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## ❖ Editorial

After several months of preparation, the great involvement of the coordinator Marietta Horster (Mainz) has borne fruit and the colleagues she was able to involve in this beautiful adventure have received a favourable opinion on their grant application: the CARMEN project (Communal Art – Reconceptualising Metrical Epigraphy Network) is funded by the European Union's Horizon 2020 research and innovation programme!

It is a great satisfaction to see that such a specific project, dealing with versified, often funerary, inscriptions, has caught the attention of European funders: classical culture can be stimulating! And it allows reflection on the contemporary world.

This project brings together colleagues from various disciplines – history, literature, etc. – with different fields of expertise – epigraphy, Latin, etc. – to pursue a common interest, the Carmina Latina Epigraphica. While some of them had already been in touch, others took advantage of this opportunity to get to know each other. Thus, a European network of both acknowledged researchers and young researchers in training was established, linking Mainz and Trier (Germany), Vienna (Austria), Rome (Italy), Vitoria and Seville (Spain), and Dijon (France).

The research is carried out by eleven doctoral students from all over Europe and even Brazil, who were attracted by the proposed topics and responded to the call for proposals in early 2021. Because of the health and safety regulations, we met them in video conferences, listened to them presenting themselves, and discussed the research on the ancient world that could or should be represented in the project to benefit our contemporaries. Fi-

nanced by European subsidies, they benefit from the best possible research conditions and will have the opportunity to profit from common training in epigraphy, text editing, etc., but also from visits to archaeological sites, museums, archives, etc. Personally supported by their thesis supervisors, they will also benefit from the advice of colleagues who are specialists in their subject. Everything has been planned to enable them to produce, in a short period of time (3 years), a scientific work of high quality that meets the requirements of the scientific community and to enrich their CV by various activities (participation in seminars, posters, etc.).

Our newsletters will introduce you to our team, our training concept, and many activities: Carmina Latina Epigraphica are exciting and meaningful poems, not only when they are edited and analysed by our highly motivated and excellently trained doctoral students. Our message to everyone is that science can be practiced seriously but also in a friendly way. Enjoy your reading! See you in three months for more of the adventure!

**Project Coordination CARMEN**

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❖ ITN CARMEN

## What is an epigraphic carmen?

by **Concepción Fernández Martínez**  
Universidad de Sevilla

**E**pigraphic texts are defined by being engraved, chased, scratched, or painted on a more or less firm support. Most of these supporting objects, especially those of stone and metal, were probably chosen because they were unlikely to perish. Even some wooden inscribed objects have resisted the passage of time, of centuries and history. Thus, inscriptions reach us, in many cases, just as they were inscribed at the time. Due to their media, many of these sources have been more fortunate than the work of many poets of whom only the names and a few fragmentary verses have survived.

fragmentary, full of visual clues, abbreviations, and formulas. Hence, researchers study inscriptions with a rigorous and up-to-date methodology in order to gain a deeper knowledge and understanding of these texts.

Investigating epigraphic messages, their respective material support and decorative elements, the quality and palaeography of the letters, and the arrangement and distribution techniques of the text in the epigraphic field also allows us to discover Latin as a living and developing language. Inscriptions are valuable testimonies of ordinary citizens who engraved messages of love or hate, political propaganda, and funerary or eulogistic mes-

tic, and chronological contexts. In a way, it is the philologists' dream to find texts to which they can apply all their tools for a seamless analysis with surprising results.

The literature of diversity is at our fingertips, the voices not of a generic and depersonalised "Roman world" but of citizens who lived between Britannia and Roman Africa. Who were they? What did they read? How did they live? What was the role of women? How did they deal with the death of their children? What hopes, concerns, and fears do these texts address? They display cultural heterogeneity united by a language, Latin, full of variants and nuances. If we look, for example, at the women of antiquity, these texts contain domestic, emotional, and personal data of great documentary value beyond the usual clichés, beyond generic praise. This is just an example, but it is repre-



Verses from Iesso, for Servilia Praepusa. Gómez Pallarès, PEPC, L1. © G. Pallarès.

Inscriptions document a multitude of aspects of the life of individuals and groups and constitute a considerable part of the tangible and intangible heritage of antiquity. They transmit echoes of the society that created them and the historical moment in which they were created. These messages are of interest to historians of antiquity, archaeologists, sociologists, geographers, urbanists, and above all to philologists. Excellent knowledge of the respective ancient language is necessary to decipher, present, and interpret texts that are sometimes complex and often

sages in any visible place, e.g. on walls, churches, taverns, forums, or bronze tablets. These messages reach us first hand, without intermediaries. The voices of these ordinary people have largely been ignored by philology and silenced by the weight of History and Literature with capital letters.

A small part (around 1 %) of the Latin inscriptions characterised above are in verse. They bring us into immediate contact with the experience of poetry and popular culture in diverse geographic, social, linguis-

- Quid sibi fata velint bellissima quaeque creati  
edita laeti<ti>ae commoda si rapiunt?  
Sed quae fatorum legi serv[ir]e necesse est,  
perverso lacrimas fundimus [o]fficio.  
5 Haec bis sex annos vix bene transierat.  
Ille suas lachrimas nondum emiserat omnes  
et poterat semper flebilis esse suis.  
– Parcite enim vobis tristes sine fine parentes,  
parcius et Manes sollicitare meos.  
10 – Ponimus hunc titulum luctus solacia nostri  
qui legit ut dicat: 'sit tibi terra levis'.*

sentative of everything we can learn from these texts. Latin inscriptions in verse are a non-elitist literary and cultural phenomenon that introduces us to the popular culture of the Roman world.

