



American Society of Greek and Latin Epigraphy
Société américaine d'épigraphie latine et grecque

ASGLE Bulletin

31 March 2022

Volume 25, Number 1

PRESIDENT'S MESSAGE

Dear ASGLE members,

It is a real honour and pleasure to have begun my two-year term as ASGLE President at the Business Meeting this past January "virtually" in San Francisco. I am very much looking forward to working with the new ASGLE Executive during my time as President: with Jim Sickinger, Vice-President (who will become President in January 2024), with Holly Sypniewski, our new Secretary-Treasurer, Colleen Kron, our Communications/Social Media Chair and Web Editor, and members-at-large Cathy Keesling (continuing) and Jacqueline DiBiasie-Sammons (newly elected).

And, of course, I am going to benefit much from the wise advice of Past President Rebecca Benefiel. Indeed, ASGLE is enormously grateful for all Rebecca's efforts during her two years as President. 2020 and 2021, the "pandemic years," were hardly optimal years for running an association like ours, but Rebecca did a wonderful job. We are also grateful to Stephanie Frampton for her dedicated work as Secretary-Treasurer from 2019 to 2021.

Jim continues at Editor of the ASGLE Bulletin until the end of this year, and we are looking for another ASGLE member to take over those duties ... so if you are interested, please drop me a note (to jedmond@yorku.ca).

2022 is also an exciting year for epigraphy in that it will see the quinquennial **International Congress of Greek and Latin Epigraphy**, the XVIth in the series, in the charming city of Bordeaux, to take place from Monday 29 August to Friday 2 September. Several ASGLE members are on the programme including former President John Bodel (Brown University), who will give the first of the

plenary lectures, together with Jonathan Prag (Oxford University), on "How should inscriptions be collected and published? The future of epigraphic *corpora*" and Tom Elliott (ISAW, New York), who will give a joint-presentation with Charlotte Roueché (King's College London) on "Epigraphy and Digital Humanities." Another former ASGLE President, Nikolaos Papazarkadas (Berkeley), will chair the session, "Tituli Novi Graeci," in which ASGLE VP Jim Sickinger will speak on new ostraka from the Athenian Agora. And John Traill of the ATHENIANS project will present the paper "Important new electronic windows into quantitative epigraphy." See the more detailed notice about the Congress elsewhere in the newsletter.

The ASGLE Executive Committee is also hard at work planning for the next North American Conference of Greek and Latin Epigraphy (NACGLE) in 2024, and we hope to announce further details later this year.

Comme le troisième président situé au Canada de l'ASGLE (après Hudson McLean, le président-fondateur de l'Association, 1996-1998, et John Traill, également de Toronto, Président 2005-2007), je voudrais saluer tous les membres canadiens et canadiennes de la Société, tout en encourageant plus de canadiens à adhérer en tant que membres, soit anglophones, soit francophones, notamment parce qu'il y a depuis longtemps une grande tradition épigraphique dans les universités canadiennes d'un océan à l'autre.

All best wishes,
Jonathan Edmondson

President Edmondson also reports on the most recent and the upcoming ASGLE panels:

ASGLE Panel: 2022

The ASGLE panel at the SCS meeting this past January, on "Gender and Epigraphy in the Graeco-Roman World," was a great success. We had six fascinating papers and there was some lively discussion during the Zoom session. On ASGLE's behalf, I would like to thank our speakers Sarah Breitenfeld (University of Washington), Gaia Gianni (now Tulane University), Marie-Adeline Le Guennec (Université de Québec à Montréal), Thomas Leibundgut (Stanford University), Silvia Braitto, (now Universitat de Barcelona) and Ivan González Tobar (now Universidad de Sevilla), and Morgan Palmer (University of Nebraska-Lincoln) for their fascinating papers, and I would also like to thank all those who sent in abstracts. I know that it was difficult for the Programme Committee to narrow things down to the six papers that eventually formed the panel.

