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Methodical and thorough has been committed to this project from the very beginning. He has shown a tremendous level of maturity and self-reliance, creating an excellent EE. has created an outstanding piece of work that reflects s personal search for excellence.

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Assessment form (for examiner use only)

Achievement level

Criteria	Examiner 1	maximum	Examiner 2	maximum	Examiner 3
A research question	2	2		2	
B introduction	2	2		2	
C investigation	3	4		4	
D knowledge and understanding	4	4		4	
E reasoned argument	4	4		4	
F analysis and evaluation	4	4		4	
G use of subject language	4	4		4	
H conclusion	2	2		2	
I formal presentation	4	4		4	
J abstract	2	2		2	
K holistic judgment	4	4		4	
Total out of 36	35				

The Epicurean inscription of Oinoanda - What are the motives of its setup and its design?

Abstract

The essay investigates the question why Diogenes of Oinoanda designed his Epicurean inscription the way he did. This question will be split into three separate questions: First, *why did Diogenes set up the inscription at all?* or *What were his motives to set up the inscription?* The second and third question can then focus on the linguistic and epigraphical design of the inscription: *Why did Diogenes choose the medium of inscription?* and *Why did Diogenes choose the dialect Koine?*

But these questions cannot be answered without historical context; therefore, it will also be necessary to have a look at the society in which Diogenes lived, and some of its defining features.

In the end the investigation will prove its initial thesis that the inscription is the result of precise and genuine planning. Philanthropy was Diogenes' motive, he wanted to help his fellow-people to achieve happiness.

The medium inscription allows him to present a broad spectrum of different sorts of text, thus presenting Epicureanism in a diverse and vivid fashion. As considerations of the historical context show, it also sets him apart from other aristocrats: normally, aristocrats used inscriptions to record their benefaction to the people and to honour themselves, but in Diogenes' case, the inscription is the euergetism, it is meant to help his fellow-people. With this contrast, Diogenes' message is put effectively into focus.

The choice to write in Koine further emphasizes this difference: his contemporaries rather used the Attic Greek to put their superior education to display and to impose with stylish language, but Diogenes writes in the rather popular Koine and doing this, he further emphasizes the content of his inscription.

274 words

I. Table Of Contents

II. Introduction

When Diogenes of Oinoanda observed his fellow-citizens in the second century AD, he found them fearing the gods and death, but enjoying the festivals and gifts wealthy men gave them. As an orthodox Epicurean that Diogenes was, he "bewailed their behaviour and wept over the wasting of their lives"[1], knowing that these luxury good could were unnecessary und brought joy only for a short time. But he also knew the mean that what could bring them salvation: "philosophy alone procures it, the one which we pursue"[2].

And as he "considered it the responsibility of a good man"[3], Diogenes decided to help his fellow-citizens by setting up an inscription on which the mean to salvation was explained. The inscription was carved on a stoa and had a length of probably 25000 words;[4] it must have covered between 65 and 80 meters of length[5] and about 4 meters of height[6] - it is the longest known inscription of antiquity. This essay will investigate the question *why Diogenes designed the inscription the way he did.*

To answer on the research question, it will be necessary to understand the society in which and the contemporaries with whom Diogenes lived. For this reason, chapter III will describe the Greek aristocracy of the second century AD to which Diogenes doubtlessly belonged. After a overview over the society, we will focus on a feature of the aristocracy, the so called φιλοτιμία, and its relevance in the domains wealth and education. We will also have a look at a practical example of φιλοτιμία in the very city of Oinoanda.

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[1] Fr. 2.II.7-11.
[2] Fr. 29 + YF 271.
[3] Fr. 2.II.11-III.2.
[4] Smith (1993) 83.
[5] Hammerstaedt (2012) 125.
[6] Smith (1993) figure 6.

We will then turn towards Diogenes. Chapter IV will give the overdue proof that Diogenes was an aristocratic at all.

Chapter V. will then answer our research question. On closer examination, the question can be divided in three questions: First, why did Diogenes "(bewail) their behaviour and (weep) over their lives"[7] and set up the inscription at all, or reformulated, *what was Diogenes' motive to set up an inscription?* Second, why did he choose the material medium he chose or, *Why did Diogenes choose the medium of inscription?* and third, why did he chose the linguistic medium he chose or, *Why did Diogenes choose the dialect Koine?*

Making research on this research question will give us information on how Epicureanism was practiced in the second century AD; it will also give us information on the author of the inscription that has enriched today's understanding of ancient Epicureanism.[8] And not at last, it will help us understanding the design of the inscription.

