

BRITISH EPIGRAPHY SOCIETY NEWSLETTER

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News of Members

Welcome to: Valentina de Martino, Fabienne Marchand, Ilaria Marchesi, Eberhard Sauer, Alexandra Villing.

Michael Ballance. We are sad to announce the death of Michael Ballance after a long illness.

Dorjana Sirola. Congratulations to Dorjana for her performance in the winning team of *University Challenge - the Professionals* (her second appearance in a victorious team, having previously won with Somerville in 2002).

Corrections

Richard Grasby. We stated erroneously in our Spring Newsletter (no. 15) that Richard Grasby is a stone mason by profession. He is in fact a typographer, letterer and letter cutter by training, who established his own design and lettering studio early in his career, and has spent much of his life carving inscriptions into stone and wood worldwide, or lecturing on the same. A lectureship at the University of Pennsylvania has enabled Richard to publish *Letter Cutting in Stone*, a workbook on the subject, and a Hugh Last award from the British School at Rome in 1995 enabled him to start his research into the measurement and making of Latin Inscriptions, work which remains in progress with the support of the Centre for the Study of Ancient Documents, Oxford, and the British Epigraphy Society. Richard has kindly offered to supply copies of *Letter Cutting in Stone* to BES members at £14.50 each incl. P&P (UK only). Write to <Richard@richardgrasby.co.uk>

For everything in this newsletter, past newsletters, links, updates, and more, visit:
<http://www.csad.ox.ac.uk/BES/>

An Introduction to Late Antique and Byzantine Epigraphy & 10th ANNUAL GENERAL MEETING

Saturday, 11 November 2006, Classics Centre, The Old Boys' School, Oxford, OX1 2RL

11.00 onwards: Coffee

11.30–12.30: Annual General Meeting

Agenda

1. Apologies for absence
2. Minutes of the last meeting & matters arising
3. President's Report
4. Secretary's Report (Annual Report)
5. Treasurer's Report
6. Membership of the Steering Committee
7. AIEGL matters
8. International Congress 2007
9. Epigraphy Summer School
10. Future Meetings
 - a. provisional programme
 - b. role of secretary in seeking meetings
 - c. preferred locations
11. Any other business.

12.30–18.00: Colloquium

12.30-13.30: Tea, Coffee, & Registration

(A sandwich lunch may be reserved in advance for £5.00. Please state dietary requirements when booking.)

13.30: Dr Ida Toth (Wolfson College, Oxford)

Thoughts and considerations on Byzantine Epigraphy

14.15: Dr Anne McCabe (Agora Excavations, American School of Classical Studies at Athens)

Some Medieval Graffiti and Inscriptions in Athens

15.00-15.45: Tea & Cake

15.45: Professor Stephen Mitchell (Exeter)

Christian Theological Inscriptions from Ankara

16.30: Mr Georgios Deligiannakis (Lady Margaret Hall, Oxford)

Late Antique Epigraphy and Christianisation: Case-studies from the E. Aegean

17.15: Professor Michael Jeffreys (Prosopography of the Byzantine World, KCL)

Byzantine seal(ing)s: inscriptions in parvo?

18.00–19.00: Reception.

Poster submissions will be on display throughout the day.

Colloquium fees:

Registration / refreshments: £2.00 (BES members) or £5.00 (non-members)

Sandwich lunch (optional): £5.00

New graduates may join the society at the discounted rate of £5.00 for the academic year up until the end of the meeting and take advantage of the discounted rates for registration and lunch.

Booking:

To reserve a place at the colloquium, and especially if you would like to book a lunch, please contact the Secretary, Peter Haarer, by e-mail to <peter.haarer@classics.ox.ac.uk> or by post to 19 Purcell Road, and include where relevant details of your dietary requirements. Please pay all fees due on the day by cheque (no coins / notes if possible) to the Treasurer, Nicholas Milner.

Epigraphic Saturday, Cambridge, 27 January 2007

Joyce Reynolds will hold an epigraphic Saturday in Cambridge on 27th January 2007. Speakers will include Werner Eck, Michael Crawford, and James Clackson on non-Latin inscriptions of Italy. Further offers of papers are still welcome, and anyone interested in putting a text or a problem to the meeting for discussion should get in touch with Joyce as soon as possible, either c/o the Classics Faculty (Faculty of Classics, University of Cambridge, Sidgwick Avenue, Cambridge, CB3 9DA), or at Newnham College (Sidgwick Avenue, Cambridge, CB3 9DF).

BES / SPHS Lecture Meeting, London, 7 February 2007

Prof. A. Chaniotis (Oxford)

Listening to stones: loud voices in Greek inscriptions

Dr G. Oliver (Liverpool)

Attic Epigraphy

Further details of times and the exact venue (in Senate House, Malet Street) will be available on the BES and SPHS websites nearer the time.

