to give⁶. The growing of sacred hair is also attested for Rome⁷; and Herodotus mentions that the priests of Egypt wore their hair long⁸, and that vows were paid by weighing silver against the shorn hair⁹. He also tells us

¹ *Anth. Pal.* vi. 59.

² *Anth. Pal.* vi. 193.

³ *Anth. Pal.* vi. 234, 173.

⁴ *Anth. Pal.* vi. 200.

⁵ *Anth. Pal.* vi. 161.

⁶ *Anth. Pal.* vi. 164.

⁷ Suet. *Nero* 12; Xiphil. *Nero* 19; Martial i. 32; Stat. *Theb.* 493; Petron.

29 (see the article cited from *BCH*).

⁸ Herod. ii. 36; Plut. *Is.* p. 352.

⁹ Herod. ii. 65 εὐχόμενοι τῷ θεῷ, τοῦ ἂν ἡ τὸ θηρίον, ξυροῦντες τῶν παιδίων ἢ πᾶσαν τὴν κεφαλὴν ἢ τὸ τρίτον μέρος τῆς κεφαλῆς, ἰστᾶσι σταθμῷ πρὸς ἀργύριον τὰς τρίχας. τὸ δ' ἂν ἐλκύσῃ, τοῦτο τῇ μελεδωνῷ τῶν θηρίων διδοί.

that the Arabs used to shave their heads in honour of God¹. The custom is still used, when Arabs offer the hair to God or the heroised dead², and women lay theirs on the tombs of tribal benefactors³.

When the Delians place locks of hair on a tomb, they furnish a link with another common occasion of dedicating the hair. Heracles built a tomb for Leucippus, and offered there some of his hair⁴. The Achaeans used to cut their hair in mourning⁵. Achilles, as I have mentioned, shore his at the funeral of Patroclus⁶; and the soldiers of Masistius, at their leader's death, clipt not their own hair only but the manes of their horses and mules⁷. So did the soldiers of Pelopidas over their leader's corpse⁸. At Hephaestion's death, Alexander the Great had his animals clipt⁹. It will be remembered that hair is among the things offered to heroes. Oddly enough, we are told that the Syracusans shore the captive horses after Nicias was taken¹⁰. There are several allusions to the custom in the dramatists¹¹, and Sappho mentions it¹².

Further, it was often vowed in time of peril and offered in gratitude. Orestes shore his hair when he came to his senses¹³. Berenice vowed and paid her hair for Ptolemy's safety in war¹⁴. The statue of Health at Titane was covered with locks of women's hair¹⁵. A mariner offers his hair to the sea-gods¹⁶, and Lucian mentions a similar vow¹⁷. St Paul, it will be remembered, shore his hair at Cenchreae in fulfilment of a vow¹⁸.

We may now pass on to a general consideration of the marriage offerings in Greece. It is unfortunate that here, as in

¹ Herod. iii. 8; Robertson Smith, *Kinship and Marriage in Ancient Arabia*, p. 152.

² Goldziher, *Rev. de l'Hist. des Religions*, x. 351, xiv. 49.

³ Goldziher, *op. cit.* xiv. 352.

⁴ Paus. vii. 17. 8, where Frazer gives modern parallels.

⁵ Eudocia, no. 518.

⁶ *Il.* xxiii. 141.

⁷ Herod. ix. 24; Plut. *Arist.* 14.

⁸ Plut. *Pel.* 33.

⁹ Plut. *Pel.* 34, *Alex.* 72.

¹⁰ Plut. *Nic.* 27.

¹¹ Aesch. *Cho.* 6; Eur. *El.* 91 κόμης ἀπηρξάμην, *Or.* 96 κόμης ἀπαρχάς, *Phoen.* 1525.

¹² Sappho 119.

¹³ Paus. viii. 34. 3.

¹⁴ Catull., *Coma Berenices*; Eudocia, no. 218.

¹⁵ Paus. ii. 11. 6.

¹⁶ *Anth. Pal.* vi. 164.

¹⁷ Lucian, *περὶ τῶν ἐπὶ μισθῷ συνόντων*, *init.*

¹⁸ Acts of the Apostles, xviii. 18.

other things of every day, our information is scanty; but we know that sacrifices were customary before marriage, and where there is sacrifice there may always be votive offerings. In some places initiation formed part of the wedding ceremony¹, and the priestess of Demeter officiated at weddings². The little girls of Athens used to take part in a 'mystery'³, imitating bears in honour of Artemis Brauronia, whose shrine stood on the Acropolis. The accounts of this rite are confusing, but in one it is said to have been done by all the girls as a preliminary to marriage⁴; and in any case it looks like an ancient ceremony to mark the time of puberty⁵. If another writer be correct in confining the ceremony to a select few⁶, the word *δεκατεύειν* used as a synonym for *ἀρκετεύειν* to designate it, suggests that the maidens were a tithe of the women, like the tithe of men described above⁷. When marriage actually took place, a sacrifice was made to the gods of marriage⁸, who are variously given as the Furies⁹, Zeus and Hera¹⁰, or Hera, Artemis, and the Fates¹¹, or the Nymphs¹², later to Aphrodite¹³. At Sparta, mothers would sacrifice to Hera and Aphrodite when their daughters married¹⁴. We may assume that, as in other cases, each tribe would originally sacrifice to its own

¹ Paton, *Inscr. of Cos*, 386: ταῖς δὲ τελευμέναις καὶ ταῖς ἐπινυμφευομέναις ἡμεν τῇ δηλομένοι καθάπερ καὶ πρὶν πωλητὰν γενέσθαι τὴν ἱερωσύναν συνετάχθη, πεντοβόλος διδούσαις ἀπολελύσθαι τῶν ἄλλων ἀναλωμάτων πάντων· παρασκευάσαι δὲ ταῖς τελευμέναις τὰς ἱερῆς τὰ νομιζόμενα.

² Plut. *Coni. Praec.* ad init., quoted by Paton.

³ τὸ μυστήριον συνετέλουν, Schol. Arist. *Lys.* 645.

⁴ πρὸ γάμου, a second schol. *ad loc.*

⁵ The age is given as five to ten years, but Mommsen gives reason for believing this to be a mistake (*Heort.* 406 note). He suggests 10 to 15.

⁶ ἐπιλεγόμεναι παρθένοι, Schol. Arist. *Lys.* 645.

⁷ It is usually referred to the children's age as being about ten years.

⁸ προτέλεια γάμων, προγάμεια: θεοὶ γαμήλιοι. See also *Anth. Pal.* vi. 55, 318, and for Sparta Paus. iii. 13. 9.

⁹ Schol. Aesch. *Eum.* 834 ὡς προτέλεια θύοντων Ἀθήνησι ταῖς Ἑρινύσι.

¹⁰ Diod. Sic. v. 73; Aesch. *Eum.* 214. Cp. Ath. xv. 694D Ἀρτεμιν ἁ γυναικῶν μεγ' ἔχει κράτος (Scolion).

¹¹ Pollux iii. 38; Artemis in Boeotia and Locris, Plut. *Aristid.* 20. The Furies in Aesch. *Eum.* 835; cp. p. 254 below.

¹² Plut. *Amat. Narr.* 1, p. 944.

¹³ Paus. iii. 13. 9 Hera-Aphrodite. It will be remembered that Aphrodite was not a Greek goddess. She was, however, worshipped on the Athenian Acropolis in the sixth century, as inscribed potsherds prove: *AA* viii. 147.

¹⁴ Paus. iii. 13. 8.

gods; and that the country folk, perhaps following the oldest custom, would sacrifice to the nymphs or heroes. But as theology became systematic, Zeus and Hera as the divine wedded pair seem to have gained the chief importance as patrons of wedlock. Hera, indeed, as the Maid, the Wife, and the Widow, represents the whole life of woman on earth¹; and the Holy Marriage ceremonial is connected with her and Zeus at



FIG. 37. Zeus and Hera, from Samos.
Farnell, *Cults*, pl. v. b.

Samos and elsewhere². This ceremonial is perhaps commemorated by a terra-cotta group from Samos, probably representing Zeus and Hera as bridegroom and bride³, which we may suppose to have been dedicated at some human marriage. The principle

¹ παρθένος, τέλεια, χήρα: see Farnell, *Cults*, i. 190 ff. But elaborate symbolism is foreign to early Greek religion.

² Farnell i. 192, 200, 208, 244. It appears to have been a very early part of the cult. Athens (Photius *s.v.*), Plataea (Paus. ix. 3. 1, 16. 5—7), Argos (Paus. ii. 17. 3), Euboea (Schol. Arist. *Pax* 1126), Hermione (Schol.

Theocr. xv. 24).

³ Farnell i. 208, 238, plate v. b, see fig. 37, in text. A scheme with the same attitude as the metope of Selinus appears in the fragmentary relief, from Athens (?), *Cat. Brit. Mus. Sc.* 770. The relief may, however, commemorate the ceremony; see chap. viii.

would be that of mythological precedent; and that it was natural here is seen not only from a comparison of parallels, but by the fact that Sappho in an epithalamium sings of a mythological wedding¹. Perhaps this is the origin of an Athenian painted tablet, which bears the apotheosis of Heracles². The sacrifice of a pig before marriage is attested by Varro for the Greeks of Italy³; and an inscription to be quoted below may refer to this. Perhaps the dedication of a garland to Hera, which Alcman speaks of, may refer to the marriage feast⁴.

Some legendary dedications are connected with marriage, and are of interest as showing how natural the practice was felt to be. Pelops, when he prayed for success in his suit for Hippodamia, dedicated in Temnus an image of Aphrodite made of a growing myrtle tree⁵. Theseus, when he took Helen to wife, built a temple of Bridal Aphrodite⁶. He also dedicated in Delphi a statuette of Aphrodite which he got from Ariadne⁷, and set up portraits of Ariadne in Cyprus⁸. Menelaus, after sacking Troy and recovering Helen, set up statues of Thetis and Praxidica ('exacter of punishment') hard by the temple of Aphrodite Mignonitis in Gythium⁹. This temple was reputed as the foundation of Paris himself for the rape of Helen¹⁰: let those believe it who will, and those who will not, may choose. Icarius commemorated the wooing of Odysseus by an image of Modesty¹¹. Odysseus himself founded two temples after vanquishing the competitors for Penelope's hand, but the motive must remain doubtful¹². Equally legendary, no doubt, was the temple to Aphrodite Callipygos built by the two maidens who were so

¹ Sappho 51.

² Benndorf, *Gr. und Sic. Vasenb.* pl. iii.

³ Varro *R. R.* ii. 4. 9 nuptiarum initio antiqui reges ac sublimes viri in Etruria in coniunctione nuptiali nova nupta et novus maritus primum porcum immolant. Prisci quoque Latini etiam Graeci in Italia idem factitasse videntur.

⁴ Alcman 18 καὶ τὴν εὐχομαι φέρουσα τόνδ' ἐλιχρῶσα πυλεῶνα κήρατῳ κυπαίρω. Athen. xv. 618 A, 678 A.

⁵ Paus. v. 13. 7.

⁶ Paus. ii. 32. 7 Νυμφία.

⁷ Plut. *Thes.* 21.

⁸ Plut. *Thes.* 20.

⁹ Paus. iii. 22. 2. Kuhnert conjectures Themis for Thetis, *Jahrb. f. Cl. Phil.* 1884, p. 252 n. 3 (Frazer). Praxidica is invoked in curses; see *CIA Defix. Tab.* 109. 2. 6.

¹⁰ Paus. iii. 22. 1.

¹¹ Paus. iii. 20. 10: see the story there.

¹² Paus. iii. 12. 4.

proud of their figures, when they obtained rich husbands¹. Charmus, a lover of Hippias, is said to have built an altar to Love in the Academe².

Maidens before marriage, originally perhaps at puberty, were accustomed to dedicate along with their hair the dolls and other toys of their past childhood, on the same principle as the warrior dedicates his worn-out arms, or the workman his tools. They also offered their veils³, or with obvious symbolism their girdles⁴. Thus the Troezenian girls offered their girdles to Apaturian Athena⁵. Timareta, in an epigram which appears to have been copied from the stone⁶, mentions drest dolls, ball, tambourine, and her own headdress⁷. Similar dedications occur of garlands, girdle⁸, mirror⁹, and *μίτραι*¹⁰. Alcibië (perhaps the well-known courtesan) dedicates her hair-net to Hera on obtaining a lawful marriage¹¹. So Calliteles, on coming of age, consecrates to Hermes his hat, buckle, cloke, ball, scraper, bow and arrows¹²; Philocles to the same god ball, rattle, knuckle-bones, and bull-roarer¹³.

Such things as these, being perishable and not precious, could not have survived in any numbers. Yet jointed dolls were found at Delos¹⁴, in the shrine of the hero Amynus¹⁵, and

¹ Ath. xii. 554 ἡν καλλιπύγων ζεύγος ἐν Συρακούσαις. αὐται οὖν, ἐπιλαβόμεναι οὐσίας λαμπρᾶς, ἰδρύσαντο Ἀφροδίτης ἱερόν, καλέσασαι Καλλιπύγων τὴν θεόν, ὡς ἱστορεῖ καὶ Ἀρχέλαος ἐν τοῖς ἰάμβοις. The story is of significance as throwing light on the distinctive epithets of the gods. Καλλιπύγος is not meant to describe Aphrodite, but to recall the occasion.

² Cleidemus *ap.* Ath. xiii. 609 D.

³ Pollux iii. 38.

⁴ αἱ γὰρ παρθένοι μέλλουσαι πρὸς μεῖξιν ἐρχεσθαι, ἀνετίθεσαν τὰς παρθενικὰς αὐτῶν ζώνας τῇ Ἀρτεμίδι, Apostolius x. 96 in *Corp. Paroem. Gr.* ii. 513.

⁵ Paus. ii. 33. 1. ⁶ ἀδελον.

⁷ κεκρύφαλος: *Anth. Pal.* vi. 280 (Limnatis).

⁸ *Anth. Pal.* vi. 59, 210 (Aphrodite).

⁹ *Anth. Pal.* vi. 210.

¹⁰ *Anth. Pal.* vi. 276.

¹¹ Archilochus, 18 Bergk: Ἀλκιβίη πλοκάμων ἱερὴν ἀνέθηκε καλύπτρην Ἥρη, κουριδιῶν εὖτ' ἐκύρησε γάμων. *Anth. Pal.* vi. 133. Cp. 206, 270. Compare Herod. ii. 182. The courtezans appear to have had their guilds and their own goddess, unless the curious inscr. of Paros stood alone (*AM* xviii. 17). There they worshipt *Οἰστρώ*.

¹² *Anth. Pal.* vi. 282.

¹³ *Anth. Pal.* vi. 309 *παίγνια*. Compare Collitz iii. 3339⁷⁰ Εὐφάνης Ἐπιδαύριος παῖς... ἔδοξε δὲ αὐτῷ ὁ θεὸς ἐπιστὰς εἰπεῖν, τί μοι δώσεις αἷ τν κα ὑγιή ποιήσω; αὐτὸς δὲ φάμεν, δέκ' ἀστραγάλους. τὸν δὲ θεὸν γελάσαντα φάμεν νυν παυσεῖν. In Thebes, ἀστραγάλως πέταρας *IGS* i. 2420²².

¹⁴ *BCH* xi. 423.

¹⁵ *AM* xviii. 243.

on the Acropolis at Athens¹; dolls, masks, and grotesque heads in the Cabirium², at Tegea³, at Calauria⁴, at Lysi in Arcadia⁵, in the temple trench at Cnidus⁶, grotesques at Naucratis⁷; and many of the innumerable clay animals found upon sacred sites may have been children's toys. In the Pelopium at Olympia were found a number of miniature bronze kettles, cymbals, small axes, and the like, some of which may have been toys⁸, and a miniature bucket of silver in the sanctuary of Athena Cranaia⁹; but all these may be better explained on the principle to be set forth later¹⁰. The inventories include such things, but there is nothing to show why they were offered; we may however claim as toys the Delian rattles¹¹, the tops of Oropus¹², perhaps also four little snakes and Timothea's crab¹³.

It is probable that three dedications to Limnatis belong to this place; several small cymbals have been found in Laconia, which were probably children's toys¹⁴. A fourth, the much discussed offering of Camo, is probably dedicated to the same deity for the same cause¹⁵. All the dedicators are women.

¹ In the Museum.

² *AM* xiii. 426, xv. 358: tops and other toys of terra-cotta and bronze, knuckle-bones, small vases, Sileni, children in goat-waggon, caricatures of lyre-players, masks, are among them, not to mention animals.

³ *AM* iv. 170. Archaic woman on camel, man clinging under a ram.

⁴ *AM* xiii. 322—3.

⁵ *Jahreshefte* iv. 43, 48: satyr, cocks, horses, little axes marked as dice, swordlets, comic figures: some 5th century. Many miniature vases. But see chap. xiv.

⁶ Newton, *Branch*. 397.

⁷ *Ann. Brit. Sch. Ath.* v. 72.

⁸ *Olympia: Ergebnisse*, Textb. iv. 3. But see chap. xiv. below.

⁹ *BCH* xii. 47.

¹⁰ Chapter xiv.

¹¹ *BCH* ii. 431 κρόταλον. Cp. παιδικὰ λίθινα ξξ, 325.

¹² *IGS* i. 2420²⁵ στρόβιλος.

¹³ δρακόντια, καρκίνος Τιμοθέας, line 51 *l.c.* A number of supposed playthings of lead were found in the temple precinct of Jupiter at Tarracina: chairs, tables, and other furniture, cooking utensils, candelabrum, boy with tray, plates with viands upon them, etc. *AJA* o.s. x. 256.

¹⁴ See *AM* xxi. 442 ff. *IGA* 50 Λιμνάτις, 61' Ὀπωρίς ἀνέθηκε Λιμνάτι, 73 Πολυανθὶς ἀνέθηκε τῇ Λιμνάτι: figures given. Above, p. 249⁷.

¹⁵ Καμῶ ὃν ἔθυσσε τῇ κόρφῃ, *Cat. Ath. Sc.* no. 7959, *IGA* 324. This seems to record the marriage sacrifice of a pig. For another interpretation see *AM* xxi. 240 ff.; it does not touch the present point. Collitz i. 373 takes ἔθυσσε = ἦν θύτης, which would make it a ritual offering. The aorist could not be used to denote an official. It should be mentioned that the inser. has also been read Κάμουν = Κάμων, a man's name (*AZ* xxxiv. 28).

There is a pair of cymbals, dedicated by a man to the same deity, and one by a man to Asclepius¹. On this principle I would explain the woman's dedication in Plataea of "what she had on," her trinkets probably to judge from the context².

I do not know what to make of the bridal baskets³, the bridal cauldron⁴, and the bridegroom's footstool⁵ mentioned in the Athenian Inventories. There is no proof that these were votive offerings, but they may be such.

At marriage, prayers and vows were offered for fruitfulness and prosperity⁶. It seems likely that a relief from Sicily of the second century, dedicated by a man and woman to Artemis, was offered on the occasion of marriage⁷. Artemis Eupraxia is clad in a chiton which leaves bare the right breast; in her right hand she holds a torch, in her left a basket; before her stands an altar. We may suggest the same explanation of Polystrata's offering, an Argive relief of the fifth century, showing Artemis alone clad in Doric chiton, with bow, quiver, and torch⁸; and of others which show the goddess with her usual attributes, and a female worshipper⁹, or with male and female¹⁰.

At childbirth, prayer and vow were made to various deities, no doubt to any patron deity of a tribe or a family. Hera and Artemis are the favourites. A late inscription¹¹ from Paros names a whole group of divinities: Hera, Demeter, Thesmophoros, the Maid, Zeus Eubuleus and Babo. Asclepius was also invoked by

¹ Φαναξίλας K, i.e. κόραι: AA xii. 73. IPI i. 1202.

² AJA vii. 406⁷⁴ 'Ηνιόχα τὰ ἐφ' αὐτῆς.

³ κανὰ νυμφικά CIA ii. 678 B; κανοῦν γαμκὸν ii. 850.

⁴ λέβης νυμφικός CIA ii. 721.

⁵ ὑπόβαθρα νυμφικά δύο CIA ii. 671; ἄρρονος ὑποβάτης 678⁵⁵.

⁶ Compare Aesch. Eum. 834 πολλῆς δὲ χάρας τῇσδ' ἔτ' ἀκροθλῖα, θύη πρὸ παλῶν καὶ γαμηλίου τέλους.

⁷ CIG 5613 b Πρωτος καὶ Μενίππη Ἀρτεμίδι Εὐπραξίαι. Farnell, Cults, ii. 531, 575; cp. Anth. Pal. vi. 276; Plut.

Aristid. 20.

⁸ Cat. Berl. Sc. 682 Πολυστράτα ἀνέθηκε: rough bottom to fix in ground or base. Farnell, Cults, ii. 539, pl. xxxiv. a. A similar one from Asopus, in private collection: Collitz iii. 4559 Πειπίτις ἀνέθηκε Ἀρτάμει; AZ xl. 145, pl. vi.

⁹ Cat. Brit. Mus. Sc. 779: huntress Artemis, hound, altar, stag.

¹⁰ Cat. Brit. Mus. Sc. 778.

¹¹ Athenodor. v. 15 Ἐρασίππη Πράσωνος Ἡρῇ Δήμητρι Θεσμοφόρῳ καὶ Κόρῃ καὶ Διὶ Εὐβουλεῖ καὶ Βαβοῖ. Farnell, ii. 194, takes it, no doubt rightly, as a thank-offering after childbirth.

the would-be mother¹. On such occasions a title appropriate would be added, as Courotrophos to Athena² and Demeter³, Epilysamene to Demeter⁴, Eileithyia to Hera⁵ and to Artemis⁶, Locheia to Artemis; and it appears that Eileithyia and Lecho are titles of the divine powers, personified as the protectors of childbirth⁷. The spirits who preside over childbirth were also called Genetyllides⁸. The scanty evidence goes to show that the prayer for a safe delivery was often accompanied by the dedication of a veil or hair-net or some such trifle⁹. Articles of dress were also offered after the birth: sandals it might be, or a part of the robe, a girdle, a breast-band¹⁰. Later we find these offerings made to Aphrodite; the girl in Theocritus intended her breast-band for this purpose¹¹. The clothes of women who died in childbirth were left at the grave of Iphigenia in Halae¹². Herodotus says that women made a special practice of dedicating their pins in Argos and Aegina¹³. Perhaps some of the dresses dedicated to Artemis Brauronia or to an unknown deity at Thebes were due to childbirth or the like¹⁴; and the beautiful pins, earrings, fibulae and diadems of Lysi in Arcadia, offered to Artemis¹⁵. There seems to have been a kind of churching for women, sitting publicly in the shrine of Eileithyia¹⁶.

Women's dedications to Eileithyia, in Laconian Eleuthia,

¹ *Cures of Epid.*, 3339⁷.

² The ἀμφιδρόμια were held in honour of Athena Κουροτρόφος: Eudocia, no. 54.

³ *CIA* iii. 172, etc.

⁴ Hesych. s.v. Ἐπιλυσάμενη.

⁵ Argos, Hesych. s.v. Ἥρα ἐν Ἀργεῖ; Athens, inser. in Roscher, col. 2091 (Farnell). Dedications to Hera, *Anth. Pal.* vi. 243.

⁶ Farnell, ii. 615², gives reff.: Attica, Sparta, Boeotia, Crete. Compare *Anth. Pal.* vi. 201, 271, and see *IGS* i. 3214, 3385—6, 3410—12, Ἀπόλλωνος Δαφναφορίῳ Ἀρτάμιδος Σωδίνῳ 3407.

⁷ So also Farnell, ii. p. 608. Compare *Anth. Pal.* vi. 200. In Sparta we find an old dedication to Lecho: Λεχοῖ *IGA* 52.

⁸ Paus. i. 1. 5, Aristoph. *Clouds*, 52.

⁹ *Anth. Pal.* vi. 270—274, 276.

¹⁰ *Anth. Pal.* vi. 200 Eileithyia, 201, 271, 272 Artemis.

¹¹ Theocr. xxvii. 54 φεῦ φεῦ, καὶ τὰν μίτρᾱν ἀπέσχισας· ἐς τί δ' ἔλυσας; τῇ Παφίᾳ πρᾶτιστον ἐγὼ τόδε δῶρον ὀπάξω. In Herodotus ii. 181 Ladice vows a statue to Aphrodite ἣν οἱ ὑπ' ἐκείνην τὴν νύκτα μιχθῇ ὁ Ἀμασις.

¹² Eurip. *I. T.* 1464.

¹³ Herod. v. 88.

¹⁴ *CIA* ii. 751 ff.; *IGS* i. 2421.

¹⁵ *Jahreshefte* iv. 51 ff., diff. dates.

¹⁶ Isaeus v. 39 τὴν δὲ μητέρα τὴν αὐτοῦ καθημένην ἐν τῷ τῆς Εὐληθίας ἱερῷ πάντες ἑώρων, καὶ τούτῳ ἐγκαλοῦσαν ἃ ἐγὼ αἰσχύνομαι λέγειν, οὗτος δὲ ποιῶν οὐκ ᾔσχυνετο.

Eleusia, or Lecho, are not uncommon¹, but what was the thing dedicated does not appear. A woman offers a bowl to Eileithyia in Delos², and an amphora in Peiraeus to the Nursing Mother³. The Acropolis vases dedicated to Aphrodite have been already mentioned⁴.

Existing remains are few. We may perhaps regard as a wife's offering the silver pin dedicated to Hera which was found in Argolis⁵, and a gilded bronze pin from Cyprus⁶. Innumerable brooches, pins, armlets, and suchlike ornaments have been found in the Argive Heraeum⁷, and one of the mirrors is inscribed with a woman's dedication⁸. A number of women's ornaments are mentioned in the inventories, but it is impossible to decide upon what occasion offered. In Delos we find Melitta's crystal or glass unguent box⁹, a bronze mirror¹⁰, golden pins¹¹, and buttons, earrings, necklets or armlets, headbands, fly-flappers, and rouge-pots¹². In a shrine on the Acropolis slope, probably the Asclepieum, we find mention of earrings¹³. Perhaps it was on such an occasion that Roxana sent a gold vase and necklet to Athens¹⁴. The shrine of Athena Cranaia has yielded up a gold bangle¹⁵, with buckles, hair-pins, spirals, and fibulae of bronze¹⁶. At Dodona was found a mirror dedicated by a woman¹⁷. A glass ring and toilet-casket, inscribed to Habrothaus, have been found in Cyprus¹⁸.

¹ Collitz iii. 4584 (Hippola), 4462 Λεχοῖ (Sparta), 4466 Ἀφροδίται (*ibid.*), Ἐφ. Ἀρχ. 1900, 59 Aphr. (Thessaly), all by women: 4431 Μαχανίδας ἀνέθηκε τῇ Ἐλευσίᾳ (Sparta).

² BCH vi. 34, line 50.

³ Ἐφ. Ἀρχ. 1885, 94 Νικοστράτη Κουροτρόφω.

⁴ AA viii. 147; above, p. 246¹³.

⁵ τὰς Ἡρας (archaic): AA xii. 196: in British Museum.

⁶ JHS ix. 223, pl. xi.: Ἀφροδίτη Παφία Εὐβούλα εὐχὴν ἢ γύνην ἢ Ἀράτου τοῦ συγγενοῦς καὶ Ταμίσα.

⁷ Bronzes: Inventory 1105 ff. rings of various sizes, 1571 ff. mirrors, 1614 ff. small discs perforated, 1695 ff. the same larger.

⁸ Bronzes, 1581.

⁹ BCH ii. 430⁶ ἐξάλειπτρον ὑάλινον Μελίττης.

¹⁰ BCH ii. 430¹⁰ κάτροπτον [*sic*] χαλκοῦν.

¹¹ BCH vi. 38⁸⁵ πόρπη χρυσή.

¹² BCH vi. 125 ἀσπιδίσκη, ἐνώτιον, ἐνωτιδίων, ἐξάλειπτρα, μυσοῦβα, περισκελὶς, περόνη, πόρπη, στλεγγίς, στλεγγίδιον, φυκία χρυσᾶ, ψέλιον.

¹³ BCH iii. 125.

¹⁴ CIA ii. 737.

¹⁵ BCH xii. 46.

¹⁶ BCH. xii. 54.

¹⁷ Collitz ii. 1369; Carapanos, *Dodone*, xxv. 1: Πολυξένα ταγὲν ἀνατίθητι τοῖ Δι καὶ χρήματα.

¹⁸ Collitz i. 129—130 Δαβίδης Ἀβροθᾶν.

As regards the other offerings made on this occasion, we read of one or two temples which were due to it. Helen, after bringing forth a daughter, is said to have founded a temple of Eileithyia in Argos¹. Again, the women of Elis, long barren, when at length they found themselves with child, built one to Athena the Mother². The image of the protecting deity here as elsewhere is a natural offering. Phaedra is said to have dedicated two ancient statues of Eileithyia³. A statue of Artemis offered at childbirth is attested by an inscription⁴. There exists also a late statuette of Eileithyia dedicated by a woman⁵; and a pillar inscribed with the name of Asclepius probably supported a statue of him dedicated on the like occasion⁶. Perchance the archaic statue of Artemis, dedicated at Delos by a woman, belongs to this class⁷. Little altars are often dedicated to Artemis the Nurse in Roman times⁸.

Three ancient reliefs from Argos are dedicated to the Eumenides by women, and the connexion of these beings with childbirth has been already indicated⁹. The three goddesses stand, holding each a snake in the right hand and a flower in the left, with worshippers in their presence¹⁰. A relief of two female figures with torches may refer to this occasion¹¹.

The most characteristic records of this occasion are those which represent the act or process blest by the god. This class is represented by groups of statuary or small figures, and by reliefs. An archaic marble statue from Sparta represents a female figure kneeling, with a small male figure on her right holding one hand to his lips, while on the other a second male figure presses his hand over the woman's womb. It should be remembered that women in ancient Greece knelt to

¹ Paus. ii. 22. 6.

² Paus. v. 3. 2.

³ Paus. i. 18. 5.

⁴ *CIG* 24 "Αρτεμι, σοι τόδ' ἀγαλμ' ἱερῆισ' ὠδείσιν ἀμοιβῆν' Ἀσφαλῶ μήτηρ Φέρσις" Ἐρω θυγάτηρ (Peloponnesus).

⁵ Sybel 3153 Βαλθία Ἀλεξάνδρον ὑπὲρ ἐαυτῆς Εἰλειθυίῃ σωζούσῃ εὐχῆν.

⁶ Sybel 7215: the inscr., much damaged, contains the words Ἀσκληπιέ, ἀνέθηκε γυνή, ὅδ' ἐβρυον.

⁷ *BCH* ii. 4 Νικάνδρῃ μ' ἀνέθηκεν

ἡκηβόλῳ λοχεαίρῃ Γούρῃ Δεινοδόκῳ τοῦ Ναξίου ἐξοχος ἄλγων, Δεινομένους δὲ κασιγνήτη, Φράξον δ' ἄλοχός με.

⁸ Ἐφ. Ἀρχ. 1896, 54 Ἀρτέμιδι Κουροτρόφῃ χαριστήριον οὐ εὐχῆν.

⁹ Aesch. *Eum.* 835. Pregnant sheep sacrificed to them at Sicily, Paus. ii. 11. 4. See p. 246.

¹⁰ *AM* iv. pl. ix., x.; Collitz iii. 3279 f. (name) Εὐμένισιν εὐχάν.

¹¹ *BCH* iii. 195.

bring forth a child¹. These two guardian daemons are doubtless assisting at the birth, one as a midwife does, the other signing for silence from inauspicious words². A statue in a similar pose comes from Myconos³, and a relief from Cyprus⁴. Nude female figures, apparently lying down, with one hand held to the breast, have been found at Naucratis; and these were perhaps thank-offerings for childbirth⁵. An ivory casket from Athens unmistakably portrays a birth. The newly-delivered mother kneels on the ground, and by her side stands a female figure, much damaged, which supports her with one hand. As this figure holds a lance or staff she is interpreted to be Athena. The midwife is bathing the babe. On the left another female figure is standing, half-draped, with a long staff in the left hand, and in her right she holds a jug. I suggest that this casket may have been dedicated as a mother's thank-offering, although there is nothing to prove it⁶. Perhaps I might venture to suggest further, that the female figure of gold sent by Croesus to Delphi, and called locally his 'baker-woman,' was really a woman (his queen perhaps) in the attitude of childbirth, which might easily be mistaken for one kneading dough, or even so miscalled in jest. It should be noted that his queen's girdles and trinkets are mentioned along with it⁷.

¹ Homer, *Apoll. Del.* 116 ff., and other citations in an article on this group by Marx, *AM* x. 177 f. It was the position of the image of Eileithyia in Tegea (Paus. viii. 48. 5), which no male eye might see (ii. 35. 11).

² *AM* x. pl. vi.

³ *Mon. dell' Inst.* i. 44; *AM* x. 187.

⁴ Cesnola, *Collection of Cypr. Ant.*, i. pl. 66.

⁵ *Ann. Brit. Sch. Ath.* v. 83, pl. xiv.

⁶ Schöne 149, who refers it to the child Dionysus. I differ entirely from him; the scene as sketched has every appearance of a transcript from real life. In the sketch, the kneeling figure appears to be naked from the waist down. She is pouring water from a jug into the basin. Without seeing

the original it is impossible to judge how far the reproduction is accurate; but I see no trace of an aegis, and if the 'lance' were not so clear this figure would be better taken as a midwife or an attendant. The figure on the right may then be Hecate or Eileithyia with a torch.

⁷ Herod. i. 51 γυναικὸς εἰδῶλον χρύσεον τρίπηχυν, τὸ Δελφοὶ τῆς ἀρτοκόπου τῆς Κροίσου εἰκόνα λέγουσι εἶναι. πρὸς δὲ καὶ τῆς ἐωντοῦ γυναικὸς τὰ ἀπὸ τῆς δειρῆς ἀνέθηκε ὁ Κροῖσος καὶ τὰς ζώνας. Compare the dedication in Plataea, 'Ἡνιόχα τὰ ἐφ' αὐτῆς, *AJA* vii. 406⁷⁴.—It is fair to add that Plutarch says this baker had saved Croesus' life, and the figure was dedicated in gratitude, *Pyth. Or.* 10.

Other reliefs show different moments. Some from Cyprus have the figure of a woman seated upon a chair, and holding a swathed infant. There is fruit in one hand, and beside her a child stands, also holding a fruit¹. In a relief from Sigeum, the enthroned figure seems to represent Eileithyia or some suitable divinity: to her approach three women bearing infants upon their arms, and a fourth with a dish or casket². One 'harpist' relief may belong to this place. Apollo, holding lyre and bowl, stands beside Artemis (who pours a libation), Leto and a female figure who is inscribed *Κουροτρόφος* holding a torch; a male worshipper stands near, holding up one hand³. An archaic Italian relief in terra-cotta, where Aphrodite holds Eros on her arm, is too vague to interpret⁴.

An attempt has been made to show that the mysterious relief of the Acropolis, where Athena is seen leaning upon a spear in an attitude of grief, and contemplating a square pillar with nothing upon it, is really a dedication to her as Nursing Mother⁵. A vase is cited which shows a similar scheme, but a child's figure is upon the pillar, and the pillar bears a dedicatory inscription⁶. The child's figure on the relief is assumed to have been painted. If this be correct (and it is most ingenious), the relief will be an example of 'divine precedent'; for Athena is supposed to be contemplating the infant Erichthonius. To the same occasion M. Lechat assigns a relief of the fourth century, where a babe lies on the ground between Demeter and the Maid⁷; one which shows a man and a small child before Athena⁸; and one where are a man and wife, with

¹ *Cat. Cypr. Mus.* (Idalion) 6311, 6313.

² *Cat. Brit. Mus. Sc.* 789: there taken to be the base of a statue. Similar Roman reliefs show the mother with a child in her arms, or the child being given to her, with other figures: *Arch.-Epigr. Mitth.* xix. 1 ff. Pettau, 18 Italy.

³ *AA* ix. 26: 5th cent., oldest of the Harpist class, and the only one with dedicator. If it really belongs to

birth, this is evidence that the harp has no special meaning in these reliefs.

⁴ Farnell, *Cults*, ii. 697, pl. xlviii.

⁵ H. Lechat, *Mon. et Mém.* iii. 21, pl. i.

⁶ Benndorf, *Gr. und Sic. Vasenb.* xxxi. 1.

⁷ *AZ* xxv. 94* ἀνεθήκην (*sic*); cp. Benndorf 57.

⁸ Schöne 87.

a child in a tub or basket on the ground¹. These he interprets to represent the ceremony of the father's acknowledgment.

The act or process is also represented by small figures of nursing mothers, which cannot be meant for the deity². Many have been found in Sicily and Paestum, and although the place of their finding is not conclusive, they were probably a votive type³. One of them appears to represent a woman in child-bed⁴. We know that the Sicilians used to pray to the Mothers and make them rich offerings⁵. In Cyprus, a great many have been found within temple precincts. In one case the infant holds up its hand in the familiar attitude of adoration⁶. Sometimes a female figure enthroned holds the infant⁷. The figure of a woman erect, holding a child on her arm, was found in an ancient shrine of the healing hero Amynos at Athens⁸. A large archaic group of a woman suckling a child comes from Sparta⁹; and statuettes with the same subject have been found on the Acropolis of Athens¹⁰. One mother, in Roman times, dedicates an image of her breast to Aphrodite, a cruder hint of the idea¹¹. From the Argive Heraeum comes the unmistakable figure of a pregnant woman¹², but I know no parallel.

The modern Greek regularly dedicates her silver babe, in its swaddlings, or even the cradles they lie in, made of the same metal¹³; and it seems to us natural that the ancients should

¹ Schöne 66.

² We have one piece of direct evidence in the late romance of *Chaereas and Callirrhoe*. A mother places her babe in the arms of Aphrodite's statue, and the writer says: καὶ ᾤφθη θέαμα κάλλιπτον, οἷον οὔτε ζῳγραφος ἔγραψεν οὔτε πλάστης ἐπλάσεν οὔτε ποιητὴς ἰστόρησε μέχρι νῦν· οὐδεὶς γὰρ αὐτῶν ἐποίησεν Ἄρτεμιν ἢ Ἀθηνᾶν βρέφος ἐν ἀγκάλαις κομίζουσαν (iii. 8).

³ Kekulé, *Terracotten von Sic.*, 8, 19, 23; Gerhard, *Ant. Denkm.*, 96. 8.

⁴ Kekulé, *Terracotten*, fig. 38.

⁵ Diod. iv. 79 τῶν ματέρων... ἀναθήμασι πολλοῖς κοσμοῦντες τὸ ἱερὸν αὐτῶν. Cp. *CIG* 5570 b, 5748 f; *IGS* 2407.

⁷ a—c. Cp. Usener, *Götternamen*, 124 ff.; *AJA* 1895, 209 ff.

⁶ *Cat. Cypr. Mus.*: Idalion 109, nos. 3095—9; Chytri 149, nos. 5217—47; Citium 153, no. 5520.

⁷ *Cat. Cypr. Mus.* 5217 ff.

⁸ *AM* xviii. 243.

⁹ *AM* ii. 297. No. 1 in Dressel-Milchhöfer's Catalogue.

¹⁰ In the Museum.

¹¹ Sybel 4542 Ἀφροδίτη ἐν τόκοις.

¹² *Excavations of the Am. Sch.: the Heraion*, i., pl. viii. 19.

¹³ So in India: *North Ind. Notes and Queries*, 1893, 198 Saharanpur: "Close to the temple of the Deib, under a tree, on a raised platform, I found the broken

have done the same for the child granted like Samuel in answer to prayer¹. Yet I can find no evidence for this, even at the time when models of limbs were so common. The marble figures of little children found beside the Ilissus, hard by a dedication to Eileithyia, are not infants; and their interpretation remains doubtful². Equally doubtful are the figures of young children found in the Cabirium, which are most likely toys³.

head of an image of Debi surrounded by wooden statuettes representing children. Women who pray for birth or longevity of children visit this place, and offer these wooden statuettes

touched by the hand of the children."

¹ *Anth. Pal.* vi. 357 ἐξ εὐχῆς τοκέων.

² *AM* ii. 197.

³ *AM* xv. 363.

VII.

MEMORIALS OF HONOUR AND OFFICE.

ἡ δὲ μικροφιλοτιμία δόξειεν ἂν εἶναι ὀρεζίς
τιμᾶς ἀνελεύθερος.

THEOPHRASTUS.

οὔτ' ἂν ἐγὼ Σερίφιος ὦν ἐγενόμην ἐνδοξος, οὔτε σὺ 'Αθηναῖος.
THEMISTOCLES.

It does not appear that in early times an official dedicated a thank-offering for his office as a matter of course. Only a few instances are found, and we should regard these as due to the same feeling of gratitude which prompts freewill offerings in other cases. In the sixth century we find two altars which may be referred to such an occasion. At Athens the Peisistratids, we are told, kept up the old forms of government, but took care that one of themselves should be archon; and Peisistratus, son of Hippias, who held this office under his father, set up an altar in the market-place to the Twelve Gods, and one to Apollo in the Pythium¹, the inscription of which still remains². Another altar from Amorgos bears an inscription of the same date, recording that it was the offering of two archons³. An archon of Ceos makes a thank-offering to Aphrodite⁴. In the year 408/7 the Athenian prytanes of the Erechtheid tribe made a joint dedication to the

¹ Thuc. vi. 54. 6 Πεισίστρατος ὁ Ἰππίου τοῦ τυραννεύσαντος υἱός...δς τῶν δώδεκα θεῶν βωμὸν τὸν ἐν τῇ ἀγορᾷ ἄρχων ἀνέθηκε καὶ τὸν τοῦ Ἀπόλλωνος ἐν Πυθίου.

² CIA iv. Suppl. 1. 373 e, p. 41: μνημα τὸδ' ἦς ἀρχῆς Πεισίστρατος Ἰππίου υἱὸς θῆκεν Ἀπόλλωνος Πυθίου ἐν τεμένει.

³ BCH vi. 189 ἄρχοντες.

⁴ IGA 397 ἄρξας.

goddess¹. It is stated that the Athenian college of archons used to dedicate an inscribed herm in the Street of Herms if they had reason to be proud of themselves²; and when the Long Walls were begun, they did erect a statue of Hermes³. A state herald dedicates a statue of Hermes for a memorial⁴. There is a pillar dedicated on the Acropolis before 480 by an overseer of moneys⁵. Herodotus saw a tripod at Thebes, reputed to have been dedicated by Laodamas to Apollo during his rule⁶. Pausanias also dedicated at Byzantium a bronze bowl as a memorial of his rule⁷. There is even apparently one of that class of offerings which indicates the human activity or process blest by the god: the figure of a man seated, and apparently writing upon tablets, which may be that of a recorder or temple steward, found upon the Athenian citadel⁸. Probably we should also add the ancient statue of Chares, potentate of Teichiussa, which he set up at Branchidae to the glory of Apollo⁹; whether this be regarded as another instance of the plastic representation of human activity, or (in view of the eastern character) as mere self-glorification.

Later, the number of these dedications increases so enormously, that it appears to become the regular thing that an official should make an offering on taking or leaving office¹⁰. It is in the fourth century that this change begins, and it coincides with other changes in the old simple ways, which rob the

¹ Κατ. 99; CIA 338.

² Harpocr. s.v. Ἑρμαῖ; cp. Dem. *Lept.* 491.

³ Wachsmuth, *Die Stadt Athen*, i. 208.

⁴ CIA iv. 1. 482, *μνημοσύνης ἕνεκα*. For Hermes as the herald's patron see Aesch. *Suppl.* 895.

⁵ CIA iv. 1. 373²³⁷, p. 199: ἀνέθηκεν Ἀθηναία Χαίρων ταμιεῦν. So ii. 1209 ταμίης.

⁶ *Anth. Pal.* vi. 8. Herod. v. 61 Λαοδάμας τρίποδ' αὐτὸν ἐϋσκόπῳ Ἀπόλλωνι μουναρχέων ἀνέθηκε τεῖν περικαλλές ἄγαλμα.

⁷ Herod. iv. 81; inscribed according to Nymphis (Athen. xii. 536 b)

μῆμ' ἀρετᾶς ἀνέθηκε, Ποσειδάωνι ἄνακτι Πausanias, ἄρχων Ἑλλάδος εὐρυχόρου, πόντου ἐπ' Εὐξείνου, Λακεδαιμόνιος γένος, υἱὸς Κλεμβρότου, ἀρχαίης Ἡρακλέος γενεᾶς.

⁸ *AM* v. 174, pl. vi. (so Furtwängler). Perhaps the recorder of the old Acropolis inscriptions is a case in point: above, note 5.

⁹ *IGA* 488 Χάρης εἰμι ὁ Κλείσιος Τειχιούσης ἀρχὸς· ἄγαλμα τοῦ Ἀπόλλωνος.

¹⁰ This appears from the aorist tense generally used. The present implies that the dedication is made during office, and its cause can only be inferred.

votive offering of its grace and moral worth, and turn it into a formality. There are indications that these offerings, with those for victory in the games, were even made compulsory by law. A decree of an Attic deme exists which is not likely to be unique in Attica. It appears that the deme, whether by battle, earthquake, or other cause, had fallen on evil days, so that money was scarce for religious purposes; and it was consequently decided that every person elected to an office should pay a contribution. The decree proposes a vote of thanks to a man who had undertaken to help in rebuilding the shrines and in placing offerings in them¹. A similar record comes from Caria². Here the dedication has become a duty, like the liturgies; and that it was also regarded as a personal honour is clear from inscriptions which expressly give leave to dedicate³. Thus the freewill gratitude of earlier days has given place to a feeling which is partly public spirit and partly pride. We are not surprised, therefore, to find dedications made not only to the gods, but to the people.

At Athens, the Senate appears to have made a yearly dedication to Athena at Athens⁴, and perhaps to the goddesses at Eleusis⁵. One altar exists dedicated by them to Aphrodite Guide of the People and to the Graces⁶. We now find these dedications made by the Archon⁷, the Basileus⁸, the Polemarch⁹,

¹ CIA ii. 588 (late 4th cent.): καὶ ἀναθήματα ἀναθήσειεν ἐν τοῖς ἱεροῖς προσαναλίσκων τοῖς δημόταις παρ' ἑαυτοῦ ἐπὶ τῇ ἐπαρχῇ ἣν ἐπάρχονται οἱ δημόται ἀπὸ τῆς ἀρχῆς ἕκαστος ἥς ἂν λάχῃ, εἰς τὴν οἰκοδομίαν τῶν ἱερῶν καὶ τῶν ἀναθημάτων... ὑπὲρ ὑγιείας αὐτῶν καὶ τῆς τοῦ δήμου σωτηρίας. Compare 741 *e* dedications κατὰ τὸν νόμον.

² AM xv. 261 ὅπως μὴθὲν τῶν συμφορόντων παραλείπεται, δέδοχθαι ὅσοι ἂν τῶν φυλετῶν τιμηθῶσιν ὑπὸ τῆς φυλῆς... ἀνατιθέναι ἕκαστον τῶι Διὶ τῶι Ἰαρβουσίῳ ποτήριον ἀργυροῦν ἢ φιάλην ἀπὸ δραχμῶν Ἀλεξανδρείων ἑκάτον, inscribed with the occasion, and weight, within six months; εἰάν δὲ ἀφ' ἐτέρας φυλῆς ὑπάρχων τις τιμηθῇ ἀνατιθέτω ἐν τῶι

αὐτῶι χρόνῳ ποτήρια τρία ἢ φιάλας (*sic*) τρεῖς.

³ IGI iii. 170 (Astypalaea): to an ἀγορανόμος: ἐξέστω δὲ αὐτῶι καὶ ἀνάθημα ἀναθέμεν ὅπαι κε χρήσῃ τᾶς ἀγορᾶς. Not in a temple now, observe.

⁴ CIA ii. 652⁴⁶ μάχαιρα... ταύτην ἡ βουλὴ ἀνέθηκεν ἢ ἐπὶ...; or crowns (list in 698, restored from others). 741 *e* adds κατὰ τὸν νόμον.

⁵ CIA iv. 2. 767 *b*⁴⁸ φιάλη.

⁶ CIA iv. 1161 *b* ἡγεμόνει τοῦ δήμου.

⁷ CIA ii. 1325, 1348, iii. 88, 97; apparently golden crowns in ii. 698 (371 B.C.). So down to Augustus iii. 1. 88.

⁸ CIA iii. 95 (Trajan).

⁹ CIA iii. 91 (Trajan).

the strategus¹, the archon of a clan², by thesmothets³, curators⁴, secretaries⁵, inspectors of markets⁶; demarch⁷, gymnasiarch⁸, lampadarch⁹; so the priest¹⁰ or sacrificer¹¹, the leader of a pilgrimage or religious procession¹², the *πυροφόρος*¹³, Superintendent of the Mysteries¹⁴, or of any public place¹⁵, by a board chosen to make a statue of Aphrodite¹⁶ or Dionysus¹⁷. Demetrius of Phalerum, on being chosen Epistates, makes his offering with the rest¹⁸. The gymnasiarch at the Dionysia appears once at least to have dedicated tripods¹⁹. Officials of a guild dedicate a great silver goblet²⁰, with many fine offerings²¹. The ephebes by custom offered a silver bowl at the Eleusinian Mysteries²², to the Mother of the gods²³, to Dionysus²⁴, as it would appear in short at all the great public feasts they were concerned in; the cosmete would join in the offering²⁵, and the gymnasiarch dedicate arms²⁶. The ephebes make a dedication to Hermes when their training is over²⁷.

In other parts of the Greek world we find the same practice observed within the same limits of time; for earlier days there is no evidence. The earliest official dedication of a prytany outside Attica comes from Coreyra in the fourth or third century

¹ *στρατηγὸς χειροτονηθεὶς*, CIA iv. 2. 1206 b; ii. 1195, about 200; 1206—7, in the year 97/6, to Aphrodite Euploia.

² CIA ii. 1359.

³ CIA ii. 1187.

⁴ CIA ii. 1209 *ἐπιμεληταὶ καὶ ταμίαι*.

⁵ CIA iii. 87.

⁶ CIA iii. 98 *ἀγορανόμος*.

⁷ CIA ii. 1211.

⁸ CIA ii. 1227; of a tribe at the Panathenaea 1181; iv. 2. 1233 b Rhamnus.

⁹ CIA ii. 1228 to the Muses.

¹⁰ CIA ii. 1205.

¹¹ CIA ii. 1329 *ιεροποιήσαντες*, iii. 94 *ιερατεύσασα*.

¹² CIA ii. 1325 *πομποστολήσας*; base, Sybel 4999 (2nd cent.).

¹³ To Artemis: Collitz iii. 3333—4.

¹⁴ CIA ii. 1148 *ἐπιμελητῆς τῶν μυστη-*

ρίων γενόμενος.

¹⁵ CIA iii. 89.

¹⁶ CIA ii. 1208, dedicated to Aphrodite.

¹⁷ CIA iv. 2. 1211 b.

¹⁸ CIA ii. 584, if correctly restored.

¹⁹ CIA iv. 2. 373 g.

²⁰ CIA iv. 2. 615 b *ποτήριον*.

²¹ CIA iv. 2. 673 d.

²² CIA ii. 467 *φιάλην Δήμητρι καὶ Κόρῃ χαριστήριον*.

²³ CIA ii. 467, 468 etc.

²⁴ CIA ii. 470.

²⁵ CIA ii. 471⁷⁹.

²⁶ CIA ii. 594 *ἀνέθηκεν δὲ καὶ ὅπλα ὀκτώ* (shields).

²⁷ CIA ii. 1225 ff., iv. 2. 1225 b, d. In the archonship of Heracleides there was only a solitary one: 1226 c.

and is inscribed to Artemis¹; others more detailed contain the official title². The Damiorgi of Megara³, and all the public officials of Acrae⁴ and Himera⁵ in Sicily, make joint offerings to Aphrodite. In Delos the archon was supposed to make a yearly gift to the temple treasury⁶. Dedications are made by the archon in Olbia⁷, by the poliarchs in Thessaly⁸, by the cosmetes in Crete⁹, by the strategus in Olbia¹⁰ and Rhodes¹¹, by the hieromnamons in Epidaurus¹² and the mnamons in Acrae¹³, by the agoranomus in Opus¹⁴, Amorgos¹⁵, Olbia¹⁶, Sicinos¹⁷, and many places¹⁸, by gymnasiarchs in Delos¹⁹, Lesbos²⁰, Melos²¹, Tegea²², Iulis²³, by the agonothet in Branchidae²⁴ and other parts of Asia²⁵, Boeotia²⁶, Opus²⁷, Selymbria²⁸, by the recorder at Cnidus²⁹, by the harbour-master at Thespiae³⁰, by a senator in Sparta³¹.

The largest number of such dedications are connected with the priesthood or temple service. Oldest I should also have said, were it certain that priests dedicated their own statues, or that the state did this for them; but although statues of these officials existed, there is no information as to who dedicated them, and on what occasion. Most of this class are

¹ *IGS* iii. 1. 706 Φιλόξενος Αἰσχρίωνος
καὶ συνάρχου Ἀρτάμυτι.

² *IGS* iii. 1. 706—10 πρυτανεύσας.

³ *Collitz* iii. 3030.

⁴ *Collitz* iii. 3240 ff.; *IGSI* 209 ff.

⁵ *IGSI* 313.

⁶ *BCH* vi.

⁷ *CIG* 2076, Achilles Pontarches.

⁸ *Collitz* i. 1330 Ἀθάνα Πολιάδι οἱ
πολιάρχου.

⁹ *BCH* xiii. 69 Ἑρμῇ Δρομίω.

¹⁰ *CIG* 2067 ff., Apollo Prostates.

¹¹ *IGI* iii. 1077.

¹² *Collitz* iii. 3328. *IPI* i. 978 ff.

¹³ *IGSI* 204 ἀγναῖς θεαῖς μαμονεύσαις.

¹⁴ *IGS* iii. 1. 282.

¹⁵ *AM* xxi. 199.

¹⁶ *CIG* 2078 f.

¹⁷ *CIG* 2447 d Ἑρμῇ.

¹⁸ Hirschfeld, *Zeitschr. f. öst. Gymn.*
1882, p. 502—3, quotes fourteen ex-
amples.

¹⁹ *BCH* xv. 251, Apollo and Hermes.

²⁰ *IGI* ii. 134.

²¹ *CIG* 2430 ὑπογυμνασιαρχήσας,
Hermes and Heracles.

²² *CIG* 1517.

²³ *CIG* 2367 c, d Ἑρμῇ.

²⁴ The five agonothets offer each a
φιάλη: unpublisht (kindly communi-
cated by M. Haussoullier).

²⁵ *AM* xix. 37 Magnesia; Newton,
Halic, 802¹⁰³ Bargylia.

²⁶ *IGS* i. 3091, 1830 τὸν ἔρωτα καὶ τὰ
ἐν τῷ προναίῳ θυρώματα ἐκ τῶν ιδίων
ἐπεσκεύασεν.

²⁷ *IGS* iii. 1. 282.

²⁸ *Collitz* iii. 3071.

²⁹ *Collitz* iii. 3511 γραμματεῶν βουλᾷ
Ἀθανᾷ Νικηφόρῳ καὶ Ἑστία Βουλαλαί
(3rd cent.).

³⁰ *IGS* i. 1826 λιμεναρχήσας δις Διοσ-
κούροις καὶ τῇ πόλει.

³¹ *Collitz* iii. 4465 γεροντεύων, τῷ
Δελφιδίῳ.

honorific and of late date¹. This is however the proper place to mention that the statues of the priestesses of Hera at Argos, but of what period is not plain, were seen before her temple². The same is related of the temple of Demeter at Hermion³, and the shrine of the Eumenides at Cerynea in Achaia⁴. There is some evidence for priestly statues at Athens (and the figure of Lysimache has been claimed for one⁵), but not enough to show custom. The Butadae, a very ancient Athenian clan descended from the early kings, furnished the priestesses of Athena Polias and the priests of Erechtheus, who were both worshipped in the Erechtheum. Paintings of the Butadae were on the walls of that temple⁶, and wooden statues of the orator Lysurgus and his sons (who belonged to the family) were also there⁷. Habron dedicated their pedigree on his election to the priesthood, and no doubt all the statues had reference to this right. A priest's statue stood in the temple of Artemis at Cnidus⁸. If this really was an early custom, the statues were doubtless properly characterised, and will have represented the priest's function in plastic form. Mere portraits they could not have been.