Our research will us show that Diogenes' inscription is the product of a precise and genuine planning. We will see that Diogenes knew how to use the media he choose. We will see that both the medium of inscription and that of Koine allow him to present his message in an uniquely effective way and that they harmonize with Diogenes' intention - Diogenes' unselfish intention to help his fellow-people.

For chapter III, the main source is Thomas Schmitz' profound and thorough study of the society of the second century AD with the title "Bildung und Macht: zur sozialen

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[7] Cf. Fr. 2.II.11-III.2.

[8] Just to name some examples: NF 157 includes thoughts on love cannot be found in other Epicurean sources. Fr. 62, 63 give us an insight into the spread of Epicureanism in the Roman Empire.

und politischen Funktion der zweiten Sophistik in der griechischen Welt der Kaiserzeit". Nesselrath can be consulted for a review of Schmitz.[9]

When it comes to regional particularities of Oinoanda, Michael Wörrle's "Stadt und Fest im kaiserzeitlichen Kleinasien: Studien zu einer agonistischen Stiftung aus Oinoanda" will be stressed.

The most fundamental work on Diogenes' inscription is Martin Ferguson Smith's "Diogenes of Oinoanda. The Epicurean Inscription", containing an introduction to the inscription and large parts of the edited text fragments. Other text sources are Smith's 2003 supplement and the publishing about the recently found fragments of Martin Ferguson Smith and Jürgen Hammersteadt.[10]

It must be however noted that it is not possible to give an profound introduction to neither Epicureanism nor the content and epigraphic features of the inscription of Oinoanda itself.

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[9] This is: Nesselrath (1998).
[10] These are: Hammerstaedt/Smith (2008); Hammerstaedt/Smith (2009); Hammerstaedt/Smith (2010); Hammerstaedt/Smith (2011); Smith/ Hammerstaedt (2007).

III.   The aristocracy in the second century AD

A.   A two-class system

Under Roman governance, the Greek world prospered economically. It formally

maintained its democratic system of βουλή and ἐκκλησία. But in political practice,

the power had shifted. In the fifth century BC, the ἐκκλησία, the assembly of all the

citizens of the πόλις, made the important decisions. But now, this task was

accomplished by the βουλή. The βουλή was formed entirely by the members of the

families who held the economic wealth and the seats in the βουλή were assigned for

a lifetime

The social structure in the πόλεις can therefore be described as a two-class-system of

an upper[11] and a lower class. The upper class held the economic and political power

and was small in size. The lower class in contrast lacked of power and wealth, but it

was big.[12] This system was stable, but to achieve this state of stability, the ruling

aristocracy had to legitimate its power. About the legitimation, Schmitz notices:

> "Wir haben schon festgestellt, daß sich politische Eliten im allgemeinen durch
>
> überlegene Kompetenz auf mehreren Gebieten definieren. Die Überlegenheit
>
> sichert ihnen in den Augen der jeweiligen Gesellschaft auch in der Politik das
>
> Recht auf eine Vormachtstellung. Im römischen Imperium definierte sich die
>
> politisch führende Klasse vor allem durch Überlegenheit in zwei Bereichen:
>
> Durch die Befähigung, der Stadt mittels ihrer Freigiebigkeit in Form etwa von
>
> Bauwerken oder der Ausrichtung von Spielen Gutes zu tun (εὐεργετεῖν τὴν
>
> πόλιν), und durch ihre Fähigkeit, dank ihrer rhetorischen Bildung die
>
> politischen Debatten zu steuern und politische Ämter auszuüben. Besonders die

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[11] The words "upper class", "ruling class" and "aristocracy" are used synonymously in the following.
[12] Schmitz (1997) 40.

