



# Oxford University

## Centre for the Study of Ancient Documents

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### Script, Image and the Culture of Writing in the Ancient World

The beginning of the academic year 2001/2 sees an exciting new phase in the development of the Centre for the Study of Ancient Documents with the launching of a programme of related projects entitled *Script, Image and the Culture Of Writing in the Ancient World* funded for a three-year period from 1 October, 2001 by the Andrew W. Mellon Foundation as part of its Scholarly Communication initiative.

The opportunity provided by the funding from the Mellon Foundation to make a series of new appointments has brought an infusion of fresh ideas and energy into the Centre. New staff members are Maggy Sasanow, who has become the Centre's Administrator, Jessica Ratcliff, who takes responsibility for the Centre's Internet presence as IT Officer, and two full-time research assistants, Dr John Pearce and Dr Peter Haarer. Dr Pearce was previously employed as Research Assistant to the AHRB-funded Vindolanda Ink Tablets project; this post is now held by Dr Frédérique Landuyt.

The aim of the *Script, Image and the Culture of Writing in the Ancient World* programme is to create a hub of knowledge and data accessible through the Internet that will enable researchers worldwide from all backgrounds, young and old, scholastic and intellectually curious, better to understand writing in the Ancient World as a technology in its archaeological and cultural context.

The programme consists of six separate elements, two epigraphical, two papyrological and two Romano-British. Both the individual projects and the overall programme complement projects already underway at the Centre.

The principal epigraphic project is concerned with the earliest alphabetic documents written in Greek. The development of the Greek alphabet is one of the more remarkable and formative episodes in the history of the ancient Mediterranean World. The CSAD's research collection includes the unpublished papers and photographs of the late L.H. Jeffery, whose *Local Scripts of Archaic Greece* has become the standard treatment of early Greek writing. This is an unique and immensely valuable resource. Jeffery assembled individual dossiers for all available examples of Greek writing from the archaic period (c. 800-500 BC). The dossiers contain bibliography, commentary, physical descriptions and hundreds of annotated line drawings, together with an extensive collection of medium-



*Project Staff (left to right): Jessica Ratcliff (IT Officer), John Pearce (Research Assistant), Maggy Sasanow (Administrator), Peter Haarer, Frédérique Landuyt (Research Assistants)*

format negatives taken by Jeffery herself which fully document the remarkable variety of early Greek forms of writing. Many of these photographs are of objects which are now inaccessible or have deteriorated since they were photographed. We plan to catalogue and

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digitise Jeffery's drawings and photographs (which also record the important excavations of Archaic Greek sites at Bayrakli (Old Smyrna) and Emporio on Chios), together with associated material in her papers, to provide a comprehensive and detailed on-line resource for the study of early Greek writing.

A second epigraphical project is a programme of photographing the Ashmolean's important collection of Greek and Latin inscriptions using a high resolution digital studio camera. Inscriptions are studied by historians primarily as written texts and only secondarily as physical objects, although the physical character of the inscription frequently has an important bearing on its interpretation. The Ashmolean inscriptions will be photographed from a range of angles to allow three-dimensional virtual reconstructions to be created so that information about the physical characteristics of a representative sample of inscriptions can be made directly available to historians and students.

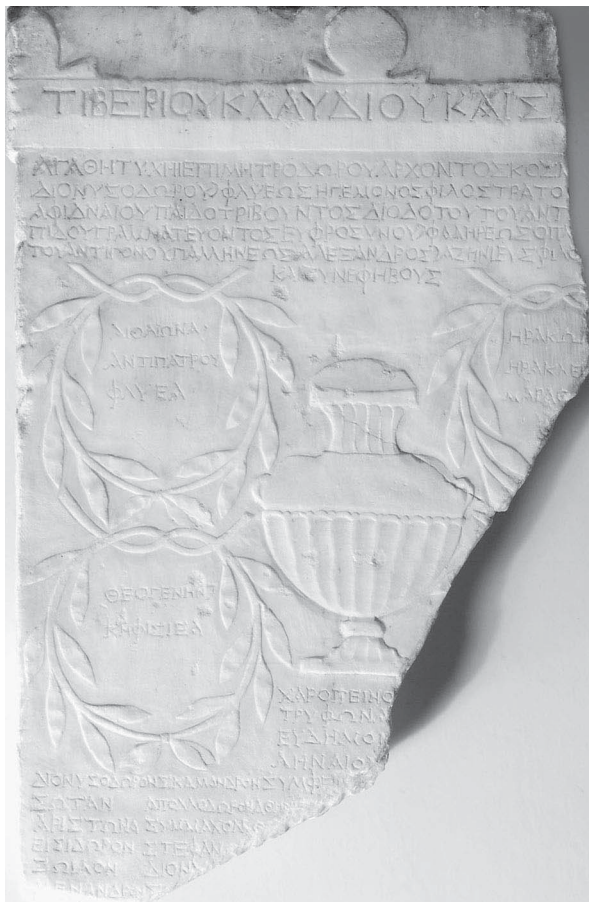
In the 1970s and 1980s an International Photographic Mission initiated and sponsored by the Association Internationale de Papyrologues and UNESCO made

slides and photographs of the collection of Greek papyri held in the Cairo Museum, which includes important material related to texts in other archives and collections, notably the Karanis papyri at the University of Michigan, the Zenon archive, and the 6th century material from Aphrodito and elsewhere. The photographic archive consists of more than 5000 slides and large format negatives. As a third element in the programme we plan to catalogue and digitise the photographs in the Cairo Archive so that they can be made available on-line. The catalogue will contain full cross-references to editions and publication details and will link to the on-line transcriptions available in the Duke Databank of Documentary Papyri. The catalogue format will be based on the record structure developed for the Advanced Papyrological Information System (APIS), and it is intended that the completed database will eventually be integrated into APIS.

