

Kleininschriften – Abstracts

Francesca Dell’Oro: Die Bleitafelchen aus Styra (Euböa). Von einer neuen Edition zu einer erneuten Bewertung ihres Beitrages für die griechische Schriftkultur und Onomastik

Die Bleitafelchen aus Styra (*IG XII 9,56*, etwa 475 v. Chr.) sind ein Korpus von einigen Hunderten *pinakia*, von denen jedes mindestens einen griechischen Eigennamen trägt. Dieses Korpus ist von grösstem Interesse nicht nur für die Geschichte der griechischen demokratischen Kultur, sondern auch für die griechische Onomastik, für die Schriftkultur der Insel Euböa (Anwesenheit und Erkennbarkeit von verschiedenen Händen, Palimpsesten, Wiederholung des gleichen Namens usw.) und für die Geschichte der Entwicklung des griechischen Alphabets in der Region (frühe Abweichung vom euböischen Alphabet in der Form des Lambda). Eine neue Edition dieses Korpus, die trotz des schlechten Zustandes mehrerer Tafelchen von O. Masson (1992) befürwortet wurde, lässt sich heute unter verbesserten Voraussetzungen verwirklichen. Neben der kürzlich verfolgten Restaurierung eines grossen Teils der Tafelchen im Louvre, erlauben Dokumente aus verschiedenen Archiven Europas nicht nur eine bessere Rekonstruktion der Geschichte der Zerstreung der Tafelchen in Europa (Griechenland, Schweiz, Frankreich und Deutschland), sondern sie ermöglichen es insbesondere auch, alte durch Autopsie erhaltene Lesungen wiederzugewinnen. Die Synergie aus einer neuen Analyse aller Tafelchen, den durch die Restaurierung erhaltenen Erkenntnisse und der Rückgewinnung vernachlässigter oder unbekannter Lesungen in Kombination mit einem moderneren Blick auf den euböischen Dialekt führt zu einer neuen Bewertung des Korpus. In meinem Vortrag möchte ich nicht nur zeigen, wie man falsche Lesungen für zahlreiche Eigennamen beseitigen kann, sondern auch wie die Bleitafelchen aus Styra dank einem detaillierten Studium ihrer Hände zu einer neuen Bewertung der Schriftkultur und der Geschichte des griechischen Alphabets in einem demokratischen Kontext beitragen können.

Der Vortrag kann auf Deutsch, Französisch, Englisch oder Italienisch gehalten werden.

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Borja Díaz Ariño, Juan Antonio Antolinos Marín: Las compañías mineras romanas en el sur de Hispania a comienzos de época imperial y los precintos de plomo inscritos

La actividad minera y metalúrgica desarrollada en Hispania entre finales de la República y comienzos del Imperio es un fenómeno de gran trascendencia económica, en especial en lo que se refiere a la extracción de galena argentífera y la producción de plomo y plata. La información de que disponemos para analizar el entramado empresarial que gestionaba esta actividad es muy fragmentaria. Distintos trabajos recientes han permitido plantear la posibilidad de que hacia finales de la República se iniciara un periodo de concentración empresarial que dio origen a la creación de grandes compañías mineras, que conocemos casi exclusivamente por la aparición de sus siglas en numerosos precintos de plomo recuperados en distintas zonas mineras del sur de Hispania. El objetivo de esta comunicación es presentar los resultados del primer estudio sistemático de los precintos de este tipo realizado hasta la fecha, que incluye materiales conservados en los museos de Badajoz, Linares, La Carolina y Cartagena, así como en varias colecciones particulares, muchos de ellos todavía inéditos.

Claudia Gatta, Sofia Piacentin: Bronze stamps from the British Museum: an introductory study

In the last three decades, the upsurge of interest in inscribed objects (*instrumentum inscriptum*) had shed light on their central role for our understanding of social and economical aspects of the Greco-Roman world. 1 Bronze stamps (*signacula ex aere*) belong to this interesting category of objects and have recently received scholarly attention for the variety of issues and questions that they raise about their function, the meaning of their inscribed sections (*titulus maior et minor*), which often refer to the stamp’s owner and the property marked by it. The uniqueness of these everyday life objects had led scholars to think about new ways of interpreting, editing, and publishing pieces from extant *corpora* and museum collections.²

