

Identifying Epigraphical Hands, II

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THIS ARTICLE provides reference lists of inscriptions and descriptions of the lettering of two prolific Attic cutters, one of whom lived in the middle of the third century B.C., the other in the first quarter of the second century B.C. The background, method and rationale behind the study of individual cutters have been set forth in a previous number of this journal.¹ Since the present article continues the previous one, it seems appropriate to list here addenda to the dossiers of the cutters already published.²

MASON 1

Previous publication: *GRBS* 11 (1970) 328–30, plates 25–26, figs.1–3.

Agora I 642 *Hesperia* 15 (1946) 225.

Agora I 5322 unpublished: scheduled for publication by A. G. Woodhead (*The Athenian Agora XVI*), who informs me *per litteras* that this fragment is part of Agora I 4260 (*Hesperia* 26 [1957] 58–59).

MASON 2

Previous publication: *GRBS* 11 (1970) 330–31, plates 26–28, figs.4–7.

IG II² 1171.

MASON 3

Previous publication: *GRBS* 11 (1970) 331–33, plates 28–29, figs. 8–10.

IG II² 4991, lines 1–3.

Agora I 5225 unpublished: part of *IG II²* 1023.

¹ S. V. Tracy, "Identifying Epigraphical Hands," *GRBS* 11 (1970) 321–33.

² During the past three years, I have benefited from the kind assistance of many. S. Dow I place first as some indication of the aid he has given. I am also especially in the debt of D. Peppas-Delmousou, director of the Epigraphikon Mouseion, and her staff and of the staff and director of the Agora Excavations, T. L. Shear Jr, whose unfailing, collective aid make the epigraphical fragments easily accessible for study. I also record here my gratitude for financial support to the American Council of Learned Societies and to the National Endowment for the Humanities, without whose assistance it would be impossible to carry on this research.

Note: A full length study of this cutter³ will soon appear as a supplement volume of *Hesperia*.

CUTTER 4

Agora I 3238 and I 4169 (PLATE 4, fig.2)⁴

DATES: 273/2–240/39 B.C.

General characteristics of the lettering: This cutter inscribed very plain, liberally spaced letters. He habitually inscribed round letters with straight strokes and had a definite preference for *stoichedon* arrangement. He did not, however, observe any rule of syllabification, even in his non-*stoichedon* texts. His lettering creates the general impression of neatness. His most idiosyncratic letters are *eta*, *iota*, *omikron*, *rho*, *phi*, *chi* and *omega*.

Peculiarities of individual letters (PLATE 4, figs. 1 and 2):

- Eta* The crossbar habitually extends slightly beyond the right vertical, thus bisecting it.
- Iota* This letter tends to be somewhat shorter than the average letter-height.
- Omikron* This letter is usually hexagonal or pentagonal in shape. Occasionally the lower segment of the letter is rendered with a curving stroke. The sides are always straight. *Note:* With the addition of a dot in the middle, *theta* is identical in shape.
- Rho* The upper part of this letter is usually square or rectangular. Occasionally the cutter slanted the strokes which compose the upper part of the letter. The horizontal stroke at the top tends to extend to the left of the principal vertical hasta.
- Phi* This letter is taller than the others; it begins at the same baseline but is extended at the top above the surrounding letters. The central part is composed of a long rectangle bisected by the vertical. As with the *rho*, the cutter had a tendency to slant somewhat the strokes which form the central part of the letter.
- Chi* This letter is rather wide. The two main parts of the letter differ surprisingly. The hasta slanting downwards from left to right is usually one continuous stroke; the hasta extending upwards from left to

³ Several scholars have suggested that the English noun 'mason' is a rather too broad and misleading term for ancient letter-cutters. I concur and, henceforth, follow the lead of E. M. Catich and other calligraphers who refer to those who carve letters in stone as 'cutters'.

⁴ E. Vanderpool Jr kindly provided the closeups from which the plates in the present article are made. His excellent negatives have not always been rendered justice by the author's prints.

right tends to be longer than the other and to be composed of two distinct halves which do not meet exactly, viz. \times .

Omega This letter, alone of round letters, is expressed by curving lines. The cutter rendered the principal part of the letter by a curving, elongated (in height) arc of about 320° . It is always left open at the bottom. Short straight strokes, placed slightly above the bottom of the letter, extend to right and left. The one on the right tends to be larger than the other, which is merely suggested or entirely omitted. Occasionally the stroke on the right or both strokes are omitted.