Inschriften zeigen uns, daß diese beiden Bereiche [...] im Mittelpunkt der Selbstperzeption der Eliten standen. [...] Veyne hat in seiner Analyse des Euergetismus brillant herausgearbeitet, daß dieser in erster Linie nicht ökonomischer oder utilitaristischer Natur war, sondern ein symbolischer Akt politischer Kommunikation. Um in diesem System also überhaupt "mitreden zu können", muß ein Teilnehmer über die zur Leistung von Euergesien nötigen Ressourcen verfügen. [...] Den ärmeren Bevölkerungsschichten bleibt [...] nur die Rolle des Rezipienten: Sie nehmen die Geschenke entgegen und reagieren rollengerecht darauf - mit Dankbarkeit, Akklamationen und öffentlichen Ehrungen."[13]

These symbols of legitimation led to expectations and shaped the role model of an aristocrat: the aristocrats were expected to make benefactions, to be educated[14] and to show these skills.[15]

In the following, we should have a closer look at the display of the superiority and at the educational aspect.

B.   φιλοτιμία

The reason why the aristocracy displayed its superiority was not only to legitimate its power before the ruled class; the display of wealth and education fulfilled another desire of the aristocracy: the φιλοτιμία.

The term φιλοτιμία describes the continuous striving of the aristocrats for honour and to outrank others of their class. φιλοτιμία included the domains of wealth, education, sports and arts.

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[13] Schmitz (1997) 94-95; for translation see Appendix I.
[14] Schmitz (1997) 64.
[15] Schmitz (1997) 94-95.

The competing in wealth led in praxi to benefactions, the so called euergetism. The aristocrats tried to excel each other by erecting magnificent buildings, organizing festivals or making huge donations to the citizens. They then recorded their benefactions in inscriptions so that they shall be remembered. This excessive desire to outrank others could even let the euergets become bankrupt.[16]

To compete in education, there were plenty of possibilities. The wealth of the cities and the euergetism of their aristocrats led to many public festivals and during these, competitions were held, not only in music and gymnastics, but also in educational and rhetorical domains.[17]

One of these festivals is recorded in Oinoanda. There, C. Iulius Demosthenes financed a festival. As Demosthenes tells us, this euergetic deed was preceded by the financing of a new market building, three Stoai and of food subsidies.[18] The festival was launched in 125 AD[19] and was repeated every four years[20]; it took probably place over the whole June.[21] Its ἀγών in hellenistic style[22] consisted of nine competitions in the domains of music, scenic play, poetics and rhetoric.[23] Even though small in comparison to other events in that time,[24] the festival was of major importance for the town of Oinoanda[25] and served as a symbol for community; it was continued for more than 100 years.[26]

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[16] Schmitz (1997) 97-101;
Dion of Prusa tells us about the bankruptcy of his grandfather in Dion of Prusa or. 46, 3 qtd. Schmitz (1997) 101.
[17] Schmitz (1997) 110.
[18] Demostheneia inscription lines 9-12 (Wörrle (1988) 4).
[19] Wörrle (1988) 33.
[20] Demostheneia inscription lines 12-13 (Wörrle (1988) 4).
[21] Wörrle (1988) 245.
[22] Wörrle (1988) 234.
[23] Wörrle (1988) 229; 249.
[24] Wörrle (1988) 233-238.
[25] Wörrle (1988) 243-244.
[26] Wörrle (1988) 228.

C. Education and the Second Sophistic

Education included both knowledge of traditional literary authors, such as Homer, Hesiod, Plato and Thucydides, and rhetoricians, such as Demosthenes. An aristocrat was expected to know and be able to quote these sources. Not matching this expectation caused irritation or even aversion.[27]

This turning to the past also affected the language. Tendencies can be observed to revive the old dialects, and the dialect of the most interest was the Attic Greek. In the rhetorical schools, young men were taught to speak and write in a pure Attic style.[28] This tendency again shaped the expectations for the upper class, it was expected to speak Greek in a pure Attic style; to speak publicly, it was even necessary to do so.[29]

These ideals were hard to fulfil. In the rhetorical domain, the Attic language was demanding to speak and in the educational domain, the range of knowledge expected was huge. It can be stated with certainty that most members of the upper class did not fulfil these ideals completely.[30] But this was not even necessary; in fact the display of these ideals was 'delegated' to certain individuals of the upper class - specialization took place.[31] The specialists in the domain of rhetoric and education were the sophists and their movement is summarized under the name 'Second Sophistic'.

An appropriate setting for the sophists' excellence in education were the many festivals held. The core piece of a sophists' performance during one of those festivals was the so called μελέτη; it gives a good impression of the task of a sophist.

