

## BOOK REVIEW

*Inscriptiones Atticae Euclidis anno posteriores*. Editio tertia. Pars IV. *Dedicationes et tituli sacri*. Fasc. 2. *Dedicationes privatae*. *Inscriptiones Graecae* II/III<sup>3</sup> 4, 2. Edited by JAIME CURBERA. Pp. vi + 330, 83 plates. Berlin and Boston: De Gruyter, 2017. Hardback, \$343.99. ISBN 978-3110545190.

More than a century after the first fascicle of the *Inscriptiones Graecae* sub-series devoted to Attic texts was published, scholars at and associated with the Berlin-Brandenburgische Akademie der Wissenschaften are in the midst of producing the third edition, a remarkably ambitious undertaking that involves editing or reediting every single Greek inscription from Athens and its territory. This effort first bore fruit in 1981–1998 with the appearance of the three fascicles of *IG I*<sup>3</sup>, presenting just over 1450 Attic inscriptions dating before 403/2 BCE (up from the 1086 in 1924's second edition). The *IG* project subsequently shifted to the larger task of replacing *IG II/III*<sup>2</sup> (typically written *IG II*<sup>2</sup>), the set devoted to roughly 13,700 inscriptions mostly produced between 403/2 BCE and the mid-3<sup>rd</sup> century CE that was published mainly from 1913 to 1940 (with Late Antique inscriptions being added in 2008).<sup>1</sup> It has now produced the first five fascicles of a projected eight-part set that will reach more than twenty fascicles devoted to around 18,000 inscriptions. The latest contribution, Jaime Curbera's second fascicle of *Pars IV* (*Dedicationes et tituli sacri*), is devoted to 1073 "*dedicationes privatae*" (*IG II/III*<sup>3</sup> 4, 2, to be written *IG II*<sup>3</sup> 4, 2 or *IG II*<sup>3</sup>.4, 2, vel sim.), all but three of them inscribed on altars, bases and other stone objects, and thus of critical importance to the study of religion in Classical, Hellenistic and Roman Athens.<sup>2</sup> When combined with Curbera's co-edited 2015 fascicle on "*dedicationes publicae*" (*IG II*<sup>3</sup> 4, 1, from which the numbering is continued), along with both his forthcoming fascicle presenting other cult-related texts (*IG*

<sup>1</sup> There are no plans for the third edition to update this last, decade-old fascicle by Erkki Siironen (*Pars V, Inscriptiones Atticae aetatis quae est inter Herulorum incursionem et Imp. Mauricii tempora*), which includes *IG II*<sup>2</sup> 13248-13690.

<sup>2</sup> I exclude from this total No. 734, an Aelian fragment about the comic poet Theopompos dedicating to Asklepios an inscribed object with an incubation relief after being cured of consumption (Ael., frag. 102, ed. Domingo-Forasté).

II/III<sup>3</sup> 4, 3; see below) and the fascicles that are still in preparation devoted wholly or partly to curse tablets, temple inventories, deme decrees and other types of documents, this latest contribution will greatly facilitate engaging in scholarship in the areas of Athenian and, more broadly, Greek religion.<sup>3</sup> For well over a century, the *Inscriptiones Graecae* series, along with its sister series the *Corpus Inscriptionum Latinarum*, has set the standard for the meticulous treatment of each individual text in a corpus, with the quality of editorial work valued more than its speed, and Curbera's handling of the private dedications certainly meets expectations. Therefore, with the exception of a few comments about the overall approach at the outset – i.e., organization of volume, contents and formats of entries and illustrations – this review will focus on the general contents of *IG II<sup>3</sup> 4, 2*, noting the presence of individual inscriptions and groups of inscriptions that may prove useful to scholars working in different areas.

