

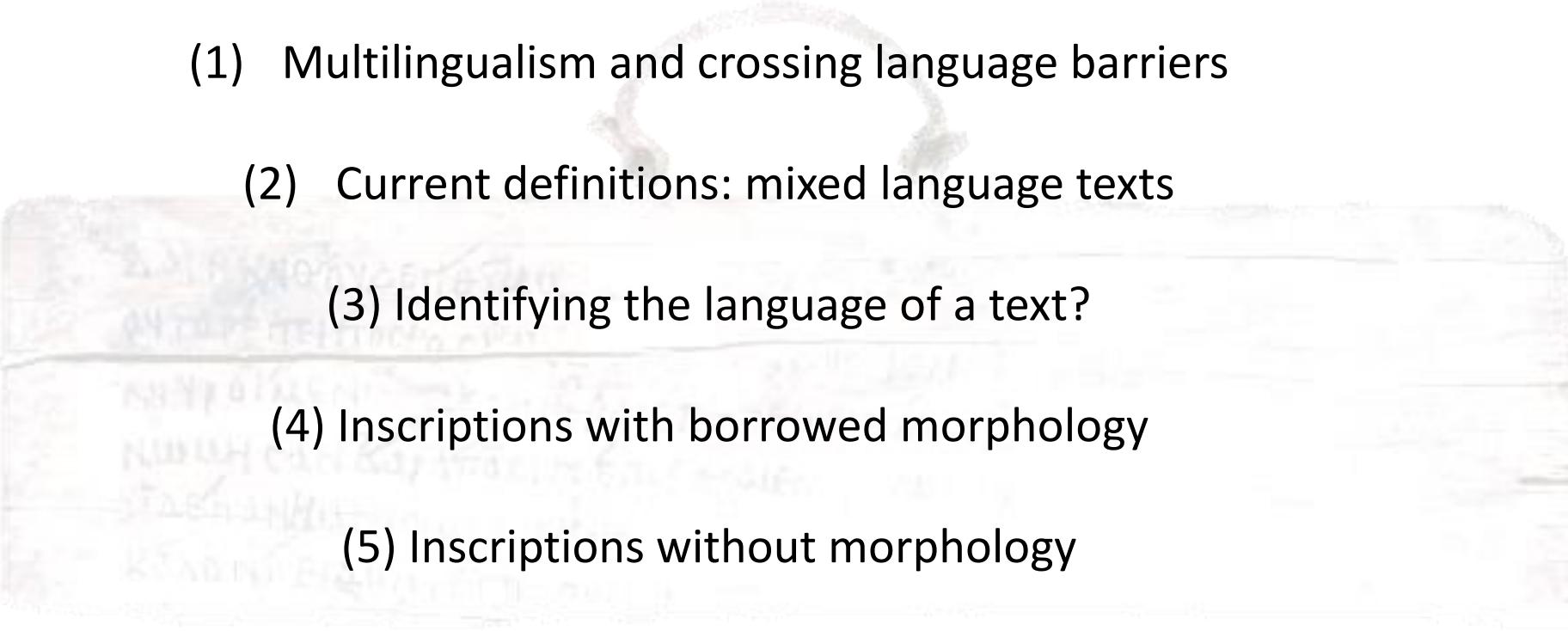
# Lingua franca, scriptio franca?

Identifying the language of short inscriptions

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# Lingua franca, scriptio franca?

- 
- (1) Multilingualism and crossing language barriers
  - (2) Current definitions: mixed language texts
  - (3) Identifying the language of a text?
  - (4) Inscriptions with borrowed morphology
  - (5) Inscriptions without morphology
  - (6) Deliberate ambiguity as a writing strategy





(1) Multilingualism and crossing language barriers



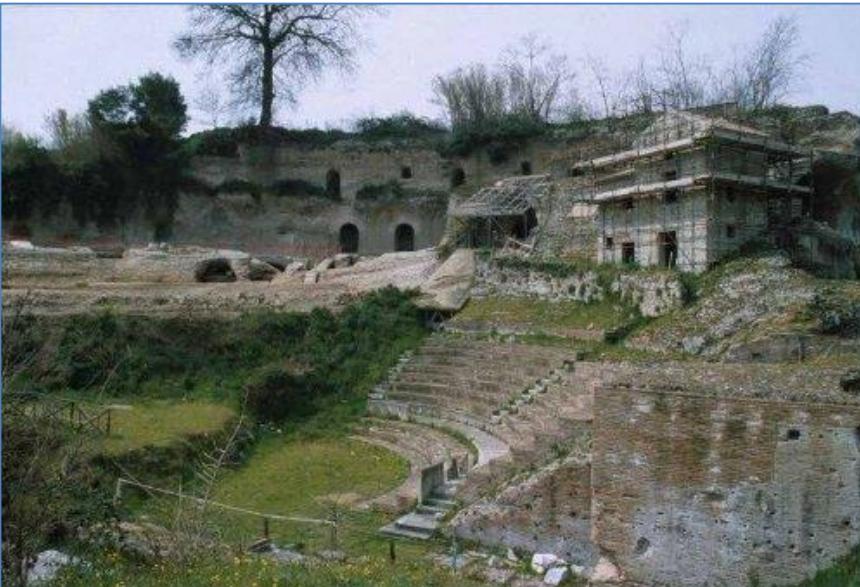


Figure 2.1 Bilingual inscription from Pisaurum (reproduced by kind permission of the Biblioteca e Musei Oliveriani, Pesaro).