As a fourth element of the Script, Image and the Culture of Writing in the Ancient World programme we propose to compile a gazetteer of the source, content and location of papyrus collections held in Britain. This project follows a recent initiative by Dr. Willy Clarysse at Leuven to survey a small number of collections as a first step toward the creation of a worldwide gazetteer of papyrus collections. This pilot version included only one small group of British collections (in Cambridge). No other such gazetteers are publicly available.

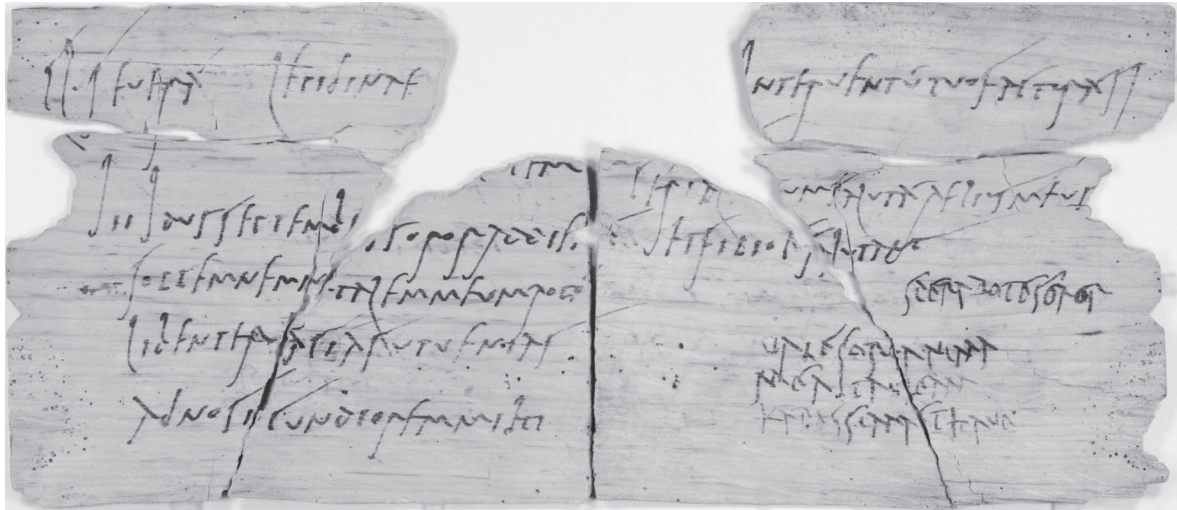
The British gazetteer will use the format established by Dr. Clarysse, which can be seen on the Leuven pilot project's homepage (<http://lhpc.arts.kuleuven.ac.be>), and it is hoped that its compilation will encourage the cataloguing of other collections. The completion of a worldwide gazetteer and the compilation and publication of information which has until now been largely inaccessible should facilitate the process of "virtual reassembly" of fragmented archives. Reconstruction of the process of acquisition of papyri from Egypt by excavation and through the antiquities market is likely to lead to real advances in our knowledge of the archaeology and documentation of Egypt and enable us to make significant connections between groups of texts which were dispersed during the flurry of acquisition of papyri in the late nineteenth and early twentieth centuries.

The fifth element of the programme is the creation of a website consisting of texts and images of the Vindolanda ink writing-tablets. This corpus of over 400 Latin texts is the most important collection of early Latin documents from the Western Empire, making an unique contribution to our knowledge of early Latin writing and writing-materials, of vulgar Latin in the



*Ashmolean inventory C2.56 (IG ii<sup>2</sup> 1973): Athenian ephebic inscription dating to the reign of the Emperor Claudius – one of the inscriptions to be photographed as part of the Ashmolean inscriptions project*





TV II 291: Letter from Claudia Severa to Sulpicia Lepidina, wife of the prefect Cerialis, inviting Lepidina to her birthday celebration; this text from the Vindolanda archive, with a closing greeting in Severa's own hand, preserves one of the earliest known examples of writing in Latin by a woman

middle empire, and of the military, social and economic structure which underpinned the Roman occupation of the frontier in Britain.

The compilation of an archive of high-resolution digital images of the tablets, in collaboration with the British Museum, which owns the tablets, is now almost complete and has already led to significant advances in the reading of the tablets. These images will be made available as part of an electronic database of texts and images, incorporating links to supporting palaeographical, linguistic, archaeological and historical material. We aim to make the database accessible at a wide variety of levels—from research scholars to 7-9 year olds for whom the Latin teaching programme 'Minimus' has been developed using the Vindolanda texts as its core. Other elements in the site will include full supporting commentaries on the individual texts drawn from the editions by Alan Bowman and David Thomas in *Tabulae Vindolandeses* I and II; an illustrated guide to the palaeography and the characteristics of early Latin writing; examples illustrating the contribution to knowledge of spoken and written vulgar Latin in Roman Britain; evidence for the physical context of the deposit at the site of Vindolanda in relation to the topography and buildings of the early forts; archaeological evidence for the artefacts, places, military institutions and other items mentioned in the texts; 'snapshots' of daily life in the commanding officer's residence at Vindolanda which the tablets illuminate in detail—as in the example illustrated above, TV II 291, Claudia Severa's birthday invitation to Sulpicia Lepidina, the wife of the prefect Cerialis. All this will be supported by references to

relevant material from other archaeological and internet sites.

Finally, we plan to develop a database and website for the texts and images of the lead curse-tablets from the shrines at Uley in Gloucestershire. Although curse tablets are widely known in the Greek and Roman world, there are few sites for which the archaeological context is known and documented in such accurate detail as at Uley. Using the Vindolanda database as a model we hope to be able to place the Uley tablets in their archaeological and material context and, in doing so, offer an impression of the religious and literary culture within which they were produced. The project should provide an impetus to the incorporation of other collections such as the very important and much larger one from the Temple of Sulis Minerva at Bath (where the evidence for the archaeological context is comparable).

