

BRITISH EPIGRAPHY SOCIETY

NEWSLETTER

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Announcements

Members' news & matters 1

Forthcoming Events

Autumn Colloquium & AGM 2010, Cambridge 2

BSA Postgraduate Training Course in Greek Epigraphy 4

IV Practical Epigraphy Workshop, Corbridge 5

Reports

BES Spring Meeting 2010, Trinity College, Dublin 5

III Practical Epigraphy Workshop, Newcastle 11

ANNOUNCEMENTS

Welcome

To our new members Christoph Lundgreen, Georgina Plowright, Kathryn Westbrook and Alex Imrie.

Subscriptions

Subscriptions are due on 1 October. If you have not yet paid these, or you are in arrears, or you have not yet amended your Standing Order, then you are asked to settle your account with the Treasurer as soon as possible.

MANY THANKS if you have paid your subscription already or do so by Standing Order.

BES Archive

Benet Salway and Peter Haarer have collated the Society's papers and organised these into an archive. The collection includes material relating to the Society's foundation in 1996, complete runs of programmes from colloquia, and full sets of minutes from meetings. Members wishing to consult the archive should contact Ulrike Roth: u.roth@ed.ac.uk.

Inscripta Project

Lindsay Allason-Jones and Federico Santangelo at Newcastle University are working on a project, called Inscripta, funded by the Higher Education Academy, which aims to create an on-line training package on reading Roman inscriptions. The project will be using examples of building inscriptions, altars and tombstones found along Hadrian's Wall and now housed in the Great North Museum. The project is planned to be on-line shortly but Lindsay and Federico would be very grateful if any colleagues who teach Romano-British epigraphy could let them know if there are any elements that need particular attention, particularly those which students find difficult. Please send any suggestions or comments to Lindsay Allason-Jones: l.allason-jones@newcastle.ac.uk

FORTHCOMING EVENTS

The British Epigraphy Society Autumn Colloquium

'Inscriptions and Construction'

&

XIV ANNUAL GENERAL MEETING

Saturday 20 November 2010

The Old Library, Darwin College, Silver Street, Cambridge, CB3 9EU

Many of the inscriptions from the Greek and Roman worlds are related to the processes of constructing those worlds: the naming of benefactors, awarding of contracts, listing construction work still to be done, laying out of plans, etc. Such inscriptions play a crucial role not just in revealing the processes of ancient building and the socio-economic worlds of those involved in building them, but also in the formation of the perception and meaning of the structures themselves, as well as of the politics and economics that surrounded them at the time of their construction, repair and eventual decay.

Programme

- 10.30-11am Coffee and Registration
- 11-11.45 Robert Pitt, Assistant Director, British School at Athens
'Syngraphai: inscribing construction at the Temple of Zeus at Lebadeia'
- 11.45-12.30 Ed Bispham, Brasenose College, Oxford
'Building Reputations: the epigraphy of construction in Late Republican Italy'
- 12.30-1.30 Lunch
- 1.30-2.20 AGM
- 2.20-2.30 Short Break
- 2.30-3.15 Marietta Horster, University of Mainz
'The reliability of Latin building inscriptions'
- 3.15-3.45pm Tea
- 3.45-4.30 Stephen Mitchell, University of Exeter
'The Buildings of Roman Ankara - texts, monuments and material remains'
- 4.30 – 5pm Short Reports:
Lindsay Allason-Jones: *'The Inscripta Project'*
Robert Pitt: *'A new archaic halter from the theatre at Sparta'*
Jon Prag: *'A new bronze honorific in two copies from Sicily, C1 BC'*

Colloquium fees

Registration including tea, coffee, and the sandwich lunch:

£10.00 (BES, AIEGL members and student non-members), £5.00 (BES student members), £20.00 (non-members).

Registration without lunch: £7.50 (BES, AIEGL members and student non-members), £2.50 (student members), £17.50 (non-members).

To reserve a place at the colloquium and a sandwich lunch, please contact Dr Michael Scott by email (mcs45@cam.ac.uk) or by post (to Darwin College, Cambridge, CB3 9EU), **by Monday 15th November at the latest** and include details of any special dietary requirements. Please note that you will be signed in for the lunch unless you say that you do not want this. Please pay all fees due on the day in pounds during registration.