In later times priestly dedications are very common. Hierarchs⁹, priests¹⁰, overseers of sacrifice¹¹, and their staff¹² occur amongst these, but the usual designation is vague¹³. The

¹ Thus a priestess characterised, holding a patera, is dedicated by her son in Rhamnus: *CIA* iv. 1380 *b*.

² Paus. ii. 17. 3. The *canephorus* cited here by Frazer was a tithe; see above, p. 79.

³ Paus. ii. 35. 8.

⁴ Paus. vii. 25. 7.

⁵ Frazer on Paus. ii. 346, quoting *CIA* ii. 1377—8, 1386, 1392 *b*, all late and of no account for our argument.

⁶ Paus. i. 26. 5.

⁷ Plut. *X. Orat.* 39.

⁸ Collitz iii. 3502.

⁹ *BCH* xix. 375.

¹⁰ Cyprus: Collitz i. 1. Lindos: *IGI* i. 788. Rhamnus: Sybel 6221. Athens: *CIA* iv. 2. 1205 *b*, on becoming priestess

for life. Epidaurus: *IPI* i. 995 ff.

¹¹ ἀρχιεροθύτας *IGS* i. 788, δαμιουργήσας 704, 705, ιεραρχήσας Thebes *IGS* i. 2480, ἐπιστάται Delos *BCH* ix. 155.

¹² ιεροποιοί *IGS* i. 705 Lindos, *IGS* i. 653 Ithaca (archaic), *CIA* ii. 1333 Attica, Delos (yearly) *BCH* ix. 155.

¹³ ιερατεύσασα Athens *CIA* iii. 94, Halicarnassus *CIG* 2661 *b*, ιερητεύσας Boeotia *IGS* i. 3097, cp. 3215, 3219, Delos *BCH* xii. 250, Coreyra *IGS* iii. 1. 712, Rhodes *IGI* i. 31, 62, 825, 832, etc. (regular), ἐπιλαχὼν ἱερέυς 833; ιερατεύουσα Boeotia *IGS* i. 3216; ιεροθυτήσας Rhodes *IGI* i. 836; ιαριτεύων Cyrene Collitz iii. 4841 ff.; ιαριτεύσαντε 4649 (Messenia); two women θευκολήσασαι Aetolia *IGS* iii. 1. 421.

inferior temple officials, such as *ζάκορος*¹, *πυρφόρος*², *στεφανηφόρος*³, *ὕδροφόρος*⁴, *προφήτης*⁵, are not wanting, nor the band-master himself⁶ and the sacred crier⁷. A whole group often act together; as in the dedication to Zeus Soter and Aphrodite, apparently made after some games⁸, or in the sacrificial body mentioned above⁹, or these and the *mystae* in Samothrace¹⁰.

The priest of Apollo at Thebes often, if not regularly, used to dedicate a tripod¹¹. The sacrificial staff at Cos appears to have made periodic dedications¹². A woman who carried the jar of water in the rites at Branchidae, dedicated a vessel of some sort in memory of the occasion¹³.

The occasion of these offerings cannot be distinctly made out: it cannot be stated, that is, how far they were thank-offerings for election to the office, and how far due to special occasions. The formula now and then seems to indicate that the election itself is the reason¹⁴; and a similar idea perhaps suggested Peisistratus' altar¹⁵. But such phrases as 'thank-offering' tell us nothing¹⁶, while those which were made in obedience to a dream¹⁷ do not belong to this place at all. It is fair to assume that where the aorist participle is used, the offering has a direct reference to the office¹⁸; the present participle implies only that the dedicator was in office at the time. It is possible that where the present participle is used, all, as certainly some, were paid for out of the temple funds and that

¹ *CIA* iii. 102; Asclep. and Hyg.

² Argolis: *CIG* 1178 *ιερεὺς πυρφόρος*.
IPI i. 1050 ff.

³ *CIG* 2713 *στεφανηφορῶν*.

⁴ *CIG* 2886 *ὕδροφοροῦσα*.

⁵ Rhodes: *IGI* i. 833.

⁶ *μουλαρχήσας*, Amorgos, *BCH* xv. 597.

⁷ *ιεροκῆρυξ*, Amorgos, *BCH* xiv. 596.

⁸ Epirus: *CIG* 1798 *μάντις, αὐλητάς, κᾶρυξ, εἶρός, οἰνοχόος*.

⁹ Note 12, p. 264.

¹⁰ *CIG* 2157 *ιεροποιοὶ καὶ μύσται εὐσεβεῖς*; ep. 2160.

¹¹ Paus. ix. 10. 4.

¹² Collitz iii. 3708—9.

¹³ *CIG* 2855 *ἀνγείον δὲ ὑδροφορήσασα*

ὑπόμνημα ἀνέθηκε.

¹⁴ *ιερεὺς γενόμενος* Sybel 6221; *ζάκορος γενόμενος* 6222. So *IGI* iii. 117 (Lesbos) *ιερατεύσας χαριστήριον*; *BCH* xviii. 290 (Rhodes) *ἐπιστατεύσας χαριστήριον*, to Hermes Propylaeus; *IGI* ii. 112 *κασταθεὶς ὑπο τᾶς βολλᾶς εὐχαριστήριον*; 117 *ιερατεύσας χαριστήριον* (Lesbos); *BCH* xviii. 290 *ἐπιστατεύσας χαριστήριον* (Rhodes).

¹⁵ *μνῆμα ἀρχῆς*, above, p. 260.

¹⁶ *IGI* i. 31.

¹⁷ *CIG* 1176 *ὁ ἱεροφάντης κατ' ὄναρ*.

¹⁸ But one inscr. has *ἄρξας, ὑπὲρ τῆς θυγατρὸς*, and *εὐξάμενος* (Cyprus): *BCH* xix. 340.

the dedicator was acting officially for the hierarchy¹. These refer perhaps to buildings or repairs, consecrated thus by the officials².

A key to the occasion is found in a large class of decrees which record a vote of thanks past to an official after his term, which was usually accompanied by a crown³, either of leaves or of gold, according to the importance of the person. The recipient seems to have made a sacrifice of thanksgiving⁴, and he naturally wished to commemorate the occasion in some way. Megacles of Rhamnus dedicates a statue to Themis on receipt of this honour from his demesmen⁵; the usual thing was to dedicate the crown at least. The fact is frankly recognised in an inscription which records the gift of a crown to Spartocus and Pairisades, of Bosporus, in 346, who as foreigners might have neglected the wholesome use: they are directed to dedicate their crowns on the Acropolis forthwith⁶. This custom explains the immense number of crowns recorded in the Inventories. One of the Athenian lists, from the latter part of the fourth century, consists wholly of such crowns dedicated by the recipients⁷; three of the persons mentioned, Nausicles, Neoptolemus, and Charidemus, are stated by Demosthenes to have received honorific crowns⁸. Dedications, certainly or probably including the crowns, are made by bodies of

¹ Collitz iii. 4844 ἐκ τὰς τῶν τῷ Ἀπόλλωνος ἱερέων ἐπιδόσιος; *ibid.* 4845 ἐκ τὰν τῷ Ἀπόλλωνος προσόδων, both of Roman date.

² Collitz iii. 4842 ἱερειτεύων τὰν κράναν ἐπεσκεύασε.

³ For a discussion of the inscriptions which are accompanied by a crown carved in relief, see *AJA* vi. 69 ff.

⁴ Collitz iii. 3106 τὸν τε ἀνδριάντα ἀναστάσας ἔθυσε πᾶσι τοῖς θεοῖς καὶ ἐδίπνισε τοὺς πολέτας πάντας.

⁵ *CIA* iv. 2. 1233 e. So in Lesbos: *IGI* ii. 96 ἀγάλματα, ἐξέδραις.

⁶ *CIA* iv. 2. 109 b³³ ἐπειδὴ δὲ τοὺς στεφάνους ἀνατιθέασι τῇ Ἀθηναίᾳ τῇ Πολιάδι, τοὺς ἀθλοθέτας εἰς τὸν νεῶ

ἀνατιθέναι τοὺς στεφάνους ἐπιγράψαντας· Σπάρτοκος καὶ Παιρισάδης Λεύκωνος παῖδες ἀνέθεσαν τῇ Ἀθηναίᾳ στεφανωθέντες ὑπὸ τοῦ δήμου τοῦ Ἀθηναίων.

⁷ *CIA* ii. 741, p. 511 (338 B.C.).

⁸ Dem. *On the Crown* 114, p. 264; cp. Aesch. iii. 46. A Rhodian inscr. tells of several honorific crowns and fillets, dedicated by the recipient to several gods: *IGI* i. 155¹¹⁵ ἀνέθηκε Διονύσῳ Βακχείῳ καὶ τῷ κοινῷ (the guild), also the odd phrase 155⁵⁰ ἀνέθηκε ταῖς τριετηρίσι καὶ τῷ κοινῷ. The man was periodically to receive a crown bought by a poll-tax, and after his death the money was to be used to buy a crown, which was then to be sold, the sum being entered in the books,

men in common: by "archons and parasi" at Pallene¹; by the senate of Athens in recompense for its services²; by a board of arbitrators which has given satisfaction³; by the prytanes of the tribe which has best approved itself in the tribal competition⁴; by bodies of thiasotes or orgeons⁵. A decree of Minoa ordains that each year the officials who did sacrifice in the most magnificent way should be crowned⁶. Here is a man thus honoured by a public vote of the senate, the soldiers, and the deme⁷; there is a general so honoured⁸, or the trainer of a band of youths⁹, or a guild official¹⁰. Bare justice and upright dealing is cause sufficient¹¹, or even public spirit¹². Several crowns conferred by the Athenians upon distinguisht men are found amongst those dedicated on the Acropolis; amongst others, one of Alexander the Great, and one of the Paeonian Tisamenes¹³. Lysander after the defeat of the Athenians received crowns from many cities¹⁴; and crowns are known to have been dedicated by him both at Delos¹⁵, and, by a refinement of insult, at Athens also¹⁶. Conon after his victory over the Lacedaemonians, and Chabrias after the sea-fight off Naxos, dedicated crowns on

Διονυσόδωρου εὐεργέτα στεφανωθέντος χρυσέῳ στεφάνῳ ἐς τὸν αἰὶ χρόνον, στεφάνου τοῦ πραθέντος 155⁶⁵.

¹ Ath. vi. 234 F ἐν δὲ Παλληνίδι τοῖς ἀναθήμασιν ἐπιγέγραπται τάδε· ἄρχοντες καὶ παράσιτοι ἀνέθεσαν οἱ ἐπὶ Πυθοδώρου ἄρχοντος στεφανωθέντες χρυσῷ στεφάνῳ ἐπὶ Διφίλης ἱερείας.

² Probably: CIA ii. 1157 (a statue), ep. 1174.

³ CIA ii. 942, 943 (B.C. 325/4), 1182. Arbitrators themselves offer a silver bowl: ii. 733 with 735.

⁴ For the competition, see CIA i. 338 (408/7); BCH xiii. 346 (360/50), v. 362 (340); for the crowns CIA ii. 864 νικήσαντες, δόξαν τῷ δήμῳ, with the following inscr.

⁵ CIA ii. 988, 990 (statue to Asclepius).

⁶ Rev. Arch. xxix. 79.

⁷ CIA ii. 1191.

⁸ CIA ii. 1194 στρατηγὸς ἐπὶ τὴν παραλλαν.

⁹ CIA iv. 2. 1571 b.

¹⁰ CIA ii. 987, etc. One of these dedicates a firstfruit: CIA ii. 9 ἀπαρχὴν στεφανωθείς ὑπὸ τῶν στασιωτῶν.

¹¹ BCH xviii. 505 Imbros: στεφανωθέντες δικαιοσύνης ἔνεκα.

¹² IGS i. 1863 Thespieae: ἄριστα πολιτευσάμενον.

¹³ CIA ii. 741 f⁴ στεφάνων δυοῖν, οἷς ὁ δῆμος ἐστεφάνωσε Ἀλέξανδρον, etc.

¹⁴ Xen. Hell. ii. 3 στεφάνους οὓς παρὰ τῶν πόλεων ἔλαβε.

¹⁵ BCH vi. 153, xiv. 407: στέφανος μυρρίνης χρυσοῦς, Λυσάνδρου Λακεδαιμονίου ἀνάθημα, ὀλκὴν δραχμαὶ [Α] [Γ] [Τ] [Τ] σὺν τῷ ῥόδῳ. He also offers a crown of vine and a third of laurel, 410.

¹⁶ CIA ii. 660¹⁵ στέφανος χρυσοῦς δὲ Λυσάνδρος Λακεδαιμονίου ἀνέθηκεν, σταθμόν τούτου [Α] [Γ] [Τ] [Τ].

the Acropolis, which may be assigned to a similar occasion¹. Amongst the donors in the Delian treasure lists is Pharax, doubtless the Spartan admiral who aided Dercyllidas in the invasion of Caria (397): he offers a gold crown to Apollo Pythian². Another crown is set down to Ameinondas, perhaps a mistake for Epameinondas, who occurs in a different list, if we may suppose the inscription to have been damaged³. Other dedications at Delos are Callicrates, King Demetrius, Antipater, Philocles King of Sidon, and Polycleitus admiral of Ptolemy⁴. A golden circlet, offered by Datis at Delos, may be mentioned here; although whether Datis were the Persian leader, or what the occasion of the offering, does not appear⁵. Flamininus, after his victories in Greece, sent a gold crown to Delphi⁶; and L. Cornelius Scipio one to Delos⁷. Four crowns were dedicated by Nero in Olympia, but these were probably his prizes⁸.

Golden crowns were commonly presented to the Athenian people by states which had cause to be grateful to them, and these also were dedicated on the Acropolis. What pride the Athenians took in these memorials is told us by Demosthenes⁹. "I think all of you," he says, "have seen the red letters inscribed under these crowns, setting forth how The Allies crowned the Athenian people for its courage and uprightness, or The Euboeans saved and set free crowned the people." In the fourth century we find these crowns of honour presented to the people by Andros, Arethusa, Carthage, Elaeus, Erythrae,

¹ Demosth. *Timocr.* 756 ἐπεγέγραπτό που πάλιν· Κόνων ἀπὸ τῆς ναυμαχίας τῆς πρὸς Λακεδαιμονίους, Χαβρίας ἀπὸ τῆς ἐν Νάξῳ ναυμαχίας. So again in *Androt.* 616.

² *BCH* xiv. 409.

³ *BCH* xv. 134. The crown was older than 364; the entry alluded to belongs to 279.

⁴ *BCH* xiv. 407, 409.

⁵ *BCH* vi. 152, xiv. 410 στρεπτὸν χρυσοῦν Δάτιδος ἀνάθημα. A similar circlet was the customary offering of the five generals at Olbia "for the prosperity of the city, and for their own safety and courage," *CIG* 2067 ff.

⁶ Plut. *Flam.* 12.

⁷ *BCH* vi. 39⁹⁰ στρατηγὸς Ῥωμαίων.

⁸ Paus. v. 12. 8.

⁹ Demosth. *Timocr.* 756 οἶμαι γὰρ ὑμᾶς ἅπαντας ὄραν ὑπὸ τῶν στεφάνων τοῖς χοινικίσι κάτωθεν γεγραμμένα· οἱ σύμμαχοι τὸν δῆμον τὸν Ἀθηναίων ἀνδραγαθίας ἔνεκ' ἐστεφάνωσαν καὶ δικαιοσύνης· ἢ, οἱ σύμμαχοι ἀριστεῖον τῇ Ἀθηνᾷ ἀνέθεσαν· ἢ κατὰ πόλεις, οἱ δεῖνες τὸν δῆμον ἐστεφάνωσαν, σωθέντες ὑπὸ τοῦ δήμου, ὅλον· Εὐβοεῖς σωθέντες καὶ ἐλευθερωθέντες ἐστεφάνωσαν τὸν δῆμον. He calls them καλὰ καὶ ζηλωτὰ ἐπιγράμματα. Cp. the *Androtion*, 616.

Mytilene, Samos, perhaps Thasos and Naxos¹, by Boeotia², Alopeconnese, Chersonese, and Samothrace, and by the soldiers in Sciathus. Methymna sends a flute-case³. Paros sends a crown to the Boule⁴. Others come from Myrrhina, Tenedos, Pontus⁵. Similarly, a golden crown given by Athens to the sanctuary at Oropus was dedicated there⁶.

It is but a short step from these to the honorific statues, which in the later ages and especially under the Roman rule meet us in swarms⁷. The dedication of these is a departure from the simple thanksgiving of the older worshippers, which recognised only the divine help, to a feeling which soon degenerates into flattery or self-glorification. It was in fact an honour pure and simple, so that decrees are past giving the right to dedicate⁸. We see the beginning of the practice in the dedication of the statues of victorious athletes, and in those of groups containing victorious generals and deliverers; and by their side we may place a few others which are not undeserved. The difference is, that they commemorate rather a general respect and feeling that honour is due, than a special deliverance where the man may be looked on as the instrument of God. This seems to be the origin of the statues of Epaminondas, several of which are mentioned. One the Thebans dedicated in Thebes, with an inscription which sums up his achievements⁹; there was another in the sanctuary at Epidaureus¹⁰, and a third in Messene¹¹. Several statues or reliefs were erected to Polybius, for his services done to Greece after the conquest; at Mantinea¹², Megalopolis¹³, Acacesium¹⁴,

¹ CIA ii. 699—701; called στέφανοι ἐπέτειοι in 701¹⁸.

² CIA ii. 736.

³ CIA ii. 660 συβήνη.

⁴ CIA ii. 700.

⁵ CIA ii. 733.

⁶ IGS i.

⁷ Details are given in many inscr., e.g. one from Bithynia, where a man is rewarded εἰκόνι γραπτῇ ἐνόπλῳ καὶ ἄλλῃ εἰκόνι καὶ ἀγάλματι μαρμαρίνῳ, and a marble statue for his mother: BCH xvi. 320.

⁸ CIG 2152 b¹³ ἐξεῖναι δὲ αὐτοῖς ἀναθεῖναι καὶ ἀνδριάντας ἐν τῷ ἐπισημοτάτῳ

τῆς πόλεως ἡμῶν τόπῳ. Many other examples.

⁹ Paus. ix. 12. 6, 15. 6.

¹⁰ Paus. iv. 31. 10.

¹¹ Paus. iv. 32. 1.

¹² Paus. viii. 9. 2 τοῦτο Λυκόρτα παιδὶ πόλιν περικαλλὲς ἄγαλμα ἀντὶ καλῶν ἔργων ἵσατο Πουλυβίῳ. The stele, with portrait relief, and part of the inscr., has been found: BCH xx. 145. Inscr. von Ol. 449 ἐνταῦθα ἀνὴρ ἐπείργασται στήλῃ Πολύβιος ὁ Λυκόρτα. See also Polyb. x. 4—6, xl. 8. 11.

¹³ Paus. viii. 30. 8.

¹⁴ Paus. viii. 37. 2.

Pallantium¹, Tegea², Olympia³, and Cleitor⁴: and certain exiles, who had been befriended by Aratus, did the same for him⁵. Statues of Isocrates were dedicated at Eleusis by a friend⁶, and at Athens by his adopted son⁷. Pupils dedicated the statues of their masters. Thus in Peiraeus, sacred to the Muses, were statues of Artemon, Dionysius, Philetairus⁸; in Athens, Attalus II and Ariarathes V set up a statue of Carneades, who taught them philosophy⁹. A well-known story tells how Pyrrhias went so far as to sacrifice an ox to his benefactor¹⁰.

To enumerate the world of honorific statues or pictures¹¹ which are attested by inscriptions would serve no useful purpose; but it may be worth while to give a few examples of their kinds. The ground of the dedication is either some specific act of generosity or service, or even the vaguest good life¹² or good citizenship¹³. The people, or the senate and the people, dedicate statues of officials who have done their duty; thus Salamis does honour to her general¹⁴, Athens to her taxiarch¹⁵, trierarch¹⁶, or admiral¹⁷. The members of a deme erect the statue of a gymnasiarch¹⁸. The troops on service at Phyle and Eleusis dedicate a statue of their captain to Demeter at Eleusis¹⁹, mentioning on the same slab his victories in the games, as one might now add a man's titles or degrees. The ephebes honour their trainer, and the senate both trainer and

¹ Paus. viii. 44. 5.

² Paus. viii. 48. 8.

³ *Inscr. von Olympia* 449.

⁴ *AM* vi. 154 ff. with *AZ* xxxix. 153 ff.

⁵ Plut. *Aratus* 14: *BCH* xiii. 193 (Troezen) "Αρατον Κλεινία Σικυνώνιον ὁ δᾶμος ἀνέθηκε.

⁶ Plut. *Vit. X. Or.* 27 εἰκὼν χαλκῇ... καὶ ἐπιγέγραπται· Τιμόθεος φιλίας τε χάριν, ξύνεσιν τε προσιμῶν Ἰσοκράτους εἰκὼν τῇδ' ἀνέθηκε θεαῖς.

⁷ Plut. *Vit. X. Or.* 41 πρὸς τῷ Ὀλυμπίειω, ὥς ἐπὶ κλονος καὶ ἐπέγραψεν· Ἰσοκράτους Ἀφαρεὺς πατὴρ εἰκόνα τῇδ' ἀνέθηκε Ζηνί, θεοῦ τε σέβων καὶ γονέων ἀρετῇν.

⁸ *BCH* vii. 76—7.

⁹ *AM* v. 284—6.

¹⁰ Plut. *Quaest. Gr.* 34.

¹¹ E.g. *CIA* ii. 621 ἀναθεῖναι δὲ αὐτοῦ εἰκόνα ἐμ πῖνακι ἐν τῷ ναῶι. So εἰκὼν γραπτῇ frequently. We also find silver masks mentioned (πρόσωπα). The word ἄγαλμα is used of a honorific statue in Messenia (3rd century or so), Collitz iii. 4651—2, 4660.

¹² Collitz iii. 3435, 3439 (Anaphe) βίον ἄριστα βιώσαντα.

¹³ Collitz iii. 4658 ἄριστα πολιτευσάμενον. See also p. 267¹².

¹⁴ *CIA* iv. Suppl. 2. 1161.

¹⁵ *CIA* ii. 1340 (B.C. 346/5).

¹⁶ *CIA* ii. 1354.

¹⁷ *CIA* ii. 1359.

¹⁸ *CIA* ii. 1340.

¹⁹ *CIA* ii. 1217.

ephebes¹; merchants the captain, who has probably helped to preserve them and their trade²; a school of art their poet³; similar honour is paid to the gymnasiarch⁴ or agonothet⁵, to the public physician⁶, the hierophant⁷, the manager of the Mysteries⁸, priest or priestess⁹, leader of a pilgrimage or procession¹⁰, the canephor¹¹ or arrhephor¹², the priestess of a guild¹³. Even the upright judge¹⁴ and the ambassador¹⁵ are not forgotten; an official is dedicated by his colleagues¹⁶. There seems to be absolutely no kind of service which might not be recognised in this way. It becomes indeed so commonplace a compliment, that parents dedicate the statues of children¹⁷, children of parents¹⁸, and mothers¹⁹, grandfathers²⁰, sisters²¹, brothers²², uncles²³, husbands²⁴, wives²⁵, even nurses²⁶, are found among the dedicators or dedicated. Commonly these statues were erected in sacred precincts; but when the sacred character of the dedication was obscured, they came to be set up in the gymnasium or the market square or in any place which might be convenient. These statues are seen all over the Greek world; and in particular, the Roman emperors were put up everywhere with a rivalry of adulation, being coupled with gods, called Hero and Founder, or even themselves divine²⁷. It may be worth while to mention one peculiar case, that of Artemidorus of Perga in Pamphylia, who was a prominent

¹ CIA ii. 1350.

² CIA ii. 1329, cp. 1206.

³ CIA ii. 1351. Even the senate does this: IGI iii. 519.

⁴ CIA ii. 1340.

⁵ CIA iv. Suppl. 2. 1402 b.

⁶ IGI i. 1032.

⁷ CIA ii. 1345.

⁸ CIA ii. 1346, 1358.

⁹ CIA ii. 1598.

¹⁰ CIA ii. 1358.

¹¹ CIA ii. 1345, 1387, 1388.

¹² CIA ii. 1383, 1385.

¹³ CIA ii. 619 ἀναθεῖναι δὲ αὐτῆς εἰκόνα ἐν τῷ ναῶι, etc.

¹⁴ CIA ii. 1358 δικαστὴν δικαιοσύνης ἔνεκεν. See also p. 267¹¹.

¹⁵ CIA ii. 1359.

¹⁶ IGI i. 43.

¹⁷ CIA ii. 1402; a daughter 1383.

¹⁸ CIA ii. 1397.

¹⁹ CIA ii. 1376; IGS iii. 1. 287.

²⁰ CIA ii. 1391; IGS i. 3423.

²¹ CIA ii. 1392.

²² CIA ii. 1398.

²³ CIA ii. 1403.

²⁴ CIA ii. 1413.

²⁵ CIA ii. 1413.

²⁶ BCH xix. 113 ff. Eleusis: τὴν ἐαυτῆς τήθην, ἱερόφαντιν νεωτέρας: Ἐφ. Ἀρχ. 1900, 31 Ὑγίαν Σπόνδῃ τὴν ἐαυτῆς θρεπτὴν μνήμης χάριν (relief of woman) shows the type used for sepulchral tablet.

²⁷ As in Sparta, Ζαῖν Ἐλευθερίοι Ἀντωνίνοι Σωτῆρι, Collitz iii. 4492; Lesbos IGI iii. 140—201.

citizen of Thera under Ptolemy Euergetes. He seems to have had a mania for building altars. Having served in an expedition against the Troglodytes, he built an altar to Pan of the Safe Journey, which was found in Nubia. In Thera he built altars to Hecate, Priapus, and the Dioscuri; and cut a number of others out of the native rock, inscribed to 'Ομόνοια, the Samothracian gods, and others, in verses which he doubtless thought elegant, in all which the name of Artemidorus is prominent. The consequence was that the Therans crowned him, and set up a memorial of himself which was to last "as long as the stars shine in the sky, or the solid earth remains¹."

As regards the objects dedicated, there is little to say. I have already mentioned statues, crowns, and altars². Once or twice we find an inspector of markets most appropriately dedicating his measures and weights, the measures being cut into a stone table³; and it is clear that the object of the dedication was not thanksgiving or prayer, but simply a record of fair dealing. Priests and temple officials, so far as we can learn, seem to have chosen such things as would be useful in the temple; such as a number of stone tables for playing at draughts⁴, or stone lavers⁵, which have been found at Epidaurus. The same idea may have suggested an omphalos dedicated to Apollo in Rhodes⁶. Now and then the inscription names the gift, as one from Crete names a human statue and a gold crown⁷.

¹ F. Hiller von Gaertringen, 'Αρτεμίδωρος, in the local paper *Σαντορίνη*, Aug. 2, 1899. *μνημόσυνον Θήρα καὶ ἕως πόλου ἄστρ' ἐπιτέλλει, γῆς ἑδαφός τε μένει, ὄνομ' οὐ λῖπεν Ἀρτεμίδωρου*. Again: *Θηραῖοι ἐστεφάνωσαν ἐν ...σινέοισιν ἐλαίας ἔρνεσιν Ἀρτεμίδωρον, ὃς ἀενάους κτίσε βωμούς*.

² Above, pp. 270, 266, 259.

³ *CIA* iii. 98 *ῥυγὸν καὶ τὰ μέτρα*; *Eph. Nov.* 416 *Gythium Σεβαστοῖς καὶ τῇ πόλει Κάρπος ἀγορανομῶν ἀνέθηκε τὰ μέτρα*, with stone table as described. A leaden weight found in Euboea, near a shrine of Artemis, is inscribed 'Αρτέμιδος, 'Εφ. 'Αρχ. 1900, 21. It should be noted that standard weights

appear to have been kept in temples, but not inscribed as sacred. Thus on the Acropolis of Athens we find one with a dolphin upon it, with the words *ἡμιστάτηρον, δημόσιον Ἀθηναίων*; also a *δεκαστάτηρον* (both early). Lolling, *Κατάλογος* i. 122, 123 (=museum numbers 6994, 11457).

⁴ *AM* xxiii. 1 ff. with figures. These bear merely names, no titles.

⁵ *AM* xxiii. 21 *ιερομνάμονε, p. 22 λαρευτέων*.

⁶ *IGI* i. 733.

⁷ *Mus. Ital.* iii. 588 *Itanos: Ἀπόλωνι Πυθίῳ ἱερατεύσας...τὸν ἀνδριάντιον καὶ τὸν χρύσειον στέφανον*.

In later times a large number record buildings put up or repaired or something done for the beautifying of the temple property. It would appear to be one of the prerogatives of office to pay for any necessary repairs, which were regarded as 'dedicated' by the official¹. Thus we find seats² or an exedra erected³, a fountain with images beside it⁴, shrines⁵, porticoes⁶, even a proscenium⁷ and pillars⁸. A gymnasiarch of Cythera commemorates his tenure of office by dedicating a vapour-bath and an arena to Hermes⁹. Dedications are found of pillars, pediment, and screen¹⁰, of a stage in the theatre of Dionysus¹¹, windows or doors¹², colonnades¹³, a fountain and conduit¹⁴, a wine-fat¹⁵, a round-house¹⁶, guest-rooms¹⁷, a treasure-chest¹⁸, and chambers or shrines¹⁹. Even two large tiles are dedicated by two persons, whose calling is uncertain²⁰, and a clock in Cos was dedicated to Good Luck, the Good Spirit, and the people²¹. On the same principle, the ephebes were in later days expected to make certain contributions to the public good; amongst them, the gift of a hundred volumes to the 'Ptolemaeum.' These they are said to 'dedicate,' but in doing so they obeyed a law²².

¹ See e.g. *CIA* ii. 489 b, where an official is thanked for this kind of dedication (*ἀνέθηκεν*); and iv. 2. 169 b, 623 d; Rhodes, *IGI* i. 832; Aetolia, Collitz i. 311; Aspendos 1260. Cp. *CIA* iii. 385 ff.

² *CIA* ii. 1570.

³ *CIG* 2430; *IGS* iii. 1. 96.

⁴ *IGS* i. 3099, iii. 1. 282.

⁵ *γένει Σεβαστῶν καὶ τῇ πόλει τὸν ναὸν Ἀρτέμιδι*, etc. *IGS* i. 2234.

⁶ *γυμνασιαρχήσας ἐκ τῶν ιδίων ἀνέθηκεν τὴν στοὰν καὶ τὴν εἰσοδὸν καὶ τὰς θύρας Ἑρμῇ, Ἡρακλεῖ, καὶ τῇ πόλει* *IGS* i. 2235; *τὴν παστάδα καὶ τὸ πρό-φυλον* Collitz ii. 1519.

⁷ *IGS* i. 423. 3409.

⁸ *CIG* 2713—4 Mylasa: *στεφανη-φορῶν...κίονα σὺν σπείρῃ καὶ κεφαλῇ*; *AM* xv. 260 *ιερεὺς Διὸς Ὅσογῶ Ζηνο-ποσειδῶνος*.

⁹ Collitz iii. 4553 *γυμνασιαρχήσας τὸ πυριατήριον καὶ τὸ κόνισμα Ἑρμῇ*.

¹⁰ *CIA* iii. 162.

¹¹ *CIA* iii. 239; cp. Collitz iii. 3738 βᾶμα.

¹² *IGS* i. 1830, 2873, 2876, 2235; *BCH* iii. 324 (Chios).

¹³ *IGS* i. 2235, 2874.

¹⁴ *IGS* iii. 1. 47, 282, 390; *IGI* iii. 129.

¹⁵ *IGS* iii. 1. 282.

¹⁶ *BCH* xix. 46 (Magnesia).

¹⁷ Collitz iii. 3634 (Cos).

¹⁸ *IGI* iii. 443 *θησαυρόν*, 3rd cent.

¹⁹ *BCH* xviii. 26; *AM* xx. 468; *IGS* i. 2873 f., 2233, etc.

²⁰ *CIA* iii. 206 *ιεράν Μητρί θεῶν Διο-νύσιος καὶ Ἀρμώνιος*.

²¹ Collitz iii. 3650.

²² *CIA* ii. 468, 482; cp. 466, 478.

VIII.

MEMORIALS OF FEASTS AND CEREMONIALS

TOGETHER WITH HUMAN AND DIVINE FIGURES, MODELS OF ANIMALS,
AND INDETERMINATE RELIEFS.

ἀλλῶν Ἐρεχθείδαισιν, ὅσοι Πανδίωνος ἄστυ
ναίετε, καὶ πατρίοις νόμοις ἰθύνεθ' ἐορτάς,
μνησθαι Βάκχοιο, καὶ εὐργόροισι κατ' ἀγιάς
ἰστάναι ὠραίων Βρομίῳ χάριν ἄμμιγα πάντας,
καὶ κνικᾶν βωμοῖσι, κῆρ στεφάνοις πῦκάσοντας.

Oracle of Dodona.

VERY many of the recorded dedications cannot be assigned to any of the above classes, and it will be convenient to group the more important of them together now as memorials of recurrent festivals. Since an offering might commemorate any rite which a worshipper took part in, so at certain customary feasts it was the custom to make a dedication, public or private, in a general spirit of thanksgiving and prayer. It is possible that many of the dedications we are now to speak of were given on some occasion of private importance, but there is nothing to show it, and hence provisionally they are placed here. That votive offerings were to be expected at festival times is clear from the Andanian inscription¹, not to mention other indications.

The ancient Greek sanctuaries had naturally their special celebrations yearly on fixed days, as a modern church observes the holy day of the saint. It seems to have been a common thing, that the most ancient and revered idol of a city, itself

¹ Collitz iii. 4689⁹¹ ἂν τι ἀνάθημα ὑπὸ τῶν θυσιαζόντων ἀνατιθῇται.

often hideous or without form, was deckt out on solemn occasions with magnificent robes of state. Such robes would be an appropriate offering, whether in time of special need, or at intervals when the old robes were worn out. For worn out they were, inasmuch as they would be worn from time to time, and washed, and perhaps regularly discarded, as is still done in India. The earliest mention of such customs is found in the *Iliad*, where Hecuba propitiates Athena by the gift of the finest robe in her stores; which by the priestess is laid on the goddess's knees¹. The statues of Eileithyia in Attica were draped². Amongst the catalogues of temple treasures are lists of sacred robes belonging to different sanctuaries. There is one list of the divine robes from Samos,—tunics, girdles, veils, clokes, and so forth³; there are others of those belonging to Artemis Brauronia at Athens, for whose wardrobe the English language is insufficient⁴; dress of Athena at Lindos⁵ is also mentioned, and of Dione at Dodona⁶, to whom the Athenians sent a whole outfit; Asclepius at Titane was clad in a woollen shirt and a mantle⁷; and there is no reason to suppose that these were exceptional, especially in view of the practice of other nations⁸. Garments were offered to the Cabiri in Boeotia⁹; Laodice sent from Cyprus a robe to Athena at Tegea, in memory of her ancestral connexion with Arcady¹⁰; King Amasis sent an embroidered linen tunic to Athena of Lindos¹¹, and another to Samian Hera¹². A statue said to have been once worshipt as Poseidon, seen by Pausanias in the city of Olympia, wore clothes of linen and wool¹³. Alcman's *Partheneion* seems to commemorate the dedication of a robe to Artemis Orthia

¹ *Il.* v. 87, vi. 301.

² Paus. i. 18. 5. He does not imply that others were not draped, only not so fully.

³ Curtius, *Samos*, pp. 10, 17; *BCH* ix. 90.

⁴ *CIA* ii. 751—8 (some inscribed); see Indices. Cp. Paus. i. 23. 7.

⁵ *IGI* i. 764 contributions ἐς τὰν ἀποκατάστασιν τοῦ κόσμου τῇ Ἀθανᾷ.

⁶ Below, p. 278. Hyperides iii. col. 35—37 (Blass), quoted by Frazer.

⁷ Paus. ii. 11. 6.

⁸ See Frazer's *Pausanias* ii. p. 575, and note on v. 16. 2.

⁹ *IGS* i. 2421, 3rd cent.

¹⁰ Paus. viii. 5. 3.

¹¹ Herod. ii. 182 οἱ τὸ ἱδὸν τὸ ἐν Αἰνῶφ τὸ τῆς Ἀθηναίης λέγεται τὰς τοῦ Δαναοῦ θυγατέρας ἰδρῦσθαι.

¹² Herod. ii. 182 κατὰ ξεινίην τὴν ἑωυτοῦ καὶ Πολυκρατέους.

¹³ Paus. vi. 25. 5 ἐσθῆτα ἐρεᾶν καὶ ἀπὸ λίνου τε καὶ βύσσου.

by women¹. In the great pomps described by Athenaeus, the divine and heroic figures are quite naturally drest².

We see then in the famous *peplos* at Athens no isolated offering, but a kind which was probably more general than we now know. It was presented at the Panathenaea, which included a harvest thanksgiving, sacrifices to Athena Health and Athena Victory, a watchnight and dances; which feast being celebrated in autumn appears to be an old agricultural feast with such additions as city life would suggest. The great ship, which was drawn in procession with the *peplos* outstretched as a sail, looks towards the imperial power of Athens won at sea³. But although there are thus late elements in the feast, its origin was older than the Athenian empire, older perhaps than the city of Athens itself. Although Peisistratus was the first to make the dedication of the *peplos* customary, we may infer from the other evidence that he did not invent the practice⁴. At this feast, chosen maidens of Athens, the Ergastinae, under the priestess and two Arrhephori, embroidered the robe with the exploits of Athena⁵; and in the procession were other maidens bearing baskets upon their heads (*canephoroi*). Besides the *peplos* itself, other offerings were sometimes given by the maidens thus honoured, but the examples do not come from early times. An inscription giving a list of the Ergastinae records that the people dedicated a bowl in memory of their public spirit⁶. Often the maidens who took a prominent part in the ceremony had their statues dedicated, in later times at least; and a number of the bases have been found which once bore *arrhephoroi*⁷. A girl who bore

¹ Alcman, 23 (Bergk); better in Smyth, *Greek Melic Poets*, p. 6: *ταί πελειάδες γὰρ ἄμιν Ὀρβία φᾶρος φεροῖσσις νύκτα δι' ἀμβροσίαν ἄτε σῆριον ἄστρον ἀνείρμεναι μάχονται*.

² Ath. v. 198 A, 200 c, etc.

³ It is not known when this practice began: Mommsen, *Feste*, 115¹.

⁴ Mommsen, *Feste*, 113. With P. it was offered every four years; later every year. Diod. xx. 46 (late 4th cent.); Schol. Arist. *Knights* 566.

⁵ See Harpocration and *Et. Mag.* s.v. ἀρρηφορεῖν; Hesych. s.v. ἐργαστῖναι; AM viii. 57 ff.; Mommsen, *Feste*, 107. They might be as young as seven, Arist. *Lys.* 641 and Schol. Doubtless, as M. suggests, their touch was supposed to be lucky.

⁶ AM viii. 57 ff.; CIA ii. 477, which doubtless refers to the ἐργαστῖναι; CIA iv. 2. 477 d. 15.

⁷ CIA ii. 1378—85, 1390—1, 1393; iii. 887, 916—18; Symmachus, *Ep.* i.

water in the sacred feast of Branchidae offers a piece of tapestry to Artemis¹; and small figures of water-bearers are known in Tegea². A priest at Magnesia on the Maeander dedicates a hydria³.

Two other dedications of the same kind as the *peplos* are recorded. Sixteen Elean women every four years made a similar robe and dedicated it to Hera at Olympia⁴; and at Amyclae, women made a tunic for Apollo⁵.

Priests and priestesses seem occasionally to have dedicated their own robes or ornaments, used on solemn occasions. Such occasions were no doubt commemorated by the toilet reliefs of late date, found near Amyclae; on which are carven mirror, torch, spindle, phial, a nest of boxes, pestle and mortar, knife, strigil, bottle, two bodkins, a pair of shoes, a cap, and other like objects⁶. The dedications of robes to Brauronian Artemis may be similar⁷, and the marble footstool dedicated by a priestess to Demeter at Cnidus⁸. We shall see that the *mystae* dedicated their garments at Eleusis⁹. It seems likely that the *stlengides* of the Sybarites were dedicated at Delphi as part of the ceremonial costume¹⁰; and possibly a series of bronze fillets found in Laconia were dedicated to Apollo Hyperteleatas by the priests whose names they bear, although it is true the formula of dedication is wanting¹¹. A *stlengis* found at Dodona, with a nonsensical inscription, which seems to refer to ritual, is a real scraper¹². When the *θησαυρός* or offertory-box was

33. There is no evidence earlier than these inserr. The statuette of a so-called canephorus found at Paestum has been otherwise explained: p. 79.

¹ ὑδροφορούσα τὸ παραπέτασμα, *CIG* 2886.

² See below, p. 288.

³ *AM* xix. 42 Κλέαινος Κλεαίνου ἀρχιεργητῶν τὴν ὑδρίαν.

⁴ Paus. v. 16. 2, vi. 24. 10. The Sixteen appear to represent the chief cities of Elis, v. 16. 5.

⁵ Paus. iii. 16. 2.

⁶ *Cat. Brit. Mus. Sc.* 811 Ἀνθούση Δαμεινέτον ὑποστάτρια; 812 Κλαυδία

Ἀγήτα Ἀντιπάτρου ἱέρεια; F-W. 1851 —2; Newton, *Essays*, 193.

⁷ *CIA* ii. 751 ff.; above, p. 275.

⁸ Newton, *Halic.* 392.

⁹ Below, p. 282.

¹⁰ Below, p. 281.

¹¹ Ἐφ. Ἀρχ. 1884, p. 79 ff. Names, *ιερεὺς*, *πυροφόρος*, etc. Ancient dedications to the same god found with them, 198 ff.

¹² Carapanos 107, pl. xxvi. 3: Ζῆν' ἱκετῇ βασιλεῖ χρήσαι... Διὸς Νάου καὶ Διώνας χρήμα καὶ ἐργασίας ἅπασ... αὐτὸς ἐπισταμένα τελέσας....

opened at Eleusis, part of the money found there was used in buying an offering¹.

It is natural to suppose that a sacred embassy, which undoubtedly performed sacrifice, brought also some offerings for dedication; and there is not a little evidence which points that way. It is recorded that an Athenian who conducted an embassy to Delphi took a tripod with him². Hyperides gives details of one of these sacred missions³. From Demosthenes we learn that the Athenians were on one occasion commanded by an oracle of Dodona to deck out the statue of Dione, and to send certain victims, a bronze table, and the gift which the Athenian people had offered⁴. A phiale or bowl appears from our records to have been the usual gift of a theoria. Cyzicus sends a bowl to Branchidae, yearly if we may argue from the scanty evidence⁵; and occasional dedications are recorded of the theori from Ephesus⁶, of those from king Ptolemy and the people of Alexandria⁷, of kings Prusias⁸, Seleucus, Antiochus⁹, and Queen Camasarya¹⁰. A tribal offering is also mentioned¹¹. In one year were dedicated at Branchidae silver bowls from Alinda, Carthage, Chalcis, Chios, Clazomenae, Cos, Cyzicus,

¹ 'Εφ. 'Αρχ. 1883, p. 125³.

² BCH xviii. 92. In the previous inscr. (p. 87), it is true, he brought it back again (ἀπεκόμισεν), so perhaps the object of the mission was to get it blest. Or did he fetch the sacred fire, as the Lemnians did each year (Philostr. *Her.* xix. 14)? So did the allies: CIA i. 37.

³ Hyperides, *Euxenippus* xxviii.: delegates were sent to sleep in the shrine and report their vision: ὁ δῆμος προσέταξεν Εὐξενίππῳ τρίτῳ αὐτῷ ἐγκατακλιθῆναι εἰς τὸ ἱερόν, οὗτος δὲ κοιμηθεὶς ἐνύπνιον φησιν ἰδεῖν ὃ τῷ δήμῳ ἀπαγγεῖλαι. Then xxxv.: ὑμῖν γὰρ ὁ Ζεὺς ὁ Δωδωναῖος προσέταξεν ἐν τῇ μαντείᾳ τὸ ἄγαλμα τῆς Διώνης ἐπικοσμήσαι· καὶ ὑμεῖς πρόσωπόν τε ποιησάμενοι ὡς οἶόν τε κάλλιστον καὶ τᾶλλα πάντα τὰ ἀκόλουθα, καὶ κόσμον πολλὸν καὶ πολυτελῆ τῇ θεῷ παρασκευάσαντες

καὶ θεωρίαν καὶ θυσίαν πολλῶν χρημάτων ἀποστελλαντες ἀπεκοσμήσατε τὸ ἔδος τῆς Διώνης ἄξιως καὶ ὑμῶν αὐτῶν καὶ τῆς θεοῦ ... ἐὰν μὲν τοῖνυν τὰ περὶ τὴν φιάλην γεγνότα ἐν ἀδικήματι ψηφίσθητε εἶναι, etc.

⁴ Dem. *Meid.* 531 ἐκ Δωδώνης μαντεῖαι. τῷ δήμῳ τῷ Ἀθηναίων ὁ τοῦ Διὸς σημαίνει· ὅτι τὰς ὥρας παρηνέγκατε τῆς θυσίας καὶ τῆς θεωρίας, αἰρετοὺς πέμπειν κελεύει θεωροὺς εἵνεκα διὰ τάχεων, τῷ Διὶ τῷ Ναῳ τρεῖς βούς καὶ πρὸς ἐκάστῳ βοῦ δύο οἷς, τῇ Διώνῃ βοῦν καὶ ἄρνα ἱερεῖα, καὶ τράπεζαν χαλκὴν πρὸς τὸ ἀνάθημα δ' ἀνέθηκεν ὁ δῆμος ὁ Ἀθηναίων.

⁵ CIG 2855, 2858.

⁶ CIG 2860.

⁷ CIG 2860 (thrice repeated).

⁸ CIG 2855.

⁹ CIG 2852.

¹⁰ CIG 2855.

¹¹ CIG 2855 κανοῦν τῆς φυλῆς τῆς Ἀσωτίδος (?).

Erythrae, Iasus, Megalopolis, Mylasa, Myrrhina, Rhodes and Smyrna¹. At the public feasts of Delos too, foreign cities and potentates regularly sent their offerings². Thus the islands of Cos, Calymnos, and Rhodes sent a bowl thither year by year in the hands of their theori³. So too the kings of Egypt and Macedon, less regularly of Syria⁴. We have mention of Ptolemy, and Berenice, Demetrius, Stratonice, Philocles of Sidon, and others.

The temple officials dedicated bowls yearly at the feasts of Eutychea and Philadelpheia⁵; and from the names of other vessels it would appear that private persons may have left a sum of money for such a yearly gift, as the mediaeval Christians founded their chantries⁶. Delian women, the dancers at the feast, appear again and again offering a crown⁷; and the Thyestidae and Ocyniadae, two Delian trittyes, offer a bowl each year⁸.

It will be convenient here to gather together some vases with dedications upon them: again not to assume that they all commemorate a ritual act, but that they may. Often, no doubt, vases were dedicated for their own worth, and we have seen that there were many occasions when such offerings were made. Some of them were dedicated by priests, as in the Boeotian Cabirium⁹. A number of bronze vessels on the Acropolis of Athens bear dedications¹⁰, but many of these were firstfruits. In the same place was found a vase of pottery, with the formula of dedication painted upon it; this contains a picture of Artemis, and in the missing part there is room for her name¹¹. One Acropolis vase is inscribed Of the Good God¹².

¹ MS. catalogue from an inser. discovered by M. Haussoullier, who kindly sent me a copy.

² *BCH* vi. 144; Ziemann, p. 4.

³ *BCH* vi. 29 ff., lines 31, 35, 37, 38, 39, 94, 95, 107, 109, 162; xiv. 408; xv. 125.

⁴ *BCH* vi. 157, 158; xiv. 407 (gold crowns, myrtle, ivy), 409.

⁵ *BCH* vi. 111: they are called εὐτύχειος and φιλαδέλφειος.

⁶ *BCH* vi. 110, 111: γοργύειος named from Gorgias, μικόθειος from Micythus. θηρίκλειον is a special kind named from

its maker, and possibly these were the same: Athen. xi. 467 B. For endowments see *IGS* i. 43.

⁷ *BCH* xiv. 407, xv. 120.

⁸ *BCH* xv. 139.

⁹ *AM* xv. 409⁸⁹ *ιαρεύς*, ⁹⁰ Φιλόχορος *ιαρεύς*: cp. ⁸⁸.

¹⁰ *JHS* xiii. 126 foll.

¹¹ *AM* v. 256, pl. x.: ὁ παῖς καλός. ἀνέθηκε....

¹² *Rev. Arch.* xxxii. 185 ἀγαθοῦ θεοῦ. Another from Athens, Διὸς Σωτήρος, *ibid.*

In Boeotia a few have lately been found, inscribed to Apollo Coryceus or Pythian¹; at Dodona vases dedicated to Zeus Naïos². Vases inscribed to Athena were found in the temple of Athena Cranaia at Elatea³. A fragment dedicated to Asclepius was found in the shrine of the hero Amynus at Athens⁴.

Stone vessels, perhaps for holy water, were dedicated in Athens⁵. A kind of stone laver was dedicated at Epidaurus, meant no doubt, like the draught tables, for use in the precinct⁶. At Naucratis, numbers of pottery fragments were found, with dedications to Apollo and Aphrodite scratcht on them⁷: others were dedicated to Hera and the Dioscuri⁸, to Heracles⁹, and to the "gods of Greece"¹⁰. Among the dedicators is one historical name, if the Phanes who presented a magnificent bowl¹¹ be the same who deserted Amasis for Cambyses¹². Perhaps the sculptor Rhoecus is another¹³, and the courtesan Archedice¹⁴. The vessels are cups and bowls, plates, ewers and craters, in great variety¹⁵. A vase dedicated to Hermes comes from

¹ 'Εφ. 'Αρχ. 1900, 107 ff.: Δημοθέρης ιαρόν 'Απόλωνος Καρυκεῖο; ιαρόν τοῦ Πυθίου Φισφῶδιος ἀνέθηκε. Apollo Pythian at Epidaurus: *IPI* i. 1169.

² Collitz iii. 1373 Σώταιρος ἀνέθηκε Διὶ Ναίωι. 1374 adds ᾧ ἐβξαιο. Cp. 1375.

³ *BCH* xii. 41 'Αθανᾶς ιερός, and fragments with ἀνέθηκε. The editor suggests these may have been the ἀσάμινθοι in which the child-priestesses of Athena bathed: Paus. x. 34. 8.

⁴ *AM* xxi. 294. Epidaurus: *IPI* i. 1203.

⁵ *CIA* i. 343.

⁶ 'Εφ. 'Αρχ. 1898, 17 Εὐαρχίδας 'Αριστοδάμας.

⁷ *Naucratis*, i. 12, 47, 54, ii. 61 ff., pl. v.—viii. No. 1 Πολεμαρχός με ἀνέθηκε τῷπόλλωνι καὶ τὴν πρόχουν καὶ τὸ ὑποκρητήριον; 1 a 'Απόλλωνος εἰμι; 1 b 'Απόλλω σός εἰμι; 3, 4 'Απόλλω σόν εἰμι; 109 ff. 'Απόλλω σόν εἰμι, 'Ωπόλλω σόν εἰμι. No. 752 τῆς 'Αφροδίτης, ἀνέθηκεν 'Ερμογένης; 753 Εὐκλῆς ἀνέθηκεν ἱερὴν τῇφροδίτῃ; 776—7 Χάρ-

μης με ἀνέθηκε τῇφροδίτῃ εὐχολήν; 787 τᾷ 'Αφροδίτῃ; 787—93 are in Aeolic, and use κάθηκε; they are made of different ware, probably Lesbian.

⁸ No. 833 Διοσφούρους; 845 "Ηρη. [Argive Heraeum τᾶς "Ηρας εἰμί. *IPI* i. 507.]

⁹ *Ann. Br. Sch. Ath.* v. 39.

¹⁰ *Ann. Br. Sch. Ath.* v. 55⁷³—76 θεοῖς τοῖς Ἑλλήνων.

¹¹ No. 218 Φάνης με ἀνέθηκε τῷπόλλωνι τῷ Μιλησίω ὁ Γλαύφον.

¹² Herod. iii. 4, quoted by the editor.

¹³ *Naucratis*, i. (*Inscriptions*).

¹⁴ *Ann. Br. Sch. Ath.* v. 56¹⁰⁸; Herod. ii. 135.

¹⁵ These inserr. are often scratcht anyhow over the design, and the editor explains them as discarded fragments thus markt to keep from profane use after they were cast into the temple limbo. It is unsafe, however, to argue from the carelessness of the inscriptions, for in votive inscriptions all variety of carelessness is found. Moreover, the variety and beauty of the

Clazomenae¹; vases probably dedicated to Zeus have been found at Megara², to Apollo at Cynuria³, and Epidaurus Limora⁴, to the Paphian in Cyprus⁵. Besides these, there are innumerable fragments of pottery uninscribed, from Argos, Athens, Eleusis, Naucratis, Olympia, and all the chief temple-sites.

At Delphi we find mention of four golden *stlengides*, which have obvious reference to a sacred pomp, dedicated by the Sybarites; a silver goblet by the Phocians; a gold crown of ivy-leaves by the Peparethians, others of laurel by Ephesus and Lampsacus, which may have had some connexion with the same occasion⁶; we also find mention of many others at Olympia⁷. In the temple of Apollo Ptoan (Boeotia), there are several dedications from delegates of the Boeotian confederacy⁸, and several from separate cities, such as Thespieae and Acraephiae. A bronze vase found at Olympia was dedicated by the people of two cities of Elis⁹, and one by the Spartiates¹⁰. So too the initiated mystae made dedications in Samothrace¹¹ and elsewhere. Such an offering is attested by inscriptions found in Thessaly¹² and at Magnesia on the Maeander¹³. We learn

fragments indicate that they were offered by votaries, not used and then discarded. Nor are there such inscriptions on the rude cups characteristic of Hera (ii. 61), nor is the supposed custom found elsewhere.

¹ AM xxiii. 63 Ἀθηναγόρη Ἐρμῇ.

² IGS i. 3493 Εὐκλείδης καὶ Μέιλο... ἀνέθεν; 3494 Διὶ Ἀφεισίῳ carelessly scratcht.

³ Collitz iii. 4535 Μενότιος ἀνέθηκε τῷ Πυθαίῳ; IGA 59.

⁴ Collitz iii. 4539, 4541, 4540 τῷ Ἀπέλωνι ἀνέθηκε Εὐώνυμος.

⁵ Collitz i. 62, 77, 96, 102.

⁶ Theopompus ap. Ath. xiii. 605 B, C Συβαριτῶν ἀναθήματα, στλεγγίδια χρυσᾶ τέσσαρα, καρχήσιον ἀργυροῦν Φωκαέων καὶ στέφανον χρυσοῦν κιττοῦ Πιπαραίων, στέφανον δάφνης, Ἐφεσίων ἀνάθημα, etc.

⁷ Polemon ap. Athenaeum xi. 480 A ναὸς Μεταποντινῶν, ἐν ᾧ φιάλαι ἀργυραῖ ἐκατὸν τριάκοντα δύο, οἰνοχάαι ἀργυραῖ

δύο, ἀποθυστάνιον ἀργυροῦν, φιάλαι τρεῖς ἐπίχρυσοι. ναὸς Βυζαντίων, ἐν ᾧ Τρίτων κυπαρίσσιος, ἔχων κρατάνιον ἀργυροῦν, Σειρὴν ἀργυρᾶ, καρχήσια δύο ἀργυρᾶ, κύλιξ ἀργυρᾶ, οἰνοχόη χρυσῇ, κέρατα δύο. Ἐν δὲ τῷ ναῷ τῆς Ἥρας τῷ παλαιῷ φιάλαι ἀργυραῖ τριάκοντα, κρατάνια ἀργυρᾶ δύο, χύτρος ἀργυροῦς, ἀποθυστάνιον χρυσοῦν, κρατὴρ χρυσοῦς, Κυρηναίων ἀνάθημα, βατιάκιον ἀργυροῦν.