This is an exciting time for the Centre. The Vindolanda website has been adopted as a project by the University's Academic Computing Development Team (ACDT) for 2001/2 and a target date of October 2002 for the site to be published has been set. Work on the Early Greek Writing project is also well under way. An introductory survey of the range of material in the Jeffery archive is available immediately from the Centre's server (<http://www.csad.ox.ac.uk/Mellon/LSAG>). In Trinity Term work will begin on digitising the colour slides of the Zenon papyri in the Cairo Photographic Library. When we report back in the next Newsletter we should have substantial progress to communicate.

Charles Crowther

Maggy Sasanow

## **Images and Artefacts of the Ancient World**

### **A Joint Royal Society and British Academy Discussion Meeting, 6-7 December 2000**

The Centre's collaborative project with the Department of Engineering Science on Imaging Incised Documents provided the focus and initiative for a joint meeting of the Royal Society and British Academy organised by the Centre's Director, Dr Alan Bowman, and Prof. Mike Brady of the Department of Engineering Science on Artefacts and Images of the Ancient World on 6-7 December, 2000. The meeting, held in the British Academy, brought together leading researchers in Ancient History, Archaeology, Optics, Engineering and Computer Science and 3D Modelling and offered a stimulating environment for the exchange of ideas across disciplines. The vitality of the discussion at the meeting fully reflected the collaborative energy and enthusiasm generated by the Stilus Tablets project. The papers presented at the meeting are being edited by Prof. Brady and Dr Bowman for a joint publication of the British Academy and the Royal Society.

## **From Scribe to Scanner; Computers, Images and Ancient Documents**

### **British Association Festival of Science, Glasgow, 3 September, 2001**

Alan Bowman, Mike Brady and Charles Crowther, in a joint session with Dr. L. Keppie (Hunterian Museum) and Prof. A. Wallace (Heriot-Watt), presented a report on the Imaging Incised Documents project and advances in 3D Laser scanning to a special session, sponsored by the British Academy, of the British Association's Festival of Science meeting at Glasgow University on 3 September, 2001. The CSAD team's presentation focused both on the results already achieved by the stilus tablet project and on the potential for their application to other types of ancient document and more generally to medical imaging and engineering problems. Prof. Brady's discussion of the ways in which the analysis techniques developed for the project were proving of value in the analysis of mammogram images for the early detection of breast cancer attracted particular attention and was widely reported in the National Press. Prof. Wallace presented a survey of developments in 3D active imaging using projected laser light and discussed the potential for their application to the study of archaeological objects and incised documents. The session was followed by a tour of the Hunterian Museum and a reception organised by Dr. Keppie.

## **International Summer School in Greek and Latin Epigraphy**

### **2nd-12th July 2001**

In July last year an International Epigraphy Summer School was organised by the Centre for the Study of Ancient Documents in partnership with the British Epigraphy Society. The School ran from 2nd July to 12th July and was based around facilities made available by the Centre, the Ashmolean Museum and Christ Church.

This was the first time that such an event in Epigraphy had been organised in Oxford. Previous Epigraphy Summer Schools, in 1984 and 1990, were hosted by the Institute of Classical Studies in London. The 1997 Oxford International Summer School in Papyrology provided a model and important insights for the organisers, Drs. Alison Cooley and Graham Oliver, into how such a School should be run.

There was an enthusiastic response to initial advertisements for the Epigraphy Summer School. 80 preliminary enquiries eventually yielded 60 applications. There was a strong international flavour among the applicants. 47 applications were received from students outside Oxford. Of these 47, 22 were accepted.

Financial support for the Summer School was considerable. There were three main sponsors: the Faculty of Literae Humaniores, the David Lewis Fund, and the British Epigraphy Society. The latter provided bursaries for three Studentships, one for a student from a UK University, and two for students from Eastern Europe (Poland and Serbia).

The students from outside Oxford were accommodated by Christ Church which proved to be very popular and gave the students something of the Oxford experience – by all accounts a good thing. The location of the Summer School at the Centre for the Study of Ancient Documents proved to be a valuable asset for participating students. The squeeze room was heavily used, as were the available books and photocopier, the computer room and the internet.

Students were arranged, working in pairs, using inscriptions in the Ashmolean Museum collection, which Michael Vickers and Mark Norman had re-organised in the museum basement so as to be readily accessible for the Summer School, and the CSAD collection of squeezes and photographs; additional study material for Latin epigraphy was selected by Alison Cooley and Michael Crawford. The students had regular opportunities to discuss their material with the course organisers and a triumvirate of course instructors who generously gave their time (Thomas Corsten, Charles Crowther, and Michael Crawford).



*Participants in the 2001 International Summer School in Greek and Latin Epigraphy relaxing in Christ Church Gardens before the Summer School Dinner*

To begin with, students were given instruction in the various elements of how to prepare an epigraphical publication. Charles Crowther and Thomas Corsten taught the students how to make squeezes and describe stones, and a wide range of seminars and workshops given by experts on more specific topics and themes was offered. Scholars from other institutions such as UCL and the British Museum were generous with their time and provided expertise to complement that of the local team.

"Hands-on" experience was provided through the availability of pottery and coin examples presented by Michael Vickers of the Ashmolean, Andy Meadows and Jonathan Williams of the British Museum and Chris Howgego and Henry Kim from the Heberden Coin Room. Alan Bowman illustrated his talk on the writing tablets with some examples from Vindolanda. William Stenhouse of UCL not only illuminated the problems of working from epigraphic manuscripts in a workshop session, but had also worked closely with the Bodleian Library in selecting manuscripts for a special display (which continued into the Triennial Conference) and in producing an explanatory leaflet to accompany it. Four public lectures were organised on the broader themes of epigraphy and history to accompany the Summer School teaching programme. John Davies (Greek Epigraphy), Stephen Mitchell (East Roman Epigraphy), Michael Crawford (Roman Epigraphy) and Charlotte Roueché (Late Antique Epigraphy) all spoke to large audiences in the Ashmolean's Headley Lecture theatre.

