

Artemidoros, son of Apollonios, a 3rd-century B.C. native of Perge in Pamphylia, is one of the few authors of inscribed epigram known to us from a large group of poems at a single site (*IG XII 3* #421-422 and #464, with Suppl. #1333-1350) - a sanctuary on Thera, which he himself had cut from the rocks near the city gate of the island's main town. Previous scholars scoured the *temenos* for evidence of the period's popular religion and *Weltanschauung*, since it comprises altars and dedications to an extraordinary range of divinities, both traditional Olympians and typically Hellenistic gods (van Straten 1993: 260-1; Hunter 1996: 19-27; Mikalson 2009: 199-203). My aim, on the other hand, is to examine the sanctuary's verse-inscriptions for the light they shed on the form of early Hellenistic epigram books. I pursue this aim, first, by giving an overview of the sanctuary's layout, and then by discussing the individual poems. Specifically, I read the poems in sequence, as a traveller might have upon entering the town, starting from the side nearest the city gate and heading toward the agora. Such a reading strongly suggests that over time Artemidoros deliberately created an ensemble in which epigrams refer to each other, and do so in conjunction with visual aspects of the monument. The ensemble gives us insight into the epigraphical roots of Hellenistic poetry books, for it was just at this time that poets and scholars were attempting to organize *literary* epigrams into collections where - just as in the sanctuary on Thera - they could be read serially and could acquire collective impact. Such early poetry books appear to have looked to monument groups with multiple interrelated verse-inscriptions as one kind of organizational model.

Artemidoros used the physical layout of his rock-cut sanctuary to impose a three-part division on his ensemble: the westernmost portion contains dedications to Hekate and Priapos, as well as an altar to the Dioskouroi - all gods who help travellers. Their dedications are appropriately situated at the furthest part of the sanctuary from the city, nearest the city gate, and they alone invoke the wayfarer as audience, even representing a god (Priapos) as traveller ("Ἦκω Πρίαπος τῆιδε Θηραίωμ πόλιν, *IG XII 3* Suppl. #1335c.1). Moving eastward, the central section includes altars to Homonoia, Tyche, and the Samothracian gods, as well as epigrams describing the honors Thera bestowed on Artemidoros. Finally, there are three animal reliefs honoring Olympian gods (eagle ~ Zeus, lion ~ Apollo, dolphin ~ Poseidon) along with a medallion-shaped self-portrait of Artemidoros. At the same time, the precinct's tri-partite articulation is unified in various ways: Zeus' eagle looks out over the altars of the central section, and the second distich of its epigram (#1345) comments on them directly. In addition, a strong biographical thread links the various parts of the ensemble: Artemidoros refers to events from his life (a dream vision leading to his dedication of the altar to Homonoia; his function as priest in his own precinct) and distinctions bestowed on him by the people (honorific crowns, citizenship in Thera). He appears, moreover, to have been obsessively concerned with his own renown: he names himself in almost every epigram, as also in many brief *extra metrum* dedications. In all, then, the poems when read in sequence take on traits of a poetic biography.