⁸ BCH xiv. 200; four in 4th cent., six in 3rd cent.

⁹ IGA 120 Ἀλασπῆς καὶ Ἀκρόρειοι ἀνέθηκαν.

¹⁰ IGA 63.

¹¹ CIG 2157.

¹² A slab shaped like a shrine, once painted: Δάματρι καὶ Κόρα Μέλισσα τελείονμα, AM viii. 110.

¹³ AM xvi. 249 θεῷ Διονύσω Ἀπολλώνιος Μοκόλλης ἀρχαῖος μύστης ἀρχαῖον χρησμὸν ἐπὶ στήλης ἀναγράψας σὺν τῷ βωμῷ ἀνέθηκεν.

from Eudocia's notes that mystae used to dedicate their dress at Eleusis¹. At Megara was a yearly sacrifice to Apollo Protector, and the magistrates on this occasion used to make a dedication of some sort².

Even a joyous celebration of any kind might suggest an offering. The state gave the men of Phyle a thousand drachmas for a sacrifice and votive offerings³. When Demetrius Poliorcetes came to Athens, he was received in triumphal procession, and a decree was past to give a prize in money to him who made the most sumptuous show, which money he was to expend on a votive offering⁴.

Again: colonists sent offerings to the great feasts of the mother city. We know that the Athenian colonies sent an ox each to the Panathenaea⁵; and two dedications of colonies made in Athens are extant⁶. In Sparta was a statue of Athena dedicated by the Tarentine colonists⁷.

Private persons of course also made dedications on consulting an oracle. There is a fine relief from the Pythium at Athens, representing the god seated upon the tripod, and two other figures, female, of divine size, one with her hand upon the god's shoulder⁸. This may be a thank-offering for some oracular response. In later times the offering seems commonly to have taken the form of a small altar. One such comes from Troezen, and is inscribed with the question put to the oracle and the answer⁹. This was the custom at the oracle of Libyan Ammon, and Pausanias saw there altars with the questions of Eleans and the answers given them¹⁰. The first celebration of the *taurobolium* at Athens was commemorated by an altar, and

¹ Eudocia (Teubner) 656 *περὶ τῶν ἐν Ἐλευσίνι μυστηρίων: πατριὸν ἔστι ταῖς θεαῖς ἀνιερῶν καὶ τὰς στολὰς τοῦς μύστας ἐν αἷς τύχοιεν μνηθέντες*, quoting Melanthius.

² *IGS* i. 39; Collitz iii. 3027 f. For the god see Paus. i. 44. 2.

³ Aesch. *Ctes.* 187.

⁴ Plut. *Demetr.* 12.

⁵ Schol. Arist. *Clouds* 385; cp. *CIA* i. 9 (of Erythrae), 31 (Brea).

⁶ *CIA* i. 339, 340, 5th cent.: Eretria, Potidaea.

⁷ Paus. iii. 12. 5.

⁸ *Cat. Ath. Sc.* 1389: ...*Βακχίου ἀνέθηκε*.

⁹ *BCH* xvii. 85 *Εὐθυμίδας ἀνέθηκε, ἃ κα ποιῶν ποι τὸν θεὸν ἰοίημι λουσάμενος δαῖναι χρῆζων.—θύσαμεν Ἡρακλεῖ ... ἰὼς ἰδόντα ἐπὶ λαὶὰ οἰωνόν*. 4th cent. *IPI* i. 760.

¹⁰ Paus. v. 15. 11.

the same offering was repeated at a later date¹. A series of altars, all late, were found in the port of Delos², which may be assigned to pilgrims; they record the dedication of other things, such as a shrine³, a circuit-wall⁴, statues of Athena⁵, Heracles⁶, Maia⁷, and other gods. Memorials of a periodical sacrifice to some deity unknown are cut in the rock at Lindos, with the names of those who performed it⁸. In Egypt records have been found of the pilgrimage of devotees to the shrine of Isis, all of late date⁹. The answer of a god might be dedicated alone¹⁰.

A large number of dedications have reference to the sacrifice itself. We may classify them thus:

- (1) Figures or groups which represent the devotee prepared for sacrifice, or engaged in some ritual act.
- (2) Models of the thing sacrificed.
- (3) The articles used in the ritual.
- (4) The deity to whom sacrifice is made.

(1) *Figures or groups which represent the devotee.*

The figures found in the temple precincts are difficult of interpretation. The question is, whom do they represent; the deity, the priestly person, the devotee, or (it is even asked) the devotee in the garb and aspect of the deity? The last suggestion may be dismissed. Whatever be the origin of sacrifice, whatever the practices of savages, I know of no evidence to show that the Greek devotee in sacrificing regarded himself as one with the god. Indeed, Pausanias speaks of a figure of Alexander in the garb of Zeus, with a tone which suggests that it was an impious thing¹¹. If one priest on a great day wears the mask of Demeter¹², if a priestess of Artemis rides in a car drawn by

¹ CIA iii. 172, 173; Sybel 581; to Attis and Rhea.

² BCH xxiii. 60 ff.

³ No. 6 οἱ αὐτοὶ καὶ τοὺς θεοὺς οὗ καὶ τὸν ναὸν ἀνέθηκαν. This has a relief also.

⁴ No. 9 οἱ καὶ τὸν περίβολον.

⁵ No. 8 οἱ καὶ τὴν Ἀθηνῶν.

⁶ No. 7 οἱ καὶ τὴν Ἡρακλῆν (*sic*).

⁷ No. 5 οἱ τὴν Μαλάν οἱ αὐτοὶ καὶ τὸν βωμόν. So in Epidaurus: IPI i. 873.

⁸ IGI i. 791 ff.: e.g. τῶν Θάλλιος καὶ

Δαιπόλιος ἐργόνων προσχάριος θυσία. The name of the ceremony was Βουκοπία.

⁹ CIG 4846 τὸ προσκύνημα Ἀπελλᾶς Λόγγου; 4897 ff., 4981 ff., 4917 ἤκω καὶ προσκεκύνησα τὴν κυρίαν Ἰσιν καὶ πεποίηκα τὸ προσκύνημα τῶν φιλοῦντων με. See also JHS 1899, p. 13.

¹⁰ IPI i. 492 Mycenae (6th century).

¹¹ Paus. v. 25. 1.

¹² Paus. viii. 15. 1.

deer¹, these need prove no more than that a mystery-play was being acted; and even so, they are exceptions. This mystical notion was, if I read aright, foreign to the sanity of the Greek intellect, and their idea of the sacrifice was much more simple. As regards the other interpretations, some figures are quite clearly meant for the deity, others, as male figures offered to a female deity², quite clearly are not; very many are doubtful. Again: of those which are not divine, some may be priestly persons, some cannot. The last class cannot be all ornaments, because many of them are not ornamental; even supposing toys to have been used and dedicated at an early date, they cannot all be toys, because some have direct reference to cult (as the ring-dancers), some have the attitude of worship, some represent the phases of human life at which votive offerings were customary. We have already seen how war³ and athletic prowess⁴, the earning of daily bread⁵ and the birth of children⁶, are indicated in this way. It follows, then, that the devotee was sometimes represented by votive figures. But, as I have before pointed out, it is the devotee doing something or other. Portraits are out of the question, so is all idea of substitution by similitude. The figures represent the act or process, the human activity which has been blest by the god, or which the man desires to keep in remembrance. The sacrificial group of Oenoe is the most complete example of the attempt to perpetuate the memory of a sacrifice⁷.

Here we have specially to consider those human figures which suggest the rites of sacrifice; and I shall first name the most significant examples, passing on to interpret others in the light of these.

First, the archaic statue of Rhombus or Combos found on the Acropolis of Athens, bearing a calf on his shoulders⁸. He is clad in a shepherd's cloke of thick frieze or hide, which hangs

¹ Paus. vii. 18. 12.

² Examples will be given p. 289; to which add a find of male and female statuettes together at Corinth: *AJA* xi. 371 ff., *JHS* xvi. 340.

³ Above, p. 129.

⁴ Page 163.

⁵ Page 80.

⁶ Page 254.

⁷ Page 130.

⁸ *CIA* iv. 1. 373²⁵, p. 198: 'Ρόμβος ἀνέθηκεν ὁ Πάλου.

down before and behind him. I am aware that this is the attitude of Hermes Criophorus¹, but here we are in Athena's shrine; moreover, the attitude is exactly that of the modern Greek peasant, who may be seen any Good Friday in the streets of Athens, thus bearing the lamb which he is to slay for his Easter Feast. I take Rhombus, then, to have set up this memorial of the sacrifice which he did, perhaps for some unexampled prosperity or the present help of the goddess. A bronze statuette from Crete², like Rhombus bearing an animal, clad in the ancient loincloth of the Mycenaeans³, and standing upon a base, was no doubt dedicated for the like reason. A ram-bearer of the same type comes from the Theban Cabirium⁴, and one was found at Gela⁵. Pausanias saw in the temple of Apollo Lycaeus at Argos the statue of a man Biton with a bull on his shoulders: a story was told to explain it, of course; but we may place him by the side of Rhombus⁶. In the Cabirium too⁴ were several figures holding a lamb under the arm, which we may now interpret in the same way. Others carry a cock or some other bird⁴. In the temple of Apollo at Naucratis there are two figures of a man leading a bull⁷. A bronze ox being led to sacrifice stood in the Eleusinium at Athens⁸. Very ancient figures, from Praesus in Crete, hold some offering in the hand⁹. Finally, some figures of Artemis found in Corcyra show a human figure dancing before her, or clasping her knees¹⁰.

¹ On this divine type see A. Veyries, *Les fig. criophores dans l'art grec*, Thorin, Paris, 1884; K. Friederichs, *Apollon mit dem Lamm*, Winkelmannsfest, 1861. Hermes Criophorus at Corinth, Paus. ii. 3. 4; in Messenia, iv. 33. 4; at Olympia, v. 27. 8. Compare Stephani, *Compte Rendu*, 1869, 96 ff.

² *Annali* lii. 213, pl. S.

³ The loin-cloth also on archaic statuettes from Olympia (*Bronzen*, pl. xvi.), statuettes and the great Naxian Apollo of Delos (*AZ* xl. 329), perhaps Delphi (*BCH* xxi. pl. x.), statuettes in the Dictaeon cave (*Ann. Br. Sch. Ath.* vi. 107).

⁴ *AM* xv. 359: why should they be called Hermes?

⁵ Kekulé, *Terrac. v. Sic.*, pl. iii. 3.

⁶ Paus. ii. 19. 5.

⁷ *Naucratis*, i. 13. It may be worth while to mention that figures of a man riding upon a ram (*AZ* xl. 320), and of a man clinging beneath a ram, perhaps Odysseus (*AM* iv. 170 foll.), are also known; the first from Tarentum, the second from Tegea: both are probably toys.

⁸ Paus. i. 14. 4.

⁹ *AJA* n.s. v. 381.

¹⁰ *BCH* xv. 1 ff., pl. i.—viii. See fig. 38.

We have now a criterion to determine the interpretation of the numerous figures which bear a calf, pig, cock, dove, or other bird, fruit or flowers, and other things which could actually be offered. Other figures, again, have reference to the ritual. Unmistakable are the ring-dances of women, a whole series of which were found at Olympia¹ and in Cyprus; and by their help we shall explain figures which play upon the pipes or the harp, or which carry a musical instrument, a bowl and jug or a lustral spray, or a jar of water upon the head, which clap the hands, or imitate any act of the possible ceremony. Further: figures are found which hold up the hand in the attitude of worship, as at Cyprus and Tegea. It will now be useful to consider the centres one by one, in order to give some idea of the variety to be found in each.

Beginning with the Mycenaean age, a few figures are known which play upon the harp or the pipes². In the Argive Heraeum, probably the most ancient shrine in Greece, we find both male and female figures, but few human figures which have reference to ritual. There are however a few women who appear to be carrying something; and male figures are found, which cannot represent the goddess. At Olympia the ring-dancers, and a number of figures of both sexes, one a female holding a dove³, but nothing else characteristic of cult⁴. At Dodona we have bronze ritual figures which

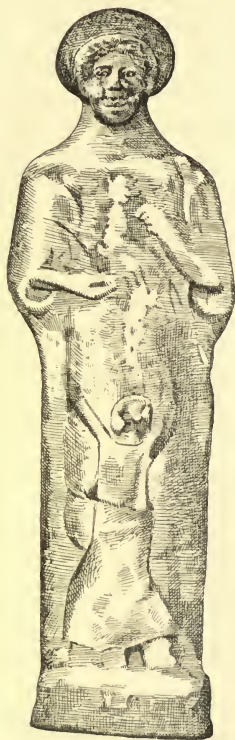


FIG. 38. Artemis with fawn and dancing votary (Coreyra).

BCH xv. pl. vii.

¹ *Bronzen von Ol.* 263, pl. xvi. See fig. 39, p. 287.

² Perrot and Chipiez, *Hist. de l'Art*, vi. 751.

³ *Bronzen von Ol.* 56, pl. ix.: called Aphrodite by the discoverers.

⁴ *Bronzen von Ol.* 263, 38, 44.

may be meant for the priest, holding in his hand objects used in the cult; the priestess, holding a dove, vase and saucer, or some similar object; and a sacrificer, with a knife¹;



FIG. 39. Ring-dancers, from Olympia.
Bronzen xvi. 263.

also a flute-girl with double flute, of the sixth century². At Amyclae was found a bronze male figure in ceremonial head-dress, which once held something in the hand³. On the Acropolis of Athens are a male⁴ and a female⁵ figure of bronze which appear to be dancing; and a naked man holding up a wreath as if offering it⁶. Large numbers of clay figures here found are unarmed, and hold a bird, an apple or a pomegranate⁷. Stone figures of boys holding a dove or some such object⁸, and of a girl with a holy-water basin, are also known at Athens⁹. From Eleusis comes the figure of a boy carrying a bundle of sticks, which are familiar in the cult¹⁰. The Cabirium yielded some hundreds of male figures, both clothed and naked, carrying a lamb, or holding a cock to the bosom, and in the other hand a jug or bowl, or holding hare and bowl, lyre and

¹ Carapanos, pl. xiii. 3, xxi. 4;
BCH xiv. 159, pl. iv., v. A dove held
in the hand: Carapanos xxi. 4 *bis*.

² Carapanos 31, pl. x. 1.

³ 'Εφ. 'Αρχ. 1892, pl. 2.

⁴ *Cat. Acr. Br.* 757.

⁵ *Cat. Acr. Br.* 787.

⁶ *Cat. Acr. Br.* 731.

⁷ *AM* xix. 492.

⁸ Sybel 4301—5.

⁹ Sybel 4308.

¹⁰ *AM* xx. 357; *AA* 1892, p. 106.

bowl, or a bird, or with jug and bowl together¹. At Tegea were some hundreds of girls bearing water-pitchers, female figures standing with a pig or a wreath in the hand, and a few dancers². Figures of girls carrying pigs were found at Paestum³ and several places in Sicily, Acragas, Camarina, and Gela⁴; girls with pig and torch at Camarina⁵, girls with dove or wreath at Megara⁶. A shrine near Catania contained many archaic figures of girls holding a pig⁷, a flower or fruit⁸, basket of eatables⁹, torch or sceptre¹⁰; but some are probably divine. Naucratis gives us stone figures of the sixth century holding the libation bowl, and females in terra-cotta playing upon the pipes or the lyre¹¹; from the temple of Aphrodite came male figures draped and nude¹², flötist and harpist¹³. The female figures holding bird, goat, or flower to the breast, are perhaps the goddess¹⁴. The girl flötists in the hero-shrine at Therapne have been mentioned already¹⁵. There were silver and gold statuettes in Delos, and one held two Attic drachmae in the hand: a new motive¹⁶. The scheme of the Hero Feast is represented in ninety-nine per cent. of terra-cotta examples from Tarentum¹⁷. In the Dictæan cave of Crete were figures

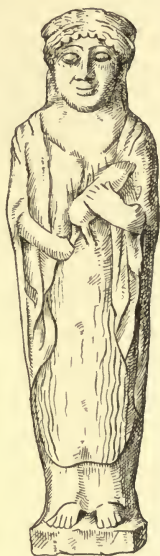


FIG. 40.
Mon. Ant. vii.
237, fig. 29.

¹ *AM* xv. 359.

² *AM* iv. 170 ff.; *Gaz. Arch.* iv. 42 ff.; *Nuove Memorie dell' Inst. di Corr. Arch.* 72—6, pl. vi.; *Gaz. des beaux Arts*, xxi. 108. Gerhard, *Bilderkreis von Eleusis*, *Arch. Aufs.* ii. 561, 563, quotes parallels from Megara, Thebes, Sicily, Thespieae, Cnidus.

³ *Ann. dell' Inst.* 1835, p. 50.

⁴ Kekulé, *Terracotten*, 19, 25, 23.

⁵ Kekulé, *Terracotten*, pl. v. 1—8; *Mon. Ant.* ix. 231, figs. 23—6.

⁶ Kekulé, *Terracotten*, 9, 10.

⁷ *Mon. Ant.* vii. 235, figs. 25, 29, 30, pl. vii. See fig. 40.

⁸ *Mon. Ant.* vii. pl. iv.

⁹ *Mon. Ant.* vii. fig. 38.

¹⁰ *Mon. Ant.* vii. figs. 39—41.

¹¹ *Naucratis*, i. 13, 14.

¹² *Naucratis*, ii. 56.

¹³ *Naucratis*, pl. xvii. 4, xiv. 14.

¹⁴ *Naucratis*, ii. 56; *Ann. Brit. Sch. Ath.* v. 72 ff., 83.

¹⁵ *Rev. Arch.* xxx. 13.

¹⁶ *BCH* x. 464^{72, 95} ἀνδριαντίσκος; ἀνδριαντίσκος χρυσοῦς on silver base; ἀνδρ. ἀργυροῦς πρὸς τῇ χειρὶ ἔχων δραχμὰς ἀττικάς II, coins affix to the hand.

¹⁷ *AZ* xl. 286 ff.; *Gaz. Arch.* vii. 155 ff.

both male and female, the hand being frequently raised to the head as in adoration¹. Similar is a statuette from Athens, of a female deity holding a torch or staff, whose hand rests on the head of a small figure of a man by her side². Abundant evidence for this practice comes from Cyprus. At Voni, in the sanctuary of Apollo, were found a host of figures, draped, and all male except two, ranging from the archaic to late periods. Some are playing on the double flute³, some hold a dove and pyxis⁴, or a pyxis and a branch⁵, others have no attributes at all⁶. They are bearded⁷ or beardless⁸, and some of later date appear to be meant for portraits⁹; one is inscribed¹⁰. There is great variety of type. The two female figures¹¹ are explained by the compilers of the catalogue as "inappropriate offerings brought from home," a somewhat lame explanation. At Chytri, a sanctuary of the Paphian goddess, there are "crouching boys," holding a bird or a patera, perhaps the temple attendants¹²; female devotees, erect, with hands raised to the head, or by the sides, or touching the breasts¹³, holding a pyxis¹⁴, drum or tambourine¹⁵, or a flower¹⁶, playing on the flute¹⁷ or dancing in a ring¹⁸. At Soli both male and female figures are found¹⁹, with a number of ring-dances²⁰. At Citium, in the sanctuary probably of Artemis, most of the figures are female, but male are found. Commonest is the votary, male or female, playing upon the tambourine²¹; two or three play upon the harp²². Others bring a flower or wreath²³, dish of cakes²⁴ or bowl of wine²⁵, bird²⁶, or calf²⁷;

¹ *Ann. Br. Sch. Ath.* vi. 107, pl. x.

² *Annali* xxxvi. pl. G. *Jahreshefte* iv. 37, 38, fig. 30.

³ *Catalogue of the Cyprus Museum*, 5001—2.

⁴ *Catalogue*, 5019—31.

⁵ *Catalogue*, 5032—47.

⁶ *Catalogue*, 5003—10.

⁷ *Catalogue*, 5012 ff.

⁸ *Catalogue*, 5003 ff.

⁹ *Catalogue*, p. 141.

¹⁰ *Catalogue*, 5009 Γιλλίκας κατέστρεψε
ὁ Στρασικπαρέος (Cypriote script).

¹¹ *Catalogue*, p. 141.

¹² *Catalogue*, 5201 ff.

¹³ *Catalogue*, 5253 ff.

¹⁴ *Catalogue*, 5284.

¹⁵ *Catalogue*, 5296 ff.

¹⁶ *Catalogue*, 5289.

¹⁷ *Catalogue*, 5302—3.

¹⁸ *Catalogue*, 5315—34, 5290—95.

¹⁹ *Catalogue*, 5484 ff.

²⁰ *Catalogue*, 5401 ff.

²¹ *Catalogue*, 5501 ff.

²² *Catalogue*, 5516.

²³ *Catalogue*, 5533—4, 5538.

²⁴ *Catalogue*, 5522—4.

²⁵ *Catalogue*, 5525—7.

²⁶ *Catalogue*, 5529—31; swan or dove,
5535—7.

²⁷ *Catalogue*, 5528, 5532.

a few, all female, have a lamp on their heads¹. These objects are of importance, because some of them have the hands in a posture of supplication, and are therefore unmistakable as devotees². In the sanctuary of Aphrodite at Idalium, all the statuettes are female. Many have no attributes, but there are others bearing flowers³, cakes⁴, or birds⁵, clapping the hands⁶, playing upon lyre⁷ or tambourine⁸, or with arms raised or extended⁹. A series of large terra-cotta figures come from Salamis, which from their look and costume seem certainly meant for human votaries¹⁰. The female type holding fruit, flowers, or animals¹¹, tambourine or bowl¹², is represented, and male figures also hold flowers¹³ or kids¹⁴. From Tamassos come a number of statuettes, all male, apparently of the votary¹⁵, sometimes offering a plate of fruit¹⁶, or holding a bird, pyxis, or lustral spray¹⁷. At a sanctuary in Asia Minor, probably that of Artemis Anaitis, were found a number of objects which show an economical way of representing this idea: they consist of the hand as far as the elbow, holding fruit, birds, or some other offering¹⁸. In view of this evidence, we must conclude that the statuettes were not all meant for the deity; that some at least were meant for human beings; and that probably there were worshippers as well as priests among them. But once more, these are not portraits: they represent an act.

It will be convenient here to enumerate such votive reliefs as we have not been able to find a place for. We have seen that these reliefs (with one possible exception)¹⁹ never represent a myth or legend as such, but are divisible into those which exhibit (1) the power of the deity, (2) the act or process which

¹ *Catalogue*, 5540.

² *Catalogue*, 5517—9.

³ *Catalogue*, 5604, 5641, 5650, etc.

⁴ *Catalogue*, 5660—1.

⁵ *Catalogue*, 5717.

⁶ *Catalogue*, 5705.

⁷ *Catalogue*, 5674, 5710—15.

⁸ *Catalogue*, 5601, 5707—9.

⁹ *Catalogue*, 5686—5704.

¹⁰ *Catalogue*, p. 161; *JHS* xii. 163.

¹¹ *JHS* xii. 140.

¹² *JHS* xii. 158.

¹³ *JHS* xii. 147.

¹⁴ *JHS* xii. 155.

¹⁵ *Catalogue*, 6014 ff., 6156 ff.

¹⁶ *Catalogue*, 6025.

¹⁷ *Catalogue*, 6092 ff.

¹⁸ In Leyden Museum.

¹⁹ Page 87¹¹.

he has made to prosper, or (3) the ritual. It is likely that most votive reliefs commemorated 'not an ordinary but an extraordinary moment, some signal favour of the god for which his worshipper has done sacrifice; but generally we cannot divine the occasion. The indeterminate pieces cannot, however, fairly be left unnoticed; and provisionally they may be placed here. I shall include any which do not violate the principles shown in the others; feeling quite certain that the presence of worshippers or a sacrificial scene is conclusive for their interpretation as votive.

An unmistakable votive tablet, found lately in Euboea, shows Artemis, Apollo, and Leto in the presence of a worshipper: Apollo is playing upon the harp, Leto apparently holds a sceptre (painted), and Artemis holds torches¹. Sacrifices to the three deities together were made at Delphi². One with a similar scheme, on which however Artemis takes an arrow from a quiver, and a gazelle stands by her side, and which lacks the worshipper, is in the Athenian Museum³; and a third is inscribed with a dedication⁴. These are strong evidence that the series of Harpist reliefs is votive; but prove nothing for the occasion, which may be other than a musical victory. A fragment, inscribed as a dedication of two men, from the late fifth century, shows Apollo seated upon a rock⁵. The society of Pythaists, singly or in groups, made similar dedications to Apollo. The god sits on the *omphalos*, a bowl in his right hand, a lustral spray in his left; beside him Artemis, with quiver; a worshipper uplifting his hand completes the scene⁶. Another shows Apollo playing upon the lyre, Artemis, and Leto, with a male worshipper⁷. Other thiasi or similar societies thus commemorated their festival times. Thus Xenodotus dedicates a

¹ 'Εφ. 'Αρχ. 1900, 4 ff., pl. 2. 1.

² Collitz ii. 2642⁵⁵.

³ *Cat. Nat. Mus. Sc.* 1400.

⁴ *Cat. Nat. Mus. Sc.* 1380 Γόργων...
ἀνέθηκε (Thessaly).

⁵ *AM* vii. 320 ...ράτης καὶ Δημο...,
...μύλου νικῶν ἀνεθέτην, Central Mus.

Ath.

⁶ *AJA* v. 471, pl. xi.: Icaria, 4th cent.: Πυθαιστῆς Πεισικράτης 'Ακροτίμου ἀνέθηκεν.

⁷ *AJA* l.c. Buck, *Papers of the Am. School*, v. 119, pl. vii. 3; *CIA* iv. 2. 1190 b, c.

feast-relief to Apollo¹; and Golgos yields a relief of Apollo enthroned, with a procession of worshippers; the lower division of the slab shows a feast and a ritual dance². Apollo is also associated with Athena³, and in a piece from Cyzicus, with Dionysus and Zeus⁴. The beautiful terra-cotta relief of Aphrodite from South Italy is probably meant to suggest the goddess's divine power. She stands before Hermes, holding out to him in one hand a pomegranate, in the other a winged love⁵. Another, of the type called Aphrodite and Ares, shows a goddess pouring a libation into a bowl held by an armed warrior over an altar; a worshipper in the corner proves the votive character⁶. Arctinus and Menecratia dedicate a relief to her as Leader of the People⁷. Athena also appears on reliefs which tell no plain tale, other than by their altar or sacrificial scene or inscription that they are votive⁸. The Acropolis relief of Athena offering a hand to a seated man has been spoken of already⁹. Again, an archaic female figure offers a cake or garland with one hand, and holds some vessel in the other¹⁰. A man and a small boy appear as worshippers in another case, but all that remains of the goddess is her hand with an owl perched on it¹¹. The goddess sometimes brandishes her spear¹², sometimes sits with her helmet upon her lap¹³, or by her side¹⁴, or stands in a quiet attitude¹⁵. Once she appears robed like the archaic Maiden statues of the Acropolis, but with a helmet, in company with two other female figures of divine size before a group of three worshippers who are leading a sow¹⁶. There is also the much discussed relief-niche in which

¹ *Rev. Arch.* xxv. 159 *Ξερόδοτος Ἀπόλλωνι*.

² *Rev. Arch.* xxv. 159.

³ Sybel 4319.

⁴ *Cat. Br. Mus. Sc.* 817 *Διὶ ὑψίστῳ καὶ τῷ χορῷ τὸν τελαμῶνα ἀπέδωκα*.

⁵ Farnell, *Cults*, ii. 697, pl. 48.

⁶ Farnell, *Cults*, ii. 702, pl. 50 b.

⁷ Farnell, *Cults*, ii. 662 (3rd cent.)

ἡγεμόνη τοῦ δήμου.

⁸ *CIA* iv. 1. 418 i ... *Ἀθηναίαι ἀνέθηκεν*.

⁹ Above, p. 219. No. 577 in the Acropolis Museum: *Schöne* 83; cp. 77.

¹⁰ No. 593.

¹¹ *Schöne* 87: the man's face looks like a portrait.

¹² *Schöne* 84, 95.

¹³ *Schöne* 91.

¹⁴ *Schöne* 92.

¹⁵ *Schöne* 61, 94.

¹⁶ *Ἐφ. Ἀρχ.* 1886, 179, pl. 9. So *Acrop. Mus.* no. 581.

are two armed Athenas side by side¹. She is joined also with Cybele and a bearded male figure in a mantle who holds a club, probably from Asia Minor².

Characteristic offerings to Cybele were the votive niches or small shrines, none of them early, in which she is seated upon a throne with various accessories. She sits in the shrine alone, holding a bowl and tympanum³; or she has attendants, a youthful male with sacrificial vessels, and a bearded deity, perhaps Hermes and Priapus⁴. On the pilasters of the shrine are often engraved the figures of worshippers⁵, who also appear within⁶; even Pan appears on the pillar⁷. A lion is at her feet⁸, or two lions⁹, or she is even seated upon a lion. An altar sometimes appears, or a scene of sacrifice¹⁰. These little shrines come from Peiracus¹¹, Ephesus¹², Minutoli¹³, Sardis¹⁴, Perinthus¹⁵, and Samos¹⁶, and go back to the fourth century. One fine specimen of terra-cotta was found in a tomb¹⁷. They are sometimes inscribed¹⁸. A double Cybele



FIG. 41. Relief dedicated to Cybele.
Cat. Berl. Sci. 691.

¹ 'Εφ. 'Αρχ. 1890, 1, pl. 1; explained by Mylonas as Athena in two aspects, those of peace and war, or Polias and Parthenos. But Athena is also Ergane, Hygieia, and so forth; and there is no difference between the two figures. Mylonas compares several other double Athenas, and also double Cybele, Zeus, Hermes.—This was found on a tomb, but the type is votive.

² F-W. 1845. Unexplained.

³ *Cat. Berl. Sc.* 692, 694, etc.

⁴ *Cat. Berl. Sc.* 697; F-W. 1846 (Petersburg).

⁵ *Cat. Berl. Sc.* 692.

⁶ *Cat. Brit. Mus. Sc.* 782.

⁷ *AM* xxi. 280.

⁸ *Cat. Berl. Sc.* 697, 703, etc.

⁹ *Cat. Berl. Sc.* 732.

¹⁰ *Cat. Br. Mus. Sc.* 782.

¹¹ *Cat. Berl. Sc.* 692, 694, etc.; probably *Cat. Br. Mus. Sc.* 782, etc.

¹² *Cat. Berl. Sc.* 699, 704.

¹³ *Cat. Berl. Sc.* 701.

¹⁴ *Cat. Berl. Sc.* 702.

¹⁵ *Cat. Berl. Sc.* 703.

¹⁶ Samos Museum 51; *AM* xxv. 174.

¹⁷ *AM* ii. 48, pl. iii.

¹⁸ *CI G* 6837 Μητρὶ θεῶν 'Αγγίστει 'Αμέριμος οἰκονόμος τῆς πόλεως εὐχῆν. *AZ* xxxviii. p. 1 ff. Μάνης Μητρὶ καὶ Μίκα Μητρὶ θεῶν; Sybel 3099 (4th cent.).

has also been found in several examples¹, like the double images of Athena and Pan. There is also a fine relief of the early fourth century, where Cybele sits sideways, holding bowl and tympanum, a lion at her foot, and facing her is a female figure bearing a torch. Here also 'Hermes' appears². Another relief is in Venice, and shows Cybele with attributes, Attis, a woman worshipper and a female attendant³. A relief bust from Mysia is inscribed⁴.

Dedications to Demeter and the Maid, which represent scenes from the Mysteries, belong to this place. One such appears to be the famous relief from Eleusis, representing the goddesses with Triptolemus standing between⁵. Another represents Triptolemus on a throne before the goddesses⁶, or on a waggon with snakes attendant⁷. Demeter sits on a throne, holding sceptre and ears of corn, while the Maid with her torches draws nigh; or the Maid stands behind Triptolemus, who sits on a winged throne, whilst a train of worshippers approaches⁸. Others similar exist, one inscribed⁹. On a slab in the Eleusis Museum the Maid holding torches approaches Demeter enthroned; and others show Triptolemus seated in a throne with snake and wing, the Maid holding torches on his left, and Demeter on the right, with four worshippers. Other reliefs, which show two female divinities, one with a torch, the other resembling the typical Demeter, are assigned to this pair; the presence of worshippers will attest the votive character¹⁰. A late relief from Sparta represents standing in the centre Demeter and the Maid, holding torches; one is seated, and Cerberus beneath the throne; to their right, a man with a long staff, and to their left a girl holding a bundle and some fruit; over the girl's head is a winged figure with wreath.

¹ F-W. 1133; Sybel 386 (Eleusis), 3049, 4381, 6139; *AM* xxi. 280. Explained as Cybele and Aphrodite by Foucart, *Ass. Rel.* 100. See *AZ* xxxviii. pl. 2. 1, xxxix. p. 1.

² *Cat. Berl. Sc.* 691. See fig. 41.

³ *Monuments Grecs*, p. 11, pl. 2.

⁴ *CIG Add.* iv. 6836 Ἀνδριήνη Γλυκίνα Μηροφώντος θεῶι ἀγνῆι εὐχήν.

⁵ F-W. 1182.

⁶ *AA* xi. 100; *AM* x. pl. vi.

⁷ F-W. 1132.

⁸ *AM* xx. 245 ff., pl. v. (early 5th century), vi. (4th century).

⁹ *AM* xx. 258 Πλατοῖς Διονυσίου Κυδαθηναίως ἀνέθηκε. Another in *AM* xxvi. 49.

¹⁰ *Cat. Brit. Mus. Sc.* 793; Sybel 323, cp. 361, 1488; *Münch. Glypt.* 198; *AA* 1855, 57.

It is inscribed as a thank-offering; the meaning is not clear, but a ritual act most likely¹. It may be worth while to mention a beautiful vase found in Eleusis, depicting the Rape of Persephone, and with a dedicatory inscription scratched upon it².

Dionysus also appears in groups which do not suggest a musical or dramatic victory. Thus in a Theban relief he sits on a rock, thyrsus in hand, and before him stands a female deity³. He appears on his throne, a snake beside him⁴; or as Sabazios he is seated in a biga, having snake and eagle⁵; or he is in company with a goddess clad in the fawnskin⁶.

The usual scenes of adoration and sacrifice occur⁷.

Many offerings are made to Hecate; and the variety of her functions, as a chthonian deity and therefore connected with the worship of the dead, as well as likely to be appealed to for help, or as connected with marriage and birth, or in other capacities, makes it impossible to guess at the occasion. None of the reliefs are archaic. She appears triform in a votive niche, holding torches and the vessel of libation⁸; or in the hideous oriental shape⁹. Hestia is also thus commemorated on a Thessalian stone¹⁰. There are one or two dedications to Zeus Philios, whose occasion can only be guessed¹¹; and another relief to Zeus, with worshipper, is a thank-offering¹².

The crudest example of this idea in art is the relief of two hands alone¹³.

(2) *Model of the thing sacrificed.*

We have already seen animal models forming part of a

¹ *AZ* xli. 223, pl. 13. 1: *Τισικράτης*

Ἀγαθόκλειαν τὰν ἰδίαν θυγατέρα Δάματρι καὶ κόραι χαριστήριον; = *AM* ii. 378¹⁹³.

² *AM* xxi. pl. xii. *Ἀνθίππη ἀνέθηκε*.

³ Sybel 352; Schöne 110.

⁴ Conze, *Inscr. d. thrak. Meer*, pl. 17. 7.

⁵ Roscher i. 1111.

⁶ Sybel 585.

⁷ Sybel 373: man, woman, and child. Dionysiac precinct, Athens.

⁸ Farnell, *Cults*, ii. 552, pl. 39 c;

F-W. p. 165; Baumeister 632.

⁹ *Cat. Berl. Sc.* 683: from Magnesia. Also Stephani, *Compte Rendu* 1870, 191: hecateum Βάθυλλος Δέρκιος Ἐκάτη Σπάρτης μεδεούση.

¹⁰ *BCH* xii. 184.

¹¹ Farnell, *Cults*, i. p. 118.

¹² *CIG Add.* iv. 6831 *Διὶ εὐχαριστήριον*.

¹³ *CIG Add.* iv. 6845 *ἁ Λουκιφέρα ὁσίῳ καὶ δικαίῳ* (Trieste).

sacrificial group, and we are prepared to find them dedicated alone. This is in fact the simplest permanent memorial of a sacrifice, if the offerer wishes to commemorate it at all. It is well known that the Greeks often dedicated cakes in the form of animals: at the Diasia, for instance, an ancient agricultural feast, held in honour of Zeus Meilichios, cakes were offered in this shape by tradition¹. The lexicographers mention a cake in ox-shape², which was offered no doubt by the poor; and a peasant in the *Anthology* offers cakes in the shape of oxen to Deo³. The cake itself was even modelled in marble⁴, and the clay model of a tray of edibles was found in the Argive Heraeum⁵. The relief of Philobrotus's hair is another example of the same principle⁶.

But we are not left to inference from analogy in the interpretation of animal models. By a great stroke of luck, the Acropolis of Athens has furnished a beautiful sheep, bearing the legend in very ancient letters, "The supplication of Peisis⁷." The proverbial Mandrobulus, too, having found a treasure in Samos, offered to Hera a golden sheep the first year, one of silver the second, and one of bronze the third⁸. This may be the true explanation of the bronze oxen sent to Olympia by the Corcyraeans and the Eretrians⁹, the bronze oxen at Delphi

¹ Thuc. i. 126, or gloss: *θύουσι πολλοὶ οὐχ ἱερεῖα, ἀλλὰ θύματα ἐπιχώρια*; *schol.* cited by Poppo *τινὰ πέμματα εἰς ζώων μορφὰς τετυπωμένα*; Plato *Laws* 782 c *πέλανοι καὶ μέλιτι καρποὶ δεδευμένοι καὶ τοιαῦτα ἄλλα ἀγνὰ θύματα*. Mommsen thinks the first-fruit corn at Eleusis was worked up into such cakes.

² Hesych. *s.v.* *ἔβδομος βοῦς*: *εἶδος πέμματος κέρατα ἔχοντος*.—*βοῦς*: *πόπανόν τι τῶν θνυμένων οὕτως ἐν ταῖς ἀγιωτάταις Ἀθήνῃσι θυσίαις*: ἦν δὲ βοὶ παραπλήσιον. Suidas *s.v.* *β. ἔβδ.* adds that it was made like the crescent moon; if this refers not to shape but to interpretation, it is naught. *CIA* ii. 1666 altar *θύειν τρεῖς ἑβδομούς βοῦς*.

³ *Anth. Pal.* vi. 40: he gives a new

turn to the traditional offering by praying that Deo will bless his real oxen.

⁴ Sybel 4014.

⁵ Dr Waldstein. In the Castle at Mytilene are a number of such trays of food in relief, all of late date.

⁶ Pages 243, 244.

⁷ *CIA* iv. 1. 373 a, p. 41; Ridder 529 *Πελσιδος Ικεσία*.

⁸ *Corp. Paroem. Gr.* Zenobius iii. 82; Greg. Cypr. iii. 50; Aelian, *Hist. An.* xii. 40.

⁹ *IGA* 373 *Φιλήσιος ἐποίησεν Ἐρετριῆς τῶι Δί* (early 5th cent.); Paus. v. 27. 9. Bronze oxen seem to have stood on a base dedicated to Zeus Atabyrius in Rhodes: *IGI* i. 31 *τοὺς βοῦς χαριστήριον*.

given by the Plataeans and the Carystians¹, the bronze bull dedicated by the Areopagus², and a bronze ox by the courtesan Cottina in Sparta³. Another explanation has been suggested of the bulls and rams which have been found: but it is clearly possible they may be sacrifices like that of Peisis. It will be well, then, briefly to enumerate here as well those animals which are inscribed as those which are not.

But first we must form some idea, what animals could be sacrificed. It is true, certain deities preferred certain animals, as Demeter and Persephone the swine, or refused them altogether, as this creature was refused by Aphrodite. Local and special rules, again, prescribed certain victims, for certain places and times. But sheep and oxen were always welcome, and wild animals were never part of the ordinary sacrifice⁴. It is probable, however, that there was more licence than we now imagine. Thus there was no necessity in most cases for the sex of the victim to be that of the deity. And further, the poor could probably sacrifice much as they would. The cock must have been a common offering, to judge from the way Aristotle speaks of it, and we are given to understand that they were not necessarily slain but simply presented⁵. I take this to have been the poor man's offering to other gods than Asclepius⁶. I shall venture, then, to cite the models of cocks in this section, not forgetting that they may sometimes be fighting cocks offered for other reasons⁷. So also, the doves and other birds held in the hands of votive figures are fairly to be taken as meant for offerings given or accepted; and if so, models of these creatures may be interpreted in the same way. The dove is certainly not a necessary attribute of Aphrodite, as we have

¹ Paus. x. 16. 6.

² Paus. i. 24. 2.

³ Polemon *ap.* Ath. xiii. 574 D ἀνάθημα δὲ αὐτῆς ἐστι βοῦδιόν τι χαλκοῦν.

⁴ For the rare exceptions see Stengel, *Die Griech. Kultusalterthümer* (Müller's Hdbch), 83—5.

⁵ Arist. *Hist. An.* 614 a 8 ἐν μὲν γὰρ τοῖς ἱεροῖς, ὅπου ἀνευ θηλειῶν ἀνάκεινται, τὸν ἀνατιθέμενον πάντες εὐλόγως ὀχεύουσιν. So Ath. ix. 391 D.

⁶ Herodas iv. 15. The last words of Socrates have probably caused a mistaken idea of some close connexion between the cock and Asclepius.

⁷ Suid. *s.v.* ἀλεκτρυόνα ἀθλητὴν Τα-ναγραῖον· ᾄδονται δὲ εὐγενεῖς οὗτοι. ἀφίησι τῷ Ἀσκληπιῷ ἀνάθημά τε καὶ ἄθυρμα εἶναι, οἷον εἰ θεράποντα καὶ οἰκέτην περιπολοῦντα τῷ νεῷ, τὸν δρῦν δὲ Ἀσπένδιος οὔτος.

seen¹. To Artemis Laphria at Patrae were offered "edible kinds of birds and victims of every sort²," and it would be rash to assert that she was alone. To the Mistress in Lycosura, every one sacrificed what he had³; at Aulis all victims were lawful⁴. In Messene, says Pausanias, at a "hall of the Curetes, they sacrifice all victims alike; they begin with oxen and goats, and end with birds, throwing them all into the flames⁵." A sacrificial calendar from Marathon, which gives details of many sacrifices, does not observe any rule as to the sex of the victims being the same as that of the deity. Ram, goat, sheep, kine, and pig are mentioned; and the sacrifice made to Athena is an ox, three sheep and a pig⁶. In the shrine at Patrae wild boars, deer, and roe were offered, even the cubs of wolves and bears, or the full-grown beasts. I regard these as originally the firstlings of the hunter, and have already cited other examples under the same head⁷; they will therefore not come in here. Nor will the models of horses, which were only sacrificed on the rarest occasions⁸, and which are more naturally regarded as firstlings; nor the figures of dogs, although the sacrifice of these creatures is not unknown⁹. The general principle seems to have been that the victims should be edible food for men; and Suidas mentions as the regular ones sheep, kine, swine, goats, fowls, and geese¹⁰.

We may now take a general review of the animal models: not to imply that they must commemorate a sacrifice, but that they may. The Argive Heraeum yielded hundreds of animals in bronze and clay¹¹: bulls, cows, oxen and ox-heads, goats,

¹ Page 289.

² Paus. vii. 18. 12.

³ Paus. viii. 37. 8.

⁴ Paus. ix. 19. 7.

⁵ Paus. iv. 31. 9.

⁶ *AJA* x. 210.

⁷ Page 50, above.

⁸ Paus. iii. 20. 9 Tyndareus sacrificed a horse and swore the suitors of Helen upon the pieces of it.

⁹ Puppies to Enyalios by Spartans, black female puppies to Einodia at Colophon, Paus. iii. 14. 9; to Hecate in the Zerinthian cave, Schol. Arist.

Plutus 277, *Plut. Quaest. Rom.* 52 (who also mentions the custom for Argos); Hesych. *s.v.* Γενετυλλίς· γυναικέλα θεός ... εοικνία τῇ Ἐκάτῃ· διὸ καὶ ταύτῃ κύνας προετίθεσαν.

¹⁰ Suidas, *s.v.* θύσον· ὅτι ἐξ θυσίαι ἐξ ἐμπύχων ἐθύοντο, προβάτου ὑὸς βοὸς αἰγὸς ὄρνιθος χηνός, ἐθύετο ἔβδομος ὁ ἐξ ἀλεύρου. See βοὺς ἔβδομος. Dogs were eaten by the Thracians, "and this may have been an old Greek custom"; *Sext. Empir. (Bekker)*, 174.

¹¹ Dr Waldstein. A sheep, no. 22; wild goat, 27; duck, 44; and others.

sheep, cocks, ducks and other birds, including perhaps a swan. Olympia¹ yielded thousands of beasts cast in bronze

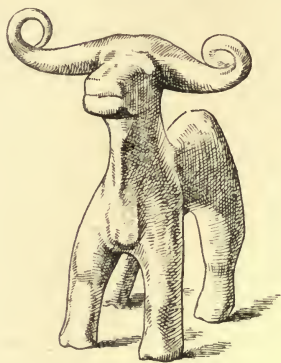


FIG. 42. From Olympia.
Bronzen xi. 148.

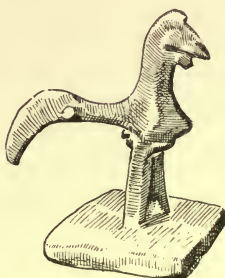


FIG. 43. Cock, from Olympia.
Bronzen xiii. 212.

or copper, a few of metal foil cut in profile, mostly cattle²; they belong to the earliest strata and become fewer as time goes on:



FIG. 44. Animal in thin foil, from
Olympia.
Bronzen x. 99.

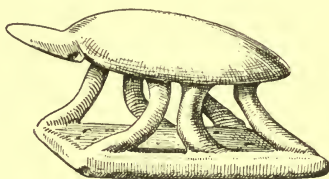


FIG. 45. From Olympia.
Bronzen xiii. 213.

bull³ and ox⁴ appear, ram⁵, goat⁶, and pig⁷, cocks⁸ and other birds⁹. One of them is an oddity which I cannot name¹⁰; if it

¹ *Bronzen von Ol.* 28 ff.

² *Bronzen von Ol.* x. 99; see fig. 44.

³ *Bronzen von Ol.* pl. xii. 187.

⁴ *Bronzen von Ol.* pl. xi. 148, 224;
see fig. 42.

⁵ *Bronzen von Ol.* pl. xii. 195.

⁶ *Bronzen von Ol.* pl. xiii. 225.

⁷ *Bronzen von Ol.* pl. x. 133, xii.

196.

⁸ *Bronzen von Ol.* pl. xiii. 212; see
fig. 43.

⁹ *Bronzen von Ol.* pl. xiii. 210, 211,
etc.

¹⁰ *Bronzen von Ol.* xiii. 213; see fig.
45. I do not know why a *sechsbeiniger*
Käfer should be dedicated.

had fewer legs it might be a tortoise. At Dodona were fewer: but the bull¹, ram² and dove³ appear. In the Cabirium⁴ is a total of more than 500 animals in bronze and lead, the greatest number being bulls or oxen; more than twenty-five bulls are inscribed⁵. They include a few goats and rams; and in clay were hundreds of bulls or oxen, sheep, and pigs. All whose sex can be made out are male, but many are indeterminate. Numbers of bulls and horses were found in the sanctuary of Poseidon at Taenarum⁶. Models of animals were found on the Acropolis of Athens⁷: besides the sheep of Peisis, and the stone ram⁸, there are the bull⁹ and the ox¹⁰, the sheep or ram¹¹, and cocks¹². Other birds there were, which were probably parts of vases or held in the hand of some figure¹³, as indeed the cocks may have been¹⁴. The bull and bullock were found at Eleusis in bronze, with fragments of earthen rams and oxen¹⁵. A bronze ram from Prasiae is inscribed to Apollo Maleatas¹⁶. Fragments of rams came to light at Amyclae¹⁷. At Lusi animals were found, but mostly wild ones; there were doves, however, among them¹⁸. From Crete we have a bull and fragments of animals in the Idaean cave¹⁹; oxen, goats, rams, kine, of bronze and terra-cotta, in the cave of Hermes²⁰; bulls, with rams and many other animals, in the Dictaeon cave²¹. In a shrine near the Boeotian Orchomenus were found numbers of beasts, with an ox-head

¹ Carapanos, pl. xx. 4.

² Carapanos, pl. xxi. 2.

³ Carapanos, pl. xxi. 5. This must not be taken alone, and referred to the oracular doves, but explained along with other doves.

⁴ *AM* xv. 355 ff.

⁵ *AM* xv. 365, 388; *IGS* i. 2457, 2459: three had *Δαιτώνδας ἀνέθεικε*, one adding *τῶι Καβείρωι*; others *ἱερὸς Καβείρω, τῶι παιδί, ὃ δέῖνα Καβείρωι*, etc. One has found its way to the Athenian Acropolis: *Κατ.* i. 129 *Ἐπιφύδης Καβείρωι*: Ridder 515.

⁶ Frazer, *Pausanias*, iii. 396.

⁷ *AA* ix. 140.

⁸ Above, pp. 296, 75.

⁹ Ridder 514, 517—21.

¹⁰ Ridder 513.

¹¹ Ridder 525—8; *JHS* xiii. 242.

¹² Ridder 535, 378—9.

¹³ In particular, owls, for which see chap. xiv.; and a crow, Ridder 541.

¹⁴ See *CIA* ii. 742¹⁶.

¹⁵ *AM* xx. 306 ff.

¹⁶ *IGA* 89; more probably a breeder's offering, see p. 75.

¹⁷ *Ἐφ.* *Ἀρχ.* 1892, pl. 3.

¹⁸ *Jahreshefte* iv. 39. The cocks, p. 49, were brooch-pins or something of the sort.

¹⁹ *Mus. It.* ii. 736.

²⁰ *Mus. It.* ii. 914, pl. xiv.

²¹ *Mus. It.* ii. 906, pl. xiii.; *Ann. Br. Sch. Ath.* vi. 108.

and a rabbit¹. In Therapne were found some of the bases which support models of animals². A marble ram was dedicated at Cnidus to the Maid³. Archaic Greek models of votive oxen were found in Apulia⁴, and in Tarentum (where was a shrine of Persephone) a whole series of pigs⁵. Some of the golden or silver animals mentioned in the lists may have been dedicated on the principle here discussed⁶. There were fifty or sixty golden ox-heads, modelled with an axe between the horns, found in one of the tombs at Mycenae; perhaps representing sacrifice to the dead. The same may be true of the magnificent ox-head in gold and silver⁷. It is recorded that a priest spent the price of a ram on a votive offering⁸.

(3) *Articles used in the ritual.*

From the long series of vases found in the tomb at Menidhi, it would appear that the vessel used to hold the food or what not which was brought to the sacred place was left with it and formed part of the offering. This will explain the hosts of rude vases, usually all of a shape, found at sacred places. Examples are: the Argive Heraeum⁹, the Dictaeon cave¹⁰, Naucratis¹¹, at Olympia seemingly¹², and at Eleusis, in which last place the visitor may still grub up tiny pots from the loose earth. To dedicate these was probably a common custom.

Lamps appear also to have been offered, and a number were found in Athens¹³, Bathos¹⁴, and the Cretan cave¹⁵. There are some indications, though I cannot call them conclusive, that models of the wreaths which were worn, or some other objects, were possible dedications. A few of these were found in the

¹ *AM* xix. 171; above, p. 69.

² *Rev. Arch.* xxx. 17; found with animals on them at Olympia.

³ Collitz iii. 3518 Κούρη Πλαθαις, Πλάτωνος γυνή.

⁴ *CIA* ix. 120. Oxen also at Este: *Not. degli Scavi*, 1888, pl. vii. ff.

⁵ *JHS* vii. 24.

⁶ As the *τραγίσκοι* at Delos, *BCH* xiv. 404.

⁷ Schliemann, *Mycenae*, 218.

⁸ *CIA* ii. 836³³ *λεπὸς Δουσανίας ἐκ τῆς*

τιμῆς τοῦ κριοῦ (Asclepius).

⁹ Dr Waldstein.

¹⁰ *Ann. Br. Sch. Ath.* vi. 101.

¹¹ Gardner, *Naucratis*, ii. 61; cp. i. 12, etc.

¹² *Bronzen von Ol.* 198; Frazer, *Pausanias*, iii. 556.

¹³ Ridder, *Cat.* 425-7.

¹⁴ *JHS* xiii. 227 ff.

¹⁵ *Ann. Br. Sch. Ath.* vi. 105. At Cnidus: Newton, *Halic.* 494.

hero-shrine at Amyclae¹; and in Olympia, fragments of bronze wreaths or sprays². It is not likely, but not impossible, that models of wreaths might be dedicated, since the figure of a man bearing a wreath has been found. The wreath would bear the same relation to the figure as the separate animal to a figure holding an animal. I can see no other reason for the dedication of models of torches made of the precious metals, recorded in Boeotia, than that they are memorials of some vigil or ceremony where the dedicators had held them³.

(4) *The deity.*

We have seen that one of the most common offerings for occasions of all sorts was the figure of the deity; and we may assume therefore that a pilgrim would as naturally dedicate one when he paid his devoirs at the shrine, as the pious Catholic offers a figure of the Virgin and Child. I propose here to consider those large series of divine figures, which have come to light in many parts of the Greek world, which were offered on occasions unknown by generations of worshippers, and which in default of direct evidence may be supposed to have been given at the recurrent feast or pilgrimage. And first, the facts.

The earliest figures of this class are rude female idols of stone, quite naked, of which examples have been found in Delphi⁴ and on the Acropolis of Athens⁵. The former, being made of Parian marble, should have been carried to Delphi by a visitor, perhaps when Delphi was the oracle of her whom Aeschylus calls Themis, or the Earth⁶. Others of this type have been found in the islands, placed in ancient tombs. There are also figures of a female deity with wings, found at Amyclae and Therapne, which may be referred to another ancient goddess, she who is identified by the Greeks with Artemis⁷. A series of goddess-figures with animal heads is said

¹ *Rev. Arch.* xxx. 19: but the object has a handle, and is really a hoop with jags attached.

² *Bronzen von Ol.* 1171 ff.

³ Plataea: a catalogue. All the dedicators are women; 33 δαῖδες; offered singly, once three, once five

or a time. *AJA* vii. 406.

⁴ *AM* xvi. 361, Perrot and Chipiez, vi. 738, fig. 325.

⁵ *AM* xvi. 57.

⁶ Aesch. *Eum. init.*

⁷ *Rev. Arch.* xxx. 10, 19.

to have been discovered¹. But these are isolated; and the types we have next to consider show a series long and unbroken, reaching back to pre-historic times.

In the Argive Heraeum² thousands of terra-cotta figures are found in pockets, probably round altars which go back beyond the Mycenaean age. They range from the earliest primitive idol, shapeless, without mark of sex, and naked, to the seated and standing figures of the so-called Tirynthine type, to the class called Mycenaean, these more nearly indicating the human head on a rude body, down by regular transition through the Dipylon stage to archaic Greek: and there they stop. A few bronze figures are also found. The immense preponderance of female figures suggests that the goddess is represented by most of them; for men worshipped Hera, and men were not forbidden her temple; moreover, after reading the earlier chapters of this book, the reader will I think not be inclined to admit special deities for males and females in the ancient days³. It will be noted that the goddess is not characterised by cuckoo, peacock, or other distinctive attributes.