At the end of the programme each student pair presented its findings to the Summer School participants in the Headley Lecture theatre. All those who had taken part in the Summer School were then invited to dine in Christ Church on the final evening, where they were treated to an after-dinner talk by Michael Ballance on his recollections of fieldwork in Asia Minor and memories of working with W.M. Calder.

The Summer School could not have been run without the generosity of the academics from inside and outside Oxford who participated in the programme. The organisers thank both them and Fergus Millar and Robert Parker who respectively welcomed and said farewell to the students.

The programme for the Summer School was intensive and packed full of experts and topics both broad and specific in subject matter. The students who participated in the programme were given instruction in the practical aspects of epigraphy and the theory and practice of publishing inscriptions. From all the reports that have filtered back to the organisers, the students found the programme both beneficial and enjoyable and at least one student is using the course as a formal accreditation in continuing on to an intermediate epigraphy course at her home university. Above all, the students also appreciated meeting such a broad cross-section of their peers from around the world, and all the academics who participated in the course similarly benefited from the stimulating atmosphere generated by this new generation of scholars.

*Alison Cooley and Graham Oliver*



## Italian Sigillata potters in the first century AD: "modest men, not even little Wedgwoods". Or were they?

The opinion quoted above was expressed by Professor Moses Finley in his 1973 publication, *The Ancient Economy*. He was perhaps rightly critical of some of the more exaggerated claims made on behalf of the makers of fine ceramic tableware in Italy in the first century AD. Yet Italian *terra sigillata* (a modern but more neutral term than the traditional 'Arretine Ware') did find its way to every part of the Roman Empire. It contributes to the epigraphic record in the sense that makers' names were regularly impressed into the vessels before firing; and whilst these inscriptions are often highly abbreviated, they are prolific and they enable us to trace the evolution of the industry in greater detail than is possible for any other artefact of the Roman period.

Modern research has shown that this ware evolved from the preceding tradition of black-slipped wares in Etruria and the Po Valley during the third quarter of the first century BC. From about 25 BC onwards it began to be exported, at first to supply the army in Gaul and the Rhineland, and by the death of Augustus in AD 14 it was known throughout the Empire, from Spain and Morocco to Egypt and the Middle East. Pieces have even been found as far afield as the east coast of India. The name-stamps first attracted attention as worthy of study as long ago as 1492. In this year a considerable quantity of pottery was recovered at Arezzo from the bank of the River Castro near the Ponte delle Carciarelle, and the stamps were carefully recorded by Marco Attilio Alessi, who was about 22 years old at the time. His drawings have come down to us through two manuscripts, preserved at Florence and Arezzo respectively. However, in recent years the basis for all discussions of the stamps and of the relative importance of different workshops has been the *Corpus Vasorum Arretinorum*, compiled by August Oxé between 1896 and 1943 and eventually edited for publication in 1968 by Howard Comfort.

Oxé's catalogue comprised some 18,000 entries and it is about to be replaced by a Second Edition, prepared in Oxford by the writer during the last seven years. The new edition contains roughly twice as many entries, gathered under some 2,500 names, and these are often accompanied by far more information with regard to the findspots of the vessels, their shapes and their dates. It will provide the opportunity for a substantial reassessment of Finley's ungenerous opinion, and will reveal the functioning of an industry

which could be highly sophisticated and in which some players were far more than "modest men."

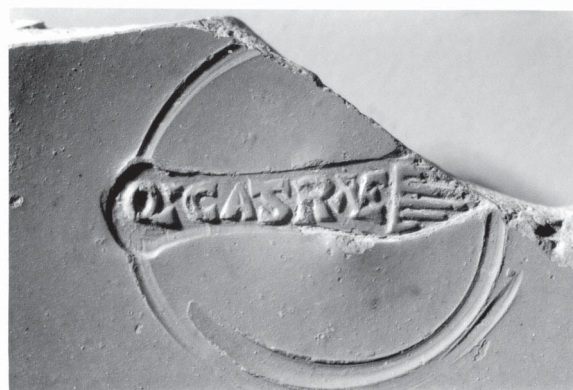
We now know substantially more than Oxé about the sources of the ware, for in addition to Arezzo and Pozzuoli, the only production centres which could be identified for certain in his day, we now know of substantial workshops at Pisa, at sites in the Val di Chiana and along the Tiber Valley, and at Lyon in Gaul. The greatest body of early research was also in Gaul and Germany, where the Italian ware was driven off the market in the Tiberian period by distinctive Gaulish products (the so-called "Samian" ware). In the Mediterranean region, however, Italian Sigillata continued to be exported for at least another century: this has become increasingly apparent with the growth in the publication of Roman pottery from Mediterranean sites.