The inscriptions are organized in a logical manner, first presented alphabetically by cult and then by location (either specific cult sites or more general areas of origin, e.g. “*Tituli urbani*” or “*Tituli extra urbem inventi*”), and then chronologically. The section for each cult – and often for individual cult sites – begins with a succinct but helpful introduction featuring updated bibliography, which alone makes this a useful reference work. Each entry, following the long-established tradition for this series, is written in Latin and provides fundamental information regarding the inscription: first, the current location, find spot (when known), type of object, description (including a brief summary of iconographical features), dimensions and letter heights; next a normally exhaustive list of all prior editions as well as discussions in books and articles;<sup>4</sup> then a presentation of the

<sup>3</sup> The necessity of publishing the enormous body of Attic inscriptions in multiple parts and fascicles that are logically divided by epigraphical genre unfortunately results in the splitting up of inscriptions from individual cults. Attic inscriptions pertaining to religion from the Archaic Period and most of the 5<sup>th</sup> century BCE, with the exception of more recent finds, are all presented in *IG I<sup>3</sup> 2* from 1994, though a number of improved readings and new interpretations are to be found in Sara Kaczko's invaluable *Archaic and Classical Attic Dedicatory Epigrams: An Epigraphic, Literary and Linguistic Commentary* (Trends in Classics. Suppl. Vol. 33; Berlin, 2016).

<sup>4</sup> Curbera was able to include some scholarship from as late as 2016 and has generally been quite thorough, though for a number of entries at least one discussion that should or could have been cited is missing – thus users should not assume comprehensiveness. Normally these omissions affect just one or a small number of entries, though several entries for Attic reliefs in the National Archaeological Museum in Athens should have included Annamaria Comella, *I rilievi votivi greci di periodo arcaico e classico: diffusione, ideologia, committenza* (Bibliotheca Archaeologica 11; Bari, 2002), and the important but inexplicably rare study of Attic reliefs by the late Georgos Despinis is

text itself,<sup>5</sup> along with its date; and finally, where appropriate, an *apparatus criticus* or textual notes (often both), and comments on any noteworthy aspects of the inscription's contents. In addition, small but (mostly) usable photographs of the surviving inscriptions or else squeezes – either for inscriptions that are now lost or for which a good image of the letters proved too difficult to obtain – are provided in plates at the back, which collectively represent the most important improvement over the unillustrated first and second editions. Besides the individual entries and photos, the fascicle includes a concordance to older editions, which will be essential for pursuing references found in works that predate this third edition. The only significant omission is an index section, but indexes to all of *Pars IV* will be included in a third fascicle by Curbera to be published next year (*IG II/III<sup>3</sup> 4, 3, "Tituli sacri"*), which will feature nearly 300 miscellaneous cult-related inscriptions.

Nearly 700 of the 1074 entries are for inscriptions that are already easily accessible in *IG II<sup>2</sup> 3, 1*, the fascicle for dedicatory and honorary inscriptions published in 1935 by Johannes Kirchner, or elsewhere in *IG II<sup>2</sup>*, and 223 are to be found in the relatively recent corpora for Eleusis, Oropos, Rhamnous and the Agora,<sup>6</sup> but Curbera also brings together well over one hundred inscriptions not previously published in the *IG* series or another corpus. Only ten of these are *inedita*: the majority first appeared in various journals and books in the eighty years since Kirchner's fascicle, with many already having been available in *Supplementum Epigraphicum Graecum*. There are also around three dozen inscriptions that were published in now obscure 19<sup>th</sup>-century works but overlooked by previous *IG* editors (and, in turn, by scholars assuming *IG*'s comprehensiveness). Thus the fascicle's greatest contribution is simply bringing together all of these

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also missing (Despinis, G., *Mikres meletes gia anaglypha: synkollēseis kai syschetismoi thrausmatōn nees paratērēseis kai ermēneies* (Athens, 2013)).

<sup>5</sup> Translations are not included, but German translations are provided online at <http://telota.bbaw.de/ig/>, and the independent "Attic Inscriptions Online" project is already beginning to post English translations at <https://www.atticinscriptions.com>.

<sup>6</sup> Clinton, Kevin, *Eleusis: Inscriptions on Stone; Documents of the Sanctuary of the Two Goddesses and Public Documents of the Deme*, 2 vols. in 3 (BAAH 236, 259; Athens, 2005-08); Petrakos, Vasileios Ch., *Hoi epigraphes tou Oropou* (BAAH 170; Athens, 1997), including mostly inscriptions not in *IG II<sup>3</sup>* because Athens did not control Oropos at the time; Petrakos, V.Ch., *Ho dēmos tou Rhamnountos: Synopsi tōn anaskaphōn kai tōn ereunōn (1813-1998)*, 2 vols. (BAAH 181-182; Athens, 1999); Geagan, Daniel J., *The Athenian Agora XVIII: Inscriptions: The Dedicatory Monuments* (Princeton, 2011).

texts and making them available to scholars in one bound volume. Curbera, however, has not acted merely as a collector: he has reedited every text, examining the stone or else a squeeze or photo whenever possible (with the occasional assistance of a colleague for inscriptions in distant collections), and has improved the readings of an enormous number of them. He has done the latter not just by detecting overlooked letters and proposing new restorations, but also, no less importantly, by questioning or discarding the untenable, often conjectural, restorations of Kirchner and other editors, thus making incomplete texts more reliable. The end result is that the inscribed private dedications of Attica produced over six centuries are all now in a single book, with their texts having been more accurately read and supplemented with updated commentaries and bibliographies.