Working with them feels like the desideratum of the popular reflection "if stones could speak..." comes true because they do speak and give us unsuspected information.



**Concepción Fernández Martínez**  
Universidad de Sevilla

Supervisor

❖ ITN CARMEN

## Communal Art – Reconceptualising Metrical Epigraphy Network

A Marie Skłodowska-Curie Actions (MSCA) Innovative Training Network (ITN) funded within the EU Framework Programme for Research and Innovation (Horizon 2020)

by Marietta Horster  
Johannes Gutenberg-Universität Mainz

The normative force of classical scholarship on Western literary canons and their aesthetics is undisputed and so is the inherently elitist nature of our subject for which Latin (and Greek) language proficiency and curiosity in Europe's ancient history are prerequisites. However, a paradigmatic change in societal discourse has opened up important avenues to comprehend ancient societies in a significantly more subtle and nuanced way. Present-day insights into the effects of imperialism and colonialism, of marginalisation and exclusion, of migration and of self-conceptualisation provide new perspectives for the investigation of the past.

### Metrical Epigraphy – Latin verse inscriptions

Using the potential of this paradigmatic change, CARMEN applies the values of diversity to those parts of ancient Rome's verbal art that were publicly exposed. Verses could be produced and consumed by everybody, even semi-literates, perhaps even illiterates.

Communal Art – Reconceptualising Metrical Epigraphy Network (CARMEN) trains 11 Early Stage Researchers (ESRs, PhD students) to face societal challenges in the fields of intercultural understanding, popular culture, and protection of cultural heritage. Additionally, studying poetry in the epigraphic Roman tradition will help to regain an eminent body of European folk art tradition. This fascinating, publicly exposed poetry (carmina) combined verbal art forms and material manifestations of cultural expressions for a period of 1000 years.

CARMEN provides its training network of 11 PhD students, 8 supervisors and many



Rome, CIL VI 1187 = 31256 (+ 36888); CLE 1803: ar]mipotens Liby[c]um defendit Honoriu[s].  
© Corpus Inscriptionum Latinarum, BBAW.

interested collaborators all over the world with a hermeneutical framework to understand popular culture up to the present day and to pass this knowledge on to subsequent generations.

### Research objectives

In order to achieve its academic goals, CARMEN has the three research objectives

- to identify the regional (ethnic, social, linguistic) specifics of and conditions for the production and display of verse inscriptions in the Roman Empire and its immediate successors from c. 300 BCE to 600 CE,
- to lay the foundations for an inclusive perspective of societal diversity based on a deeper understanding of the connection of Roman poetry with its visualised cultural expressions, and
- to establish an innovative approach for the analysis of aesthetic standards in historical and contemporary contexts.

There is no project on Carmina Latina Epigraphica (Latin verse inscriptions) similar to CARMEN and no comparable research on a similar group of texts, be it inscriptions, epigrammatic poetry, or folk poetry from ancient to modern times.

However, one partner-research project on Latin epigrams exists in Vienna. It is funded by an ERC-grant of Peter Kruschwitz: MAPPOLA – Mapping out the poetic landscape(s) of the Roman Empire. The consortium of CARMEN is happy and proud that we won Peter Kruschwitz as one of our supervisors and to collaborate very closely with his project and his excellent staff.

The CARMEN consortium supervises excellent young researchers from Europe and overseas and comprises specialists of disciplines in the humanities focused on antiquity.

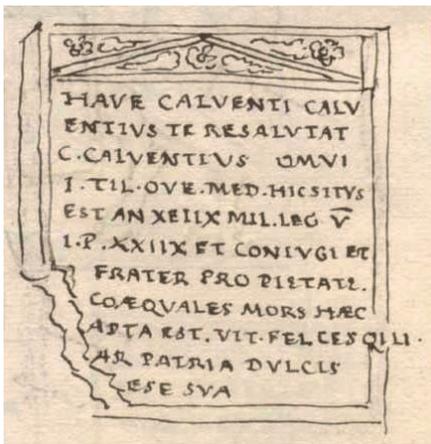
### Our approaches

Some specialists have been working on this field of epigraphy since the 1970s. Our consortium will now break new grounds in research. However, excellent

editions remain the basis and provide the backbone of our work. We will provide digital editions referring to all material aspects of the texts and monuments from Rome and from some of the North African Roman provinces. In addition, the analytical framework of CARMEN includes hermeneutics, reception aesthetics, and other standard analytical techniques in the humanities.

Our network-research will open new doors to a world of texts and monuments – a world of social tensions and competition but also of small escapes and great revelations. These and other explanatory factors have not been researched in depth, as modern theories of art production have not been taken into account in this field of studies.

Our innovative reconceptualisation of this heritage will make an important step towards democratising modern art perception and towards understanding the heterogeneity of social and cultural performance. Obtaining specialist knowledge on the fascinating CARMEN topic will increase the awareness of cultural diversity and the appreciation of popular art.



Epigram from Xanten, CIL XIII 8644. Chronicle by Johannes Turck, HStA Düsseldorf, HS C III 9, f. 81v. © Landesarchiv NRW, Abt. Rheinland.

The three objectives stated above (related to regional specifics, social diversity, and aesthetical categories) prompt us to go beyond state-of-the-art research. The key to the success of the consortium, but especially to the success of our ESRs' doctoral

theses, will be the combination of cutting-edge digital, sociolinguistic, anthropological, social-theory, and gender-theory related tools with the highest existing standards of epigraphic, historical, archaeological, and philological research.