LIST OF INSCRIPTIONS:

- IG II² 525 The date assigned to it in IG, "*fin. S. IV*," should be revised downward to "*med. S. III*."
- IG II² 661 archon Menekles (267/6)
- IG II² 665 archon Nikias (266/5)
- IG II² 668 archon Nikias (266/5)
- IG II² 675 archon [Glaukippos] (273/2)
- IG II² 677 Kirchner-Klaffenbach, *Imagines* 85
- IG II² 686+687 archon Peithidemos (265/4). For the join and a new text with commentary, see K. K. Smith, "A New Fragment of the Chremonides Decree," *CP* 9 (1914) 225–34. Kirchner-Klaffenbach, *Imagines* 84.
- IG II² 700 archon Thymochares (258/7). To which B. D. Meritt has added Agora I 2054 (*Hesperia* 7 [1938] 110–14).
- IG II² 707
- IG II² 712
- IG II² 724
- IG II² 746
- IG II² 772 archon Diogeiton (268/7). Kirchner-Klaffenbach, *Imagines* 82.
- IG II² 777 archon Kallimedes (252/1)
- IG II² 780 archon Kallimedes (252/1). Kirchner-Klaffenbach, *Imagines* 88.
- IG II² 782 archon Ther[s]ilo[chos] (250/49). Kirchner-Klaffenbach, *Imagines* 89.
- IG II² 784 archon Athenodoros (240/39)
- IG II² 804
- IG II² 860
- IG II² 1272 archon Menekles (267/6)
- IG II² 2437
- Agora I 202 *Hesperia* Suppl. 1 (1937) 65–66.
- Agora I 625 *Ibid.* 39–42.
- Agora I 1024 *Ibid.* 43–47.
- Agora I 3048 *Hesperia* 37 (1968) 270.

- Agora I 3238 and I 4169 archon Athenodoros (240/39). *Hesperia* 6 (1937) 444–48.
- Agora I 3394 archon Phanomachos (242/1). *Hesperia* 7 (1938) 7ff.
- Agora I 3605 *Hesperia* 23 (1954) 234–35.
- Agora I 5326 *Hesperia* 9 (1940) 111–12.
- Agora I 5592 archon Philinos (254/3).⁵ *Hesperia* 30 (1961) 213–14.
- Agora I 7043 archon Philinos (254/3). *Hesperia* 38 (1969) 418–25.

CUTTER 5

Agora I 247 (PLATE 5, fig.4)⁶

DATES: 197/6–155/4.







General characteristics of the lettering: This cutter made unadorned letters and reduced to a minimum the number of strokes necessary to inscribe the alphabet. Rarely did he incise the crossbar of *alpha* or the central horizontal of *epsilon*. In addition, he rendered curving strokes in a most perfunctory manner, very often in fact substituting horizontals for curving arcs. The result is especially noticeable in the case of *omikron*, for it often has the appearance of an ‘equals’ sign. In general, the lower part of vertical strokes and the right side of horizontals is perceptibly deeper and wider than the opposite part. The strokes themselves rarely meet precisely. The overall impression is one of lettering produced at great speed in a type of (careless) shorthand which is, at first, rather difficult to decipher. *Alpha*, *epsilon*, *theta*, *kappa*, *omikron*, *rho*, *tau*, *phi* and *omega* are some of his most distinctive letters.

Peculiarities of individual letters (PLATE 5, figs. 3 and 4):

- Alpha* This letter is usually indistinguishable from *lambda*. Occasionally a lightly-inscribed horizontal crossbar appears.
- Epsilon* A middle horizontal almost never appears. The upper and lower horizontals are rarely connected to the vertical. In addition the cut-

⁵ On the date, see B. D. Meritt, “Philinos and Menekrates,” *Hesperia* 38 (1969) 432–41.

⁶ W. K. Pritchett and B. D. Meritt (*The Chronology of Hellenistic Athens* [Cambridge (Mass.) 1940] 122–23) described this style of lettering as follows: “The writing is characterized by an epsilon which has the central bar regularly omitted, by a theta without a dot, by alpha and lambda which are indistinguishable, and by an omicron which is frequently indicated by two prolonged dots.” They listed as characteristic inscriptions IG II² 902, 908, 910, 918, 929, 946, 990, 992, 2858, Agora I 77 (*Hesperia* 2 [1933] 162–63), I 247 (*Hesperia* Suppl. I [1937] 148–53), I 1325 (*ibid.* 141–42), I 2913 (*ibid.* 127–28), I 4915 (*Hesperia* 9 [1940] 118–22), and EM 12763 (*Hesperia* 4 [1935] 172–73). Of these, the present writer judges that II² 2858 alone should neither be attributed to this general style nor to this particular cutter. II² 929 and 946, excluding the lines inscribed *in rasura* which are by this cutter (see list which follows), are similar in general style but reveal significant differences from the lettering of this particular cutter and, therefore, are not to be assigned to him.

- ter had a tendency to place the upper horizontal noticeably below the top of the vertical.
- Theta* In comparison with *omikron* and *omega* (*q.v.*), the cutter employed two curving arcs, *viz.* , to render this letter; he made it rather large and round. No dot appears.
- Kappa* The horizontally slanting strokes do not touch the vertical; rather, the cutter tends to place them at a significant distance from it, thus producing a rather wide letter.
- Omikron* This letter tends to be rather small and to occur in the upper part of the letterspace. It is usually composed of two strokes which do not meet, but either curve slightly or are nearly straight, *e.g.* , = or .
- Rho* The round upper segment is made like *omikron*; occasionally the two straight strokes nearly meet at a point, *viz.* .
- Tau* The horizontal and vertical rarely touch; the horizontal is usually not centered on the vertical and often slants perceptibly.
- Phi* The central part of this letter is very compressed and unsymmetrical; at times it is roughly diamond-shaped. Sometimes it even consists of a single curving stroke, which gives the letter a shape similar to that of the frame of a crossbow.
- Omega* This letter is made with two strokes which do not touch each other. The left side is composed of a relatively long stroke beginning at the bottom of the letterspace and curving upwards and to the right; the right side consists of a single short slanting or vertical stroke, *e.g.* , .

