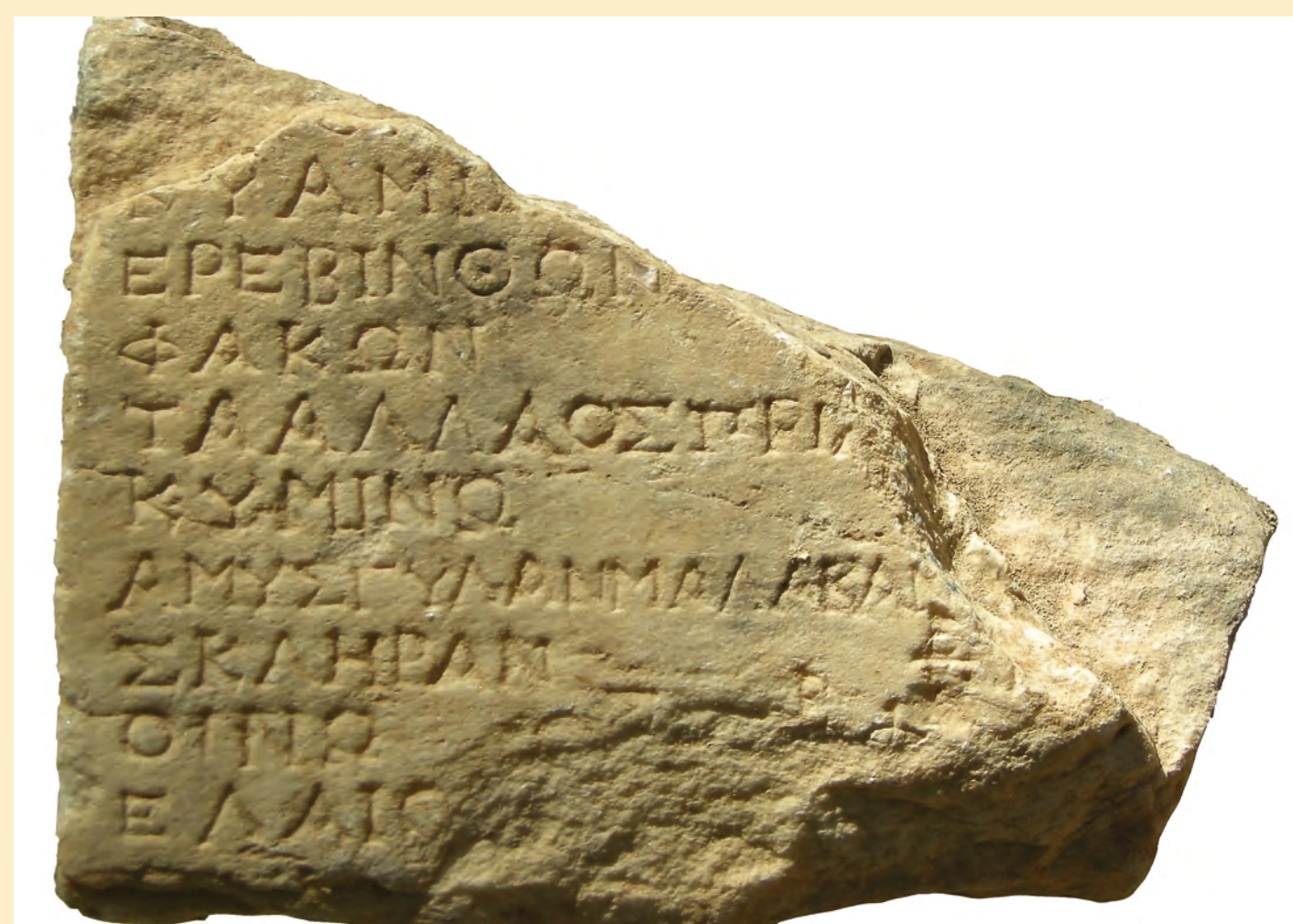


The digital corpora *IGCyr* and *GVCyr*

Catherine Dobias-Lalou, Alice Bencivenni



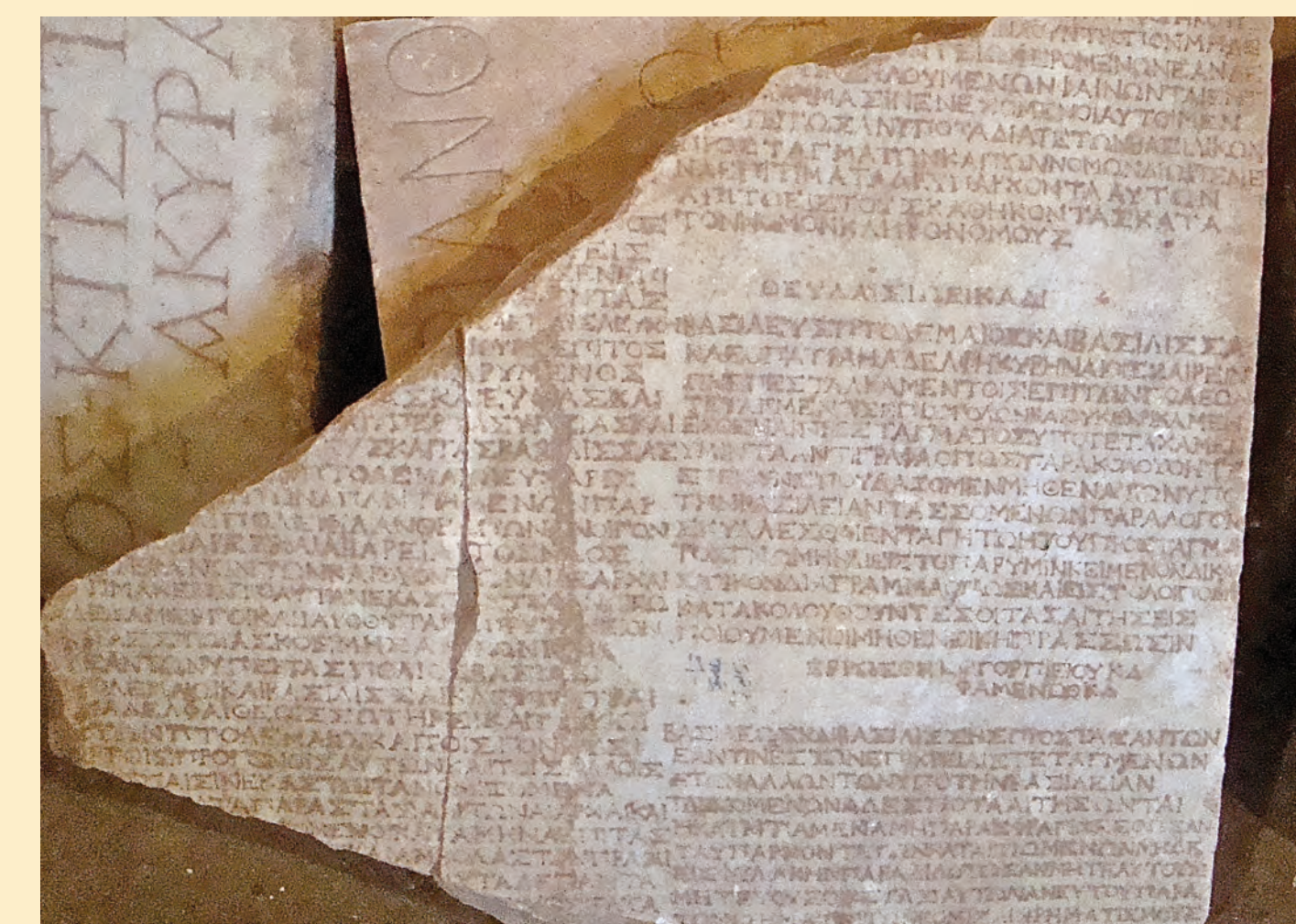
IGCyr107150: Account of the damiergoi
E. Rosamilia, © Missione Archeologica a Cirene, Università di Urbino



IGCyr100000: Dedication to Zeus Soter and probably other Gods
Soteres, section a, block ii
H. Walda, © IRCyr project



IGCyr110100: Dedication to the Dioscuri
O. Mei, © Missione Archeologica a Cirene, Università di Urbino



IGCyr011100: Decree of Cyrene, *prostagma* (?), letter of Ptolemy IX Soter II and Cleopatra V Selene, *prostagma*
C. Dobias-Lalou, © Mission Archéologique Française

The epigraphic digital corpora *IGCyr* and *GVCyr* are edited by Catherine Dobias-Lalou: *Inscriptions of Greek Cyrenaica*, in collaboration with A. Bencivenni, H. Berthelot, with help from S. Antolini, S.M. Marengo, E. Rosamilia; *Greek Verse Inscriptions of Cyrenaica*, in collaboration with A. Bencivenni, with help from J.M. Reynolds, Ch. Roueché (CRR-MM, Alma Mater Studiorum Università di Bologna, Bologna 2017, <https://igcyr.unibo.it>).

