

❖ Content

1 Editorial

2–3 ESR 1

The Carmina Latina Epigraphica on
Funerary Monuments of Rome

4–5 ESR 10

The Carmina Latina Epigraphica of
Rome preserved in Early Renaissance
Manuscripts

5–6 ESR 2

The Carmina Latina Epigraphica of
Carthage

7–8 ESR 3

Carmina Latina Epigraphica from
Mauretania Caesariensis

9–10 Team

Supervisors
Co-supervisors

11 Organised Events

Small Training Event Vienna

12 Upcoming Events

Workshops

❖ Editorial

The CARMEN project (Communal Art – Reconceptualising Metrical Epigraphy Network) mainly aims to train young doctoral students. They will participate in a number of training activities and events and, above all, they will write their doctoral theses! In order to finish the project within the prescribed three-year period, efficient management of workflows and time is necessary on part of both the ESRs and the supervisors.

The duration is determined by the EU Horizon project: the ESRs must have completed and defended their theses by the expiry of their contract. Working on theses in ancient history, at least in France, often exceeds this duration (the average duration is ... five years!). Multiple factors may slow down the process: access to documentation sometimes requires field work, a multilingual bibliography must be compiled and mastered, methodological knowledge must be gained if it was not acquired in the first years of study.

To minimise the delay caused by these and other difficulties, all topics were carefully chosen to match the three-year requirement. ESRs and supervisors will adjust the subject if necessary to meet the deadline of the project and its financing.

The role of the thesis supervisors is therefore decisive. A pair of supervisors helps the ESRs to plan their work in the best possible way. Each supervisor has a co-supervisor whose role is to provide an external view on the subject. While the respective supervisor and her/his ESR meet frequently and work together closely, the cooperation of the ESR and the co-supervisor is limited to two to three times of intensive exchange a year to keep the work moving in the right direction.

Most of the recruited ESRs were chosen because of their expertise and excellence in Latin epigraphy; others were outstanding archaeologists or philologists in fields such as mediation or poetry. Projects and workshops have already offered and implemented additional training depending on the field in which it was needed – in epigraphy, in linguistics, in museum presentations, and in self- or time management. Opportunities for more training will follow in workshops for all or individual ESRs. You might have read about some of these training events in the first newsletter (Seville, Mérida, Rome, Aquileia, as well as online courses). Other activities have not been reported explicitly, such as the seminars our ESRs attended at their universities.

In this newsletter, some ESRs and their supervisors will introduce themselves to you. In the course of this year, our newsletters will give you the opportunity to meet all our ESRs, supervisors, and co-supervisors, and to discover exciting reports from the training events.

Project Coordination CARMEN

Johannes Gutenberg-Universität Mainz
FB 07: Geschichts- und Kulturwissenschaften
Historisches Seminar – Alte Geschichte
Welderweg 18 (Philosophicum)
D-55122 Mainz
carmen-itn@uni-mainz.de

Responsible for the Content

Prof. Dr. Sabine Lefebvre
sabine.lefebvre@u-bourgogne.fr
Université Bourgogne Franche-Comté
Département d'histoire
Directrice de l'UMR 6298 ARTEHIS



Prof. Dr. Sabine Lefebvre
Université Bourgogne Franche-Comté
✉ sabine.lefebvre@u-bourgogne.fr



Dr. Erika Fischer
Johannes Gutenberg-Universität Mainz
✉ +49(0)6131-39-38331
✉ fischee@uni-mainz.de

❖ ESR 1

The Carmina Latina Epigraphica on Funerary Monuments of Rome

by Timo Eichhorn
Sapienza Università di Roma

Within the scope of my project, I deal with the Latin metrical pagan funerary inscriptions of the city of Rome that are still preserved today. They might represent only a small minority of all Latin inscriptions we know of today, but thanks to their unique and affective character they nevertheless give us important insights into the mindset and feelings of mostly common people of whom we hear little in literary sources. My goal is not only to gather and individually examine these voices from the capital of the ancient Roman world, covering a time

span from the late Republic to late antiquity, but also to grasp their similarities and differences as well as their peculiarities. For this, I will analyse them above all from a philological and epigraphical point of view.

Approaches and preliminaries

As a first working step, my colleague Christin Rochlitzer (ESR 10) and I compiled a list especially of all the non-Christian Carmina Latina Epigraphica (CLE) of Rome to get an overview of the overall extent of this corpus. We were lucky and thankful that we could use and build on already existing preliminary surveys that were kindly provided to us above all by the Corpus Inscriptionum Latinarum, which comprises the epigraphic entries prepared by the Swedish scholar Bengt E. Thomasson, and Alexander Gangoly of the MAPPOLA project. We added to these by checking main publications on verse inscriptions, the online databases Clauss-Slaby and the Epigraphic Database Rome (EDR) with their substantial and up to date set of metadata as well as the archive of the late Silvio Panciera at the Sapienza Università di Roma.

The next step for me was to examine each inscription individually to see if they meet the set of criteria I mentioned at the beginning. Greek, non-funerary, and Christian inscriptions, as well as those which are now lost or which originate from outside the city of Rome, are excluded from my considerations. While some inscriptions can easily be classified in this binary way (Latin/Greek, funerary/non-funerary etc.), there are often no clear-cut boundaries due to the fragmentary state of preservation or the lack of sufficient information in editions. This makes it difficult or sometimes even impossible to reach a definitive decision. Despite this, I am hoping to be able to clarify as many cases as possible by closer examining each case.