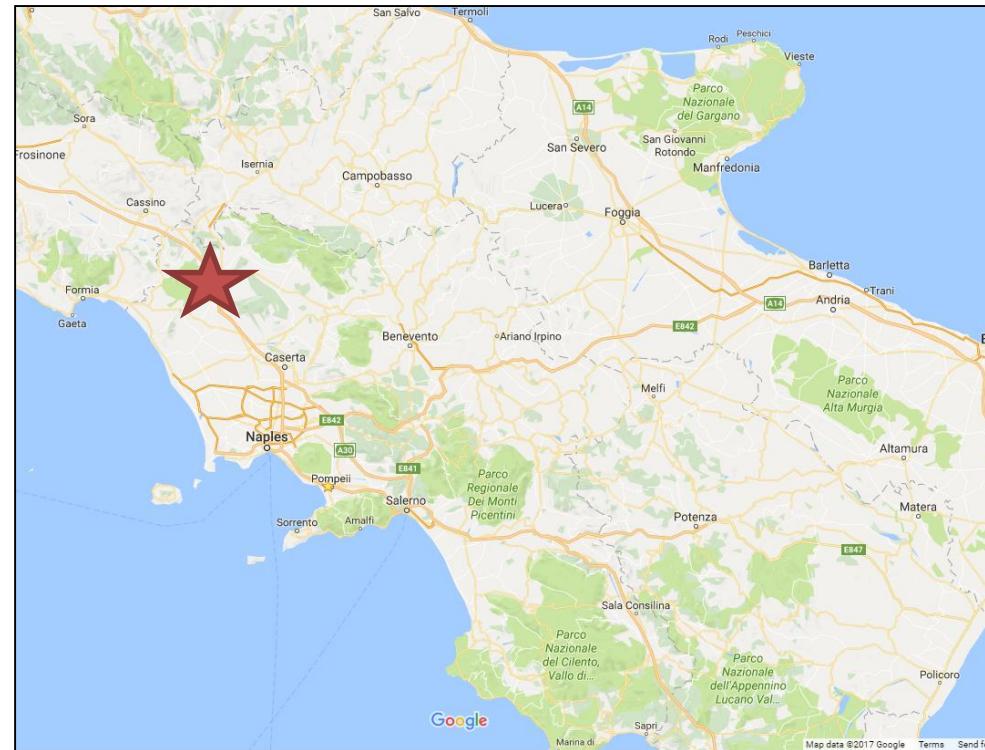
Latin      L. Caf]atius. L. f. Ste. haruspe[x] / fulguriator  
Etruscan c]afates. Ir. Ir. netśvis. trutnvt. frontac

Lucius Cafatius, son of Lucius, of the tribe of Stellatina, haruspex  
and lightning interpreter. (Clackson 2012)

(1) Multilingualism and crossing language barriers



# Teanum Sidicinum



(1) Multilingualism and crossing language barriers



# Crossing language barriers c. 300 BC

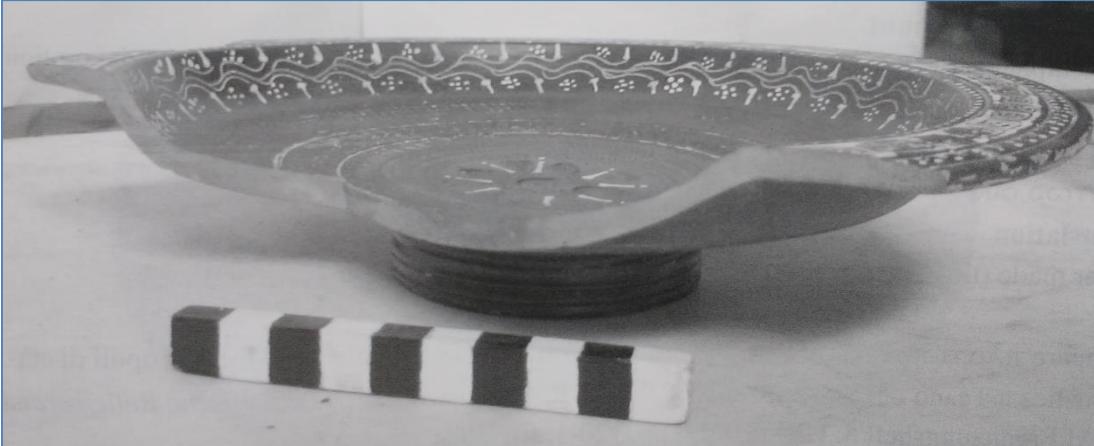


Plate in Tomb 58:

πλατορ ουψε (*plator oupse* = Plator made (this)) (Oscan)

Plate in Tomb 29:

πλατορ εποι[η]σε (*plator epoi[ē]se* = Plator made (this)) (Greek)

(1) Multilingualism and crossing language barriers



# Crossing language barriers c. 300 BC

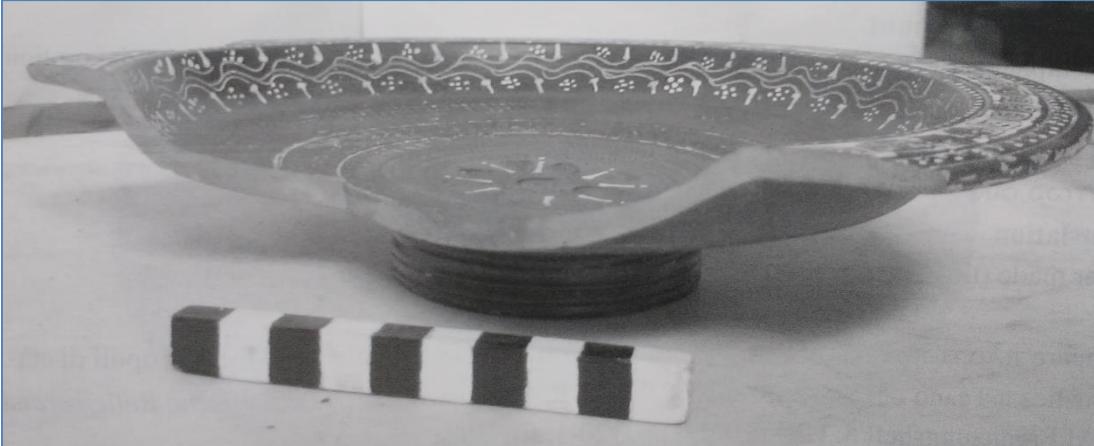


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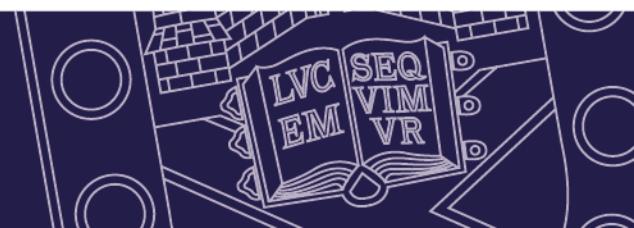
(1) Multilingualism and crossing language barriers