ASGLE Panel: 2023

This year's Programme Committee has adjudicated the abstracts for next year's ASGLE panel, on "Epigraphic Texts and Archaeological Contexts in the Graeco-Roman World," to be held at the annual SCS Meeting in New Orleans in January 2023. We had a record number of submissions, and once details are finalized with the SCS, we are looking forward to announcing the details on the website and in the next issue of ASGLE Bulletin in the Fall.

We are also in conversations with both the Society of Classical Studies and the Archaeological Institute of America about the possibility of ASGLE hosting joint-SCS/AIA panels at the annual meetings once again.

Annual Dues Reminder

Members who have not submitted the dues for 2022 are encouraged to do so as soon as possible. Payment information can be found on the last page of the Bulletin.

ASGLE LIFE MEMBERS

*Rebecca Benefiel
John Bodel
Christer Bruun
Jan-Mathieu Carbon
Jonathan Edmondson
Laura Gawlinski
Athena Kirk
John D. Morgan
Nikolaos Papazarkadas
George Pesely
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Stephen V. Tracy
Georgios Tsolakis*

ASGLE EXECUTIVE COMMITTEE

President, Jonathan Edmondson
2-year term ending 31 December 2023
Vice-President, James Sickinger
2-year term ending 31 December 2023
Past President, Rebecca Benefiel
2-year term ending 31 December 2023
Secretary-Treasurer, Holly Sypniewski
3-year term ending 31 December 2024
Member-At-Large, Catherine Keesling
3-year term ending 31 December 2023
Member-At-Large, Jacqueline DiBiasie-Sammons
3-year term ending 31 December 2024
Editorial Board
Senior Editor, James Sickinger
3-year term ending 31 December 2022
Communications Chair and Web Editor, Colleen Kron
2-year term ending 31 December 2022

MEMBER NEWS AND PUBLICATIONS

Dominika Grzesika is pleased to announce publication of her book, [*Honorific Culture at Delphi in the Hellenistic and Roman Periods*](#). Brill Studies in Greek and Roman Epigraphy, Volume: 17 (Leiden: Brill, 2021). The study offers an epigraphically-based investigation of the Delphic gift-giving system. It utilizes both conventional methods and new approaches to discuss current scholarly questions and provide fresh perspectives for future research.

Jessica Paga reports the appearance of her book [*Building Democracy in Late Archaic Athens*](#) (Oxford: Oxford University Press, 2020). In addition to exploring the monumental architecture and built environment of Athens in the late sixth and early fifth centuries BC, the study includes discussion of several inscriptions, including an appendix devoted to the Hekatompedon Decrees (IG I³ 4A-B).

ASGLE President **Jonathan Edmondson** announces a new book on funerary epigraphy and local society at Augusta Merita (Mérida, Spain). [*Si muero, no me olvides. Miradas sobre la sociedad de Augusta Emerita a través de la epigrafía funeraria*](#) (316 pp., Alcalá de Henares: Editorial Universidad de Alcalá, 2021, ISBN: 978-84-18979-03-3) was published by the University of Alcalá Press in Spain in late December 2021. Edmondson co-wrote the book during the Covid confinement over Zoom with three Spanish colleagues: Professor Antonio Alvar Ezquerro (Universidad de Alcalá), Professor José Luis Ramírez Sádaba (Emeritus, Universidad de Cantabria) and Luis Ángel Hidalgo Martín, who is in charge of the archaeological storerooms of the local archaeological unit at Mérida, the Consorcio de la Ciudad Monumental de Mérida. The title translates roughly to: "When I die, do not forget me. Perspectives on the society of Augusta Emerita based on its funerary epigraphy." The authors have chosen 44 epitaphs from the 1,000+ preserved or known from Mérida to sketch a picture of local society

at this Roman colony in the period from its foundation in 25 BC to c. AD 300. Roman imperial administrators, members of the local elite, soldiers and retired veterans, doctors (including one female doctor), immigrants from other parts of the Iberian Peninsula but also from Africa, Italy, Greece and Asia Minor jostle alongside actresses and musicians, tavern-keepers and wetnurses, gladiators, slaves, freedmen and freedwomen.