Challenges: a sample

An example that highlights a few of these challenges is AE 1974, 221 (= EDR075745). It was first published in 1974 by Lorenzo Quilici in his work on ancient Collatia in the vicinity of Rome (Quilici, Collatia, 868f. fig. 1952). Even though it was assigned to the Regio I of Latium and Campania in the *Année Épigraphique*, one of the questions that needs to be solved is whether this in-



Epitaph from Collatia. AE 1974, 221 = EDR075745.
Quilici, Collatia (1974), fig. 1952.

Te meriti<s>, Restute, | tuis et honorib(us) amplis, |
quamvis **regna Tonan|tis** habens terrena recuses, |
artificiumq(ue) manus cele|brant et carmina vatū. |
Hic tibi semper honos | pendetur coniuge sancta, |
quae thalamos suboles|que colit sub iure pudoris.

“Although you, Restutus, inhabiting the **realm of Tonans** (= the thunderer), refuse the earthly realm, the hands of artists and the songs of poets praise you for your magnificent merits and honours. Here you will always be honoured by your chaste wife, who cherishes our matrimony and our children, bound by decency.” (translation by T. Eichhorn)

scription still falls into the geographical scope of my project due to its find spot near Rome. Another issue is whether this inscription still exists – and if so, where – because only a short description and a blurred photo are given in the editio princeps and an autopsy would be helpful especially to check the reading and the palaeography of the text.

The most interesting question, though, seems to be whether this is an inscription written by a pagan or a Christian. The German scholar Wolfgang Dieter Lebek published two articles shortly after Quilici's edition. In the first, he argued for a pagan reading in the sense of Tonantis referring to Jupiter. However, in the second article, he changed his opinion claiming that the term Tonantis in combination with regna would, in fact, denote the Christian god and heaven. All these questions require further investigation.

Narrowing the topic

As the number of inscriptions that have emerged from this research kept increasing so far, it was necessary to adapt the subject of my thesis and to reduce the number of inscriptions to allow for a more adequate and comprehensive investigation of each during the time of the project. Thus, my supervisors and I decided to add two more parameters to the ones already mentioned. First, since many CLE of Rome have already been edited in the still fundamental editions by Franz Bücheler (1895/1897) and Ernst Lommatzsch (1926), I will restrict my research only to those verse inscriptions that were either found or emerged since then, as well as to those that were already known at that time but have been overlooked or simply not identified as carmina. This way, I am following the method applied by Paolo Cugusi and Maria Teresa Sblendorio Cugusi, who have – among others – pub-

lished various editions of Carmina Latina Epigraphica post-Buecheleriana (reperita cognita) in recent years (North Africa, Spain, Gaul).

The second criterion is that the focus will lie on the inscriptions written in dactylic verse, i.e. those written in dactylic hexameters or elegiac couplets, which constitute by far the most common group among the CLE. Hence, at least for now, other metres (iambic, trochaic etc.) will deliberately be omitted not only to maintain the poetic and thematic coherence of my selection but also because other metrical patterns would require an in-depth analysis of their own. Taking into consideration these criteria and the aforementioned uncertain cases, at this point I can only estimate that my corpus will roughly contain between 50 to 100 inscriptions.

The catalogue

These selected carmina constitute the catalogue of my thesis. It will consist of individual epigraphic entries comprising the most relevant information about each verse inscription according to modern epigraphical editing standards and – as far as possible – based on my own autopsy. In the commentary section of each entry, I will follow a particularly philological approach in analysing the epigraphical texts. However, I will take other significant aspects into consideration as well. I also intend to integrate the categories “translation/paraphrase” as well as “scansion” to take account of the poetic character of the carmina. As verse inscriptions often bear a unique and complex meaning that is sometimes hard to understand, a translation – or perhaps a paraphrase, if the text is too fragmentary – will contribute to the general comprehension. The scansion, on the other hand, is crucial to fully grasp the metrical structure by highlighting both general characteristics as well as

flaws and deviations from conventional metrical norms. In this way, I am generally applying the paradigm for epigraphic entries provided by the database Carmina Latina Epigraphica Online (CLEO). Even though I have not finally determined the overall structure of the catalogue and the sequence of the entries yet, I am currently intending to define the metre, the state of preservation, and onomastic features as basic parameters as others like the exact finding spot or the dating of the inscriptions are often either too vague or simply unknown.

Summary and analysis of results

Once this catalogue is finished, it will serve as a basis for the general main part of my thesis in which I am going to summarise and analyse the key findings that emerged in the course of my research and relate them to other CLE and previous studies. In this regard, the focus will lie on archaeological and epigraphical, philological and metrical, onomastic and demographic as well as on chronological and historical aspects (e.g. the type of monument the carmina were inscribed on, metrical features, literary topics and role models, the distribution and development over time).



Timo Eichhorn
Sapienza Università di Roma
ESR 1

Supervisor	Gian Luca Gregori (Rome)
Co-supervisors	Concepción Fernández Martínez (Seville) María Limón Belén (Seville)

❖ ESR 10

The Carmina Latina Epigraphica of Rome Preserved in Early Renaissance Manuscripts

by Christin Rochlitzer
Sapienza Università di Roma

My project, supervised by Professor Gregori, Professor Espluga, and Professor Horster, is concerned with the indirect transmission of verse inscriptions produced in the capital of the Roman Empire. With the rediscovery of classical antiquity in the 14th and 15th century, many humanists became interested in the epigraphic heritage especially of pagan Rome, which they copied and preserved in comprehensive corpora for different purposes. They also found different ways to include inscriptions composed in verse in their epigraphic sylloges. Today, these collections are quite often our only source for these carmina because many of the original objects bearing the inscriptional texts disappeared or were destroyed afterwards. Therefore, these inscriptions, which give us particularly valuable insights into the mentality and feelings of predominantly ordinary people who sought to give their words a special depth and uniqueness through the poetic form, require closer examination.

