

CUMHUR TANRIVER

A DEDICATION TO HOSIOS (-ON) AND DIKAIOS (-ON) FROM PHRYGIA

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A DEDICATION TO HOSIOS (-ON) AND DIKAIOS (-ON) FROM PHRYGIA*

The inscription presented here has been copied and photographed during our work in the İzmir Museum. There is no record concerning its provenance.

Marble, quadrangular altar with acroteria. Mouldings at top and bottom. Above the altar there is a rounded and hollowed moulding which would have served for pouring libations (Fig. 1)¹. All four sides of the altar bear figures:

Front side (Fig. 2): On a platform there are two standing male figures. They are clasping their right hands. The one on the left puts his left hand on the shoulder of the other. The figure on the right is holding a short, four-sided stick (see below). On the platform a snake moving left is represented².

On the left (Fig. 3): A rider-god moving to the right. The god with radiate head has to be identified with Helios, one of the associates of the pair Hosios and Dikaios³.

On the right (Fig. 4): Above there is a wreath in high relief; below, a bunch of grapes.

On the back (Fig. 5): Figures of two bulls (?) moving right. The one in the background puts one of its front legs on an altar (?).

Dimensions: Height 0.48, width 0.28, thickness 0.20, letters 0.018 (in the main text) and 0.008 (in the signature). No inventory number.

The inscription surrounding the altar is:

Left	Front	Right	Back
Αυρήλιος	[Ἄγαθ]ῆ Τύχη [2-3 -]κός Ὁσίω	καὶ Δικαίω	εὐχ[ήν]. Ἄλέξανδρος Δοκιμεὺς ἔποιει

“With good fortune. Aurelios -kos⁴ made a vow to Holy and Just. Alexandros of Dokimeion made the monument.”

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¹ An altar from the region of Kütahya, dedicated to θεοὶ ὅσιοι καὶ δίκαιοι and produced by two brothers (λατόποι Κουρναιτηνοί), has a similar form with figures on all its four sides (M. Riehl, *EA* 18, Cat. no. 26, Pl. 5 with bibliography to which add also E. Gibson, *The ‘Christians for Christians’ Inscriptions of Phrygia* (1978), 69 and now *Doğada Güç Birlikteliği: İnsan ve At (Partnership of Power: Man and Horse)*, İstanbul 2003, 70, no. 33 (without Greek text).

² For snakes represented on dedications to Hosios (-on) and Dikaios (-on) see for instance M. Riehl, *EA* 18, 1991, Cat. nos. 6, 25 and 26.

³ For Helios accompanying the pair Hosios (-on) and Dikaios (-on) see M. Riehl, *EA* 19, 1992, 92, R. Merkelbach, *ZPE* 97, 1993, 295, and G. Petzl, *EA* 31, 1999, 99–102 and *Die Beichtinschriften im römischen Kleinasien und der Fromme und Gerechte Gott*, Nordrhein-Westfälische Akademie der Wissenschaften Vorträge G 355, Düsseldorf 1998 (*SEG* 48, 2165), 21.

⁴ Perhaps Ζωτικός which is common throughout the Imperial period especially in Phrygia.

Because of the name Aurelios, one has to think of a date after 212 A.D. for the inscription. The depictions of a bunch of grapes and domestic animals on the altar must be interpreted as the dedicant's means of living for which he would have asked (or already got ?) divine protection⁵.

Dokimeion, the native city of the sculptor Alexandros, was famous for its marble (λίθος Δοκιμίτης or Δοκιμαῖος⁶). A signature identical with the present one has been found on a measure stone which was kept, in the 19th century, in Uşak: Ἀλέξανδρος Δοκιμεὺς ἐποίει⁷. As the name Alexandros is rather frequent, one cannot say whether our altar and the *sekoma* have been worked by the same person or by two different artists bearing the same name. Other sculptors from this town have been attested not only in Phrygia, but also in some remote regions⁸. Therefore, the signature of the sculptor from Dokimeion does not necessarily point to a Dokimeian or Phrygian origin of our altar.

The expansion of the cult of Hosios (-on) and Dikaios (-on), *Holy and Just*, and the representations on the stone lead one to think of Phrygia as its provenance: The majority of the already known dedications from Phrygia shows that these gods were esteemed particularly by the rural population of this region where also a sanctuary has been localised⁹. The attestations from eastern Lydia are less in number¹⁰, and they have rather to be taken as Phrygian influence amongst the rural population living in the Katakekaumene¹¹.