Gil Renberg has translated the catalogue (L. Bricault, R. Veymiers and N. Amoroso (eds.), *The Mystery of Mithras: Exploring the Heart of a Roman Cult*. Translated by G.H. Renberg. Morlanwelz: Musée royal de Mariemont, 2021) of the exhibition, "The Mystery of Mithras. Exploring the Heart of a Roman Cult," currently on display at [Belgium's Musée royal de Mariemont](#) through mid-April; it then moves, first to Frankfurt (May-October 2022) and finally to Toulouse (November 2022-April 2023). The catalogue includes, in addition to its illustrated entries, more than 40 articles by a range of scholars, many with epigraphical content and of interest to specialists in Roman history, archaeology, and religion. The volume is not being distributed in North America, but individuals and libraries can order it directly (€35) [from the Museum's website](#).

Newly elected Executive Committee member-at-large **Jacqueline DiBiasie-Sammons** gave a TEDx talk, entitled "A Walk Around Ancient Pompeii," in February at the University of Mississippi. The talk introduced audience members to the genre of ancient graffiti and then took them (virtually) down one avenue in Pompeii, explaining what ancient graffiti can tell us about life in the ancient world and 21st century.

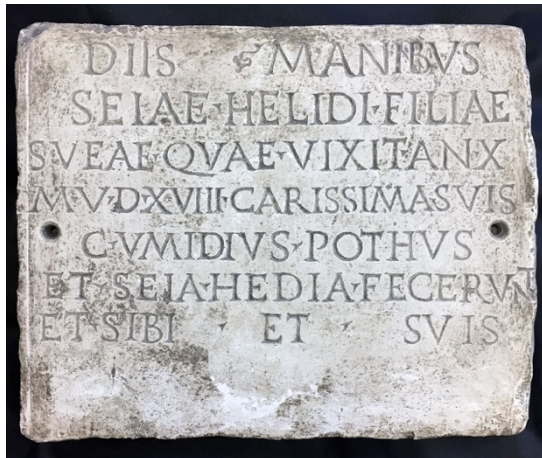
Flavio Santini reports the publication of his co-authored article (with Michele Gamella) on the Ephebarchic Law from Amphipolis (*SEG LXV 420*): "La legge efebarchica di Anfipoli. Una difesa della coerenza interna del testo," [*Ricerche Ellenistiche* 2 \(2021\), 25-38](#).

PROJECT NEWS AND UPDATES

Romans in Appalachia: A Note from the U.S. Epigraphy Project

Nowhere in North America are Greek and Latin inscriptions found as regularly as they are throughout the Mediterranean world, for obvious reasons. The reception of Greek and Roman epigraphy in North America is not, however, limited to the 3500 or so actual inscriptions that have been transported from their original locations to our shores, nor is the sense of immediacy provided by direct confrontation with the material reality of the inscribed writing of antiquity always well served by the institutional contexts (mostly university and museum storerooms) in which many North American collections of inscriptions are housed.

Three-dimensional facsimiles of various forms, not only paper and latex squeezes but also plaster casts and replicas, have offered North American students and others interested an accessible way to approach the epigraphic writing of the classical world without crossing the ocean ever since the late nineteenth century—whenever, that is, they are bought out of the shadows. The Patrick Henry High School in Glade Spring, Virginia, provides a case in point. There, thanks to the initiative of Latin teacher John H. Walker, students can peruse plaster reproductions of two interesting Latin inscriptions of the early imperial period, the originals of which are currently located in Scotland.