### Innovative training

CARMEN will meet societal changes by training ESRs who are committed to a Europe made up of many different, inclusive, and reflective societies. Our ESRs are encouraged to approach poetic inscriptions as communal art and as an important part of our textual and material cultural heritage. They will make the verbal and visual art from the omnipresent famous European past of the Roman Empire accessible by analysing it from a decolonialised, democratic, and inclusive perspective. This approach and the resulting insights can be transformed into tools that are applicable to contemporary experiences.

CARMEN guarantees research excellence, attractive institutional environments, and the other principles of the European Research Area (ERA) as part of its Innovative Training Network (ITN). CARMEN's highly innovative training programme is closely linked with its research programme. Our non-academic and our few academic partners have designed internships of two months each for our ESRs. The awareness of cultural differences in communication patterns is a very important aspect of the training. It will flow directly into the research performance and the outreach potential of the results.

Our multidisciplinary and intersectoral programme will enable the ESRs to engage in academic research at the highest level as well as in the thematic fields of cultural heritage, knowledge transfer, and contemporary non-elite culture all over Europe. We hope that networking will increase the visibility of humanities' productive input to Europe's societal concerns and that it will strengthen the recognition of our past and cultural heritage as an important part of our communal history without being reduced to "social history".

The various formats of training will be combined with expert tutorials with supervisors and invited speakers. They will

address key elements of methodology from digital editing to sociolinguistics and from the historical analysis of gendered space to story-telling techniques as an important outreach tool to a general audience. A focus on method and content will pervade all stages of the programme, from conceptualisation to dissemination, in research, praxis-related workshops, and internships, from highly specialised expertise to transferable skills. Learning by doing (research and organisation), individual supervision, and the responsibility for communicating and disseminating the results of CARMEN will be a key challenge for the success of its researchers and participants. The two months-internships in non-academic contexts will pave the way for careers outside research and academia.

### Publication policy

The final results of the 11 ESRs' research projects will be published as printed and open access monographs. All members of the consortium will publish papers in conference volumes and refereed journals. Our online-newsletter and online-working papers as well as our website and social media will help to disseminate the results of our research group. We will make use of the existing network lists to announce events and publications. The open-source policy contributes to the overall success of the group and increases the visibility of individual ESRs and their attractiveness on the academic market even before the final publication of their doctoral theses.



**Marietta Horster**  
Johannes Gutenberg-Universität Mainz

Project Coordinator and supervisor

## ❖ Team

## Project Coordinator. Marietta Horster, Johannes Gutenberg-Universität Mainz

In 1997, I became interested in Carmina Epigraphica, though not in Latin but in Greek. Regarding honorific praise for Roman officials, I was intrigued by the remarkable shift from prosaic honorific decrees to versified texts in late antique cities. Most of these texts from the 4th and 5th centuries CE were inscribed as praising epigrams to honour Roman officials such as governors or praetorian prefects. A few of them also existed in Latin but were not quite as innovative as the Greek ones as it seemed to me. I was all the more surprised when, as project director of the Corpus Inscriptionum Latinarum since 2018, I discovered the unearthed treasures of Carmina from the city of Rome collected by Bengt E. Thomasson in the 1980s, which have been partially revised and supplemented by collaborators at the CIL for later publication. Additionally, I was fortunate to work with great Spanish colleagues (including Concepción Fernández, who is also a CARMEN supervisor), whose manuscript of the Carmina

Latina Epigraphica from Spain was also to be edited at the CIL, after the previous editor in Berlin had retired. Even though my dual responsibility as university professor and as director of the CIL entails that I am unfortunately not making as much progress with the final editing of epigraphy-manuscripts as I had hoped – and Covid has thrown a spanner in these editorial duties for many of us – everything is now nearing completion and the volume of the Spanish epigrams will soon be available in print and as e-book. With my colleagues Peter Kruschwitz and Concepción Fernández, I had quickly found what would form the nucleus of ITN CARMEN. From this point onwards, we developed the proposal for our project that ultimately succeeded.

I myself continue to be responsible not only for Latin epigraphy at the Berlin Academy CIL project. Additionally, I have published on Greek and Roman religion, festivals, and cults for many years, and I

also research Imperial Roman and late antique forms of communication and of expression in social interaction. Accordingly, I am very pleased to have Eleonora Maiello and Gabriël de Klerk join our ITN. With their research focus on the construction of Holy Men/Bishops (Maiello) and of masculinity in the Northwest Provinces (de Klerk) in the Carmina Latina Epigraphica, I get to supervise exciting topics and excellent PhD students: a real enrichment!

In addition to my duties as supervisor, I am the coordinator of CARMEN and form the managing team together with two excellent collaborators at JGU Mainz: Dr Erika Fischer and Laura Kopp-Zimmermann.



**Marietta Horster**  
Johannes Gutenberg-Universität Mainz  
Project Coordinator and supervisor

## Editor of the Newsletter. Sabine Lefebvre, Université Bourgogne Franche-Comté

Sabine Lefebvre is professor of Roman history at the University of Bourgogne-Franche-Comté (Dijon) since 2007 after having been lecturer at the University of Paris I Panthéon Sorbonne. Since 2017, she is also the director of the research laboratory ARTEHIS (<https://artehis.u-bourgogne.fr/>).

As an epigraphist, she works mainly on the Iberian Peninsula – she was a member of the Casa de Velázquez from 1991 to 1993 – and on North Africa, where she regularly travels to. She deals mainly with the life in cities, provincial societies, relations between the centre and the periphery, and the administration of the empire from the end of the Republic to the beginning of

late antiquity. This has enabled her to develop research programmes on political and social identities but also on the construction and destruction of memory and monumenta through work on the abolitio memoriae and the practices of hammering.