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[27] Schmitz (1997) 47-50.
[28] Schmitz (1997) 67-73.
[29] Schmitz (1997) 94-96.
[30] Schmitz (1997) 64.
[31] Schmitz (1997) 65.

The μελέτη was a speech in which the sophist put himself in position of a historical person and tried to argue from the person's perspective about a certain historical subject.[32] The speech was held in front of the city's population, a huge audience. The μελέτη not only demanded the speaker to adopt the position of the person he incorporated and to find suitable arguments from its position, he also had to speak in pure attic. The sophist could be sure that somewhere in the audience, there was someone trained in rhetoric who could find even minor errors. If one linguistic mistake was found - be it a wrong grammatical construction or a word not matching the context - the speaker could be compromised for his incompetence and he was blamed.

The linguistic aspect of the speech was even more important than the content. Epictetus[33] and Sextus Empiricus[34] report cases where speakers only tried to find mistakes in the use of their opponent's language to compromise them. In fact, it was nearly inevitable for a speaker to escape mistakes, because the rules for 'right' attic were not clearly defined, but arbitrary.[35] A quote by Polemon gives a good impression of the challenge that a μελέτη posed to the sophist: "ἰδὼν δὲ μονόμαχον ἱδρῶτι ῥεόμενον καὶ δεδιότα τὸν ὑπὲρ τῆς ψυχῆς ἀγῶνα, οὕτως, εἶπεν, ἀγωνιᾷς ὡς μελετᾶν μέλλων"(As he saw a gladiator sweating and in fear before a battle of life and death, he said: 'you are in fear like someone who is about to hold a μελέτη')[36].

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[32] Schmitz (1997) 112-113.
[33] Epictetus 3, 9, 14 qtd. Schmitz (1997) 87.
[34] Sextus Empiricus M. 1, 97 qtd. Schmitz (1997) 88.
[35] Schmitz (1997) 82; 85-88; 123-125.
[36] Philostratus VS 1, 25; 541 qtd. Schmitz (1997) 116.

IV. Diogenes the aristocratic

It can be stated with certainty that Diogenes was a wealthy, influential and educated aristocrat, even though his exact descent is not known.

Diogenes was a very wealthy man. He could afford good education and rhetorical training[37], he had a winter residence in Rhodes[38] and travelled to Athens, Chalkis, Thebes and Boeotia.[39] Not at last, Diogenes could afford to commission the huge inscription itself.

The fact that he could set up the inscription also shows that Diogenes must have had huge influence in Oinoandan local politics, even though as an old man and orthodox Epicurean he did not participate extensively in politics.[40] Smith also supposes that Diogenes might have been an envoy, but this cannot be proven.[41]

Diogenes' education can be seen in the inscription, he possessed a wide ranging knowledge of philosophy. Besides Epicurus[42], he names and argues against no less than 19 philosophers and philosophical schools in the inscription - an impressive list: Anaxagoras, Anaximenes, Antiphon, Aristippus, Aristotle, Chrysippus, Cleanthes, Democritus, Diagoras, Diogenes of Apollonia, Empedocles, Heraclitus, Lacydes, Plato, Protagoras, Pythagoras, the Stoics, Thales and Zeno[43] (perhaps also the Orphics and Socrates[44]). Diogenes had most certainly attended rhetorical training.[45]

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[37] Smith (1993) 110.
[38] Cf. Smith (1993) 37.
[39] Fr. 62, 63; Cf. also Smith (1993) 35.
[40] Cf. Smith (1993) 37.
[41] Smith (1993) 45.
[42] Fr. 63, 71, NF 186; Maybe also Fr. 173; Diogenes quotes Epicurus' maxims in fr. 29-56, NF 128, NF 129; Maybe also NF 137.
[43] Fr. 5, 6, 7, 9, 10, 16, 24, 33, 38, 39, 41, 42, 43, 49 54, NF 142, NF 126/127, NF 155, NF 192; Maybe also Fr. 9.VI.5, 16.III.13, 42.I.4, 161, 173; Cf. also Smith (1993) 137.
[44] Fr. 4, 40.
[45] Smith (1993) 110.