VA.GladeSpring.PHHS.L.01-mdn
[CIL 6.26124]
photo: USEP 19.03

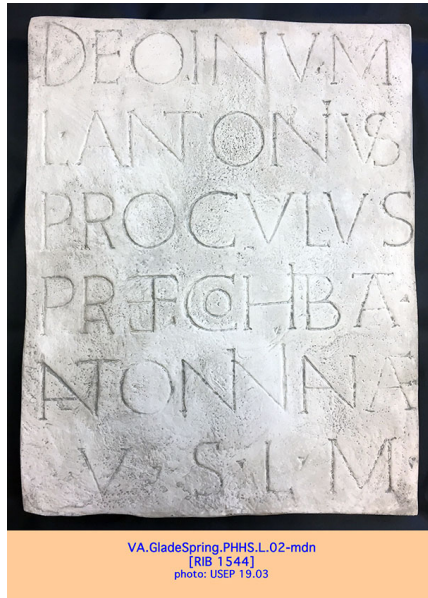
The first, [VA.GladeSpring.PHHS.L.01-mdn](#), preserves a copy of an epitaph inscribed on the front panel of a funerary altar found at an unknown location in Rome and transported thence in the nineteenth century to Rossie Priory, a country house and estate west of Dundee, Scotland, whence it was transferred in 1948 or 1949 to the National Galleries in Edinburgh, where it is housed today (NG 2729). The text records a girl Seia Helis, who died at the age of ten, beloved to her parents C. Umidius Pothus and Seia Hedia (CIL 6.26124 = [EDR174466](#)). The same Seia Helis (it seems) is commemorated on a small semi-cylindrical ash-urn also once in Rossie Priory and now in the National Galleries (NG 2733) that was probably found together with the funerary altar in the same tomb in Rome (CIL 6.26122 =

[EDR174311](#)).¹

The plaster slab exhibits in line 1 a tall I in the second I in *Diis* and a stylized ivy leaf (*hedera*) dividing the two words, raised triangular interpuncts used irregularly to divide words throughout, and characteristic features of early imperial Roman lettering and impagination. Two round holes neatly drilled to the right and left symmetrically and slightly above line 5 are probably modern, possibly made in order to affix the slab to a wall, rather than ancient and made for attaching a metal fixture to the face of the inscription. Inspection of the original monument in the National Galleries would confirm one or the other hypothesis.

¹ An ash urn commemorating a homonymous Seia Helis *minor*, CIL 6.26123, concerns a different person but possibly came from the same monument.

The second, [VA.GladeSpring.PHHS.L.02-mdn](#), likewise preserves the text of a dedication inscribed on the front panel of an altar, in this case a votive offering to Mithras discovered *in situ* in a Mithraeum outside Carrawburgh fort (ancient Brocolitia) on Hadrian's Wall in Scotland. Originally dedicated sometime between 213 and 222 CE, the sandstone altar was housed following its discovery in 1949 (from 1956?) in the Museum of Antiquities, Newcastle upon Tyne, until 2009, when the museum merged with two others to become the Great North Museum: Hancock ([RIB 1544](#) = [EDH021154](#)). The findspot, along with the identification in the text of the military unit of the dedicator, L. Antonius Proculus, as the First Antoninian Cohort of Batavians, enables us to assign the date of the monument to within a decade.



The plaster slab shows more clearly than the original sandstone face of the altar both the simplicity of the lettering (without shading) and the abundance of ligatures and space-saving devices in lines 2, 4, and 5, in contrast to their absence from lines 1, 3, and 6. Together, the two reproductions provide representative examples of abbreviated Latin formulae [*D(is) M(anibus), v(otum) s(olvit) l(ibens) m(erito)*], Roman names, and epigraphic writing, in two of the types of inscriptional texts most characteristic of the epigraphic habit of the early Roman empire. Granted, the three-dimensional reality of the objects on which the inscriptions were originally carved still has to be evoked in the imagination, the diverse educational opportunities that direct engagement with copies such as these provides are obvious.