First steps: identifying the relevant material

In the past year, I have established a corpus of relevant verse inscriptions of various categories (primarily funerary but also honorific and religious inscriptions), covering a time span from the late Republic until late antiquity. However, Christian inscriptions, which, in contrast to the medieval pilgrim's guides, are found only sporadically in the humanist sylloges, have been left out so far because they would require a different investigative approach. Fortunately, my colleague Timo Eichhorn (ESR 1) and I benefited from preliminary works of other scholars, as the access to libraries was restricted due to the pandemic. Of the approximately 1,700 carmina from Rome recorded in the provided lists, which we updated by consulting different online databases, about 70 inscriptions are preserved in manuscripts from the

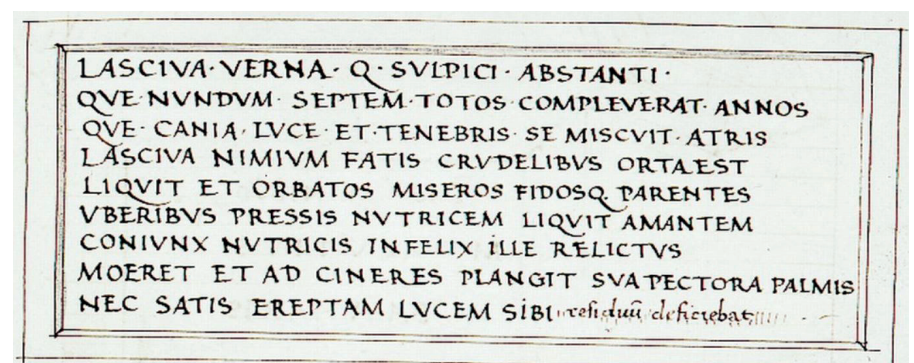
15th century; ca. 75 % of these are lost today and are thus of special interest to me. Metrical inscriptions that appear only in later manuscripts as well as in printed works have eventually also been excluded from my selection; these inscriptions are worth studying in their own right.

Challenges: handling Renaissance manuscripts

Despite this thorough preliminary work, some issues still remain to be resolved. On the one hand, difficulties derive from missing information regarding the history of the transmission of some inscriptions because my main source, CIL VI, is partly outdated. Since its publication around a century ago, new manuscripts have been discovered but have not been systematically compiled yet. Sometimes statements about the provenance of the inscriptions contradict each other or said provenance is simply unknown. In other cases, it is unclear whether the original inscription, or at least parts of it, are still preserved today or not. On the other hand, there are uncertainties regarding the texts themselves. As a result, sometimes they cannot be conclusively classified, for instance, when the underlying metrical structure is uncer-

tain or it is doubtful whether they were written by pagans or Christians. In consequence, the reconstruction of the individual inscriptions often proves to be quite demanding. Unlike in modern editions, the information about the archaeological context and the inscribed objects as well as about the texts given in the manuscripts is rather scarce or even false if indicated at all.

A striking example is the documentation of an epitaph for a slave girl (CLE 398) in a manuscript written at the end of the 15th century by Michele Ferrarini, a Carmelite monk from Reggio Emilia, who was probably never in Rome himself, but nevertheless handed down numerous verse inscriptions from other, partly unknown sources. The standardised drawing of an intact rectangular slab presenting the inscriptional text whose final part is obviously missing (*residuum deficiebat*) does not even correspond to his own description of the inscribed object as an urna. Furthermore, the original ordination of the text divided into seventeen lines, as transmitted by a later eyewitness, hints to a monument larger than an urn cist; however, in almost all the manuscripts preserving this inscription the line division seems to have been deliberately adjusted to the



Epitaph from Rome, CLE 398. Michele F. Ferrarini, *Antiquarium sive Antiquitatis Sacrarium*, Mss. Regg. C 398, f. 31r. © Reggio Emilia, Biblioteca Panizzi.

verse boundaries. Moreover, the location in which the inscription was first kept according to Ferrarini cannot be identified with certainty nor is it confirmed in other manuscripts. Further comparison with the other manuscripts shows not only that the monument must have looked different, but also that the text itself contains some errors: for example, the name of the girl's owner was Quintus Sulpicius Abascantus, not Abstantus (see line 1). Such inaccuracies may have been caused by the careless copying of an unclearly written or even faulty source.

Work in progress: the catalogue

My study is thus based on a direct comparison of all known manuscript sources in order to assess the reliability of each author and reconstruct the inscriptions' individual fate and especially their original text. This will allow further philological and epigraphic research, covering metrical, linguistic, literary, and onomastic aspects of the carmina, many of which have not been studied in depth before, neither individually nor in their entirety. The selected inscriptions will be collected in a critical edition based on current editorial standards, including a comprehensive commentary on the transmission history

of each inscription, whereby (presumably) forged documents will be presented separately from the ones originally inscribed on stone or other materials. The single schedae will also provide metrical scansion to further clarify the special relationship between form and content of the inscriptions. Since their comprehension and interpretation is often complicated by their complex structure, which can deviate considerably from the norms and conventions established in literature, the reader will be offered an English translation as well. The catalogue shall partly complement the edition of the Carmina preserved on funerary monuments which is prepared by Timo Eichhorn and – in the long term – serve as a basis for future work on CIL XVIII comprising all the metrical inscriptions of Rome.