BES Spring Colloquium, Edinburgh, 5 May 2007

Making Ends Meet: Epigraphic Manifestations at the Borders of Empire

Saturday 5th May, University of Edinburgh. Speakers include Prof. L. Keppie (Glasgow), Prof. D. Breeze (Historic Scotland), Dr. E. Sauer (Edinburgh), Dr. B. Paarman (Fribourg). Further details from Dr U. Roth <u.roth@ed.ac.uk> and on the BES website in due course.

The Archimedes Palimpsest and its New Texts, 13 December 2006

A British Academy Presentation, 6-7 pm, Wednesday, 13 December 2006.

William Noel (The Walters Art Museum, Baltimore) and Christopher Carey (University College London), with Eric Handley, FBA (University of Cambridge) in the Chair.

£10 (£5 concessions) to include drinks reception, at The British Academy, 10 Carlton House Terrace, London, SW1Y 5AH.

Lost works of the Greek mathematician Archimedes have revived interest in his scientific achievements since their recent recovery from a prayer-book dating from AD 1229. About a millennium and a half after he wrote these treatises, vellum leaves from a tenth-century copy of them were cleaned and over-written, and so now survive. State-of-the-art technology makes it possible to decipher what the unaided eye can no longer see.

Several other texts, not all so far identified, were also palimpsested in this way to make the prayer-book. The British Academy has taken a special interest in five leaves that have the remains of two lost speeches by the fourth-century orator Hyperides. One of them relates to a private action on behalf of three orphans against a guardian's treatment of them, and is mainly of sociological and legal interest; the other relates to the bitter political argument reflected in the speeches made in 330 BC by Aeschines (Against Ctesiphon) and Demosthenes (On the Crown), to which it adds new perspectives.

An international colloquium at the Academy on 16 February discussed some preliminary readings and laid plans for future work; a further meeting on 13 December will assess progress to date.

The Archimedes Palimpsest and its New Texts will be the subject of a presentation open to all interested at the British Academy. A drinks reception will follow the presentation and there will be opportunities to meet members of the research team and see a display of some of the results of the project.

For further details and to book on-line: <http://www.britac.ac.uk/events/2006/hyperides/index.html>

Telephone enquiries: 020 7969 5238 / Email: <externalrelations@britac.ac.uk>

13th International Congress of Greek and Latin Epigraphy, Oxford 2007

Epigraphy and the Historical Sciences, University of Oxford, 2-7 September 2007

Student Bursaries

The British Epigraphy Society is offering a limited number of bursaries of up to £100 to home student members of the society to put towards the registration fee for the XIII International Congress of Greek and Latin Epigraphy (CIEGL). To apply please write to the society's secretary, Dr Peter Haarer, with a statement of 250 words outlining how attendance at CIEGL will benefit your studies, and arrange for your academic supervisor to forward separately a brief statement of support. Applications and references should arrive no later than 31 March 2007 for consideration at a final meeting in early May. Home students wishing to compete for a bursary who are not already members of the Society must submit a completed membership form with their statement, and will be asked to pay subscription fees (£6.00 or £10.00) for the year 2006/7 as a condition of accepting any award.

Completed applications should be sent to: 19 Purcell Road, Marston, Oxford, OX3 0EZ

or may be e-mailed to: <peter.haarer@classics.ox.ac.uk>

Reports: BES Spring Colloquium 2006: Displaying Inscriptions

Thirty-six participants gathered in London in Senate House on Saturday 25 March for this one-day event convened and chaired by Charlotte Roueché.

Alan Johnston (UCL), *The State of the Problem: The Example of Graffiti*

Alan Johnston opened proceedings with a lively and entertaining paper on the pivotal role museums play in making inscribed material accessible for study once this has crossed the threshold and passed into collections. An abundance of examples of virtue and vice was offered in these terms, accumulated during a long and illustrious career which has included no small time hunting through material in museums for shorter, more informal inscriptions comprising a few letters only, or enigmatic but deliberate marks.

Many factors are associated with the physical storage of and access to material. Some aspects under this heading lie beyond the control of museums, such as decisions over funding, and therefore whether a museum remains in existence, or political circumstances, especially warfare, which can put finds from a particular region beyond reach or precipitate the uncontrolled reorganisation of collections through emergency unplanned movement. Less easy to understand, perhaps, are cases where permission to study material is difficult to obtain. However, even when this has been won, there follow the practicalities of having material brought out of storage and finding a generous space with good light for its examination. The latter tends to diminish over time as a museum acquires more material and storage areas fill up.

Other factors are associated more with how a museum manages the publication of inscriptions. At the basic level, material may languish unpublished and therefore unknown, or may be unpublished and known but permission to cite it withheld. A different kind of problem can arise from strategies of publication, especially where a single corpus becomes divided between two or more scholars. Unless this compartmentalised method of study is carefully co-ordinated important overall patterns can be missed or masked leading to the generation of factoids, especially with regard to presences or absences of certain classes of find. Alternatively, publication may concentrate solely on 'epigraphic goodies' at the expense of problematic or seemingly unpromising material. Finally, there is the fundamental issue of accuracy, above all in the precise representation of inscriptions. Some of the inherent difficulties in publishing inscriptions were illustrated through Alan Johnston's work on the material from Naukratis.