The earthen fragments found on the Acropolis at Athens number about five thousand. They include two shapeless idols in a standing posture, and some three hundred seated idols of the same class, which appear to belong to the Mycenaean age; about a thousand standing and seated female figures of a more advanced style, clothed, and not unlike the 'Maiden' statues, but for a headdress which they wear. The standing figures are for the most part without attribute; but some have the shield and gorgon's mask⁴, or a plume on the head, and hold a fruit or bird to the breast with the right hand; others have the right arm raised as if in battle, although no trace of a spear was found. The seated figures sit on a throne wide or narrow⁵, wearing *stephane* or *polos*, a hand sometimes holding fruit. A

¹ *BCH* xxiii. 635. The heads may have been meant for human shape.

² For this information I am indebted to Dr Waldstein. See also the *Preliminary Report of Excavations*.

³ Perrot points out that the stone female idols are found in warriors'

tombs: *Hist.* vi. 759.

⁴ *Acrop. Mus.* no. 625; no. 593 holds oil-flask to bosom.

⁵ This is evidence for a seated Athena in this place. But the seated goddess has been found in the shrine of the hero Amynos, *AM* xxi. 293.

number of pieces are the head only, in high relief and hollow, or upon a flat slab, with holes for hanging. As these are all female, and not distinctly marked as the devotee, they should be meant for the goddess herself¹. In the same place statues of Artemis were found, but less numerous. She also appears both seated upon a throne and standing erect. The seated figures hold a fawn with one hand or the other; those standing hold a fawn in the right hand, a flower or leaf in the left². At Eleusis is a whole series of seated goddesses of the familiar type, not distinguishable from those found elsewhere³. In a sacred precinct at Tegea, much the same features reappear. There are figures both seated and standing, fifteen hundred in number, all female with perhaps one exception; which makes it likely that the figures are meant for the deity, were it Athena, Demeter⁴, or who not. This must be true of the most part, but some which hold pigs in their arms, or carry jars of water, or dance, may perhaps be human beings who took part in the sacrifice. The enthroned figures generally hold a bird, or a flower, close to the breast; grapes lie sometimes upon the lap⁵. In a sanctuary of Artemis in Corcyra were some thousands of draped female figures⁶, mostly

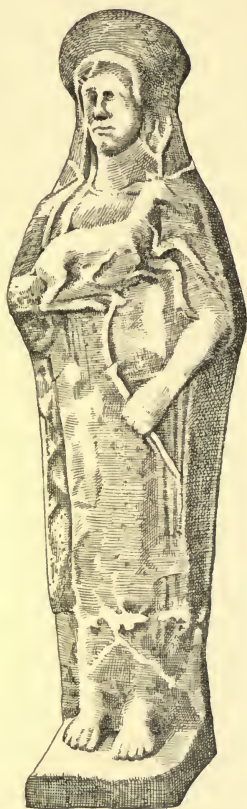


FIG. 46. Artemis with fawn (Corcyra).
BCH xv. pl. iii.

¹ *AA* viii. 140 ff.; *AM* xix. 491. Castriotes explains them as devotees, virgins who took part in the Panathenaic procession, made in Athena's type. No proof is given.

² *AA* viii. 146. Artemis Brauronia was seated in historical times.

³ In the Museum.

⁴ Paus. viii. 53. 7.

⁵ *AM* iv. 170 ff. Offerings were laid on the knees of seated deities, *IL* vi. 273.

⁶ In Carapanos Museum, Athens. See *BCH* xv. 1 ff., pl. i.—viii. See fig. 46.

archaic, which hold a garland or flower, a bird, fruit, or some such offering, or nothing at all. The interpretation of these is as before doubtful; but there are others which represent the goddess herself, in her character of goddess of the wild woodland. She holds a deer with one hand to her breast; or animals fawn upon her, which she caresses, hare, deer, boar, panther, or lion; again she holds her bow, and in the other hand a bird, deer, or lion, dangling by one leg; sometimes she stands in a chariot behind a pair of deer¹. Most characteristic of this shrine are others which show a small human figure in front of the goddess, apparently in the act either of dancing past or of clasping her knees². Thus the goddess is clearly intended by independent figures similarly attired. Figures of a similar type, the goddess with her hand on the head of a lion or stag, or with a dog or some animal fawning upon her, come from a grotto near Syracuse³. Characterised figures of Artemis come from Locri⁴. Figures of the goddess have also been found in the precinct of Athena Cranaea; and amongst the hundreds labelled "nondescript" we may see the goddess herself without attribute⁵. So in the shrine of Aphrodite at Naucratis, figures were found which are believed to represent the goddess⁶; for one female figure dedicated by a man Polyhermus, cannot be meant for the dedicator⁷. Figures of Apollo occur at his shrine in Voni (Cyprus), with eagle, fawn, or Victory as attributes, and with the "temple boy" or votary⁸. A rough female head, from Thessaly, is dedicated to the Earth by a man⁹.

In the western colonies similar series have been found. Thus at a shrine near Catania, we see the matronly type and the maiden type, both standing, the latter holding pig, fruit, flower, or torch; and seated female figures of wooden modelling¹⁰. At Megara Hyblaea are the upright draped figure, xoanon type, the seated Demeter type, having the *calathos* headgear, and

¹ Compare Paus. vii. 18. 12.

² See above, p. 286, fig. 38.

³ *Notizie degli Scavi*, 1900, 353 ff.

⁴ *Jahreshefte* iv. 48 ff.

⁵ *BCH* xi. 412 with pl. v.

⁶ *Naucratis*, i. 58.

⁷ *Naucratis*, pl. xxi. 794: Πολύερμος

μ' ἀνέθηκε τῇ Ἀφροδίτῃ.

⁸ *Cat. Cypr. Mus.* 5048 ff.

⁹ *Rev. Arch.* xxxiv. 329, pl. xii. (3rd century) Γὰ Πανταπέτα Καυνὸς Πειθού-
ναιος.

¹⁰ *Mon. Ant.* vii. 217 ff., pl. iii. ff.

the maiden standing with hand to breast, and holding a bird or other object in it¹. Masks are also found in some places.

The female standing type called Maiden is also known in two series of large marble statues at Athens and at Delos, and in scattered analogues elsewhere². One holding a dove comes from Marseilles³; one from Eleusis⁴, two from the neighbourhood of Apollo Ptoan⁵; one from Samos is dedicated to Hera and differs somewhat from the rest in appearance⁶. A certain variety in the costume is to be seen at Athens, but, magnificent as it is, the costume is human, no doubt the Athenian lady's gala-dress of the sixth century⁷. As a rule they carry nothing in the hand, but one holds a strigil and a flask⁸. The human air of these figures is most marked, and has suggested that they may be meant for priestesses or arrhephori. I have already given strong reasons for thinking that some must, and all may have been meant for the goddess⁹; and pointed out, that as there is no evidence for the honorific dedication of priestesses thus early, so the statue of an official, if it was dedicated, must be more than a mere human figure, and must in some way represent the function fulfilled. The question becomes clearer still when viewed in the light of these large series of divine figures. It was clearly needless to characterise a deity always in the same way; whilst various deities are dressed alike, stand in the same pose, and are indistinguishable from each other and from human beings¹⁰. A seated statuette, which otherwise might be taken for Demeter, is inscribed as Hecate¹¹. A statue from Samos, inscribed to

¹ *Mon. Ant.* i. 913 ff.

² *Gaz. Arch.* ii. 133 pl. 31; Collignon, *Hist. Sc. Gr.* i. 120, 340.

³ *Gaz. Arch.* ii. 133, pl. 31.

⁴ Collignon i. 122, fig. 60.

⁵ Collignon i. 122, 123, figs. 61, 62: perhaps Artemis.

⁶ Collignon i. 163.

⁷ Collignon i. 342. One is inscribed. *IGS* i. 2729 ...ρων ἀνέθηκε τῷ Ἀπόλωνι τῷ Πρωιῇ. ...σος ἐποίησε.

⁸ Collignon i. 353, fig. 178.

⁹ Page 90. It is strange that the

word *κόρη* has been taken to imply humanity, seeing that Demeter's daughter goes by that name alone.

¹⁰ The reader will no longer dub a goddess Aphrodite because she holds a dove (as Lenormant does, *Gaz. Arch.* ii. 133); or he must see Aphrodite in Athens, Tegea, and Corcyra.

¹¹ *AZ* xl. 267; *CIA* iv. 1. 422³ Ἀργων ἀνέθηκε θῆκάτη. These are very rarely inscribed; another from Aegina, perhaps Athena therefore, has ...Ξ\|Α

Hera, much resembles the archaic Delian series¹. When the conception of a deity becomes clearer, the attributes emerge; and Athena protectress assumes now helmet, now shield, now spear, or all together. This brings us to the definite type of armed Athena, in act to strike with the spear, which is represented by a number of bronzes found on the Acropolis².

The question of the male figures, found in the shrines of male deities, is similar, but it is complicated by the fact that such figures may be meant for athletes. There is a series of archaic stone figures from the sanctuary of Apollo Ptoan, quite naked and without attributes of any kind, some inscribed³. One found in Samos⁴, and an archaic bronze figure of a similar type, probably from Thebes, are both inscribed like these to Apollo⁵.

Single examples of a similar type are known from Orchomenus⁶, Thera⁷ and Sparta⁸, in the same attitude but of style more advanced from Tenea⁹ and Naxos¹⁰, from Melos, Paros, Phigalea, Actium and many other places¹¹. It will be noticed that all those inscribed are dedicated to Apollo. Now an athlete statue must be either honorific, or by the principles we have everywhere seen, it must represent somehow the act recorded. But honorific statues were known before the fourth century in no divine precinct except at Olympia, and perhaps the other

...ΘΞΚΞ, *AZ* xxv. 123, pl. 228. 3. A goddess enthroned, doubtless Hera, comes from Samos: *AZ* xxii. 140, pl. 182. 2.

¹ *BCH* iv. 483 ff. Χηραμύης μ' ἀνέθηκεν τῇ ἡρῃ ἀγαλμα.

² Ridder, *Cat.*

³ *BCH* x. 66, 98, 190, 269, pl. iv.—ix.; xi. 275, 354, pl. ix.—x.; x. 196; *IGS* i. 2732 Κίδος ἀνέθηκε τῷ Πτωιεῦ; *BCH* x. 78...ον ἀνέθηκε τῷ Ἀπόλλωνι τῷ Πτωεῖ (boustrophedon); *IGI* Eδ. εἰτίας ἀνέθηκε τῷ Πτωιεῖος; 270 (corrects xi. 287) Πυθίας ὠκραφιεύς καὶ Αἰσχυρίων ἀνέθεσαν with a fragm. of ἀργυροτόξω; *IGS* i. 2729, 2730. Collignon i. 196 ff. An inscription found in the same precinct, "Ἰππαρχος ἀνέθηκεν ὁ Πεισιτο-

τράτου, in sixth century alphabet, may perhaps belong to one such.

⁴ Λεύκιος ἀνέθηκεν τῷ Ἀπόλλωνι: Gymnasium Museum, Vathy, no. 25. The name Lycius occurs in Branchidae. Apollo in Samos, Paus. ii. 31. 9.

⁵ *AJA* n.s. ii. 250 Μάντικλος μ' ἀνέθεικε Φεκαβόλῳ ἀργυροτόξῳ τῆς δεκάτας· τὸ δὲ Φοῖβε δίδου χαλκίφετταν ἀμοιFάν.

⁶ Collignon i. 114.

⁷ Gardner, *Gr. Sc.* 123.

⁸ Collignon i. 132.

⁹ Collignon i. 202.

¹⁰ Collignon i. 253.

¹¹ Gardner, *Hist. of Gr. Sculpt.*, Index, s.v. Apollo.

centres of the great games; therefore they can hardly be seriously considered for the Ptoan precinct. As the statues are naked, most of the contests are excluded also. A runner ran naked, and so far the statue might be an athlete; but as we saw in the hoplite-runner of Tübingen, he could assume a characteristic attitude. If therefore these were athletes, duly dedicated to Apollo, they should show it in their attitude. It must be admitted, however, that the statues might possibly be meant to represent the *γυμνικὸς ἀγών*¹; so that this argument by itself is not conclusive. Further: athletic dedications always record the occasion; these use mostly a bare formula, but the only one which says anything of the occasion calls the statue a tithe. It follows that one of the Ptoan statues was not an athlete, that none of them need have been an athlete, and that such evidence as is to be had goes to show that they were not. We may therefore assume that they were meant for Apollo; and his naked figure stands in the same relation to that armed with the bow, as the Athenian Maiden to the Promachos. How far the same explanation is true of the so-called Apollos depends on the place they stood in; and as this is generally unknown, I leave them alone. But the Samian and Theban figures go with the Ptoan². Figures of Apollo have been found at Delphi³ and Amyclae⁴; and we are told that an Apollo was the oldest of all the dedications at the Delphic shrine⁵.

The question of Zeus is easier. Most of his figures (there are not many) found at Olympia and Dodona are characterised by holding the thunderbolt, or seem to have held it⁶. Two have the bolt and what is called an eagle⁷. So also at Dodona⁸. But the bearded male figure in a mantle, which once held

¹ This was suggested by Prof. E. A. Gardner.

² The male figures on the Acropolis of Athens (*Cat.* 734, 736, 737, 740) all appear to have held something in the hand. These were certainly not Apollos; but no doubt athletes. A figure called Apollo at Delphi, *BCH* xxi. pl. x., xi., is naked but for a metal

girdle.

³ *BCH* xxi. pl. xi.

⁴ *Εφ. Ἀρχ.* 1892, pl. 2.

⁵ Paus. x. 16. 8.

⁶ *Bronzen von Ol.* vii. 43, 46.

⁷ *Bronzen von Ol.* vii. 45, viii. 44; see fig. 47.

⁸ Carapanos xii. 4 (2nd cent. archaistic).

something (now gone) in his left hand¹, may be Zeus as truly as the Maiden type may represent Athena. I do not know



FIG. 47. Zeus with thunderbolt, from Olympia.

Bronzen viii. 44.



FIG. 48. Figure from Olympia (Zeus?).

Bronzen vii. 40.

how to interpret the seated male figure with long braided hair and conical hat, also found at Dodona².

¹ *Bronzen von Ol. vii. 40; see fig. 48.*

² *Carapanos x. 2.*

IX.

PROPIITIATION.

οἱ Λακεδαιμόνιοι ἐκέλευον τοὺς Ἀθηναίους
τὸ ἄγος ἐλαΐνειν τῆς θεοῦ.

THUC. i. 126.

ALTHOUGH the greatest part of recorded offerings were promised or given, from thankfulness for favours bestowed or intelligently anticipated, there were others due to fear. It is possible, as I have already suggested, that fear may have entered into the offering of firstfruits; but the feeling is clearer where a votary has to propitiate some offended deity. The feeling is illustrated by the words of Telemachus to Odysseus, whom he takes for a strange god of unknown tastes: "Be gracious, that we may give thee sacrifices to please thee, aye and gifts of wrought gold¹." Sin-offering and thank-offering are mentioned as natural complements in a story of Orestes². Such offerings, it is true, lack the freewill which is the essence of the rest, but it would be amiss to pass them by without notice.

The most of this class were dedicated to atone for a definite breach of rule or of duty. So, in Homeric days, Artemis must be appeased by the sacrifice of Iphigenia, and sacrifice has to be rendered for the violation of the priest³; Aegisthus propitiates heaven with gifts of garments and gold⁴; and

¹ *Od.* xvi. 184 ἀλλ' ἔλθθ' ἵνα τοι κεχα-
ρισμένα δώωμεν ἱρὰ ἥδὲ χρύσεια δῶρα
τετυγμένα.

² Paus. viii. 34. 3.

³ Cp. *Iliad*, i. 22, 428, 441.

⁴ *Od.* iii. 274 πολλὰ δ' ἀγάλματ' ἀνῆ-
ψεν, ὑφάσματα τε χρυσὸν τε.

it is likely that sacrifice was often done on similar occasions. The crew of Odysseus, about to steal the oxen of the sun, vow to build a temple to the sun, and fill it with fine offerings¹. So Croesus, who had offended the oracles of Greece by doubting their power, which he put to the test by asking them a ridiculous riddle, tried to appease² the two which were found true, by offering magnificent gifts. At Delphi, after first sacrificing, he presented the shrine with a large number of golden ingots of two standard sizes, which were piled in a heap to be the base of a great golden lion; a gold and a silver crater, four pitchers of silver, a gold and a silver holy-water basin, and other objects³. To Amphiaraus he sent a gold shield and a golden spear⁴. Xerxes too, after flogging the Hellespont, propitiated the powers of the sea by sacrifices done on the bridge, and by casting into the waters the golden bowl which he had used in libation, with a golden crater, and a Persian sword⁵. When the Lacedaemonians had so treacherously murdered the Plataean prisoners, and razed their city to the ground, they built a new temple for Hera and used the bronze and iron they found within the place to make fittings for it⁶.

At Olympia, he who broke the rules of the games had to pay a fine, which was used to purchase a bronze statue of Zeus; these

¹ *Od.* xii. 343 ἀλλ' ἄγετ', 'Ἡελίοιο βοῶν ἐλάσαντες ἀρίστας ῥέξομεν ἀθανάτοισι, τοὶ οὐρανὸν εὐρὺν ἔχουσιν. εἰ δέ κεν εἰς Ἰθάκην ἀφικοίμεθα πατρίδα γαῖαν, αἰψά κεν 'Ἡλίῳ Ὑπερίονι πίονα νηὸν τεύξομεν, ἐν δέ κε θείμεν ἀγάλματα πολλὰ καὶ ἐσθλά. εἰ δέ χολωσάμενος, etc.

² So I interpret ἰλάσκετο; cp. ἰλασμοί for bloodguilt, *Plut. Solon* 12.

³ *Herod.* i. 50, 51. These were not dedicated all at the same time; see above, p. 255. It should be mentioned that he also burnt a number of articles, furniture and fabrics included, ἐλπίζων τὸν θεὸν μᾶλλον τι τούτοις ἀνακτῆσεσθαι.

⁴ *Herod.* i. 52.

⁵ *Herod.* vii. 54: at sunrise, θυμὴματά τε πολλὰ ἐπὶ τῶν γεφυρέων καταγίζοντες,

καὶ μυρσίνῃσι στορνύντες τὴν ὁδόν. ὡς δ' ἐπανέτελλε ὁ ἥλιος, σπένδων ἐκ χρυσέης φιάλης Ξέρξης ἐς τὴν θάλασσαν, εὔχετο πρὸς τὸν ἥλιον...εὐξάμενος δὲ ἐσέβαλε τὴν φιάλην ἐς τὸν Ἑλλήσποντον, καὶ χρύσειον κρητῆρα καὶ Περσικὸν ξίφος τὸν ἀκινάκην καλέουσι. ταῦτα οὐκ ἔχω ἀτρεκέως διακρίναι, οὔτε εἰ τῷ ἡλίῳ ἀνατιθεὶς κατέηκε ἐς τὸ πέλαγος, which is far from likely, οὔτε εἰ μετεμέλησέ οἱ τὸν Ἑλλήσποντον μαστιγώσαντι, καὶ ἀντὶ τούτων τὴν θάλασσαν ἔδωρέετο. Offerings of gold, silver, and fine raiment were thrown into a river at Aphaca in Syria: *Zosimus*, i. 58.

⁶ *Thuc.* iii. 68 καὶ τοῖς ἄλλοις (ἐχρήσαντο) ἃ ἦν ἐν τῷ τείχει ἐπιπλα, χαλκὸς καὶ σίδηρος, κλίνας κατασκευάσαντες ἀνέθεσαν τῇ Ἡρᾷ.

Zanes, as they were called, stood in a row near the Treasuries. The first offence recorded is that of Eupolus of Thessaly¹ (98th Ol.) who bribed his competitors in the boxing. The whole six of them were fined, and appropriate inscriptions were placed upon the statues, as thus: "the victory is won by strength and swiftness, not by money": "the statue stands for honour to God, for the piety of the Eleans, and for a terror to evildoers." In Ol. 110 Callippus of Athens bribed his rivals in the pentathlon². The Athenians took the matter up, and sent the orator Hyperides to plead for him; but he lost the case. Still, the Athenians refused to pay, and consequently all of that city were excluded from the games until by oracle from Delphi they were persuaded to pay the fine. A curious case was that of the Alexandrian boxer, Apollonius³. He arrived late, and pleaded baffling winds; but the fact was he had been prize-hunting all over the Aegean, and this made him to be late. When the judges refused to admit him to compete, and the victor had the wreath awarded to him without a contest, in fury Apollonius rusht at him; and for this contempt of court he was fined. In Ol. 192 even an Elean dared to cheat. The competitors, Polyctor and Sosandrus, were on this occasion held guiltless, or at least one of them⁴. The two fathers were punisht in the usual way. In Ol. 201 Serapion of Alexandria, who had entered for the pancratium, played the coward and departed before the event, and for his cowardice was fined⁵. Fines were customary at Olympia for other breaches of sacrificial rules⁶.

When the Athenians fell into arrears with their sacred mission to Dodona, they were enjoined to sacrifice, and to offer a bronze table with some other object not specified⁷.

There is an indication that the practice was wider than we know, in a late inscription from Coloë. On a slab of marble, beneath a relief of a mounted hero or god holding a double axe, is a legend which informs us that this was dedicated by Antonia to Apollo, as atonement for having attended a cere-

¹ Paus. v. 21. 2.

² Paus. v. 21. 6.

³ Paus. v. 21. 12.

⁴ Paus. v. 21. 16.

⁵ Paus. v. 21. 18.

⁶ Collitz i. 1158.

⁷ Quoted by Dem. *Meid.* § 15, p.

monial dance in a dirty dress¹. The base of a "thank-offering and atonement" was found at Cnidus². The Epidaurian pig demanded as a punishment for scepticism, will be remembered³. Two entries in the catalogue of the Asclepieum suggest fines⁴.

In some sanctuaries, where the worshipper's dress was prescribed, jewels and ornaments were not to be worn; any so brought in were forfeit, and consecrated in the shrine and to the deity⁵. This was the law in the temple of Despoina at Lycosura, for garments purple or black, or of any bright colour, sandals, rings, and gold ornaments⁶. A similar rule held in Andania⁷, Ialysus⁸, and perhaps elsewhere. We find "false staters," apparently confiscated from Lacon, in the temple of Brauronian Artemis at Athens⁹. So also at Delos¹⁰. Dionysius of Syracuse made all the women dedicate their ornaments, which he then seized; if anyone thereafter wished to wear gold, she had to dedicate a votive offering of some sort¹¹.

For the crime of bloodguilt, expiation was sometimes made in the same way, as Plutarch implies¹². The Metroum at Athens was founded to propitiate the soul of a murdered man¹³. In the story of Coroebus and his slaying of Poene, the oracle of Apollo commanded him to expiate the guilt by founding a temple¹⁴. A statue of Cylon on the Acropolis¹⁵ may perhaps have been dedicated because of the murder of the conspirators in violation of the sanctuary of the

¹ *Cat. Berl. Sc.* 680 Ἀντωνία Ἀντωνίου Ἀπόλλωνι θεῷ Βοζηνῷ διὰ τὸ ἀναβεβηκένε με ἐπὶ τὸν χορὸν ἐν ῥυπαρῷ ἐπενδύτη, κολασθῖσα δὲ ἐξωμολογησάμην κὲ ἀνέθηκα εὐλογίαν ὅτι ἐγενόμην ὁλόκληρος.

² Newton, *Branchidae*, i. 380.

³ Page 226, above.

⁴ *CIA* ii. 835¹⁸ ἀλύσιον τὸ εἰσπραχθέν, ⁶⁴ κυμβίον τὸ εἰσπραχθέν.

⁵ Cp. σίγλοι καὶ ἄσκοι ἐξάγιστοι, in a catalogue of Eleusis, *CIA* iv. 2. 767 b.

⁶ ἀναθέτω ἐν τῷ ἱερῷ, Ἐφ. Ἀρχ. 1898, 249.

⁷ Collitz iii. 4689²², 26, 39, 88.

⁸ *IGI* i. 677.

⁹ *CIA* ii. 652 B στατήρες κίβδηλοι ἐν κιβωτίῳ σεσημασμένοι οἱ παρὰ Λάκωνος; *CIA* ii. 654 B ἀργύριον κίβδηλον τὸ Ἐλευσινόθεν.

¹⁰ *BCH* vi.

¹¹ Arist. *Oec.* ii. 1349a 24 ἐκέλευσε τὴν βουλομένην χρυσοφορεῖν τάγμα τι ἀνατιθέναι εἰς τὸ ἱερὸν.

¹² Plut. *Solon* 12 ἱλασμοῖς τισι καὶ καθαρμοῖς καὶ ἰδρύσεσι.

¹³ Suidas s.v. μητραγύρτης, βάραθρον; Photius s.v. Μητρώον; Schol. Arist. *Plut.* 431; Frazer, *Pausanias*, ii. 67.

¹⁴ Paus. i. 43. 8.

¹⁵ Paus. i. 28. 1.

goddess¹. The same principle is seen in two statues of Pausanias, dedicated in the Brazen House at Sparta, from which he had been dragged forth and slain². Perhaps we may conjecture that one was intended to lay the ghost of Pausanias³, and the other to lay the ghost of the hapless Cleonice, who was killed by Pausanias in mistake. We are told that Pausanias had tried in vain to set her spirit at rest, what with wizards and what with sacrifices to Zeus, as god of Flight⁴. These dedications were enjoined by the Delphic oracle. When a certain Timagoras, a foreigner, was bidden by his Athenian lover to cast himself down from the Acropolis, he did so; whereupon the lover did the same. For this the foreigners of Athens dedicated an altar to Anteros, or as Suidas says, a statue of the Athenian⁵. A temple of Artemis at Tegea was built to expiate the slaying of the tyrant Aristomelidas by one Chronius, who did it in obedience to a vision of Artemis⁶. The Argives, after an internecine feud, expiated the bloodshed by setting up a statue of Gracious Zeus⁷. We might be tempted to place here the reliefs dedicated to Zeus under this title, but that he was worshipt as Gracious by the farmers⁸. Propitiatory offerings were certainly made to him under this title⁹.

Treaties and laws were sanctioned with fines for the breaking of them¹⁰: although these are assessed in money, the sums were, sometimes at least, expended in a votive offering, so that they cannot be excluded. Periander decreed that anyone who helped his banished son should pay a fine to Apollo¹¹. In the ancient Elean treaties, the violator was to pay a sum of money to Zeus Olympius¹². Similar rules appear in Athenian documents¹³,

¹ Herod. v. 71: Schäfer, *A. Z.* xxiv. 183. It may have been dedicated by himself for his Olympic victory in 640.

² Paus. iii. 17. 7, 9; Thuc. i. 134.

³ Plut. *de ser. num. vind.* 17.

⁴ Paus. i. 28. 1.

⁵ Paus. i. 30. 1, Suid. *s.v.* Μέλητος. Suidas says Meletus offered Timagoras some cocks, and when they were scorned, threw himself down. The statue, we are told, represented a youth holding two cocks.

⁶ The tyrant himself was blood-guilty. Paus. viii. 47. 6.

⁷ Paus. ii. 20. 2.

⁸ Above, p. 83.

⁹ Paus. ii. 20. 1.

¹⁰ So in Assyria: a common penalty for breach of contract was to dedicate a bow to Ninip. Ridgeway, *Early Age of Greece*, i. 616.

¹¹ Herod. iii. 52.

¹² *IGA* 112, 115.

¹³ *CIA* i. 41, ii. 11.

and in the treaty between Orchomenus and the Achaean League¹. The Amphictyonic Council imposed fines, not only on states (as in the case of Phocis²) but on single persons for breach of oath³. Other ordinances of Delphi, such as a vote of privilege to a distinguished man, were guarded by fines in case of violation⁴. For any offence against a certain decree of Acraephia, two thousand staters were to be paid as sacred to Apollo⁵. Emancipations were sometimes similarly guarded. At Messene, he who infringed the liberty of an enfranchised slave paid ten minae to Limnatis⁶; at Delphi, a silver talent to Apollo⁷; at Elatea, ten minae to Asclepius⁸. So in Coronea⁹, Daulis¹⁰, Hyampolis¹¹, Stiris¹².

At Athens, officials who broke their oath or neglected their duty were compelled to make an expiatory offering. Under the Solonian constitution the nine archons swore in such case to dedicate a golden statue, which from the words used appears to have been meant for a portrait¹³. Suidas¹⁴ appears to imply that three were to be offered, in Delphi, Olympia, and Athens, one each; and Plato¹⁵ and Plutarch¹⁶ add, that it was to be of equal weight with the offender. The archon who failed in his duty to orphan heiresses, by not compelling the next of kin to wed or to dower them, paid a thousand drachmae to Hera¹⁷. Archons who failed to punish tradesmen for using false measures, were fined a thousand drachmae sacred to Demeter and the Maid¹⁸; and those who violated a law concerned with trierarchy paid a like sum to Athena¹⁹, as also did prytanes or

¹ Collitz ii. 1634.

² IGS iii. 1. 110, 111.

³ CIG 1688¹⁹, etc.

⁴ Vote of thanks to an architect: Collitz ii. 2522.

⁵ AM xvi. 349 δέκα μνᾶς ἀργυρίου ἱερὰς τῷ Λιμνᾷτι.

⁶ Collitz ii. 1532*b*.

⁷ Collitz ii. 1548.

⁸ IGS i. 2872.

⁹ Collitz ii. 1523¹⁵; IGS iii. 1. 66.

¹⁰ BCH xiv. 21, line 21: ἀποτεισάτω ὁ ἀδικῶν δισχιλοῦς στατήρας καὶ δ' ἂν καταβλάψῃ, τὰ δὲ καταδικασθέντα χρήματα ἱερὰ ἔστω τοῦ Ἀπόλλωνος τοῦ Πρωτοῦ.

¹¹ IGS iii. 1. 86.

¹² IGS iii. 1. 34.

¹³ Arist. *Const. Ath.* 7 οἱ δ' ἐννέα ἄρχοντες ὁμνύντες πρὸς τῷ λίθῳ κατεφάτιζον ἀναθήσειν ἀνδριάντα χρυσοῦν ἑάν τινα παραβῶσι τῶν νόμων. ὅθεν ἔτι καὶ νῦν οὕτως ὁμνύουσιν. So ch. 55. 5. See next two notes.

¹⁴ Suid. *s.v.* χρυσῇ εἰκόνι.

¹⁵ Plat. *Phaedr.* 235 *D* χρυσὴν εἰκόνα ἰσομέτρητον.

¹⁶ Plut. *Solon* 25.

¹⁷ Law *ap.* Dem. *Macart.* 1064.

¹⁸ CIA ii. 476.

¹⁹ CIA ii. 809*b*⁵ (about 330).

presidents who failed in their duty¹. The magistrate who had not past his audit was forbidden to make any votive offering at all²; possibly to prevent a sham dedication after the principle of *corban*. If a member violated a rule of the phratry he paid a hundred drachmae to Zeus Guardian of the Phratry³; a similar penalty fell on the offending priest of a body of thiasotes⁴. A breach of law at Eleusis involved a fine to Dionysus⁵. At Chalcedon, any proposal contravening a sacrificial law, made in the assemblies, was atoned for by a fine to Asclepius⁶. A similar provision was made at Lampsacus⁷; and a Carian law was sanctioned under a thousand drachmae paid to Zeus⁸. A tomb in Asia Minor is guarded against violation under fine to Hephaestus⁹; a very common thing in the later times. Even in a decree for army transport during the Peloponnesian war, the provision is made that a neglect of contract should involve a fine to Athena¹⁰.

The tithe of certain fines was due to the gods. This was done when a man was mulcted for damaging the sacred olives at Athens¹¹, in Rhodes for violating a certain decree¹². A portion of confiscated goods was also consecrated. After the fall of Polycrates, his secretary dedicated in the Heraeum the splendid furniture and ornaments of his hall¹³. At Athens, it was the tithe of the confiscations which the goddess claimed¹⁴. Anyone who spoke or acted against the constitution of Brea, a colony founded about 444, must forfeit his goods, of which one tenth went to Athena¹⁵. In the treaty between Athens

¹ Law *ap.* Demosth. *Timocr.* 707.

² Aesch. *Ctes.* 21, 373. The law τὸν ὑπεύθυνον οὐκ ἐξ τῆν οὐσίαν καθιεροῦν, οὐδ' ἀνάθημα ἀναθεῖναι.

³ *CIA.* ii. 841 b⁹⁰ (about 350) ἐὰν δὲ ψηφισαμένων τῶν θιασωτῶν εἶναι αὐτοῖς φρατέρα οἱ ἄλλοι φρατέρες ἀποψηφίσωνται ὀφειλόντων ἐκατὸν δραχμὰς ἰερὰς τῷ Διὶ τῷ Φρατρίῳ. So 841 b p. 535 (396/5), and *CIA* iv. 1, p. 206.

⁴ *CIA* ii. 614.

⁵ *CIA* iv. 2. 574 b.

⁶ Collitz iii. 3052.

⁷ *CIG Add.* 3641 b 33.

⁸ *AM* xv. 269.

⁹ *CIG Add.* 4325 i.

¹⁰ *CIA* iv. 1. 35 c.

¹¹ Law *ap.* Dem. *Macart.* 1074.

¹² *IGI* i. 977²⁵.

¹³ Herod. iii. 123 τὸν κόσμον τὸν ἐκ τοῦ ἀνδρεῶνος...έόντα ἀξιοθέητον ἀνέθηκε πάντα ἐς τὸ Ἡραῖον.

¹⁴ Law *ap.* Andoc. *Myst.* 96; Xen. *Hell.* i. 7. 10 τὰ δὲ χρήματα αὐτοῦ δημοευθῆναι καὶ τῆς θεοῦ τὸ ἐπιδέκατον εἶναι; Plut. *X. Or.* 834.

¹⁵ *CIA* i. 31, cp. 32²¹.

and Chalcis, all men of age had to swear good faith on pain that his goods be confiscate, and a tithe of them given to Zeus Olympius¹. The same provision was made for a tithe to Athena in the treaty made between Athens and a number of states in 378².

The fines and votive offerings touch in the Zanes; and they touch also in the case of Themistocles, who, when overseer of the water supply, used the fines of those who had diverted the water to purchase and dedicate a bronze 'maiden,' that is on our supposition a statue of Athena, which the Persians afterwards carried away amongst their booty to Sardis³.

¹ *CIA* iv. *Suppl.* 1. 27 a (about 445).

² *CIA* ii. 17⁵⁷ (378 B.C.) ἐπιδέκατον, cp. ii. 65.

³ Plut. *Themist.* 31.

X.

RARITIES AND VALUABLES.

CŸ ŵN NŶN MOI ΠΕΙΘΌΜΕΝΟC, ΠΟΪΗCΟN ΠΡΌC ΤΆC ΕŸΤΥΧΪΆC ΤΟΙΆΔΕ·
 ΦΡΟΝΤΪCΆC ΤΌ ΔN ΕŸΡΗC ΕΌN ΤΟΙ ΠΛΕΪCΤΟŸ ΔŹΙΟΝ, ΚΑΙ ΕΠ' Ų CŸ
 ΑΠΟΛΟΜΈΝŲ ΜΆΛΙCΤΑ ΤΗN ΨΥΧΗN ΑΛΓΗCΕΙC, ΤΟŸΤΟ ΑΠΌΒΑΛΕ ΟŸΤΩ,
 ŲΚΩC ΜΗΚΈΤΙ ΗŹΕΙ ΕC ΑΝΘΡŲΠΟŸC.

AMASIS TO POLYCRATES: HEROD. iii. 40.

How David poured out before the Lord the water which his chiefs brought him from the well of Bethlehem, is a story familiar to all. The same spirit which moved David is seen amongst the Greeks also: it is in fact what prompted the dedication of the *ἀκροθίνιον*. Anything rare or strange would naturally be a fit offering for a god; and the legends of heroic ages gradually became attached to these offerings. Thus the pious Greek could behold at Delphi the very stone which Cronus swallowed in place of Zeus, still ceremonially anointed with oil and held in honour¹. At Chaeronea he could see that sceptre, made for Zeus by Hephaestus, which had past through the hands of Hermes, Pelops, Atreus, Thyestes, and Agamemnon, and was found buried on the confines of Phocis; to which the Phocians ever after paid supreme honour, doing sacrifice before it, and setting out a sacred table laden with all manner of meats². At Olympia were the bones of Geryones, dedicated by Heracles³. The shrine of Asclepius in Megalopolis contained enormous bones, greater than human, which had once been those

¹ Paus. x. 24. 6.

² Paus. ix. 40. 11 *θεῶν μάλιστα σέβουσιν*: it was kept by a priest elected yearly in his own house. It was said to have been found along with

gold, and therefore may have been laid in some prehistoric tomb-chamber. See *Iliad* ii. 101—107.

³ Philostr. *Her.* 289 (672).

giants who helped Rhea in her revolt¹. So in later days, the fisherman dedicated to the sea-gods a huge rib which his net had caught². The flutes of Marsyas were preserved at Corinth, in the shrine of Persuasion, where they had been dedicated by the shepherd who found them³. The Golden Fleece found a last resting place in one temple⁴, and in another were the wings of Daedalus⁵. Of the Calydonian boar, both skin and tusks were preserved in the temple of Athena Alea at Tegea; the tusks were three feet round, and no doubt belonged originally to some mammoth⁶. So mammoth ribs found in Warwickshire have been popularly assigned to the terrible Dun Cow slain by Guy of Warwick. Meleager was so considerate as to leave the spear he slew the boar with at Corinth, where it was dedicated rather inappropriately in the shrine of Persuasion⁷. Even the fatal necklet of Eriphyle was dedicated at Delphi by the sons of Phegeus⁸; and an imitation of it is mentioned in the temple catalogues of Delos⁹. It consisted of "light-coloured stones," amber perhaps, strung upon gold. In Gabala, Pausanias saw the robe which was wrapt round the infant Alcmaeon, when he was delivered to Eriphyle¹⁰. The gold-hafted knife of Oenomaus was in the Treasury at Olympia¹¹; there also the sword of Pelops, with a golden hilt, was preserved¹², and his chariot stood on the roof of the Anactorium at Celeae¹³. At Olympia, under a roof set up to protect it, stood a wooden pillar which once supported the roof of Oenomaus' house, thus inscribed:

καὶ γὰρ ἐγὼ κλεινὴν εἴμ' ὧ ξένε λείψανον οἴκων,
 στῦλος ἐν Οἰνομάου πρίν ποτ' εἰούσα δόμοις·
 νῦν δὲ παρὰ Κρονίδην κείμεν τάδ' ἔχουσα τὰ δεσμά,
 τίμιος· οὐδ' ὁλοῇ δαίσατο φλόξ με πυρός¹⁴.

¹ Paus. viii. 32. 5.

² *Anth. Pal.* vi. 222, 223.

³ Paus. ii. 7. 9.

⁴ Schol. Ap. Rhod. iii. 584.

⁵ Justin, *Paraenet.* 34.

⁶ Paus. viii. 24. 10, 46. 1, 47. 2.

⁷ Paus. ii. 7. 9.

⁸ Paus. ix. 41. 2 *λίθοι χλωροί*.

Athenaeus says the necklace was of-

ferred by Alcmaeon to cure madness (vi. 232 E).

⁹ *BCH* xiv. 406.

¹⁰ Paus. ii. 1. 8.

¹¹ Paus. vi. 19. 6.

¹² Paus. ii. 14. 4.

¹³ Paus. v. 19. 6.

¹⁴ Paus. v. 20. 7.

These words suggest that the ancient column, saved thus miraculously from the burning, was consecrated as a thing holy and in a way under the protection of the god. From the Homeric age we have a stone on which Manto, daughter of Teiresias, used to sit, which was preserved at Thebes¹. At Nicomedeia was the knife of Memnon². The spear of Achilles found its way to Phaselis³, and an epigram speaks of the dirk of Helicaon⁴. The lance of Caeneus was also to be seen⁵; and in the temple of the Mothers at Engyion in Sicily were spears and helmets, used by Meriones and others, and then dedicated by Odysseus⁶. Helen's golden stool was to have been given to the wisest man in the world; but as all the wise men of Greece were too modest to take it, a final home for it was found in Delphi or the temple of Apollo Ismenius at Thebes⁷. Hippodameia's couch was to be seen in the Heraeum at Olympia⁸, Nestor's cup was dedicated to Artemis in Capua⁹, and the cup of Odysseus somehow found its way to south Italy¹⁰; while the Argonauts left a number of cups in a shrine at Samothrace¹¹. Still more notable, the very goblet which Zeus gave to Alcmene, when he assumed the shape of Amphitryon, was preserved, and doubtless this too was dedicated in a temple¹². A folding chair made by Daedalus was preserved in the temple of Polias at Athens¹³. Cypselus, who sacrificed some magnificent oxen to Zeus at Olympia, seems to have dedicated their horns¹⁴.

Arimnestus, king of Etruria, dedicated his throne at Olympia¹⁵. A huge ornamental crater of bronze, sent as a gift by the Lacedaemonians to Croesus on their alliance, came somehow

¹ Paus. x. 10. 3.

² Paus. iii. 3. 8.

³ Paus. iii. 2. 8.

⁴ *Anth. App.* 213.

⁵ Schol. Apoll. Rhod. i. 59.

⁶ Plut. *Marcellus* 20. Others at Troy, Arrian *V.H.* i. 11.

⁷ Plut. *Solon* iv. Schol. Arist. *Plutus* 9.

⁸ Paus. v. 20. 1.

⁹ Ath. xi. 466 E *εἶδομεν ποτήριον*

γραμματικὸν ἀνακείμενον ἐν Καπύῃ τῆς Καμπανίας, inscribed *ὡς τὸ Νέστορος ὄν*, cp. 489 B.

¹⁰ Strabo v. 232.

¹¹ Diod. iv. 49.

¹² Athen. xi. 475.

¹³ Paus. i. 27. 1.

¹⁴ *IGA* 27 d *βοῶν Κυψέλου*, as explained by Röhl.

¹⁵ Paus. v. 12. 5.

to Samos, where it was dedicated in the Heraeum by the Samians¹. At Delphi was Pindar's seat². Phryne appears to have dedicated at Thespieae the famous Love which Praxiteles made for her, on the same principle³. A curious piece of quartz or some such stone, mounted upon a wooden base, was dedicated at Athens to Athena⁴; a curiously shaped shell was found at Delphi⁵. Some lead ore was preserved at Delos⁶. In the temple of Heracles at Erythrae were to be seen the horns of a certain Indian ant, which were there set up for a wonder to posterity⁷.

A few objects of this class have survived. In Coreyra was found an unhewn stone of conical shape, a kind of *baetylus* perhaps, bearing a very ancient inscription with the dedicator's name⁸. This, as Six suggests, may have been meant for Apollo Agyieus, who is described as a conical pillar⁹. Two other conical stones in Coreyra are inscribed with a river-name in the nominative¹⁰. A similar stone found in Gaul was dedicated to Aphrodite¹¹.

It is perhaps this principle which suggests the preservation of laws and official documents in temples, where they were always set up¹²; and it was also the custom to erect there the tablets which bore official decrees and lists, as well as votes of honour and gifts of citizenship¹³.

¹ Herod. i. 70.

² Paus. x. 24. 4.

³ Strabo ix. 410, *Anth. Pal.* vi. 260, Athen. xiii. 591 B ἡ δὲ ἐλομένη τὸν Ἐρωτα ἀνέθηκεν, etc.

⁴ *CIA* ii. 676⁹ χρυσῆτις λίθος ἐπὶ κίονος ξυλίνου.

⁵ *BCH* xx. 604.

⁶ *BCH* vi. 47.

⁷ Pliny, *NH* xi. 31.

⁸ *AM* xix. 340, *Indogerm. Forsch.* 1893, 87: Μῦς με ἴσατο.

⁹ Harpocration s.v. Ἀγυεὺς· κίων εἰς δὲ λήγων, Hesych. Ἀγυεὺς, Paus. viii. 32. 4.

¹⁰ *IGA* 347; see p. 325.

¹¹ *IGA* 551.

¹² E.g. a law at Olympia *ἱαρός IGA* 112. *γραμματεῖον* Delos.

¹³ Athens, *CIA*; Carpathos *IGI* i. 1033; Cos, Collitz iii. 3619; Rhodes, *IGI* i. 761⁵⁰; Olympia, Collitz iii. 1173³²; Sparta, Collitz iii. 4516; Thessaly, Collitz i. 345⁴⁴, 1332³².

XI.

FORMULAE.

ΕΥΦΗΜΕΙΤΕ ΕΥΦΗΜΕΙΤΕ.

AN inscription was no necessary part of a votive offering. The mere fact of its being laid in the shrine with intent to dedicate, could suffice¹; and the large majority of things which have been found in sacred places, such as statuettes, articles of use, spoil of war, toys, and toilet utensils, are wholly without inscription. So, too, were the greater part of the articles named in the Inventories. But it was natural that the dedicator should wish the memory of his gift to be kept, and this we shall see later to have been a prevailing motive in the dedication; so when letters began to be commonly used, an inscription was naturally made. As it is the mark of early inscriptions to be sparing of words, and as the god to whom the offering was made would be clear from the place, (1) we may expect that the earliest dedicators contented themselves with recording their own names. But (2) a large number of ancient objects bear the god's name without a dedicator's. Many of these may have been not dedications at all, but like Ptolemaia's "sacred pail of Venus," which sang its own song, and told by letters whose it was², they may have been bought out of temple funds for every-day use. This, however, is not true of others, such for example as the bulls of the

¹ This fact has been taken to prove the votive character of the Olympian athlete statues (above, p. 167). But a thing may belong to the god, that is,

may be *τερός*, without being an *ἀνάθημα*; for example, the tiles of his roof.

² Plautus, *Rudens* 478. So *ποτήριον γραμματικόν*, p. 320⁹.

Cabiri, which were dedicated without doubt by pious worshippers; hence we are justified in recording such in this place. (3) A third class will show both devotee and deity, (a) either the names only, or (b) along with a verb; and to these will be added (4) others which offer a reason for the act, or (5) a prayer, or (6) both together. The more ambitious dedications are written in verse. Such is the main classification of the formulae, which in later times appear in many and striking variations.

The verb *ἀνατίθημι*, in passive sense *ἀνακεῖμαι*, and its derivative *ἀνάθημα*, are universal for the votive offering. The noun appears locally in the form *ἀνάθεμα*¹, *ἄνθεμα*² or *ἄφτημα*³, while *ἐπάνθετος*⁴, in Argos *ἐπάνθεμα*⁵, in Athens *ἐπέτειος*⁶, is applied to the dedications of the current year. For human gifts, the proper words are *δῶρον* and *διδόναι* or *ἐπιδιδόναι*⁷; but *δῶρον* is found early in conjunction with votive formulae, and late by itself⁸. For tombs, the formula is *τίθημι* or *ἐπιτίθημι*⁹, sometimes *ἐφίστημι*¹⁰. Later the votive *ἀνατίθημι* loses its force, and is applied to games and months and the like¹¹; while by its side we meet with *τίθημι* the simple verb¹², which occurs once in an archaic dedication from Argos¹³, *δίδωμι*¹⁴, *ἵστημι* and compounds¹⁵, even *εὐχαριστῶ*¹⁶, and *εὐχῆν*

¹ *IGS* i. 303⁴⁰ (Oropus); *IGSI* 608 (Sardinia, late); *BCH* vi. 30 (Delos), Collitz iii. 4689⁹¹ (Anḡania), etc.

² Collitz iii. 3339⁵⁹ (Epidaurus); *IGI* i. 783.

³ *Mon. Ant.* iii. 402 (Crete).

⁴ *IGS* i. 3498.

⁵ *AJA* ix. 357. *IPI* i. 526⁶.

⁶ *CIA* ii. 660⁵⁸.

⁷ Collitz iii. 3164 *Ἐπαίνετός μ' ἔδωκε Χαρόπῳ*; *IGA* 206a, 219; 210a *ἐπέδωκε*. In Athens *ἐπίδοσις* is a contribution for public purposes.

⁸ As *δῶρον ἀπαρχήν*: Κατ. 261 = *CIA* iv. 1. 422¹³, 373c; cp. δ. *ἀνέθηκε* late *IGSI* 982, 981 *θέλων*. *Annali* xxxiii. pl. *S* θεᾷ Δήμητρι δῶρον, *BCH* xxiv. 161 (Thrace). Carapanos, *Dodone*, pl. xxiii.⁴ *Διὶ δῶρον ἀνέθηκε πόλις Λεχωτίων*;

p. 44 *δῶρον*. Aegina *IPI* i. 12. Cp. *δῶρον* in Homer, *Od.* xvi. 185, and Hesiod in Plato *Rep.* iii. 390 E.

⁹ *IGA* 495: *ἐπὶ* with name alone and no verb; *IGA* 131, etc.

¹⁰ *IGA* 265.

¹¹ Collitz i. 1231, Schol. Pind. *Nem.* ii. 1, of games. Aeschylus is said to have "dedicated his tragedies to Time," Athenaeus viii. 39.

¹² Collitz i. 37.

¹³ *AJA* ix. 351 Τιμοκλῆς μ' ἔθηκε.

¹⁴ Collitz i. 41, *ἀπέδωκα* *BCH* xvii. 520, xx. 57, *AM* xx. 506 + *ἐπαγγείλας*.

¹⁵ *στήσε* early Κατ. 131 = *CIA* iv. 1. 373²¹⁶; *ἕστηκε* *IGSI* 608; *ἀν-* *AM* xxi. 112; Collitz i. 37 *κατέστασε*.

¹⁶ *IGSI* 832, etc.

coupled with *τίθημι* or *ἀνατίθημι*¹, *ἀποδιδόναι*², *ἐκτελεῖν*³, and barbarously *ποιεῖν*⁴. Even *καθιεροῦν* is sometimes found⁵. Another group of words, *ἰδρύω* and *ἵδρυμα*, are used of buildings and altars, trophies and statues⁶. *κατατίθημι* is used on the earliest Lesbian dedications known, which were found at Naucratis⁷, and in Cyprus⁸. *παρακατατιθέναι* and *παρακαταθήκη* are used of things deposited in temples for safe keeping⁹.

(1) *No deity is named*. I have met with no votive offering which bears the offerer's name in the nominative case alone¹⁰; but there are examples of it in the genitive. The statue made by Tharrymachus, and inscribed "of Praxilas," is probably one¹¹. A vase found in the temple of the Cabiri is labelled "of the Thebans¹²"; there are similar inscriptions at Corinth¹³ and Athens¹⁴.

Most of those which belong to this class have a verb of dedication added. One of the oldest is the *baetylus* dedicated by Mys at Corcyra, which takes the quaint form of a speech from the stone to the spectator¹⁵. So also does the Corcyran bronze plate of Lophius¹⁶.

Others have the commoner shape of the Olympian stone

¹ *IGSI* 2524, 892 *ἀνα*-, etc.

² *IGSI* 2427, Collitz iii. 3072, *AJA* xi. 599.

³ *IGSI* 873.

⁴ *IGSI* 1025, 1124.

⁵ Collitz iii. 3596 *συγκαθιέρωσε*. The simple verb is the regular general word for consecration.

⁶ I take the following reff. from Dar. and Sagl. *Donarium*. *ἰδρύω*: temple or altar Herod. i. 69, vi. 105; trophy Eur. *Heracl.* 786; statue Arist. *Plut.* 1153, *Peace* 1091. *ἵδρυμα*: temple Herod. viii. 144, Aesch. *Ag.* 339; altar Dion. Hal. i. 55; statue Aesch. *Pers.* 811. *βωμὸν ἰδρύσατο*, *IPI* i. 1009⁶.

⁷ Gardner, *Naucratis*, nos. 787—93 *κάθθηκε*; perhaps 185...*αντίλας κατέθηκε τῷ*..., which he suggests may have been a deposit. But the others must be votive, even if the example in

Athens be a prize formula, as Bather suggests: *JHS* xiii. 129⁶², 233 *τῶν ἐπὶ Λαμσιδαί ἄθλων? ὁ δεῖνα κατέθηκεν*.

⁸ Collitz i. 1 etc.

⁹ *CIA* ii. 660⁵⁰ *παρακαταθήκη Ἀθηναίας*.

¹⁰ Perhaps the vase inscribed *Πρίκων* is one, *IGA* 126 *a*; cp. 130. The owners of vases are inscribed in the genitive; *IGA* 247 *a* *Γοργίδαο ἡμὶ*, 521, 524.

¹¹ *IGA* 449 *Πραξίλα ἡμὶ. Θαρρύμαχος ἐποίηι* (Thera).

¹² *IGS* i. 3595 *Θηβαίων*.

¹³ *IGA* 20¹⁵...*ον εἰμι*.

¹⁴ *Κατ.* 97, 98.

¹⁵ *Μὲς με ἴσατο*, above p. 321⁸. The address is common in early inscr., e.g. on a tomb, *IGA* 256, 344.

¹⁶ *Λόφιδος μ' ἀνέθηκε* (complete), *IGA* 341.

"Hiero was the dedicator¹"; or the Samian stone which adds the patronymic². Other such came from Melos³, Argos⁴, Samos⁵.

The father's name may be added⁶.

(2) *The deity's name without the dedicator's.*

Many very ancient dedications show this type. The name appears very rarely in the nominative, as on a greave found in the temple at Olympia, which bears the legend Zeus Olympian⁷; and perhaps on two conical stones from Corcyra, inscribed with the name of a river⁸. It is not uncommon in the genitive case, as at Olympia⁹, Thebes¹⁰, Athens¹¹, Sparta¹², Naucratis¹³; or in the dative, as in Sparta¹⁴. Once the word "firstfruit" occurs in the nominative with the deity in the dative¹⁵. Or again, the offering utters a voice and addresses the bystander. "I am the hero's," quoth an ancient vase of Mycenae¹⁶. So say the vases of the Cabiri¹⁷, and the dedications to Paphia in Cyprus¹⁸. Some say more fully "I am dedicated¹⁹"; and the word "sacred" may be added²⁰, or even "offering²¹." In a series of inscriptions from Naucratis, the offering lifts up its voice and addresses the deity, "Apollo, I am thine²²." The word *ἱερὸς* is used alone sometimes to characterise offerings which are certainly votive, such as the bulls offered to the Cabiri in Boeotia²³, or a lance-head sacred to Apollo Ptoeus²⁴. Others have the god's name added in the

¹ *Ἱέρων ἀνέθηκε*, IGA 82, cp. 120.

² IGA 386.

³ IGA 420.

⁴ IGA 45.

⁵ IGA 386.

⁶ Kat. 117 = CIA i. 358.

⁷ IGA 559 *Ζεὺς Ὀλύμπιος*.

⁸ IGA 347 *Ῥόδος Πυθαῖος*; see above, p. 321.

⁹ IGA 123 *Ζηνὸς Ὀλυμπίου*, cp. 24; (vase) 561 *τοῦ Διὸς*; 565 (spear).

¹⁰ IGS i. 3907 *Καβίρω*, etc.

¹¹ Kat. xcii. *Ἀθηνᾶς*, xciii. *Ἀθηναίης* (helmet), and many other weapons: abbreviated *Ἀθην. ciii.*

¹² IGA 89 *Μαλεάτα*.

¹³ Gardner, *Naucratis*, ii. no. 1a.

¹⁴ *Λεχοῖ*, IGA 52 (broken, however).

¹⁵ Kat. lxxiv. *ἀπαρχὴ τάθηναίαι*.

¹⁶ IGA 29 *τοῦ ἥρωος ἡμί*, Collitz iii. 3313.

¹⁷ IGS i. 3969.

¹⁸ Collitz i. 4.

¹⁹ Kat. 48 *ἀνάκειμαι*.

²⁰ Collitz ii. 1601 *ἱερὸν ἀνέθηκεν τῷ Ἀρτέμει*.

²¹ AM xv. 391 *ἀνθεμα τῷ παιδὶ τῷ Καβίρω*.

²² Gardner, *Naucratis*, ii. no. 1b, *Ἀπόλλω σὸς εἰμι*, 109 ff. *Ἀπόλλω* or *Ἐπόλλω σὸν εἰμι*, 3—4 *Ἀπόλλω σοῦ εἰμι*.

²³ IGS i. 2459 *ἱερὸν*.