Synthesis: the humanists' approach to ancient epigraphic poetry

Proceeding from the results of these individual examinations, another part of the thesis will be dedicated specifically to the study of the humanist scholars and their approaches to ancient epigraphic poetry, like, for instance, the criteria and methods according to which the metrical epigraphs were chosen, i.e. from an artistic, antiquar-

ian, or scientific point of view, and how they were presented and contextualised in their manuscripts, be it topographically, thematically, or formally. Therefore, it is also important to look at the times and circumstances of the authors' activities and their specific interest in ancient inscriptions in general, so that in the end we gain deeper insights into their relationships with each other and the interdependencies of their manuscripts as well as other sources they might have used for compiling their epigraphic sylloges. In addition to Michele Ferrarini, Giovanni Giocondo and Pietro Sabino, to whom we owe the great majority of the metrical inscriptions documented in the 15th century, are also particularly suited for such a comparative analysis.



Christin Rochlitzer
Sapienza Università di Roma

ESR 10

Supervisor	Gian Luca Gregori (Rome)
Co-supervisors	Xavier Espluga (Barcelona) Marietta Horster (Mainz)



The Carmina Latina Epigraphica of Carthage

by Michele Butini
Universidad de Sevilla

The aim of my project is to investigate all known verse inscriptions found in the Roman city of Carthage and in its surroundings and to compile a critical edition of these texts including translations and a philological and epigraphic commentary for each of them.

What has been done so far

Many of the CLEs from Africa Proconsularis have already been of interest to some illustrious scholars. In this regard, one cannot fail to mention Paolo Cugusi's work from

2014, "Carmina Latina Epigraphica Africae provinciarum post Buechelerianam collectionem editam reperta cognita", and Christine Hamdoune's works from 2011, "Vie, mort et poésie dans l'Afrique romaine d'après un choix de Carmina Latina Epigraphica", and 2016, "Parure monumentale et paysage dans la poésie épigraphique de l'Afrique romaine. Recueil de Carmina Latina Epigraphica". These works, all very valuable, enable their readers to grasp a comprehensive picture of the trends in verse epigraphy on a 'provincial' level of analysis. However, their broad approach, combined with the fact that both scholars restrict their analyses to just a selection

of the evidence and, in doing so, take into consideration only some specific points of view, could adversely affect the ability to understand the tendencies of the various different centres of this Roman province. This leaves in fact much room for further research and improvement.

My approach

Therefore, I have set a different goal for my research project compared to what has been done so far. I am working towards a comprehensive and exhaustive investigation of the 'epigraphic habit' of a single

centre of Africa Proconsularis, and I plan to achieve this with an in-depth analysis of every single verse inscription found there. Once tendencies in one city have been defined, the aim is to compare them with those in other cities. This will eventually result in a better understanding and contextualisation of the phenomenon of the CLEs, both on a local and a provincial level and for the rest of the Roman world.

Why Carthage

Choosing the city of Carthage was firstly dictated by the desire to investigate the most important, and supposedly most representative, centre of Africa Proconsularis, of which Carthage was the capital. Secondly, it seemed that the number of all the known CLEs found in this archaeological site (originally thought to be forty) would suit the three-year time limit of the project well.

How to deal with an inscription

As already mentioned, I intend to approach the inscriptions differently than it has been done in the past. In fact, the CLEs have mostly been investigated from a literary or a more strictly epigraphic point of

view only. Moreover, all the studies that were carried out until now preferred to study just a selection of the carmina that were thought to be of most interest. On the contrary, my work aims to provide a comprehensive overview of those inscriptions, taking into account literary, archaeological, social, linguistic, and metrical aspects, assuming that all these five approaches are in fact closely connected and are all indispensable for a true understanding of these ancient artefacts. An epigraphic record modelled after the CIL XVIII schedae proposed in 1998 by Schmidt (Chiron 28, 1998, 173–177) will be created for each inscription.

Setting up the work

The starting point is of course bibliographic research. In order to facilitate this, I decided to create an Access database in which I have preliminarily registered all the inscriptions, provided them with images, and recorded the most important data (findspot, current location, measurements). I also added the various bibliographical references I encountered when reading the different publications, keeping track of the contributions available, those to be read and those yet to be found. The advantages of having such a tool at my disposal are, on the one hand, that it makes it easier to compare the data of individual entries and to recognise trends. On the other hand, I am thus able to narrow or widen the research field as required. This preliminary work is essential, as it will enable me to orientate myself when I will travel to Tunisia to see and study the inscriptions in person. Fieldwork is an indispensable part of epigraphic research.

At the moment, the trip to Tunis and to the archaeological site of Carthage, on which Francesco Tecca (ESR 3) and Giovanni Naccarato (ESR 4) will accompany me, is planned for September 2022, although I have already had the opportunity to see



Funerary inscription of Victoria, CIL VIII 1069. London, British Museum (2014,5001.4). © The Trustees of the British Museum.

two Carthaginian inscriptions preserved in the British Museum's storerooms.

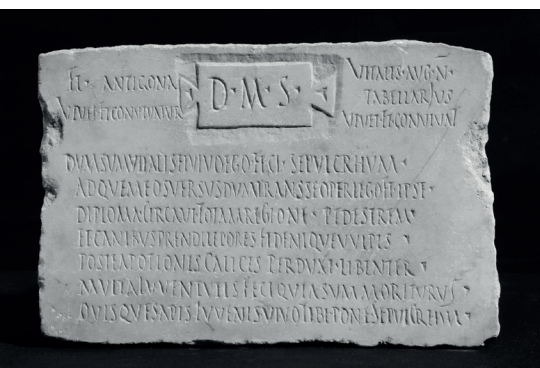
This project will also be an opportunity for me to develop expertise in the fields of EpiDoc digital editing and 3D modelling, on which I am currently being taught in London by Dr Gabriel Bodard during my internship. Hopefully, I will be able to put these techniques into practice during my research.