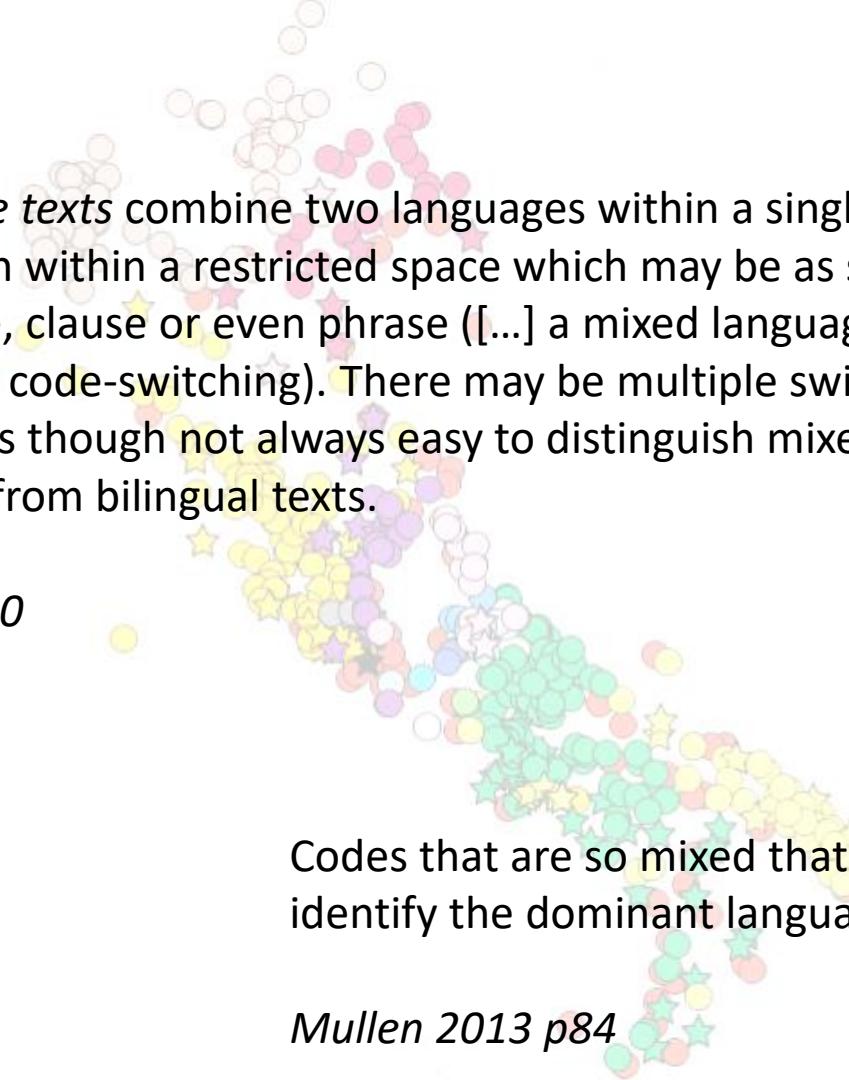


# Typology of bilingual texts (Mullen)

1 Bi/tri-version texts	2 Texts displaying bilingual phenomena	3 Mixed-language texts	4 Transliterated texts
Two separate parts in different languages and a content which is usually, at least in part, common to both.	Composed in language A, but showing interference/code-switching/borrowing from language B	3a Written in genetically mixed languages (e.g. pidgins/creoles)	Composed in language A, but the script is that of language B. Can also involve type 2.
		3b Codes that are so mixed that it is impossible to identify the dominant language	

(2) Current definitions: mixed-language texts



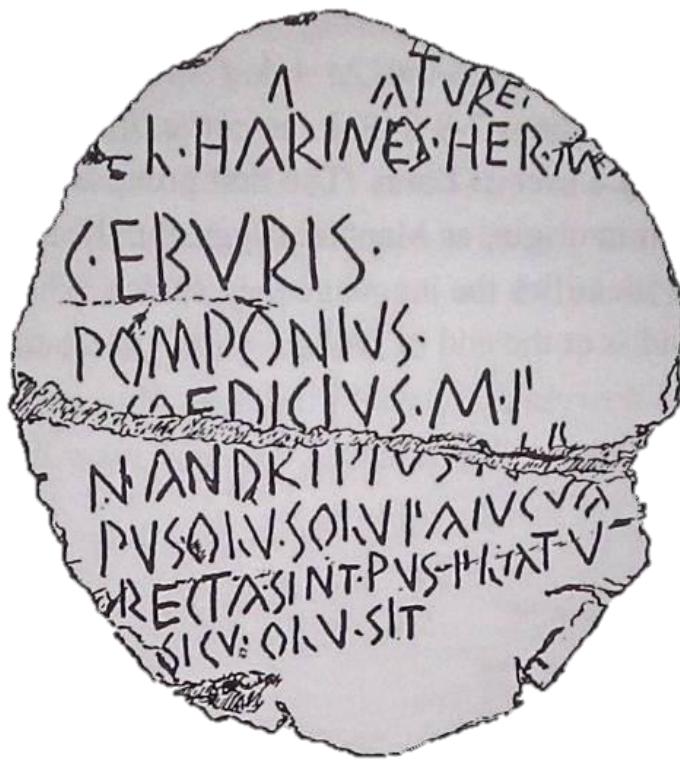


*Mixed language texts* combine two languages within a single utterance, often within a restricted space which may be as short as the sentence, clause or even phrase ([...] a mixed language text usually displays code-switching). There may be multiple switches of language. It is though not always easy to distinguish mixed-language texts from bilingual texts.

*Adams 2003 p30*

Codes that are so mixed that it is impossible to identify the dominant language.