This paper aims to present a survey of Roman bronze stamps carried out at the British Museum, which owns one of the richest collections of this kind, with approximately 173 pieces –mainly inscribed in Latin but including also a few pieces in Greek- only partly recorded in the tenth volume of the *Corpus Inscriptionum Latinarum*.³ By focusing on some case studies this paper aims to illustrate briefly (i) the main physical features of bronze stamps (shape, size, *ductus* etc.); (ii) prosopographic and onomastic peculiarities; (iii) to what purpose and in which ways these bronze stamps might have been used; (iv) history of the collection. Indeed, the major part of these objects had been traded in the antiquities market since at least the eighteenth century, which makes difficult to track down their provenance and their original archaeological context. However, by comparing multiple pieces of the same inscribed bronze stamp kept in other collections, we hope to provide further information about their original contexts (mainly the city of Rome, *Latium* and the Vesuvian aerea), and in general to contribute to the understanding of these small inscribed objects.

1 See for example: Harris 1993; Epigrafia della produzione e della distribuzione 1994.

2 Among the most important contributions on this matter: Di Stefano Manzella- Isola 2004;

Di Stefano Manzella 2011; Buonopane – Braitto 2012.

3 The collection has been fully documented and photographed and is now available online at: https://www.britishmuseum.org/research/collection_online.aspx

Unfortunately, only a few pieces are displayed, whereas the major part is housed in storage.

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Ilenia Gradante: *Rem signare* Languages, symbols and identities on the Sicilian *signacula* and their impressions on mortar

In the last decade the epigraphic scholars have grown a new interest in *signacula*, a class of artifacts for a long time neglected. This has brought about numerous contributions devoted to the different regional contexts, along with reflections on methodological questions, not to mention the momentum towards the digitizing of a corpus which counts at least 3,500 pieces. In this scenario our actual knowledge of the Sicilian seals still remains underdeveloped, waiting for an improvement: a first succinct and partial cataloguing was finally arranged by Giacomo Manganaro (*Epigraphica* 2006) only in 2006. The Sicilian finds (about 60 *signacula* and a dozen impressions left by seals on mortar in burial contexts) confirm the great potential of these artifacts in providing information related not only to the economy and to the administration of the *res*, both in public and private sphere, but also about the profile of the *signacula* holders. An accurate survey of textual content, images and forms of the seals give insight on ethnic, cultural and social panorama of the Island; for example, by disclosing the rare case of a *signaculum* belonging to a woman from the senatorial class, or showing a clear prevalence during the imperial period of the Latin language within a basically Greek-speaking territory.

Sara Kaczko: Greek Myths, Local Pottery and Vase-inscriptions: Hellenic Culture and Indigenous Identity in 4th century Magna Graecia

The impressive number of Red-Figure vases (ca. 20.000) is undoubtedly a most significant legacy of the extraordinary rich, culturally sophisticated and diverse area that was late-classical and 4th cent. BCE Magna Graecia (Sicily and Southern Italy). Such a society was shaped by two main factors: the presence of affluent, dynamic, cultured (circulation of poets, philosophers, actors; theatrical representations; production of local plays etc.) Greek colonies (e.g. Tarentum, Metapontion, Syracuse, Thurii) and the contact with local populations (Lucanians, Messapians, Oscans etc.), which often resulted in conflicts, but more often in reciprocal influence. This milieu is well represented by RF vases: they reflect the taste, habits, interests of the Greeks and, chiefly, of the hellenized indigenous peoples. The RF vases were initially acquired from the mainland (Attica), but promptly became a wholly southern Italian

product, being produced locally (Trendall identified five main fabrics: Apulian, Lucanian, Paestan, Campanian, Sicilian), workshops yielding also finely crafted vessels depicting Greek myths / tragedy-related subject have been found in / producing for both Greek colonies such as Metapontion, Tarentum, and in internal areas, e.g. Pisticci, Gravina, Ruvo, Canosa, coherently with the fact that ca. 99% of the RF pottery was crafted for local consumption, i.e. for both Greeks and hellenized Italic peoples (thousands of RF vessels have been found in burials of indigenous individuals, cf. the “Policoro Painter” tomb); the shapes of the vases were taken over from Attica (volute- and bell- krater, amphora), but then developed according to the local taste, e.g. in the increasing (often monumental) size and elaborate decoration. RF pottery is a southern Italian product especially with regard to imagery and function: vases have been found mainly in necropoleis; they mostly feature funerary/burial scenes, depictions of ordinary life and, strikingly, of Greek myths, often mediated through tragedy. Also these Greek-influenced representations were adapted to the local context, as it is evident from the selection of myths significant for an area or situation (e.g. those of Herakles in Tarentum’s colony Herakleia, of Dionysos in burials) and the iconography of the characters (e.g. young warriors wearing indigenous armour, clothes).