Michele Butini
Universidad de Sevilla

ESR 2

Supervisor	Concepción Fernández Martínez (Seville)
Co-supervisor	Peter Kruschwitz (Vienna)



Funerary slab of Vitalis, CIL VIII 1027. Treviso, Musei Civici (A 3328). © Treviso, Musei Civici.

❖ ESR 3

Carmina Latina Epigraphica from Mauretania Caesariensis. Edition, Translation, and Commentary

by Francesco Tecca
Universidad de Sevilla

My research project aims at an updated edition, a new translation and a cross-sectional, mainly philological commentary, of all the Latin metrical inscriptions found in Caesarea in Mauretania. Given the fragmentary nature of many of those poems, the corpus could be expanded with the carmina from the nearby town of Tipasa. This enlargement will allow a broader insight into the epigraphic poetic habit of this region of the Roman Empire, exploring its evolution from the beginning to the late antique period.

Poetry in the mountainous border region of Mauretania

In the predominantly mountainous border region that was called Mauretania in the Roman Empire (stretching from present-day Morocco to present-day Algeria) one would not expect to find significant evidence of Roman poetry. However, over

the years and the transformations from independent kingdoms to Roman client kingdoms and finally to two different imperial provinces, Mauretania was not only an important outpost for military purposes, it was also a place where people, surely the elite, cultivated Greek and Roman culture. The Carmina Latina Epigraphica from this region are a manifestation of this. Whereas only a few CLE are currently known from the territory of Mauretania Tingitana, more than one hundred are known from Mauretania Caesariensis. Although this number cannot compare to the great amount of CLE from the more 'Romanised' territory of Africa proconsularis' senatorial province, it is a significant amount. Most striking is the high concentration of epigraphic poems found in Mauretania dated to the early years of the Roman Empire. The reason for that is the Roman Hellenism of its rulers in that period. After inheriting the kingdom from Bocchus II, Augustus chose Juba II and Cleopatra Selene as kings of Mauretania.

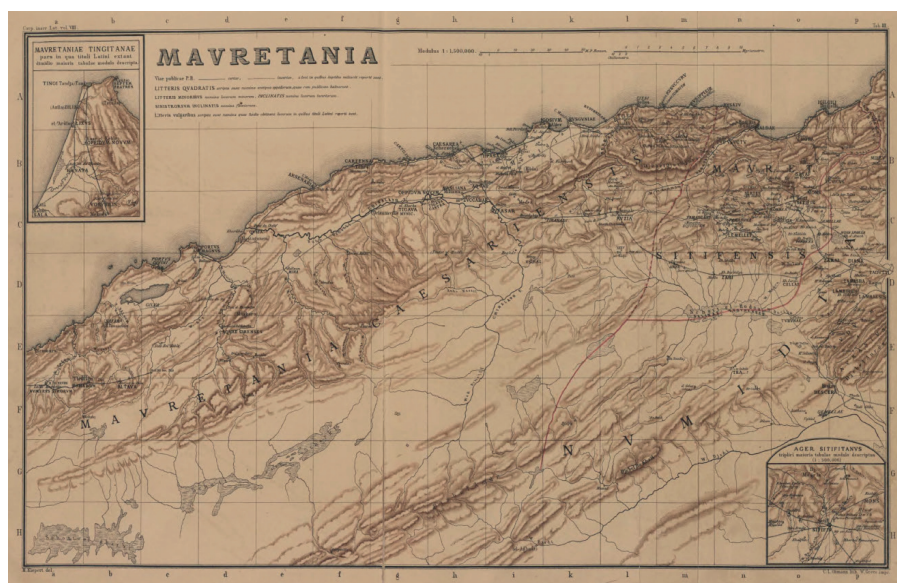


Silver coin of Juba II and Cleopatra Selene.
London, British Museum (1947,0406.530).
© The Trustees of the British Museum.

Juba II had been brought to Rome by Julius Caesar after having defeated his father, Juba I, king of Numidia, who had been an ally of Pompey. There he had become a Roman citizen educated in the Greek-Roman way. He had distinguished himself as scholar and met the woman who would become his wife, Cleopatra Selene, who was the daughter of Mark Antony and Cleopatra. The royal couple established their capital and palace in the ancient city of Iol, renamed Caesarea, and from their court, they spread their Roman-Hellenistic culture to the territory they governed and among the local people who did not consider them foreign invaders.

Distribution of the CLE found in Mauretania Caesariensis

Where the level of Romanisation was remarkable, we find Roman poetry. It is then not surprising that most of the CLE from this region were found inside or near important cities located on the coast (Saldae, Rusucurru, Rusguniae, Tipasa, Caesarea, and Cartenna), even if not only there (some poetic inscriptions are from Auzia and Tpusuctu, which were important traffic and military centres). From Diocletian onwards, with the detachment of Mauretania Sitifensis from Caesariensis, Sitifis took on an important role for the Roman



Map of Mauretania. CIL VIII, Pars II. © Corpus Inscriptionum Latinarum, BBAW.

administration. Hence, we have around twenty CLE from there. However, most of Mauretania's CLE were found at Caesarea (modern Cherchell), chosen as capital by Juba II, his son Ptolemy, and afterwards by the emperor Claudius with the creation of the province Mauretania Caesariensis. For this reason, abundant and important poetic inscriptions can be found in this city. We have thus decided to begin with the study of the more than fifty CLE from Caesarea. Given the fragmentary nature of many of these poems, the possibility of extending the study to the CLE of Tipasa (around twenty poems) is not ruled out. This could lead to an in-depth study of the late antique epigraphic poetry (not much attested in Cherchell) with a contextualisation within the no longer existing Caesariensis Christian diocese.