²⁴ IGS i. 2735 *τοῦ Πτωϊεῖος ἱερὸν*.

genitive, as others of the Boeotian bulls and vases¹, a vase of Athena Cranaia², and many more. But vases which bear this legend may have been articles of use; although their number makes it unlikely. They are found in Athens³, Phocis⁴, and elsewhere. The god's name occurs in the dative amongst the Theban offerings⁵, and at Athens⁶. Finally the offering speaks, as before, in Athens⁷ and Olympia⁸. Occasionally the dedicator's name is added in a new sentence; as "I am of the Anakes: Eudemus offered me," in Argos⁹, as at Thebes¹⁰, Athens¹¹, Naucratis¹².

(3) *Both deity and devotee are named.*

Some of these have nothing more than the two names. Examples are found in Athens¹³, Boeotia¹⁴, Elis¹⁵, Italy¹⁶, Thessaly¹⁷. The patronymic may be added¹⁸, and the fatherland¹⁹, and the words "daughter" or "wife" sometimes occur²⁰. But most contain also the verb of dedication. These occur in Boeotia²¹, Epirus²², the Italian Locris²³, the Peloponnese²⁴, Phocis²⁵, Priene²⁶, Sicily²⁷. Official dedications are followed sometimes by lists of names²⁸, and the dual is very common²⁹. The fatherland

¹ IGS i. abbreviated ΗΙ ΚΑΒΙΡΟ 3588. *ιαρὸς Καβίρω, ιαρὸς τῷ Καβίρω* 3942.

² BCH xii. 41.

³ Κατ. lxxix. *ἱερὰ Ἀθηναίας, lxxxii. ἱερὸν τῆς Ἀθηναίας, etc.*

⁴ IGS iii. 1. 149 ff.

⁵ IGS i. 3953 *τῷ Καβίρω ιαρὸς.*

⁶ Κατ. lxxx. *ἱερὸν τῇ Ἀθηναίᾳ.*

⁷ Κατ. lxxxviii.

⁸ Collitz i. 1148 *ιαρὸς τοῦ Διὸς εἰμι.*

⁹ IGA 43a *τοῖ(ν) φανάκοι(ν) εἰμι. Εὔδαμος ἀνέθηκε;* Collitz iii. 3333 (Epidaurus), 3262 (Argos).

¹⁰ IGS i. 3968 (Thebes), 2730.

¹¹ Κατ. 143 *Παλλάδος εἰμι θεᾶς, ἀνέθηκε δέ μ' Εὐδίκου υἱός = CIA* iv. 1. 373²¹⁸.

¹² Gardner, *Naucratis*, ii. no. 752: *τῆς Ἀφροδίτης ἀνέθηκεν Ἑρμογένης.*

¹³ Κατ. 96.

¹⁴ IGA 151 *Κρίτων καὶ Θεϊσδοτος τῷ Δι τῷ πωρῇ;* Κατ. cxxix. *Ἐπιφύδης Καβι.* (from Thebes); BCH xi. 416 *Θεδωρὶς Ἀθανᾶι* (Elatea).

¹⁵ IGA 373.

¹⁶ IGA 549.

¹⁷ IGA 327.

¹⁸ Collitz iii. 3330 (Epidaurus).

¹⁹ IGA 339 *Φιλοκλείδα(ς) ὁ Δαμοφίλου Λευκάδιος Δι Ναῶι.*

²⁰ Cnidos: Collitz iii. 3514—5.

²¹ IGS i. 2732.

²² Collitz ii. 1372.

²³ IGA 537.

²⁴ IGA 564, 59, 61.

²⁵ Collitz ii. 1516.

²⁶ IGA 385.

²⁷ IGA 57.

²⁸ Athens: Κατ. 99 (408/7).

²⁹ CIA i. 351, 358, 375, 396, iv. 1. 373¹⁸³, etc.

and patronymic also appear¹, with other such details²; the word son³ or wife⁴ or daughter⁵ is actually used. Demotic adjectives are common with the older Athenian inscriptions, rare in the offerings to Asclepius, perhaps because of the rank of the dedicators⁶. Further a description of the dedicator sometimes appears; as the rhapsode of Dodona⁷, at Athens the fuller⁸, the harpist⁹, the potter¹⁰, the builder¹¹, and others in combination with the word tithe or firstfruit. So we find the "cook" at Epidaurus¹²; perhaps "bankers" in Athens¹³. Officials, however, as the priests or physicians of Asclepius, do add their titles¹⁴. This is so common in later days as to need no illustration. The word *ἱερὸς* may be added, as in the previous section¹⁵. It is unnecessary to name the object, but this is often done in the verse inscriptions. Thus we find *ἄγαλμα* or "ornament," specially used of a divine statue, but not always so, in Samos¹⁶, Paros¹⁷, Melos¹⁸, frequently at Athens¹⁹. The word is applied also to a stone vase²⁰. A human portrait is named in Olympia²¹, Cyprus²², and commonly in honorific inscriptions; a cauldron²³ and a tripod in Athens²⁴; a goblet in Cyprus²⁵; an altar in Crissa²⁶, and elsewhere²⁷; a relief or picture

¹ *IGA* 388 *Εὐθυμος Λοκρὸς ἀπὸ Ζεφυρίου ἀνέθηκε*, Κατ. 67 (Athens); Collitz iii. 3382 (Argolis).

² *IGA* 402, 407 *Νικάνδρη μ' ἀνέθηκε ἐκηβόλῳ ἰοχεαίρῃ, φούρῃ Δεινοδίκεω τοῦ Ναξίου, ἔξοχος ἄλεων, Δεινομένεος δὲ κασιγνήτῃ, Φράξου δ' ἄλοχος μήν*: Κατ. 46 *Χαιρέδημος Εὐαγγέλου ἐκ Κόλλης ἀνέθηκεν*, 105 *Παιανιεύς*.

³ Collitz iii. 3391 (Hermion), prob. Κατ. 153, 220 (Athens).

⁴ Κατ. 148.

⁵ Κατ. 119.

⁶ See *CIA* ii. 766, 835.

⁷ *IGA* 502.

⁸ Κατ. xxxvi.

⁹ Κατ. 53, from several fragments; 106 = *CIA* i. 357.

¹⁰ Κατ. 144; so in Italy Collitz ii. 1643.

¹¹ Κατ. 283 = *CIA* iv. 1. 373²⁶².

¹² Collitz iii. 3224.

¹³ *CIA* ii. 1507 *τραπέζῃται*.

¹⁴ *CIA* ii. 835¹³, 836^{33, 17, 84}; Κατ. 8.

¹⁵ Gardner, *Naucratis*, ii. no. 753 *Εὐκλῆς ἀνέθηκεν ἱερὴν τήροδῖτι*.

¹⁶ *IGA* 384 *Χηραμύης μ' ἀνέθηκεν τῆρρι ἄγαλμα*.

¹⁷ *IGA* 401, 402.

¹⁸ *IGA* 412.

¹⁹ Κατ. 12, 102, 180, 207, 220.

²⁰ Κατ. 360, 369 = *CIA* iv. 1. 373 w. 20, 24.

²¹ *IGA* 388 *εἰκόνα*.

²² Collitz i. 76.

²³ Κατ. 229 *λέβητα*?

²⁴ Κατ. 215 = *CIA* iv. 1. 373⁷⁹ *τριποδίσκον*.

²⁵ Collitz i. 102 *δίπας*.

²⁶ Collitz ii. 1557.

²⁷ *IGSI* 608, *IGS* i.

in Rhodes¹, a jug and a stand in Naucratis², and war-spoils often³; a human statue or a pillar in Thera⁴, tables in Lesbos⁵, a slab or stone base in Asia Minor⁶; mules and men in Branchidae⁷. The word *ἄγαλμα*, at first an ornament, later used specially of divine figures, needs no illustration. More often, however, some periphrasis like "from the enemy" is enough⁸. An epithet of the deity is often added, and this may give a clue to the occasion of the offering. Thus Athena is addressed as Poliouchos⁹, Hygieia¹⁰, Ergane¹¹; Zeus as Oporeus¹², or Giver of Fruits¹³, or Protector of the City¹⁴, Saviour¹⁵, or god of Strangers¹⁶; Dionysus as god of the Grape¹⁷; Heracles, Averter of Ill¹⁸; Artemis, Saviour¹⁹, and so forth.

The occasion of the dedication is more clearly indicated, when the words tithe, firstfruit, or vow are added. The first two are exceedingly common in the early inscriptions of Athens, where the practice, known indeed elsewhere, seems to have been regular; as to its distribution and nature the reader may refer to the fuller discussion above²⁰. The word tithe, like other of the formulae, loses its meaning in later times; so that a man can dedicate an honorific statue as a tithe²¹. The word firstfruit also loses its meaning²². The vow is also attested for early Athens, but it is only named in the periphrastic phrases

¹ IGI i. 914 τὸμ πίνακα.

² Gardner, *Naucratis*, i. no. 1 τὴν πρόχουν, τὸ ὑποκρητήριον.

³ See chapter III. above. σκυλα: IGA 548 a, ὄπλα in Delphi, etc.

⁴ IGI iii. 410 Ἀγνή θεῶι τὸν κίονα χαριστήριον; 419 τὸν ἀνδριάντα Διονυσίω.

⁵ IGI ii. 535 Ἀφαιστis Θεοδώρεια γύνα ταῖς τραπέζαις Μαρτί.

⁶ Cat. Br. Mus. Sc. 817 (Cyzicus); Stephani, *Compte Rendu*, 1882—8, nine names ἀνέστησαν τὸν τελαμῶνα θεῶι Ἀπόλλωνι. Cp. the archaic Argive inscr.: IPI i. 517, *AJA* xi. 43 ἅ στάλα καὶ ὁ τελαμῶ.

⁷ Haussoullier, MS. catalogue, No. 48: ζεύγη ἡμιονικὰ πέντε καὶ τοὺς ἐσταλμένους ἐπὶ τῆς τούτων θεραπέας ἀνδρας πέντε.

⁸ Κατ. 63, etc.

⁹ Κατ. 34, 158.

¹⁰ Κατ. 96.

¹¹ Κατ. 119.

¹² IGA 151.

¹³ AM vii. 135 Διὶ καρποδότῃ.

¹⁴ Πολιεὺς in Rhodes, Collitz iii. 4614.

¹⁵ Σωτὴρ IGI i. 32.

¹⁶ Ξένιος IGS i. 990.

¹⁷ Εὐστάφελος IGS i. 3098 Lebadæa.

¹⁸ IGS i. 3416 Boeotia.

¹⁹ IGI i. 915.

²⁰ Chapter II.

²¹ CIG 5133 Cyrene: name τὸμ πατέρα Ἀναξιν Ζευξιμάχῳ τῶι Ἀπόλλωνι δεκάταν ἀνέθηκεν. Also above, p. 79.

²² CIA ii. 1329 ἀπαρχὴν στεφανωθείς.

εὐξάμενος¹, εὐχολήν τελέσας², and the like. So in Boeotia we find εὐχὰν ἐκτελέσαντι³. Here the vow is sometimes paid by another than he who made it⁴. But the later custom is to affix the word εὐχὴν or εὐχολήν to the simple formula; and this is found earliest in Naucratis⁵, and in dedications of the third century or later at Athens⁶, Argos⁷, Messenia⁸, Sparta⁹, at Selinus¹⁰ and Apollonia¹¹, at Cnidus¹² and in other parts of Asia Minor¹³, and in Anaphe¹⁴, Cyprus¹⁵, Delos¹⁶, Lesbos¹⁷, Melos¹⁸, Rhodes¹⁹, Thasos²⁰, Thera²¹, Thrace²²; further, in Boeotia²³, and in Greater Greece²⁴. κατ' εὐχὴν also occurs²⁵. Extraordinary to relate, the formula with εὐχὴν is used for a late tomb in Asia Minor²⁶.

Another word χαριστήριον becomes very common in later times. It is foreshadowed, like εὐχὴν, by a paraphrase in the old Athenian inscriptions, σοὶ χάριν ἀντιδιδούς²⁷, but like εὐχὴν is only common after the Alexandrine period, and chiefly in the Roman age. We find it in Arcadia²⁸, Attica²⁹, Boeotia³⁰,

¹ Κατ. lviii., lxxvi., 56, 102, 180, etc. This remains the formula in Athens: CIA ii. 1458, 1481, etc. So in latest times: IGS I 922, 958, etc. Collitz ii. 1374 Δωρόβιος ἀνέθηκε ᾧ Διοπέθης εὐξάτο (Dodona). Late καθὼς ὑπέσχετο (Caria) BCH ix. 78.

² Κατ. 182.

³ IGA 284; IGS i. 1794.

⁴ Κατ. 243 τοῦ τέκνου εὐξάμενον = CIA i. 349: later such formulae as ὑπὲρ τῶν παίδων εὐξάμενος CIA ii. 1481 become very common, especially in cases of sickness. See 1440, 1453, 1485, 1494, 1497, 1501. Κατ. 189 ὑπὲρ ἑαυτοῦ καὶ τῶν παίδων? is a similar example from the early days. So 231, 238.

⁵ Gardner, *Naucratis*, ii. no. 776: Χάρμης με ἀνέθηκε τῇφροδίτῃ εὐχολήν. So 777.

⁶ CIA ii. 1503. Cp. BCH vi. 33.

⁷ Collitz iii. 3280.

⁸ Collitz iii. 4657.

⁹ Collitz iii. 4607.

¹⁰ Collitz iii. 3049.

¹¹ Collitz iii. 3222.

¹² Collitz iii. 3519.

¹³ Arch.-Ep. Mitth. xix. 51, 60, 61 (late, with simple formula).

¹⁴ IGI iii. 259.

¹⁵ Collitz i. 27 εὐχολή.

¹⁶ IGS i. 560, 2736, etc.

¹⁷ IGI ii. 114.

¹⁸ IGI iii. 1087.

¹⁹ IGI i. 23 (?).

²⁰ BCH xxiv. 271.

²¹ IGI iii. 434.

²² BCH xxiv. 160.

²³ Inventory: BCH vi. line 193.

²⁴ IGS I 860.

²⁵ IGI iii. 263 Anaphe; IGS i. 252 Megara.

²⁶ BCH xxii. 237, citing Gott. Gel. Anz. 1897 p. 409: ἀγάθη τύχη· Σόλων ἱερὸς κατὰ ἐπιταγὴν Διὶ Δίῳ εὐχὴν κέ ἐαυτῷ ζῶν.

²⁷ CIA i. 397; χάριν ἐκτελέσας IGS iii. 1. 390.

²⁸ Collitz i. 1223 ἱστίαὶ χαριστήριον.

²⁹ CIA ii. 1503.

³⁰ IGS i. 3100.

and Phocis¹, in Asia Minor², in the islands, such as Anaphe³, Crete⁴, Delos⁵, and Megiste⁶, Nisyros⁷, in Rhodes⁶, Thera⁸, and in Italy⁹. Once it appears to be used for victory in a chariot-race¹⁰. The plural *χαριστήρια* occurs also¹¹. Variants, all late, are *εὐχαριστήριον*¹² and *χαριστεῖον*¹³, and once *χάριν*¹⁴. We also find now and again such words as *σῶστρα*¹⁵, *ἐλευθέρια*¹⁶, *ἐκτίματρα*¹⁷, *λύτρον*¹⁸. Gratitude is more freely expressed in some inscriptions; like that of Hegilochus, who acknowledges "a great share of hospitality and all manner of goodness" on the part of his adopted city¹⁹.

Another group of phrases glances at the injunction of a dream or an oracle. *Μαντεῖον* occurs in an old Attic inscription, which is unfortunately mutilated²⁰, and *θεοῦ φραδαῖς* in another²¹. The commonest phrases are *κατ' ὄναρ*²², *κατ' ὄνειρον*²³, *ὄναρ ἰδών*²⁴, *καθ' ὄραμα*²⁵, *κατ' ἐπιφάνιαν*²⁶; once or twice *ὄψιν ἰδοῦσα ἀρετὴν τῆς θεοῦ*²⁷, *καθ' ὕπνον* once in a relief offered to Zeus Xenios²⁸,

¹ Collitz ii. 1536, *IGS* iii. 1. 89.

² *A.-E. Mitth.* xv. 93.

³ *IGI* iii. 261.

⁴ *BCH* xxiv. 245.

⁵ Inventory: *BCH* vi. line 148.

⁶ *IGI* i. 21, 770, etc.

⁷ *IGI* iii. 96, 103.

⁸ *IGI* iii. 410.

⁹ *IGSI* 720.

¹⁰ *IGI* i. 1039.

¹¹ *IGS* i. 2469 *a* Boeotia; *IGSI* 988 Rome, etc.

¹² *IGS* i. 3417 Boeotia; *IGI* iii. 1086 Melos, 458 Thera, with *ἀνέθηκε*.

¹³ *IGI* iii. 416 Thera; Collitz iii. 3517 Cnidus; 3528 (plural). *Mus. It.* iii. 588 Crete; *χρηστήριον* in Lesbos is a blunder *IGI* ii. 119. *εὐχὰν καὶ χαριστήριον* Crete, *Mus. It.* iii. 684.

¹⁴ *BCH* xxiv. 235 Crete, 4th cent.: *τόνδ' ἀνέθηκε ναὸν Φοίβῳ χάριν Ἡρίλα υἱὸς Δαμοχάρης θύσας ἑκατὶ καὶ δύο βοῦς*. The poetic style would suggest that the metre chose the word.

¹⁵ *IGSI* 967 Rome.

¹⁶ See *General Index: Greek*.

¹⁷ Collitz iii. 3517.

¹⁸ *BCH* xx. 57.

¹⁹ *CIA* i. 374 *μεγάλῃν δὲ φιλοξενίης ἀρετῆς τε πάσης μοῖραν ἔχων τήνδε πόλιν νέμεται*.

²⁰ *Κατ.* 66.

²¹ *Κατ.* 244 = *CIA* iv. i. 422¹.

²² *IGSI* 2256 Italy; *IGI* i. 979 Rhodes; *CIA* iii. 128, 224; *Mus. It.* iii. 724 Crete; *IPI* i. 1008 Epidaurus.

²³ *IGS* i. 1829 Boeotia; iii. 1. 134 (*pl.*); *CIA* iii. 199.

²⁴ *CIA* iii. 211.

²⁵ *IGI* iii. 137.

²⁶ Roscher, ii. 524; cf. *Ath.* xv. 672 *Ἀ θεασαμένην τὴν τῆς Ἥρας ἐπιφάνειαν*.

²⁷ *BCH* xiii. 168 (Athens early 4th cent.); *CIA* iv. 2. 1426 *b*. Compare a statue of Cybele inscribed *Ῥόδα Ἀρτεμιδώρου ἀρετὰν τῆς θεοῦ*, *BCH* xxiv. 239.

²⁸ *IGSI* 990. A late inscr. with hideous hybrid relief has *Τοτόγῃ θεοδαίμονι ὕπνῳ*, followed by a Roman name: *BCH* xxii. 350.

κατ' ἐπίταγμα¹, ἐξ ἐπιτάγματος², perhaps ταγέν³; προστάξαντος τοῦ θεοῦ⁴, κατὰ πρόσταγμα⁵ or κατ' ἐπιταγήν⁶, once apparently ποτίταγμα⁷ in apposition like εὐχὴν, κατὰ κέλευσιν τοῦ θεοῦ⁸, ἐξ ἐγκελεύσεως⁹, κατὰ χρησμόν¹⁰, κατὰ χρηματισμόν¹¹, κατὰ μαντείαν¹², κατὰ συνταγήν¹³. Again: τυχῶν ὑγείας¹⁴, ὑπὲρ σωτηρίας¹⁵ or ὑγείας¹⁶ may be added, even ὑπὲρ εὐχῆς¹⁷ or τῆς εὐχῆς ἀποδόσεως χάριν¹⁸, even ὑπὲρ εὐχαριστίας¹⁹ and εὐχῆς χάριν²⁰. ὑπὲρ is added also with the names of family or friends²¹, whose welfare the dedicator has at heart. This is especially common in the Asclepian dedications, as we see from the Inventories²².

Amongst the earlier records, the only others which give definite explanations of the occasion are the dedications of victors in the games and war-spoil, of which enough has been said²³. But later the practice grows of recording prayers for a safe voyage²⁴, or such grounds for thankfulness as rescue from peril²⁵ or sickness²⁶; or again, some honour or office, as has been

¹ CIA iii. 163.

² Roscher ii. 524.

³ Collitz ii. 1369 Πολυξένα ταγέν ἀνατίθῃ τοῖ Δι καὶ χρήματα (Dodona).

⁴ CIA ii. 1491.

⁵ IGSI 608, 974; CIG 2304, etc.; CIA iii. 164.

⁶ IGI ii. 108, i. 785 (Twelve Gods); BCH xx. 57.

⁷ Arch.-Ep. Mitth. xviii. 1; IGI i. 957, 962.

⁸ IGSI 984, etc.; BCH iv. 293.

⁹ Roscher, ii. 524, mentions it; I have noted no example.

¹⁰ IGS i. 3098 Lebadea; Collitz iii. 3597 Calymna.

¹¹ IGI ii. 108.

¹² CIA iii. 166; IGS i. 1672.

¹³ IGS iii. 1. 717.

¹⁴ CIA iii. 138.

¹⁵ IGSI 688, etc.; CIA iii. 266.

¹⁶ IGSI 1037, etc.

¹⁷ BCH xiv. 371; IGSI 1042, 446, 179; IGI i. 903 (Christian), cp. 911—2.

¹⁸ IGS i. 413 (by Sulla).

¹⁹ IGSI 915.

²⁰ IGSI 991, CIA iii. 142; A.-E. Mitth. xv. 214.

²¹ See General Index: Greek.

²² CIA ii. 766, 835: ὑπὲρ αὐτᾶς, ὑπὲρ τοῦ παιδός, etc. Cp. CIA ii. 1440, 1453, 1481, 1485, 1494, 1497, 1501.

²³ I may add from the old Attic inserr. νικῆσας or νικῶν Κατ. 13, 163, 215.

²⁴ εὐπλοίας ἔνεκα or the like. IGSI 452 (Sic.), 917; compare the prayer cut on a rock in Prote: Διόσκουροι εὐπλοίαν Collitz iii. 4686.

²⁵ IGSI 1030 σωθῆς ἐκ μεγάλων κινδύνων πολλάκις, cp. IGI i. 742 (to Hecate and Sarapis); IGI i. 23 καθ' ἃν ἐνεδέξαντο μετὰ τὸν σεισμόν εὐχάν; CIA ii. 1474, 1441; Bahn-Schuchhardt, *Alterthümer von Aigai*, 47: ὁ δᾶμος... σωθῆς ὑπὸ (name).

²⁶ IGSI 2283 λατρευθῆς. The occasion is never given in the Attic inserr. to Asclepius, unless it be other than sickness (? perhaps in CIA ii. 1461).

already explained. These often give in much detail the circumstances of an offering. Earlier, we find only a few examples, such as the great stone of Bybon, or now and again in the poetical inscriptions to which we shall come immediately. I need do no more than briefly indicate the varieties of the honorific class. These are dedications by the πόλις¹ or the δῆμος², or the βουλή³, sometimes both the last two together⁴, the φυλή⁵ or the κοινόν, whether a state⁶ or guilds or a mere society of men⁷. "By the resolution of the senate" or a like phrase is added sometimes⁸.

The dedications are made to the gods all or singly, sometimes coupled with the people⁹. Here the phrase loses its force and becomes a mere compliment. When we find dedications "to the community" of buildings or land for common use¹⁰, and a man is spoken of as having "dedicated the bath to the young men¹¹," the word is indistinguishable from its English equivalent¹².

¹ Collitz iii. 1252 Arcady, 3394 Argolis.

² Collitz iii. 3433 Sparta (ὁ δᾶμος τῶν Λακεδαιμονίων τὸν δᾶμον τὸν Ἀλείων); 3596 Calymna, 3433 Anaphe; etc.

³ See *IGI* iii. 140—201, 202—267, 516, 541 etc., and Indices.

⁴ Collitz iii. 3666 Cos, 3432 Anaphe.

⁵ Collitz iii. 3296 Argos.

⁶ Collitz ii. 1635 Achaeans, iii. 3298 Argos, *IGI* i. 40 Rhodes.

⁷ *BCH* vii. 474 Delos τῶι κοινῶι Βηρυτίων ἐμπόρων καὶ ναυκλήρων καὶ ἐγδοχέων τὴν στοὰν ἀνέθηκεν.

⁸ Collitz iii. 3429 κατὰ τὸ γεγονός ψάφισμα ὑπὸ τοῦ δήμου; *IGS* iii. 1. 322 ψ(ηφισματι) β(ουλῆς). *IPI* i. 783, ψ. δ.

⁹ See Collitz iii. 3482 Astypalaea, 3650 Cos, 3595 Calymna; *IGS* iii. 1. 282 Locris. An early inser. from Eleusis is generally quoted as the earliest example: *CIA* i. 332 δῆμοι Ἀθηναίων...ἀνέθηκεν. The stone has disappeared, and as no such expression appears in Greece for a couple of cen-

turies later than this seems to be, I do not believe the restoration can be right.

¹⁰ *IGI* i. 36 Rhodes: τῶι κοινῶι (of a guild), etc. So a bronze weight *CIG Add.* iv. 8545 b θεοῖς σεβαστοῖς καὶ τῶ δάμῳ. From Erythrae: πομπαγωγῆσας τὴν Ἀγαθὴν Τύχην τῶι δήμῳ, *AM* xxvi. 1172. Wood's *Ephesus*, p. 36 εἰκὼν ἀργυρέα Ἀθηνᾶς σκαμμοῦσου...ἡ καθιερωμένη τῇ τε Ἀρτέμει καὶ τοῖς ἀελῆσομένοις Ἐφεσίων πασι.

¹¹ Collitz i. 311⁴⁰ ὀνθέντα τὸ βαλάνηον τοῖς νέοιςι (Cyme in Aeolia). Compare iii. 3664 τοῖς νέοις καὶ τῶι δάμῳ (Cos); 4560 ἀνθέντα τὸ ἐλαιον. *IPI* i. 777 τῇ πατρίδι (Troezen), 782 τῇ πόλει.

¹² So ἀνακείμεν is used of cities and things which cannot hang, such as months: πόλεις Paus. i. 34. 2, ἀνθέμεν of the same in an oracle *BCH* xiv. 21. Ath. xv. 701 E says Ἡρακλείδης Ποντικὸς...τὸ τρίμετρον καλούμενον ἀνατίθῃσι τῷ θεῷ, gives it a close connexion with him. The verb is used in classi-

Along with the offering a prayer is commonly found. "Grant me," says the potter of Metapontium, "to have good fame among men¹." "Herodorus has dedicated me to Aphrodite as a gift, a firstfruit of his goods; to whom do thou, O queen, grant abundance, and thwart all those who falsely speak evil against him²." Aigialeus, in dedicating his firstfruit to Athena, has paid his vow, and shown gratitude to her: for which he prays that she may preserve him in well-being and make a return on her own part³. Others pray that all may go well with their work⁴, or ask for a "pleasant return⁵." Telesinus, in dedicating a statue to Athena, asks, in simple shrewdness, that the goddess will give him the means to dedicate another⁶. Pyrrhis of Italy would drive a bargain, and asked his deity to give him twice as much as he had earned before⁷. The idea of pleasing the divinity is clear in many, whether implied by the complacent "fine" or "faultless ornament⁸," or stated in plain terms⁹. The verse-inscriptions often take the form of a direct address to the god¹⁰, and his glory is set forth either by epithets or rarely in some other form¹¹. Artists' names and explanatory inscriptions are sometimes added to the votive offering. This is especially common with the statues at Athens and Olympia, and with reliefs or painted tablets such as those of Corinth. Such additions however form no part of the votive inscription.

One or two offerings are inscribed only with a general cal Greek in the sense of ascribing or making someone responsible for a thing.

¹ Collitz ii. 1643.

² CIA iv. 1. 422¹³ = Κατ. 261 Ἡρόδωρος μ' ἀνέθηκ' Ἀφροδίτῃ δῶρον ἀπαρχήν, πότνια, τῶν αγαθῶν, τῷ σὺ δὲς ἀφθονίαν, οἳ τε λέγουσι λόγους ἀδίκως ψευδεῖς κατ' ἐκείνου τῶν... Compare the Delian couplet, BCH vi. 33.

³ CIA i. 397 σῶζε... τῶνδε χάριν θεμένῃ; iv. 1. 373¹⁰⁷ = Κατ. 245 χάριν ἀντιδίδου.

⁴ CIA iv. 1. 373¹ = Κατ. 237 τέχνην λαῶν ξεῖν; compare the formula of consulting the oracle, Collitz ii 1561, etc.

⁵ IGA 20⁶² ff., ¹⁰⁸ α τὸ δὲ δὲς χαρίεσσαν ἀμοιβάν or ἀφορμάν, a common formula at Corinth, like "Afflictions sore long time he bore" in village churchyards.

⁶ Κατ. 207 φαρθένε, ἐν ἀκροπόλει Τελεσίνος ἀγαλμ' ἀνέθηκεν Κήτιος, ὡι χαίρουσα διδοῖς ἄλο ἀναθεῖναι. Many prayers for prosperity in CIA iv. 1. 373¹⁻²⁵⁰.

⁷ Collitz ii. 1657 reads δὲς πη Πύρρι δὲς τοῖόν νιν ἐπάσατο.

⁸ IGA 412 δέξει τὸδ' ἀμενφες ἀγαλμα.

⁹ Κατ. 51 τῇ δὲ θεῷ χαρίεν, etc.

¹⁰ IGA 402; IGS i. 3598; Κατ. 123.

¹¹ Collitz i. 69 (altar) τιμῶ τὰ διφατο-δίμαο Παφίγα γε διμωῖς.

description of the dedication in the nominative case. Such are "the supplication of Peisis" at Athens¹, the firstfruit in the same place², "Anaus's prayer" in Cyprus³.

Speaking generally, the dedicative formulae are made in prose from the earliest times to the latest; and they keep to certain quite simple types. The most verbose expansion of the early type, which yet means no more than the simple form, is seen in Cyprus. "I am of Prototimus, priest of the Paphian," says one record, "and he dedicated me to the Paphian Aphrodite⁴"; or "I am of the Paphian goddess; now Onesithemis dedicated me⁵." Many of the Cyprians, who are most free in their handling of the types, add "in luck" or "with good luck⁶," "for the best⁷," even a note of time⁸. But attempts at verse, more or less successful, are found quite early and in many parts of the Greek world. They are mostly hexameters, one or more⁹, not seldom elegiacs in one¹⁰ or more couplets¹¹, and now and then a rude sort of iambic¹². Some licence is allowed in the case of proper names which may be difficult or impossible to scan¹³. In the fourth century begins, and later grows to great lengths, the custom of adding self-glorification of all sorts, which robs the offering of its pious simplicity.

¹ Κατ. xxxiv. Πεισίδος ἱκεσία.

² Κατ. lxxiv.

³ Collitz i. 96 ἀπὸ Ἀνάω (statuette).

⁴ Collitz i. 1 Πρωτοτίμω ἡμὶ τῆς Παφίας τοῦ ἱερέως· κἀς με κατέθηκε τῶι Παφίαι Ἀφροδίτῃ. See for the verb, above, p. 324.

⁵ Collitz i. 2 τῆς θεᾶς τῆς Παφίας ἡμὶ· αὐτὰρ μι κατέθηκε Ὀνασίθεμις.

⁶ Collitz i. 47, 17 ἐν τύχαι, τύχῃ ἀγαθῇ: ἢ τύχαι ἀγαθῇ 37: 120 σὺ τύχα: cp. IGS i. 3100 Boeotia.

⁷ Collitz i. 37 τὰπὶ δεξιῶι. Compare εὐτυχῶς in Caria, BCH xiv. 371; Οὐρανία Ἦρα Ἀμμώνιος ἀνέθηκε ἐπ' ἀγαθῶ CIG Add. iv. 7034.

⁸ Collitz i. 76.

⁹ IGA 207 (Corinth), 37 (Argos), 120 (Olympia), 314 (Phocis), 407 (Naxos), 512 (Syracuse).

¹⁰ IGA 99 (Ol.), 354 (Aegina), 412 (Naxos), 62a (Laconia).

¹¹ IGA 401 (Paros), Κατ. *passim*.

¹² IGA 32, 36a (catalectic).

¹³ 207 Σιμίων, 512 τοῦ Σῦρακόσιοι, or τοῦ Σῦρακοσιοι, something wrong either way; Κατ. 261 Ἡροδόωρος. Few can beat the Delian bard in this line: Ἰστιαεὺς μ' ἀνέθηκεν Κάλλωνος ὑπέρ· φίλ' Ἀπόλλων τῇδε συναμφοτέροις εὐτυχίην δπασον. BCH vi. 33.

XII.

LATER USES OF THE VOTIVE FORMULA.

ἦτω ἀνάθεμα.

1 *Ep. ad Cor.* xvi. 22.

WE have already seen that human beings were once dedicated to the gods, whether for service or sacrifice; and although an investigation of this topic does not lie within our scope, it suggested a curious development which must be mentioned, the formality of emancipation. In many Greek states, emancipation was a civil act¹; but in some, it took the form of a dedication of the slave to the patron deity of the city, by which act he was made free of human control, and that meant (since the deity did not enforce his claim) his own man. Witnesses or guarantors are sometimes present at the transaction, which is a legal fiction. A payment of money, and other legal processes, are occasionally alluded to²; some contain the word 'sold'³.

The practice is not attested in Greece for the early times,

¹ As at Delphi, Collitz ii. p. 184 ff.; Daulis *IGS* iii. 1. 63 καλέσαντες ἐπὶ τὴν ἰδίαν ἰστίαν, another form like the Roman *manumissio per mensam*; Hyampolis 86; Elatea 109, 120—127; Calymna Collitz iii. 3599; Epirus Collitz ii. 1349; Aetolia 412.

² *IGS* i. 3303 τὰν ἀνάθεσιν ποιούμενος διὰ τῷ συνεδρίῳ κατὰ τὸν νόμον, καὶ κατέβαλε τῷ ταμίῃ τῷ ἐπὶ τῶν ἱερῶν χρημάτων

τὸ γινόμενον δραχμὰς ἑκατὶ παραχρεῖμα. So in Collitz ii. 1461 is a list of slaves each paying fifteen staters.

³ So all the Delphians; Tithora, ἀπέδοτο ἐπ' ἐλευθερίᾳ τῷ θεῷ *IGS* iii. 1. 188—90; Amphissa 318; Chaliium 331; Phyeus 349 ff.; Naupactus 359 ff.; Phistyum 417; Stratus 447; Chaleion Collitz ii. 1477, where the price is named, and receipt given.

but the same seems to have been used by the Semites¹. One from Phocis² belongs to the fourth century, but as the beginning is lost, whether the votive formula was used or not cannot be made out; most of them date from the third or second century, or even later. The custom depends, however, on the right of sanctuary, known to us from the stories of Cylon and Pausanias, and from the ancient practice of sparing captives who took refuge in a temple³. Slaves too might be protected from their masters by fleeing to the Theseum or the fane of the Eumenides at Athens⁴.

In Coronea⁵, Orchomenus⁶, and Chaeronea⁷, the owners dedicate their slaves to the Egyptian gods, Sarapis, Isis, and Anubis, under certain restrictions; if any one in Coronea infringes his liberty, he is to pay a fine of a thousand drachmae to those gods. At Lebadea, the slave was dedicated to Zeus the king and Trophonius, whose priests were charged to make good the act against aggression⁸. In Stiris, they are dedicated to Asclepius⁹; in Daulis, to Athena Polias¹⁰. The only Messenian emancipations which have been found are too badly broken clearly to show whether they were dedicatory; but as a fine has to be paid to Limnatis they are likely to have been so¹¹. Fifth and fourth-century dedications of slaves to Poseidon, by

¹ Robertson Smith, *Kinship and Marriage in Early Arabia*.

² *IGS* iii. 1. 119. A list of gods is named at the end.

³ Xen. *Hell.* iv. 3. 20. It was impious to disregard this, yet that was sometimes done, Xen. *Hell.* vi. 5. 9.

⁴ Arist. *Knights* 1312 and scholiast; Thuc. i. 126; Plut. *Thes.* 26.

⁵ *IGS* i. 2872 (ἀνατιθέασιν ἱερόν).

⁶ *IGS* i. 3198.

⁷ *IGS* i. 3301—3377, 3380—3.

⁸ *IGS* i. 3080 foll. No. 3083 may be given as a specimen: *θιός· τοῦχα ἀγαθά. φαστίαι ἀρχοντος Βοιωτῆς, ἐν δὲ Λεβαδείῃ Δίρκωνος, Δωῖλος Ἰρανῆω ἀνατίθει τὸν φίδιον θεράποντα Ἀνδρικὸν τῷ Δι τῷ βασιλεῦ κῇ τῷ Τροφῶνι, ἱερὸν εἶμεν παρμείναντα παρ τὰν ματέρα Ἀθανοδώραν*

φέτια δέκα, καθὼς ὁ πατεῖρ ποτέταξε. ἡ δέ κα ἔτι δώσει Ἀθανοδώρα, εἰσι Ἀνδρικὸς φόρον τὸν ἐν τῇ θείκῃ γεγραμμένον· ἡ δέ τι κα πάθει Ἀθανοδώρα, παρμενὶ Ἀνδρικὸς τὸν περιττὸν χρόνον παρ Δωίλον, ἔπιτα ἱερὸς ἐστίν, μετὶ ποθίκων μεθενὶ μεθέν. μετὶ ἐσσεῖμεν δὲ καταδουλίττασθαι Ἀνδρικὸν μεθενὶ, Ἀνδρικὸν δὲ λειτουργίμεν ἐν τῇς θυσίῃς τῶν θιῶν οὔτων.

⁹ *IGS* iii. 1. 36 ἀπελευθέρωσαν καὶ ἀνέθηκαν, 39 ἀνατίθει τῷ θεῷ τῷ Ἀσκληπιῷ.

¹⁰ *IGS* iii. 1. 66. The words οὗς ἀνέθηκε are used of the emancipated, Collitz ii. 1523.

¹¹ *AM* xvi. 349, cp. Le Bas-Foucart 309, 310, 310 a. Collitz iii. 4642 restores ἀνατίθητι.

a very simple formula, are found at Taenarum¹: it should be remembered that Poseidon was the god of the ancient population of Laconia, who were reduced to slavery by their conquerors². Manumissions of the same class have been found at Olympia³, and allusions to such are known in Cos⁴ and Epidaurus⁵.

The formula shows a transition in Stiris, where the slave is set free and 'deposited' before the gods, Asclepius, and the citizens⁶.

In the second place, curses are often conceived of as a kind of votive offering. The curses have been found in Attica, Boeotia, Megara, Italy, Crete, Cyprus, Asia Minor, and Africa. The specimens to be quoted are not older⁷, and most are later, than the fourth century; but the practice was old without doubt. Plato mentions it⁸, and there are allusions in many other classical authors. Its association with the worship of the dead suggests a hoary antiquity, since this worship is characteristic of the earliest inhabitants of Greece. The practice of writing the spells backwards may perhaps have begun when Greek was written that way⁹. Curses show a very strange and pathetic side of ancient religion. They were commonly used under the influence of passion; but to judge from the numerous remains, the people would resort to them on any provocation. One could pardon the man who complains of assault and battery¹⁰, the lover who invokes curses on a rival or a faithless mistress¹¹; but there is small excuse for the unsportsmanlike

¹ Collitz iii. 4588 ff., e.g. ἀνέθηκε τῶν Ποιδᾶν Θεάρας Κλευγένῃ, "Εφορος· Δατοχος, ἐπάκω· Ἀρίων, Λύων. IGA 88 (5th cent.).

² Schol. Ar. *Ach.* 510.

³ IGA 552 ἀφήκε...λαρὼς τοῦ Διός...

⁴ Paton, *Inscr. of Cos*, p. 66.

⁵ Baunack, *Studien*.

⁶ IGS iii. 1. 34 ἀφίημι (names) τὰ ἴδια σώματα ἐλεύθερα (names), καὶ παρακατατίθεντι παρὰ τοὺς θεοὺς καὶ τὸν Ἀσκληπιὸν καὶ τοὺς πολίτας καὶ τοὺς Φωκεῖς. Deposits were commonly left in the temples (παρακαταθήκη): e.g. CIA ii. 660⁵⁰.

⁷ No. 26 may be fifth century.

⁸ Plato, *Rep.* ii. 364 c, *Laws* xi. 933 A.

⁹ Wülsch (p. iv.) suggests that it was done for a magical effect, like walking widdershins; and in 67 this is stated, ὥσπερ ταῦτα ψυχρὰ καὶ ἐπαρίστερα οὕτως τὰ Κράτητος τὰ ῥήματα ψυχρὰ καὶ ἐπαρίστερα γένοιο. This need not have been the original motive.

¹⁰ Newton, *Branchidae*, 95, p. 745.

¹¹ CIA Appendix: *Defixionum Tabulae*; Theocr. ii. *passim*; Newton, *Branchidae*, no. 87, p. 739. Latin curses on lead at Carthage: *Classical Review* xi. 415.

boxer who prays that his antagonists may lose their strength¹, or the litigant who asks that his opponent's tongue may be as cold as the lead he writes on², or the ill-wisher who invokes misfortune on his friends, feet and hands, soul and body, their works and their craftsmanship, their brothers, sisters, wives, children, and associates. The descriptions are full: here is a helmet-maker³, there a maker of panspipes⁴; shoemaker⁵, silk-spinner⁶, carpenter⁷, actor⁸, are anathematized with all the brains in their heads and all the goods in their shops. One aggrieved person "sends a letter to the spirits and Persephone" to call their attention to "Tibitis, who does me wrong, her daughter, husband, and her three children, two girls and a boy⁹." The curses are as detailed as that of the Jackdaw of Rheims. Hermes is the favourite god for these invocations, and others are Demeter, Persephone, Hades, the Earth, and mysterious demons¹⁰. The curses are engraved on leaden sheets, and buried in the earth, often in the tombs¹¹.

The material is in later times supposed to be symbolic, whatever were the original motive for using it: "as this lead is useless, so be so-and-so useless¹²," or "as the lead is cold, so grow he cold¹³." In the Attic inscriptions, the formula is generally *καταδῶ* "I bind"; but we find also "I send as a gift¹⁴," and "I deposit¹⁵." The Boeotians have *καταδίδημι* or *καταγράφω*¹⁶; *παραδίδωμι*¹⁷ occurs in imprecatory inscriptions on tombs. It is hard to draw the line at this period between votive offerings and other gifts from the formulae used; but we are justified in mentioning them here, because a certain

¹ *Def. Tab.* 102 *b* *κατόχους τὴν Γῆν τοὺς πύκτας Ἀριστόμαχος καὶ Ἀριστώνυμος κάτεχε τὴν δύναμιν ἅπασαν ἐκείνων*. So the horses of the green faction are cursed (Carthage), *CIL* 12508.

² *Def. Tab.* 105, 94.

³ *Def. Tab.* 69.

⁴ *Def. Tab.* 55 *a*.

⁵ *Def. Tab.* 12.

⁶ *Def. Tab.* 85 *a*.

⁷ *Def. Tab.* 55 *a*.

⁸ *Def. Tab.* 45.

⁹ *Def. Tab.* 102; so frequently.

¹⁰ *ἄωροι*, *Def. Tab.* no. 62, p. xvi, etc.; see Indices for the rest.

¹¹ *Def. Tab.* pref. p. xxx. (papyrus).

¹² *Def. Tab.* 106 *b*.

¹³ *Def. Tab.* 107 *a*.

¹⁴ Newton, *Branchidae*, no. 81 ff. p. 719 f.

¹⁵ *Def. Tab.* 100 *a*, *CIL* 12508 *ὡν τὰ ὀνόματά σοι παρακατατέθηκα*.

¹⁶ *Def. Tab.* p. viii.

¹⁷ *CIA* iii. 1423 e.g.

number contain the technical term. The Furies also claim the bloodguilty as "dedicated" to themselves¹. Those documents which were found at the shrine of Demeter at Cnidus begin with *ἀνιεροῖ* or *ἀνατίθημι* (*ἀνατίθητι*)². These also, with another from south Italy, show that it was a custom to dedicate a lost or stolen article to a deity, with a curse for those who kept it; and so apparently with false coins³. Hegemone of Cnidus devotes to Demeter and the Maid the bracelet she lost in the gardens of Rhodocles; good luck to him who brings it back, but if the possessor do not, then let the gods see to it⁴. Collyra of Bruttium devotes to the temple officials a cloke and ornaments which Melita will not return to her; Melita must pay the goddess twelve-fold and a measure of incense, and may she not die till she does it⁵. Later we see the word *ἀναθεματίζω* in use⁶, and the familiar "anathema" in St Paul's Epistle will be remembered⁷. The curse itself is sometimes called *κατάθεμα*, a curious opposite of *ἀνάθεμα*, quite appropriate to the buried lead⁸. One tablet promises a sacrifice if the prayer should be answered⁹. A large number of names inscribed on lead were found in a tomb in Euboea; it seems possible that they were intended as curses¹⁰, although their number is against that supposition.

The curse is even found combined with a relief in the sanctuary of Men at Coula. Artemidorus, having been insulted by Hermogenes and Nitonis, denounced them to Men in a votive tablet (*πιπτάκιον*); whereupon Hermogenes, punished by the god, offered a propitiatory sacrifice and changed his ways¹¹. Two orphans sacrifice to the same god, and offer a relief representing an altar, a man and a boy, for his protection against

¹ Aesch. *Eum.* 304 *καθιερωμένος*.

² Newton, no. 81, p. 719 ff.

³ *JHS* iv. 246.

⁴ Newton, no. 86.

⁵ *IGSI* 644 *ἀνιέρξει Κολλύρα ταῖς προπόλοις τᾷς θεῷ τῶς τρεῖς χρυσέως, τῶς ἔλαβε Μελίτα καὶ οὐκ ἀποδίδωτι· ἀνθείη τᾷ θεῷ δωδεκάπλωας σὺν μεδίμνῳ λιβάνῳ τῷ πόλις νομίζει. μὴ πρότερον δὲ τὰν ψυχὰν ἀνείη, ἔστω ἀνθείη τᾷ*

θεῷ. So gold coins stolen are devoted to Juno Lacinia *CIL* 5773.

⁶ *Def. Tab.* pref. xiii.

⁷ *1 Cor.* xvi. 22. Still used in this sense.

⁸ *Def. Tab.* p. xxiii.

⁹ *Def. Tab.* 109 *εὐαγγελία θύσω*.

¹⁰ *IGA* 372. Köhl thinks they were *sortes vel tesseras*.

¹¹ *CIG* 3442, *BCH* xx, 58.

the evil devices of their enemies¹. Again: Scollus has borrowed money from Apollonius, and refuses to repay; Apollonius devotes Scollus to Mother Atimis and Men Tiamou, by whom Scollus dies. His son paid the debt, and this pillar records the recipient's gratitude². As the hand held up is carved on a curse-slab³, it may be that the bronze votive hands in the same position found in the temple of Artemis at Arcadian Lusi, were dedicated for some such purpose⁴.

With the further developments, when Semitic and Gnostic titles appear, El, Michael, Nephtho, Sabaoth, and the portentous 'Ephesian' nonsense-jingles, we have no concern. It may however be worth remarking, that the formulae of cursing have remained much the same for two thousand years, and I am much mistaken if they are not still in use⁵. At least, "binding-spells" or δέματα are still the terror of the Greek bridegroom.

The votive type is also used for money gifts or legacies given to a shrine for paying the cost of sacrifice, and the like. So Agasicratis of Calaura dedicates to Poseidon three hundred drachmae for buying victims⁶. So the money sent by king Attalus to Delphi, for education and the keeping up of sacrifices, was sanctified to the god that the gift might be in force for ever⁷. Diomedon of Cos left property by will for founding a shrine⁸, as Epicteta did in Thera⁹, and the same thing is known in North Greece¹⁰.

There remains to mention in a brief word the Decrees of the Greek states. These did not adopt the votive formulae, except in so far as θεοῖς was sometimes prefixed¹¹; but often

¹ *AM* vi. 273, *BCH* xx 59. 210 A.D.

² *BCH* xx. 59.

³ *Jahreshefte* iv. *Beiblatt* 14 and cut.

⁴ *Jahreshefte* iv. 48, fig. 61, 62. They could hardly have been dedicated for healing, or there would have been other parts of the body. Besides, the practice of dedicating votive limbs is not older than the late fifth century.

⁵ I have a number of them in a MS.

compiled in 1798 in the island of Calymnos (see *Folk-Lore* x. 156 ff.).

⁶ Collitz iii. 3380 ἀνέθηκε... ὥστε θύειν, etc.

⁷ Collitz ii. 2642 ὅπως ὑπάρχη ἡ δωρεὰ εἰς πάντα τὸν χρόνον ἀττίος... εἴμεν τὸ ἀργύριον ποθλερον τοῦ θεοῦ.

⁸ Paton, *Inscr. of Cos*, 36.

⁹ *IGI* iii. 330.

¹⁰ *IGS* i. 1786, iii. 1. 87.

¹¹ *IGSI* i. 43.

when they recorded an alliance they adopted the scheme of the sacrificial votive relief: the personified figures of the contracting states joining hands, with an altar beside them. A sacrifice ratified the treaty as a matter of course. The gesture is more than a mere greeting; it is the solemn symbol of friendship or pact¹; and the scene is the memorial of the solemn libation and sacrifice done to ratify the pact. The curse or sanction is usually recorded in them.

¹ Xen. *Hell.* iv. 1. 31.

XIII.

DISPOSAL OF THE OFFERINGS.

ΠΤΗΝΩΝ ἈΓΕΛΑΣ Δΐ ΒΛΑΠΤΟΥCΙΝ
CΕΜΝ' ἈΝΑΘΗΜΑΤΑ, ΤΟΞΟΙCΙΝ ἑΜΟΐC
ΦΥΓΑΔΑΣ ΘΗCΟΜΕΝ.

EUR. *Ion* 106.

THE offerings when brought by the worshipper, after the proper invocation and sacrifice had been made, were then laid on the table, or set up in the precinct, doubtless under direction of the officials. Statues, large vases, tripods, carven slabs, and other such things were placed upon bases which stood all round in the precinct, or sometimes within the temple itself¹. The bases were shaped to suit the offering, but very many offerings stood on small pillars²; and the inscription was commonly graven upon the base. The offering was often fixt in a slab of stone, and some such have survived; in other cases the marks of attachment or a sunken panel are still to be seen³. The hosts

¹ A slab on a pillar is shown on a votive relief: *CIA* iv. 2.418i.

² The Acropolis pillars have been examined by R. Borrmann, *Jahrb.* iii. 269 ff.: *Steten für Weihgeschenke auf der Akropolis zu Athen*. A pillar from Epidaurus Limera Collitz iii. 4537 has Μενεστικλῆς τῷ Ἀπέλῳνι ἀνέθηκε; one from Eleusis.

³ *CIA* ii. 1453. So the hair-caskets in temple of Zeus Panamaros: *BCH* xii. 479. Fastening by a thread or the like may have been used as a sign of dedication with larger objects. Rhenea was dedicated to Delos by

being fastened to it with a chain: Thuc. iii. 104. ² Πολυκράτης...τὴν Ῥήνειαν ἐλὼν ἀνέθηκε τῷ Ἀπόλλωνι τῷ Δηλίῳ ἀλύσει δῆσας πρὸς τὴν Δῆλον. The Ephesians besieged, thus fastened their city to the temple of Artemis: Herod. i. 26 ἀνέθεσαν τὴν πόλιν τῇ Ἀρτέμιδι ἐξάψαντες ἐκ τοῦ νηοῦ σχοινίον ἐς τὸ τεῖχος. (Cities dedicated to a god in *IGS* i. 4136.) Cylon's rebels fastened themselves by a string to Athena: Plut. *Solon* 12. Fillets used to tie objects to a shrine, which are seen in works of art, would therefore seem to imply dedication.

of smaller offerings were arranged within the temple or its storehouses, such as the treasury¹, or the show places of separate states². Things of no value, such as the clay figures or models, were, no doubt, deposited upon the holy table for the nonce, and afterwards (like the tapers in a Catholic church) removed by the attendants. What became of the objects in gold or silver which abound in the fifth and succeeding centuries, we can say with some certainty. I combine into one picture the information from several sources, as there is no reason to think that the customs greatly differed in different parts: indicating at the same time what those sources are.

When the offering was brought, it was entered with the giver's name upon an official list³, which would be used later for checking. Sometimes a number⁴, a letter of the alphabet⁵ or other sign⁶, was inscribed on them singly or in groups, with the weight of the metal. They were then placed on shelves or affixed to the wall in batches or rows⁷, or hung over the door or windows, in fact wherever it might be convenient⁸. They were generally placed in order as they came⁹, but objects of the same kind were often kept together. Crowns and other such objects, and others in strings, were hung on the walls. As long as there was room, there they all remained; but if necessary they were then stored in boxes¹⁰ or in store chambers

¹ *θησαυροὶ* at Olympia and Delphi; at Delos *BCH* vi. 1. 76. There were *θησαυροὶ* elsewhere, but mostly used as money-boxes (Epidaureus Collitz iii. 3325²³¹, Andania Collitz iii. 4689⁹⁰ *θησαυροὶ λίθινοι δύο κλαικτοί*, Thera Collitz iii. 4768).

² At Delos *Ἀνδρίων οἶκος* line 155, *Πάριος οἶκος* 178, *Δηλίων, Ναξίων* p. 88, besides several temples; similar treasuries or show-rooms at Olympia and Delphi.

³ Delos: *πίναξ, δέλτος, χάρται, λεύκωμα*. *BCH* vi. p. 88 (4th cent. and later).

⁴ Halicarnassus: Newton, p. 670.

⁵ Athens: Ridder, *Cat. Acr. Mus.*

Bronz. 283, 307, etc. (earlier than 480 B.C.), *BCH* ii. 421; *CIA* ii. 726 A, 731, 741 B b, 751; Dodona: Carapanos, *Dodone* 37, pl. xx. 4, 9; Delos: *BCH* vi. 89.

⁶ For the symbols of Epidaureus see below, p. 379.

⁷ *ῥυμοί*. Delos: *BCH* vi. *passim*; Athens: *CIA* ii. 642 ff.

⁸ Delos: *BCH* vi. line 34 (wall), 52 *ἐπίθυρον*, 94, 115 *ὑπὲρ τὸ θύρετρον*, 67, 70, 115 *ὑπὲρ τὸ ὑπέρθυρον*.

⁹ *BCH* vi. 100, 101.

¹⁰ *ἐκ τοῦ πρώτου ῥυμοῦ τοῦ ἐκ τῆς κιβωτοῦ* *BCH* vi. 25. *ἐν κιβωτίῳ* *CIA* ii. 751; lettered A, B, etc., and weight put on them, 706.

assorted. Thus we find whole collections of crowns¹ or bowls² or silver hydriae catalogued together. So too the other things, bronze articles, statues and the like, often had their own place³; Artemis Brauronia⁴ and Hera of Samos⁵ had a huge wardrobe of clothes. The articles themselves were often ticketed or inscribed with the names of the givers, and other details in prose or in verse.

Each year a board of magistrates (ten at Athens under presidency of the strategus) was appointed to take stock of the treasures. At Athens these were the "stewards of the sacred moneys," whom we find in a very early inscription collecting and cataloguing the bronze articles⁶. Later we have regular accounts of them for a few years preceding and following 400, and for the middle of the fourth century⁷. At Athens, besides the Acropolis records, we have others for the Asclepium⁸ and the shrine of the Hero Physician⁹. At Delos, the Amphictyons or the *Ἱεροποιοὶ* had this charge¹⁰, and similar lists prove the practice for Aegina¹¹, Argos¹², Branchidae¹³, Delphi¹⁴, Eleusis¹⁵, Oropus¹⁶, Paros¹⁷, Plataea¹⁸, Samos¹⁹, so that it is likely they once existed at other shrines. Demosthenes has told us of one decree past for recasting, and how scandalously Androtion carried it out²⁰.

¹ *CIA* ii. 699—701 (begins 357 B.C.), 728, 736.

² *CIA* ii. 768; *BCH* vi. 105 fifty-three bowls grouped together, which had been described in previous lists as they came in.