There has been much debate on the nature of the interplay between drama, mythology and vase-painting, but it is universally agreed that it is evidence of a certain grade of hellenization of the local élites; that it is also relevant with regard to the level of acculturation of the (local) patron, the potter and the local audience and, on a more general, to the kind the relationship between Greek and indigenous culture: it seems that at least the local élites were open to Greek elements and culture (and eager to show their “Greekness”) but at the same time keen to preserve their identity. Notably, among the few hundred vases that depict Greek myths and are also deemed related to tragedy, a good number of those, ca. 100, reads one or more Greek inscriptions. On a general level, inscriptions (ca. 236) on RF vases are usually brief; the majority are name labels of heroes or gods represented in mythological/dramatic scenes, mostly inscribed closely to the hero or god they identify with the label, though some occur on small pillars; there are few kalos- and, interesting innovation, kale-inscriptions; potters’ signatures, differently from BF and RF Attic vases, are very rare (basically those from Assteas’ workshop). Surprisingly, these inscriptions have received little scholarly attention, especially with regard to their palaeographical and linguistic shape (a telling exception is a chapter in Kretschmer’s *Griechischen Vaseninschriften*, dating to 1894, when a large amount of RF vases were still to be unearthed): they are usually mentioned only with regard to the information they offer in identifying the characters, hence the myth and/or play depicted on the vases. Only recently, Taplin 1993 (cf. some observations by Green, in passing) put forward the hypothesis that the (Ionic-)Attic linguistic-dialectal shape of the name label inscriptions on several vases (on . of those he deems related to tragedy) rather than the local dialects of the Greek colonies in Magna Graecia, mainly Doric (see Tarentum) or Achaean, depended on the source, i.e. tragedy, and that, as a consequence, the Attic dialect may have steered the viewers toward an association with tragedy while, on the contrary, Doric may have steered them away from relating the vase to drama.

It must be noted, however, that inscriptions on RF vases are interesting on various respects: they were an exceptional feature, occurring on ca. 1.5 % of vases of each fabric (and notably from a few workshops) and, more significantly, on elaborated vases, the majority of them with mythological (perhaps drama-related) subjects, often also with funerary connotation; they “add” something to the scene depicted on the vase, for example in terms of decoration and visual image; they perhaps add value, i.e. another Greek element or “signal”, and a supplementary message to the vase, since writing was neither a necessary nor an easy task, especially considering that the majority of vessels were crafted for local consumption, which means Greek or hellenized patrons, but in an indigenous context; they provide information about the relation of the patron and artisan in the selection of subjects / inscriptions; about the

literacy of the areas involved and therefore the complex relation between Greeks and non-Greeks etc. Since this is a 20-minutes talk, I will briefly address two of the mentioned relevant questions: 1) the role of inscriptions as part of the visual image / as a visual signal of the painted scene; 2) Taplin's hypothesis that (Ionic-)Attic and Doric inscription are respectively a factor pro and against considering a mythological-subject vase as related to tragedy. To my mind, the situation is more complex and it should be addressed considering various factors, including fabric, workshop, potential audience (starting with the patron) of the RF vases, "linguistic" / ethnic connotation of a hero or of a myth, reason for selecting a myth or a "literary" variant in a certain area etc. These questions deserve to be dealt with in-depth in the future and I hope to give here a first glimpse of their value for a better understanding of the complex relation between Greeks and non-Greeks in multilingualistic and multicultural Magna Graecia.

Reinhold Wedenig: Inschriften auf Kuchenformen aus den Alpen- und Donauprovinzen

Bei den sogenannten Kuchenformen dreht es sich um Tonmodel mit Reliefdarstellungen zur Herstellung und Verzierung von crustulum, also von süßem Gebäck, das zu besonderen Anlässen und Festen hergestellt und verteilt wurde. Solche Kuchenmodel treten vielfach im Fundmaterial der Donauprovinzen aus dem 2. bis 4. Jh. auf und zeigen eine Fülle von Bildmotiven in enger Anlehnung an Tonmedaillons der Rhonetalkeramik.

Unter den Beschriftungen überwiegen Modelinschriften mit inhaltlichem Bezug zur Bilddarstellung. Seltener begegnen nicht reproduzierte Töpfergraffiti unterschiedlicher Art. Die Bandbreite der Inschriften und deren alltags-, kultur- und religionsgeschichtliche Aussage im Kontext von Inschriftträger und Bilddarstellung stehen im Mittelpunkt des Beitrages.