The British School at Athens

POST GRADUATE TRAINING COURSE IN GREEK EPIGRAPHY

26th June – 10th July 2011

Athens

Whether publishing new inscriptions, reinterpreting old ones, or critically analysing editions, this course provides training for historians, archaeologists and textual scholars alike in the discipline of reading and interpreting epigraphic evidence. Students will be guided through the process of producing editions of inscriptions, gaining practical first hand experience with the stones as well as instruction in editorial and bibliographic skills. Guest lectures on historical and thematic subjects will explore the ways in which epigraphic evidence can inform a wide range of Classical subjects. The course will be taught at the BSA and will utilise the most significant epigraphic collections around Athens, where students will be assigned a stone from which they will create a textual edition. The importance of seeing inscriptions within their archaeological and topographical contexts will be explored during site visits around Athens, Attica, and Delphi. Some prior knowledge of Greek is essential, although students with only elementary skills are advised that reading inscriptions is a very good way to advance in the language!

The course fee of £700 includes accommodation in shared rooms at the BSA, where self-catering facilities are available, as well as 24 hour access to the superb library, entry to all sites and museums, and BSA membership for one month. Free membership for the remainder of the session will be offered to students wishing to remain at the BSA after the course to continue their research. Travel to and from Greece is the sole responsibility of the course participant.

The course is limited to 12 places, and open to students of any university pursuing Masters or Post-graduate degrees. Students are recommended to apply to their universities for financial support; a number of BSA-administered bursaries are available for students who would otherwise be unable to attend.

Further information can be obtained from the BSA website (www.bsa.ac.uk). Completed application forms and an academic reference letter should be emailed to the Assistant Director (assistant.director@bsa.ac.uk) no later than January 14th 2011.

Practical Epigraphy Workshop IV, Corbridge

28-30th June 2011

The next Practical Epigraphy Workshop will be held at Corbridge and will be dedicated to Roman epigraphy only. Eight places are available. Further details will be circulated in due course and posted at:

<http://www.csad.ox.ac.uk/BES/workshops/nextwks.htm>

REPORTS

British Epigraphy Society Spring Meeting

Saturday 24th April, 2010, Trinity College Dublin

The Society's Spring 2010 Meeting, on the subject of '(In)formal epigraphy', was organised by Claire Taylor.

Graham Oliver, University of Liverpool, "Formality and informality in Attic epigraphy"

In the first paper of the day, Graham Oliver applied the theme of the colloquium to a selection of inscribed materials ranging from the Archaic to the Imperial period. Noting that the method of categorising inscriptions in traditional *corpora* tends to prevent us from fully examining the potentially complex nature of those inscriptions, Oliver introduced three topics through which we might begin to interpret the subject of formal and informal epigraphy: authority, institutions and location; the formalities of formal and informal epigraphy; and genre.

Addressing the first of these issues, Oliver described the ways in which inscribed texts constitute a direct (or indirect) reflection of the actions or decisions of specific institutions. If we can define formal epigraphy in this manner, then informal epigraphy must necessarily be defined as the expression or reflection of non-institutions. We therefore need to identify the formal elements of institutional epigraphy. Illustrating the point with the example of IG II² 2946, the bilingual Phoenician/Greek *koinon* of the Sidonians, Oliver noted that whilst there are specific features within the text that might be considered formal, the formality of a text is not limited to its content, but also includes the location in which it is set up, and the form of the monument itself. The very act of inscribing formalises the decision of an institution; yet in fact we know relatively little about the actual process by which inscriptions were allowed to be set up.

We also need to consider the question of whether formal epigraphy must look formal. Oliver demonstrated that some forms of epigraphy might at first be considered informal, but should in fact be classified as formal. Examples include amphora stamps, weights and measures, and even *dipinti* found on

public objects: their formality derives from the fact that they represent the operation of institutions. The appearance of a text, then, does not necessarily bear any relation to its inherent formality or informality. Taking the example of boundary inscriptions, Oliver showed that a text can still be formal even when its lettering bears a close resemblance to calligraphic writing, because it represents the output of an institution. We do not necessarily know whether the institutions represented by texts had authority to set up inscriptions where they did: did the *pyloroi*, for instance, have the authority to inscribe on the Acropolis? Texts such as IG II² 2292 and 2304, the latter of which re-used an older, previously inscribed surface, force us to question our notions of authority: Oliver noted that despite the fact that it constitutes a clear reflection of an institution, if the list of names in IG II² 2304 had been inscribed on a ceramic surface we might have been tempted not to consider it as a formal text.