V. Diogenes' decision to build an inscription

Diogenes has known other benefactions, certainly the ones of C. Iulius Demosthenes.[46] But this sort of benefaction did not find Diogenes' agreement, as he seems to tells us in fragment 2: "I declare that the [vain] fear of [death and that] of the [gods grip many] of us, [and that] joy [of real value is generated not by theatres] and [...and] baths [and perfumes] and ointments, [which we] have left to [the] masses, [but by natural science...]"[47]. As orthodox epicurean, he knew that these goods could not bring salvation "while philosophy alone procures it, the one which we pursue"[48]. So he decided to bring the mean to salvation to the people. And knowing that the majority of the people - not only a small number - should know the mean to salvation,[49] Diogenes decided to set up the inscription.[50]

A. *What was Diogenes' motive to set up an inscription?*

Diogenes himself gives us the answer on this question in the inscription. With his Epicurean mindset, he saw "the majority of people suffer from a common disease, as in a plague, with their false notions about things"[51] and desire things that bring no "joy [of real value]"[52] such as "[theatres] and [...and] baths [and perfumes] and ointments"[53]. Diogenes "bewailed their behaviour and wept over the wasting of their lives"[54]. As he "considered it the responsibility of a good man"[55], Diogenes decided

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[46] Smith (1993) 46. Cf. also chapter III.B.
[47] Fr. 2.
[48] Fr. 29 + YF 271.
[49] Cf. Fr. 3.
[50] Cf.: Fr. 29: "I wished to use this stoa to advertise publicly the [medicines] that bring salvation.".
[51] Fr. 3; Maybe also Fr. 2: "[that most people suffer from false notions about things]".
[52] Fr. 2.III.7-9.
[53] Fr. 2.III.10-12.
[54] Fr. 2.II.7-11.
[55] Fr. 2.II.11-III.2.

to help[56]. But Diogenes' help consists not only of showing the mean to salvation to the people; in fragment 30, he tells us: "I am not pressuring any of you into testifying thoughtlessly and unreflectively in favour of those who say «[this] is true»; for [I have] not [laid down the law on] anything, [not even on] matters concerning the gods, [unless together with reasoning]."[57] Diogenes' intention is not to "convert" people to Epicureanism, but to convince them of the truth of Epicurus' teachings.

This intention of convincing exceeds a solely missionary purpose; the salvation of his fellow-people is more important to Diogenes than to spread Epicureanism. We can say that the preoccupation about his fellow-people and the love to them were Diogenes' reasons to help. Therefore, we can call his motive philanthropy. However, to qualify this statement, it is to say that Diogenes restricts his philanthropy to "those who are well-constituted"[58], but this is not surprising for an orthodox Epicurean.

B.   *Why did Diogenes choose the medium of inscription?*

Now since Diogenes' motive is clear, we can now ask why he regarded an inscription as the most suitable way to convey his message.

To explain Diogenes' choice of an inscription, one can use three arguments: first, Diogenes can reach many people while - second - staying out of public affairs and - third - fulfilling his philanthropic desire. But these arguments alone do not suffice to explain Diogenes' choice - he could also have written a book to fulfil these criteria.[59]

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[56] Fr. 2.III.1-2: "[φιλανθρώπως βοη]-θεῖν"; Fr. 3.III.3-4.: "ἠθελήσαμεν [...] βο-ηθεῖν".
[57] Fr. 30.II.11-III.5. Cf. also NF 126.V.14-127.I.4.
[58] Fr. 3; Cf. also Fr. 2: "those of them who are well-constituted".
[59] Smith (1993) 83-84 discusses the question whether and to what extent the text of the inscription was written down as book or in form of papyrus. The question remains open, it can only be stated with certainty that the letters of Diogenes and Epicurus and Epicurus' maxims were written down.

In fact, the choice of a book would fulfil the above mentioned criteria even better, with a book - as it is portable - he could address even more people (the foreigners he wants to help!), he could help them and he would be involved less in public affairs because he would not have to legitimate his wish to set up a public inscription before the institutions of Oinoanda.