Methodology, steps taken so far and next steps

Starting with the CLE from Caesarea, my research project proposes the edition, translation, and commentary of these texts. It matches my supervisor's (Prof. Concepción Fernández Martínez) main research fields related to the goal of fostering knowledge on Latin epigraphic poetry. Hence, I benefit by following her solid methodology developed over more than two decades of experience: currently, I have completed the data collection based on the inscriptions and the preliminary bibliography, and I put all the information in a Microsoft Access database that will surely be useful throughout my research. Every inscription has a record that includes photos, bibliography, commentary, and all other data found.

Furthermore, I have started revising the commentary of a few epigraphic schemes and I am collaborating with the research group "EpiCherchell" by reviewing and integrating drafts left incomplete by Ch. Hamdoun. For the forthcoming volume "Vol. 1 – Caesarea Mauretaniae: les inscriptions de l'époque royale" edited by Professor Ph. Leveau. In the next months, I look forward to working on the autopsy, photography, and possibly 3D scanning of the preserved pieces in situ. I have recently compiled lists of all the inscriptions that might be useful for my thesis

CLE Caesarea			
Id	1		
Encabezamiento	CIL VIII 9585; CLE 115; ILCV 1583. Inscripción de construcción e restaura.		
Descripción material	<p>a. 26x72 (CIL e H.); altura lettere r. 1-5: 2-3; r. 6: 3-7; r. 7: 1,2. Tabula marmorea, spezzata in due frammenti congiunti e mancante dell'angolo basso destro. Reperto decorato con vari emblemi del culto cristiano. Moreaux 1906, 307-308: "L'inscription présente une incision bien curée et cote 7 lignes. Les lettres sont élégantes, les premières 5 lignes, mais les caractères sont magri, ristretti e ineguali nelle ultime 2 righe. In basso a destra ci sono tre simboli: una colomba, un grappolo d'uva e una conchiglia. A destra le lettere alfa e omega, dentro di una corona di alloro (Ham.). Tutti questi simboli sono in rilievo in dei vuoti e non superano il livello della pietra. Il testo è pieno di legature e di nessi tra le lettere. Alla r. 2 la x di struit è super addita. BUE, il v. 6 è aggiunto con lettere più esili senza alcuno spazio bianco. Moreaux 1906, 307-308. In basso a destra sono alcuni simboli: una colomba, un grappolo d'uva e una conchiglia. A destra le lettere alfa e omega, dentro di una corona di alloro (Ham.). Tutti questi simboli sono in rilievo in dei vuoti e non superano il livello della pietra. Il testo è pieno di legature e di nessi tra le lettere. Alla r. 2 la x di struit è super addita. BUE, il v. 6 è aggiunto con lettere più esili senza alcuno spazio bianco."</p>		
Edición epigráfica	<p>Arum at (i) sequit'ra cutor verbi contitit Et cellam stru'x'it suis cunctis sumptibus Ec(c)lesia sanctae hanc reliquit rherhoriam. Salvete fratres puro corde et simplici: Eueplius vos sacroto sancto spiritu. Ec(c)lesia fratrum hunc restituit titulum M(---) A(---) (H---) Severiani c(larissimi) v(iri). (Ex ingenio) Asteri.</p> <p>Texto dividido en versos Hamdoun 2016: Sei senari giambici</p>		
Traducción	<p>Translation A worshipper of the Word put together an area for the tombs and built a chapel at his own expense. He left this monument to the holy church. Hello brothers in the pure and simple heart. I, Eueplius, greet you in the name of Holy Spirit. The church of brothers repaired this inscription (building?) of the senator M. A. I. Severian. By the mind of Asterius Francesco Tecca</p>		
Bibliografía	<p>REINER 1855, 4025 based on a stamp sent by Berbrugger; BERBRUGGER 1856, 119 (BERBRUGGER 1859, 462 n° 166); DE ROSSI 1864, 28-29 based on Berbrugger (translated in french by CREULY 1864, 37); MARUCCI, STEVENSON 1878, 73 quote the words of De Rossi on the area; MARUCCI 1881, 120 quotes the words of De Rossi; DE ROSSI, ICUR II, p. XXXIV; it is mentioned in KUNSTLE, Theol. Quartals., 1885, 437 e ss. (non repperi); WILMANN, CIL VIII 9585; DOUBLET</p>		
Aparato crítico	<p>5 SATOSANCTO lapis, Renier emendavit satos sanctos tacite, Buech. Momm. sa[lu]to sancto - 6 abbreviatio M. A. I. Renier subit marmoream alijno p[ri]mo, Mommsen Rossique propositum M[ar]ci Alim[ini] (Iuliani similiter) Severiani c(larissimi) v(iri) sec. Martyrologium Romanum d. 23 Ian. "Caesareae in Mauretania sanctorum martyrum Severiani et Aquilae uxoris eius ignibus combustorum"; M[ar]ci Alim[ini] (Iulii) Severiani Gsel</p>		
Comentario	<p>Análisis métrica: BUE. Dice che il metro fa allungare sul (v. 2) e titulum (v. 6), mentre fa abbreviare aream (v. 1), obtusa i in ecclesiae et ecclesia (v. 3 e v. 6) e anche in Eueplius (v. 5) (penso intenda che la i si unisca alla desinenza come accadeva con sioghe in Callimaco) cosa che non accade vicino alla cesura. Hamdoun 2016: are(am) elisione (v. 1); allungamento di sul - u nei tempi forti (v. 2); sinizesi in ecclesiae (v. 3) e Eueplius (v. 5); elisione in fratr[um] (v. 6); allungamento di i nei tempi forti sotto l'accento in titulum (v. 6). Comentario: Reiner 1855: les lettres TRV et UN, l. 6, forment des monogrammes; l. 5 Eueplius (salutat) vos satos sancto Spiritu; l. 6 m(armoreum), alijno primo Severiani...</p>		

Screenshot of the MS Access Database CLE Caesarea. © F. Tecca.