³ *CIA* ii. 742—5.

⁴ *CIA* ii. 751—4.

⁵ *BCH* ix. 90 αὐλαῖαι, ἱμάτια, κιθῶνες, κεκρύφαλοι, κρήδεμνα, μίτραι, παραπετάσματα, περίωμα, σπληνίσκοι: Curtius, *Samos*, 15.

⁶ ταμίαι τῶν ἱερῶν χρημάτων. Ridder, *Cat. Ath. Br.* 428: οἱ ταμίαι τὰδε χαλκία συλλέξαντες, etc.

⁷ *CIA* i. 117—175 (435 B.C. onwards), lists in Parthenon, Hecatompodos, Pronaos, temple of Brauronia; ii. 403, 404 (same); ii. 835 foll. Asclepium.

Delos: *CIA* ii. 813 foll., see note ¹⁰.

⁸ *CIA* ii. 836.

⁹ *CIA* ii. 403.

¹⁰ *BCH* vi. 87; lists in ii. 570 ff., vi. 29 ff., x. 461 ff., xiv. 389 ff.; *CIA* ii. 813 ff.

¹¹ *IPI* i. 1588.

¹² *AJA* ix. 357, *IPI* i. 526.

¹³ *CIG* 2852—9; other unpublished inscr. found by M. Haussoullier.

¹⁴ *Fragm. BCH* vi. 457.

¹⁵ *CIA* ii. 682c, iv. l. 225f, 225b. Ἐφ. Ἀρχ. 1890, 5, 90.

¹⁶ *IGS* i. 3498 (about 200).

¹⁷ *CIG* 2384 g.

¹⁸ *AJA* vii. 406.

¹⁹ Curtius, *Samos*, Inscr. no. 6.

²⁰ Dem. *Timocr.* 755 τί γὰρ βούλεσθε εἶπω; τὰ πομπεία ὡς ἐπεσκενάκασι; καὶ

The new gifts of the year were described in detail¹, with nature, weight, and inscription (if any); the older ones named. Sometimes those which were broken were repaired, but for the most part they were left alone until they fell to pieces or until there was need to make room for more². What followed then may be told in the words of the Oropian inscription. "Since some of the plate on the table of Amphiarauus has become useless, and some is in need of repair, while some of the offerings on the walls have fallen down," three men were to be chosen, who were to receive such articles from the hierarchs, and to melt them down under supervision. A portion of the gold was to be kept as a sample, the rest to be recast as a golden bowl. The names of all those whose offerings were thus treated were to be inscribed on stone, together with the weight and description of each offering³. Allusions to this practice are found elsewhere. Thus at Delos a bowl takes the place of a condemned vessel⁴; or certain articles are said to be handed over to the workmen⁵; in Athens we have a crater made from the freedmen's bowls⁶ and bowls made from melted crowns⁷. The same practice is still kept up in the Levant. At Tenos, the countless offerings are cast in the shape of hanging silver lamps, or the silver is sold and the money used in beautifying the precinct or in public works. The same is done to my knowledge at Ayassos in Lesbos and in Syme, and doubtless enquiry would show it to be done elsewhere. Amongst other things, the road and harbour mole at Tenos have been built by this means, and a road at Ayassos. The silver bowls or hydriae which were thus made in ancient times were kept as

τὴν τῶν στεφάνων καθαίρειν; ἢ τὴν τῶν
φιαλῶν ποίησιν τὴν καλήν;...τὰ μὲν οὖν
πολλὰ ὧν λέγων ὑμᾶς ἐφενάκιζεν Ἀνδρο-
τίων, παραλείψω. φήσας δὲ ἀπορρεῖν τὰ
φύλλα τῶν στεφάνων καὶ σαπροὺς εἶναι
διὰ τὸν χρόνον, ὥσπερ ἔων ἡ ῥόδων ὄντας
ἀλλ' οὐ χρυσοῦ, συγχωνεύειν ἐπεισεν.
αἰρεθεὶς δὲ ἐπὶ ταῦτα, he proceeded to
destroy the inscriptions which you
took such pride in (quoted already,
p. 268), ἐπὶ δὲ ταῖς φιάλαις ἃς ἀντ'
ἐκείνων ἐποιήσαθ' ὑμῖν ὁ πόρνος οὗτος,

Ἀνδροτίωνος ἐπιμελουμένου ἐποιήθησαν,
ἐπιγέγραπται.

¹ Formulae above, p. 323.

² BCH vi. 92.

³ IGS i. 303.

⁴ BCH vi. 94. So we read of a silver tripod καὶ τὸ περιγενόμενον χῦμα καὶ δοκιμεία 149.

⁵ vi. 31 παραδοθέντος τοῖς ἀνδράσιν.

⁶ CIA 720 A 1.

⁷ Above, p. 344²⁰.

part of the temple treasure, almost as convenient as ingots and more beautiful, until they were wanted for public purposes¹.

Objects of clay, images and vases and such things as were of no intrinsic worth, when their number became overwhelming, were put in store-rooms or finally buried in trenches class by class. Store-chambers have been found at Camarina², at Cnidus³ and in Cyprus⁴; and trenches, in which the objects were laid side by side and buried, in the Cabirium⁵, Corcyra⁶, Delphi⁷, Elatea⁸, Naucratis⁹, Olympia¹⁰, Praesus in Crete¹¹, Tarentum¹², perhaps Paestum¹³; probably in Argos¹⁴, Tegea¹⁵, Camarina¹⁶, Catania¹⁷, Megara Hyblaea¹⁸.

It is assumed by some that the articles were intentionally broken either in order to sanctify them more effectually (as savages do for the dead) or to prevent their being turned to profane uses¹⁹. The same reason is assigned for the inscriptions scratched on earthen vases. This cannot have been a general practice, because many hundreds of these offerings are still whole. The idea is not without parallels, and the assumed custom is possible, but it was certainly not always followed.

What became of the larger objects we cannot certainly say. That so many bronze statues were stored together in the Bronze House on the Acropolis of Athens²⁰ would suggest that the less recent ones were commonly so disposed of. The fact that so many female statues, made within a few years, were standing and were thrown down at the time of the Persian invasion, points in the same direction. The number of such offerings must have been enormous; and got rid of somehow they must have

¹ Sometimes the treasure was kept in the form of ingots: *BCH* vi. 94 ($\chi\hat{\upsilon}\mu\alpha$).

² *Mon. Ant.* ix. 226.

³ Newton.

⁴ *Cat. Cypr. Mus.*

⁵ *AM* xv. 355.

⁶ *BCH* xv. 9.

⁷ *BCH* xviii. 181, 183.

⁸ *BCH* xi. 406.

⁹ *Naucratis* i. *init.*

¹⁰ *Bronzen*, 28, 43, etc.

¹¹ *AJA* n.s. v. 378.

¹² *JHS* vii. 1 ff., *Gaz. Arch.* vii. 155 ff.

¹³ Many of one type, *Berlin Museum, Terracottas* sect. v.

¹⁴ Dr Waldstein.

¹⁵ *AM* iv. 170.

¹⁶ *Mon. Ant.* ix. 226.

¹⁷ *Mon. Ant.* vii. 217 ff.

¹⁸ *Mon. Ant.* i. 913 ff.

¹⁹ *BCH* vi. 407, xv. 9.

²⁰ *CIA* ii. 742 ff.

been, unless there were any special reason in the fineness of the object or the fame of its maker or dedicator, to leave it unmolested.

The number and variety of the objects dedicated may well cause surprise. In Delos, we find about sixty different kinds of vessels; and there were some sixteen hundred phialae in the temple of Apollo alone¹, smooth, fluted, figured, or chased, damascened or inlaid with gold, set with gems, some of gold solid. There were fifty or more golden crowns of all sizes; with rings, bangles, necklets, bracelets, anklets, chains, brooches, headbands, earrings, scentbottles, rouge pots, and fans. All manner of weapons were found there: helmet, shield, and spear, bows, arrows, ox-goad, dirks, with ship's beak and rudder. There were anvil and spindles, figures of human beings and of animals, balls and discs, and other things nondescript. The same variety is seen in the other great shrines, and is of importance as we shall see for the interpretation of the idea which votive offerings imply.

¹ *BCH* vi. 109 ff. See the lists below.

XIV.

GENERAL SKETCH

OF THE CUSTOMS CONNECTED WITH VOTIVE OFFERINGS, THEIR ORIGIN,
AGE, DISTRIBUTION, AND MEANING, TOGETHER WITH A CONSIDERATION
OF CERTAIN QUESTIONS ARISING OUT OF THEM.

WE are now in a position to take a review of the whole subject.

The period we are concerned with is comparatively short. True, there is evidence that the custom of dedicating divine images at holy shrines is very ancient. Even if we set aside the rude female idols of stone, which have been found in the islands and rarely on the mainland of Greece¹, we have for example in the Argive Heraeum a series of idols, ranging in an unbroken series from the archaic Greek period back through all periods intermediate to the Mycenaean age, and earlier still, for how many centuries we can but dimly guess². We have evidence also, that tithes and firstfruits were offered by the country people to their most ancient gods, and there is a probability that this custom is as old as the other³. So too in the ritual of the dead, food and drink, with the vessels containing it, were offered at the tomb from the Mycenaean age to historic times⁴. But apart from these, where evidence as to motive and meaning is vague, the practice of dedicating what are technically called *ἀναθήματα*, that is permanent memorials of a special benefit, at first (as the name denotes) intended to be

¹ Page 286.

² Page 286.

³ Page 55 ff.

⁴ Page 4.

hung in the shrine, but including later all objects which embodied the idea, the evidence for this practice is confined within narrow limits. I do not imply that it was unknown before, but we can only trace it where it is attested by the use of a fixed formula; we depend, that is, upon literary and epigraphical evidence. With the aid of this evidence, we are able to interpret the archaeological remains in certain holy places; and these remains show a variety of new features within the same limited period.

The Homeric poems attest the dedication of things which have a material value, as Hecuba's robe, and a temple full of fine ornaments¹; but they say little of the dedication of things for their meaning sake, such as blood-stained spoils of war²; and in neither case does the poet use for them the regular formula of later days, which he indeed uses in a different sense³. But Hesiod speaks of dedicating his prize as a matter of course, and uses the proper verb of dedication⁴. Now the formula is necessarily later than the beginning of practice, but not much later; and if Homer records a few instances of the practice, but without the formula, we may fairly infer that the practice was beginning in his day amongst the people he wrote for⁵. But it was recognised in Hesiod's day; therefore it became recognised somewhere between the two, that is between the eleventh and the eighth centuries. The archaeological evidence enables us to trace the custom back to the eighth century or thereabouts at Olympia, at Argos perhaps further; and the oldest offerings in Delphi, Lusi, Thebes, perhaps Athens, Corcyra, and Samos can hardly be much later. Again: in the fourth century the motives of dedication undergo a change so marked as to rob the custom of all its meaning, except in case of deliverance from disease and peril, and in other cases with humbler folk⁶. The

¹ Page 311.

² Page 275.

³ *Il.* xxii. 100 *μοι ἐλεγχέην ἀναθήσει*, ascribe: *Od.* i. 152 *ἀναθήματα δαιτὸς*, graces or luxuries, something over and above what is necessary, added to give delight.

⁴ Page 152.

⁵ This does not imply that *ἀναθήματα* were not offered by the humble country folk, or by another race than the Achaeans.

⁶ This coincides with the decay of religious faith in general. It has been pointed out, for example, that in the fourth century the character of sepul-

beginning of memorial dedication, then, other than the vaguest sort, may be placed in the ninth or tenth century, its end in the fourth; while as in the case of religion and the fine arts generally, its noblest and fullest expression is seen in the sixth and fifth.

It was a very simple conception of the deity which suggested the votive offering. He was a being not very different from his worshipper, and likely to be pleased with a gift. Croesus, it will be remembered, burnt his offering, that Apollo might get it sooner¹, just as offerings made to the dead were burned or buried according to the conception of the other world which the survivors had. A god needs a house to live in, and furniture; even food does not come amiss, and the libation and sacrifices provide for this. If he gives wealth or a lucky windfall, some acknowledgment must surely be made: a portion of the wealth, the best piece of the find, will content him, and the worshipper may enjoy the rest. So the warrior dedicates a part of his spoil, the tradesman or farmer a part of his profits. If the god is offended by a breach of law, wilful or unwitting, amendment must be made in proportion as would be necessary in social life. Is the votary delivered from peril or sickness, it is natural to acknowledge the favour in the same way. If he has cause to pray, he will be wise to accompany his prayer with a vow, and even perhaps to do his part beforehand².

The essence of a votive offering is freewill. It may be customary, as the firstfruits; of fixt proportion, as the tithe;

chral monuments undergoes a change such that it is no longer possible to see any religious meaning in the designs. Examples of rank impiety have been given above, pp. 50², 72, 113, 283.

¹ Herod. i. 50. The god enjoyed the smell or smoke of the offering, as men enjoyed it by eating. *Il.* xxiv. 70 οὐ μοι ποτὲ βωμὸς ἐδεύετο δαιτός, λουβῆς τε κνίσσης τε· τὸ γὰρ λάχομεν γέρας ἡμεῖς; i. 66 αἶ κεν πῶς ἀρνῶν κνίσσης αἰγῶν τε τελείων βούλεται ἀντιάσας ἡμῖν ἀπὸ λουγὸν ἀμύναι; and

of a human feast viii. 549 κνίσσην ἐκ πεδλοῖ' ἀνεμοὶ φέρον οὐρανὸν εἰσω ἡδεῖαν· τῆς δ' ὅστι θεοὶ δατέοντο οὐδ' ἔθελον. Fire was specially the gods' γέρας, which Prometheus stole and gave to men. The natives of Borneo have the same idea as Croesus; when they send a message to the omen-birds, they light a fire and ask the fire to tell the bird (*Haddon, Head-Hunters*, 337, 344).

² Eur. *Ion* 1380, Ion offering his cradle καὶ νῦν λαβὼν τῇδ' ἀντίπηγ' οἴσω θεῶ ἔν' εὖρω μηδὲν ὦν οὐ βούλομαι.

but it must not be compulsory, or it becomes a tax. This does not imply that the deity is not to resent a denial of his share. Such a motive as led the Siphnians to refuse a tithe of their mines¹ to the deity whose act they saw in the finding of them, would be mean towards men, and was no less so towards Apollo; Artemis may fairly retaliate if her firstfruits are withheld²: but custom is not compulsion. The element of compulsion is one of the two which rob the later offerings of their moral worth. This premised, the ruling motive in the giver may be one of three: thanksgiving, propitiation, or prayer. By far the commonest in earlier times is the thank-offering; I know of one only where fear is stated as the ruling motive³. Offerings may be made in fulfilment of a vow, but one of these motives will also be present. A few of early times, and many later, declare obedience to the bidding of the god; whilst the divine oracle was not above asking payment for its help⁴. When complete, the offering stands as a memorial for ever: it may be to remind man of God's providence, or to remind the god of his worshipper's gratitude, or both. But from the fourth century the giver desires his gift to be a memorial to men of his own piety or virtue⁵, or of his own great achievements; and the latter motive, as we have seen, began earlier still⁶. Thus the votive offering becomes a means of self-glorification; and this is the other element which robs it of its moral worth.

The distinction usually made between public and private offerings rests on no principle; because the same feeling prompts both, and they are both meant to have the same effect. Public offerings are more often customary, as public prayers are now-a-days; being dedicated (for instance) by sacred embassies or

¹ Page 58³.

² Page 53; cp. Livy v. 23.

³ Page 29¹⁰.

⁴ Ephorus ap. Ath. vi. 232E Delphic oracle to Alemaeon: *τιμῆν μ' αἰτεῖς δῶρον, μανίαν ἀποπαῦσαι. καὶ σὺ φέρειν τιμῆν ἐμοὶ γέρας, ᾧ ποτε μήτηρ Ἀμφιάραον ἔκρυψ' ὑπὸ γῆν αὐτοῖσι σὺν ἵπποις. Τὸ Μενελάου: πάγχρυσον φέρε κόσμον*

ἐλὼν ἀπὸ σῆς ἀλόχοιο δειρῆς, ὃν ποτε Κύπρις ἔδωχ' Ἑλένη μέγα χάρμα. ὥς σοι Ἀλέξανδρος τίσιν ἐχθίστην ἀποδώσει.

⁵ Clearly stated e.g. in *CIA* ii. 470 ὑπόδειγμα καταλιπόντες τῆς πρὸς τοὺς θεοὺς εὐσεβείας: κάλλιστον ὑπόδειγμα τῆς ἰδίας φιλαγαθίας.

⁶ Page 147.

upon recurrent festival days. Yet they are no less free, that is compelled by no law¹. On the other hand, public offerings may be occasional, as in the dedication of war-spoil; and private offerings may be customary, as those of pilgrims or mystics. Again: public offerings may be more magnificent; but if a man gave what he could afford, he felt that the gift was no less acceptable because it was small².

We find that these gifts are appropriate to all times and seasons. Gratitude for success in war or the games, for prosperity in one's calling, for unexpected good luck, for deliverance from disease or peril, for election to an honourable post, for the care which has brought a man to his manhood, a woman to her marriage day; propitiation of the mighty dead or of the gods who are mightier still, as a precaution or in consequence of a fact; prayer for help and deliverance, relief from adversity or continued prosperity: there is no part of human life which is not included under one of these.

Neither is there anything in the world which cannot become a votive offering. Yet for all this infinite variety, the offerings fall into a few well-defined classes. There are two main divisions: I. *Material*: things which are given for their own value, and II. *Ideal*: things which are given for what they imply³. It is obvious that any object of the first class may on occasion be found under the second; and we shall often find the same object dedicated under both heads. Both are prompted by the same feeling, fear, hope, or gratitude; but the first involves a cruder conception of the deity than the other.

I. *Material: Objects given for their own intrinsic worth.* Here the thing given is regarded as payment made to the god, whose favour is either bought, or requited with something like an equivalent.

(1) First among these come such things as the god might be supposed to need, if he were a being not unlike mankind. He must, for example, have his house and grounds, with the

¹ The distinction is very real, as may be seen in the story of Ananias and Sapphira, *Acts of the Apostles* v.

² *Anth. Pal.* vi. 98 ἐκ μικρῶν ὀλίγηστα.

³ Here I follow Reisch (p. 5).

proper furniture for all uses, and beautiful things for his delight¹. Thus the dead and the hero spirit are allotted their precinct and shrine², the patron deity his portion of land conquered³ or newly settled⁴, wherein a temple must be built and furnisht. Buildings such as the shrine or temple, the treasury or show-chamber and the colonnade, may be erected for any reason proper to the subject we have in hand. Danaus erects one when he has acquired the kingdom of Argos⁵. For success in war, so do Heracles and Theseus, and the Dorians after their invasion; the Athenians thus testify their gratitude to Pan, when he appeared to Pheidippides⁶; the Eleans build the great sanctuary of Zeus at Olympia⁷. Salvation from plague or pestilence is repaid by the shrine of the Eumenides at Athens, by the temple of Apollo at Bassae⁸; from flood, by that of Hera at Sparta⁹. Diomedes thus returns thanks for being saved from shipwreck¹⁰, Themistocles when Artemis revealed to him in a dream how they plotted against his life¹¹. Odysseus erects three shrines on winning his wife¹², Helen builds one at Argos for the birth of a daughter, the women of Elis long barren when at length they discover themselves to be with child¹³. Hypermestra, acquitted on trial for her life, uses the same means of acknowledgment¹⁴. In expiation of a crime the temple of Artemis at Tegea is built¹⁵. Even the part of a temple might be separately dedicated, as Croesus and other kings dedicated the pillars of the great temple at Ephesus¹⁶. The treasury may be built for success in war¹⁷, or for prosperity in trade¹⁸. The colonnade occurs also as a war dedication; that called of the Persians at Sparta, that built by the Athenians at Delphi¹⁹.

¹ ἀγάλματα.² Pages 4, 9, 10.³ Page 40.⁴ Page 55.⁵ Page 92.⁶ Page 119.⁷ Page 120.⁸ Page 189.⁹ Page 191.¹⁰ Page 228.¹¹ Page 226.¹² Page 248.¹³ Page 254.¹⁴ Page 233.¹⁵ Page 314.¹⁶ Herod. i. 92; *Cat. Brit. Mus. Sc.*²⁹ βασιλεὺς Κροῖσος ἀνέθηκεν, 1201.¹⁷ Page 124.¹⁸ Page 92.¹⁹ Page 124.

So with the furniture of the sacred place. An altar is erected after the victory of Plataea¹, or on acquittal of a charge of life and death, as that of Orestes². We also find altars dedicated as a memorial of office by Peisistratus the younger, by the archons of Amorgos, and by the magistrates of the Athenians³. Numerous other altars are known, some being apparently memorials of some feast or ritual act⁴. These may often belong to the second class; and the image of the deity usually does, unless it were the original cult-image; but of the dedication of these we have no information. But where garments were used to clothe it, they may be placed here. Hecuba offers a robe to Athena, with a prayer for Troy's salvation. Amasis sends embroidered garments to Samian Hera for friendship sake, to Lindian Athena because of ancient kinship⁵. Periodical offerings, which later came to partake of the ideal, were made by the Athenians to Athena⁶, the Eleans to Hera, and the Amycleans to Apollo⁷. Garments were also dedicated to Cabirus, Tegean Athena, to Olympian Poseidon, to Artemis at Athens, and to Hera at Samos⁸. We find no dedications of articles directly intended for the use of man in the sanctuary, until comparatively late days; but then the repairs of the sanctuary⁹, and the supply of tables or basins for worshippers¹⁰, are the recognised duty of priestly officials. When Livia dedicated the golden E at Delphi, and probably when the Athenians dedicated theirs of bronze, they simply gave what were meant as ornaments to the sanctuary. What the original wooden E was, who offered it, and why, we have no means of knowing¹¹.

(2) For the support and glorification of the shrine the offering of tithes and firstfruits in kind must have been

¹ Page 125.

² Page 233.

³ Page 259.

⁴ Page 282.

⁵ Page 275.

⁶ Page 276.

⁷ Page 277.

⁸ Page 275. Curtius, *Samos*, Inscr.

no. 6.

⁹ Page 273.

¹⁰ Page 272.

¹¹ Plut. *De EI apud Delphos*. It has been ingeniously explained by Mr A. B. Cook as Poseidon's trident: part of an old image.

customary from the earliest times: whether given by farmers¹, breeders², or hunters³, whether corn, grapes, and oil, or slaves and captives⁴. The tithe of precious minerals was given on the same principle⁵; and many offerings are recorded, or still exist, which must be regarded as valuables in bulk. Of this kind are Rhodopis' iron bars⁶, ingots of silver⁷, and such manufactured articles as tripods, cauldrons, and axes⁸, perhaps knives, wheels, and shields in early times, gold and silver bowls or crowns in later. The tripod is dedicated for war⁹, and as a musical prize¹⁰, and large quantities of tripods and cauldrons have been found which bear no record. Axes, which are also frequently found, are dedicated as tithes¹¹ and therefore as articles of value. The immense number of bowls, not infrequently their uniform size, and the fact that small objects were melted and cast in this form, appear to show that they were often regarded as so much precious metal stored in a convenient way. The large mixing-bowls, however¹², and sprinkling-bowls or lavers¹³, may have been used, but they also were probably intended as *ἀγάλματα*. The bowl is dedicated by Alyattes for cure of disease¹⁴, by Croesus and Xerxes for propitiation¹⁵, by the Samians as a trade-tithe¹⁶, by Pausanias as a memorial of his rule at Byzantium¹⁷, by ordinary persons as a firstfruit¹⁸, by a courtesan with the same idea¹⁹, by a woman for childbirth²⁰, by slaves who win a lawsuit²¹, by theori and temple officials at Delos²², by the Ergastinae at Athens²³. Marble and bronze sprinkling-vessels are dedicated as tithe or

¹ Page 49.² Page 58.³ Pages 50, 58.⁴ Page 102.⁵ Page 58.⁶ Page 92.⁷ Page 92.⁸ Pages 92, 145. See below, p. 385, for a discussion of tripods, cauldrons, and axes.⁹ Page 145.¹⁰ Page 156.¹¹ Page 92.¹² Page 320.¹³ Pages 272, 280.¹⁴ Page 191.¹⁵ Page 311.¹⁶ Page 58.¹⁷ Page 260.¹⁸ Page 93.¹⁹ Page 93.²⁰ Page 253.²¹ Page 234.²² Pages 263, 296.²³ Page 276.

firstfruit at Athens¹. Rings, bracelets, jewels, and ornaments of all kinds are also offered for their own value on many different occasions². Lastly, coins are offered in large numbers at all shrines, and probably on any cause; the fines (so far as they can be considered votive) are nearly always estimated in current money³.

When Megalopolis was built, the Phigalaeans sent a statue of Apollo "as a contribution to the adornment" of the place⁴.

(3) Thirdly, those objects which come under the title *ἀκροθίνια* were dedicated for their own worth. Anything specially rare or precious would be an acceptable gift to a deity of like passions with the giver. Thus we find preserved in temples marvellous things like the stone which Cronus swallowed⁵, a thunderstone or meteorite⁶, things too mysterious and precious for human hands to hold; or oddities, such as the mammoth's bones⁷; or relics of old days, the arms and armour of heroes long since dead⁸, the sceptre of Hephaestus⁹, the throne of Arimnestus¹⁰, the golden tripod of the wisest man¹¹; things famed in legend, Eriphyle's necklace¹² or Daedalus' wings¹³. The choice piece of war-spoil was dedicated as a matter of course: a fine piece of statuary, a divine image, the throne of Xerxes, the manger of Mardonius, the Theban lamp which Alexander admired¹⁴. The idea in this custom may have been originally the same as caused Polycrates to cast away his precious ring.

II. *Ideal: Objects dedicated for what they imply.* But by far the greater proportion of votive offerings imply something more than the crude notion of payment; for the Greeks knew as well as we do that the thought sanctifies the deed. The

¹ Page 93.

² See Indices.

³ Page 314.

⁴ Paus. viii. 30. 3.

⁵ Page 318.

⁶ Page 376.

⁷ Page 319.

⁸ Page 320.

⁹ Page 318.

¹⁰ Herod. i. 14, p. 320.

¹¹ Page 320.

¹² Page 319.

¹³ Page 319.

¹⁴ Page 117.

whole of this class may be called ideal, as meaning more than appears on the surface; and memorial, as intended to keep the god's beneficence before the mind of the man, and no less the man's piety or gratitude before the mind of the god. This persistent idea is illustrated on the one side by the silver sow of Epidaurus¹, on the other by the recurrence of the word 'memorial' on so many early inscriptions². In the later age, when thoughts were no longer understood only, but exprest, the idea is distinctly stated: as when Akesson, in offering a relief to Asclepius, says, "you know why; if not, this tablet will remind you³."

(1) The most obvious offering of a grateful worshipper is the *Image of the Patron Deity*. The deity is most naturally represented in his traditional form, that is the image will reproduce in essentials the cult-image of the temple. In early times we must not expect any subtilty of thought; an armed god need not imply that the offering is made for success in war, but may mean only that the god in that place was familiar in this guise. Nor can we otherwise interpret the seated statuettes of Athena found in Athens, of Demeter in Eleusis, or the figures of Artemis with the fawn found in Coreyra. The absence of all attributes, again, implies nothing as to the aspect of the deity which the worshipper may have in mind; if the naked statues of Boeotia and Samos were really Apollo, as I have given reason to think, we may infer that the local type was without attributes. To interpret the 'Maidens' of Athens, Delos, Eleusis, Massalia, Naxos and other places as a kind of domestic type of the goddess, is to go beyond the evidence. The interpretation may be right; but on the other hand, these figures may represent simply the cult-statue drest in its ceremonial robes. It is true, however, that about the beginning of the fifth century we find the beginnings of differentiation by attribute: when, for example, the statue offered for a naval victory is made to hold a ship's beak in

¹ Page 226.

iii. 1285, *μνημεῖον* iv. 2. 1512c; *σημεῖον*

² *μνήμα* CIA i. 374, Κατ. 104, etc.;

iii. 112.

compare in later days *μνημόσυνον* CIA

³ *Anth. Pal.* vi. 147.

the hand¹. On the other hand, the dedication of an armed Athena by a baker woman is conclusive against the strict connexion of attributes with occasion².

In early times, the deity does not necessarily vary with the occasion. We find a statue dedicated for success in war to Zeus as early as the seventh century, when the Spartans conquered the Messenians³; and there are many more. Others honoured in the same way on a similar cause are Athena, sometimes differentiated as Promachos⁴, Aphrodite⁵, Apollo⁶, Artemis the Saviour⁷, Hermes or Heracles⁸, Pan⁹, Poseidon¹⁰, and the Saviour Demigods¹¹. For deliverance from plague and pestilence, we have statues of Hermes Ram-bearer¹² and the Locust Apollo¹³ in the fifth century, Asclepius in the fourth¹⁴; in childbirth, Phaedra dedicates an Eileithyia¹⁵, another woman an Artemis¹⁶. Magistrates¹⁷, tradesmen, and artists offer the Athenian 'maidens,' often as tithe¹⁸; a baker offers a statuette of Athena armed¹⁹; Bathycles, after completing the Apollo at Amyclae, offers statues of Artemis and of the Graces²⁰. Many statues of Zeus, and doubtless of others, are recorded, both public and private dedications, without cause assigned²¹. The herms in the Street of Hermae at Athens, dedicated by all sorts of people, amongst others by Cimon after the Eurymedon, were perhaps a recognition of good fortune in general rather than meant to refer to a special occasion²². Small images, in bronze or terra-cotta, of uniform type, were dedicated in hundreds on occasions now unknown, and have been found of Athena on the Acropolis of Athens, and the Cranaean shrine, of Demeter in Eleusis and Tegea and Cyprus, of Aphro-

¹ Page 131.

² Page 91.

³ Page 126.

⁴ Page 127.

⁵ Page 128.

⁶ Pages 127, 128.

⁷ Page 128.

⁸ Page 128.

⁹ Page 127.

¹⁰ Page 127.

¹¹ Page 129.

¹² Page 190.

¹³ Page 190.

¹⁴ Page 208.

¹⁵ Page 254.

¹⁶ Page 254.

¹⁷ Themistocles, p. 317.

¹⁸ Page 90.

¹⁹ Page 90.

²⁰ Page 89.

²¹ Paus. v. 23 foll.

²² Page 128.

dite in Cyprus and Naucratis, of Artemis in Athens and Corcyra, and of Menelaus and Helen in Sparta, a few of Zeus in Olympia and Dodona, of Apollo in Delphi¹. The image of Zeus was bought with fines at Olympia, that of a 'maiden' by Themistocles at Athens². We may perhaps add the image of a goat, dedicated by the Phliasians to propitiate the goat constellation³.

(2) *The deity represented in his power.* I have given reasons for doubting whether in the classical age the attributes of the deity could be used to differentiate the various aspects of his power. I do not imply that the attributes were not meant originally to express his power, because I believe they were; only that in dedicating statues they were reproduced conventionally, because the type had become fixt. Once the type is fixt, innovations such as the representation of Apollo with a spear, are few⁴. The same must be said of those reliefs which show the god or hero in his conventional aspect, as armed man, rider, hunter, or the like. We must therefore read no inner meaning in the reliefs of Heracles with club and lionskin⁵, Dioscuri armed and mounted⁶, the Saviour God holding the war-axe⁷. These types could be used for different occasions; thus the armed Apollo appears on one relief which was offered for a breach of temple rules⁸, and a harpist relief is inscribed with the title *Κουροτρόφος*⁹. But the idea of the divine power, if vague, was there; and at the end of the fifth century finds a clearer expression in the reliefs which show Asclepius visiting the sickbed, diagnosing or applying remedies to the patient¹⁰. He even appears, like the saint in

¹ Pages 302 ff.

² Pages 311, 317. We must not suppose that any allegory was implied. There is no reason to think that the gift was taken to mean the triumph of the deity over wrongdoing, but the motive here will be as simple as in other dedications of the divine image.

³ Page 191.

⁴ Plut. *Pyth. Or.* 16 Μεγαρεῖς...μόνοι σχεδὸν ἐνταῦθα λόγχην ἔχοντα τὸν θεὸν ἔστησαν ἀπὸ τῆς μάχης, ἥ Ἀθηναίους μετὰ τὰ Περσικὰ...νικήσαντες ἐξέβαλον.

⁵ Page 32.

⁶ Pages 29 ff.

⁷ Page 26¹⁷.

⁸ Page 312.

⁹ Page 256.

¹⁰ Pages 216 ff.

some modern picture, guiding a team of runaway horses to a safe place¹. Similar reliefs were dedicated by women in childbed, not only to Asclepius but to others². One there is, which shows a group of goddesses, the nurse and child³; one, the act of birth⁴. The 'nursing mother' appears on reliefs or suckling the new-born babe, in some series of statuettes, but these are probably meant for the mother herself⁵. The principle is the same, when Victory drives the victor's car⁶, perhaps where in the Corinthian pictures Poseidon and Amphitrite appear in their chariot⁷. So also with a relief from the Athenian Pythium, which represents the deity seated on the oracular tripod⁸. The 'harpist' reliefs may also be included⁹, and those where Artemis stands armed, or shoots at the prey¹⁰.

(3) The *Human Activity*, the *Act* or *Process* blest by the god, may equally be represented. This meets us early in allegorical form, some mythological or heroic precedent being chosen which suggests the later event in plastic or pictorial art as Pindar's myths suggest it in poetry. The same principle is exemplified in the pediments of Aegina and the metopes of the Parthenon, or the architectural carvings of Treasuries at Delphi and Olympia. Tellias commemorates his victory by a group of Heracles and Apollo striving for the tripod¹¹; the battle of Oenoe suggests a group of the Seven against Thebes and the Epigoni¹²; the sack of a hostile city is commemorated by a model of the Wooden Horse¹³; the people of Heraclea Pontica, mindful of their eponym, dedicate groups representing the Labours of Heracles¹⁴; others go to the Homeric poems for

¹ Page 238.

² Page 256.

³ Page 256.

⁴ Page 255.

⁵ Page 257.

⁶ Page 177.

⁷ Page 80.

⁸ Page 282.

⁹ Page 291.

¹⁰ Page 84.

¹¹ Page 131. Euripides invents or describes another mythological group at Delphi: *Ion* 1163 *Κέκροπα θυγατέρων πέλας σπείραισιν εἰλίσσονται* 'Αθηναίων τινὸς ἀνάθημα.

¹² Page 130.

¹³ Page 130.

¹⁴ Page 130.

inspiration¹. A step further, and the human instruments are more vividly suggested. A group commemorating the battle of Marathon includes protecting deities, eponymous heroes, and the victorious commander²; the human element is stronger in the memorial of Aegospotami³; and when we come to Attalus of Pergamus, the human affray is modelled realistically side by side with the heroic battles of ancient times and the war of gods and giants⁴. Lastly, the human battle is represented alone in some relief carving of a cavalry skirmish or a sea-fight, sometimes raised to a higher level of thought by the figure of Victory standing beside a trophy⁵. Perhaps the battles of Marathon⁶ and Oenoe⁷ were commemorated by votive paintings; the Lamian war certainly was so⁸. How far the rank and file used this pious wont is not clear; but it seems unlikely that Corinth was alone in its series of terra-cotta tablets. In these it is hard to interpret the scenes which represent Homeric combats or the fights of armed men as anything but a soldier's thank-offering⁹.

The human act might also be indicated by human figures engaged in the act, or so posed or equipt as to suggest it. Thus Battus in his chariot was dedicated by the Cyrenaeans at Delphi "because he founded the colony"¹⁰; and Cleobis and Biton were represented in the Argive Heraeum, no doubt in such a way as to recall the act of filial piety which won them the best gift of the gods¹¹. Of this class are the statuettes of armed warriors from the seventh century in Calauraea, Cyprus, Dodona, Laconia, Olympia, Thebes, and their ideal character (as opposed to portraiture) is clear from the fact that two men may dedicate one figure in the name of both¹². So too with the victor in his chariot, often raised above common life by the presence of Victory in person by his side; or the jockey on his racer. Athletes in characteristic guise are here also:

¹ Page 130.

² Pages 130, 136.

³ Page 137.

⁴ Page 132.

⁵ Page 133.

⁶ Paus. i. 15. 3.

⁷ Paus. i. 15. 1.

⁸ Page 130.

⁹ Page 134.

¹⁰ Paus. x. 15. 6.

¹¹ Herod. i. 31.

¹² Page 140.

the sparring Glaucus of the fifth century, the discobolus¹, the runner in act to start², the leaper holding his weights³. An athlete absolutely without attribute, and standing stiff, ought not to be counted with these; and it has yet to be proved that such figures were truly votive. But true examples are the humble son of the people who became a knight, and stood with his horse on the Acropolis of Athens⁴; the "Persian horsemen" of the sixth century⁵; the hunter with his game, certain for the fourth century and probable earlier⁶; the dairy-farmer milking his cow, in that ancient cave of Crete⁷; sailors rowing their galley, from the same place⁸; the scribe of Athens, with his tablets⁹; the baker woman of Cyprus¹⁰, the cook of Argos¹¹; the pregnant woman, the woman in childbirth, the nursing mother, from Argos, Athens, Laconia, Sicily, Cyprus¹²: perhaps the physician in his consulting chair¹³. In later days we have realistic presentations of a patient in the last stages of disease¹⁴.

When painting or relief-carving was in use, the scene might be more fully set out before the eye. Sometimes it is the warrior leading his captive, or two men fighting together¹⁵. A few scenes of hunting and fishing occur on reliefs, but none very early¹⁶; it is in Corinth we find clearest evidence that this custom existed. There we see every part of the potter's craft portrayed, from the digging of the clay to the working and painting, baking and export of the finished ware¹⁷; there too huntsman and farmer, vine-dresser and statuary are seen at work, often in the gracious eye of Poseidon¹⁸. More commonly, the scene of athletic contest is represented. This may be seen on a prize vase¹⁹ or

¹ Page 170.

² Pages 170, 172.

³ Page 170.

⁴ Page 79.

⁵ Page 141.

⁶ Page 78.

⁷ Pages 64, 65, 75.

⁸ Pages 65, 134.

⁹ Page 260.

¹⁰ Page 78.

¹¹ Page 78.

¹² Pages 255 ff.

¹³ Page 79.

¹⁴ Page 210.

¹⁵ Page 134.

¹⁶ Pages 84, 85.

¹⁷ Page 81.

¹⁸ Pages 81, 82.

¹⁹ Page 155, cp. 173.

quoit¹ or the base of a dedicated offering². Oftener it is an independent painting or relief. Now it is the victor leading his horses or mounting upon his car, or driving it, while Victory crowns his head with a wreath³; again Victory stands in the car or herself drives it⁴; the judge places the crown upon his head⁵, or he offers his prize to his patron deity⁶. Apobatae⁷, athletes⁸, jockeys⁹, Pyrrhic dancers¹⁰, torchracers¹¹, all appear in this scheme. These memorials may perhaps go back as far as the sixth century, but they are commonest in the late fifth and the fourth.

Representations of the act of worship may also be classed with these, if we may suppose the worshipper to have faith in the efficacy of prayer. Such are the sacred pomp of Orneae¹² or Aegina¹³; the ring-dances of Olympia and Cyprus¹⁴, the dancing-girls of Coreyra¹⁵; figures (whether priestly or other) in ritual costume¹⁶, holding the knife, the bowl or jug, the jar of water, the lustral spray, known in Dodona, Cyprus, Tegea, Calauraea, Thebes¹⁷. Or again, the musician with pipes or with harp¹⁸, found in Cyprus and Tegea¹⁹. Others bear the sacrifice: as the Athenian Rhombus and his compeers of Crete, Boeotia and Tegea²⁰, the girls bearing a pig or bird, fruit, flower, or garland²¹. Even hands are found, holding the fruit or victim which is to be offered to the god²². The athlete or ordinary votary with hand uplifted belongs to this class²³; perhaps we should add the figures from Crete and elsewhere which are described as "saluting²⁴." Models of

¹ Page 161.

² Page 175.

³ Page 175.

⁴ Page 177.

⁵ Page 177, cp. 179.

⁶ Page 177.

⁷ Page 176.

⁸ Page 176.

⁹ Page 151.

¹⁰ Page 176.

¹¹ Page 177.

¹² Page 145.

¹³ Page 191.

¹⁴ Page 286.

¹⁵ Pages 285, 286.

¹⁶ Probably the marvellous Aristaeas

was represented in character: Herod. iv. 13—15. Anyhow, he was more than mere man.

¹⁷ Page 287.

¹⁸ To these may perhaps be added pre-historic figures of flutists and harpists in stone, found at Ceros. Perrot and Chipiez, *Hist. de l'Art*, vi. 760, 761.

¹⁹ Page 286.

²⁰ Page 284.

²¹ Pages 285, 286.

²² Page 290.

²³ Pages 170, 171.

²⁴ Cp. the Mycenaean woman in Perrot and Chipiez vi. 735.

sacrificial beasts were also dedicated; such as the series of pigs at Tarentum¹, the "supplication of Peisis" at Athens², the three rams of Mandrobulus³ at Samos, the he-goat of Cleone⁴, the cock of the Dioscuri⁵, and many other animals inscribed with deities' names, from Boeotia and the Peloponnese⁶. Perhaps the statues of priestesses at the Heraeum and at Hermion, later at Athens, should be added. Later we have statues of arrhephori and canepori, but I do not find these before the fourth century⁷.

I conjecture that we should also place here statues which were dedicated by way of propitiation. It does not seem likely that a Pausanias⁸ or Timagoras⁹, or the offending Athenian archon¹⁰, would be an acceptable offering as a portrait; but the case is altered if we may suppose them to have exprest by some gesture their contrition or subordination to the god's will. Confiscated articles, such as ornaments or dress worn in contravention of temple rule¹¹, or spurious money¹², also belong to this class, being a memorial of the error punisht by the god.

Beginning in the fifth century, and lasting well over the fourth, sporadically later, we find a more complete record of the act of cult in the reliefs. These are chiefly of three types: the dance, the prayer, sacrifice, or libation, and the feast. The first type is found in the fifth century with the Eumenides¹³, the Graces, Hours, or Nymphs¹⁴, and Pan¹⁵; their distribution has been already examined. In the fourth century and later we find other deities in conjunction: Hermes, Apollo, Zeus, and even (by popular etymology) All Gods¹⁶. The prayer type is exemplified with Asclepius, Bendis, and others. The sacrifice or libation type is commonest; and is found with Athena¹⁷ (one

¹ Page 301.

² Page 296.

³ Page 296.

⁴ Page 381.

⁵ Pages 300, 301.

⁶ Page 264.

⁷ For the woman of Paestum, see p. 78.

⁸ Page 314.

⁹ Page 314.

¹⁰ Page 315.

¹¹ Page 313.

¹² Page 313.

¹³ Page 254.

¹⁴ Page 88.

¹⁵ Page 85.

¹⁶ Pages 85, 87, 89.

¹⁷ Pages 83, 292.

example being a tithe), Asclepius¹, Cybele², Apollo³, Demeter and the Maid⁴, Dionysus⁵, Hecate⁶, Hera⁷, Zeus⁸, the heroes⁹, or various combinations of these. The feast-type is common with heroes¹⁰, and is found also with Asclepius¹¹.

It is not easy to interpret the few monuments which represent the *ἱερός γάμος*. It is possible to regard them as offered by couples on marriage, which we know was preceded by a sacrifice¹², but even so they should refer to an act of cult, perhaps the mystery-play regarded as a mythological precedent. There is no reference to anything but the power of the deity in reliefs to Artemis which I have referred provisionally to marriage¹³.

A more summary representation of the activity blest by the god is seen in the stone-ram of the Athenian breeder, and perhaps therefore other rams from Athens, Boeotia, Laconia¹⁴; bulls from Athens, Dodona, Boeotia, Olympia¹⁵; horses from Argos, Athens, Boeotia, Dodona, Olympia¹⁶, and half-a-dozen other places. Similar are the mare suckling a foal known in Dodona, Olympia, and Athens¹⁷; the stag brought down by hounds, from Olympia¹⁸. So an ass sums up the story of a night surprise forestalled by his bray¹⁹; a sheep tells of a treasure lost and found by a sheep's guidance²⁰; the bull recalls how a bull led the Corcyreans to a great find of fish²¹; a frog, how a thirsty traveller was enabled to find a hidden spring²²; a cicada, how a musician broke his string and yet won the prize²³. The bronze lioness dedicated in memory of the brave Leaena sums up her story in a metaphor²⁴. Probably we should add the hunter's hound of Athens, Delos, and Lusi²⁵; perhaps the fighting cock

¹ Page 219.

² Page 293.

³ Page 291.

⁴ Page 294.

⁵ Page 295.

⁶ Page 295.

⁷ Page 89.

⁸ Pages 83, 295.

⁹ Page 19.

¹⁰ Page 20.

¹¹ Page 220.

¹² Page 246.

¹³ Page 247.

¹⁴ Page 75.

¹⁵ Page 76.

¹⁶ Pages 75, 76.

¹⁷ Pages 75, 76.

¹⁸ Page 75.

¹⁹ Paus. x. 18. 4.

²⁰ Page 91.

²¹ Page 91.

²² Page 232.

²³ Page 172.

²⁴ Page 231.

²⁵ Page 77.

of Thebes¹. It may be also that the Asclepian snakes were meant to recall how the temple snakes licked a patient's sores². Here also come the models of disease and of parts of the body, as a summary method of indicating what the god's blessing has done³. These begin in the fourth century, and in fine become practically universal.

(4) *The Winnings*. The prize or gain of the acts which have been blest is another common dedication. The earliest we know of, and perhaps almost as old as the worship of the gods, is the dedication of war-spoil, whether as a trophy upon the battle-field or in a temple. This custom is known to legend and to Homer⁴, and dedicated arms and armour have been found in some of the most ancient sanctuaries of Greece, the cave of Mount Ida in Crete⁵, Delphi, Dodona, Olympia⁶. There is a continuous record testifying to this custom from Alcaeus⁷ in the seventh century until long after the Christian era. As before, these dedications are made to almost every god or goddess, and even to the heroes. A secondary development was to dedicate gold or silver, or gilt models of shields⁸, a silver trireme⁹, and such like: the permanent bronze trophy¹⁰, and models of horses or captive women¹¹.

As with prize of war, so with the prizes won in the games or musical contests. This custom is recorded for the eighth century, if that was Hesiod's date¹², for the early sixth century in the person of Echembrotus¹³, and is exemplified later by the choric tripods at Athens¹⁴, the tripods of the Triopia¹⁵, the *stlengis*, vase¹⁶, crown¹⁷, and what not. What were or may have been prizes have been found by excavation at Athens¹⁸,

¹ *AM* xv. 355 ff.

² Page 209.

³ Pages 210 ff.

⁴ Pages 99, 101.

⁵ Pages 101, 109.

⁶ Page 109.

⁷ Page 101.

⁸ Page 114.

⁹ Page 116.

¹⁰ Page 100.

¹¹ Page 115.

¹² Page 151.

¹³ Page 152.

¹⁴ Page 156.

¹⁵ Page 152.

¹⁶ Page 153.

¹⁷ Page 155.

¹⁸ Page 155.

Delos, Delphi, Dodona, and Sparta¹. In this section too models were sometimes made, as of the tripod² and the shield³, in stone.

Honorific crowns come into the same category. These begin with Lysander⁴, and grow very common indeed in the fourth and succeeding centuries, when it became a matter of course to dedicate them⁵. States like individuals dedicate crowns of honour⁶.

All these are what may be called occasional prize; but the prize of work, although more regular, is also suitable for dedication. It is not absolutely certain that the Greek craftsman would dedicate the first specimen of his skill, or a choice piece of his own work, in gratitude for the divine help in his calling; but he did dedicate tithes or firstfruits of his profits in some form, and the form was often a piece of work made by his own hands. Thus we have Lycinus' pot, "the first he ever made"⁷; Ecphantus of Melos, with his "fine ornament"⁸; the rival potters of Erythrae, with their superfine pots⁹; Protogenes and his partridge¹⁰; and others from Athens¹¹, Aegina¹², Metapontium¹³, Naxos¹⁴. So the author (from the fourth century at least) might dedicate his book¹⁵, the poet his poem¹⁶; and if I have rightly interpreted the Corinthian fragment, a learner might dedicate his alphabet¹⁷.

The workman would also at times dedicate a picture or model of his work. One such is the picture of Mandrocles' bridge over the Hellespont, which dates from 480¹⁸; possibly we may add models of the temple of Delos¹⁹. Hippocrates, with grim humour, offered as the result of his labours the model of a corpse or skeleton²⁰.

¹ Pages 152, 153.

² Page 160.

³ Page 153.

⁴ Page 267.

⁵ Page 266.

⁶ Page 263.

⁷ Page 60.

⁸ Page 61.

⁹ Page 63.

¹⁰ Page 63.

¹¹ Page 61.

¹² Page 61.

¹³ Page 61.

¹⁴ Page 61.

¹⁵ Page 64.

¹⁶ Page 65.

¹⁷ Pages 65, 66.

¹⁸ Page 70.

¹⁹ Page 70.

²⁰ Paus. x. 2. 6.

The grower or breeder commemorated some special luck by models of the prize of his calling. Of this class are the golden sheaves of Delphi and Athens, the golden silphium, vine, and olives of Delos and Oropus¹; and perhaps one or another horse or goat, silver duck, or goose, or bronze bullock. The huntsman on the same principle dedicates a model of his prey: a hare at Samos and Priene², perhaps the deer, bears, or other game found in excavations or ancient lists³.

(5) *The Tool or Means.* An appropriate memorial of a successful piece of work is the tool it was done with. This class is not so large as the last; but it is exemplified in legend, for example the Chest of Cypselus, and voucht for in literature from a very early date. There are a few examples of the arms or the clothes worn and used in a battle being dedicated. Earliest is the shield of Aristomenes the Messenian, from the seventh century⁴; King Nekos of Egypt and the spear sung by Simonides⁵ come next; by Alexander's time and a little later the examples become more numerous⁶, but there is no reason to deny this to be an ancient custom, and it never (except perhaps in Alexander's own case⁷) loses the simplicity and dignity of olden days.

The objects used in the games were dedicated on the same principle: the victor's chariot, the weight or quoit, and doubtless did we but know others besides. Bybon's huge stone was dedicated as much for his own glory as for the glory of God, but there it is still in Olympia, where it has rested for twenty-six centuries⁸. From the same early date come an Eleusinian leaping-weight⁹ and a Corcyrean quoit¹⁰; in legend we have the quoit of Iphitus¹¹. The earliest racing-car dedicated, which is on record, is that of Arcesilas (466)¹².

As regards other tools, we have from legend the spear of Meleager¹³; otherwise there are very few indications that the

¹ Page 66.

² Pages 67, 68, 69.

³ Pages 63 ff.

⁴ Page 112.

⁵ Page 112.

⁶ Pages 112, 113.

⁷ Page 112.

⁸ Page 160.

⁹ Page 161.

¹⁰ Page 160.

¹¹ Page 160.

¹² Page 162.

¹³ Page 170.

practice was ancient. Later, as exemplified in the *Anthology*, the custom seems to have been common enough¹. In these later days, physician and author followed suit; indeed, physician's tools are not unknown as votive offerings in the early fourth century². Even models of tools are found: a golden anvil at Delos³; sickles, pruning-hooks, and winepresses in the time of Philostratus⁴.

But to show that they were sometimes dedicated with a rather different idea, as things worn out, whose work is over, the evidence is slightly less scanty. The story of Cimon's bridle⁵, taken in conjunction with one or two epigrams of the fifth century⁶, and with the walking-sticks of Xenophon's host⁷, implies that the practice was ancient if not common. Later, the motive becomes a commonplace⁸. Now also the sick man's bandage and the lame man's crutch are dedicated⁹. Here too we have the parallel of toys, trinkets, and other such things dedicated at puberty, when the owners put away childish things¹⁰. Both arms¹¹ and tools (e.g. loom-weights inscribed¹²) have been found on sacred sites; whilst female ornaments and trinkets, brooches and pins, combs and mirrors, have turned up in Argos, Athens, Delos, Delphi, Dodona, Elatea, Tegea, Thebes, and almost in every temple which has been excavated¹³. Why these were dedicated, however, we cannot tell for certain; we have choice of more than one explanation. Further examples of the principle we are dealing with were Pheidon's currency-bars¹⁴ and possibly the old Attic alphabet¹⁵.

One step further, and we come to clothes or trinkets worn in time of peril. These are dedicated as things done with, but also as memorials of the peril happily by God's grace escaped. We hear little of this in early days: hardly anything in the

¹ Page 71.² Page 73.³ Page 78.⁴ Page 78.⁵ Page 70.⁶ Page 112.⁷ Page 70.⁸ Pages 71, 113.⁹ Page 224.¹⁰ Page 249.¹¹ Pages 112, 113.¹² Page 73.¹³ See Index.¹⁴ Page 74.¹⁵ Page 75.

fifth century, except captives' chains or chains intended for use on the victors¹. After childbirth however something of the kind used to be done². In the fourth century, shoes are found in the Asclepieum³; in the *Anthology*, men saved from shipwreck dedicate their clothes⁴.

As memorials of the act of worship, the clothes or ornaments⁵ worn by the worshippers were sometimes dedicated; perhaps, though there is no direct evidence here, the vessels used in the rite. This might explain the hosts of small cups, all of a shape, found on certain sacred sites⁶. Examples of the first group are the *stlengides* or head-ornaments in Delphi⁷, Delos⁸, Athens⁹, and elsewhere, and the clothes of mystae¹⁰.

The offering of the hair must not be omitted, though it is difficult to find the right place for it. It is a custom of the highest antiquity, and originally (to judge from analogy) implied that the worshipper placed himself in the power of the god; but in the classical age it was traditional and its meaning had long been forgotten. The hair is the 'firstfruit' of the worshipper, and as such it was offered at Delphi to Apollo¹¹. It is offered to rivers and heroes; the right is absorbed by the great gods, and it is then claimed later by many of them, especially Hera and Zeus¹². The long youthful hair, or the first down on the chin, is offered at puberty, or at marriage; it is also cut in mourning¹³. As a vow in time of peril and a dedication for safety the rite is known from Homer to Lucian and St Paul¹⁴. Sometimes the cutting of the youthful lock is kept in the god's mind by a carving or an inscription¹⁵.

Lastly, certain kinds of dedications are *Allegorical*. Such are those which personify the power of the god under the title

¹ Pages 115, 233.

² Page 252.

³ Page 224.

⁴ Page 232.

⁵ Page 277.

⁶ Page 301.

⁷ Page 231.

⁸ Index.

⁹ See Index s.v. *σπλεγγίς*.

¹⁰ Page 277.

¹¹ Page 241.

¹² Page 241.

¹³ Pages 242, 245.

¹⁴ Page 245.

¹⁵ Pages 243, 244.

of Victory; which independently is a thank-offering for war alone¹, but plays a part also in agonistic reliefs². Of the same kind are the personified statues of Good Luck and the Good Spirit³, or of Vengeance⁴; and such figures as Praxidica⁵, Damia and Auxesia⁶, Hygieia⁷. On the reliefs we also find personifications of Telete or Initiation, of the Dithyramb⁸, and of Good Order⁹: these last are not found independently, either as offerings or as deities to receive offerings. As a whole, this class is rare, but ancient. Enyalios, Eileithyia, and Lecho are probably personified epithets¹⁰; Praxidica belongs to the legendary age; Damia and Auxesia are ancient, and had a larger place in cult than appears on the face of it; Victory is a votive offering as early as Archermus, and is not uncommon in the best age.

The Epidaurian silver pig¹¹ is also allegorical, translating a metaphor into concrete form. The allegory is more elaborate in the group of Athena perched upon a palm tree, which was dedicated after the Eurymedon¹²; and in the group of Alcibiades on Nemea's lap, dedicated for a Nemean victory¹³. A punning dedication by Comaras¹⁴, who offered the model of a strawberry, completes our list¹⁵. Allegorical figures and personifications are not unknown in the great age of Greek art¹⁶; but in the fourth century they become common, not only on decree reliefs, but elsewhere¹⁷.