Taken together, the above may well leave the student of graffiti - or indeed many other types of

document - deeply troubled by questions of how much material lies unrecognised and unknown in museum stores. At least one strategy for dealing with these problems at source would be to give a greater role to web-based publication.

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Valentina de Martino (University of Naples), *The Museum of Naples*

Valentina de Martino overcame the vagaries of international travel with courageous determination to arrive just in time to deliver a stimulating paper on her doctoral research. Completed under the supervision of Prof. Elena Miranda, this concerns the comparison of different methods for displaying epigraphic material, and is associated with a major reorganisation of the epigraphic collections of the National Archaeological Museum at Naples. The reorganisation project is much overdue, as the extensive collection long ago over-filled the space available for storage and display, but is now being demanded by the construction of an access tunnel linking the museum with the metro, coupled with the discovery during this process of a substantial agonistic inscription.

The new inscription comprises marble slabs inscribed with lists of victors in the *Sebastà Isolimpia* games in Naples. The slabs had completely covered the walls of a large portico surrounding a temple which, though as yet unconfirmed, was probably dedicated to Augustus in whose honour the games were held. There were many different events in the games, and the lists give the names of the winning competitors followed by the events in which they were victorious. At present the inscriptions are broken in small pieces, except three which have been restored for a special exhibition in the museum. Valentina de Martino, Prof. Elena Miranda and Dr Diva di Nanni are working on the remainder, using measurements and images to help try to find joining fragments, a process which is likely to take considerable time given the complexity of the task. This work in progress will be presented at CIEGL as a poster, and offers an example of epigraphic study connected with the Museum of Naples. Valentina de Martino sees the discovery of the new inscription as an opportunity for developing the collection at the museum, and for stressing the relationship between the inscriptions and the urban contexts to which they belong, a relationship which in some cases aids considerably with interpretation.

The epigraphic collection of the Naples Museum is one of the most important in Italy,

comprising at a conservative estimate ca. 120,000 inscriptions, and incorporates more than one hundred texts in Italic scripts, and more than two hundred Greek inscriptions, mostly from Magna Graeca. The core of this corpus formed part of the Farnese Collection assembled in the seventeenth century. It was originally divided by type of text and displayed in the room of the Farnese Bull, with the museum garden rapidly being used for overflow as the collection grew. In 1929, the epigraphic collection was moved to a new wing at the rear of the museum, but access soon became problematic as the tide of new acquisitions filled the space available and the display became by default an ever increasingly cramped storeroom.

The new display is organised along more geographical-historical lines, but with strong contextual and thematic elements. The Greek inscriptions from Magna Graeca and those in Italic scripts from central and southern Italy have dedicated sections, which set these groups of texts in their wider cultural context. Inscriptions from the collections also feature in exhibits dedicated to the history of Naples, and to the process of Romanisation illustrated through material from Pompeii, Herculaneum and Pozzuoli.

However, the new display aims to achieve much more than merely a reorganisation. It aspires to move away from the more traditional and, to the uninitiated, intimidating manner in which epigraphic material tends to be presented, and to show-case inscriptions in a more aesthetic and accessible style. Part of this is achieved through simple means, such as giving visitors somewhere to sit and contemplate, part by mounting inscriptions in less conventional ways, for example in arrangements allowing the objects inscribed to be viewed in the round where this is especially important. In terms of didactic elements, every inscription displayed has a card and panel associated with it, the card giving immediate access to basic factual information, including archaeological context, date, and inventory number, and the panel the social context. The new display also tries to stress to the visitor the relationship between lapidary epigraphy and other types of writing, by including illustrative objects (or images of objects), especially from the collections of archaeological finds from Pompeii, such as a wax tablet or political advert.

Valentina de Martino concluded by considering desirable further developments. These include a section on how inscriptions are made, especially given that the museum's collections include numerous masonry tools. Experience elsewhere shows that such sections tend to appeal strongly to the public, and especially to children, particularly when combined with facilities for visitors to try out writing on stone for themselves.

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Henry Kim & Susan Walker (Oxford), *The New Ashmolean*

Henry Kim and Susan Walker presented details of the project to remodel the Ashmolean Museum, Oxford. This major project in terms of cost and scale will see the various *ad hoc* and now dilapidated extensions to the back of the Cockerell building demolished and replaced with a single modern structure, which will double the exhibition space offered by the old building, and also include a new cafe, education centre, and dedicated entrance for school parties.

The project imposes an excellent opportunity to rethink and redesign the display of the collections in the structures affected and how these interact with other collections round them. This has given rise to the over-arching theme of 'Crossing Cultures, Crossing Time', which aims to integrate East and West, link Europe and Asia, and generally link collections together. Within this theme, the new displays will aim to bring out two strands: 'perspectives of the ancient world', and 'the making of the modern world'. A further change involves the strategy for display, moving from the old approach of 'everything out', and crowded cabinets, to the selection of key objects and their detailed elucidation. Personal stories will be interwoven into the exhibit, such as the excitement of Arthur Evans on excavating Knossos. Another new feature is the inclusion of orientation galleries on each floor to help visitors set what they see in its chronological and geographical context, especially when moving between and therefore comparing collections. More significantly for epigraphy, the reorganised museum will include a number of themed galleries, one of which will be devoted to 'Reading, Writing and Counting' (the 'three Rs').