Casts or copies, reproductions made to the same scale but not directly fabricated from the original? Examples of both types are found throughout North America. The former are presumed to

be more accurate than the latter, but flaws in production occur in both groups, and often it is difficult to distinguish one type from the other. The consequences of relying on secondhand reproductions for research can be serious;² for pedagogy they are less significant. In the case of Patrick Henry High School, the origin of the reproductions is unknown, but both appear to be casts. Mr. Walker reports purchasing both copies for about \$100 in a curio shop near West Jefferson, Virginia, in 2006. According to the shop owner, the plaster of Paris reproductions had been made by an archaeologist who taught at a local university and who had stopped producing them. Further inquiry pointed to a medievalist at Kennesaw State University in Georgia, but that information proved to be false, and the trail for now has reached a dead end.

The copies were no doubt made in Scotland, possibly closer to the year 1949, when the votive altar to Mithras was first discovered and the Rossie Priory collection was transferred to the National Galleries of Scotland. According to the English Heritage [website](#) for the Carrawburgh fort, a three-dimensional replica of the Mithraic altar stands in place along with two others in the Mithraeum, and indeed all three can be seen together in one of the promotional images currently shown at the website homepage. It is possible, even likely, that our slab impression of the inscribed front face was cast from the mold made at the time the three-dimensional replica was formed. Who made the copies now in Glade Spring and with what intention must for now remain obscure, as does the route by which they came

² See J. Bodel, *Epigraphic Evidence* (London 2001) 53-55.

to the USA. Such are the tantalizing gaps in our knowledge of the reception in North America of the epigraphic culture of classical Greece and Rome that the U.S. Epigraphy Project aims to fill.

Do you know of any casts or copies of ancient Greek or Latin inscriptions currently in North American collections? We would welcome information about three-dimensional representations of classical inscriptions in any form (email john_bodel@brown.edu). The U.S. Epigraphy Project registers modern reproductions such as the Glade Spring plaster casts by appending a final element “-mdn” to a standard USEP number identification. A parallel effort to gather and share information about ancient Greek and Latin squeezes in America is spearheaded by Aaron Hershkowitz at the [Krateros Project](#), a digital repository for the collections of epigraphic squeezes at the Institute for Advanced Study in Princeton. The Krateros Project similarly welcomes information about any squeezes of ancient Greek or Latin inscriptions in the USA (email krateros@ias.edu). Please write to us if you know any relevant information – every bit helps!

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With this note we at the U.S. Epigraphy Project (USEP) introduce the first of what we hope will be a series of occasional remarks on Greek, Latin, and other inscriptions in languages of the classical world that illuminate the diverse and at times curious ways that the epigraphic heritage of the ancient Mediterranean has come down to us in North America.

John Bodel
U.S. Epigraphy Project

Sacred Inscriptions from the Ancient Territory of Venetia

The Ca' Foscari University of Venice has recently funded a collaborative research project entitled “SaInAT-Ve - Sacred Inscriptions from the Ancient Territory of Venetia.”

The project, coordinated by Prof. Lorenzo Calvelli, aims to investigate the interaction between writing and religion in ancient north-eastern Italy by adopting an interdisciplinary and cross-temporal approach. The geographical span will cover the area described by Livy as the “Venetorum angulus” (Liv. 5.23), which was later included by Augustus’ administrative reform in the tenth region of Italy. Cults and rituals will be addressed through the lens of epigraphy to understand their role in promoting the religious and political integration of indigenous societies into the Roman world. Our dataset will comprise a range of epigraphic documents from a variety of indigenous cultures (Celtic, Raetic, and Venetic), as well as a large body of so-called ‘sacred inscriptions’ in Latin, ranging from the earliest contacts of the Romans in north-eastern Italy to the full integration of local communities into the Roman political system (3rd century BCE - 1st century CE). The project’s acronym, SaInAT, notably alludes to the Venetic form Sainat-, a highly debated divine epithet, through which several Venetic inscriptions identify the role of some of the most important local deities.

For further information, please contact Lorenzo Calvelli: lorenzoc@unive.it.