At the height of its success, there were some very big producers of Italian Sigillata, and it is in respect of these that we can begin to ask how the ware was distributed. It is an abiding puzzle that an inland site such as Arezzo should have been capable of generating exports that travelled throughout the Roman World. Indeed, the greatest enterprise in Italian Sigillata, that associated with the name of *Cn. Ateius*, surely owed its success at least in part to having moved from Arezzo to Pisa on the coast, greatly reducing the cost of long-distance exports. The products of *Ateius* are most prolific in the western Mediterranean and the scarcity of finds from Arezzo itself long raised doubts as to whether he worked there at all. The discovery of production waste bearing his name there in 1954–55 finally resolved this uncertainty, and this was followed ten years later by the discovery of the major production site at Pisa, at which he and/or his freedmen were the dominant producers. There is now good reason to infer an actual migration from the one site to the other in about 5 BC. The subsequent history of this enormous enterprise (responsible for some 16 per cent of the total number of stamps in the catalogue) seems further to justify the inference that *Ateius* moved his operation to Pisa specifically in order to benefit from access to the sea and from the potential of maritime exports. This was indeed an enterprise of the broadest vision and here surely we have quite a substantial 'Wedgwood'. For some of the major producers at Arezzo itself we now have a large enough body of data to look at their individual patterns of distribution, and here some suggestive differences emerge which seem to imply the presence of market forces which are not simply geographical. *P. Cornelius* is firmly located at Cincelli 8 km. from Arezzo, whilst *L. Gellius* is also somewhere

nearby, though perhaps not in Arezzo itself, where vessels signed by him are scarce. They are broadly contemporary, *Gellius* having been active c. 15 BC–AD 50 and *Cornelius* for a slightly shorter period within the same over-all span. Their patterns of distribution, however, are markedly different. Whilst in Italy their representation is broadly comparable, *Cornelius* has a substantial western export market in the Iberian peninsula and Morocco where *Gellius* is sparsely attested. *Gellius*, on the other hand, enjoys a major penetration of northern Italy and right along the Danube, where *Cornelius* is hardly represented at all. Why should this be? Clearly, these workshops were not just putting their wares up for sale to whoever passed by their front door. Was the *Gellius* workshop perhaps to the north of Arezzo, with better communications across the Apennines to the Po Valley? Did the *Cornelii* own estates in Spain with consequent shipping interests which favoured the export of pottery in that direction? Such patterns seem more likely to reflect a deliberate exploitation of certain markets by the producers (with concomitant links between production and distribution) than a selection of products by the consumers: this is typical of the kind of challenge to our understanding of marketing structures and trade which this material now presents. As the number of known centres of production has increased, the question has repeatedly arisen whether the same names occurring on different production sites are coincidental or reflect some genuine relationship between them. In the case of minor potters, the coincidence of the names may be no more than that or it may represent a migration by one individual from one site to another: this is a phenomenon which is now well attested amongst the later Gaulish centres. But what about the larger concerns? There are stamps reading *Atei* or *Cn. Atei* which originate from Lyon and indeed from La Graufesenque in the Aveyron. *Rasinius* worked at Arezzo and possibly also somewhere on the Bay of Naples, but we have signatures bearing his name alone and in combination with *Acastus* and *Rufus* at Lyon. Signatures of *C. Sentius*, generally very similar in character, are known from both Etruria, northern Italy, Lyon, La Graufesenque and Asia Minor! How is this evidence to be interpreted? There is a natural inclination to argue back from the experience of modern times and to infer that Arretine entrepreneurs were maximizing their commercial potential by establishing subsidiary production closer to distant markets. However, the evidence rarely supports such a far-reaching conclusion. Looking at the entire range of nomenclature on the

Italian sigillata stamps, it is quite clear that there is no uniformity or rigour of style. A freedman might sign with his full *tria nomina*, or he might omit the *cognomen*, or he might on occasion use his *cognomen* alone. It is thus entirely possible that the signatures which appear to indicate distant subsidiaries of the larger workshops actually represent former slaves who have been manumitted and who have migrated elsewhere to set up on their own. In a distant market, such an individual might not need to use his *cognomen* in order to assert his identity. Stamps originating from Lyon and bearing the name of *Cn. Ateius* need not therefore imply any control by or continuing connection with the 'parent' workshop.

On the other hand, there are also a few stamps which show well-known potters in partnership, apparently working at some distance from their original place of work. The most notable of these is the combination *Xanthus + Zoilus*. These are two prolific members of the '*Ateius* group' working at Pisa, and yet their names appear coupled together only on products made at Lyon. In this instance the only plausible explanation seems to be some kind of deliberate attempt by existing workshops to enhance their market share by setting up outlying production facilities in mutual collaboration.



Typical potters' stamps on Italian sigillata: signatures of *C. Sertorius Proculus* (above) and *Q. Castricius* (below). Scale 2:1.

The core of the new catalogue will be published in electronic form on a CD, which will enable users to pursue all kinds of queries and to investigate many different patterns in the data. Finley criticised earlier research on this material as a “great edifice” built on foundations which were inadequate to support it. Now a foundation with far greater potential has been laid: I have hinted at the kinds of enquiry that it suggests, and it will be exciting to see where it leads us over the coming years.

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### Who was interested in Sculptors' Signatures?

A so-called sculptor's signature is an inscription revealing who made a sculpture; most of the time this inscription was cut on the statue base, but sometimes it is written on the sculpture itself. Its language is usually simple: a name, sometimes a patronymic and an ethnic, followed by a verb.

Beyond their laconicism, sculptors' signatures have always been a puzzle for art historians and epigraphists because of their exceptional character; most ancient statues were not signed. One is entitled to wonder why a sculptor's name was sometimes cut on a statue or on its base and who was interested in reading it.

The first sculptors' signatures appeared during the second part of the seventh century BC, and their use is not interrupted until at least the fourth century AD. We cannot expect that the same reasons will cause the same effects over such a long period. The fact that the “sculptor's signature” was initially very often integrated into an epigram, as in the case of the grave-stele for Lampito, IG i<sup>3</sup> 1380, illustrated opposite, and progressively, through the fifth and fourth century, detached itself and became an autonomous piece of information, as in *I.v.Olympia* 162 illustrated on page 9, where the sculptor's signature is cut on the upper surface, while the identifying inscription is placed on the front face of the statue base, should constitute a first warning for chronological differentiation.