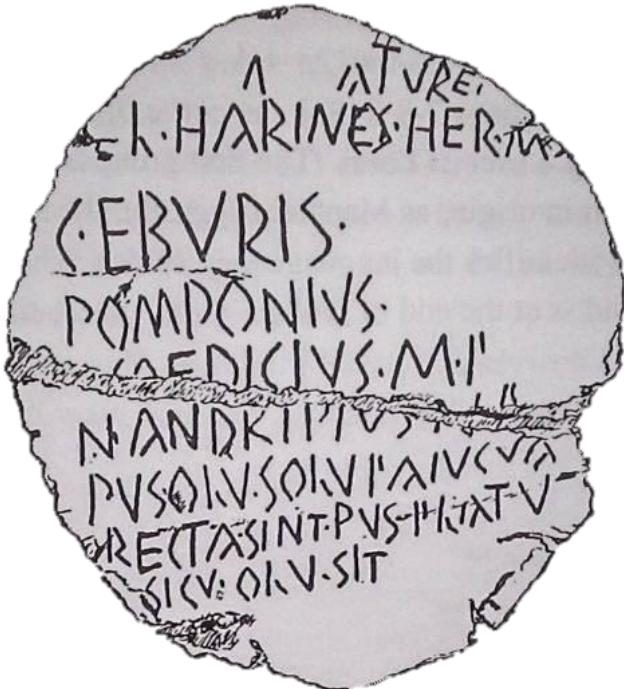
*Mullen 2013 p84*



Curse tablet. Cumae 10/Cm 15, Cumae?, c. 100-50 BC

Image from Crawford, 2011)

(2) Current definitions: mixed-language texts



Oscan names

i. harines. her. mature[-?-]  
c. eburis.

Latin names

pomponius.  
m. caedicius. m. f.  
n. andripius. n. f.

Mixed curse  
formula

pus. olu. solu. fancua(s)  
recta(s). sint. pus. flatu  
sicu. olu. sit

"May the tongues of these men be rigid; may the breath of these men be dry." (?)

(2) Current definitions: mixed-language texts

# Identifying the language of a text

- (1) Script?
- (2) Lexicon?
- (3) Onomastics?
- (4) Morphology?
- (5) Knowledge of area?

(3) Identifying the language of a text?



# Greek alphabets; non-Greek languages

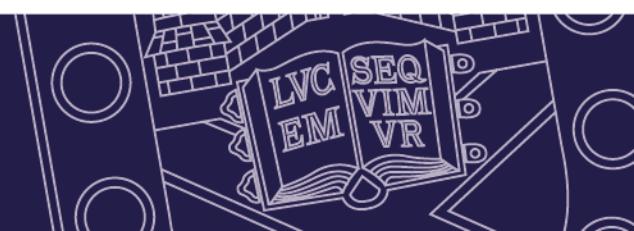
**Gaulish**  
C3rd? to C1st  
BC



**Messapic**  
C6th to  
C2nd BC

**Oscan**  
C4th to  
C1st BC

(3) Identifying the language of a text?



# Script adaptations

Messapic

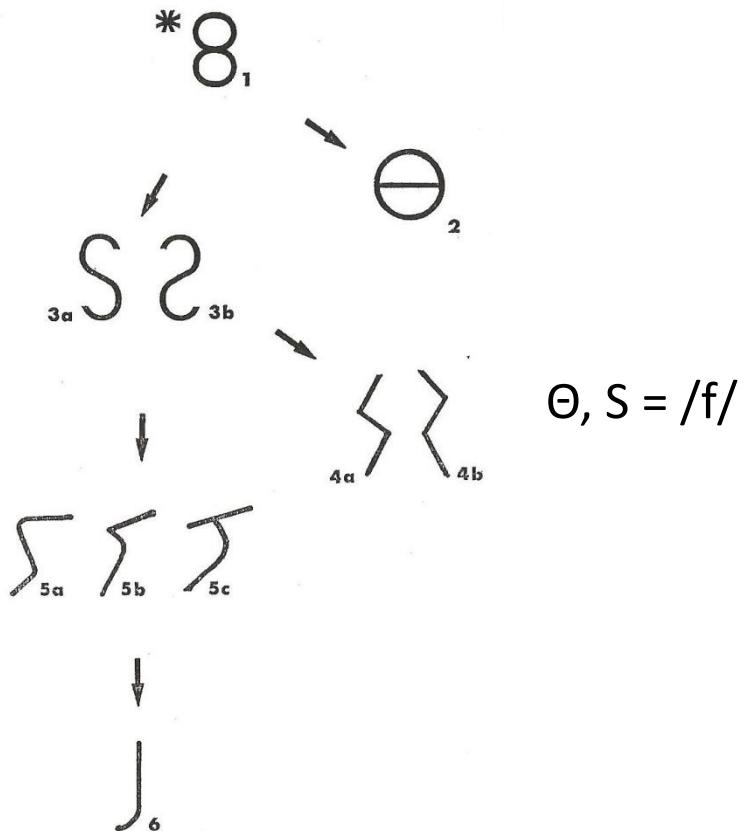
↑ Ψ Ψ

Angle based  
trident /?/

¶ ¶ ¶

Square based  
trident /?/

Oscan



(3) Identifying the language of a text?

# Este



(3) Identifying the language of a text?