It will be noticed that the portrait of the worshipper does not appear at all in the above classification. It is true that

¹ Page 142.

² Page 177.

³ Page 192.

⁴ Pages 144, 234.

⁵ Page 248.

⁶ Page 191.

⁷ Page 208.

⁸ Page 179.

⁹ Page 179.

¹⁰ Page 252.

¹¹ Page 226.

¹² Page 144.

¹³ Page 174.

¹⁴ *IGA* 556 *γομάρας ὑνέθηκε* :

probably from South Greece.

¹⁵ The reader will recall the device of a rose on Rhodian coins.

¹⁶ P. Gardner, *JHS* ix. 57 ff. He quotes Night carrying Sleep and Death on the Chest of Cypselus; Corinth and Leucas on a fifth century mirror; to which may be added Hesiod's Dike and Eris, *Works and Days* 220, 256, 11 ff. The oldest on a decree is given in *AZ* 1875 p. 104.

¹⁷ As the figures in the Pomp of Antiochus II and that of Ptolemy IV, Athenaeus v. 194—6.

many of the examples which I have recorded have been taken by others to be portraits; but I have found no reason to believe that the portrait as such was ever dedicated by a Greek until the votive dedication had lost its meaning. I do not say that Miltiades, for example, in the Marathonian group, was not recognised for Miltiades, or that he was not represented in form and feature to the life; that may well have been so, and yet no dedicatory portrait. It makes all the difference in the world that Miltiades was part of an ideal group. So it was with all the other human figures in question which are clearly described: something of the ideal was in them, so that they suggested not this or that man, but this or that action or event. And since this principle seems never to be forgotten in the great age of Greece, I have ventured to assume it for the very few cases where nothing but the name or office of the person is given. I take it that to dedicate a portrait as such would have seemed the height of arrogance to a Greek, as the story of Pheidias and the shield of Athena implies, and as Demosthenes implies in an age when the thing was common¹. And a few instances which I have yet to mention fully bear out this idea. It was no Greek, but the Egyptian Amasis, who sent two portraits of himself to the Argive Heraeum, and one to Cyrene²; it was the Asiatic Chares of Teichiusa who placed his own statue at Miletus³. These were the kind of men who would think their own image an ornament to any shrine: a peck of pride to a speck of piety. Pausanias himself did not dare to follow this example; but the colossal vanity of Alcibiades was flattered by a statue dedicated in the Heraeum⁴, where also Lysander and his captains, many of them men otherwise unknown, were placed side by side with the Egyptian⁵. If these statues were portraits and nothing more (as the words of Pausanias suggest) we have here the earliest examples of honorific statues. But meanwhile an evil leaven had been working in the whole lump. The

¹ Page 135⁴.

² Herod. ii. 182 ἐς Κυρήνην...εἰκόνα ἐώντοῦ γραφῇ εἰκασμένην, ἐς Σάμον τῇ Ἡρῇ εἰκόνας ἐώντοῦ διφασίας ξυλίνας, αἱ ἐν τῷ νηῷ τῷ μεγάλῳ ἰδρύατο ἔτι καὶ

μέχρι ἐμεῦ.

³ Page 260.

⁴ Paus. vi. 18. 2.

⁵ Paus. vi. 3. 15.

athlete statues of Olympia were generally not dedications, but set up as an honour¹; these had accustomed men to the sight of human figures in the divine presence, and the thought had become familiar that honour might be done to a man by placing him there. This new idea was turned to account, and the statues of the famous dead were placed in temple precincts: as Pericles and Anacreon on the Acropolis of Athens², Anaximenes³ and Aristotle⁴ at Olympia, Gorgias at Olympia⁵ and Delphi⁶. Now too the statues of living men were added. Conon and his son Timotheus were placed on the Acropolis in their lifetime⁷, but without the dedicatory formula. The dedication of men like Epameinondas and Philopoemen was natural; and Alexander the Great made the honour cheap. So by the end of the fourth century we have honorific statues dedicated with all formality for trivial reasons. More, the licence becomes impiety in the golden image of Phryne; and Cottina of Sparta had the effrontery to dedicate her own image to Athena⁸. Long before the Delphic oracle had not refused the offering of Rhodopis; but now so low had the gods sunk, that they could accept the image of a common strumpet, the trophy of Grecian intemperance.

We have seen that the ideas of the dedicator, until Greek religion began to lose its sincerity, were simple; but as many have used symbolism largely as a principle of interpretation, it is necessary to examine the question. It has been asserted, for instance, that the attributes of a deity were regarded in some sort as representing him, and that they were dedicated to him for that reason; that Artemis, say, was specially pleased by the

¹ Page 167.

² Paus. i. 25. 1. There is no reason to suppose that the portrait of Pericles was dedicated during his lifetime.

³ Paus. vi. 18. 2.

⁴ Paus. vi. 4. 8: set up by a pupil, or a soldier who knew that Aristotle had great influence with Antipater and with Alexander before him.

⁵ Paus. vi. 17. 2, 17. 7, 18. 7, 19. 1.

⁶ Athen. xi. 505 D Γοργίας μετὰ τὸ ποιήσασθαι τὴν ἀνάθεσιν τῆς ἐν Δελφοῖς ἐαυτοῦ χρυσῆς εἰκόνας.

⁷ Paus. i. 24. 3; CIA ii. 1360 Κόνων Τιμοθέου, Τιμόθεος Κόνωνος, without dedicatory formula.

⁸ Polemon ap. Ath. xiii. 574 D ἀνάθημα δὲ αὐτῆς ἐστὶ...τὸ προειρημένον εἰκόμιον.

offering of a deer, Athena by an owl, Zeus by an axe¹. Let us see whether there are grounds for this statement.

The objects associated with the gods are of two kinds: living creatures and inanimate things. Of the first kind are Athena's owl and serpent, Poseidon's dolphin, Hera's peacock, Aphrodite's dove or swan, the fawn of Artemis, the sacred crows of Apollo², the eagle of Zeus, the horses of the Dioscuri, the snake of Asclepius. Of the second kind are Athena's aegis, gorgon-mask, lance, helmet, and shield; Poseidon's trident; the bow of Artemis; the thunderbolt of Zeus; the caduceus and hat of Hermes; spear or sword, cloke, and conical cap of the Dioscuri; Heracles' club and lionskin; Apollo's harp or the tripod; the fawnskin and thyrsus of Dionysus.

To prove the symbolic use of these things it would be sufficient to show that the things in question were treated in the same way as their owners, that is worshipt; to prove their symbolic dedication, in default of direct statement, it must be shown that certain articles, characteristic of a deity, were dedicated to that deity and to no other. Even then the motive would not be certain, but the hypothesis might nevertheless pass for the nonce.

The first point is easily disposed of. There is no worship of the owl, the dove, the eagle, the peacock, or the fawn. The serpent comes nearer to being a symbol of Asclepius: it is credited with a share of his power, helps in his cures, and is fed by the worshippers with sacrificial cakes³. It is on some occasions regarded as a kind of embodiment of the god himself⁴; and on the reliefs takes its place almost as one of the family. But the snake is also associated with Athena, and it is never treated as an embodiment of that goddess; it is also associated with the heroes, Dioscuri and others. Since then the snake is

¹ Reisch, p. 9; Bather, *JHS* xiii. 242; Evans, *JHS* xxi. 99 ff.; Hogarth, *Ann. Br. Sch. Ath.* vi. 114.

² Schol. Arist. *Plutus* 604 *περὶ τὸν Παγασσητικὸν κόλπον εἶδον περιπταμένους τοὺς τοῦ Ἀπόλλωνος ἱεροὺς κόρακας.*

³ Page 205. So the dogs in Peiræus: *Ἐφ. Ἀρχ.* 1885 *τρία πόπανα τοῖς*

κυσίν.

⁴ Paus. ii. 10. 3. So a serpent was said to be a hero i. 24. 7, 36. 1, iv. 14. 7. Dedications to it are only found very late, as *Rev. Arch.* xxvi. 27 Troïak, Ti. Claud. Rufus *δράκοντι τῷ ὧδε τιμωμένῳ δῶρον*, with relief of the snake approaching a cup.

not confined to Asclepius, nor even to the heroes, its figure must be a very imperfect symbol; for no one seeing it alone would understand what it was meant to symbolize. There are it is true reliefs which show the serpent alone, without a divine figure, and there is even a dedication to the serpent¹; but these may all be disregarded, for they fall after the great dividing line of the fourth century. Nor can I admit that the owl as a coin type is a symbol in the proper sense. Rather it is a shorthand mark, so to say, for Athens, which was noted for its abundance of owls, and it doubtless had for the ancients the same meaning as the Russian Bear in a cartoon of *Punch*, or the beaver and the kangaroo on a postage stamp. It is in fact a pictorial representation of Athens, not of Athena, and need have no more religious significance than the rose on a coin of Rhodes. Athena with the owl is recognisable for Athena with Athens in her hand, as Athena with the raven or crow is Athena ruling Corone². The Bull Dionysus, the Wolf Apollo, and such like cannot be brought in evidence; for these are not attendant animals at all, whatever their meaning may be. No one has ever yet heard of an Owl Athena, an Eagle Zeus, or a Peacock Hera. The attendant animals are therefore not treated as equivalent to their deities, and are therefore not proved to be symbols of them.

Nor is there any evidence, before the fourth century, of any tendency to treat the inanimate attributes of a deity as his equivalent. Again I must draw a distinction. There are traces of fetishism, that I freely admit. The sceptre of Hephaestus was worshipt in Lebadea; but for its own sake, not as the symbol of any god. A legend tells how Aeneas set up a spear in the market-place, and bade the people worship it; but he did not call it a symbol of Athena, of Aphrodite, of the Dioscuri.

¹ Page 374⁴. But in *IGA* 162 ὄφισσι is wrongly restored. See *IGS* i. 2734.

² At Corone she carried a crow (*Paus.* iv. 34. 6), which was no doubt a plastic pun like the rose. What did she carry in Ithaca? Aelian mentions (*Hist. An.* v. 8) that ravens were not allowed on the Athenian Acropolis,

κορώνη δ' εἰς τὴν Ἀθηναίων ἀκρόπολιν οὐκ ἔστιν ἐπιβατά, but he does not say why. Perhaps because it was thought to be an enemy to the owl, *Arist. Hist. An.* xi. 608 a 8, *Plut. de inv. et od.* 537 B, Neil on *Knights* of Aristoph. 1051. For figures of ravens or crows, see below p. 383.

I do not know whether any one will summon to court the mad tyrant of Pherae, who worshipt his own murderous spear¹; or the Scythian Sauromatae, who worshipt a dirk², or the Arcadian chieftain in Aeschylus, who swore by a spear-head³. The stone of Cronus was regularly oiled and worshipt⁴; but not as a symbol of Zeus. Stones, which may have been meteoric, were deified at Thespiae and Ephesus⁵. To the thunderbolt were paid divine honours in Seleucia, and in the Hellenistic age⁶; it may be in Arcadia⁷ and Olympia⁸ at an earlier date. But fetish worship is quite a different thing from symbolism. The stones are feared for their supposed power, and were probably worshipt before iconic deities were known: they are not the distinguishing mark of a deity, abstracted from his whole figure and worshipt in his place. The only possible exception is the case mentioned by Arrian; even that is not certain, and in any case the date puts it out of court. For the other attributes as symbols there is not a particle of evidence. There is not a sign that the aegis, spear, or shield was worshipt or even held in special honour as representing Athena; there is no worship of the tripod or the lyre, of the thyrsus and fawnskin, of the trident, of the herald's staff, of Hermes' topboots and wideawake hat.

When we examine these attributes, they are seen to be all (with three exceptions) things of every day: club, bow, and spear, or battleaxe, helmet and shield; travelling boots, hats conical or flat; fawnskin or lionskin; sheaves of corn, a bunch of grapes; torches, hunting-spear or harpoon. They are in fact simply the properties of a character costume. If the god is to be represented before the eye as a protector, he will naturally

¹ Page 113.

² Herod. iv. 62 ἀκινάκης σιδήρεος... ἐστὶ τοῦ Ἄρηος τὸ ἄγαλμα. Clem. Alex. Adm. ad Gent. 43 Α Σκυθῶν δὲ οἱ Σαυρομάται, ὡς φησιν Ἰκέσιος ἐν τῷ περὶ μυστηρίων, ἀκινάκην σέβουσιν.

³ Aesch. Sept. 516 ὅμνυσι δ' αἰχμὴν ἣν ἔχει, μᾶλλον θεοῦ σέβειν πεποιθώς.

⁴ Page 318.

⁵ Paus. ix. 27. 1.

⁶ Appian, Bell. Syr. 58.

⁷ Collitz i. 1197.

⁸ Paus. v. 14. 9. It may be merely that the noun is put in apposition like Athena Hygieia, and that the phrase meant the same as Zeus Bronton (BCH xx. 117) or Zeus Brontesios. How loosely such appositions could be used is seen from the Torch Dionysus at Pellene (Paus. vii. 27. 3), for whom a torchlight vigil was held. So Aphrodite Symmachia, Paus. viii. 9. 6.

be armed; but the arms do not distinguish between Athena and Aphrodite¹. Or again, in a place where the warrior rides, he may be mounted on horseback; but horse and spear do not distinguish the Dioscuri from Poseidon². If he is to be regarded as a traveller, he wears hat and boots; but they do not distinguish the Dioscuri from Hermes³. Poseidon holds a trident because the trident was used in fishing, or in war, or both⁴. Hermes bears the herald's staff because he is herald of the gods; but Iris on the same duty carries it too⁵. Examples of the staff exist which once belonged to human heralds⁶; and it bears a striking resemblance to the shepherd's crook⁷. And as the attributes do not distinguish one deity from another, so they are not essential nor constant. If the conception is that of a deity, male or female, and nothing more particular, the deity will naturally be arrayed as a human being would be. So the simple woman's dress does not distinguish between Athena, Artemis, and Demeter. The figures found on the Acropolis of Athens, which I have given reason to take for Athena, represent now a beautiful maiden in gala dress⁸, now the matronly figure seated upon a throne, indistinguishable from Demeter or Hecate; or again, many possible variations of garb, the maiden simply draped holding a spear or a shield and approximating to the belligerent type in panoply with spear at thrust⁹. The seated Demeter of Eleusis might be Athena; and at Tegea the explorers hesitate which name to

¹ Armed Aphrodite at Corinth, Paus. ii. 5. 1; at Cythera, iii. 23. 1; Sparta, Plut. *de fort. Rom.* 317 f.

² Paus. i. 2. 4; cp. vi. 25. 5.

³ The shape of the hat worn by the Dioscuri varies; but it depends on local custom.

⁴ Stephani, *Compte Rendu*, 1867 p. 89, 1868 p. 65. It is borne by Taras, Bellerophon, Amphitrite, Pan and Apollo, in Asia Minor by Osogor and Zeus Labrandeus, who has both axe and trident. For trident as fish-spear, see *Anthol. Pal.* vi. 30, 38; Eudocia (Teubner) p. 571. I have seen it so used myself in Greek waters.

⁵ *Gaz. Arch.* i. pl. 15, r.-f. vase; *Mon. Ined.* vi. pl. 58; etc.

⁶ *Cat. Br. Mus. Bronzes*, 319.

⁷ See the Crook of Talthybius, *Wiener Vorlegeblätter*, Series C. vi. viii. 3. The snakes are a later development, like the wings on his boots; the staff has a very simple origin. The mystical interpretation must not be suggested for early days, as Frazer does (*Pausanias* iii. 649).

⁸ It should be noted that the simple drapery appears on some reliefs, and is very frequent with the helmet and spear only.

⁹ *AA* viii. 140 ff.

use¹. At Erythrae, Athena holds a distaff in either hand², the embodiment no doubt of good housewifery. Apollo holds now a lyre now a bow, or again he is stark naked and unarmed³. Artemis appears in the same temple now with torches, now with bow and arrow⁴. Zeus himself, if I am not mistaken, appears at Olympia drest as a man of reverend and benevolent aspect, without thunderbolt⁵. The truth is, that the meaning of these figures is conveyed by the whole, not laid on in the shape of external attributes⁶. Coupled with the whole figure, the attributes have meaning; alone they have none. There are only three which were not common articles of use: thyrsus, aegis, and thunderbolt. The thyrsus was however used by human beings on special occasions, and we may suppose the god to carry it because his worshippers did, not *vice versa*. The aegis, again, was in all probability a goatskin once used as a cape by the people who worshipt Athena⁷; but its origin forgotten it became a traditional ornament. Remains the thunderbolt, which as represented in art is perhaps an attempt to reproduce the aspect of forked lightning; but its origin does not matter for my purpose, as I shall be able to show that it does not help the symbolists.

This view of the divine attributes applies *ex hypothesi* down to the fourth century; after which a great change takes place. Now the religious conception of the gods decays, and what may

¹ *AM* iv. 170 ff.

² Paus. vii. 5. 9.

³ Paus. ii. 30. 1.

⁴ Paus. ix. 19. 6. Compare *Anth. App. Plan.* xvi. 253 Ἀρτεμι, ποῦ σοι τόξα, παραυχενίη τε φαρέτρῃ; ποῦ δὲ Λυκαστείων ἐνδρομὶς ἀρβυλίδων, πόρπη δὲ χρυσοῖο τετυγμένη, ἥδὲ πρὸς ἄκρην ἰγνύην φοῖνιξ πέπλος ἐλισσόμενος; κείνα μὲν εἰς ἄκρην ὀπλίζομαι· ἐς δὲ θυηλὰς εἰμ' αὐτως, ἱρῶν ἀντομένη θυέων.

⁵ *Bronzen von Ol.*, vii. 40.

⁶ As has been well said of allegorical figures in good art by P. Gardner, *JHS* ix. 57. To give meaning to the attribute alone is as crude a thought, as

to suppose that a poet can personify anything by giving it a capital letter; or that a soldier would salute his colonel's dress tunic.

⁷ Herod. iv. 189 τὴν δὲ ἄρα ἐσθῆτα καὶ τὰς αἰγίδας τῶν ἀγαλμάτων τῆς Ἀθηναίης ἐκ τῶν Λιβυσσέων ἐποίησαντο οἱ Ἕλληνες· πλὴν γὰρ ἦ ὅτι σκυτίνη ἢ ἐσθῆς τῶν Λιβυσσέων ἐστὶ, καὶ οἱ θύσανοι οἱ ἐκ τῶν αἰγίδων αὐτῆσι οὐκ ὀφίεις εἰσι, ἀλλὰ ἱμάντινοι· τὰ δὲ ἄλλα πάντα κατὰ τὸντο ἔσταλται...αἰγέας γὰρ περιβάλλονται ψιλὰς περὶ τὴν ἐσθῆτα αἱ Λιβύσσαι. The goatskin is used as a war-coat in Borneo: Haddon, *Head-Hunters*, 352.

be called idolatry takes its place. The first trace of an abstraction of divine attributes which I have met with is in the Pomp of Ptolemy described by Athenaeus¹. Here amidst a magnificent spectacle of gods, heroes, and personifications, are a gilded caduceus of forty-five cubits in length, and a gilded thunderbolt of forty cubits. And Artemidorus, the man who built so many altars in Thera², when Ptolemy Euergetes was King of Egypt, engraved on a rock the figure of an eagle with a dedication to Zeus, and the figure of a dolphin dedicated to Poseidon³. The same tendency is shown in a series of catalogue-marks used by the Epidaurian priests to distinguish the property of the various deities which were in their place⁴. A number of these appear to be arbitrary, or at least they have been conventionalized out of recognition; but many are easily distinguishable as attributes which had by that date become traditional. Athena is denoted by spear and shield in outline; Artemis by an arrow drawn to the head in a bow; Poseidon by the trident; Hygieia by the snake⁵. These of course are mere shorthand marks and bear no religious significance; but they illustrate the tendency of the day. At the same time, fanciful interpretations began to be given for the association of this or that with a deity⁶, of which the most striking example is Plutarch's debate on the significance of the Delphic E.

¹ Athenaeus v. 202 c κηρύκειον ἐπίχρυσον πηχῶν τεσσαράκοντα πέντε, καὶ κεραυνὸς ἐπίχρυσος πηχῶν τεσσαράκοντα.

² Above, p. 272.

³ F. Hiller von Gaertringen, 'Αρτεμίδωρος, in the local paper Σαντορίνη, Aug. 2, 1899. Δι' Ὀλυμπίω. 'Αετὸν ὑψιπετὴ Διὸς ἄγγελον 'Αρτεμίδωρος αἰὲν τῇ πόλει εἰσε καὶ ἀθανάτοισι θεοῖσιν. Ποσειδῶν Πελαγίω. Πέτρα ἐν ἀκαμάτῃ δελφίνα θεοῖσιν ἔτευξεν, εὖνουν ἀνθρώποις νενομισμένον 'Αρτεμίδωρος.

⁴ AM xxiv. 386 ff., IPI i. p. 186 ff.

⁵ Others are: three dots for the sons of Asclepius, scales for Justice, a twig for Zeus, hammer and tongs for Hephaestus, sistrum for Isis, whip for Poseidon Hippius, horn of plenty for

Fortune.

⁶ Athenaeus vii. 325 A τῇ δ' Ἑκάτῃ ἀποδίδεται ἡ τρίγλη διὰ τὴν τῆς ὀνομασίας κοινότητα. τριοδίτης γὰρ καὶ τρίγληνος· καὶ ταῖς τριακάσι δὲ αὐτῇ τὰ δεῖπνα φέρουσι. κατὰ τὸ παραπλήσιον δ' οἰκεῖουσιν Ἀπόλλωνι μὲν κίθαρον, Ἑρμῇ δὲ βόακα, Διονύσῳ δὲ κιτάρην, καὶ Ἀφροδίτῃ φαλαρίδα...κατὰ συνέμφασιν τοῦ φαλλοῦ. καὶ τὴν νῆπταν καλουμένην Ποσειδῶνι τινες οἰκεῖουσι, etc. Even Nestor's prize at the funeral games, a φιάλη, is said to be given in διὰ τὴν φιλοποσίαν: Ath. x. 433 D. So Pausanias (vii. 23. 6) explains the torches of Eileithyia as either symbolizing the fiery pangs of childbirth, or the ushering of the child into the light of day.

If this reasoning be sound, it follows that the Greeks would not consecrate an attribute, or an attendant animal, as an equivalent for the deity himself; nor was there any reason why they should expect the deity to be specially pleased with such a gift. Let us see whether the facts fit in with this view. If I can show (1) that some attributes supposed to be specially agreeable to a deity are not consecrated to that deity at all, in kind or in model; (2) that some of those which are so consecrated, are given to other deities as well; (3) that where the reason is recorded, it is not that the thing was the deity's attribute or attendant animal: I shall be justified in denying the principle and in leaving the burden of proof with those who uphold it. If I find this rule violated after the fourth century, I shall regard this as further evidence that the change of idea which I see in the fourth century did take place. And first as to the animals.

(1) Before the fourth century there is no recorded dedication of an owl to Athena¹, an eagle or a dove to Zeus, a cuckoo or peacock to Hera, a dolphin to Poseidon, or of a snake to Asclepius or the heroes. But on the other hypothesis we should expect to find whole series of these objects in the shrines.

(2) The stag or fawn was sacrificed to Artemis Laphria at certain seasons, and models of wild game are dedicated to her at Lusi. But the stag or fawn, the hare, bear, or lion are dedicated in model also to Zeus, to Cabirus, and to Menelaus and Helen, whose attendant animals they are not. Now on the other hypothesis we should expect not a few, but whole series of such dedications at the chief shrines of Artemis; yet there are none, I believe, either in Delos or in Corcyra. I have given reason to think that these models are hunters' offerings, or that after a certain date they may be toys. If they were hunters' offerings or toys when dedicated to Zeus and Cabirus, they may fairly be regarded as the same when dedicated to Artemis. These animals must also be taken in conjunction with the bull, the ram, the goat, the sheep, and the horse, which are

¹ For the bronze owls of the Acropolis see below, p. 383; for the owls of the Inventories, 383².

also widely distributed; and if simple ideas can be suggested, that they were a memorial of an act or process, or models of prey or gain, to cover all, they are more likely to be true than a subtle philosophising reason for which no evidence can be produced.

(3) I find in the *Anthology* a bronze cock dedicated to the Tyndaridae, but for victory¹; and a lion dedicated to Cybele, but because the beating of the priest's tympanum saved him from a lion². Two gold eagles were dedicated at Delphi, and the reason given is not that they were symbols of Zeus, but that they might be memorials of the legendary meeting of two eagles at the centre spot of the earth³. All these, moreover, fall after the fourth century; and in the same period there is an owl dedicated by Phaedus on the Athenian Acropolis⁴, and a peacock dedicated by Hadrian to Argive Hera, "because the bird is held to be sacred to Hera⁵." The dedication of the owl, so far from appearing a natural thing, seemed ludicrous, and the familiar proverb was applied to it with a difference, as though the man had sent coals to Newcastle. Thus we are not at liberty to interpret the ancient bronze owls found on the Acropolis as independent dedications, but as parts of statuettes or other objects⁶. The eagles and doves found in Olympia and Dodona were also not independently dedicated⁷. There were terra-cotta images of snakes found in the sanctuary of the

¹ *Anth. Pal.* vi. 149.

² *Anth. Pal.* vi. 218—9.

³ Schol. Eur. *Or.* 331 ἀνακεῖσθαι δὲ χρυσοῦς ἀετούς φασι τῶν μυθευομένων ἀετῶν ὑπομνήματα. Similar memorials of a myth may be the goat suckling Apollo's children in Crete (Paus. x. 16. 5); these were the founders of the state. And Procne and Itys at Athens (i. 24. 3).

⁴ *Corp. Paroem. Gr.* i. p. 391 γλαυξ ἐν πόλει· ὑπὸ Φαίδου ἀνετέθη γλαυξ ἐν ἀκροπόλει. I will not assume that the tetradrachm is meant, Hesych. s. v. γλαυξ. A rude stone owl is in the Acropolis Museum, No. 1347, and one or two others were found; but there is

no clue to their origin. They may have been part of a group. See note 6. The tortoise called votive in the *Cat. Cyp. Mus.* 3277, was found in a tomb.

⁵ Paus. ii. 17. 6. It will be remembered that Hera at Argos had a cuckoo, not a peacock, which was her bird in Samos (Athen. xiv. 655 B).

⁶ Ridder, *Cat.* 532 ff. Like the swan (530), the eagles (538—40). No. 534 however is doubtful. There are also crows in this place (541—3) and snakes (544 ff.).

⁷ *Bronzen von Ol.* xiii. 210, 211 etc.; cp. vii. 45, ix. 56. Carapanos, *Dodone*, xxi. 5, cp. xxi. 4 bis.

Mistress in Arcadia; but their date is unknown, and their object is unknown¹. There were gold or silver snakes dedicated to Asclepius in Athens, but not before the fourth century: these were probably bangles, which went by the name of snake. A bronze peacock was found in the Heraeum; this too may have been part of another object, or if not, why should it not be a toy or ornament equally with the porcelain monkey and the porcelain cat²? A few doves, one pair billing together, were found by the shrine of Aphrodite at Daphni³ and in Cyprus: if they were votive offerings, what was their date? and were they dedicated perhaps as a model of sacrifice, or as an allegory of human love? Crows are found in the shrine of Athena at Athens; but we hear nothing of their being sacred to her there or elsewhere. Aphrodite stands in Elis with her foot on a tortoise, "a hint to wives," says Plutarch, "that they should stay at home and hold their tongues"⁴; but more prosaic souls will remember that the tortoise was a common form of footstool⁵. *Lais* was killed, it is said, by jealous Thessalian women, who beat her to death with "wooden tortoises" in the temple of Aphrodite⁶. I do not know how it is to be proved that these were models dedicated to the goddess for mystical reasons, and not rather footstools caught up or brought from home as a ready weapon.

The facts may be summed up thus. There is no series of attendant animals dedicated to a deity on which an argument can be based. A few sporadic examples of these animals are found; but such animals dedicated to one deity generally are dedicated to one or more others. Those which can be shown to imply the idea that a deity preferred his attendant animal as a

¹ Frazer, *Pausanias* iv. 370: the date of the temple is later than the fourth century.

² Frazer, *Pausanias* iii. 177—8.

³ Frazer, *Pausanias* ii. 497.

⁴ Paus. vi. 25. 1 leaves the curious to guess the meaning of the tortoise and the goat. Plut. *Pr. Con.* 142 D Ἀφροδίτην Φειδίας ἐποίησε χελώνην πατούσαν, οἰκουρίας σύμβολον ταῖς γυναῖξι

καὶ σιωπῆς. Representatives of this type are known in art: Roscher i. 412; Bernouilli, *Aphrodite*, 150², 323 (quoted by Frazer on Paus. l. c.).

⁵ Athen. 589 B, Hesych., Suid.

⁶ Schol. Arist. *Plut.* 179 καὶ φασιν ὅτι ζηλοτυποῦσαι αἱ Θετταλαὶ γυναῖκες ἐφόνευσαν αὐτὴν ξυλῖναις χελώναις τύπτουσαι ἐν τῷ ἱερῷ τῆς Ἀφροδίτης.

votive offering, are all too late to be brought in evidence¹; those of which this cannot be shown are better explained on other and simpler principles. The doubtful ones cannot be proved to have been dedicated independently, and most of them are clearly parts of something else. Some few, apparently old and genuine, remain unexplained, such as the crows and the owl of Athens which stand on independent bases². I will grant these to the symbolists; to build up a reversed Chinese pagoda, on a point supported by three crows and one obscure bird of night.

Next, the inanimate attributes.

(1) The only divine attribute which is really distinctive is the thunderbolt, and this would make a pretty object for dedication; in fact objects of the same shape as the bolt of Zeus are now made and used as charms in India under the name of Indra's thunderbolts³. But the thunderbolt is never dedicated to Zeus or anybody else, neither has one been found in any of his shrines except in the hand of a figure. The symbolic argument fails utterly, then, just where it should be strongest, and gives presumptive evidence against the symbolic theory elsewhere.

(2) Arms and armour are the attributes of Aphrodite, Athena, Apollo, Artemis, the Dioscuri. They are constantly dedicated, and not to these deities only⁴ but to Zeus who does not wear them. The distinctive mark of Athena, the aegis, is not dedicated to any; nor are the hats of Hermes and the Dioscuri. Clothes and shoes are dedicated, not to these deities, but to Artemis and Asclepius, to Athena, Apollo, and Poseidon⁵. Corn, or its model, is dedicated not only to Demeter but to Apollo, Athena, Artemis⁶; grapes not to Dionysus only, but to Athena, Apollo, and Amphiaras⁷, to Pan and Cabirus⁸. Skins of beasts

¹ Tortoises on Mt Parthenius were sacred to Pan, and were not allowed to be slain (Paus. viii. 54. 7), but we hear nothing of the votive dedication of tortoises to him by worshippers.

² Ridder *Cat.* 541—3, 534. The owls of the Athenian Inventory (see p. 394) are not earlier than the fourth century. It should be observed that a symbolic explanation which suits either owl or crow

here will exclude the other. Owls were welcomed in this spot, crows or ravens driven away.

³ I have several in my possession.

⁴ If there is an exception, they are accidental. I do not remember a dedication of spoil to the Dioscuri.

⁵ Pages 249^o, 275.

⁶ Pages 66, 53.

⁷ Pages 52, 66.

⁸ Chap. ii.; page 66.

are offered to Artemis, Pan, and the Nymphs¹ as well as to Heracles and Dionysus. Torches are offered not to Hecate but to Athena². No lyre is dedicated to Apollo, who bears it, but it is dedicated to Athena, who does not³. Tridents are offered to Poseidon, the thyrsus to Dionysus and to no one else: but why? This brings us to the third point.

(3) The reasons given for dedication are never symbolic⁴. The arms and armour are spoils of war or weapons used in war; clothes and shoes are firstfruits of work, thank-offerings for healing, or meant to dress the god's image. Corn and grapes are the firstfruit or tithe. Skins of beasts are the hunter's firstfruit, the fawnskin and thyrsus⁵ are the ceremonial dress dedication in memory of the orgy. Torches are a prize or a used tool, tridents the fisherman's spears which have been used, or are now past use. The lyre is a gift from Lesbos, where such things were made⁶.

In and after the fourth century, I still find no thunderbolts and no caduceus; but Antiochus, it is said, "dedicated" a gold aegis with a gorgoneum upon it, above the theatre in Athens⁷; as little a true dedication as an honorific statue set up in the agora.

I think I have proved that there is no case for the dedication of attributes or attendant animals to a deity for the reason that they were his attributes or attendant animals. What originally suggested the mistaken idea was a difference in feeling which has grown up between then and now, and especially the reverence of Christendom for the Cross. It follows that the object dedicated, such as a wolf, cock, or torch, cannot be made a criterion for deciding to what deity it was offered⁸.

Two articles need further consideration, because a symbolic or

¹ Pages 44, 50, 51.

² Page 177¹³; see also *Indicess.v. δαῖς*.

³ Cakes in lyre form, or stamp with a lyre, are mentioned by Steph. Byz. *s.v.* Πάρᾱ, as offered to Apollo in Lycian Patara; but we know neither their date nor anything more about them. There is no parallel dedication of the real lyre, as in the case of animal cakes.

⁴ *Anth. Pal.* vi. 158 is a possible ex-

ception; but it is later than the fourth century.

⁵ *Anth. Pal.* vi. 172.

⁶ See Index i., and cp. p. 269³.

⁷ Paus. v. 12. 4. The aegis in the Athenian Inventory is probably, like the Gorgon-mask, a shield-device (see p. 394); but in any case both are not earlier than the fourth century.

⁸ As is done in *AJA* vii. 406 ff. by R. B. Richardson.

hieratic meaning has been attached to both: the tripod, which is supposed to have special reference to Apollo; and the double-headed axe, which has been similarly associated with Zeus¹.

In Homeric days tripods and kettles formed no small part of human wealth; they were given as prizes and gifts, and they are spoken of in numbers just as one might speak of so many ounces of gold². They were dedicated in hosts at the great shrines, where they were one of the most notable sights³. At Dodona the old ones appear to have been so many, that piled in heaps they formed a wall⁴. Quantities of fragments have been found at the Heraeum, at Athens, Delos, Delphi, and Dodona. It appears, indeed, that like other material wealth, these had a certain fixed value, and past current like coins from hand to hand. Tripod and kettle are the names of units of currency in Crete⁵; whether these were coins with that device on them or not, they can only be explained by supposing that the real things had once been such units⁶. This will account for the common use of the tripod as a prize⁷; originally given for what it was worth, it became a thing of tradition. The ancient symbolists gave the tripod a mystical meaning, (for example) that the three legs symbolized past, present, and future; and they associated it with Apollo because of his prophetic truth, with Dionysus because there is truth in the wine-cup⁸. The

¹ See Reisch p. 6; Evans, *Mycenean Tree and Pillar Cult*, JHS xxi. 99; Hogarth, *Ann. Br. Sch. Ath.* vi. 114. Rouse, *The Double Axe and the Labyrinth*, JHS xxi. 268 ff.

² *Il.* viii. 290, ix. 122, 264, xix. 243, xxiv. 233; *Od.* iv. 129, xv. 84, 129; *Hymn* iii. 61 *τρίποδας κατὰ φοῖκον ἐπηετανοῦς τε λέβητας*; Theopompus ap. *Ath.* vi. 231 F *ἦν γὰρ τὸ παλαιὸν τὸ ἱερὸν κεκοσμημένον χαλκοῖς ἀναθήμασιν, οὐκ ἀνδριᾶσιν ἀλλὰ λέβησι καὶ τρίποσι*. So in Sicily: Phanias ap. *Ath.* vi. 232 c. As prizes, see p. 151 above. Pindar *Pyth.* xi. 4 says of Ismenian Apollo: χρυσέων ἐς ἄδυτον τρίποδων θησαυρόν.

³ Hom. *Hymn* ii. 265 ἐς δ' ἄδυτον

κατέδυνε διὰ τρίποδων ἐριτίμων; iii. 178 Πυθῶνα... ἐνθεν ἅλις τρίποδας περικαλλέας ἥδ' ἐλέβητας πορθήσω καὶ χρυσόν, ἅλις τ' αἰθῶνα σίδηρον, καὶ πολλὴν ἐσθήτα.

⁴ Carapanos, *Dodone*, 216 (Heuzey); Steph. Byz. s. v. Δωδώνη.

⁵ *Mus. It.* ii. 195³², 222; Roberts, p. 53.

⁶ Ridgeway, *Currency*, 314; *Mon. Ant.* i. 79—85.

⁷ Above, pp. 151, 152, 156.

⁸ Diod. xvi. 26; *Ath.* ii. 37 F τὸ νικητήριον ἐν Διονύσειον τρίπους· καὶ γὰρ ἐκ τρίποδος λέγειν φαμέν τοὺς ἀληθεύοντας... διὸ Ἀπόλλωνος μὲν οἰκεῖος διὰ τὴν ἐκ μαντικῆς ἀλήθειαν, Διονύσου δὲ διὰ τὴν ἐν μέθῃ; Schol. Arist. *Plutus* 9 τρίποδι χρῆται ὁ Ἀπόλλων διὰ τοὺς τρεῖς

moderns, perhaps without going so far, have yet sometimes seen a special appropriateness in the gift of a tripod to these two gods. But the tripod has no special connexion with either. It is dedicated not only to Dionysus as a musical prize; not only to Apollo in the shrines of Amyclae¹, Delphi², and Delos³, Apollo Ismenian⁴ and Apollo Ptoan⁵: but to Zeus at Dodona⁶, Olympia⁷, and Ithome⁸, to Hera in Argos⁹, to Athena at Athens¹⁰, to the Graces and Muses¹¹, to Heracles at Thebes¹², in the Hierothysium at Messene¹³, and in the Idaean cave of Crete¹⁴.

The double-headed axe also appears to have had a fixed value in early days, and to have been a unit of currency; as it once was in America, and still is amongst backward races of men in Africa¹⁵. The people of Tenedos send axes to Delphi as a thank-offering for what appears to have been a large catch of crabs¹⁶. A Greek butcher in Italy offers an axe as tithe of his profits¹⁷. Silver bowl and axe of price were a gift from Timasion to Seuthes¹⁸. As the tripod, so also the axe forms a coin-device in Crete, Tenedos, and Pherae¹⁹; and the "silver axe" is a coin in Cyprus²⁰. These indications throw light on the store of axes in the palace of Odysseus, which were doubtless part of his wealth²¹; and on the axe as a prize in games²². But the axe has no

καιροῦς τῶν πραγμάτων...τά τ' ὄντα τά τ' ἐσόμενα πρό τ' ἐόντα. There is safety in numbers.

¹ Paus. iii. 18. 7.

² In the Museum at Delphi; Athen. vi. 231, 232.

³ BCH vi. 118.

⁴ Pind. *Pyth.* ix. 5; Herod. i. 92, v. 59; Paus. ix. 10. 4 (quoted by Reisch).

⁵ BCH ix. 478, 480, 524; AM iii. 86.

⁶ Carapanos, *Dodone*, xxiii. 3.

⁷ *Bronzen von Ol.*, p. 72.

⁸ *Bronzen von Ol.*, p. 13, Paus. iv. 12. 9.

⁹ Dr Waldstein.

¹⁰ Ridder, *Cat. Index*; JHS xiii. 233; CIA iv. 1. 373⁷⁹.

¹¹ IGS. i. 1795.

¹² Paus. x. 7. 6.

¹³ Paus. iv. 32. 1.

¹⁴ Museum of Candia; *Mus. It.* ii. 742.

¹⁵ Ridgeway, *Origin of Coin and Weight Standards*, 317; *Early Age*, i. 443.

¹⁶ Plut. *Pyth. Or.* 12; above, pp. 58⁵, 92⁷, JHS xxi. 271.

¹⁷ IGA 543; above, p. 92.

¹⁸ Ath. iv. 151 c καὶ Τιμασίῳ προπίνων φιάλην τε ἀργυρᾶν καὶ κοπιδ' ἀξίαν δέκα μνῶν. Xen. *Anab.* vii. 3. 18.

¹⁹ Head, *Hist. Num.*

²⁰ Collitz i. 60 etc.

²¹ Od. xxi. 76.

²² Od. xxiii. 851.

special connexion with Zeus: it is found not only at Dodona¹, Olympia², and in Crete³, but is dedicated to Apollo in Delphi and elsewhere⁴, and to Artemis in Arcadia⁵. It is also seen in the hands of Dionysus⁶, the Amazons⁷, local heroes of Asia Minor⁸; and Apollo in the same region⁹; on a relief from Melos it is used to slay the Calydonian Boar¹⁰; Ino attempts to kill Phrixus with it¹¹; Theseus fights with it¹². Double axes with marks of use on them have been found in a carpenter's shop at Anthedon¹³. There is nothing holy about this kind of axe, and if Zeus carries one at Labranda¹⁴, he does so because it is a weapon; he stands for the protector of the city as Athena is with her spear and shield. There is therefore no recondite or symbolical meaning in the dedication of axes to Zeus or anybody else: indeed, where the reason is stated, they are either a tithe or spoil of war¹⁵.

But there is another point to discuss. Both tripods and axes are made in miniature. At Olympia hundreds of tiny tripods were found; some carefully cast models¹⁶, others merely cut out of foil, the object being indicated in the rudest way¹⁷: many of which would be of no conceivable value to god or man. All the axes found in the Dictaeon cave of Crete are unfit for use, the largest being too thin, and the smaller mere *simulacra*¹⁸. The small ones are of different

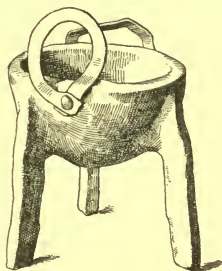


FIG. 49. Tripod and Cauldron, from Olympia.

Bronzen xxvii. 536.

¹ Carapanos, pl. liv.

² *Bronzen von Ol.*, xxvi. 520—7.

³ *Ann. Br. Sch. Ath.* vi. 109.

⁴ *Plut. Quaest. Gr.* 45, *AZ* xxxviii. 38, *Cat. Berl. Sc.* 681.

⁵ *Jahreshefte* iv. 69.

⁶ Stephani, *Compte Rendu* 1863, 128 ff.

⁷ Vase paintings; see last note.

⁸ *AM* x. 12, *BCH* iv. 294.

⁹ *Cat. Berl. Sc.* 680.

¹⁰ Benndorf, *Heroon von Gjölbashi*,

108; Stephani, *Compte Rendu*, 1868, 75.

¹¹ *Annali* xxxix. pl. c.

¹² Stephani, *Compte Rendu*, 1867, 177.

¹³ *AJA* vi. 104 pl. xv.

¹⁴ *Plut. l. c.*

¹⁵ *Plut. l. c.*

¹⁶ *Bronzen von Ol.*, pl. xxvii. 536; see fig. 49.

¹⁷ *Bronzen von Ol.*, pl. xxvii. 540.

¹⁸ *Ann. Br. Sch. Ath.* vi. 108.

types: thick and solid, like stone axes¹; thin, and sometimes marked with dots like dice²; some are quite microscopic³. Many

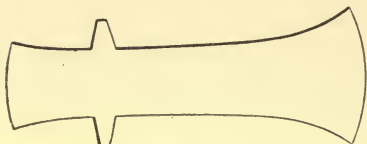


FIG. 50.

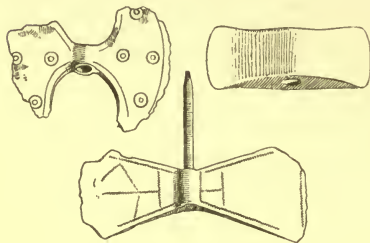


FIG. 51. Miniature axes, from Dodona (50) and Olympia (51).

Ridgeway, *Early Age*, fig. 79; *Bronzen* xxvi. 520, 525, 527.

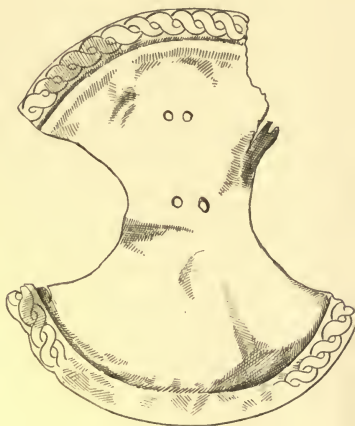


FIG. 52. Miniature shield, from Olympia.

Bronzen, pl. vii. 40.

have handles of the same material, which may be perforated at the upper end⁴. They are made of copper or bronze⁵; and it is to be noted that similar axes have been found made of gold at Mycenae⁶ and on Mount Sipylus⁷, made of bronze in tombs at Hallstatt⁸ and Cyprus⁹, and of bone in a tomb at Syracuse¹⁰. Other bronze specimens have been found in Egypt, made on the model of axes of the stone age¹¹. Now what can

¹ *Bronzen*, xxvi. 520; see fig. 51.

² *Bronzen*, xxvi. 524—5; *Ann. Br. Sch. Ath.* vi. 109; with dot-marks, *Bronzen* xxvi. 524, 527; *Jahreshefte* iv. 49 fig. 67 two dots, fig. 68 six dots. See figs. 50, 51.

³ *Bronzen*, xxvi. 522; *Ann. Br. Sch. Ath.* vi. 109⁶.

⁴ *Ann. Br. Sch. Ath.* vi. 109^{3,5}; *Jahreshefte* iv. 49 fig. 67 (perforated handle). Another from Silchester in Reading Museum; others in the British

Museum; all with perforated handles.

⁵ *Ann. Br. Sch. Ath.* vi. 109.

⁶ Schliemann, *Mycenae*, 253³⁶⁸. Two axes, of different sizes, are figured on a gem as hanging together, *ibid.* 354.

⁷ *BCH* iii. pl. 4, 5.

⁸ Ridgeway, *Early Age* i. 443.

⁹ *Cat. Cypr. Mus.* 3825.

¹⁰ *Notizie degli Scavi*, 1895, 127.

¹¹ In the possession of Prof. Ridgeway.

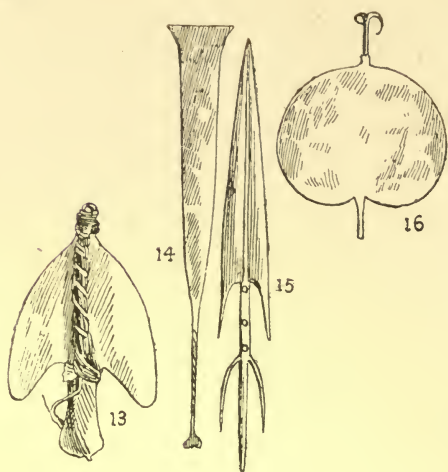


FIG. 53.

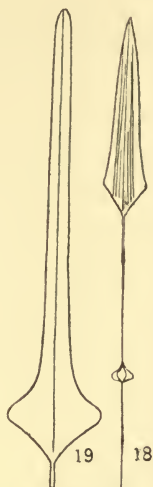


FIG. 54.

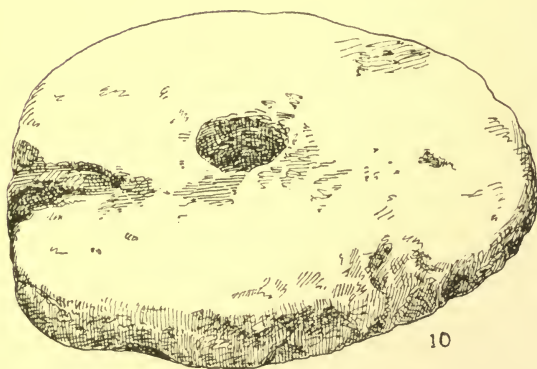


FIG. 55.

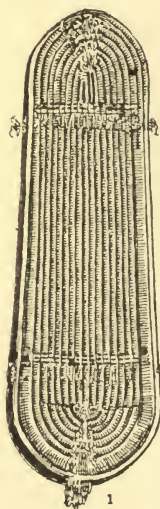


FIG. 56.

(*Journ. Anthr. Inst.* n.s. ii. pl. xx.)

The side numbers are those of the original plates.

1. Shield from Guadalcanar, S. Pacific; used for payments of high value.
10. Caroline Islands millstone money.
13. African spade used as currency.
14. African conventional spear-head.
15. African real spear-head.
16. Conventional iron plaque used for a girl's dowry (Africa).
- 18, 19. Conventional spear-heads from the Upper Congo.

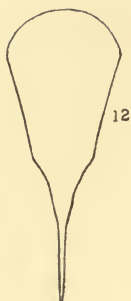


FIG. 57.

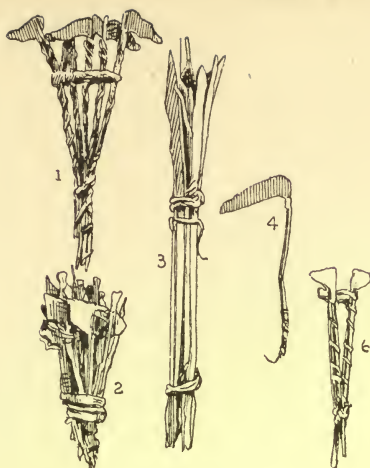


FIG. 58.

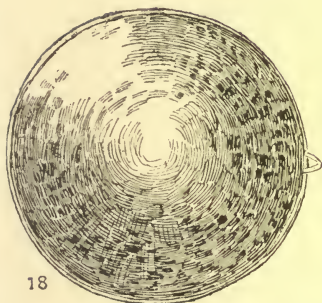


FIG. 59.



FIG. 60.



FIG. 61.

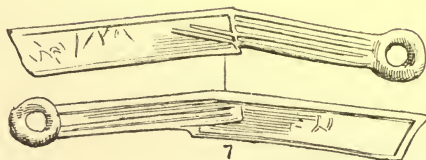


FIG. 62.

(*Journ. Anthr. Inst.* n.s. ii. pl. xxi.)

The side numbers are those of the original plates.

1, 2, 4, 6. Imitation axes. 3. Imitation spears, used as money (Africa).
7, 10. Chinese knife-cash. 12. Imitation hoe, used as money (Congo).
18. Conventionalised frying-pan used for money (Assam). 23, 26. African
ring money.

the meaning of these things be? There is no evidence for the dedication of toys, or indeed for their existence, thus early; and the tombs were not the tombs of children, but of kings, warriors, full-grown men. It has been already pointed out, that there is evidence for the axe as a unit of currency; and where large axes still circulate, small ones in bundles of ten, each representing a fraction of the axe-unit, are used for exchange¹. Little axes have also been found in Mexico, which are said by the Indians to have been used as money². This must explain our axelets; and the hole in the handle will have been meant to string them like Chinese cash. Whether the dots had any relation to the value there are too few examples to decide. Here I may mention, that Homer recognises the fractional half-axe³.



FIG. 63. Miniature axe, from Mexico.

Ridgeway, *Early Age*, fig. 80.

But while the large axes could be used, the small ones were of no use; they were in fact tokens, half-way between the implement and the coin. It may be suggested that the small tripods and kettles⁴ of Olympia were also tokens, having no value, but representing a fraction of the full-size article in exchange. It may be that this is true only of the better specimens, those cut out of thin foil being *simulacra*, dedicated because the tripod was a traditional form of dedication. That the idea of dedicating *simulacra* was not unknown we see from the story which tells of wooden and clay tripods dedicated at Ithome⁵.

Once the key is found, it may open more than one lock. We have already seen that iron bars were dedicated as a tithe⁶, and that bars of iron are recorded in the Delian shrine⁷. The late

¹ Ridgeway, *Origin*, 40 (figs.); *Early Age*, i. 443. See fig. 58.

² Ridgeway, *Early Age*, i. 443, fig. 80. See fig. 63.

³ *Il.* xxiii. 851 δέκα μὲν πελέκεας δέκα δ' ἡμιπέλεκκα.

⁴ *Bronzen von Ol.* 115 pl. xlv.

⁵ Paus. iv. 12. 9.

⁶ Page 92. Perhaps the original iron money of Sparta was in the shape of manufactured articles. Why is it just here that we find iron 'money'? Did the Dorians first introduce iron into Greece, or first use it to any extent?

⁷ See Index vi. s.v. βουβάλιον, ὀβελίσκος.

excavations at Argos have revealed a vast number of these bars; and it is suggested that large objects of iron the size of a mountain gun may have been the largest multiple of the bar currency, perhaps the very ones dedicated by Pheidon himself¹. There are also a large number of objects hitherto unexplained, which perhaps may be brought under the same category. These are the rings of Argos², Olympia³, and other places, lances and arrowheads of thin foil from Delos⁴, the miniature swords or knives⁵, and helmet⁶ of Olympia, the miniature shields of Olympia⁷ and Crete⁸, the miniature cuirasses of Praesus in Crete⁹, the miniature wheels of Argos¹⁰, Dodona¹¹, Lusi¹² and Olympia¹³.

Now Phantias speaks of bronze knives along with tripods and kettles as part of the wealth of Sicilian shrines¹⁴, just as bars are mentioned as part of the wealth of Delphi by Epicharmus¹⁵. Shields in full size, and in miniature as fractions of the same shape as the larger, are used in South America for exchange¹⁶. There is evidence that shields were once so used in Greece¹⁷. Many of the small ones found are indistinguishable from the heads of large pins or buttons; but in view of the facts given

¹ Dr Waldstein; above, p. 74.

² *Bronzes*, 1614 ff., 1695 ff.

³ *Bronzen von Ol.*, 454 ff. (immense quantities in the Pelopeum).

⁴ *AZ* xl. 333; useless for practical purposes.

⁵ *Bronzen von Ol.*, xxvi. 530 ff. Some of the Cretan knives may be simulacra: *Ann. Br. Sch. Ath.* vi. 110. The little knives however may have been used as the hillmen in India do now; beside their curved *khukree* they have a little knife about 4 inches long in a sheath of its own within the larger sheath. So the Celts also: Poseidonius ap. *Ath.* iv. 152 A *ἐὰν δὲ ᾗ τι δυσπαρόσπαστον, μαχαιρίῳ μικρῷ παρατέμνοντες, ὃ τοῖς κολεοῖς ἐν ἰδίᾳ θήκη παρακεῖται.*

⁶ *Bronzen von Ol.*, no. 1041.

⁷ *Bronzen von Ol.*, no. 1002—5. See fig. 52, p. 388.

⁸ *Ann. Br. Sch. Ath.* vi. 109.

⁹ *AJA* N.S. v. 383, 384, fig. 13.

¹⁰ *IGA* 43 a, *IPI* i. 566; also one in the Heraeum, *Bronzes* 2254.

¹¹ Carapanos, *Dodone*, pl. xxvi. 1 *᾽Ωφελίων Ἀφροδίται ἀνέθηκε*, hardly intelligible unless given for its value real or traditional.

¹² *Jahreshefte* iv. 5174.

¹³ *Bronzen von Ol.*, p. 68: some cut out of thin foil 498 ff., some cast 503 ff.

¹⁴ Phantias ap. *Ath.* v. 232 c *ιστορεῖ Φανίας ἐν τῷ περὶ τῶν ἐν Σικελίᾳ τυράνων, ὡς χαλκῶν ὄντων τῶν παλαιῶν ἀναθημάτων καὶ τριπόδων καὶ λεβήτων καὶ ἐγχειριδίων.*

¹⁵ *Ap. Ath.* viii. 362 c *λέβητες χάλκεοι, κρατῆρες, ὀδεοί.*

¹⁶ Prof. Ridgeway has a specimen of a miniature shield. See also fig. 56.

¹⁷ Ridgeway, *Origin*, 331, 334.

above we need not fear to call them shields. Any article under the sun, used in exchange, might be modelled as a token; as we see from the researches of Ridgeway and Temple. I may here call attention to the ancient coinage of China, which imitates in metal a ring or a knife¹, a bale of cloth, a spade or hoe, or a wheel². So also we find shields in the South Pacific and in North America used as currency³; and models of axes⁴, spear-heads⁵, hoes⁶, millstones⁷, even a conventionalised frying-pan⁸, are found in different parts of Africa, Asia, or America. If this explanation be right, the wheels of Olympia may have nothing to do with chariots or chariot-races; and perhaps even the chariots themselves may often be *simulacra* given instead of the real thing. The Greeks were on the same path as the Chinese took; but they did not follow it out to its logical conclusion, and offer paper money to the shades.