If we include *dipinti* under the umbrella of epigraphy, Panathenaic vases can illustrate the way in which texts that might be considered informal are in fact undoubtedly reflections of state institutions: the vases were given as prizes in the state festival, and the formula ('(one of) the prizes from Athens' or 'I am (one of) the prizes from Athens') is standardised across the body of vases. Oliver was inclined, however, to the general view that the majority of *dipinti* and graffiti should be considered informal epigraphy.

Oliver then examined the issue of the introduction of *stoichedon* (the layout of the text in a grid formation aligned both vertically and horizontally) and its relationship to the development of inscriptions on stone. *Stoichedon*, which became established in the later sixth and fifth centuries, was a particular feature of epigraphy on stone, and was a common element of formal state documents in fifth century Athens. It was almost never used in *dipinti* or graffiti, except as a possibly self-conscious imitation of state documents. Oliver warned that despite the limited use of *stoichedon*, we should not fall into the trap of considering certain epigraphic texts as informal simply because they bear similarities to calligraphic writing.

In the final part of his paper, Oliver employed elements of linguistic and literary criticism to address the question of formality and informality in epigraphy. Following Cobley (Cobley, P., "Objectivity and immanence in genre theory", in G. Dowd, L. Stevenson and J. Strong (eds), *Genre Matters. Essays in Theory and Criticism* (Bristol, 2006), 41-54) and others in defining genre as a set of expectations rather than a specific set of features, Oliver put forward the point that we can still define a text as a decree even if lacks certain elements, because the genre 'decree' is not fixed absolutely but can be transformed. For Todorov (Todorov, T., "The Origin of Genres", in D. Duff (ed.), *Modern Genre Theory* (Harlow, 2000), 193-209), genre is seen as a codification of discursive properties, which Oliver noted might be useful for analysing formality and informality in inscribed texts: these 'discursive properties' include the semantic aspects of the text, such as relationships within the text; relationships between persons who read the text; and meanings of symbols that occur in the text or on the monument. Analysing genre in epigraphy exposes the institutions that lie behind the texts, but

cannot cover all areas of society, as not all parts of society are institutionalised. Oliver suggested that genre theory might provide one way in which we can define formal epigraphy (the transformation of a 'speech act' into genre) and informal epigraphy (the non-transformation of a 'speech act' into genre).

Oliver's paper presented an interesting and thought-provoking argument that we need to identify and consider more carefully the authority behind an inscription, as well as examining the space, location and monument on which the text is inscribed. We might also utilise approaches originating in other disciplines that could prove useful to epigraphers in interpreting aspects of formality and informality. If we are to understand formality and informality in epigraphy, we must define the institutions (or indeed the lack of institutions) behind their creation.

Charlotte Tupman (King's College London)

Jennifer Baird, Birkbeck College, London, "Graffiti at Dura-Europos"

Dr Baird ("B.") was unfortunately prevented from giving her paper in person, and therefore the text was read by Claire Taylor. B.'s stated interests, in line with the theme of the meeting, were the ways in which overly sharp distinctions forced on us by the imperative to catalogue inscriptions (esp. e.g. "formal" as opposed to "informal") can obfuscate our understanding of them, as can the traditional emphasis on seeing graffiti purely as texts at the expense of taking into consideration contextual information and associated pictorial elements.

B. adopted as her focus the rich body of textual and pictorial material from Dura-Europos. She favoured this site over Pompeii for her study in part to test whether the dazzling embarrassment of material from Pompeii may have blinded us to ways in which habits of writing graffiti at the site are atypical and even unhelpful for interpreting graffiti elsewhere in the Roman Empire. "Graffiti" at Dura are found inscribed or painted (sometimes both) or hammered into stone or plaster in a wide variety of contexts including houses, shops, sanctuaries, and fortifications. The category has been variously defined by those concerned with the recording and publication of the material, but comprises more than 1300 catalogued items. About four-fifths of the texts in this corpus are in Greek, and among the remainder Latin (see below), Palmyrene and Safaitic are represented. Across the site there is widespread evidence for the ability to write.

B. presented us with four case studies. The first of these was a distinctive class of material comprising texts and images made by sets of shallow marks hammered (pecked) into surfaces such as the exterior of fortification walls. The majority of marks made using this technique were recorded at a tower forming part of the "Temple of Bel" in the northwest corner of Dura, and included images interpreted as human figures who are dancing and holding their hands above their heads, or sometimes holding wreaths. B. observed that similar texts and images made using the same hammered technique also

occur in the south tower of the citadel in the east of Dura, and suggested that the link was instructive and shows that the south tower, while not a sanctuary, had religious significance of some sort. B. commented that traditional ways of studying graffiti would have taken note only of the texts in each context, and that the potential link between the different areas of Dura and the interesting light that it casts on the interpretation of the south tower might therefore have been missed, especially as this only becomes apparent once the pictorial element is taken into account.