As former student of the Ecole du Louvre and working regularly with art historians and archaeologists, she is attentive to both the staging of imperial power and the self-representation of local elites in public spaces of provincial cities. Among her publications are *L'administration de l'Empire romain d'Auguste à Dioclétien*, coll. *Cursus*, Colin, Paris, 2011; S. Lefebvre and A. Daguet-Gagey (eds.), *L'empereur Auguste et la mémoire des siècles*, Artois

Presses université, Arras, 2018 (for more information, <https://hal.archives-ouvertes.fr/ARTEHIS/search/index/?q=lefebvre>).

As she is very committed to spreading research results, she regularly participates in exhibition projects and conferences for the general public. She is also a regular visitor to high school and college classes where she presents the Roman society mainly on the basis of inscriptions.



**Sabine Lefebvre**  
Université Bourgogne Franche-Comté  
Editor of the Newsletter and supervisor

## ❖ Organised Events

### Seminar “Editing Texts of the Ancient World”, Seville

📅 November 2–3, 2021

### Conference “Modern text theories, analytical annotation tools, state-of-the-art instruments in analogue and digital editing”, Seville

📅 November 4–6, 2021

by Concepción Fernández Martínez  
Universidad de Sevilla

As part of the activities scheduled in the CARMEN Project, a seminar and a conference were held at the University of Seville.

In the introductory session, Prof. M<sup>a</sup> T. Muñoz García de Iturraspe (University of the Basque Country) and Prof. C. Fernández Martínez (USE), both members of the CARMEN project and supervisors of ESR 7 and ESRs 2 and 3 respectively, talked about the principles and pitfalls of editing texts. Their introduction contextualised the further proceedings of the seminar and the conference.



© F. Tecca.



© C. Fernández Martínez.

In the following sessions, there was an interesting discussion of the problems and challenges posed by the PhD projects with a focus on editing the Carmina Latina of Rome, Northern Italy and North Africa. The presentations were given by Dr Alfredo Morelli (Università di Ferrara), Dr M. Limón (USE) and Dr S. España (UCM).

The 11 ESRs presented their thesis projects: objectives, methodology, organisation of the work, etc. During the event, the ESRs were also introduced to Roman Seville and its epigraphic heritage on guided tours.

The conference promoted the intensive exchange between the ESRs, supervisors and co-supervisors with simultaneous sessions devoted to discussing the respective doctoral theses and, in some cases, planning museum visits and fieldwork trips for autopsy, a complex and difficult topic in times of the pandemic.



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The core subject of the conference was the round table on “Constructing texts” coordinated by Prof. M. Horster (JGU Mainz), PI of the CARMEN project. Various specialists in editing texts, whether literary or epigraphic, Christian or pagan, preserved or handwritten, took part in the round table discussion. These expert participants and their subjects were: Prof. A. Ramírez de Verger (UHU): Towards a new edition of Horace’s Epodes; Prof. J. Martos Fernández (USE): Unnecessary corrections in Apuleius; Dr A. Guzmán (UB): Editing Renais-

sance epigraphical manuscripts, a problematic case of study; Dr C. Campedelli (BBAW/CIL): From the stone to the corpus: editing Latin inscriptions.

To conclude, two databases that are currently being developed by members of the CARMEN project were presented. The Vienna based Mappola Database was presented by Dr V. González Berdús (University of Vienna) and Dr Ch. Cenati (University of Vienna) and the Sevilla – CLEO Database by Prof. C. Fernández, Dr M. Limón and Dr

S. España. CLEO is more devoted to editorial and philological aspects whereas the Mappola Database will also display geographical, chronological and statistical aspects. Both presentations were followed by an intense debate on the objectives of both databases. This topic aroused great interest among our ESRs and the discussion continued during the farewell dinner.

Seminar and conference demonstrated impressively the value of irreplaceable face-to-face content-related discussions and of personal exchange between researchers at all stages of their careers.



**Concepción Fernández Martínez**  
Universidad de Sevilla  
Supervisor

## ❖ Activities

## Klang der alten Sprachen. Latein

In 1982, the artist-activist Joseph Beuys planted 7,000 oak trees in Kassel, the home of the documenta art exhibition.

For about 1800 years before that a public announcement carved in stone testifies

to the 'ecological' action of planting 1,000 trees. If this was actually carried out, it was presumably staged appropriately and afterwards provided shade, reduced fine dust (though this was not intended), and benefited body and soul. This is only at-

tested in a Latin poetic inscription (CLE 19 = CIL XII 103 = ILS 3528). It is presented and explained by our ESR Christin Rochlitzer in "Wie klingt Latein":