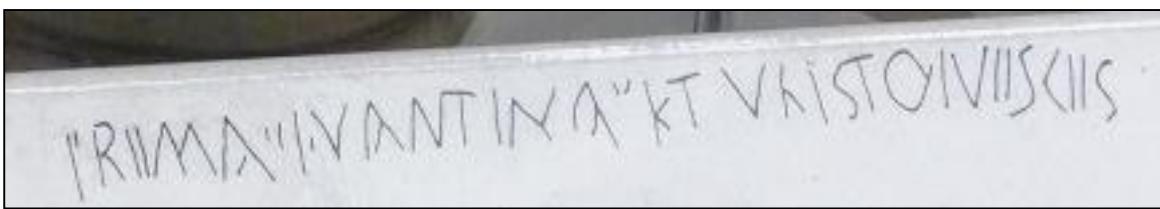
# Latin alphabet with “Venetic” punctuation



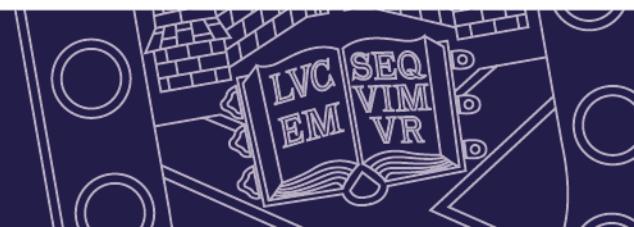
Es 104, c. 150 BC?

frema. .i.uantina. .ktulistoi uesces

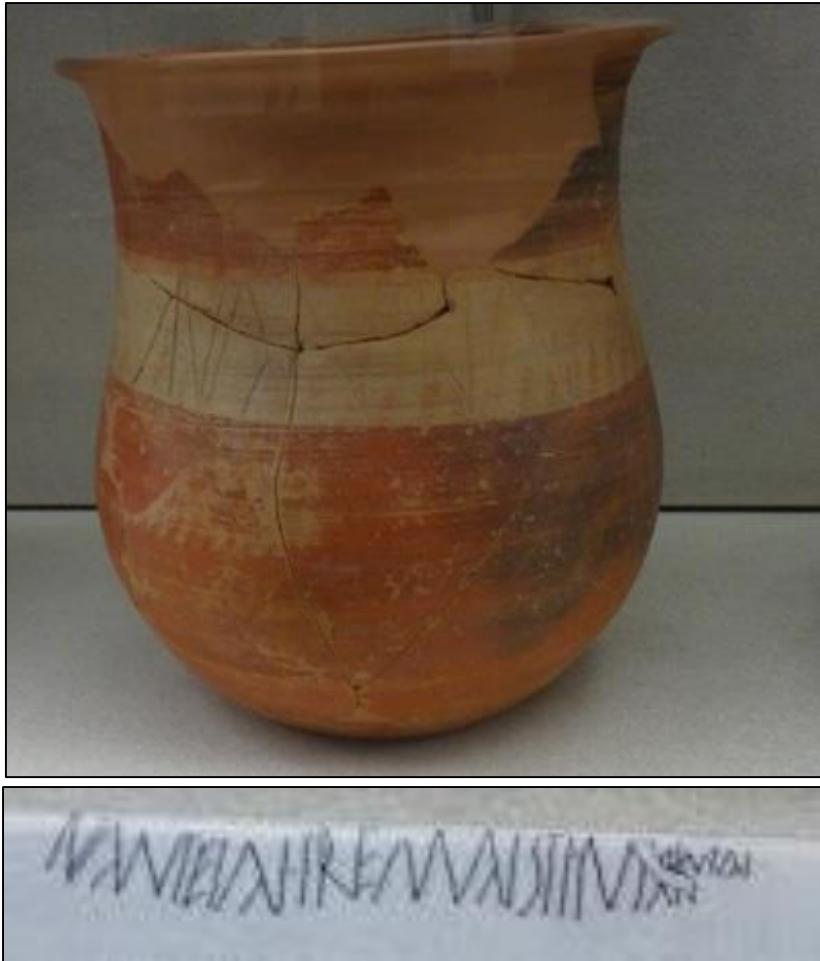
*Frema luantina for Ktulistos (as his)  
foster-child*



(3) Identifying the language of a text?



# Mixed alphabet - Latin αβ with Venetic E



Es 107, c. 150 BC?

(Text 1) uantai

(Text 2) iuanteiai . fremaistinai

*For Vanta.*

*For iuanteia Fremaistina*

(3) Identifying the language of a text?



# Identifying the language of a text

- (1) Script?
- (2) Lexicon?
- (3) Onomastics?
- (4) Morphology?
- (5) Knowledge of area?

(3) Identifying the language of a text?



# Paestum



(4) Inscriptions with borrowed morphology?