B. moved on to discuss graffiti on fortifications. Excluding the material on the tower incorporated into the Temple of Bel, this material amounts to about one fifth of the total number of graffiti catalogued at Dura. A particular concentration (more than 200 examples) occurs at the Palmyrene Gate (the main gate), and of this subset about one fifth of the texts have a religious character with the formula "may *n* be remembered by the god" (ΜΝΗΣΘΗ + e.g. Barlaas, etc.). B. argued that such graffiti may be seen as an attempt by the writer not only to immortalise himself but also to make a religious statement which would be durable and continue to speak long after the writer had departed. Further, these "graffiti" may not be seen as subversive reactions against authority in any sense, because the soldiers who made the texts had identified themselves by name and title, and were themselves those responsible for keeping order. In fact, although these texts would not be categorised by us as "formal" inscriptions in terms of physical form, they come very close in nature to official inscriptions due to their positioning at head height where they would be easy to read, and in terms of placement at a major thoroughfare. B. noted that in this case the archaeological context was key to the successful interpretation of the texts.

B. moved on to discuss pictorial and textual graffiti, and dipinti in houses. About one fifth of the graffiti recorded at Dura were observed in such contexts, ranging from the grandest to the most plain domestic complexes. "ΜΝΗΣΘΗ + *n*" was again popular, comprising about one tenth of the whole, but there were also abecedaria, horoscopes, accounts, lists, and a variety of pictorial subjects. A significant number of these textual and pictorial graffiti may be said to have military associations, and B. argued that they were useful therefore as indicators of the strength and durability of the military occupation of Dura, especially in areas which were nominally civilian but had later been appropriated for military use in advance of hostilities.

B.'s final case study examined the use of Latin in about 50 texts at Dura, and especially the presence among these of two quotations from Virgil's *Aeneid*. These, she argued, need not equate to intimate knowledge of the poem but might have arisen as a consequence of education in Latin, or represent attempts by individuals to display learning to others. B. also wondered whether the remainder of the Latin corpus indicated mastery of the language at a functional level for specific, formal, military purposes, contrasting with the use of Greek - the *lingua franca* of Dura - perhaps by the same personnel but in less formal contexts including graffiti. Here, therefore, the overall context of language usage at Dura proved potentially most informative for the interpretation of the graffiti in Latin.

B.'s conclusions highlighted further observations which could be made from the material from Dura, above all the ways in which the phenomenon of textual and pictorial graffiti from the site contrast with that elsewhere, especially Pompeii (esp. e.g. proportions of religious texts; lack of "erotic" graffiti at Dura), and shows the very different preoccupations of the communities living on the Euphrates. At Dura, moreover, the diversity of graffiti seems to echo the diversity of activities carried out by different groups in different areas. At Dura, therefore, graffiti were an integral part of the urban landscape.

Peter Haarer (Regent's Park College, Oxford)

Amanda Kelly, NUI Galway, 'Informal invective: inscriptions on sling shots'

After lunch, Amanda Kelly applied the theme of formality and informality in epigraphy to a selection of inscribed sling shots starting and ending in Crete via Malta, Greece, Cyprus, Anatolia and Rome. Kelly discussed the purpose and nature of such messages and their service as psychological ammunition by considering the insights offered from city names on slingshots; the psychological purpose of inscribing slingshots in warfare; and twentieth century comparisons and their effectiveness. Kelly noted that slingshots bearing text are illuminating artefacts reflecting military action, leadership and civic affiliations, which offer an insight into the psyche of the military personnel via their inscriptions.

Cretan inscribed lead sling bullets from Knossos, Gortyna, Prinias Patela, Rethymnon, Khania, Xerokambos, Trypetos and Phalasarna, on the neighbouring island of Antikythera, are significant considering the dearth of other ancient weapons on Crete, which had previously not been considered as a group. Although Cretans were perhaps more well known for their archery skills, they were cited as slingers together with Rhodians and Balearic islanders (Livy, *History of Rome* XXXVII, xli, 9 and 11). Sir Arthur Evans discovered a potentially Cretan sling shot prototype *in situ* at the shrine of the Double Axes in the Palace at Knossos. The Romans inscribed sling shot to denote generals (e.g. under Octavian at the siege of Perusia). An inscribed lead slingshot from Vindonissa mentions Legion XIII, stationed there until AD 45, and slingers are represented on Trajan's Column in Rome.