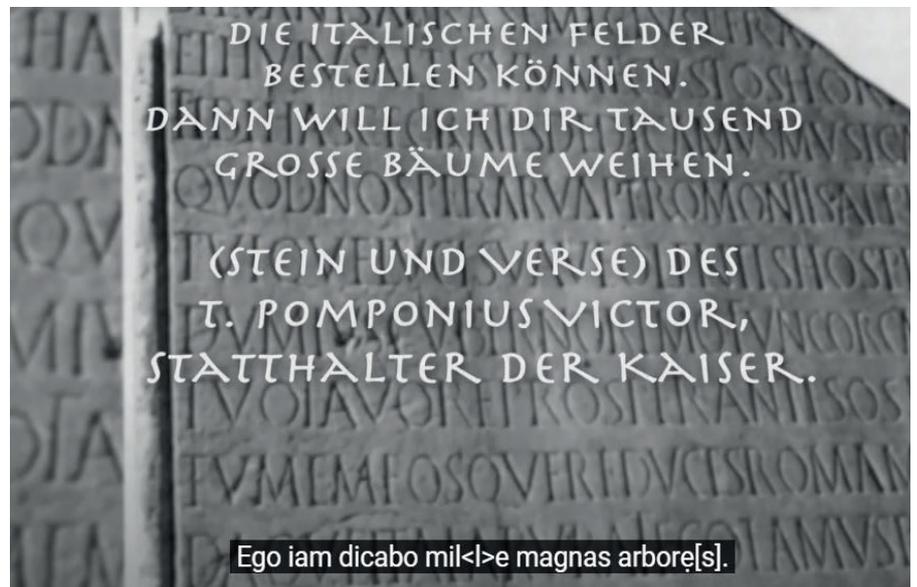
<https://youtube.com/playlist?list=PLkWG7RGsRclENgb8L6aF8sQw-OXzjh3z>



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**Christin Rochlitzer**  
Sapienza Università di Roma  
ESR 10



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## ❖ Attended Events

## International Summer School "Epigraphy for the Study of the Latin Language", Lisbon (online)

📅 June 21–25, 2021

by **Concepción Fernández Martínez**  
Universidad de Sevilla

The International Summer School "Epigraphy for the Study of the Latin Language", organised by Dr Catarina Gaspar and Dr Silvia Tantimonaco, members of the HPRT3-Epigraphica Research Group, was held from 21 to 25 June 2021 at the Centre for Classical Studies of the University of Lisbon.

The International Summer School aimed to develop an awareness of the potential of epigraphic evidence for philological and linguistic studies.

On Friday the 25th, Prof. Concepción Fernández Martínez from Seville, a supervisor in the CARMEN project, gave a lecture on "Literary Aspects of Latin Verse Inscriptions. A case study of Elia (CLE 492)". The talk was devoted to exemplify

the literary character of the Carmina Latina Epigraphica. She demonstrated that a series of characteristics exists that allows the individual evaluation of these compositions independent of the traditional literary genres. In line with the CARMEN project, this allows working on the different compositional aspects of the creative process related to this kind of epigraphic literature. This includes inter alia the influence of the material support, the need

to capture the attention of the occasional recipient, the literary development of specific forms, the systematic use of recognised authors, the elements shared with other literary genres and, in short, the reiteration of specifically epigraphic issues. Her case study was an epitaph that Elia's

by Penelope Faithfull  
Universität Wien

By necessity, the International Summer School took place online. This not only enabled the participation of an international audience. Additionally, in one of the seminars the participants, very interestingly and rather uniquely,

by Laura Sarli  
Rheinisches Landesmuseum Trier

The 2021 edition of the International Summer School in Lisbon was an intensive and instructive experience. Scholars and researchers discussed different aspects of epigraphy: basic notions of the discipline, linguistic and sociolinguistic topics, methodological ap-

proaches, and different uses of epigraphy in the ancient world in different periods and places. I would like to mention the lecture presented by Dr Silvia Tantimonaco concerning the use of epigraphy to teach Latin in secondary school and the use of laboratories and practical activities to make this discipline more interesting and available to all, especially to non-experts and young people. This topic, togeth-

er with the debate that developed from it, provided me with an interesting point of reflection for my doctoral research.

were shown artefacts in a museum, which enabled them to experience the practical as well as the theoretical side of epigraphy. Encouraging a holistic approach, the Summer School provided a fascinating insight into how this growing trend in academia can and will impact the study of epigraphy. I look forward to seeing the im-

part of this on the discipline and my own research.

ties such as intelligence and, above all, her attitude as a companion. He constructs a monument of love and respect for eternity by making this poetically evident with the metaphor of the four seasons.



Penelope Faithfull  
Universität Wien

ESR 6

er with the debate that developed from it, provided me with an interesting point of reflection for my doctoral research.



Laura Sarli  
Rheinisches Landesmuseum Trier

ESR 11

## Epigraphic Summer School “Saxa Loquuntur: Inscribed Monuments from Friuli”, Aquileia

📅 August 16–21, 2021

by Eleonora Maiello  
Johannes Gutenberg-Universität Mainz

This past summer, more precisely from the 16th to the 21st of August 2021, I have had the pleasure to participate in “Saxa loquuntur”, the epigraphic Summer School organised yearly in Aquileia by the Società Friulana di Archeologia, the Dipartimento di Studi Umanistici e del Patrimonio Culturale of the Università degli Studi di Udine, the Department of Alte Geschichte und Epigraphik at Universität Graz, the Dipartimento di Culture e Civiltà of the Università di Verona, the Seminar für Geschichte und Geschichtsdidaktik of the Europa-Universität Flensburg and



Aquileia. S. Maria Assunta, patriarchal basilica.  
© E. Maiello.

the Lehrstuhl Archäologie der Römischen Provinzen of the Otto-Friedrich-Universität Bamberg.

Aquileia now is a small village in the north-eastern Italian region Friuli Venezia Giulia, but in Roman times it was a very important and big city, even more so than Trieste, the modern capital of Friuli.

On the first day of my stay in Aquileia, I attended an introductory conference with very interesting lectures by experts in the field of epigraphy coming from Italy, Austria and Germany: Prof. Alfredo Buonopane, Prof. Wolfgang Spikermann, Dr Stefano Magnani, Prof. Manfred Hainz-

mann and Prof. Krešimir Matijević. In the afternoon, our group led by Dr Marialuisa Bottazzi visited the majestic basilica of Aquileia and hunted for the many inscriptions hidden here and there on this site. The following day started with a brief tour of Aquileia's Roman necropolis situated at the outskirts of the town and continued with a most fascinating visit of the National Archaeological Museum of Aquileia and the annexed Lapidarium led by Prof. Alfredo Buonopane and Dr Stefano Magnani.