(including CLE from Tipasa) that indicate the date and place of the last autopsy. I will send these documents to the Algerian museum's archaeological sites administration (mainly the Musée Public National de Cherchell and the Musée National des Antiquités de Alger) in advance to find out if the inscriptions are still there and if it is possible to see and study them. These activities will allow to produce an updated critical edition and a new status report on the conservation of these findings. Afterwards, a cross-sectional commentary and the indices to the corpus will be completed. The commentary will focus primarily on a metrical-linguistic analysis and on detecting processes of mutual influence between epigraphic and cultivated literature. Additionally, the philological approach will be integrated with historical, archaeological, and sociocultural perspectives.

My PhD thesis shall complete and refine the previous studies, which are excellent for many inscriptions but that often need to be revised and updated according to new methodologies.



Francesco Tecca
Universidad de Sevilla

ESR 3

Supervisor	Concepción Fernández Martínez (Seville)
Co-supervisor	Stephan Busch (Trier)

❖ Team

Supervisor for ESR 1 and ESR 10. Gian Luca Gregori, Sapienza Università di Roma

Gian Luca Gregori is professor of Latin epigraphy and Roman antiquity at the Dipartimento di Scienze dell'Antichità of the Sapienza Università di Roma since 2003. His main research interests are the edition of Latin inscriptions from Rome and Italy, the *Carmina Latina Epigraphica* from Rome, the processes of acculturation in northern Italy (with particular attention to the inscriptions from Brixia), the social and economic history of Roman Italy, and the spectacles in the Roman West (above all the gladiatorial games).

From 2005 to 2007, he was principal investigator of the EDR (Epigraphic Database Rome) research project, which aims to create a database of texts and monuments and a photographic archive of the Greek

and Latin inscriptions from Italy. Before that, he participated in research projects on the Neapolitan epigraphical codices of Pyrrhus Ligorius. He is the secretary of the commission for the Italian supplements to the Greek and Latin epigraphic corpora (*Supplementa Italica*) and his bibliography includes more than 200 titles, among them monographs, papers, and reviews. He regularly participates in international conferences in Italy and abroad. Among his publications are "Brescia romana. Ricerche di prosopografia e storia sociale, II. L'analisi dei documenti", Roma 1999; "Ludi e Munera. 25 anni di ricerche sugli spettacoli d'età romana", Milano 2011; "Gli ornati con ornamenta municipali nelle città dell'Italia romana", Roma 2018; "Roman Calendars: Imperial Birthdays, Victories and Triumphs", Beau-Bassin (Mauritius)

2019. For more information visit <https://uniroma1.academia.edu/GianLucaGregori>.

In the field of epigraphic Carmina, he investigated the echoes of Ovid and Virgil in the inscriptions of Rome. As part of the CARMEN project, he is the supervisor of two projects: ESR 1 – The funerary *Carmina Latina Epigraphica* of Rome in elegiac couplets, still preserved (Timo Eichhorn) and ESR 10 – The *Carmina Latina Epigraphica* of Rome preserved only in the manuscripts of the 15th century (Christin Rochlitzer).



Gian Luca Gregori
Sapienza Università di Roma
Supervisor

Supervisor for ESR 2 and ESR 3. Concepción Fernández Martínez, Universidad de Sevilla

I am professor of Latin philology at the University of Seville since 2008. My focus on linguistic matters and on an interdisciplinary subject such as Latin epigraphical texts in my teaching allows me to incorporate highly beneficial methodologies and research results into the education of new doctors and young researchers.

I am principal investigator (PI) in several research projects at a regional and national level that also incorporate international researchers. The most recent ones are: the PAIDI research group ("Investigación lingüística de textos epigráficos latinos" (HUM 156), the research and development project "Hacia un nuevo Volumen del CIL: XVIII/3: *Carmina Latina Epigraphica* de las Galias, edición y comentario. Transferencia online de resultados" (2013–2018), and "Carmina Latina epigraphica como expresión de la identidad del mundo romano. Estudios interdisciplinarios" (2018–2022).

My primary research interest is the critical edition of and philological commentary on Latin verse inscriptions (CLE). The purpose is their publication in various fascicles of volume XVIII of the *Corpus Inscriptionum Latinarum* (CIL), the international reference collection led by the Berlin-Brandenburgische Akademie der Wissenschaften.

On an international level, I am also the scientific editor in charge of volume XVII/2 of the CIL (to be published in 2022). The volume will include Hispanic CLE. In order to disseminate the results of our research among the interested scientific community, I took the initiative to create the Website of Latin Epigraphic Poetry (<https://institucional.us.es/cleo/?lang=es>) as web 2.0 in EPIDOC with the ability to adapt to the needs of different investigators.

To promote our area of research, I have encouraged the periodical organisation of

International Scientific Meetings on CLE, counting with the participation of specialised investigators from research centres and European universities. We hosted the 5th Meeting at the Universidad de Sevilla (September 11–13, 2018). Detailed information can be found under <http://congreso.us.es/vricle/>. The results of the four previous meetings have been published in specialised volumes and have become an essential tool for researchers in this area.



Concepción Fernández Martínez
Universidad de Sevilla
Supervisor

❖ Team

Co-supervisor for ESR 1. María Limón Belén, Universidad de Sevilla

I have a PhD in Classical Philology since 2013 and I teach Latin as an assistant lecturer at the University of Seville. The ancient world is not only the focus of my work, it is also my passion. I teach subjects related to various areas of Latin Philology such as language, phonetics, morphology, and the history of Rome.