EPIGRAPHY IN THE CLASSROOM

The following contribution, by ASGLE member Hanna Golab, responds to our request for submissions on pedagogical topics and ways that members have incorporated epigraphic texts into their teaching. It is the first of what we hope will become a more regular feature of future Bulletins.

Graffiti in an Introductory Ancient Greek Classroom

Teaching online in the spring semester of 2021, a year into the pandemic, was a balancing act. There was already a certain familiarity with Zoom and, at the same time, still more space for improvement. To engage my students in their second semester of ancient Greek, I decided to open our first few online classes with Greek graffiti, having found out only later that Peter Liddel has advocated for it in his article “Greek Inscriptions: insights and resources in the classroom and beyond” published in the *Journal of Classics Teaching* 18 (35), 2017. The simplest ones (“To Asklepios”, “Boubalion is beautiful”, “of Zeus”) served as a good refreshment of cases and their basic functions. The silly ones (“a riddle: who is the father of Priam’s children?”) helped break the ice. And then there were also more ambitious ones that relied on word plays and puns, such as SEG 37-696 from Delos, which, to my surprise, started a conversation on whether the smell of the sea counts as malodor or perfume, and how it could change our interpretation of the text.

Thanks to this experiment, I gained insight into several undisputed benefits that graffiti can bring into ancient language pedagogy beyond what Peter Liddel has already observed for inscriptions that are more elaborate and require a better language preparation. First and foremost, my students were thrilled that they were looking at something authentic, not a prepared reading about some military expedition. The materiality of those graffiti allowed for a multi-media approach to language learning that is often very text oriented. Lastly, since I pulled them from several ancient cities, there was a decentralized geographical spread from mainland Greece, through Asia Minor, to North Africa and southern Egypt. The authors and addressees were also diverse, as much as we could tell. One of the discussed graffiti was inscribed by young Treboulla missing her mother while on a trip to Egypt, another, the beautiful Boubalion in question, involved most likely a female sex worker. Since our field is in a time of reckoning and reimagining of itself, it is important to note that epigraphy, at a first glance one of the more traditional branches of classics, can serve as an excellent tool for inclusiveness and diversity.

Not to mention that it is fun!

The ASGLE Bulletin welcomes epigraphic news, announcements of peer-reviewed publications and presentations, and short pieces of interest to its membership.

Submissions are vetted anonymously by members of the ASGLE Editorial Board and Executive Committee.



XVI CIEGL Update

Planning is now well advanced on the **XVIth International Congress of Greek and Latin Epigraphy**, to be held in Bordeaux from Monday 29 August to Friday 2 September. The programme of talks is now finalized, with full details posted on the conference website (<https://ciegl2022.sciencesconf.org/>).

There will be four **Plenary Sessions** (on the Monday afternoon, Tuesday morning, Thursday morning and Friday afternoon), in which twelve thematic lectures will be given by colleagues chosen by the International Academic Committee, and three blocks of **Parallel Sections** (on the Tuesday afternoon, Thursday afternoon and Friday morning), in which c. 160 papers will be given (from the 230 proposals received) across 20 separate thematic sessions.

The thematic lectures to be given at the **Plenary Sessions** are as follows:

1. "How should inscriptions be collected and published? The future of epigraphic *corpora*": John Bodel (Providence) & Jonathan Prag (Oxford)
2. "Epigraphy and Digital Humanities": Tom Elliott (New York) & Charlotte Roueché (London)
3. "The epigraphy of the Iberian Peninsula": Juan Manuel Abascal (Alicante)
4. "The epigraphy of North Africa": Samir Aounallah (Tunis)
5. "The epigraphy of Asia Minor": Mustafa Adak (Antalya)
6. "The epigraphy of Italy": Silvia Evangelisti (Foggia)
7. "The epigraphy of the Gauls": Monique Dondin-Payre (Paris)
8. "The epigraphy of the frontiers": Livio Zerbini (Ferrara) & Michael Speidel (Bern)
9. "The epigraphy of Greece": Miltiades Hatzopoulos (Athens)
10. "Epigraphy and gender": Riet van Bremen (London)
11. "Epigraphy, society and linguistics": James Clackson (Cambridge)
12. "Instrumentum domesticum and the economy": Alain Bresson (Chicago) & Enrique García Vargas (Séville)