The Reading, Writing and Counting gallery will focus on the nature and function of writing. The gallery will explore, for example, the role of writing in counting and recording, writing to rule (the Weld-Blundell Prism), writing for divine inspiration or magic, writing to express identity (e.g. names), and writing as decoration. Personal stories incorporated in the gallery will centre largely on decipherment, including Arthur Evans and his unsuccessful attempts to decipher Linear B, and the pioneering work of Rawlinson, an Oxfordshire lad, on the decipherment of cuneiform. The role of research projects based at the University of Oxford in reading or re-reading documents through new techniques will also be showcased, such as the work undertaken by the Centre for the Study of Ancient Documents on the Vindolanda tablets, or by papyrological teams to use multispectral imagery to read papyrus fragments. It is important to stress, however, that significant numbers of epigraphic documents will remain integrated in culturally based galleries. Moreover, for those which cannot be included in

the public display a stone store and study area will be available.

The design of the exhibit in the Reading, Writing and Counting room is seeking to address a number of major challenges in the presentation of epigraphic material from the Classical World and the wide variety of writing from other cultures represented. Inscriptions can be inherently difficult to display, and are often hard to understand or appreciate unless considerable contextual information is supplied. For example, the significance of the *Marmor Parium*, though an epigraphic treasure, has tended to be lost on the uninformed visitor in the absence of elucidation, and its 'hang-time' (the amount of time a visitor spends scrutinising the object) noticeably short. Then there is the problem of size: large pieces demand adequate floor or wall space, whereas for small writing the problem is to make this visible, especially where the text may be considered of secondary importance to the inscribed object, for example on a painted cup or coin. Language barriers present a further difficulty to be overcome, not only where texts are in Greek and Latin, but also where they are in the numerous other languages represented, written in an extraordinary variety of well-known and lesser-known alphabetic and non-alphabetic scripts. The solution to these problems is being sought and implemented through graphic design. The Reading, Writing and Counting gallery will be linked directly to the Money Gallery, and near to Death and the Afterlife in Ancient Egypt (being relocated to the current Ashmolean cafe).

In sum, the new Ashmolean is perhaps the most ambitious and gripping museum project currently in progress in the U.K.

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Robert Pitt (RHUL), *Objects versus images - the case of the British Museum*

Robert Pitt spoke on his work associated with his doctoral thesis and the preparation of a new edition of *The Collection of Ancient Greek Inscriptions in the British Museum* (4 vols, 1874-1916) = *GIBM*. This project has its origins in the attempt, currently on hold, to catalogue all non-indigenous inscriptions in UK collections in time for *CIEGL* in 2007.

The present edition of *GIBM* includes 1,155 Greek inscriptions in its catalogue, and this total suggests that the British Museum has one of the largest, if not the largest museum collection of Greek inscriptions outside Athens. The inscriptions are diverse in overall scope, but biased towards the particular archaeological expeditions (esp. e.g. to Ephesos, Knidos) during which the majority were acquired. Of the 1,155 inscriptions, about 50 are currently on display in the museum's galleries, mostly in classical galleries, but some in non-classical

galleries. This leaves a substantial body of material which is not on display. How can this best be made available to the public?

The inscriptions in *GIBM* have already been added to the British Museum's database, *Merlin*. This can provide the basis for an on-line publication of all the inscriptions using the Epidoc format. On-line publication would also enable the inclusion of photographs of each text, and of new restorations, for example as the result of readings by laser. A further advantage of web-based publication is that it would make possible the inclusion of additional inscriptions. This comprises new categories, such as masons' marks which have traditionally suffered neglect, or inscriptions newly discovered within the existing collections, such as graffiti added in antiquity to Near Eastern hunting reliefs. Cross-referencing also becomes more possible, for example with the numismatic collection of ca. 40,000 Greek coins, each bearing a legend which could, in theory, be added to the on-line edition of *GIBM*.

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John Bodel (Brown University), *The US Epigraphy Project*

John Bodel began by giving a virtual tour of the four floors of the new epigraphic exhibition in the Museo Nazionale Romano alle Terme (= MNRT), and using a selection of items from this as a touchstone for some opening general remarks about the tremendous variety of narratives inscribed objects evoke, and the importance of displaying text and object well and setting them in context.

