

“RECTIFIED” VS “OFFSET” STOIKHEDON:  
VISUAL EVIDENCE FOR A NEW DEFINITION

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This poster presents the visual evidence for two different and legitimate forms of stoikhedon inscription, termed “rectified” and “offset” in the author’s recently published book, *The Art of the Hekatompedon Inscription and the Birth of the Stoikhedon Style* (Brill, MGR 16, 2010). The poster will explain the definition and the terminology of “rectified” and “offset” stoikhedon and give outstanding examples representing the two types, including the Grave Stele of Heropythos from Chios for rectified and the New Marathon Stele from Astros in the Peloponnese for offset. In addition, the poster will show details from the Moskhion Stele (SEG 8.464), which was mentioned by R. P. Austin in his 1938 work, *The Stoichedon Style in Greek Inscriptions*, but dismissed as irrelevant to the definition of the style. In fact, the poster will explain how the Moskhion Stele is crucial in establishing such a definition as well as simultaneously demonstrating rectified and offset in the same inscription. It is the good fortune of the Berlin Congress that one of the two surviving fragments of the Moskhion Stele may be found at the Ägyptisches Museum; the other is in Cairo at the Egyptian Museum.

Understanding the refinements of stoikhedon inscriptions is of paramount important to epigraphists, not only for the purpose of restoring texts, but for the theme of this Congress: namely how modes of display affect the monument and text. The poster makes this connection clear for the most important of Greek epigraphical styles, the stoikhedon.