Overall there is a gap in our evidence. To my knowledge there is no clear literary evidence of someone actually reading and quoting a sculptor's signature before Philochoros and Herodas. Consequently, for the previous periods, we are forced to use another kind of evidence, which I would like



IG i<sup>3</sup> 1380, base for the grave-stele of Lampito, with signature of the sculptor Endoios integrated into the funerary inscription, late 6th century BC

to call the “anti-sculptor's signature”: Pindar, *Nemean* 5, composed in 487 or 489 BC. This poem starts in an extraordinary way with the words “I am not a sculptor”. Pindar goes on comparing and opposing a statue, by its nature immobile, with his mobile poetry, which can be repeated and sung far away from its original place of composition. Scholars generally consider that Pindar was diminishing sculpture to the profit of poetry.

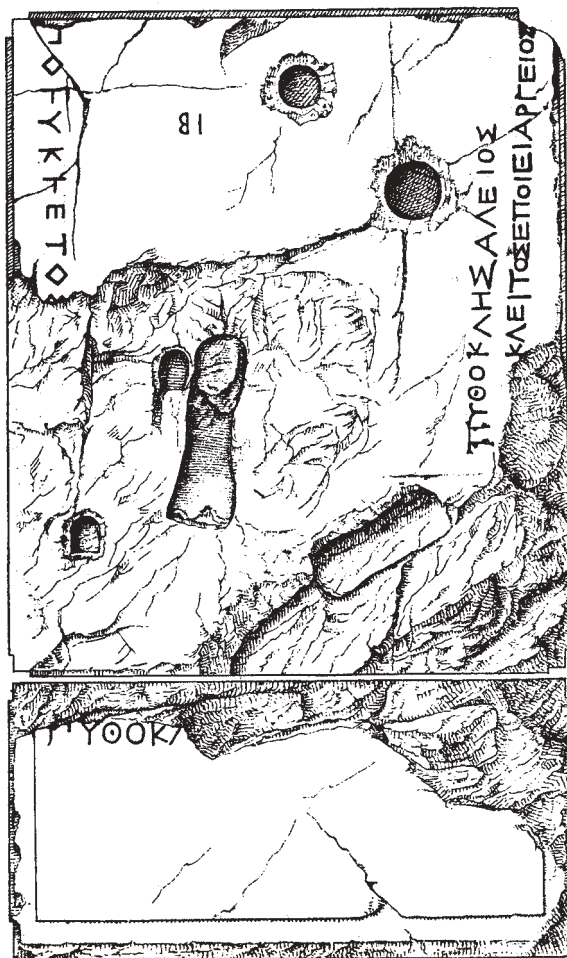
Apparently not everybody agreed with the great poet. On the contrary, Pindar's words themselves seem to imply that in some people's minds poet and sculptor were equally able to promote the glory of aristocratic athletes. The sculptor's signature would then be evidence for the sculptor's pretension to the role of medium between mortals and their immortal glory, in the same way as poets. This concept would have been shared by the patron who accepted the cutting and the public display of the inscription.

Aside from the content of the inscriptions, their display and their setting may also provide some information bearing on their intended audience. Two kinds of comparison may be relevant:

- A comparison between different ancient copies of the same signature under the same statue,
- A comparison between different signatures by the same sculptor.

The two examples illustrated here, IG i<sup>3</sup> 1380 from Athens and *I.v.Olympia* 162-163 from Olympia, carrying signatures, respectively, by Endoios and Polykleitos,





*I v. Olympia 162-163: statue base for Pythokles with signature of the Argive sculptor Polykleitos, late 5th/early 4th century BC. The text was re-inscribed on the upper surface of the base in the late Hellenistic period*

show that very different solutions could be adopted to display the same textual information. The physical appearance of an inscription could deeply modify its message. It was probably the result of a negotiation between sculptor and patron, whose results depended on cultural and social criteria and on the prestige of both parties. Each signature, or each group of signatures, requires a separate individual explanation which takes into account the different participants involved in the process of the inscription: the purchaser of the sculpture, the sculptor, potential later owners and readers. There is no univocal explanation for the phenomenon of signature and we must allow for a diversity of causes. By building an extensive database of this kind of document, which will take into account as much epigraphic as archaeological evidence, there is some hope of refining our picture of the artist's place in ancient society.

*Alexis D'Hautcourt*

## CSAD Notes and Updates

### Perseus in Oxford

Since November 1999 the Centre has been maintaining a British Mirror site for the Perseus Digital Library on behalf of the Faculty of Classics as a service to the UK Classics community (<http://perseus.csad.ox.ac.uk>).

### Imaging Incised Documents

The Centre's EPSRC-funded Imaging Incised Documents project produced results of real significance in the course of 2000-2001. The methods developed by the project of identifying strokes by isolating shadows, highlights and the transitions from one to the other proved particularly effective in the partial decipherment of a tablet concerned with the despatch of a slave on a mission and mentioning two known Gallic tribal names.

### Imaging Inscriptions

The last year and a half have seen considerable progress in the digitisation of the Centre's squeeze archive. A new Epson 1640 XL A3 flatbed scanner has been acquired and funding from the Faculty Research Projects Committee has made it possible to employ a number of graduate assistants. As a result, the digitisation programme is on schedule to be completed within its original proposed timetable (to September 2003).

## Zeugma 2000 Archaeological Project

At the invitation of the Oxford Archaeological Unit (OAU), the Centre provided consultancy services to the Zeugma 2000 Archaeological Project for epigraphical finds from the rescue excavations during the summer of 2000 necessitated by the completion of the Birecik Hydroelectric Dam. The generous funding for the Zeugma project provided by the Packard Humanities Institute allowed the OAU to deploy a full range of modern technologies in the rescue excavations. Extensive use was made of digital photography to record finds as they emerged and to refer them to off-site experts for identification. On the basis of a digital photograph sent directly from the excavation to CSAD, Charles Crowther was able to identify and prepare a text and translation of an important new inscription of Antiochus I of Commagene for a press release to accompany a site visit by a Turkish Government Minister on the day after its discovery on 21 August. Dr. Crowther visited Zeugma between 23-28 September to study all the inscriptions found during the season's work. The Centre's epigraphic consultancy continued during 2000/2001 with the identification of a fragmentary mosaic inscription as part of a previously unknown wedding hymn composed in the style of Nonnus.