Slingshot inscriptions often mention a leader, for example at Olynthus where many of the one hundred inscribed slingshots bore the name of Philip II. Tissaphernes (satrap of Lydia 413-395 BC) appears on an example from Gordos, and Xenophon mentions Persian slingers at the Battle of Cunaxa (*Anabasis* III, iii, 7-11). In western Crete a slingshot bears the text ΣΥΛΑΔΑ, *Sylada*, genitive of the name *Syladas* (deriving from *sylon*), related to the word *syle* (spoils): Sylichos, Solos Sotosylos and Damaisylos are related names. In the war between Perseus and Rome (171 BC), three thousand Cretans were under the command of Sosos of Phalasarna and Syllos of Knossos (Livy *History of Rome* XLII, 51). In northern Crete, an example from

ancient Rhithymna bears the monogram ME, which Guarducci ascribed to Quintus Metellus, who besieged the Cretan cities of Lappa and Eleutherna which had absorbed the port city of Rhithymna.

Kelly argued that such titles encourage group identity within a corps and present the group as a united front to the enemy, citing Quintilian, who claims that Cyrus knew the name of every soldier in his army (*Institutio Oratoria* XI, ii, 50). Another way to forge group identity is through an emblem; a bovine head is depicted on three sling shots from Megalopolis, three Cretan examples, and on another from Boeotia. All bear the name 'Kleandros' on one side and a bovine head on the other, which may associate these with the general Kleandros, son of Polemokrates, who supplied Alexander with four thousand mercenaries (Arrian I, xxiv, 2) and may imply that the Gortyna slingshots represent returning mercenary troops to that Cretan city. Kelly argued that the spread of identical slingshots over a wide range affords insight into the disparate nature of auxiliary troops and their consequent need for self-cohesion.

A rare example of a city name on a slingshot has been found at Knossos where, Kelly suggested, it may reflect a civic army. Guarducci reports three examples, bearing the monograms KNΩ or K, in the Herakleion Museum and two similar examples from Knossos are reported by Boardman. The monogram KNΩ clearly refers to the actual city, as opposed to a military personage. At the Cretan Hellenistic fort at Prinias Patela (Rhizenia) two lead slingshots have the letters ΓOP or GOR, perhaps related to its alliance with Gortyna. A 5th-century BC inscription exposes Rhizenia's subservient relationship with Gortyna, which imposed the duty of 350 staters' worth of sacrificial victims for Zeus Idaios. On Antikythera a slingshot from Kastro inscribed ΠΑΡΑ ΦΑ[ΛΑΣ]ΑΡΝΙΩΝ, implies it was thrown, or issued, by the Phalasarnaians of western Crete. The quantity of 3rd-century BC bronze coinage of Phalasarna discovered at Kastro would suggest that the acropolis was under their control and the stylised image of a warship prow accompanying the nymph Phalasarne on an inscription outlining the peace treaty between Phalasarna and Polyrhennia strongly suggests that Phalasarna had consolidated its naval strength by this time.

Slingshot inscriptions can also touch on a range of topics including an element of humour. Their text may address the target or deliver textual taunts such as: *vavirta* (imbecile), *dexai* (receive this), *labe* (take this), *sou* (all yours), *trogalion* (*get this as a desert* - replacing the older reading *troge halion*), *prosexe* (watch out) and *hyse* (it rains bullets). In modern contexts, humour has a morale-boosting effect at source, as is evident from photographs of WWII soldiers who pose smiling for the cameramen. In WWII, Matthew Ferguson applied his "nose art" signature style to a 4000 lb "cookie" bomb labelled "An Easter Egg for Hitler". The repetition of the Easter Egg analogy conveyed on incendiary devices used in the Korean War proves that the joke is considered "an oldie but a goodie". In ancient contexts, such humour is sent in communications of violent intent, expressed in the use of *haima* (blood), *aiscron doron* (unpleasant gift), *papai*, meaning 'ouch', as demonstrated by the exclamations of the chronically-ill eponymous soldier in

Sophocles' *Philoctetes*. *Pyri* (hell fire) is another attribute: the belief that speed melted lead (Aristotle *On the Heavens (De caelo)* II, 7) was celebrated by Ovid (where Mercury blazed, *exarsit*, like a lead sling bullet in flight: *Metamorphoses* II, 727-9; XIV, 825), Lucretius (*On the Nature of Things (De Rerum Natura)* VI, 177-179, 306-7), Lucan (*Pharsalia* VII, 513) and Virgil (*Aeneid* IX, 588).