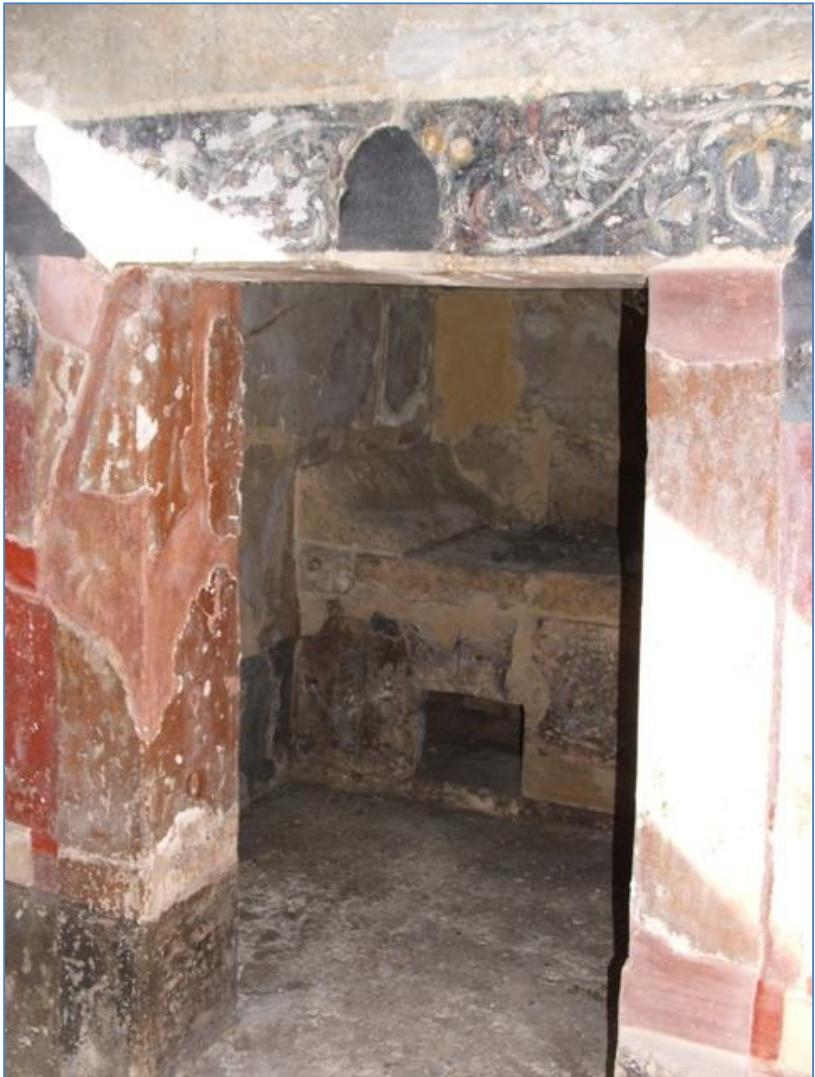
# Tomb painters



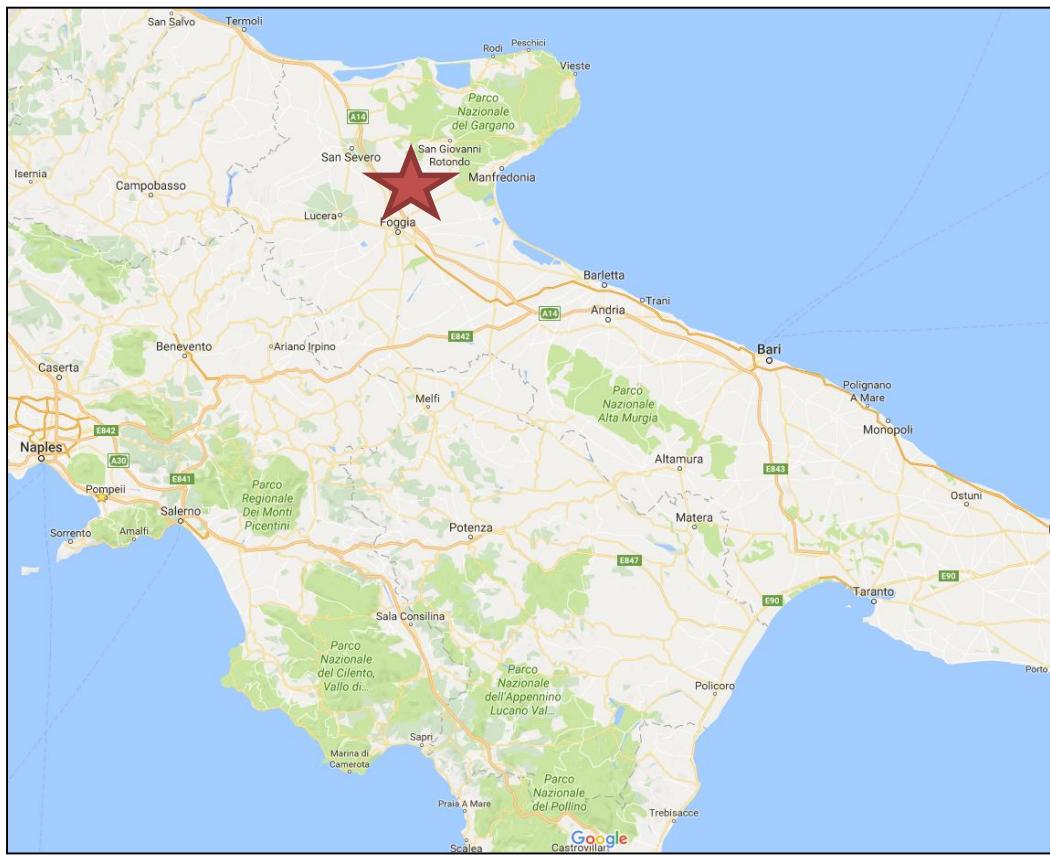
ΠΛΑΣΟΣ (*plasos*)  
Paestum 3/Lu 42, 370-360 BC

(4) Inscriptions with borrowed morphology?





# Arpi



(4) Inscriptions with borrowed morphology?