On the other hand, a book has one major disadvantage: its distribution in antiquity was complicated; to reproduce a book, it would have been necessary to transcribe it every single time. Transcription in fact was only affordable for the upper classes, thus limiting the range of the book to the wealthy ones. One the large scale, the costs and effort for distribution would be enormous; and as Diogenes tells us in fragment 113, an Epicurean would never take this effort: "Nothing is so conducive to contentment as not being occupied with much business, not tackling distasteful matters, and not being forced at all beyond one's own capability. For all these things provoke disturbances in our nature."[60]

We can conclude that both inscription and book have advantages and disadvantages. But the final two reasons why Diogenes chose an inscription can be found in the structure and the text of the inscription itself:

The inscription consists of a great variety of different types of text: there are the two major treatises on physics[61] and ethics[62], each with an introduction by Diogenes[63]; the most essential points of the treatises are concisely summarized in short maxims by Epicurus[64] and Diogenes[65]. Diogenes adds another personal element by bringing

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However, the argument here stays untouched by that matter. The medium "book" serves mainly as contrast to the medium "inscription" to elucidate the argument.

[60] Fr. 113.
[61] Fr. 1-27; NF 126-127; NF 142-145; NF 167; NF 182.
[62] Fr. 28-61; NF 128-129; NF 137; NF 146-148; NF 168; NF 191-193.
[63] Fr. 2-3; Fr. 29 + YF 271.
[64] Fr. 28-61; NF 128-129; NF 146; NF 168; NF 191; NF 193.
[65] Fr. 97-116; NF 130-132; NF 155-156; NF 171-173; NF 184-185; NF 197.

out private writings of himself and of Epicurus on the inscription[66] and on top of the stoa, he displays his own thoughts on old age[67].[68]

The arrangement serves a didactical purpose: on eye-height, there is the physics-treatise that must be read first according to Epicurean teaching; then, the reader can proceed to the ethics below. When the base of knowledge is established, he can then go on and deepen his knowledge with the writings above the physics.[69] This design could only be reached with an inscription: the inscription gave the reader the possibility to choose the text he wanted to read while he simultaneously had an overview over the whole content and extent of the writing. An inscription also allows the equal coexistence of the long treatises with their short formulation in the maxims and that of the canonical texts with the colloquial and private ones. In no way this balanced overall-overview could be offered by a book in antiquity.

As already noted, another major difference between the media "book" and "inscription" is that the range of the inscription is less than that of the book. Thus, we can say that Diogenes chose the medium with the smaller, the local audience. In the introduction to the physics and ethics we can even see that Diogenes wanted his message to be stationed locally, that the Oinoandans should be his primary audience; there he addresses the citizens directly - but not the foreigners whom his "medicines" shall also help.[70] We can reformulate this observation: Diogenes made his philanthropic gift primarily to his city of Oinoanda. We have already come across this phenomenon - it is euergetism. Diogenes' decision to build an inscription reveals

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[66] Fr. 62-75; 117-128; NF 158-160; NF 174; NF 186-188.
[67] Fr. 137-179; NF 133-134; NF 140-141; NF 163-166; NF 177-181; NF 190; NF 201-203.
[68] Cf. Smith (1993) 76-108 and Hammerstaedt (2012) 125-127.
For a schematic of the structure, see Smith (1993) figure 6.
[69] Cf. Smith (1993) 84-85.
[70] Fr. 3; 29; Maybe also Fr. 119.

him as a man of his time: Even though his motive is to help all the people, he decides to make his city of Oinoanda the centre and starting point of his euergetism.

But in the context of euergetism, the choice of an inscription as medium shows another nuance that has been hidden until now. Normally in the second century AD, an inscription would carry information about the euerget and praise his deeds. But in this case, the inscription is the euergetic gift. The unusual use of an inscription sets Diogenes and his gift effectively in contrast to other euergets and their gifts: where other euergets perpetuate their names for deeds that - according to Diogenes - did not really help the people, but boosted their own reputation, Diogenes gives the means that can help the people without stepping in the foreground himself.

C. *Why did Diogenes choose the dialect Koine?*

The dialect Diogenes chose to write the inscription in is Koine.[71] With this choice of language, he stands in contrast to the Atticism dominant in the second century AD; but it is not surprising that Diogenes preferred Koine to the Attic Greek.

The Attic Greek was the typical dialect of the sophist's speeches. But Diogenes rejected the values conveyed by the sophists. To Mettios Phanias's son he says: "[...], and you will turn away from the speeches of the rhetoricians, in order that you may hear something of our tenets."[72] According to Epicurean philosophy, speaking publicly causes agitation that threatens happiness;[73] additionally the speeches of the sophists focused on linguistic correctness and rhetorical design while content was of

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[71] Smith (1993) 114.