The messages on slingshots suggest a degree of literacy amongst troops. That slingshots could convey considerable detail is implied through references to wordy directives delivered via slingshot by Pompey's troops during the Hispanic War, while further intelligence regarding defence was also delivered to Caesar on a slingshot (Caesar *On the Hispanic War (de Bello Hispaniensi)* 13 and 18). The psychological purpose of inscribing slingshot is revealed by a lack of concern for the language of the recipient, as the assailant's pleasure came from delivering the abuse rather than resting upon its effective reception. In the twentieth century text on bombs was not written in the enemy's language: the Germans wrote in German to the British (WWII), the Argentinians in Spanish to the British (Falklands War) and the Americans in English to the Japanese (Pacific War). The act of writing on bombs only served to boost morale at source, and its global readership was reliant on the image capture of the evidence. The taunt is a recognised weapon: a piece of mental ammunition.

Christopher Lillington-Martin

Practical Epigraphy Workshop III, 22-24 June 2010, Newcastle

Participants from over half a dozen countries and many universities gathered in Newcastle-upon-Tyne for the British Epigraphy Society's Practical Epigraphy Workshop hosted from 22-24 June by the Great North Museum and the University of Newcastle. During a gloriously sunny and warm Northumberland week we enjoyed the expert and patient instruction of BES members Graham Oliver (Liverpool), Roger Tomlin (Oxford) and Charlotte Tupman (KCL). Peter Haarer (Oxford), BES Secretary, organized a daily timetable that included not only practical sessions but also an evening at a Turkish restaurant, several lunches and teas, as well as supplementary lectures and a museum tour.

On the first day we split into two groups based on our choice of Latin or Greek inscriptions. The groups learned and practiced squeeze-making and drawing in turn. Charlotte Tupman cheerfully modelled the proper technique for wielding an epigrapher's brush (badger hair is best) as participants tried their hands at making squeezes, a skill still invaluable for anyone working with inscriptions in the field or in museum collections. Roger Tomlin demonstrated methods of tracing and fair copying inscriptions and discussed various approaches and materials employed by Collingwood, Wright, and himself in their work on the Roman Inscriptions of Britain. The course dinner was preceded by a stimulating lecture by Maria Brosius (Newcastle) on the role of

the Greek scribe in the transmission and adoption of linguistic and documentary forms amongst ancient cultures.

On day two, after a helpful introduction given by Glen Goodrick to the techniques and kit necessary for photographing inscriptions, we were introduced to our inscriptions. Participants spent the better part of the day working through the steps involved in producing an epigraphic critical edition. For all involved the realistic challenges of working with heavy stones or squeezes, sometimes in less than ideal lighting or positions, were surpassed by the considerable advantages of examination by autopsy. That afternoon we were treated to a tour of the Hadrian's Wall exhibition at the Great North Museum by curator Andrew Parkin. After a bit more work on our inscriptions, Lindsay Allason-Jones (Newcastle, Museum of Antiquities) spoke to us on the topic of what we can know about the people of Hadrian's Wall from epigraphic and archaeological evidence.

The final day brought us to the presentation of our inscriptions. Having described the stone or squeeze, drawn up a diplomatic text, and made a translation, we offered our summary comments to the group. Lunch and a photograph brought our time together to a close. Several participants, however, joined Peter Haarer for a wonderful two day excursion along Hadrian's Wall, stopping off at Vindolanda, Housesteads Fort, and walking truly impressive sections of the wall.

Many thanks are due to the organizers, instructors, and lecturers for a workshop both delightful and truly helpful in terms of research skills. All the participants, whether epigraphers proper, ancient historians, or philologists, were well served by the experience. Thanks also to those in Newcastle at the Great North Museum and the University for hosting us so warmly for the training.

Brad Bitner (Macquarie University, Australia)

Your Next Newsletter...

... will be produced after the Autumn Meeting. Members of the BES are warmly encouraged to submit material for consideration for inclusion, such as reports on events, reviews, notices of forthcoming events, notices of new discoveries or interpretations, notices of books or articles published, posters, etc.

This edition of the Newsletter was edited by Charlotte Tupman:

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