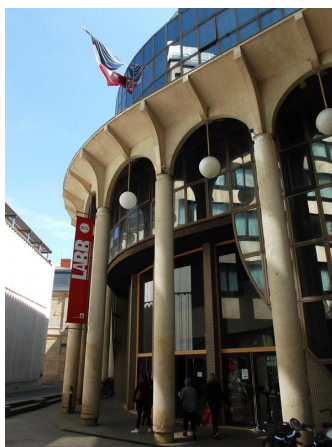
The twenty **Parallel Sections** will be on the following topics:

1. Epigraphy and Roman law in the Twenty-First Century: Georgy Kantor (Oxford) & Andrea Raggi (Pisa)
2. Épigraphie et onomastique humaine et divine à l'ère des Humanités numériques : Corinne Bonnet (Toulouse) & Karine Karila-Cohen (Rennes)
3. Greek and Latin epigraphy related to the theatre in the 21st Century: Marc Mayer i Olivé (Barcelona) & Richard Bouchon (Lyon)
4. The city in the East in the Imperial Period: Anne-Valérie Pont (Paris)
5. L'épigraphie de la mer Noire au XXIe siècle : Askold Ivantchik (Bordeaux/Moscow)
6. Epigraphy in the 21st century. The "Area of the Strait of Gibraltar": Revising the paradigm: Sabine Panzram (Hamburg) & Mohcin Cheddad (Tétouan)
7. Epigraphy and heritage: Alison Cooley (Warwick) & Silvia Orlandi (Rome)
8. Civic institutions in the Hellenistic period: Christof Schuler (Munich)

9. Epigraphic cultures in fragmentary languages: Simona Marchesini (Verona) & Francisco Beltrán Lloris (Zaragoza)
10. Carmina epigraphica: Peter Kruschwitz (Vienna) & Concepción Fernández Martínez (Seville)
11. Epigraphy and land ownership in the Roman world: overviews and methodological reflections for the 21st century: Alberto Dalla Rosa (Bordeaux) & Davide Faoro (Florence)
12. Epigraphica agonistica graeca: Christoph Begass (Mannheim) & Marco Tentori Montalto (Mannheim)
13. L'épigraphie grecque archaïque au XXI^e siècle : Olivier Mariaud (Grenoble) & Robin Osborne (Cambridge)
14. Numérique et lecture des textes épigraphiques altérés : Hernán González Bordás (Bordeaux)
15. Tituli Novi Latini : Anne Kolb (Zurich) & Jonathan Edmondson (Toronto)
16. Tituli Novi Graeci : Nikolaos Papazarkadas (Berkeley)
17. L'épigraphie quantitative : Anna Heller (Tours)
18. Il latino delle iscrizioni : Camilla Campedelli (Berlin) & Roberta Marchionni (Munich)
19. Epigraphic Forgeries and Epigraphic Collections: The Lifecyle of "Pierres Errantes": Lorenzo Calvelli (Venice) & Ginette Vagenheim (Rouen)
20. Epigraphic traditions after the reign of Diocletian: Adam Łajtar (Warsaw) & Cécile Treffort (Poitiers)

In addition, there will be three invited **keynote lectures**, by Denis Rousset (EPHE, Paris), "Comment publier les inscriptions grecques et latines au XXI^e siècle" (on the Monday late afternoon); Attilio Mastino (Università di Sassari), "Géographie, géopolitique et épigraphie" (on the Wednesday morning); and by Marietta Horster (CIL-Berlin, Universität Mainz), "L'avenir de l'épigraphie" (on the Friday afternoon).