Two other classes of dedications demand a brief word: the dedication of one god in the temple of another, and the dedication of grotesques or *genre* figures.

The figure of a god might be dedicated in any temple as an ornament to the temple, choice spoil of war, and the like⁹; of which we have seen examples in the old statue from Tiryns at Argos¹⁰, the Hermes of Praxiteles and Aphrodite which stood in the Heraeum at Olympia¹¹, and probably the figure of Apollo dedicated as a tithe to Athena¹². So Theseus dedicates at Delphi an image of Aphrodite which had belonged to Ariadne¹³.

¹ R. C. Temple: *Beginnings of Currency*, in *Journ. Anthropol. Inst.* n. s. ii. 117, 122, pl. xxi. 7, 10. See pl. ii. figs. 60, 61, 62.

² *AJA* iv. 284 pl. xii., xiii.

³ *Journ. Anthropol. Inst.* n. s. ii. pl. xx. 1, 2, see pl. i. fig. 56.

⁴ *Ibid.* pl. xxi. 1—6, see pl. ii. fig. 58.

⁵ *Ibid.* pl. xx. 14, 15, 18, 19, see pl. i. figs. 53, 54.

⁶ *Ibid.* pl. xx. 11, 12, xxi. 12, 13, see pl. ii. fig. 57.

⁷ See pl. i. fig. 10.

⁸ *Ibid.* pl. xxi. 18, see pl. ii. fig. 59.

⁹ This principle is correctly laid down by Letronne, *Sur l'usage des*

anciens de consacrer la statue d'un dieu à un autre dieu: Rev. Arch. i. 439 ff. *Lettre à M. Millingen, Annali* vi. 198 ff. *CIG* 3159 says as much, late as it is: Κούντος Βαλέριος Ἰουλιανὸς Σμυρναῖος Ἀσκληπιῶ ἱερῇ Διὸς Σωτῆρος ἀγαλμα σὺν βάσει ἀργυρῇ γύψου μεστῇ ἀνέθηκεν, but he seems to feel some appropriateness in selecting Zeus Soter. The figure that Letronne calls Apollo, which is dedicated to Asclepius, is more probably a worshipper in ritual act.

¹⁰ Page 117.

¹¹ Paus. v. 17. 4.

¹² Page 63.

¹³ Paus. ix. 40. 3.

Others are less clear. Hermes was said to have been dedicated by Cecrops in the temple of Athena Polias, where he stood¹. The Eleans dedicated an Athena at Olympia². Miccythus dedicated Amphitrite, Poseidon, and Hestia in the same place³. Besides these Pausanias mentions Artemis in a temple of Demeter⁴, Aphrodite and Athena in a temple of Zeus⁵, Apollo, the Muses, and Heracles in a temple of Asclepius⁶, Artemis Leucophryene dedicated by the sons of Themistocles on the Acropolis at Athens⁷, Enyo, two statues of Aphrodite, with Heracles and Apollo, in a temple of Ares⁸. With what thought these were dedicated there is no saying. If such figures are part of a group, then the dedication is easily understood, and falls under one of the great principles we have seen working everywhere⁹. Perhaps they were all dedicated as *ἀγάλματα*. But I can find no authority for the dedication of one deity as a deity to another until very late times; when it is exemplified by a dedication of Artemis to Apollo¹⁰, Sabazius to Zeus¹¹, of Heracles to Asclepius¹², of Aphrodite to Asclepius¹³, of Athena to Artemis¹⁴ or Asclepius¹⁵, of Hermes to Pan and the Nymphs¹⁶. These are an extension of the vicious idea which brought honorific statues into the temples. There were of course often altars of other deities in a divine precinct, as at Athens, Olympia, Epidaurus, and there seems to be no reason why a dedication should not be made at those altars to those deities:

¹ Paus. i. 27. 1.

² Paus. v. 26. 6.

³ Paus. v. 26. 2. Perhaps the group was meant to represent the act of salvation done upon him.

⁴ Paus. viii. 37. 4.

⁵ Paus. vii. 24. 2.

⁶ Paus. iv. 31. 9.

⁷ Paus. i. 26. 4.

⁸ Paus. i. 8. 4.

⁹ Above, p. 129 ff. So the Dioscuri are dedicated to Poseidon, if the interpretation of *IGS* iii. 1. 130 be right, as engaged in some act of mercy.

¹⁰ *CIG* 6797 Gaul 'Απόλλωνι ἄνασσαν Ἐφέσου εὐχὴν ἀνέθηκεν.

Another from Ephesus: see above, p. 391⁸.

¹¹ *BCH* i. 308 Διὶ κορυφαίῳ Δία Σαουάξιον Νεαυλείτην (name) εὐχὴν; cp. *Rev. Arch.* i. 280 Cereri Dianam s. p. consecravit.

¹² *CIG* 1794a.

¹³ *Cat. Ath. Sc.* 285 Ἀφρικανὸς ὁ ἱερεὺς τὸ Γ' Ἀσκληπιεὺς τὴν Ἀφροδίτην.

¹⁴ *Cat. Ath. Sc.* 275 θεοῦ προσταγῇ Ἀλέξανδρος τὴν Ἀθήναιαν τῇ Ἀρτέμιδι. Another from Ephesus, see above, p. 391⁸.

¹⁵ *Cat. Ath. Sc.* 276 πατροκασιγνήτην Ἀσκληπιῷ εἰσατ' Ἀθηνῆν Ἀσκάλον ἐκ γαίης σῶστρο φέρων Γενέθλις.

¹⁶ *Anth. Pal. App.* (Cougny) 342.

but this is different. There are no figures demonstrable for other gods, and not part of an ornament or group, amongst the Acropolis remains, at Dodona, or in the part of Olympia which belonged specially to Zeus. On the other hand, in the Cabirium came to light twenty-five Pans, one inscribed to the son of the Cabirus¹; at Elatea, in the shrine of Athena, were twenty-two figures of other gods, Eros, Psyche, Leda, Dionysus, Aphrodite, Demeter; in the shrines of Amynos were some ancient seated goddesses². With the exception of the last, which may have got there by accident³, all these are probably given as pretty things which had some value for the givers; the dedication of Pan to the Cabirus' little boy looks like a sympathetic thought. This will also explain the Silenus figures and grotesques, which meet us in shoals⁴.

In taking a last look backwards it is impossible not to feel with a new force how little there is in early times of the specialization of functions. The local deity or hero was looked to for help in all emergencies, and all sorts of offerings might be paid to him. Panofka⁵ has written an elaborate study to prove that the dedicator chose his deity for some supposed connexion, based largely on names, that is by his hypothesis on the family worship: a man named Diodorus preferring Zeus, Apollonius Apollo, and so forth. The reader will search in vain in this book for evidence to support that ingenious theory; neither will he find it necessary to call in mythical kinship to explain the dedication of a statue of Athena to Apollo. And as our study has shown what variety of blessing one deity could dispense, so it shows the infinite variety of objects which could be dedicated for one cause. Every kind of prayer can be addressed to Athena, Apollo, Poseidon, or Zeus; almost every kind of object is given to Asclepius for one and the same boon.

¹ *AM* xv. 359, 391 ἀνθεμα τῷ πατρὶ τῷ Καβίρῳ.

² *AM* xviii. 243, xxi. 293.

³ The Cybele probably did.

⁴ Seventy in the Cabirium, *AM* xv. 359; a dozen at Elatea, with seven hundred *genre* figures; one at Dodona

(Carapanos, p. 31, pl. ix.), two centaurs on the Acropolis (Ridder, *Cat.* 429, 430).

⁵ Panofka, "Von einer Anzahl Antiker Weihgeschenke und den Beziehungen ihrer Geber zu den Orten ihrer Bestimmung": *Abhandl. der Akad. der Wiss. in Berlin*, 1839.

INDICES.

Only one or two references as a rule are given. The word is quoted in the nominative, unless for special reasons an exact quotation is desirable. Restored letters are not indicated unless doubtful. It is not certain that all the articles mentioned were votive offerings, as miscellaneous stock is sometimes included in the lists; but where the articles were clearly not votive they have been left out.

I. ATHENS: Treasure of Athena and the other Gods. *CIA* i. 117—175 (*BC* 434 ff.), ii. 642—738 (4th century and later), *Suppl.* iv. p. 175—182.

- αἰγίς 679¹⁶
 ἀκινάκης χρυσοῦς or ἐπίχρυσος 161⁶,
 646¹¹
 ἀκροθίνιον 649⁷
 ἀκρωτήριον 652²³
 ἄμπρον 678 B⁷⁵
 ἀμφιδέα 652¹⁸
 ἀμφορεῦς, ἀμφορίσκος 678 B¹⁰
 ἀνδριαντίσκος χαλκοῦς ἀπὸ ἀναθήματος
 678 B⁷⁰
 ἀπαρχή 225 i, cp. 652 B¹⁹
 ἀπόπτωμα 652²⁰
 ἀπορραντήριον 143⁶
 ἀργύριον κίβδηλον 660⁵³
 ἀργυρίς 125¹⁸
 ἀριστέιον (a crown, usually named)
 652³⁰, B¹⁷, 700⁸, 732
 ἀσπίς 161¹⁰, 648², 716⁵, 720 II¹⁷ (tin),
 ἀσπίδιον πομπικόν, ἀσπίδειον 720 II¹⁶,
 ἀσπιδίσκη 713¹⁸, ἀσπιδίσκιον 733 II⁷
 ἄτρακτος iv 716 b
 βέλος 720 B I²², βέλη καταπαλτικῶν
 702 B I²⁵, βελῶν τοξικῶν ἀκίδες
 733 B²²
 βοῖδιον ἐλεφάντινον 652 B⁴, 713¹⁶
 γλαυξ 678 B⁷⁶ (nine), 706 B³, γλαυκίδιον
 ἀργυροῦν ἐπὶ κιονίσκου 735³³
 γοργονεῖον 161⁷, 660⁵³, see ἐπίσημα
 γρυπὸς προτομή 170¹⁴, 677 II²⁸
 γρύψ 170¹⁴, 648⁶, 675²²
 δακτύλιος 646⁸ (Art. Braur.), 652 B²⁸
 δελφίς, see ἐπίσημα
 δερρίσκος 678 B⁷³
 δίκτυον 720 B II²²
 διοπῶν δύο ζεύγη 652 B²⁶
 δίσκος 678 B⁷⁶
 δίφρος, one with silver feet 161¹¹, 646¹³,
 673⁹
 δοκιμεῖον 698 II²⁶
 δοράτιον 735²⁹
 δόρυ, δοράτιον 675⁸, 735²⁸
 δράκων 173⁷
 δραχμή 697⁷
 εἰλικτήρ 698 II²⁰
 ἐκατοστή 721 A I¹²
 ἔκπωμα 649¹³
 ἔκτη 652⁴²
 ἐνώδιον, some of tin 645¹⁵, 652 B²⁹
 ἐπίσημα ἀσπίδων IIII· δελφίς, γοργό-
 νειον, αἰετός, ἵππος 678 B³⁷
 ἔρια 720 B II²⁵
 ἐρωτίσκος 720 B II⁴⁹
 ἐσχάρα 675⁴¹
 ἐχήνια 652 B²⁴, 660⁶²
 ζώδιον, ζωιδάριον 678 B⁵⁹, 714²⁴
 ζωμήρυσσις 675⁴⁵
 ἥθμος 678 B⁷
 ἦλος 161⁶, 652¹⁷
 ἡμιωβέλιον χρυσοῦν 675⁷

θερμαντήριον 689²
 θερμάστιον 678 B⁴⁴
 θερμαστρίς 675⁴²
 θρόνος 161¹¹, 647¹
 θυμιατήριον 161⁶, 646¹⁷
 θώραξ 161¹⁰, 652¹⁹

ιμάς 728⁴
 ιμάτιον 720 B II¹⁷
 ἵππος ἀργυροῦς 164¹⁷, 678 B⁶⁴

κάδος 678 B⁵, καδίσκος 678 B²⁷
 καθετήρ 678 B²⁷
 κάμπη 170¹⁴
 κανοῦν 161⁶, 668⁵, κανᾶ νυνφικά 678 B⁹
 καρχήσιον 149¹⁰, 649¹² (Zeus Polieus)
 καταπάλλτης 733 B⁹
 κάτροπτον 720 II⁴⁰
 κατωρίς 652²², 660¹¹

κεκρύφαλος ἱππικός 652 B²⁴
 κέρας 122⁷, 665⁷
 κεφαλή 652¹⁷
 κημός 663¹¹
 κιβωτός 720 II⁴⁹
 κιθώνιον iv 716 b

κλήις 675⁴⁴, 682 c (iv. p. 178)

κλίνη 161⁹, 646¹⁸
 κνημῖς 678 B⁵, 714¹⁷

κοίτη 161⁶, 665⁵

κονδυλωτόν 660⁴⁰

κόρη χρυσῇ ἐπὶ στήλης 142⁶

κόρυμβος 731 B⁶

κράνος 161¹², 716⁹, κράνος ὠμοβοδῖον
 721 II¹⁶, κρανίδιον 676⁴⁰

κρατεντής 678 B⁵³

κρατήρ 660²⁰, 668¹²

κρέαγρα 678 B⁸⁰

κριοῦ κεφαλή 656²

Κρόνος χαλκοῦς 678 B⁴²

κτεῖς σιδηροῦς 678 B⁴¹

κύαθος 678 B³⁰

κύλινδρος 733 A¹⁷

κύλιξ 125¹⁹, 660³⁷

κυλιχνίδιον 731 B¹⁵

κυλιχνίς 660⁸

κυνῇ 161⁸, 676¹¹, 678 B⁶

κώθων 678 B⁵⁸

λέβης 678 B⁶⁹, λέβης νυμφικός 721³

λεῖαι χρυσαῖ δοκιμεῖα 698 II²⁶

λεκάνη 678 B⁵⁸

λέοντος κεφαλή 170¹²

λέοντος προτομή 677 II²⁸

λήιον περίχρυσον 161⁶

λύρα 161¹¹, 648⁹, 718¹⁰ etc., λύριον

676³⁶

λύχνος 118⁹, 678 B⁶⁷, λυχνεῖον 675³⁸

μάχαιρα 652⁴⁶, μάχαιρα ἱππική 735³⁷

μῆλον, of wood gilded 652 B²⁷

μηνίσκος 678 B⁴⁸

μίτρα ἀλουργής 663⁴

νήττα 698 II²⁰

νίκη χρυσῇ 652¹⁶

νικητήριον 652 B³⁷

ξιφομάχαιρα 162¹³, 677 II¹⁶, 735³⁶

ξίφος 161¹⁰, 677 II¹⁶

ξυστίς 673⁹, 676³⁵

ὄβελισκος 678 B⁷²

οἰνοχόη 652³⁰

ὀκλαδία 161¹¹, 676²⁸

ὀλκεῖον 678 B¹¹

ὄνυξ 172²³, 652 B¹²

ὄρμος 170¹², 648⁷, 652 A¹⁷

ὀφίδιον 722 A¹⁷

ὄχθιοβος 652 B³⁴

παλλάδιον, one of ivory 652 B¹⁷

πανοπλία 723

παράρνημα τρίχινον 721 B I²⁴

πέλτη 164¹⁷, 723²

πεντώροβος 683²⁹

περίζυξ 720 II²²

περόνη 652²⁰

πίναξ 661 A⁹, 677 II³⁹

πλάστρα 679¹⁶

πληκτρον 652 B³⁰

πνιγείς 678 B⁷⁶

ποδανιπήρ 678 B⁵⁸, ποδανιπηρίδιον

721 II⁹

ποδεῖον 678 B⁶⁷

ποτήριον 130⁹, 678 B³⁰

πρόσωπον 161⁶

...προτομή 649¹⁴

πούς 652²⁰

πύραννον 722 B⁹

σαρδῖον 708⁹

σηματοφορεῖον 731 B¹⁴

σίγλος 660¹⁹

σκαφεῖον 678 B¹⁸

σκάφη 652⁴⁶

σκέλος 652²⁴, 660¹²

σπάθη, or σπαθίς 720 B II⁴⁹

σταθμίον 652⁴⁶

στατήρ 652⁴², B²⁰, see λήιον

στατήρες κίβδηλοι 652 B¹¹

στάχνες 731 B²⁰

στέριφον 652²⁸

στεφάνη 652¹⁷

στέφανος 122¹¹, 698 I, 692, 700, 701

στέφανος θαλλοῦ 652²⁸

στλεγίς 666¹⁴, 678 B⁶⁰

στρεπτός 652²³

στρόφιον 652¹⁹

στυράκιον 678 B⁵²

συβήνη 170¹⁹, 646¹⁰

σφαγεῖον 689⁷

σφραγίς 652⁴⁵, 652 B²⁸, 35 ff.

σφραγίδιον 660²¹
σφύρα 720 II⁵⁵
σώρακος 678 B⁷⁴

τάλαντον σιδηροῦν 678 B⁴⁵
τράπεζα 161¹², 676²⁹
τρίμηνον 721 II¹⁰
τριώβολον 675²⁰

ὑάλινον 646⁴
ὑάλιον ἀργυροῦν 645²¹
ὑδρία 660²³, 737 A I, (twenty-seven) 699
(Athena Nike 4, Artemis Brauronia
7, Demeter and Phersephatta 5,
Aphrodite 1, Anakes 3, Athena
Polias 7)
ὑπόβαθρα νυμφικὰ δύο 731 B¹⁹
ὑποβάτης ἀργενος 678 B⁵⁵
ὑποδερίς 652¹⁷
ὑπόζωμα 678 B⁸⁰, 728¹²
ὑποπόδιον 646¹⁵
ὑπόστατον 660²⁰
ὑφαμμα 678 B⁶⁷

φιάλη 660³³

φιάλη βαλανωτή 678 B²⁰
— πτελωτή 701⁵⁵
φιάλιον 722 A⁸
φυνητόν, of wood gilded 652 B²⁷

χαλινὸς θηλυκός 678 B⁵⁴
χαλκίον 678 B⁴¹
χαρακτήρες ΔΔΙ 720 II⁵⁴, 721 II⁹
χεῖρ ἀριστερά 652¹⁸, 660⁹
χεῖρ δεξιὰ 652²¹, 660¹¹
χειρόνιπτρον 679⁷
χειροπέδα 678 B³⁶
χερνιβείον 660⁴¹
χιτών 675²⁶
χιτών στύππιος 675²⁶
χλιδών 652 B³⁵
χλιδώνιον 708⁹
χοῦς 678 B²⁹
χρυσίδιον 658³
χρυσίον ἄπυρον 652²⁶
χρυσίς 155¹⁰, 660³⁶, χρυσίδιον 650⁶,
652¹⁸
χρυσίτις λίθος 713²¹
ψυκτήρ 678 B¹³

II. ATHENS: CATALOGUE OF BRONZE STATUES: Descriptive phrases. CIA ii. 742 ff.

ἀγένειος 743¹²
ἀκροθίνια 745⁹

γενειῶν 745⁵
γυμνός 743⁸

ἔχει ἐν τῇ ἀριστεραῖ 744 B⁷

ὀπλιτοδρόμος 744²

παῖς γυμνός 744 B¹⁴

III. ATHENS: ARTEMIS BRAURONIA. CIA ii. 751 ff.

ἀλουργίς 754⁴⁹
ἀμπέχορον 754¹⁸
ἀνάδημα 758 B II¹³
ἀσπιδίσκη 751 I A⁸

βατραχίς 754⁴⁸

δακτύλιος 751 I A⁴
δίφρος 751 II d

ἐνώδιον 751 II b¹⁹
ἐξάλειπτρον 751 II d
ἐπίβλημα ἐμ πλαισίω, ἐμ μέσῳ ἔχει
ζῶια δεξιούμενα 754³³
ἐπίβλημα ποικίλον καινόν, σημείον ἔχει
ἐμ μέσῳ, Διόνυσος σπένδων καὶ γυνῇ
οἰνοχοοῦσα 754³¹

ζῶμα 754¹⁵
ζωμήρσις 758 B III²¹

ἡλακάτη 751 II d

θώραξ κατάστικτος 758 B II¹⁸

ἱμάτια μεσαλουργῇ 757¹¹
ἱμάτιον ἀνδρείον 754⁴⁷ (offered by a
woman)
ἱμάτιον γυναικίον πλατυαουργές περι-
κυμάτιον 754¹⁸
ἱμάτιον λευκόν γυναικίον ἐμ πλαισίω
754¹⁶
ἱμάτιον λευκόν παραλουργές· τοῦτο τὸ
λίθινον ἔδος ἀμπέχεται 754²⁷
ἱμάτιον παιδείον 751 II B⁷

- ἰσοπτυχῆς 757⁹
 κάδος 757¹⁹
 κάλυμμα 758 B II²⁵
 κανθάριον 751 I a¹⁰
 κάνδυσ ποικίλος 754¹⁹
 καρχήσιον 751 II d
 κατάστικτον διπτέρυγον 754³⁸
 — ξυστιδωτόν 754¹¹
 — χειριδωτόν 754⁶
 κάτροπτον ἐλεφαντίνην λαβὴν ἔχον 754²³
 κεκρύφαλος 757¹⁵
 κιβώτιον 758 B III²⁴
 κροκωτόν διπλοῦν 754⁶²
 κυλίχνιον 751 II b¹⁰
 κυλιχνίς 7
 κυμβίον 757³⁰
 κώθων 757³¹
 λῖνα ἐπὶ πηνίοις 757¹⁹
 λεβήτιον 758 B III²⁹
 λήδιον 754⁴⁵
 νόμισμα 751 II b¹⁷
 παραλουργίδιον χιτωνίσκου 754⁵⁴
 παραποίκιλος 754¹⁹
 πῖναξ 758 B III³⁰
 πλάστρα 751 I a¹¹
 πλόκιον 751 II b²²
 πομφόλυγες 758 II¹³
 ποτήριον 757²⁵
 πύνδαξ 758 B III²²
 ῥύμβος 751 II d
 σάρδιον 751 I c¹⁷
 σκώληκες 758 III³⁸
 στλεγγίς 751 I b¹¹
 σφραγίς 758 II⁵
 ταραντῖνον 754³⁷
 ταραντῖνον ἡμιυφές 757¹⁹
 τριβώνιον 754²²
 τροχιλεία 751 II d
 τρύφημα 758 B II²⁴
 ὑποδερίς 751 I⁹
 φιάλη 757³⁰
 χαλκίον 758 B III³²
 χιθωνίσκος κτενωτὸς περιποίκιλος· οὗτος
 ἔχει γράμματα ἐνυφασμένα 754⁹
 χιτῶν ἀμόργινος 754¹⁰
 χιτῶνιον ἀμόργινον ἀπλοῦν 754⁵¹
 χιτῶνιον 751 II B³
 — θάψινον παραλουργές 757¹⁹
 — ἰσόπτυχες 754⁶⁵
 — στύππινον 751 II B⁸
 χιτωνίσκιον καρτὸν παιδεῖον ἀνεπίγραφον,
 παρυφὴν ἔχει θερμαστίν 754²⁹
 χιτωνίσκος ἀλουργὸς ποικίλος ἐμ πλαισίῳ
 754¹² (two women)
 χιτωνίσκος ἀνδρείος 758 B II²⁶ (by a
 woman)
 — βατραχειοῦς 758 B II¹²
 — γλανκειοῦς 758 B II¹⁶
 — ἐξίστων κτενωτὸς 754³⁰
 — κτενωτὸς περιήγητος 754⁴⁴
 — — περιποίκιλος 754⁴³
 — περιήγητος ἐκπλύτῳ ἀλουργεῖ
 754²¹
 — πυργωτὸς 754²⁶
 χλανὶς καρτὴ ἀγραφὸς παράβολον ἔχουσα
 754³⁹
 χλανίσκιον παιδίου λευκὸν χαρτὸν 754⁴⁰
 χρυσίον ἄπυρον 751 I a⁵
 ψυκτήρ 758 B III³⁷

IV. ATHENS: Asclepieum. CIA ii. 766 (341/40),
835—840 (320—327).

- αἰδοῖον 836²⁰
 ἀλάβαστρον 836 a³⁸
 ἀλύσιον 835¹⁸
 ἀνδριάς 766²⁷
 ...απαπλετρὶς 836¹⁰⁸
 ἀργύριον 766¹⁰
 ἀσπίς 835⁶⁸
 ἀστραγάλιον 766³²
 ἀστράγαλοι δορκάδεοι 766²³
 αὐλὸς 766³¹
 ἀφροδίσιον 836 c¹⁴
 ἀχάτης 836 a³⁵
 βελόνη 836¹⁰⁸
 βωμίσκος 836 a³⁹
 γόνυ 836³⁰
 δακτύλιος 766¹
 δάκτυλος 766²⁹
 δαρεικὸς 766¹¹²
 δεκώβολον 837²²
 δελφίς λίθινος 836³²
 δικάδια 766¹⁷
 δῖνος 836⁹⁴

δοκιμείον 835^{a24}
 δρακόντιον 836^{c15} (four), 836^{73, 99} (two)
 δράκων 836⁶⁶
 δραχμή 766³¹
 δραχμή χρυσῇ 766²¹

ένώidia 836⁹⁵
 έξάλειπτρον 836^{c5}

ἦβη 836^{39, 109}
 ἡδυπότιον 836³⁴

θηρικλείον 836⁸¹
 θολίδιον 836⁹⁴
 θολιον 766³¹
 θρόνος ξύλινος 766⁸
 θυμιατήριον 766⁷

ἱασπισ 766²⁵
 ἰσχίον 835⁵⁰

καθετήρ 835⁹, διάλιθος 836^{a30}
 κανοῦν 835⁶⁶
 καρδία 766¹⁶
 καρκίνος 836⁵¹
 κάτροπτον 836^{c10}
 κεκρύφαλος 766¹⁰³
 κερχύνιον 766¹⁹
 κεφαλή 839¹²
 κόγχος 766⁵
 κρατηρίσκος 836^{a44}
 κύαθος 836³³
 κύλινδρος 835⁷⁰
 κυλιχνίς 766³¹
 κυμβίδιον 835⁸⁸
 κυμβίον 766¹⁵

ληκύθιον 835⁸⁵
 λήκυθος 766³²
 λήκυθος σκυτίνη 766³³
 λιβανωτίς 836^{a28}
 λιθάριον στρογγύλον διάλευκον 835⁶⁸
 λίθος θαλαττοειδής 836^{a33}
 — (?) φηγοειδής 835⁷²
 λυγγούριον 835⁶⁹
 λύρα 766³⁵

μήκων 836³⁸
 μήλη 836⁶⁴

νικίδιον 766¹⁵

όδοός 766²⁴
 οίνοχόη 766⁵
 όνυξ 766²⁸
 οὖς 835¹⁹
 όφθαλμός 766²²
 όφίδιον 766¹⁶, 835^{6, 52, 62}

παιδίον Πολυστράτου 836^{23, 49}

παράγλυμμα ἄρμα 836³⁴
 πέδαι 835³⁸
 περσκελίδιον 835⁴⁷
 πίναξ 766³¹
 ποτηρίδιον 836⁸⁶
 ποτήριον 766¹⁴
 προσκεφάλαιον έρεοῦν 766³⁵
 πρόσσωπον 766⁴

ρίπις 836^{c10}
 ρίς 835⁸⁹
 ρυτόν 836³¹
 ρυτοφίαλον 836^{c10}

σάρδιον 766²⁶
 σιαγών 835³⁸
 σκάφιον 836²²
 σκέλος 766²²
 στέφανος 766¹
 στήθος 836⁹²
 στλεγγίδιον χρυσοῦν 836²²
 στλεγγίς 766²⁴, σιδηρά 766⁴³, χαλκῇ 766³⁴
 στόμα 835²¹
 σφραγίδιον 766⁶¹
 σφραγίς 766¹⁸
 σῶμα ἀνδρός 835²⁵
 — γυναικός 835¹⁴
 σωματίον 835⁴⁵

τετράδραχμον 766³⁰
 τετράχμον 835⁸⁰
 τίτθη 836⁶⁸
 τιτθίον 835³⁴
 τίτθος 835³⁵
 τράχηλος 835⁶³
 τριποδίσκος 766¹⁷
 τριώβολον 836⁹²
 τυπίδιον 835⁷³
 τυπίον 836^{c45}
 τύπος 766³⁰

ὑπέρ αὐτῆς καὶ τῶν παιδίων 835³⁹, cp. 59,
 836^{43, 92}
 ὑποδημάτων γυναικείων ζεύγη III 766³⁰

φιάλη 766¹²
 φηγοειδής, see λίθος
 φιάλιον 835⁷

χείρ 835²¹; of gold, silver, and stone
 835⁴⁰

χειρίδιον παιδικόν 836⁷², cp. 836⁸³
 χλαμύς 766⁸
 χοίσκιος 766¹⁰²
 χοίσκος 766¹¹⁵
 χρυσίον 766¹⁹
 χυτρίδιον 835⁸²

ώτარიον 836⁴⁸

V. ELEUSIS. *CIA* ii. 682 c, iv. 767 b; *AM* xix. 192.

ἄκανθος χαλκοῦς	λυχνεῖον
ἀκύλων χρυσοῦς	
ἄσκός	μηνίσκος
ἀσπιδίσκη	
	ξιφίδιον
δακτύλιος	
	ὀβελλίσκος
ἐνώϊδια	οἶνοσχὴν
ἐχῖνος	ὄρμος
ζωμήρυσσις	πλάστρα
	ποτήριον
ἡθμός	ποδανιπτήρ
ἡμίχουν	
	σίγλος
κάδος	στλεγγίς
κανοῦν	στυράκιον δόρατος
καρχήσιον	σφαγεῖον
κέρχνος	σφραγίδιον
κηστήριον	σφραγίς
κιβώτιον (ivory)	
κύτυλος	ὑδρία
κραδευτής	ὑποδερίς
κρεάγριον	
κύαθος	φιάλη
κώθων	
	χειροπέδα
λαμπαδεῖον	χοῦς
λέβητες γαμικοί iv 767 b ⁶³	χυτρίδιον
λεβήτιον	
λοιβίς	ψυκτήρ

VI. TREASURE AT DELOS: *BCH* vi. 20 ff., x. 461 ff.,
xiv. 389 ff.

ἄγκυρα σιδηρᾷ vi 47 ¹⁶⁸	ἀσπιδίσκη vi 32 ³²
αἰετός x 465 ¹⁰²	ἀσπίς ἀργυρᾷ vi 48 ¹⁷⁸
αἰετοῦ κεφαλὴ χρυσῇ vi 49 ¹⁹¹	
ἄκμων vi 47 ¹⁶⁸	
ἀλάβαστος x 464 ⁸⁸	βατιακή xiv 412 ¹¹⁴
ἄμπελος χρυσῇ xiv 406	βατιάκιον vi 108
ἀμφιδέα x 463, xiv 412	βουβάλιον xiv 412
ἀμφορεύς vi 50 ¹⁹⁹	βουκεφάλιον χρυσοῦν vi 50 ¹⁹⁹
ἀμφορίσκος x 466 ¹²⁸	βουπάλιον vi 48 ¹⁷¹
ἀναγκαιοπότης vi 51 ²⁰⁹	
ἀνδριαντίδιον vi 47 ¹⁶⁷	γαστροπότης xiv 467 ¹⁴²
ἀνδριάντιον xiv 412 ¹¹⁹	γέρανος ἢ καλουμένη x 464 ⁸⁴
ἀνδριαντίσκος x 464 ^{75, 93, 95}	
ἀνδριάς vi 34 ⁶⁰	
ἀνθέμιον xiv 406 ⁵¹	δακτυλίδιον xiv 412 ¹¹⁸
ἀπαρχή vi 41 ¹¹⁴	δακτύλιος x 463 ⁵¹
ἀργύριον ἄσημον x 464 ⁷³	δεκάτη vi 34 ⁴⁷
ἀργυρίς vi 44 ¹⁴²	δελφίς xiv 403 ¹⁸
ἀρυστήρ x 463 ⁵⁸	δίσιπη x 462 ⁵¹
ἀρύσας vi 39 ⁹⁷	δίσκος vi 46 ¹⁵⁷
	δόρυ σιδηροῦν vi 47 ¹⁷¹

ἐλέφαντος σκυτάλαι ΔΠ|| vi. 47¹⁹⁰

ἐμβολος, *see* νεώς, τριηρῶν ἐμβολοι

ἐνδεσμός xiv 412¹¹⁶

ἐνώτιον vi 34⁵⁹

ἐκπωμα x 464

ἐξάλειπτρον vi 430⁶

ἐξανστήρ x 466¹⁴⁰

ἐπιταινίδιον vi 48¹⁷⁸

ἐπιχύτης vi 48¹⁷⁹

ἐπλεστιον (?) vi 47¹⁶⁸

ἐρώτιον xiv 412

ἐσχάρα vi 48¹⁷²

ἐσχαρίς xiv 411¹⁰³

εὐχήν vi 45¹⁴⁸, 50¹⁹³

ἐχίνην xiv 415¹²⁵, xv 160

ἐχλὴν στρατιωτικὴ xiv 413¹²⁵

ζωιδάριον vi 32³¹, xiv 412¹¹⁶

ζώδιον xiv 403¹¹

ἡδυποτίδιον vi 108

ἡδυποτίς vi 30⁷

ἡθμός vi 32²⁷

ἡλακάτη vi 31¹⁷, 32²⁸, xiv 403

ἡμικύκλιον vi 32³¹

ἡμιχον x 466

θηρίκλειος vi 108, *see* κύλιξ

θυμιατήριον vi 32²⁸

ἰσταυκόν vi 35⁶⁰

κάδος vi 39⁹³

καθετήρ vi 29

κανοῦν vi 39⁹³

καρδία xiv 412

καρχήσιον x 462

κασσιτέρου σκυτάλαι vi. 47¹⁷⁰

κεραμύλλιον vi 48¹⁷⁹

κέρας vi 50²⁰⁴

κέρας ἐλάφιον x 462²¹

κέρας κριοῦ vi 47¹⁶⁷

κερχύνα x 464⁸⁰

κηρύκειον vi 32²⁸, 47¹⁶², xiv 410⁹⁶

κίρκος vi 34⁵²

κλιμάκιον ξύλινον περικεχρυσωμένον ὄφει-
σιν ἀργυροῖς διεζωμένον x 465¹⁰³, xiv
405⁸⁶

κλίνη ξύλινη x 467¹⁴³

κόγχος vi 48¹⁷⁹

κολεὸς μαχαίρας ἱππικῆς xiv 410⁹⁷

κόνδου vi 108

κονδύλιον vi 39⁹⁶

κόσμος χρυσοῦς ἐπὶ φοινικιδίου Ἐριφύλης
vi 50²⁰⁰

κότταβος x 466¹³⁷

κοτώνειος vi 108

κρατήρ vi 32²⁹

— τριηρητικός x 466¹³¹

κρατηρίδιον vi 108

κρατηρίσκος x 462

κυαθίς x 462²⁴

κύαθος vi 39⁹³

κυανοῦν vi 48¹⁷²

κυλίκιον vi 33⁴¹

κύλινδρος, κυλινδρίσκος vi 426⁷⁰, xiv 406⁴⁸

κύλιξ vi 45¹⁴⁶

— Λακωνικὴ x 462¹⁵

— Θηρίκλειος xiv 404²⁷

— Τηιουργίης xiv 409⁷⁹

— Χαλκιδική x 462¹⁵

κυλιχνίς x 464⁸⁷

κύμβη vi 108

κυμβίον vi 33⁴¹

κύρβη ἀργυρᾶ xiv 408⁷⁶

κῶδου x 462²¹

κῶθων vi 108

κῶνος vi 37⁷⁵

λαβίς vi 47¹⁶⁸

λαμπάς vi 47¹⁶⁷

λέβης vi 47¹⁶⁶, 51²¹¹, x 466¹³⁸

λεβήτιον vi 47¹⁶⁷, x 464⁸⁶

λειμώνιον χρυσοῦν Σόλωνος ἀνάθημα

Ἄσκληπίω vi 30¹¹

λεοντὸς κεφαλὴ x 464⁸⁶

— προτομή vi 41¹⁰⁸

ληνίς x 464⁹⁶

λιβανωτίς vi 39⁹³

λίθος vi 49¹⁹¹

λίθος μολυβδοῦς vi 47¹⁶⁸

λυγγούριον xiv 406⁴⁹

λυχνεῖον x 466¹³⁷

λυχνία xiv 415

λυχνούχος x 466

μάνης vi 34⁴⁹

μάνιον vi 108

μαστός vi 33⁴⁴, 39⁹³

μήλον x 462^{51, 90}, xiv 406

μιλησιουργίης vi 108

μυσοῦβη vi 32³³

νεὸς ἐμβολον vi 47¹⁶⁷

νίκη ἐπὶ ἱκτίνου xiv 415

νομίσματα specified vi 49¹⁸⁹, 50¹⁹³

δαιρεῖος x 464⁸⁹

δίνομον vi 51²¹⁵

δραχμὴ Ἀλεξανδρεία vi 30¹⁴

— Ἀττικὴ x 463

— Δηλία x 465¹⁰⁰

— Συρία x 465¹⁰⁵

ἡμιωβελίον Ἀττικόν x 465¹⁰⁶

νόμος vi 51²¹⁵

ὀβολὸς Ἀρβυλικὸς xiv 409⁸⁰

— Ἀττικὸς x 465⁶⁷

— Δήλιος x 465⁷³

— Ὀρχομένιος x 463⁵⁹

— Φωκαϊκὸς xiv 404²¹

στατήρ Αἰγυναῖος x 463⁶⁰

— Κρητικὸς xiv 404²⁰

— Κορίνθιος xiv 404²⁰

- στατήρ Σικυνώνιος x 464⁷²
 τετράδραχμον Ἀττικόν x 463⁶¹
 — Μανσώλειον xiv 404²¹
 — Νάξιον x 464⁶⁷
 — Πτολεμαῖον xiv 409³⁰
 τετράνομον vi. 51²¹⁵
 τετράρχιον Ἀντιμάχειον vi 30¹⁴
 — Λυσιμάχειον vi 30¹⁴
 τετρίγλια Πτολεμαϊκὰ χρυσά xiv 387⁴
 τριδράχμον Μαρωνιτικόν x 463⁶²
 τριτημόριον Ἀττικόν x 464⁷³
 τριωβέλιον Ἀττικόν x 465¹⁰¹
 — Φωκικόν x 465¹⁰⁰
 Φωκαῖς xiv 404²⁷
 χρυσοῦς Ἀλεξάνδρειος vi. 29⁷
 — Φιλίππειος vi. 29⁷
- ὀβελίσκος xiv 411, 467¹⁴²
 οἰνοχόη vi 39⁹³
 ὀλκείον x 466¹³⁷
 ὄξις vi 108, x 462
 ὀξύβαφον x 464¹⁷
 ὄρμος vi 50¹⁸⁹
 ὀφίδιον xiv 406⁵¹
 ὄφισ x 465⁹⁷
- παλιμπότης vi 51²⁰⁵
 πεντόροβος xiv 404¹⁹
 περιδερίδιον xiv 406⁴²
 περικεφάλαιον xiv 409⁷⁷
 περιρραντήριον x 466¹³⁹
 περισκελῖς vi 50¹⁸⁹
 περόνη vi 46¹⁵⁷, xiv 407
 πῖλος ἀργυροῦς vi 33³⁶
 πινακίσκος x 462²⁶
 πῖναξ *ρακσίμ*
 ποδανιπτήρ x 466¹³³
 πομφόλυξ x 462¹⁸
 πόρπη vi 38⁸⁵
 ποτήριον vi 32²⁷, 34⁵²
 προχοῖδιον x 466¹³¹
 πρύχους x 460¹⁴
 πυρήμιον xiv 412¹¹⁶
- ῥοδιακή vi 108
 ῥόδον x 465⁹⁷
 ῥοία vi 50¹⁹², xiv 406
 ῥοπάλιον vi 45¹⁴⁶
 ῥυτόν vi 32²⁷
- σατυρίσκος x 462
 σκάφη vi 108
 σκάφιον vi 32²⁸
 σκέλος vi 47¹⁶⁷
 σκυτάλη ἐλέφαντος vi 47¹⁷⁰
 — κασισιτέρου vi 47¹⁷⁰
 σκύφος vi 32³⁰
 σπονδοχόη x 463⁴⁹
 σπονδοχοῖδιον vi 51²⁰⁶
 στάμνος xiv 413¹²²
 στεφάνη vi 30¹³
- στεφάνιον vi 45¹⁴⁸
 στεφανίσκος xiv 406⁴³
 στέφανος vi 34⁵⁶
 — ἀμπέλου x 410⁹⁰
 — δάφνης x 464⁸¹
 — δρυός vi 30⁷
 — ἐλαίας vi 39⁹⁰
 — κιττοῦ xiv 407⁵⁵
 — μυρρίνης x 464⁸²
 στλέγγις, στλίγγις x 464⁸⁸
 στρεπτός vi 32³⁴
 στυλῖς xiv 415
 σφαῖρα vi 30¹³
 σφίγξ vi 50¹⁹⁹
 σφραγίδιον xiv 406⁴³
 σφραγίς x 462⁵¹
- ταῖνα vi 32³³
 τηουργῆς vi 108
 τόξα xiv 411¹⁰¹
 τραγίσκος xiv 404²⁴
 τράπεζα vi 46¹⁵⁷
 τρίβλιον x 462
 τριήρης ἀργυρὰ Σελεύκου ἀνάθημα vi 32³¹
 τριηρῶν ἔμβολοι x 466¹³⁸
 τριπόδιον δελφικόν vi 33³⁹
 τρίπους vi 45¹⁴⁸, 47¹⁶⁹
 τύπος xiv 412
 τύπος μητρικός vi 50²⁰²
 τύπος ξύλινος κεραμίδων vi 48¹⁷²
- ὑδρία x 466¹²⁶
 ὑποδερίς x 465⁹⁷
- φάρετρα vi 32³², xiv 411¹⁰⁰
 φιάλη vi 34⁵⁰
 — ἀκτινώτη x 462³⁴
 — βαλανωτή x 462
 — γοργιεῖος vi 41¹⁰⁹
 — ἔκτυπος, ἔκτυπα ἔχουσα, ἐμβλή-
 ματα ἔχουσα, ζῶια ἔχουσα etc.
 saere
 — ἐμ πλινθείω vi 49¹³⁸
 — καρνωτή vi 33⁴⁰
 — κεντρωτή x 462¹³
 — Λακωνική x 462¹³
 — λειά vi 37⁷⁹
 — λογχωτή xiv 408⁷⁰
 — μικύθειος vi 44¹⁴²
 — νικοδρόμειος x 462²²
 — ραβδωτή vi 49¹⁸²
 — στησίλειος vi 33⁴³
 — χελιδόνειος vi 32²⁶
 — χρυσόκλυστος xiv 403¹³
 φιάλιον x 462²⁶
 φυκίον xiv 406⁴²
- χάλκιον vi 108
 χαριστήριον vi 45¹⁴⁸, 49¹⁸³
 χεῖρ σιδηρὰ xiv 414¹²⁹
 χελιδόνειος vi 32²⁶

χερνιβείον x 466
 χιουργής vi 108
 χοῖδιον x 466
 χονδύλιον (*sic*) vi 35⁶¹
 χρυσίον καθαρὸν ἄσημον x 463⁵⁰
 χύτρα x 466¹³⁴
 χυτρίδιον vi 108

χυτρίς vi 39⁹³
 ψέλιον vi 50²⁰¹
 ψυκτήρ x 466¹³⁷
 ψυκτήριον vi 34⁵⁰
 ὠτάριον vi 30¹⁴

In the Delian lists are dedications to Apollo and Artemis vi 44¹⁰², Apollo, Artemis, and Leto 44¹³⁹, to Leto 29⁴, to Artemis and Hecate 48¹⁷⁶, to Apollo and Aphrodite 43¹³¹, to Aphrodite 48¹⁸¹, to Aesclepius 30¹¹, 41¹¹⁰, Eileithyia 34⁵⁰, Hestia 44¹⁴³ and Pan 34⁴⁸.

VII. TREASURE AT DELOS. *CIA* ii. 813—828 (*BC* 377—).

ἄλυσσις 820⁸
 ἀνδριαντίσκος 820¹²
 ἄμπελος 820⁹
 ἀμφορίσκος πανιώνιος 818¹⁹
 ἀριστεῖον 814³¹
 ἀρυστήρ 818²¹

βύρσα 827²⁰

δακτύλιος 813 B⁹
 δαρεικός 813 B¹¹
 διφθέρα 827¹⁹
 δραχμή 813 B¹²

ἔκπωμα 820⁷
 ἔκτυπον ἀργυρίου 813 B⁶
 ἐξανστήρ 818²⁷
 ἐπιχύτης 818¹⁹
 ἐσχάρα 817³³

ἡμιωβέλιον 819²⁴

θυμιατήριον 817³⁰

ιστίον 826¹³

κάδος 817²³
 κάδος πίττινος 826²⁷
 καλώδια 826¹³
 κανοῦν 818¹⁸
 κεραῖδιον 826²²
 κέρας 820⁷
 κρατήρ 817²⁷
 κρατήρ τριηρικὸς 818²³
 κύαθος 818²¹

λέβης 817³¹

λεβήτιον 827⁸
 λυχναῖον 827⁵

μάχαιρα 827¹³

νικητήριον 814³¹

οἰνοχότης 818²⁰
 ὀλκείον 817²²

περιρραντήριον 818²⁶
 ποτήριον 818²²
 προχοῖδιον 818²⁰
 πρυμνήσια 826¹⁴

σκάφιον 826³²
 στέφανος 817¹⁴
 στλεγγίς 818⁷
 στρεπτὸς 818¹³
 σφραγίς 813 B²
 σχοινίον ἀγκύρειον 827¹¹

τράπεζα 817³²
 τριηρῶν ἔμβολαι 818²⁵
 τριώβολον 813 B¹⁴

ὑδρία 817²¹
 ὑπόζωμα 827¹¹

φιάλη 818⁶

χερνίβειον 817²¹
 χύτρα 817²⁷

ψυκτήρ 817²⁹
 ψυκτήριον 818²⁰

VIII. AMPHIARAUM, *IGS* i. 303, 3498 (about 200 B.C.),
CABIRIUM (2420), AND OTHER THEBAN SHRINES
(2421—4).

αἰδοῖον 303 ⁷⁰	ὄξις 3498 ¹⁰
ἄλυσις 2420	ὀφίδιον 303 ⁷¹
ἀστράγαλοι 2420	
	πεδίσκαι 2422
βάσις κρατήρος 2420	προσωπίον 303 ⁶⁷
βωμίσκος 3498 ^{7, 22, 52, 83}	πρόσωπον 303 ⁶⁸ , 2422
Δημητριάς 3498 ¹⁰	Ῥοδιακὴ ἱερά, ῥοδιακὸν μικόν 3498 ⁷
ἐλαία χρυσῇ 3498 ⁶⁰	Σιληνοῦ πρόσωπον 3498 ²¹
ἐλαιὸν 3498 ⁵²	σινδών 2421
ἡδυποτίδιον 303 ⁷³	σκάφιον 303 ⁶³
ἡδυποτίς 3498 ⁸	στατήρ 303 ⁹⁴
ἡθμός 3498 ¹⁰	στατός 3498 ¹³
	στρόβιλος 2420
ἱάσπις 2420	
κάδος 3498 ¹⁷	ταραντῖνον 2421
καλυπτῆρες ἐξ ἀναστροφίσματος 3498 ⁶¹	τετράχμον 303 ⁷⁸
κανοῦν 303 ⁵⁵	τιτθός 303 ⁶⁹
κρηματίς 3498 ²²	τράπεζα ἱερά 3498 ³
κύαθος 3498 ⁷	τριποδίσκος 303 ⁶⁵
κώθων 3498 ¹⁰	ὕδρια 3498 ⁵¹
κωθώνιον 303 ⁵⁶	
λιβανωτίς 303 ⁷³	φιάλη 303 ⁵⁷
λύχνος 3498 ⁵ , 2422	φιάλιον 303 ⁵⁷
	φύλαξ ἀργυροῦς παρὰ τὴν ἐστίαν σύν- θετος 3498 ⁸
μασζόνομον ἱερόν 3498 ⁹	χεῖρ 303 ⁷³
μάστιξ 2420	χειροπέδαι 2420
μαστίον ἀπὸ τῶν περισμημάτων 3498 ²¹	χιτών 2421
μαστός 3498 ¹²	χρυσοῦς 303 ⁹⁷
νικητήριον (six) 3498 ²⁷ etc.	χύμα (ingot) 303 ¹⁰⁹
ξυστήρ 3498 ¹²	χυθρίς 3498 ¹⁴
ὀβολός 303 ¹⁰³	χυτρίς 3498 ¹³
	ψυκτήρ ἀπὸ τῶν ἐπανθέτων 3498 ²²

IX. PLATAEA.

(*AJA* vii. 406. All the dedications by women, whose names are given without further explanation.)

ἄλυσις	ἐνωιτίδιον	πίναξ
ἄμμάτιον	ἐνώτιον	
βουκεφάλη	ἔρια	στεφάνωμα
βωμίσκος	ἔρωτίσκος	στυλίδιον
δαῖς (many)	ζώνη	τὰ ἐφ' αὐτῆς
δακτύλιος		τύπος
ἐνώιδιον	λαμπάδιον	φιάλη
	λαμπάς	

Among the names are:

Δαιδίχη	Κοσμία	Παρανόμα
Ἡδίστα	Λαμπρίχα	Σοβαρόν
Ζωπύρα	Ὀνησίμα	Χρησίμα

X. TEMPLE OF HERA AT SAMOS, 436 B.C.

Curtius, *Samos* 6. Stamatiades, Σάμος, i. 218 ff.

ἀνδριαντίσκος

δίφρος inscribed 'Ἡρόδοτος Ζήνωνος' Ἡρη

ἐξάλειπτρον ἐλεφάντινον

ἡμιτύβιον λιτόν

ιμάτιον

ἱππίσκος χαλκοῦς

κεκρύφαλος

κηρύκειον

κιθῶν κατὰστικτος

κιθῶν Λύδιος

κιθωνίσκος λινοῦς

κοπίς

κρήδεμνα ἐπτά

κύκλος χαλκοῦς

μάχαιραι ἐμ μαχαιοθήκει

μίτρη λιτή στυππίου

παράλασσις

παραπέτασμα τῆς τραπέζης

περίζωμα ἀλουργοῦν ποικίλον

πόδες λίθινοι

πρόσλημμα παραλογγές ἀμφιθύσανον

πρόσωπον

πρόχους χαλκῇ

σινδονίσκη

σπληνίσκος ὑπογεγραμμένος

στρουθοὶ ἐπίχρυσοι

— ὑπάργυροι

σφελίσκος

σφενδύναι λιναῖ

τέττιγες ἐπίχρυσοι

ὑποκεφάλαια δύο

φιάλαι (ninety-two)

χεῖρες ἐπὶ βήματος ξυλίνου

χερνιβεῖον χαλκοῦν

χλάνδιον

XI. TREASURE OF APOLLO AT BRANCHIDAE.

CIG 2855 ff.

ἄγαλμα 2860

ἀγγεῖον 2855

ἀπαρχή 2855

βωμός 2862

ἐσχαρίς 2859

κανοῦν 2855

κέρας 2862

λιβανωτὶς 2855

λιβανωτός 2862

λυχνία 2862

μαζόνιομον 2862

οἰνοχόη 2862

παλίμποτον 2862

πλακοῦς περιηργυρωμένον 2862

πολυάνθης 2862

ποτήριον 2862

σινδῶν 2862

σκύφος 2862

σμύρνη 2862

ὕδρια 2855

φιάλη 2855 etc.

χιτῶν χρυσοῦς 2862

ψυκτήρ 2862

XII. FRAGMENT OF LIST FROM AEGINA.

IPI i. 1588.

ἀγαλμα	κανοῦν	παναγρῖς
ἀγαλμάτιον	καρχήσιον	περοναῖ in batches from
ἀσπιδίσκη	κηρύκειον	five to 120
ἀσπίς	κιβωτός	πίναξ
βάθρον	λουέτιον	ῥόα χαλκῇ
θρόνος	λυχνίον	φιάλη
θώραξ	πελεκῖνος	

XIII. INDEX TO THE DEDICATIONS IN THE
ANTHOLOGY.(Book VI. unless otherwise stated; *App.* means Cougny's *Appendix* (Didot).)

ἀγαλμα 7 ² , 8 ² , 144 ¹ , 268 ¹ , 338 ² , 347 ¹ , xiii. 19, <i>App.</i> i. 6, 16, 17, 18, 20, 34, 41, 43, 55, 60, 64, 110, 228, 255, 327, 347	ἀτρακτος 39 ⁴ , 160 ³ αὐλός 51 ⁶ , xiii. 20
ἀγκιστρον 4 ¹ ἀγκυρα 5 ⁶ ἀγρίφη 297 ¹ ἀγρότις αἰγανέα 57 ⁴ ἄθλα <i>App.</i> i. 206 αἰγανέα 163 ³ ἄκαινα βούπληκτρος 41 ³ ἀκίς ἀγκίστρον 5 ² ἀκύνη καλάμων 64 ² ἀκροθίνιον <i>App.</i> i. 56, 242 ἀκρόπτερον αἰετοῦ 229 ¹ ἀκτὰ Κρηταῖς 299 ⁵ ἄκων 177 ³ ἀλέκτωρ 155 ³ ἀλέκτωρ χάλκειος 149 ³ ἀλλή 301 ¹ ἀλκύνων 160 ² ἀλότρυψ 306 ⁷ ἄμη 297 ² ἀμυγδάλη 232 ³ ἀμφίβληστρον 185 ² ἄνθος ὁπώρας 154 ⁵ ἀντίθεμα <i>App.</i> i. 253 ἀπαρχή ἄγρας 196 ⁵ , cp. <i>App.</i> i. 33, 127 ἀπομοῖρια ἁλίων 187 ³ ἀρίς 103 ² , 205 ⁵ ἀριστεῖον <i>App.</i> i. 21 ἄρκυς 14 ² ἄρνας 157 ⁴ ἄροτρον 104 ⁴ Ἄρτεμις 266 ¹ ἄρτος 105 ³ ἀρυστρίς ζωμοῦ 306 ⁵ ἀσπίς 81 ¹ , 124 ¹ ἀστραγάλοι 309 ³ ἄ τ' οὐ φωνητὰ πρὸς ἄνδρας 210 ⁵	βάκτρον 203 ¹⁰ βοάγριον ix. 323 ¹ βόε ἐκ μάξης 40 ¹ βόες χάλκεια ix. 743 βορέες ταχίνοι κάλων 205 ² βύρτυς 22 ³ βοῦς 156 ³ βρέτας ix. 332 ² , <i>App.</i> i. 293 βροχίς 295 ⁴ βύρσα ταυροδέτις 41 ² βωμός 10 ³ , 50 ⁴ , 145 ¹ , <i>App.</i> i. 31, 212, 292, 302, 311, 313 γαυλός 35 ⁵ γέλλιθες 232 ⁵ γενεῖς 161 ³ γενύων σφίγκτορ' εὐρραφία 233 ² γλύφανον καλάμου 63 ⁷ γλυφίς 64 ⁶ γρίποι 23 ⁵ γρυτοδόκη 254 ⁶ γωρυτός 34 ³ δάφνη 336 ³ δεκατεύειν 225 ⁵ δεκατενμα 290 ³ , xiii. 25 (κερδέων) δεκάτη 214 ⁴ , 285 ⁵ , 288 ³ , 343 ⁴ , <i>App.</i> i. 53, 60, 63, 105, 243 δέπας 332 ³ δεράγχη 109 ³ δεραιοπέδα 14 ⁴ δέρας 168 ⁸ δέρμα λέοντος 57 ³ δέσμα κόμας 200 ³ δίθυρον 172 ¹ δίκελλα 21 ¹ δικέραιος στόρθυγξ 111 ⁵

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 δούρατα 4¹
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 ἐλάη 102⁶
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 ἔνδυμα 280⁴
 ἐνδυτά 217¹⁰
 ἔντος 132¹
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