THE INSCRIPTIONS

The two comprehensive corpora gather, for the first time in the history of the discipline, all the Greek inscriptions of archaic, classic and hellenistic Cyrenaica, from VII to I century B.C. (*IGCyr*) and all the Greek verse inscriptions of Greek and Roman Cyrenaica, from VI B.C. to IV A.D. (*GVCyr*). The two corpora both include some unpublished texts – 122 in *IGCyr*, 8 in *GVCyr* – and new critical editions of all the inscriptions already published until March 2017, which were scattered among various, often inaccessible and sometimes outdated publications, for a total amount of 917 inscriptions in *IGCyr* and 56 in *GVCyr*.

IGCyr includes texts pertaining to the public sphere – accounts, decrees, *diagrammata*, honorary decrees and dedications, letters, lists, official documents of unclear nature, *prostigmata*, reports, a will –, to the sacred sphere – dedications, sacred laws –, to the private sphere – an alphabet, epitaphs, honorary dedications, *instrumentum*, prices –, and some *varia* – acclamations, artist's signatures, captions, names, road signposts, tomb protections.

GVCyr includes metrical texts divided into five categories: funerary, honorary, dedicatory, captions, and hymns. There is also a metrical *defixio*.

Texts are engraved, scratched, painted, stamped, or written with *tesserae* on a wide range of supports: native rock, architectural elements (architraves, ashlar, blocks, capitals, columns, cornices, exedras, mosaics, *naiskoi*, niches, plinths, seats, sarcophagi, tiles, tombs, walls), architectural objects (altars, bases, basins, consoles, panels, pillars, stelae), sculptures (friezes, half-figures, low reliefs or sculptures in the round, and even a terracotta doll), vessels and containers (braziers, chalices, cups, dishes, plates, urns, vases belonging to the main Greek typologies), weapons and tools (arrows, balls, strigils), *ostraka* for ostracism and tablets.

These inscriptions were found mainly in the territory of the five *poleis* of Cyrenaica, from west to east, Euesperides/Berenike (Benghazi), Taucheira/Arsinoe (Tocra, Tukrah), Barka/Ptolemais (Tolemaide, Tulmaytha), Cyrene (Shahat), and the Port of Cyrene, later Apollonia (Susa). A small group of inscriptions was discovered in some minor sites in the hinterland: Al-Ardam, Al Marj, Balagrai, Bir Tarakenet, El Gubba, Faidia, Kainopolis, Martūbah, Massah, Mgarnes, Qasr Libiya, Taurguni, Wadi al Khalij. Apart from inscriptions still in situ, the great majority of documents are kept in the museums of Libya: Benghazi Museum, Cyrene Museum Shahat, Apollonia Museum, Tocra Museum, Tolmeita Museum, and Museum of Libya Tripoli. Very few pieces are scattered in some European museums: Athens National Archaeological Museum, British Museum, Manchester Museum, Antiquarium Arborense, Louvre Museum.

THE PUBLICATION

The open access *EpiDoc* publication presents in four modern languages – English, Italian, French, Arabic – the features of this collaborative project, which includes scholars from France (Université de Dijon and Mission

Archéologique Française en Libye), Italy (Alma Mater Studiorum Università di Bologna, Università di Macerata, Scuola Normale Superiore di Pisa), Great Britain (King's College London) and is part of the international project *Inscriptions of Libya*, and a brief introduction to the history of Greek Cyrenaica and related scholarship. The publication is supplemented with a general map and a comprehensive bibliography.