These dedications, for the most part, were given by otherwise unknown individuals, though many do involve prominent Athenians, including several known to us from other sources, among them Herodes Atticus (Nos. 1050, 1051, 1413). Prominent non-Athenians are also represented, most notably Hadrian, whose name is restored in an inscription linked to the construction of a *nymphaeum* at Eleusis (No. 1049). Similarly, while the vast majority of the inscribed objects are not well known among scholars, there are some notable exceptions: the Telemachos Monument, which records the early history of the Athenian Asklepieion, for which Curbera has attempted further improvements to the text (Nos. 665–666); the Sarapion Monument and associated hymn to Asklepios by Sophocles (Nos. 849–851); the Ninnion Tablet, a painted terracotta plaque famous for its imagery pertaining to the Eleusinian mysteries (No. 1023); and scores of reliefs, some immediately recognizable from the standard works on Greek art (not to mention visits to the National Archaeological Museum in Athens). The importance of this last group of entries cannot be understated: every Attic relief privately dedicated to one or more gods after the 5<sup>th</sup> century BCE that preserves at least one letter trace is in this fascicle, meaning that art historians now have access to improved texts (in numerous cases) and updated bibliographies. Just as scholars of the visual arts can benefit from this work, so, too, can those who study the literary arts: in addition to the fragmentary Sophocles text, among these inscriptions are dozens featuring verses of poetry, from dedicatory couplets to full-length hymns, for each of which Curbera has now provided what should be considered the standard text, often noting literary parallels for particular terms and phrases in his commentaries.

It is, however, scholars of Greek religion who will benefit most from consulting Curbera's work, especially those studying cults that had a particular appeal to

the individual. Most prominently, Asklepios was the recipient of more than two hundred of the private dedications presented in this work, the majority of which were given at his sanctuary on the south slope of the Acropolis – a number for his cult matched only by the finds from the Epidaurian Asklepieion. The Nymphs, often accompanied by Pan, also are quite well represented, being addressed in over a dozen dedications, mostly reliefs, and shown on roughly two dozen more reliefs, with these objects having been given at various cave shrines and other sites scattered about Attica. In contrast to such divinities whose worship is well documented at several sites, other gods were linked primarily or exclusively to just one: for example, thirty-eight dedications, some of them anatomical, come from the Roman-era Zeus Hypsistos sanctuary on the Pnyx (Nos. 1239–1276). The Olympian gods, as would be expected, are well represented, but so, too, are a number of foreign gods and heroes, while various more unusual divinities are also to be found in smaller numbers (including three for Theseus, Nos. 1502–1504, and even one for Hermaphroditos, No. 1551). There is a good deal of homogeneity among the contents of the dedicatory inscriptions from different cults, but sometimes an element distinct to a particular cult stands out: for example, among the dedications to Eileithyia (Nos. 1141–1152) are several bases from statues of children given by one or both parents (usually the mother when only one was involved), reflecting this goddess's importance to Athenian families.

The *Inscriptiones Graecae* project has always progressed at an extremely slow pace – so slowly that a new volume, part or fascicle for any one city, region or island appears no more than once in the working life of a scholar. Indeed, the gap in time can be so lengthy that scholars in our field can spend their entire *lives* between the appearance of first and second or second and third editions – as is true of innumerable Hellenists who were born after Kirchner's 1935 fascicle and did not live to see Curbera's 2017 partial replacement for it. Therefore, those of us whose work relies on *IG*'s multi-part sub-series for Attica, especially those working on the religious practices of the Athenians, should consider ourselves to be most fortunate that our *floruit* overlaps with the publication of this enormously valuable corpus of *dedicationes privatae* – a corpus that will still be essential decades from now.

GIL H. RENBERG

*University of Nebraska-Lincoln*, grenberg@umich.edu