Consider, for example, the contrast in presentational needs and stories offered by a mass-produced amphora stamp, versus the unique and controversial inscription on the Praeneste fibula, now thought by epigraphists in the US, UK, and Italy to have been faked by a German, but still considered genuine in Germany. The *Lapis Niger* from the *Forum Romanum* (a copy in the MNRT), by contrast, shows how some inscriptions require display in three-dimensional space to bring out features which can only be understood in such a setting, in this case the boustrophedon style of writing, and the manner whereby the mason cutting the text was forced to shave down one corner of the block to accommodate the final line. Opisthographic documents, too, have to be mounted in such a way as to reveal both front and back. An inscribed lead collar for a slave, the text of which more or less translates 'If found, return to owner', puts forward a different challenge for display and perhaps a more vivid kind of human story, whereas a law inscribed on sheet bronze, which was then damaged as it was prized off its original installation, puts forward a biographical story about an object. Then there is the problem of different types of

document and categorisation. For example, Christian epigraphy is traditionally separated out from pagan, but refreshingly integrated in the MNRT, bringing out important developmental continuities. To take a different case, what is to be done with drawings on stone, or deliberate but unintelligible marks?

Cataloguing problems are also a major feature of book-based publications, and the limitations of print led John Bodel to speak on the U.S. Epigraphy Project, the goal of which is to gather and distribute information about ancient Greek and Latin inscriptions (and some in other ancient languages / scripts) now geographically located in the USA. Each inscription catalogued by the U.S. Epigraphy Project is assigned a U.S. Epigraphy Number based upon its location when registered, and by which it can be uniquely identified. The project had 2,300 inscriptions in its database by the middle of 1997 (720 Greek, 1,575 Latin) and a catalogue of these is available in print as *Greek and Latin Inscriptions in the USA. A Checklist*, by J. Bodel & S. Tracy (Rome & New York, 1997). The project now also has a website which duplicates the information included in the book, but with revisions, updates, and images where available (about 800 entries have photographs at present). In addition there are new entries on collections and inscriptions added after the printed catalogue went to press. The inscriptions in the on-line project database can be browsed by publication, by collection, or, for the inscriptions with photographs, through keyword searches.

John Bodel concluded with a demonstration of this impressive site, and a discussion of some of the issues arising from its construction.

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Gabriel Bodard & Charlotte Roueché (KCL), *The Aphrodisias Project*

Gabriel Bodard and Charlotte Roueché concluded proceedings with a short report on the Epidoc Project to develop standard protocols for encoding epigraphic documents for display on websites. This can ensure that while the format and appearance of individual web-based publications differs, the technological underpinning is the same and the data compatible. The protocols have been developed using the Aphrodisias site as a test-bed, and following an extensive programme of international consultation. These protocols are

now being posted on the web with guidelines for the non-technical on how to use them, and it is hoped that they will encourage in particular those with smaller and less accessible collections to put these on-line. Cooperation and agreement are essential if the protocols are to be a success and pass into common use, but it is hoped that these will follow a positive feedback cycle, whereby initial cooperation leads to further cooperation. One further vital part of the development of Epidoc has been the use of commonly used and widely available software to minimise the impact of software upgrades.

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Concluding Observations

A number of general themes emerged and were illustrated throughout the day. These included the difficulties of presenting inscriptions to the public in an accessible and informative way, often stemming from the availability of a good three-dimensional space for display with adequate floor and wall space. Providing seating for the weary visitor to contemplate epigraphy was also often acknowledged as desirable. Major building projects clearly offer excellent opportunities for renegotiating space and rearranging displays.

A different area of discussion broached in many of the contributions considered the pitch of information provided for visitors. Where this had to be directed towards a particular age group in line with orders from political masters, for example twelve year-olds, this need not adopt a patronising tone. Some interest was also shown in matters of access by different groups, for example how to cater for the blind or partially sighted, and the tactile element of inscriptions.

Another common thread was the barrier often presented by ancient languages, and the problems this presents, but with the more positive aspect of avid public interest in decipherment. Finally, the tremendous potential for the delivery of information using existing and predicted technology was repeatedly mentioned, and in particular the web, especially for material not on display.

The British Epigraphy Society would like to thank Charlotte Roueché for hosting the Spring Colloquium, and the SPHS & SPRS for the loan of their prized and indispensable urns.

Peter Haarer

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A tentative note on the regiment on the new Lancaster gravestone

Without having seen the stone and without access to a good photograph, I nevertheless wondered whether the following remarks may be of interest. The regiment is called ALA AUG.: an *Ala Augusta* is already recorded at Lancaster (*RIB* 606 + Addenda). It has been identified as the *Ala Augusta Gallorum Proculiana*, itself equated with the *Ala Augusta Ob Vitutem Appellata*, recorded at Chesters.