The conference will take place in the historic centre of Bordeaux – at the Athénée Municipale for the plenary sessions (below, left) and the Pôle Juridique et Judiciaire of the Université de Bordeaux (below, right), located immediately opposite the Cathédrale St. André.



Two receptions are planned for all congress attendees at the Musée d'Aquitaine (below, left) on the Monday evening and at the Cour Mably (below, right) on the Tuesday evening, plus an excursion to Périgueux on the Wednesday afternoon.



Registration is already open on the conference website, with a substantial reduction for ASGLE-AIEGL members (80 euros rather than 110 euros for registrations before 1 April, 120 euros rather than 150 euros for registrations after 1 April): <https://ciegl2022.sciencesconf.org/registration?forward-action=index&forward-controller=registration&lang=fr>

CATEGORY	REGISTRATION UNTIL MARCH 31, 2022	REGISTRATION AFTER MARCH 31, 2022
Standard	110 €	
Standard B		150 €
Students; doctoral students	70 €	100 €
AIEGL Member*	80 €	120 €
Students; doctoral students AIEGL Member *	40 €	70 €
Accompanying person	50 €	50 €
Excursion to Périgueux (Wednesday, September 1, 2022) **	40 €	40 €

*To be eligible for the preferential rate, ASGLE members must have paid their annual membership fees for the year 2022 by March 31, 2022 (for registrations paid before April 1, 2022) or by August 22, 2022 (for registrations paid after April 1, 2022).

**This contribution makes it possible to finance the entire excursion on Wednesday 31 August: round trip by bus, packed lunch, Périgord dinner in the evening, guided tour of the Vesunna Museum and Périgueux. Only persons who have paid this fee will be able to participate. Registration is mandatory even if you are exempt from registration fees.

For further information on Périgueux, see: <https://www.guide-du-perigord.com/en/tourism/discover/tourist-sites/towns-villages-and-bastides/perigueux-201/perigueux-3387.html>

MEMBERSHIP INFORMATION

THE AMERICAN SOCIETY OF GREEK AND LATIN EPIGRAPHY (ASGLE), founded in 1996, is a non-profit organization whose purpose is to further research in, and the teaching of, Greek and Latin epigraphy in North America. The Society fosters collaboration in the field and facilitates the exchange of scholarly research and discussion, both in the public forum and in published form. It sponsors a thematic panel each year at the meetings of the Society of Classical Studies (formerly the American Philological Association) and an international congress every five years.

Membership in ASGLE is open to all person interested in the study and promotion of Greek and Latin epigraphy and related disciplines. Full membership, for college and university faculty in North America, includes membership in *L'Association Internationale pour l'Épigraphie Grecque et Latine* (AIEGL). A reduced-rate membership does not include membership in AIEGL and is available for students, independent scholars, retired faculty, and foreign scholars who are already members of AIEGL. Lifetime memberships are also available. Please see the table below for a schedule of fees.

Category	Description	Fees
Full (for college and university faculty)	Includes annual membership in <i>L'Association Internationale d'Épigraphie Grecque et Latine</i>	\$45/year
Student, Retired, Independent, Foreign Scholars	Does not include membership in <i>L'Association Internationale d'Épigraphie Grecque et Latine</i>	\$15/year
Lifetime	Includes lifetime membership in both ASGLE and <i>L'Association Internationale d'Épigraphie Grecque et Latine</i>	\$700/one-time

Individuals may join the Society by completing and detaching the form below and sending it, with payment, to the Secretary-Treasurer at the address listed. Checks should be made payable to ASGLE in US dollars and drawn on a US bank. Dues may also be paid online by visiting the Society's website at <http://www.asgle.org/>.

Name: _____

Address: _____

Email: _____

Amount Enclosed: _____

Year(s) to which fees applied (e.g., 2022, 2023): _____

Please mail payment, with this form, to:

**Dr. Holly M. Sypniewski
York College of Pennsylvania
Campbell Hall 238
441 Country Club Rd.
York, PA 17403**