Since 2008, I combine my teaching with research in the field of Latin epigraphy, specifically that of epitaphs in verse, a very peculiar genre of epigraphic texts. These epigraphic poems are a direct link between us and the people who inscribed

them 2000 years ago, and they have come down to us without anyone, except time, having altered them since they were made. They tell stories, convey feelings, and reveal the names of people just like us, to whom the hardness of the stone and our work have given immortality. In addition, a few years ago I decided to open the Instagram account @magistra_severa to tell the world in an accessible way what we who work in the Humanities, and myself in particular as a researcher, do.

Being part of the CARMEN project is a privilege that will allow me to support

new generations in becoming proficient in what they like and to continue growing myself as a person and as a researcher in a team with passionate specialists who dedicate their research to the same things I do.



María Limón Belén
Universidad de Sevilla

Co-supervisor

Co-supervisor for ESR 10. Xavier Espluga, Universitat de Barcelona

I am full professor of Latin at the Department of Classical Philology of the University of Barcelona since 2020. In the early stages of my career, I focused on Latin epigraphy, but since 2001 my research fields expanded to cover other areas: textual criticism and transmission of classical texts, Latin historiography, Latin humanism, reception and classical tradition, all related to my main research field, Latin. I am especially interested in the transmission and reception of classical texts (mainly Cicero, but also others like the *Historia Augusta* and *Quintilian*) in the Middle Ages and the Renaissance. My research interests are focused on the epigraphic and antiquarian tradition in the 15th century, including authors like *Ciriaco d'Ancona*, *Giovanni Marcanova*, *Felice Feliciano*, *Michele Fabrizio Ferrarini*, and Renaissance antiquarian culture, particularly descriptions of ancient Rome, such as the anonymous "*Descriptio urbis Romae*" written in the first half of the 15th century.

My last monograph on this subject is entitled "*La silloge di Faenza e la tradizione epigrafica di Verona*"; it was published in 2017 by *Fratelli Lega* in the *Epigrafia e Antichità* collection.

I have worked in several international projects within the fields of history of epigraphy, manuscript and textual transmission, and Humanism. In 2004, I received funding from my university to start a research project on epigraphic manuscripts. In the following years, I continued this line of research and was project director of two research projects funded by the Spanish Government, focusing on epigraphic and antiquarian 15th century manuscripts (2009–2011 and 2012–2015). Later on, I joined the research project "BITECA" on Medieval Catalan and Spanish manuscripts, which was also funded by the Spanish Government, as co-director. Currently, I am the coordinator of the Spanish Excellence Network on "Hispanic Medieval

Written Culture", which includes members of several Spanish Universities and Research Centres.

As part of the CARMEN project, I am the co-supervisor of ESR 10 – The *Carmina Latina Epigraphica* of Rome preserved only in the manuscripts from the 15th century (*Christin Rochlitzer*).



Xavier Espluga
Universitat de Barcelona

Co-supervisor

❖ Organised Events

Small Training Event, Vienna

📅 January 17–18, 2022

by Ana Lemes
Universität Trier

In January, Prof. Dr. Peter Kruschwitz organised the Small Training Event on Critical Edition and Autopsy for some of us ESRs. The event took place at the University of Vienna and the Austrian National Library where we were presented to some uncertainties epigraphists frequently discover when preparing for the autopsy of an inscription and its critical edition later on. For instance, it is important to consider the level of preservation of the

inscribed text, which may negatively affect squeezes or attempts to photograph the inscription and, therefore, the legibility of the final product. How epigraphic material (e.g. tombstones, altars, etc.) is displayed can also make the work difficult, either due to the lack of lighting or the difficulty of reaching the object of study. More often than not, the inscription might present elements not seen beforehand through pictures or other representations, and, for that reason, during the autopsy, the researcher should be prepared to notice what has been documented in pre-

vious critical apparatus and which new observations could be acknowledged in a new critical edition. I would like to thank Prof. Kruschwitz and my fellow colleagues for this pleasant event and the informative discussions.

Ana Lemes
Universität Trier

ESR 9

by Christin Rochlitzer
Sapienza Università di Roma

The short but very intensive workshop gave us the opportunity to trace the path from the inscribed object to the critical edition and to reflect on the challenges and problems that often arise in this process as opposed to

the work with manuscripts. For this purpose, we studied the epigraphic collection at the Austrian National Library, thereby gaining some valuable fieldwork experience in documenting inscriptions through schedae, photos, squeezes, and rubbings. In the subsequent discussion rounds, Professor Kruschwitz also provided tips and considerations to meet the special re-

quirements of poetic inscriptions, which surely will be very useful for my research.

Christin Rochlitzer
Sapienza Università di Roma

ESR 10



© A. Lemes.



© A. Lemes.



© A. Lemes.

❖ Upcoming Events

Workshops



**“Editing Latin Inscriptions”
(Berlin, BBAW)**

📅 May 30–31, 2022



**“Data Structure and Linked Open Data”
(Sapienza Università di Roma)**

📅 June 21–23, 2022

❖ Consortium



Universidad del País Vasco, Vitoria/Bilbao



Université Bourgogne Franche-Comté, Dijon



Johannes Gutenberg-Universität Mainz



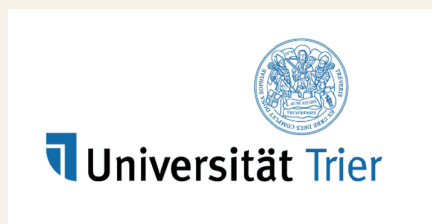
Sapienza Università di Roma



Universidad de Sevilla



Generaldirektion Kulturelles Erbe Rheinland-Pfalz



Universität Trier



Universität Wien