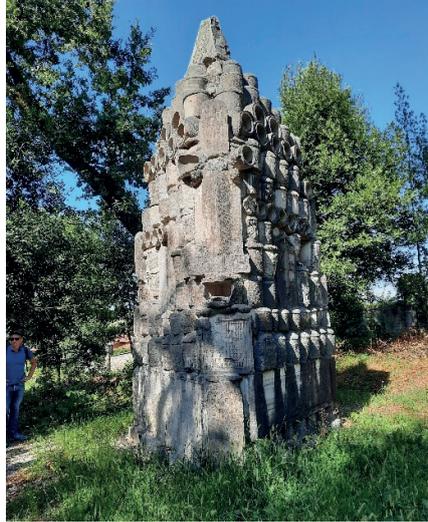


Aquileia, Museo Archeologico Nazionale. Funerary monument. © E. Maiello.

No other place highlights the vivacity of the life in Roman Aquileia more impressively as visitors have the possibility to observe inscriptions and objects that reveal fascinating details on so many aspects of the life there.

On Wednesday, we were led by Dr Marialuisa Bottazzi on a visit to the Collezione Di Toppo at Villa Florio in Buttrio. Here the group engaged in producing squeezes of the many inscriptions disseminated in the park of the villa.

In the afternoon, we moved on to Cividale del Friuli where we had a tour of the National Archaeological Museum by Dr Mau-



Buttrio, park of the Villa Di Toppo Florio. Capriccio from the 19th century made of various Roman finds such as urns, cippi and stelae. © E. Maiello.

rizio Buora and Dr Stefano Magnani. On the site of the Museum, we also had the opportunity to receive an introduction to 3D and SFM models of inscriptions by Dr Astrid Schmölder.

Next morning, our group led by Dr Maurizio Buora visited the Museo Nazionale Paleocristiano in Aquileia and moved on, in the afternoon, to see the basilicas and the Lapidarium of Grado, a coastal town close to Aquileia.



Aquileia, Museo Paleocristiano. Christian funerary inscription. © E. Maiello.

Thursday was definitely my favourite day of the summer school because I loved to have a look at early Christian Aquileia and found Grado's basilicas to be incredibly interesting places as well as extremely beautiful.

On Friday the 20th, our group moved from Aquileia to Trieste where we visited the Orto Lapidario at the Museo d'Antichità JJ. Winkelmann and the Lapidarium at the Castello di San Giusto led by Prof. Fulvia Mainardis.



Trieste, Museo d'Antichità JJ. Winkelmann. Orto Lapidario. © E. Maiello.

We spent our last morning together at Casa Macor in the locality of Villa Raspa on the outskirts of Aquileia where we proceeded to catalogue and photograph the many inscriptions, some of them unedited, that are disseminated on site.

I really appreciate that I had the possibility to attend this Summer School in Aquileia as it was a very formative experience, but I also had a great time and met some new friends.



**Eleonora Maiello**  
Johannes Gutenberg-Universität Mainz

ESR 8

## Course in Epigraphy at the British School at Rome, Rome

📅 September 20–25, 2021

by Laura Kopp-Zimmermann  
Johannes Gutenberg-Universität Mainz

In September 2021, all ESRs were finally able to meet each other in person for the first time in a six-day course in epigraphy in Rome. The course was organised by Dr Abigail Graham and the British School at Rome, which also accommodated the ESRs.

The first day began with an epigraphic ambulatory around Flaminio and to the Piazza del Popolo led by Abigail Graham. In the afternoon, the British School at Rome welcomed all ESRs warmly with a library tour.



Rome, Museo Nazionale Romano. Drawing activity in the courtyard of the Museo Epigrafico.  
© L. Kopp-Zimmermann.



British School at Rome. Library tour.  
© L. Kopp-Zimmermann.

On the second day, the students took a crash course in epigraphy and methodology. At the Museo Epigrafico of the Museo Nazionale Romano – Terme di Diocleziano, Prof. Carlotta Caruso prepared a great introduction, which was followed by a drawing activity in the courtyard of the museum.

In the afternoon, the programme continued at the Sapienza University of Rome. By presenting her work on CIL VI, Prof. Silvia

Orlandi explained the process (and also the difficulties) of publishing inscriptions and using archives. After that, Francesco Camia gave a tour of the new gallery of epigraphic casts of the Sapienza University.

The next day started at the Forum Romanum, followed by a visit of the Capitoline Museums. Abigail Graham prepared an interesting tour focusing on a variety of inscriptions from different periods and in different contexts.



Rome, Forum Romanum. In front of the dedicatory inscription for Lucius and Gaius Caesar.  
© L. Kopp-Zimmermann.

After that, a practical workshop on making rubbings and working with textual fragments was organised at the American Academy in Rome.



Rome, American Academy. Making squeezes and rubbings. © L. Kopp-Zimmermann.

On day four, the group visited the Via Appia to explore funerary monuments. The starting point was the tomb of Cecilia Metella, where some inscriptions were translated and discussed. Then they visited the Catacombe di San Callisto with a guide. The day ended at the tomb of the Scipios.

Project CARMEN-ITN, the British School at Rome and Dr Abigail Graham couldn't have prepared a better first reception and workshop for us. It was an immersive experience that provided me with valuable knowledge of epigraphy that will surely be translated to my work within the project. Being able to work very closely to the funerary verse inscriptions that I only had indirect contact with before, was unspeakable for me.