The deceased, both on the new and the old Lancaster inscriptions, were Trevirans (the latter one L. Julius Apollinaris). J. Krier, *Die Treverer ausserhalb ihrer Civitas* (1981) 125, asked whether the *Ala Augusta* (of the old inscription) was not rather the *Ala Augusta Vocontiorum* attested in Britain in AD 122 by a military diploma (*CIL* XVI.69). In the late 1st cent. AD it was in Lower Germany. There (later) one of its decurions, with a Celto-Germanic type Romanised name of Simplicius Super, described himself as: *dec. alae Vocontior. exercitus Britannici* (*ILS* 2536). An earlier inscription (*CIL* XIII.8655) has a *Silvanus Loupi f. Trevir* in it and an *ignotus* prefect (*PME* Inc. 236) of the unit settled near Trier, where he served as priest of the main Treviran god, Mars Lenus (*CIL* XIII.4030). There may well have been a large Treviran draft into the *ala* in the Flavio-Trajanic period. Was the *ignotus* prefect perhaps involved? He had held a tribunate in Legio IX Hispana, which was in Britain. The possibility exists that he was sent to take the *Ala Vocontiorum* to Britain after filling gaps in it from Trevirans. S. Dušanić, *ZPE* 47 (1982) 168 suggested that this may have occurred soon after the invasion under Claudius, but G. Alföldy, *Die Hilfstruppen in der röm. Provinz Germania inferior* (1968) 190 [77], is surely more correct to date the inscription under Trajan.

To stick one's neck out even further, was the recipient's name something like *Lensus Vodulli* --- [*fil*]ius? (*Lensus* was the name of the father of a probable sailor in the fleet, perhaps the Pannonian [*CIL* XVI.17]). This would make him a peregrine, like *Silvanus Loupi f.*, suited to an earlier stage of the regiment's history (L. Julius Apollinaris may have got his *tria nomina* when the *ala* became *C. R.*).

P.S. After I had sent the above note to the *Newsletter*, Professor A.R. Birley kindly sent me a photograph of the stone and his interpretation of the fourth line as: [*t(urma)*] *Victoris curator Domitia[nus p(osuit)]*. He reads the auxiliary's name in l. 2 as: *Insus Vodulli [fil]ius*. The inscription may be rendered as: 'To the gods of the underworld. *Lensus* (or *Insus*) the son of *Vodullius*, a Treviran citizen, cavalryman in the *Ala Augusta* of the squadron of *Victor*. The *curator* (supervisor) *Domitianus* erected this.'

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13TH INTERNATIONAL CONGRESS OF GREEK AND LATIN EPIGRAPHY



Organised on behalf of the Association Internationale d'Épigraphie Grecque et Latine by the British Epigraphy Society and the University of Oxford

On behalf of the Association Internationale d'Épigraphie Grecque et Latine, the British Epigraphy Society, in collaboration with the University of Oxford and the British Academy, is pleased to announce the

13th International Congress of Greek and Latin Epigraphy, Oxford 2007

Epigraphy and the Historical Sciences University of Oxford 2–7 September 2007

The conference will take place from Sunday 2 September 2007 (registration) to Saturday 8 September (departure) at the University of Oxford. The main sessions of the conference will take place between Monday and Friday. Optional excursions may be arranged for Saturday 8 September. The conference will be housed in a group of historic central locations in the University. The opening session will be held in the 17th-century Sheldonian Theatre, the ceremonial heart of the University built by Sir Christopher Wren. The plenary lectures, the poster displays, and many of the panel sessions will be staged at the University Examination Schools. Conference accommodation will be available at Christ Church, the largest of Oxford's Colleges, which also incorporates Oxford's cathedral, and at St Edmund's Hall, in the heart of the Medieval city close to the old city walls. Both colleges are a few minutes walk from the University Examination Schools. On Wednesday 5 September organised excursions will be offered to historic locations around Oxford. There will also be visits, on Friday, September 7, to the galleries of the Ashmolean Museum.

September 2006 Update: A draft programme and timetable for the Congress have now been posted. Everyone wishing to attend the Congress is urged to register and book accommodation as soon as possible.

Further information at:

<http://ciegl.classics.ox.ac.uk/>

The British Epigraphy Society
Charity Commission registration number 1090249

**FINAL STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR
ENDED 30TH SEPTEMBER 2005**

<u>Incoming resources</u>	Unrestricted funds £	Restricted funds £	Total 2005 £	Total 2004 £
Subscriptions:				
BES (1,228.00-688.24)	509.76)		
(Less deferred subs 30.00))		
AIEGL received		688.24)		
AIEGL accrued		<u>0.00</u>)	1,198.00	1,360.00
Income from activities in furtherance of charitable objects:				
Conference Fees	123.00		123.00	380.50
Investment income				
	<u>18.56</u>		18.56	<u>13.23</u>
Total	<u>651.32</u>	<u>688.24</u>	<u>1,339.56</u>	<u>1,753.73</u>
 <u>Resources expended</u>				
Grants payable in furtherance of charitable objects:				
Paid to University of Oxford—note 2	300.00		300.00	525.00
Cost of activities in furtherance of charitable objects:				
Conference Expenses	84.74		84.74	278.36
Administration: Office	5.54		5.54	10.08
Bank charges	<u>31.83</u>		31.83	26.80
AIEGL subscriptions				
paid (706.79-18.35)		688.24	688.24	775.77
accrued		<u>0.00</u>	0.00	<u>18.35</u>
Total	<u>422.11</u>	<u>688.24</u>	<u>1,110.35</u>	<u>1,634.36</u>
 Net movement in funds				
	229.21	0.00	229.21	119.37
Total funds b/f	<u>2,185.12</u>	<u>0.00</u>	<u>2,185.12</u>	<u>2,065.75</u>
Total funds c/f	<u>2,414.33</u>	<u>0.00</u>	<u>2,414.33</u>	<u>2,185.12</u>