## Monumentum Ephesenum Colloquium

A two-day Colloquium on the *Monumentum Ephesenum*, organised under the auspices of the Centre by Barbara Levick, Alan Bowman and Michael Crawford, was held at Christ Church on October 1-2, 1999. One of the main aims of the Colloquium was to prepare a revised edition of the text of the inscription, which records the Roman Customs Law for the province of Asia. The Colloquium also heard a series of papers on central issues in the interpretation of the text. It is planned that all of this material, together with an English translation and an attempt to render the underlying Latin version of the Greek text, will be incorporated into a first English-language edition of this remarkable inscription. The publication, which is being edited by Barbara Levick and Michel Cottier, is at an advanced stage of preparation and will inaugurate a new OUP series of *Oxford Studies in Ancient Documents*.

The Austrian Institute's generous loan of its latex squeeze of the inscription, which was digitised for the Colloquium, allowed participants to verify and augment current readings of the text. Revision of the text was carried a stage further in 2000 when Charles Crowther and Michel Cottier obtained a permit from the Turkish Ministry of Culture with the support of the British Institute of Archaeology at Ankara to visit Selçuk Museum. A thorough re-examination of the inscription between 14-22 September resulted in a number of new readings and a more systematic record of the punctuation and palaeography of the inscription. A complete set of paper squeezes was made and a new set of black and white and digital photographs taken. This material has been added to the Centre's epigraphical archive and is available to visitors for consultation.



*Making paper squeezes of the lex portorii provinciae Asiae inscription from Ephesos in Selçuk Museum, 20 September, 2000.*

## Imaging the Vindolanda Ink Tablets

In February 2000 Dr. John Pearce began a programme of digitally photographing all the ink tablets from Vindolanda at the British Museum store in the Old Post Office Building in Blythe Road, Hammersmith, as part of the AHRB-funded Vindolanda Writing Tablets project. The initial stages of the scanning programme were spent in calibrating the Centre's high-resolution PhaseOne Powerphase digital scanning camera for infra-red photography. The time invested in this process has proved fully justified since the quality of the images produced by the Powerphase digital camera is a significant improvement not only over the images obtained with a Kontron digital camera in 1996 (Newsletter 3), but in many cases over the excellent conventional infra-red film photographs taken by a professional photographer for the initial publications. The new images have allowed improved readings to be made of many of the previously published tablets as well as providing an indispensable aid in preparation of editions of the unpublished tablets for Volume III of *Tabulae Vindolandenses*.

The scanning programme continued through much of 2000 and 2001, to include both the published texts, including those on display in the Romano-British galleries in the British Museum, and the unpublished ink tablets excavated at Vindolanda during the 1990s. The capture of images of all published and unpublished ink tablets from Vindolanda has now been completed. Over 2300 images from the scanning programme have been archived on the University's Hierarchical File Server in TIFF format. JPEG versions of the images have been produced and made available to Dr Alan Bowman and Prof. David Thomas on CD for their work on *TV Volume III*. Images of all published tablets will be made available through the Internet during 2002 as part of the Andrew W. Mellon Foundation-funded Vindolanda tablets web site (for which see the report on pages 1-3 above).

Dr. Pearce has also undertaken a survey of museum and other archaeological collections in Britain with a view to collating information on holdings of unpublished ink, stilus and lead writing-tablets. The results of the survey suggest that there is a considerable quantity of potentially interesting material to be studied.

The projected Corpus of Romano-British Writing-Tablets, to which all these projects will contribute, has been adopted as *Roman Inscriptions of Britain* Vol. IV by the Administrators of the Haverfield Bequest, under whose auspices Volumes I-III are published.

## A Day of Attic Inscriptions

### Canadian Archaeological Institute at Athens, 8 March 2000

The current level of interest in Attic epigraphy was reflected by a successful one-day colloquium held on March 8, 2000. A programme consisting of ten papers and a large international audience packed into the Canadian Archaeological Institute in Athens confirm that Athens is the place not only to study the epigraphical culture of the ancient *polis* but also to keep up to date with the latest academic research. Papers were presented by students from Canada, Greece, Britain, Israel and the USA and covered topics from Archaic through to Roman periods.

Onomastic questions held centre stage. Sean Byrne's study of names explored the different fashioning of Latin and Greek names in Athens before and after 86 B.C. David Jordan, co-organiser of the colloquium, focused on one particular name, Pasion, that appears on an unpublished lead tablet and argued that this was *the* Pasion made famous in the Demosthenic corpus.

The context in which inscriptions are found and were set up was also an important theme and was touched on in a number of papers, including Catherine Keeling (on the Acropolis dedications), Stephen Lambert (on an erasure in *IG ii<sup>2</sup> 410*), Angelos Matthaiou (on the topography of Apollo Delios in Athens) and Graham Oliver (on the location of *IG ii<sup>2</sup> 448*).

Religion is never far from epigraphy and the demes of Attica continue to provide a wealth of material which requires further thought. Androniki Makris, who investigated the role of *sophronistai* in the Hebe cult at Aixone (*IG ii<sup>2</sup> 1199*), and Eran Lupu on the meaning of *maschalismata* found on the *lex sacra* of Phrearrioi both made contributions to the richness of the epigraphic material in rural Attica.

