

Ashmolean Monumental Latin Inscriptions

Acknowledgements

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Epigraphic conventions

Abbreviations:

- a(bc)* = An abbreviated word, which the editor has written out in full.
- a(---)* = An abbreviated word, which cannot be completed.
- a(bc-)* = An abbreviated word, which the editor has written out in full, but only the stem of the word is evident.

Damage suffered by the inscription:

- ABC* = Letters which can be read, but whose meaning and context is unclear. Could belong to the start, middle, or end of a word, or to more than one word.
- [*abc*] = Letters which have been lost through damage to the inscription, but which the editor has supplied. If there is damage both at the end of one line and at the beginning of the next, the brackets should be added in both places.¹
- [*abc-*] = Letters which have been lost through damage to the inscription, and which the editor has supplied, but only the stem of the word is evident.
- abc* = Letters which are so damaged that they could not be recognised outside their context in the inscription, but whose identification is possible from context.
- +++ = Traces of letters which are so damaged that they cannot be recognised; each cross represents one letter.
- [...] = Letters which have been entirely lost, and which the editor could not supply; each dot represents one letter.
- [·10·] = Letters which have been entirely lost, and which the editor could not supply, but the precise number of missing letters can be calculated
- [-c.5-], [-5?-] = Letters which have been lost, which the editor could not supply, but whose approximate number can be calculated.
- [-] = Small lacuna where a *praenomen* (of one, two, or three letters) has been lost.
- [-?] = Possibly a small lacuna where a *praenomen* has been lost.
- [---] = Lacuna on a single line, whose extent cannot be determined.

¹ Example: *[hoc sepulcrum si quis] vend[ere aut]*
 [alienare voluerit in]feret ae[rario]

The same applies for other types of brackets.

[---?]	=	Possibly a lacuna on a single line, whose extent cannot be determined.
[- - - - -]	=	A lacuna of one whole line.
[- - - - -?]	=	Possibly a lacuna of one whole line.
[--- ---]	=	Lacuna over two lines, whose extent cannot be determined.
- - - - -	=	A lacuna of whole lines, whose original number is unclear.
- - - - - ?	=	Unclear whether there is a lacuna, at start or end of a text.
<u>abc</u>	=	Letters read by a previous editor, but that have since disappeared.

Letters erased in antiquity:

[[<i>abc</i>]]	=	Letters erased in antiquity, but which can still be read clearly or probably.
[[<i>abc</i>]]	=	Letters erased in antiquity, which could not be recognised outside their context in the inscription, but whose identification is possible from context.
[[[<i>abc</i>]]]	=	Letters erased in antiquity, which have been supplied by the editor.
[[[··]]]	=	Traces of letters erased in antiquity, but which cannot now be read; one dot stands for each letter.
[[[-5?-]]]	=	Traces of letters erased in antiquity, but which cannot now be read; original number of letters can be roughly estimated.
[[[-c.5-]]]	=	Traces of letters erased in antiquity, but no estimate of their original number is possible.
[[[---]]]	=	Traces of letters erased in antiquity, but no estimate of their original number is possible.
[[[-----]]]	=	Traces of letters erased in antiquity, which cannot now be read, extending over a complete line.
[[[-----?]]]	=	Possibly traces of letters erased in antiquity, which cannot now be read, extending over a complete line.
[[[-----]]]	=	Traces of letters erased in antiquity over whole lines, which cannot now be read, and whose original extent cannot be determined.
[[[-----?]]]	=	Unclear whether letters have been erased.
<< <i>abc</i> >>	=	Letters inscribed on top of other erased letters, and which can be read clearly.
<< <i>ABC</i> >>	=	Letters inscribed on top of other erased letters, and which can be

	=	read but not contextualized.
<< abc >>	=	Letters inscribed on top of other erased letters, and which are not clearly legible, but which can be identified from context.
<<[abc]>>	=	Letters inscribed on top of other erased letters, and which cannot be read and have been supplied by the editor.
<<[...]>>	=	Letters inscribed on top of other erased letters, but which can no longer be read; each dot represents a letter.
<<[-5?->>	=	Letters inscribed on top of other erased letters, but which cannot
<<[-c.5->>	=	now be read; original number of letters can be roughly estimated.
<<[---]>>	=	Letters inscribed on top of other erased letters, but which cannot now be read; no estimate of their original number is possible.