**Ana Lemes**, ESR 9, Universität Trier

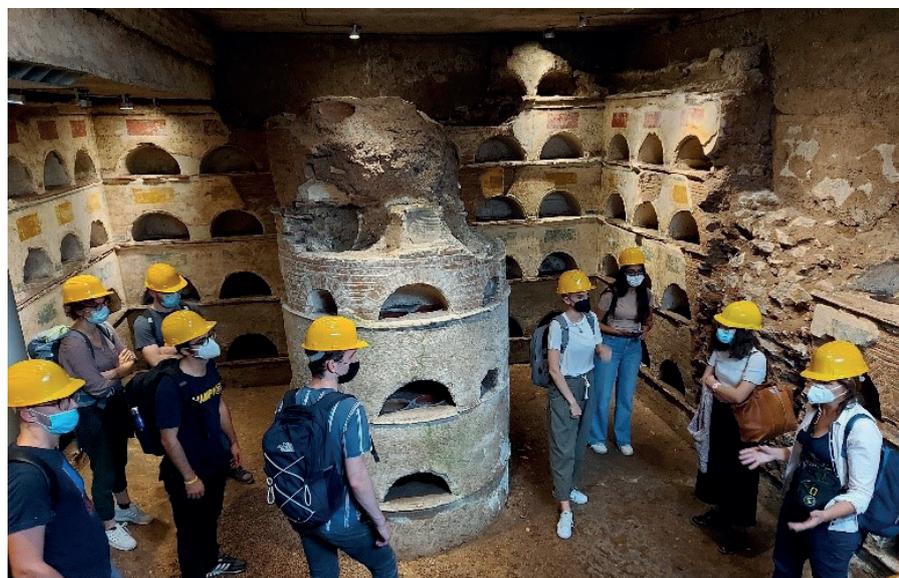
The group spent the penultimate day at Ostia and explored its epigraphic habit: the focus was on texts in their contexts and the quotidian epigraphy. In the after-

noon, the programme continued with a practical workshop in which the ESRs created squeezes of inscriptions in the courtyard of the British School at Rome.

The Epigraphy workshop of the British School at Rome offered a week packed with both sightseeing and practical activities. What I enjoyed most were the visits to the Tomb of the Scipios and to the Catacombs of St. Callixtus, places that mark early and important phases of pagan and Christian epigraphy, respectively. Moreover, the practical training including making rubbings and squeezes of genuine Roman inscriptions gave me most valuable insights into working as an epigraphist on



Ostia Antica. In front of the inscription of the Porta Romana. © L. Kopp-Zimmermann.



Rome, Via Appia. Columbarium next to the tomb of the Scipios. © L. Kopp-Zimmermann.

the spot. I would have loved to deal with more inscriptions in that way if there had been any time left!

**Timo Eichhorn**, ESR 1,  
Sapienza Università di Roma

What I liked about the workshop was the combination of theoretical instruction in front of the monuments and of practical training, which included making rubbings and squeezes, in a very relaxed atmosphere. I especially enjoyed our visits to the Museo delle Terme with its rich epigraphical material and to selected places on the Via Appia like the tomb of the Scipios, whose verse inscriptions are among the very rare carmina from the Roman Republic, and the Christian catacombs at the other end of the timeline.

**Christin Rochlitzer**, ESR 10,  
Sapienza Università di Roma

On the last day, the group visited the Horologium Augusti, the Ara Pacis, and the Piazza Augusto Imperatore where Abigail Graham highlighted the long history of monumentalisation.

In the end, everybody had a great time getting to know each other and exploring Rome.

The six-day course provided for us by the British School at Rome was an amazing experience. Under the supervision of Abigail Graham, who did an excellent job of making the days both pleasant and interesting, we visited a plethora of museums, archaeological sites, and academic locations. On the one hand, activities such as the visit to the American Academy in Rome or the Museo Nazionale Epigrafico provided us with tangible experience in the first-hand consultation of epigraph-

ic sources. On the other hand, activities such as a tour of the Forum Romanum or the Via Appia allowed us to study the sources in situ, which led us to appreciate the sources in their original ancient context. Even though the days were jam-packed, it was a thrill to participate in the programme, which was augmented by the soft Italian weather, the hospitality of the BSR, and the relaxed ambiance of the group.

**Gabriël de Klerk**, ESR 5,  
Johannes Gutenberg-Universität Mainz

Thanks to the hospitality of the British School at Rome, we seized the opportunity to wander in the eternal city, to discover experientially the world of inscriptions and to understand the importance of epigraphy as an integral part of both Roman history and archaeology as well as of Latin literature. It was truly a unique experience!

**Eleni Oikonomou**, ESR 7,  
Universidad del País Vasco



**Laura Kopp-Zimmermann**  
Johannes Gutenberg-Universität Mainz

Project Management



Ostia Antica. On the steps of the theatre. © L. Kopp-Zimmermann.

## Workshop “Objects of the Past: Presentation and Museology”, Mérida

📅 November 8–10, 2021

by **Michele Butini** and **Francesco Tecca**  
Universidad de Sevilla

The programme of the workshop “Objects of the Past – Presentation and Museology” included a series of seminars and activities that provided a very dense and comprehensive overview on the planning of exhibitions. All the speeches considered effective ways of how to preserve objects and monuments and at the same time attract the attention of visitors. Each of the three days had a specific focus.