The British Epigraphy Society
Charity Commission registration number 1090249

FINAL BALANCE SHEET FOR THE YEAR ENDED 30TH SEPTEMBER 2005

	Unrestricted funds £	Restricted funds £	Total 2005 £	Total 2004 £
<u>Current assets</u>				
Investments: deposit a/c	1,818.98		1,818.98	1,800.42
Cash: at bank	<u>647.35</u>	<u>0.00</u>	<u>647.35</u>	<u>550.05</u>
<u>Total</u>	2,466.33	0.00	2,466.33	2,350.47
 <u>LESS Current liabilities</u>				
Creditors: amounts falling due within one year:				
Other creditors	22.00		22.00	22.00
BES deferred subscriptions	30.00		30.00	0.00
AIEGL accrued subscriptions		<u>0.00</u>	0.00	18.35
Rome bursary accrued	<u>0.00</u>		<u>0.00</u>	<u>125.00</u>
<u>Net assets</u>	<u>2,414.33</u>	<u>0.00</u>	<u>2,414.33</u>	<u>2,185.12</u>
 <u>Financed by:</u>				
<u>Income Funds</u>				
Restricted funds		<u>0.00</u>	0.00	0.00
Unrestricted funds	<u>2,414.33</u>		<u>2,414.33</u>	<u>2,185.12</u>
<u>Total funds</u>	<u>2,414.33</u>	<u>0.00</u>	<u>2,414.33</u>	<u>2,185.12</u>

Signed on behalf of the trustees President

Date of approval Treasurer

Notes

1. Accounting policies

Basis of accounting: These accounts have been prepared in accordance with accounting standards and Accounting and Reporting by Charities—Statement of Recommended Practice (SORP 2000) and the Charities Act 1993.

Change in basis: There has been no change to the accounting policies (valuation rules and methods of accounting) since last year.

Changes to previous accounts: No changes have been made to interim accounts for the year.

2. Grants made

£300 was paid to the University of Oxford, for the web-site of CIEGL in 2007, and may be refunded at a later date.

3. Paid employees

The Society has no employees.

4. Trustees and other Related Parties

Trustee expenses: 1 trustee was paid a total of £5.54 in expenses (2004: £10.08). There were no related party transactions during the year (2004: none).

5. Tangible Fixed Assets

The Society has no tangible fixed assets.

6. Investment Assets

The Society has no investment assets apart from cash at bank and on deposit.

7. Endowment and Restricted Funds

The Society had no endowment or restricted income funds at the year-end.

The British Epigraphy Society
Charity Commission registration number 1090249

**INTERIM STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR
ENDED 30TH SEPTEMBER 2006**

	Unrestricted funds £	Restricted funds £	Total 2006 £	Total 2005 £
<u>Incoming resources</u>				
From generated funds:				
BES subscriptions (1,537.65-758.49) (less deferred subs 12.00)	767.16)		
AIEGL subs received		758.49)	
AIEGL subs accrued		<u>0.00</u>) 1,525.65	1,198.00
Donations:	45.00		45.00	0.00
Income from charitable activities:				
Conference Fees	353.00		353.00	123.00
Investment income	<u>126.51</u>		<u>126.51</u>	<u>18.56</u>
Total	<u>1,291.67</u>	<u>758.49</u>	<u>2,050.16</u>	<u>1,339.56</u>
 <u>Resources expended</u>				
Charitable activities:				
Grants	0.00)		
Conference Expenses	375.53)		
Newsletter	41.67)	417.20	384.74
Governance costs:				
Office	5.80		5.80	5.54
Bank charges	<u>31.76</u>		31.76	31.83
Other resources expended:				
AIEGL subscriptions paid		758.49	758.49	688.24
accrued		<u>0.00</u>	<u>0.00</u>	<u>0.00</u>
Total	<u>454.76</u>	<u>758.49</u>	<u>1,213.25</u>	<u>1,110.35</u>
 Net movement in funds	836.91	0.00	836.91	229.21
Total funds b/f	<u>2,414.33</u>	<u>0.00</u>	<u>2,414.33</u>	<u>2,185.12</u>
Total funds c/f	<u>3,251.24</u>	<u>0.00</u>	<u>3,251.24</u>	<u>2,414.33</u>