For each inscription a complete critical edition is provided in accordance with the canonical editorial structure:

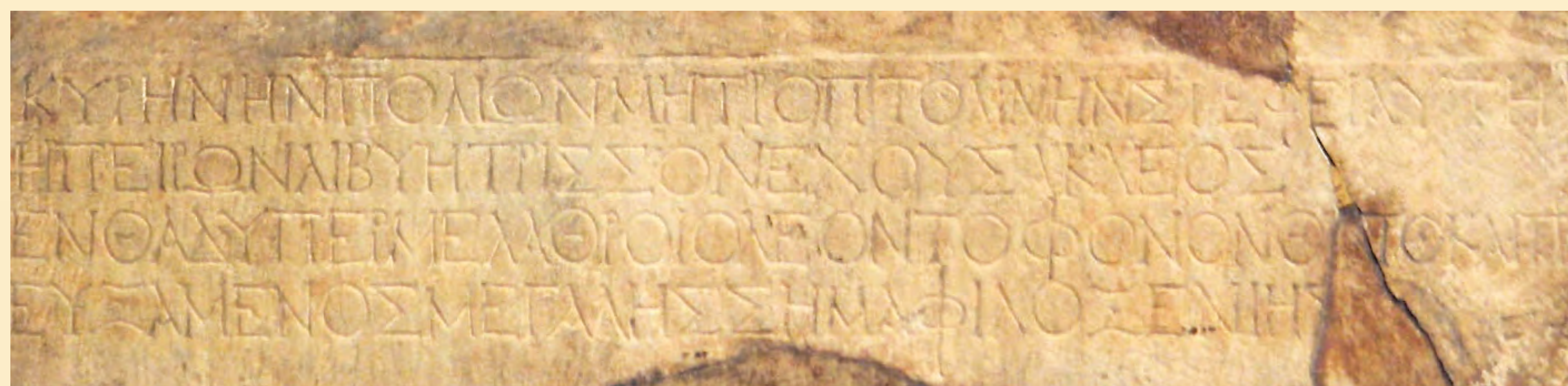
- *number and title, with statement of text typology;
- *descriptive lemma supplying specifics about support, layout and writing, date, findspot, place of origin (if different from the previous), and last recorded location (with details concerning personal observation by scholars and members of the *IGCyr* team); and providing geographic links to Pleiades, <https://pleiades.stoa.org>, to Heritage Gazetteer of Libya, <http://www.sls gazetteer.org>, and, in the next future, to internal archaeological maps built upon Philip Kenrick, *Libya Archaeological Guides: Cyrenaica*, London 2013;
- *bibliographic lemma – except for unpublished texts – with a complete list of previous editions and selective references to noteworthy studies concerning the inscription, its support or related monument; bibliographic references link to available full text online resources if relevant;
- *critical transcription of Greek text, with clear statement of its source; if relevant, a metrical transcription is added;
- *xml source file for potential view;
- *apparatus, with links to bibliography;
- *critical translations in French, English, Italian;
- *commentary on significant issues, including metrical analysis in case of verse inscriptions;

*images: pictures, drawings and/or squeezes; the collection of the iconographic material is also available as an autonomous online publication: *IGCyr* / *GVCyr* Images at AMS Historica, <http://amshistorica.unibo.it>.

The digital publication of this material allows many browse and search facilities. It is possible to browse the Tables of Contents, where inscriptions are arranged by number and title, by text and object type, by date and by location, or to refer to the Indices, which display three groups of entries attested in the texts of the inscriptions: words, names (including personal names, names and epithets of rulers, names and epithets of divine entities, place names and ethnics, months, festivals), other characters and features (including numerals, symbols, abbreviations, offices, dates, measures, currency-Cyrenean system). Search facilities include both a Quick Search window, which allows any text to be searched within all sections of each inscription's record (metadata, text, translations, commentary), and an Advanced Search window with multiple research parameters supplied (date, dating criteria, location, text type, object type, material, execution, direction of script, verse lines, attested name, attested place).

Future updates of the publication's contents will supply an Arabic translation to the inscriptions, with the aim of making this heritage more widely available and in the hope of providing an even richer resource for Libyan scholarship.

“Cyrene, mother of the cities, crowned by Libya herself, who holds the glory of three continents, Cyrene was placed here above the lintel in the act of killing the lion by Karpos, who accomplished a vow, as the token of a great hospitality.” (*GVCyr*029)



GVCyr029: Elegiac couplets describing a votive relief dedicated by Karpos: nymph Cyrene in the act of strangling a lion and crowned by Libya under vine branches
© British Museum

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