The first day centred on Mérida, the ancient capital of the Lusitanian province,

and its Museo Nacional de Arte Romano. T. Nogales Basarrate, head of the MNAR, gave us a remarkable overview of the principal areas of the ancient city Augusta Emerita with an eye to the preservation and reuse of the monuments over time. His explanations were the key for us to appreciate the visits of archaeological sites and museums in our spare time. Then, some curators of the MNAR (N. Barro, E. Gamo, J. M<sup>a</sup>. Murciano and R. Sabio) introduced us to the museum. Firstly, they explained the process of cataloguing finds in detail; afterwards, they gave us a guided tour. They elaborated on the criteria for choosing the objects for and arranging

them within each room and they showed us the two temporary exhibitions “Imperium. Imágenes del poder en Roma” and “Tempus fugit. La concepción del tiempo en la antigua Mérida”.

The second day of the workshop dealt with 3D models of inscriptions. The speakers provided us with many insights on the potential of applying this technology to epigraphy, both for didactic and for research purposes. This kind of documentation allows preserving the heritage even if it is lost in its original form. Furthermore, 3D models provide useful and entertaining reproductions of finds with the help

of virtual or augmented reality technologies that enable remotely handling hard-to-move, immovable or otherwise inaccessible objects. Professors M. García Sánchez (UAB) and S. Giralte (UB) showed us the process and the results of their project Epigraphia 3D in collaboration with the MNAR and the Museo Arqueológico Nacional of Madrid. They established an online database of 3D models of Latin inscriptions complemented by transcriptions and other fundamental data. Within the same framework, N. F. Marqués presented us his various 3D projects with museums and institutions. Then, after giving us some theoretical information and tips on photogrammetry, he taught us in practice how to use this method to create

3D models of inscriptions, other archaeological finds or even sites.

The last day focused on museology and museography and the speakers pointed to several exhibitions as examples. V. Velasco introduced us to the museum Foro Romano/Molinete of Cartagena. He thus exemplified how objects might relate to their finding spot, which in this case is inside one of the largest and richest archaeological parks of Europe. Then, Á. Rocamora talked about his past temporary exhibition projects that took place in many museums around the world. He explained his sensory and straightforward approach in their creation with the aim to create real experiences that immerse the visitors. Fi-

nally, T. Ximenez illustrated the technical aspects of properly displaying archaeological artefacts with the example of the rich collection of the Museo Arqueológico de Alicante.



**Michele Butini**  
Universidad de Sevilla

ESR 2



**Francesco Tecca**  
Universidad de Sevilla

ESR 3

## Workshop “Discovering Greek and Roman Cities”, Kiel (online)

📅 December 14–16, 2021

### DISCOVERING GREEK & ROMAN CITIES

The massive open online course (MOOC) “Discovering Greek & Roman Cities” was part of the Strategic Partnership “Ancient Cities”, an international teaching project led by the Christian-Albrechts-Universität zu Kiel (Germany). It brought together the following universities: Aarhus Universitet (Denmark), the National and Kapodistrian University of Athens (Greece), Universitetet i Bergen (Norway), Université Paris 1 Panthéon-Sorbonne (France) and the Open Universiteit Nederland.

The course was open to anyone with an interest in archaeology, architecture, history or cultural heritage and now this workshop is a smaller version of the MOOC.

You will obtain a basic knowledge of the layout and the history of Greek and Roman cities and the methods of urban archaeology. You will understand the relevance of urban archaeology and experience the diversity of our shared European and Mediterranean heritage.

The Workshop “Discovering Greek & Roman Cities” include videos, quizzes and different exercises. The course is in English but the videos are provided in three different languages (English, French, and German).

#### ORGANIZERS:

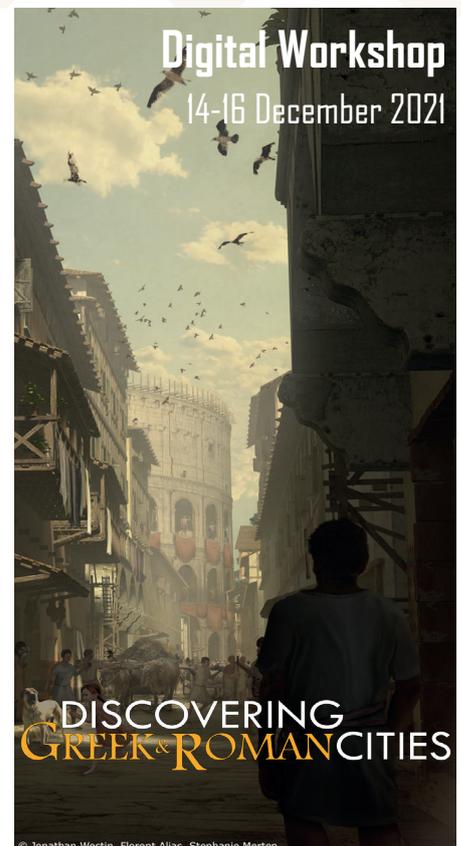
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## ❖ Upcoming Events

## Internships

📅 March – April 2022

**Digital Humanities**

Université de Bordeaux, Ausonius-Institut  
de recherche sur l'Antiquité et le Moyen âge  
For ESR 1, ESR 5, ESR 6 and ESR 10

**Cultural Heritage**

Heidelberg Zentrum  
Kulturelles Erbe  
For ESR 7

**Editing & Project Planning**

Berlin-Brandenburgische  
Akademie der Wissenschaften  
For ESR 4

**Digital Epigraphy**

University of London,  
Institute of Classical Studies  
For ESR 2 and ESR 3

**Publishing, Production**

Koninklijke  
Brill NV  
For ESR 8, ESR 9 and ESR 11

## ❖ Consortium



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