The pair depicted on the front side of our altar reminds one of some dedications from Phrygia where we have standing figures of *Holy and Just*, some of them clasping their partner's hand¹². Of these figures the one holding a stick (sceptre or ell) to symbolize the divine power, is to be identified with Hosios (-on), while the other, Dikaios (-on), bears a pair of scales to represent the justice¹³. On our altar, however, the figure on the left does not hold any object; but the one on the right is carrying a short, four-sided staff that might be recognized also as an ell (πήχυς)¹⁴, the identification of the two men on our altar, who are

⁵ For depictions of vines and grapes and domestic animals on some dedications to Hosios (-on) and Dikaios (-on) as protectors of viticulture and cattle-breeding see M. Riel, *EA* 19, 1992, 84 referring to the Catalogue in *EA* 18, 1991, 1–70.

⁶ See Strabon, 12.8.14.

⁷ E. Mischon in Daremberg–Saglio–Pottier, *Dict. des Antiquités* IV 2, 1178, s.v. *sekoma* with notes 6 and 7; L. Robert, *A travers l'Asie Mineure* (1980), 227 with bibliography.

⁸ On the quarries and sculptors of Dokimeion see L. Robert, *A travers l'Asie Mineure*, 221ff.; *JSav.* 1962, 42–3 (= *OMS* VII, 108–9) and A. Hall and M. Waelkens, *Anatolian Studies* 32, 1982, 151ff.

⁹ See M. Riel, *EA* 18, 1991, Cat. nos. 19–98. For the sanctuary at Yaylababa near Kütahya see M. Riel, *Živa Antika* 40, 1990 (1992), 157–177.

¹⁰ M. Riel, *EA* 18, 1991, Cat. nos. 1–18. For a praise to Men Artemidorou Axiottenos from the Katakekaumene with the acclamation μέγα σοι τὸ Ὅσιον, μέγα σοι τὸ Δίκαιον see the article by H. Malay published in this volume. Further discoveries recording this pair will be published separately.

¹¹ For the extension of the cult see M. Riel, *EA* 19, 1992, 71–73, cf. also St. Mitchell, *Anatolia. Land, Men, and Gods in Asia Minor* II (1993), 25.

¹² For the pair clasping hands see for instance M. Riel, *EA* 18, 1991, Cat. nos. 24, 48 (?) 56, 59, 61 (?) and 93.

¹³ See notably G. Petzl, *Die Beichtinschriften im römischen Kleinasien und der Fromme und Gerechte Gott*, 21 and *EA* 31, 1999, 101, cf. also St. Mitchell, *op. cit.*, 26 and R. Merkelbach, *loc. cit.*

¹⁴ Cf. M. Riel, *EA* 19, 1992, 96.

clasping hands, with *Holy and Just* is obvious. This supports our assumption that the present altar originates from Phrygia where *Holy and Just* are generally represented as twins¹⁵.

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Özet

Makalede, İzmir Müzesi'nde korunmakta olan bir adak yazıtı ele alınmaktadır. Dört yüzünde de figürler bulunan bu altar üzerindeki yazıt şöyledir:

“Hayırlı olsun! Aurelios -kos bu adağı Hosios ve Dikaios’a sundu. Anıtı, Dokimein’lu Alexandros yaptı.”

İ.S. 3. yüzyıla tarihlenen bu altanın üzerinde şu figürler bulunmaktadır: Ayakta, elele tutuşan ve biri kısa bir sopa tutan iki erkek, yılan, atlı tanrı Helios, çelenk, üzüm salkımı ve bir çift boğa. İ.S. 3. yüzyıla tarihlenmesi gereken bu altanın ön yüzünde yer alan iki erkek figürü, Phrygia’da yaygın bir şekilde tapınılan Hosios ve Dikaios (Aziz ve Adil) adındaki tanrılara aittir. Bu nedenle, eserin Phrygia’dan gelmiş olması gerekir.

Çoğu adak taşında Hosios ve Dikaios adındaki tanrılardan biri, tanrısal gücü temsil eden bir sopa (*skeptron*) ya da metre, diğeri ise, adaleti temsil etmek üzere de bir terazi tutar durumda tasvir edilmiştir. Elimizdeki altanın ön yüzünde ve solda yer alan figür herhangi bir obje tutmamakta ise de, sağdaki figürün elindeki objenin bir metre olması muhtemeldir. Genelde ikiz tanrılar olarak tasvir edilen ve elele tutuşan Hosios ve Dikaios’a Helios eşlik etmekteydi.



Fig. 1

¹⁵ Cf. G. Petzl, *loc. cit.*



Fig. 2



Fig. 3



Fig. 4



Fig. 5