[72] Fr. 127 + NF 174.

[73] Fr. 112.II.6-11: "Publicly speaking is full of agitation and nervousness as to whether one can convince. Why then do we pursue an occupation like this, which is under the control of others?".

subordinate importance. Diogenes however emphasizes that he does not want to persuade his fellow-people, but convince them of the truth of Epicurean teaching with reasoning[74] and doing this he stands in the biggest contrast to the sophists.

Using Koine indeed, Diogenes could display this difference effectively: The reader expected to read a text in Attic style, but the expectation was disappointed and instead, he read Koine. But this rather popular style was in no way primitive or simple; Diogenes set himself a certain standard, his style is clear, he often avoids hiatus, uses hyperbata to emphasize his messages and in the introductory passages of the physics[75] and ethics[76], he switches to a talkative style to address the potential reader in a colloquial fashion.[77] Smith summarizes this appropriately: "Diogenes exercises some moderation in his use of the artistic devices which he employs and succeeds in putting across his philosophical message clearly and effectively [...]"[78].

The choice of the rather 'ordinary' Koine puts the content of the inscription into the centre of attention. It meets Diogenes' motive of philanthropy while simultaneously setting him apart from other aristocrats: where others try to impress with the form of their message, Diogenes emphasizes the content.

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[74] Fr. 30.II.11-III.5.
[75] Fr. 2-3.
[76] Fr. 29.
[77] Smith (1993) 109-113.
[78] Smith (1993) 111.

VI. Conclusion

We may approve to our initial thesis: the design of the inscription of Oinoanda is the result of a precise and genuine planning.

Led by the unconditioned love to his fellow-people, Diogenes decided to help them. The media he chose allow Diogenes to fulfill his philanthropic desire in a genuine way: the inscription allows him to present a broad spectrum of different types of texts. It presents Epicureanism in a vivid and diverse way. But besides considerations about the presentation of the content, Diogenes must have also calculated the effects of the inscription on the reader. To his contemporaries, the inscription must have caused confusion: normally they would have read an eulogy to an euerget and his deeds. But Diogenes is different, in his case the inscription is the euergetic gift. In contrasting the expectations of the reader, Diogenes puts the content of his inscription into the centre of attention. We may conclude that the inscription was a genial choice.

Choosing Koine Diogenes plays again with the expectations of his potential readers: Normally the reader would expect an Attic dialect, but Diogenes avoids using the sophist's artificial language and the focus on the form. Instead, the choice of Koine further emphasizes what the choice of the medium of inscription also does: it disappoints the reader's expectations and doing so, it puts the content into the centre of attention.

We can conclude that we could prove our initial thesis true completely. But our research has shown us another fact about Diogenes: that he used an inscription shows us Diogenes as a man of his time. With the inscription Diogenes helps his fellow-citizens at first, he makes them an euergetic gift.

But this finding does not stand in any contrast to our initial thesis. That Diogenes made Oinoanda the starting point of his euergetism does not contradict his philanthropy, it does not prevent any non-citizens from the salvation they deserve according to Diogenes. We should rather regard this additional finding as an enriching fact.

We may now close our investigation, knowing that knowledge of Diogenes' historical situation combined with the text of the inscription have given us reliable and profound answers on the question asked.

VII.   Appendix I

We have already noticed that political elites define themselves in general by superior competence in multiple areas. The superiority safeguarded them in the eyes of their respective society also in politics the right to supremacy. In the Roman Empire, the politically leading class defined itself above all by its superiority in two areas: by the ability to do the city good with their generosity in form of for instance buildings or the organization of games (εὐεργετεῖν τὴν πόλιν), and by the ability thanks to their rhetorical education to control the political debates and to hold a political office. Especially the inscriptions show us that these two areas [...] were the centre of the self-perception of the elites. [...] In his analysis of euergetism, Veyne has worked out brilliantly that it [the euergetism] was primarily not of economic or utilitarian nature, but a symbolic act of political communication. To be able to participate in this system, a participant must have had the resources required to do euergetic deeds. [...] For the poorer social classes [...] only the role of recipients was left: they took the gifts, and reacted according to their role - with gratitude, acclamations and public honors.

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