LIST OF INSCRIPTIONS:

- IG II² 888 archon Dionysios after [Dionysios] (197/6)⁷
- IG II² 902 archon Timesianax (182/1). *Hesperia* Suppl. I (1937) 111–12.
- IG II² 908 The letters underlined in the text of IG II², lines 1–14 appear on fragments numbered EM 2374 and 2375, which have been rejoined to the principal fragment.
- IG II² 910 archon Eunikos (169/8). This text has been reedited by S. Dow (*Hesperia* Suppl. I [1937] 131–33), who attributed Agora I 600 to it. For a discussion of the calendar in the light of the text, see B. D. Meritt, *The Athenian Year* (Berkeley 1961) 117 and 143.
- IG II² 918 *Hesperia* Suppl. I (1937) 139–41.
- IG II² 946, lines 4–6 archon Achaios (166/5). *Hesperia* 3 (1934) 24ff. These lines are inscribed *in rasura*. Kirchner-Klaffenbach, *Imagines* 102.
- IG II² 954 archon [Achaios]⁸ (166/5). The present writer has recently

⁷ For the date see B. D. Meritt, "Athenian Calendar Problems," *TAPA* 95 (1964) 239–40.

⁸ Woodhead suggests *per litteras* that the restorations, Eunikos (169/8) and Pyrrhos (158/7), are not impossible.

(*Hesperia* 41 [1972] 46–49) joined to this text Agora I 2105, originally published in *Hesperia* 37 (1968) 272–73. See also B. D. Meritt, “The Election of Athenian Generals,” *Klio* 52 (1970) 277–82.

IG II^a 972 *Hesperia* Suppl. I (1937) 146–47.

IG II^a 990

IG II^a 992

IG II^a 2332 archon Hermogenes (183/2). R. A. Padgug, “Polybios and the Population of Greece in the Third and Second Centuries B.C.” (unpubl. Diss. Harvard 1970), gives a new text and descriptive commentary.

IG II^a 2357

IG II^a 2443, lines 23–25

Agora I 77 *Hesperia* 2 (1933) 162–63; cf. *Hesperia* Suppl. I (1937) 147.

Agora I 247, lines 1–65 archon Mn[es]itheos (155/4). *Hesperia* Suppl. I (1937) 148–53.

Agora I 896 unpublished

Agora I 983, lines 1–29 archon Eue[rgetes] (164/3). *Hesperia* 36 (1967) 88–91.

Agora I 1325 *Hesperia* Suppl. I (1937) 141–42.

Agora I 1572 *Hesperia* 37 (1968) 287–88.

Agora I 1582 *Hesperia* Suppl. I (1937) 148.

Agora I 2115 archon Alexandros (174/3). *Hesperia* 10 (1941) 279–80.

Agora I 2768 unpublished

Agora I 2913 *Hesperia* Suppl. I (1937) 127–29.

Agora I 3717 *Hesperia* 29 (1960) 14–15.

Agora I 3783 *ibid.* 17.

Agora I 4253 archon Sonikos (175/4). *Hesperia* 15 (1946) 143.

Agora I 4462 *Hesperia* 10 (1941) 277–79.

Agora I 4503 unpublished

Agora I 4900 *Hesperia* 16 (1947) 188f.

Agora I 4915 *Hesperia* 9 (1940) 118–22.

Agora I 4917 archon Demetrios (190/89). Pritchett-Meritt, *Chronology of Hellenistic Athens* 121–23.

Agora I 4933, lines 1–4 archon Philon (178/7). *Hesperia* 26 (1957) 210.

Agora I 5348 *Hesperia* Suppl. I (1937) 142–43.

Agora I 5761 *Hesperia* 16 (1947) 163.

Agora I 5982 *Hesperia* 29 (1960) 16.

Agora I 6162 archon Alexandros (174/3). *Hesperia* 26 (1957) 71–72.

Agora I 6165 archon Ti[m]ou[chos?] (?). *Hesperia* 33 (1964) 182–83.

Agora I 6190 *ibid.* 189–90.

Agora I 6671 archon Alexis (173/2). *Hesperia* 26 (1957) 33–38.

Agora I 6750 *Hesperia* 32 (1963) 19–20.

Agora I 6843 *ibid.* 15–16.

Agora I 7188 archon Pleistainos (184/3). *Hesperia* 40 (1971) 308–11.

EM 12727+13408 *Hesperia* 40 (1971) 197-200; cf. *Hesperia* 2 (1933) 406-07.

EM 12379 unpublished

EM 12763 *Hesperia* 4 (1935) 172-73.

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January, 1973