# Tomb painters



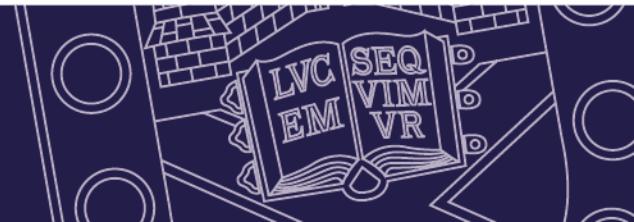
MLM 10 Ar, C3rd-2<sup>nd</sup>

Arpi, Tomb of the  
Medusa

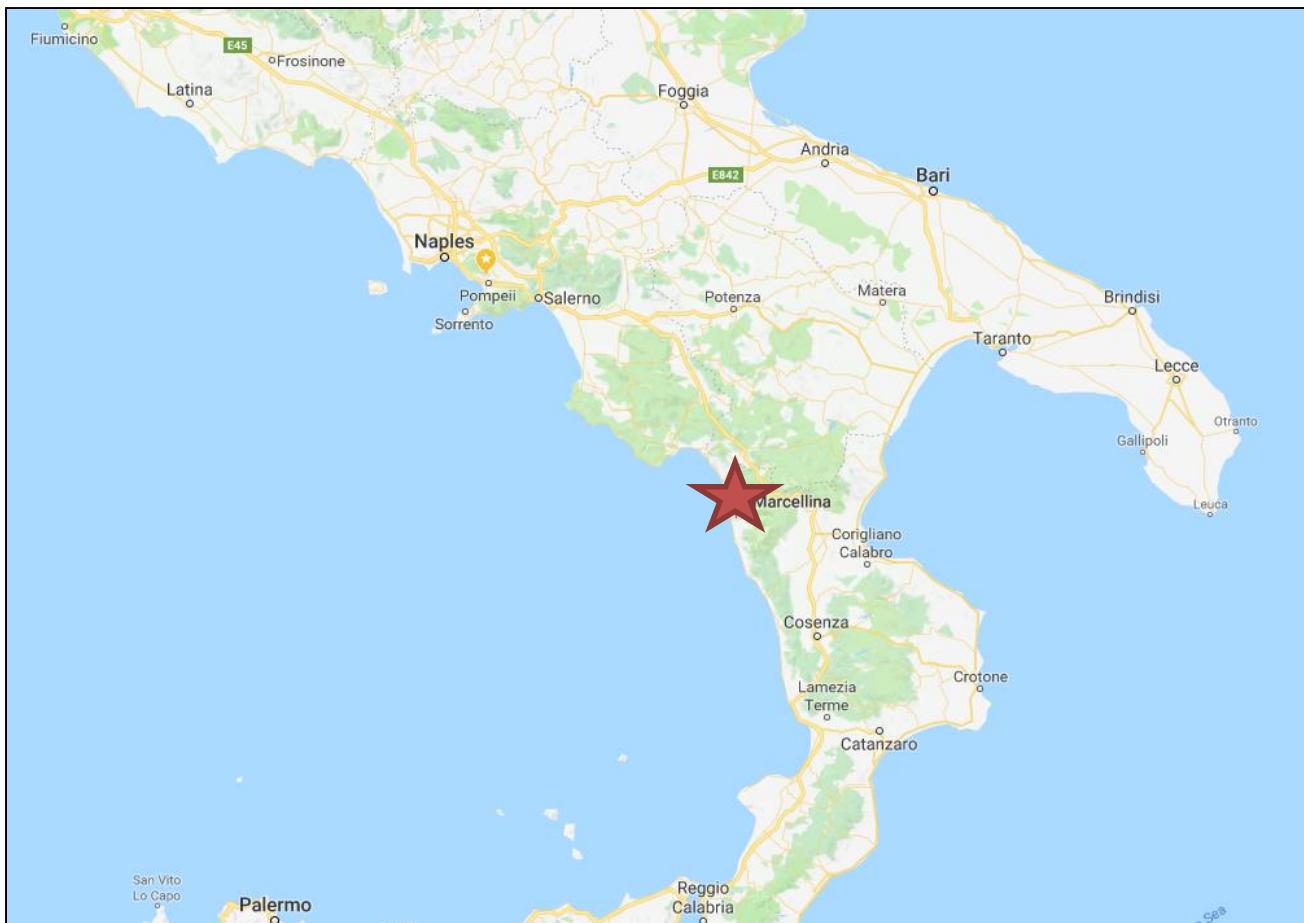
ΑΡΤΟΓΙΝΑΙΟΣ  
a

αρτοσ πιναιοσ (πιναφε)  
(*artos pinaios*, or *artos pinave*)

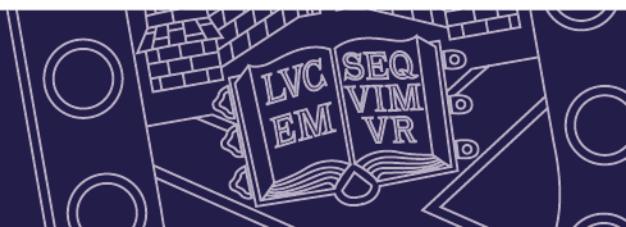
(4) Inscriptions with borrowed morphology?



# Laos



(4) Inscriptions with borrowed morphology?



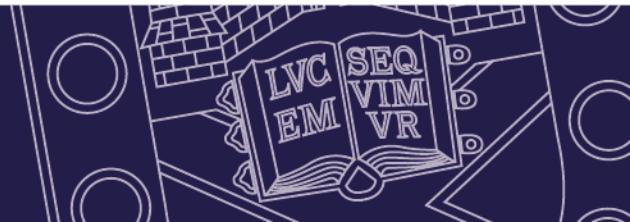
# Laos 4, Laos, c. 300 BC



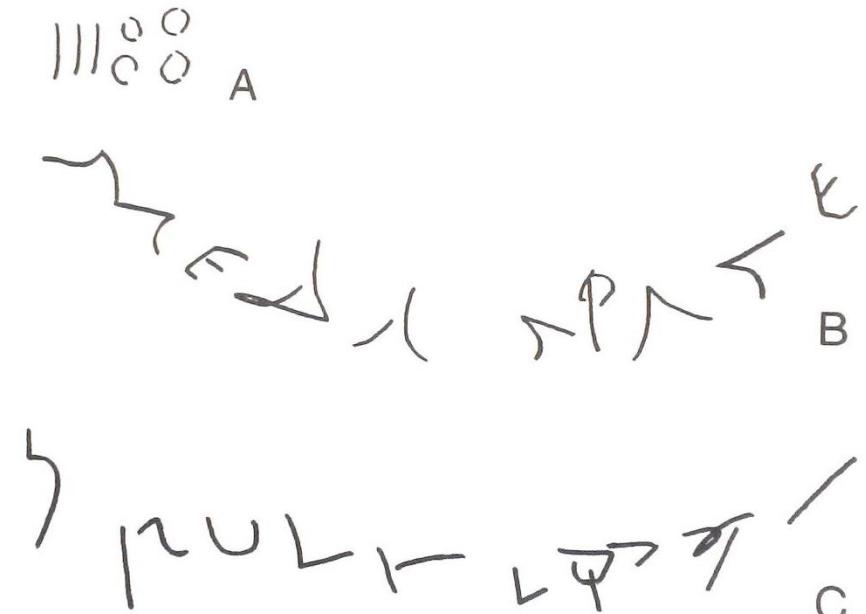
[πα]κιοσ καιλιοσ  
φι[λ]λ[ιο]σ ασελλιοσ  
νυμψιοσ ποππαλαιοσ  
μινιοσ φαριοσ  
[τ]ετοοσ φαριοσ  
*vacat*

[pa]kios kailios  
wi[l]l[io]s asellios  
numpsios poppalaios  
minios warios  
[t]etos warios  
*vacat*

(4) Inscriptions with borrowed morphology?