The British Epigraphy Society
Charity Commission registration number 1090249

**INTERIM BALANCE SHEET FOR THE YEAR ENDED 30TH SEPTEMBER
2006**

	Unrestricted funds £	Restricted funds £	Total 2006 £	Total 2005 £
<u>Current assets</u>				
Investments: deposit a/c	1,945.49	0.00	1,945.49	1818.98
Cash: at bank	<u>1,363.75</u>	<u>0.00</u>	<u>1,363.75</u>	<u>647.35</u>
<u>Total</u>	3,309.24	0.00	3,309.24	2,466.33
 <u>LESS Current liabilities</u>				
Creditors: amounts falling due within one year:				
Other creditors (16.00 + 6.00)	22.00		22.00	22.00
BES deferred subscriptions (24.00 + 12.00)	<u>36.00</u>		36.00	30.00
AIEGL accrued subscriptions		<u>0.00</u>	0.00	0.00
<u>Net assets</u>	<u>3,251.24</u>	<u>0.00</u>	<u>3,251.24</u>	<u>2,414.33</u>
 Financed by:				
<u>Income Funds</u>				
Restricted funds		<u>0.00</u>	0.00	0.00
Unrestricted funds	<u>3,251.24</u>		<u>3,251.24</u>	<u>2,414.33</u>
<u>Total funds</u>	<u>3,251.24</u>	<u>0.00</u>	<u>3,251.24</u>	<u>2,414.33</u>

Signed on behalf of the trustees President
Date of approval Treasurer

Notes

8. Accounting policies

Basis of accounting: These accounts have been prepared in accordance with accounting standards and Accounting and Reporting by Charities—Statement of Recommended Practice (SORP 2005) and the Charities Act 1993.

Change in basis: There has been no change to the accounting policies (valuation rules and methods of accounting) since last year.

Changes to previous accounts: No changes have been made to final accounts for last year.

9. Grants made

None.

10. Paid employees

The Society has no employees.

11. Trustees and other Related Parties

Trustee expenses: 1 trustee was paid a total of £5.80 in expenses (2005: £5.54). There were no related party transactions during the year (2005: none).

12. Tangible Fixed Assets

The Society has no tangible fixed assets.

13. Investment Assets

The Society has no investment assets apart from cash at bank and on deposit.

14. Endowment and Restricted Funds

The Society had no endowment or restricted income funds at the year-end.

The British Epigraphy Society: Subscription Form

(This form is for the use of those who do not subscribe by Standing Order)

Please complete, using BLOCK CAPITALS:

Name:
Address:
E-mail:

	Fee	Amount enclosed
I wish to subscribe to the British Epigraphy Society (Note: there is no student rate for membership of BES only).	£ 6.00	
AND (optional AIEGL membership for ordinary members) I wish in addition to subscribe via the BES to the <i>Association Internationale d'Epigraphie Grecque et Latine</i> for 2006/7.	£ 10.00	
OR (optional consolidated BES + AIEGL membership for students) I am a full-time student and wish to subscribe to the BES and to the <i>Association Internationale d'Epigraphie Grecque et Latine</i> for 2006/7. The equivalent of 20 Swiss Francs from my subscription will be paid to the <i>Association</i> and I would like any surplus to go to the BES as a gift.	£ 10.00	
If subscribing as a student for consolidated membership of BES & AIEGL, please give the name of your institution and sponsor (course and tutor / supervisor): Signature of sponsor:		
TOTAL		£

Signature:

Date:

Please make cheques payable to 'The British Epigraphy Society' and send with the completed form to:
Dr Nicholas Milner, BES Treasurer, 44 Rectory Green, Beckenham, Kent BR3 4HX.

If you are a U.K. tax payer and have not already done so please consider filling in the Gift Aid form overleaf.

Please send me a form in order that in future years I may pay my BES subscription by Standing Order
[....] (tick)

British Epigraphy Society: Gift Aid Form

The information, and form below, apply only to UK taxpayers.

As a charity, the Society may reclaim from the Inland Revenue the basic rate income tax which you have already paid in respect of income from which you have paid your annual subscription or other donation, if you complete and return this declaration to the Society's treasurer.

Please read these notes carefully before completing the declaration:

1. Complete the declaration only if you do not intend to claim tax relief on your subscription or donation as an expense relating to your employment.
2. You must pay an amount of income tax and/or capital gains tax (including tax you may pay on your savings) at least equal to the tax that the Society reclaims on your payments in the tax year (currently, 28p for each £1 you give).
3. If in the future your circumstances change and you no longer pay tax at the level defined in note 2, you should cancel your declaration by notice to the Society.
4. If you pay higher rate tax, you may claim further tax relief on your Tax Return.
5. Please notify the Society if you change your name or address.
6. You should keep a record of this declaration and the payments under it, and report them on your Tax Return.

Gift Aid Declaration

Details of Donor

Title:

Forenames:

Surname:

Address:

Postcode:

I want the British Epigraphy Society (reg. charity no. 1090249) to treat all subscriptions and donations made by me since 10 November 2001, and all subsequent such payments I make from the date of this declaration until I notify it otherwise, as Gift Aid donations.

Signed:

Dated:

Please send this form to:

The Treasurer, British Epigraphy Society, c/o 44 Rectory Green, Beckenham, Kent BR3 4HX