Epigraphy has been keeping pace with the developments of technological innovation and a leading exponent and champion of electronic applications – or e-epigraphy – is John Traill who spoke on his own research programme, *Athenians*, which has been using computer technology for three decades (<http://www.chass.utoronto.ca/attica>). Virtual epigraphy was also the subject of the final paper presented by Malcolm Wallace who explored the world of lost inscriptions in his quest for The Thirty Years Peace in literary sources.

For those who were not able to be in Athens, a publication of the proceedings from the conference should appear shortly. For further information, please e-mail: [caia@hol.gr](mailto:caia@hol.gr).

Graham Oliver

## George Forrest Epigraphical Library

On 15 November, 2001 a reception was held in the Classics Centre to celebrate Margaret Forrest's donation of the epigraphical books from the library of her late husband, Prof. George Forrest, to the CSAD. Margaret Forrest also presented a portrait photograph by Michael Gabriel of George Forrest in characteristic pose to hang alongside his books.



Margaret Forrest and Michael Gabriel (holding his portrait photograph of George Forrest) at the opening of the Forrest Epigraphical Library

## David Lewis Lecture

The Sixth David Lewis Lecture was delivered by Prof. Angelos Chaniotis of the University of Heidelberg on 23 May, 2001 in the Garden Quad Auditorium, St. John's College. The title of Professor Chaniotis' lecture was "Christians, Jews and Pagans at Aphrodisias in Late Antiquity". During his stay in Oxford Prof. Chaniotis also presented a seminar to graduate students on a new Hellenistic decree from Aphrodisias.

The Lewis Lecturer for 2002 will be Mrs. Charlotte Roueché (King's College London). The intriguing title of her lecture is "Epigraphy and the New World Order".

## Ancient Documents Old and New

Dr. J. Bennet organised a seminar series in Michaelmas 2000 on Aegean Scripts. The speakers were Lisa Bendall (Cambridge), "Text, Archaeology and Administration: the Northeast Building at Pylos"; Ilse Schoep (Leuven), "Understanding Linear A Administration"; John Killen (Cambridge), "Explicating Linear B: the Role of the Epigrapher"; Jan Driessen (Leuven), "The Unity of Archives at Knossos—a Reconsideration". Dr. Killen's seminar was particularly well attended.

Two further seminars were offered in Trinity Term, 2001. Professor P. Temin (MIT and Nuffield College) spoke on "the Supply of Labour in the Roman World" and Prof. R. Bagnall (Columbia University) discussed his continuing work on "the Nekrotaphoi Archive".



## CSAD Events, 2002

### Ancient Documents Old and New

The Centre's regular seminar series on "Ancient Documents Old and New" resumes in Hilary Term 2002 with a series of papers on miscellaneous topics:

- |             |   |
|-------------|---|
| 30 January  | David Jordan, "New Evidence for the Early Written Dissemination of Greek Hexameters"                                  |
| 6 February  | Akiko Moroo, "The Miletus decree: Is the dating by 3 bar sigma true or illusory?"                                     |
| 13 February | Tom Davis, Alan Bowman, Melissa Terras, Charles Crowther, "Handwriting Identification Ancient and Modern: a Workshop" |
| 20 February | Charles Crowther, "That Crazy Man Antiochus! A New Sacred Law of Antiochus of Commagene from Zeugma"                  |

### CSAD and Related Events 2002

- |           |   |
|-----------|---|
| 17-18 May | BES Spring Colloquium, in honour of Dr Margaret M. Roxan: "Documenting the Roman Army" (Senate House, University of London) |
| 22 May    | D.M. Lewis Lecture:<br>Charlotte Roueché, "Epigraphy and the New World Order"   |

## Visitors to CSAD

The Centre is able to provide a base for a limited number of visiting scholars working in fields related to its activities. Enquiries concerning admission as Visiting Research Fellow (from established scholars) or as Visiting Research Associate (from junior scholars) should be addressed to the Director. Association with the Centre in either capacity carries with it membership of the University's Classics Centre.

Among visitors to the Centre in 1999/2001 were Dr. Alexis D'Hautcourt, who spent the academic year 1999/2000 in Oxford working on a revision of J. Marcadé's *Recueil des signatures de sculpteurs grecs* and contributed the article on sculptors' signatures on pp. 8-9 above; Prof. R.S. Bagnall, who was a Senior Visiting Research Fellow of the Centre in Trinity Term, 2001 and presented a seminar on the Nekrotaphoi Archive on 6 June; and Dr. H. Perdicoyianni, who spent July-August, 2001 in Oxford as a Visiting Research Associate of the Centre.

Prof. Akiko Moroo (Chiba University of Commerce) came to Oxford at the end of March, 2001 as a Senior Visiting Research Fellow of CSAD and Visiting Scholar at Wolfson College to pursue research on 5th-century Athenian history and epigraphy during a sabbatical year.

Dr. P.J. Stylianou is a Senior Visiting Research Fellow of the Centre for the academic year 2001/2002. Prof. A. Avram will also be a Visiting Research Fellow and Dr. C. Mancini a Visiting Research Associate during 2002.

## Circulation and Contributions

This is the ninth newsletter of the Centre for the Study of Ancient Documents. The Newsletter is circulated in Winter and Summer. The Newsletter invites contributions of news, reports and discussion items from and of interest to scholars working in the fields of the Centre's activities – epigraphy and papyrology understood in the widest sense. The Newsletter is circulated to individual scholars on the Centre's mailing list and is also available from the Centre's WWW site (URL <http://www.csad.ox.ac.uk>) in HTML format or for downloading, either as a text file or as an Adobe Acrobat™ PDF file. Contributions, together with other enquiries and requests to be placed on the Centre's mailing list, should be addressed to the Centre's Administrator, Margaret Sasanow, at the address below.

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