# Silver cantharus, Alesia, c.75 BC



3 n° 158



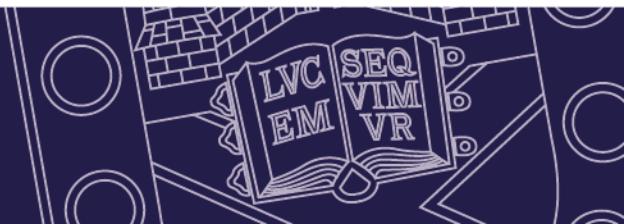
Lejeune: Gaulish:  
or Oscan:

μεδα(μος ?) αραγε(νιος ?) (name plus patronymic)  
μεδα(τιες ?) αραγε(τασις) (name plus “silversmith”)

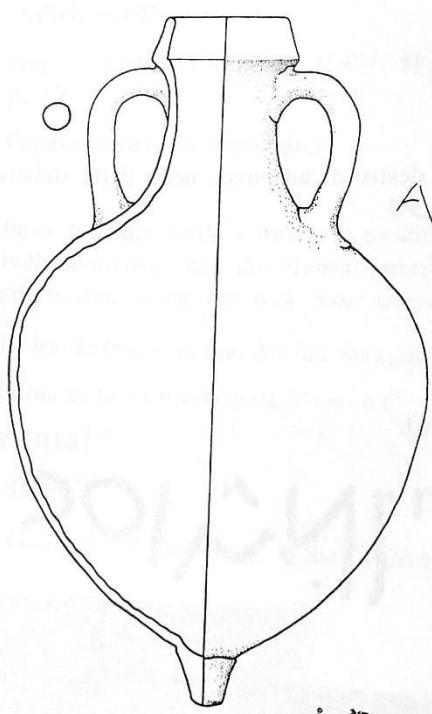
Crawford: Oscan:

με(τισ) δα(τιεσ) αραγε(τασισ) (two names plus “silversmith”)

(5) Inscriptions without morphology

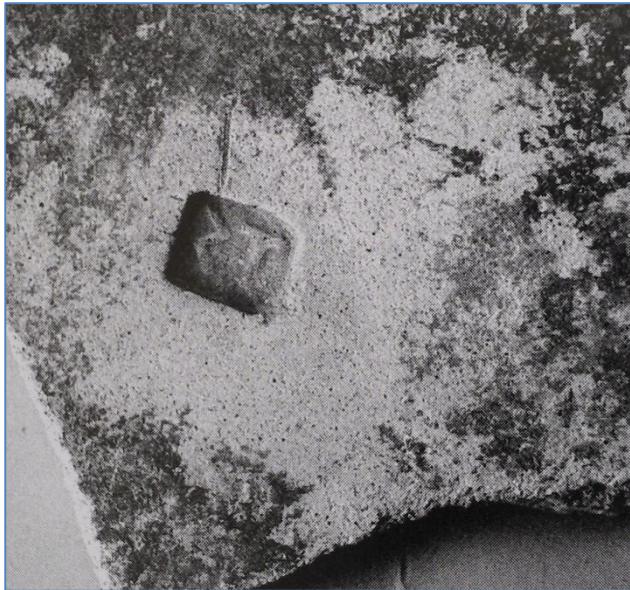


# Very short inscriptions



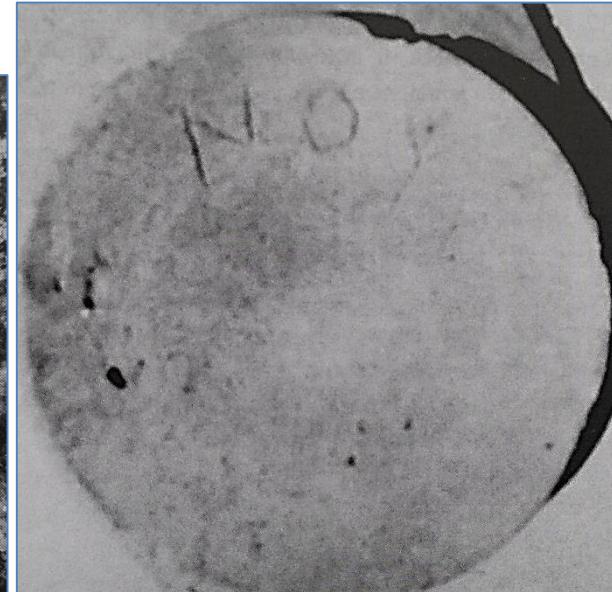
a) HAR b) ABGD

MLM 11 Ar, second half C5th, Arpi



TΣ / Tf

Caulonia 5



voψ or v(.) oψ(.)

Heraclea 2

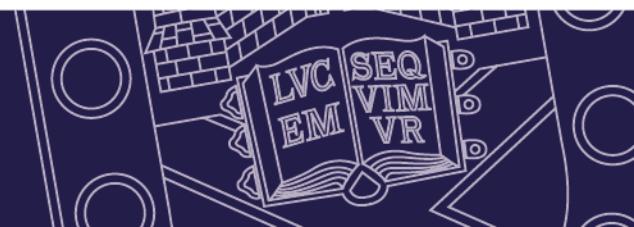
(5) Inscriptions without morphology



# Deliberate ambiguity?

Effect of the text on:

- an illiterate or semi-literate reader
  - a literate reader who speaks/writes another language
  - a literate reader who speaks your own language
  - a literate bilingual reader
- 
- Which is likely to be the biggest proportion of your audience?
  - Which kind(s) of reader is it most important to address?



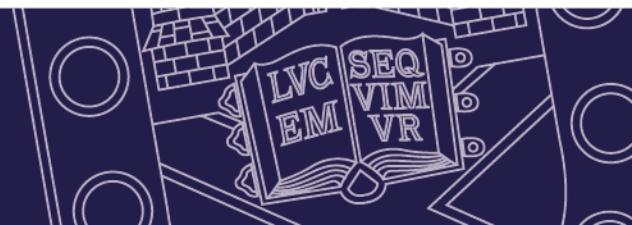
# Deliberate ambiguity strategies

## Borrowing morphology

- increased power of magical texts / curse tablets
- artists align themselves with Hellenized elites while keeping local name

## No morphology

- equally appropriate to multiple audiences
- can be used for export



# Scripta franca?



(6) Deliberate ambiguity as a writing strategy

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