Errors in the inscribed text:

`abc`	=	An ancient addition to correct or supplement the text. Details of where this has occurred are added to app. crit.
{abc}	=	Letters included by mistake in the inscription, which the editor has removed.
<abc>	=	Letters omitted by mistake from the inscription, which the editor has added.
⌈abc⌋	=	Letters corrected by the editor. This is not used of non-standard orthography or grammar, but of definite errors. App. crit. should state what is on the inscription. For example, C. ⌈f.⌋ in text; E <i>pro F lapis</i> ('stone has E instead of F') in app. crit.
(a)bc	=	Letters added by the editor to comply with standard orthography.
(scil. abc)	=	A word that is not included in the text, but which is understood and which the editor adds.
<--->, <-w----->	=	Inscription not completed.

Appearance of letters and monument:

á, é, í, ó, ú	=	Marks showing that vowels are long in quantity.
ì	=	I <i>longa</i> (ie taller than other letters around it). Other taller letters are indicated in app. crit. only.
abc, V	=	Letters and numerals indicated by a line added above them.
⊂ abc ⊃	=	Letters or symbols represented differently on the inscription (such

((<i>abc</i>))	=	as inverted or backwards letters, numerals, or symbols), but which
(<i>abc</i>)	=	are not in need of correction or supplement. For example (<i>mulieris</i>) stands for the symbol of a backwards C. Large numbers over 1,000 that are difficult to understand can also be written out in words rather than reproducing the symbols. For example, (<i>quattuor milia centum nonaginta unus</i>) stands for the numeral IIIICLXXXI; this numeral is then given in the app. crit.. Cf. also \subset <i>Manius</i> \supset = M'; \subset <i>y</i> \supset , \subset <i>v</i> \supset = 'Claudian' letters.
\subset <i>crux</i> \supset	=	Describes a picture inserted into an inscription.
((<i>crux</i>))		
<i>âb</i>	=	Letters joined in a ligature (each letter which is joined to the next letter is indicated by circumflex accent). Ligatures marked in blue.
<i>a ° bc</i>	=	Interpunct.
(<i>vac.</i>)	=	space left deliberately blank within the inscription
(<i>vac.</i> 3)	=	Space left deliberately blank within the inscription, corresponding to the space of 3 letters.
(<i>vac.c.3</i>)	=	Space left deliberately blank within the inscription, possibly
(<i>vac.3?</i>)	=	corresponding to the space of 3 letters.
(<i>vac.?</i>)	=	Unclear because of surface damage whether or not a space has been left deliberately blank within the inscription.
<i>abc</i> <i>abc</i>	=	Line division, for inscriptions written out continuously, not line-by-line (ie as in <i>AÉpigr.</i> , not <i>CIL</i>).
<i>abc</i> / <i>abc</i> ²	=	
<i>abc</i> <i>abc</i>	=	Distinguishes different sides or parts of a monument; these may be specified as being <i>in fronte</i> ('on the front'), <i>in latere intuentibus sinistro</i> ('on the left side'), <i>in latere intuentibus dextro</i> ('on the right side'), <i>in postica</i> ('on the rear'). It marks off letters not inscribed in their proper place.
(!)	=	An editorial note advising that the reader should examine something carefully.
(sic)	=	An error which the editor has not corrected.

² Panciera, 'Struttura dei supplementi e segni diacritici' (above, n.42) 19 proposes a distinction between marking line-ends / and verse-ends |.

AshLI 01 C3-1 ALTAR TO JUPITER TANARUS, CHESTER

Description

- **Monument:** A red sandstone altar, carved in relief, with a *focus* on top (h. 0.97; w. 0.45; d. 0.43). The altar is divided up into three main sections. On all sides, the topmost section is itself divided into three, with cylindrical bolsters followed by a border of egg-and-dart and then by another border depicting pairs of leaves. The central section is framed by an ornamental moulded frame, and on its four sides are the following: inscription (front); a small five-petalled flower inside a circular garland, or perhaps a libation-dish (rear); jug (left side); six-petalled flower (right side). The base section consists of another border depicting pairs of leaves and a roughly finished base. Horsley (1732: p.315) noted that there were remains of a piece of iron on its top surface, and supposed that something had been added to it in post-Roman times; Henig suggested (2004: p.8) that this may date from the period when the altar was displayed in Tyrer's garden (see below, on locations).
- **Text:** Inscription on the front face, within a rectangular moulded frame (h. 0.27; w. 0.285). The inscription has been in a very poor condition ever since the altar was discovered, because of the crumbling nature of the sandstone from which it is made. This was then not improved by the fact that after its initial discovery it remained exposed in a garden for some years (Grenehalgh (1722) in Bodl. MS. Rawl.). Already in 1763, it seemed illegible to Chandler (1763: 'Syllabus. Pars tertia'). Watkin (1886) made engravings of the stone based upon photographs taken in 1884, which show some traces of lettering. When examined by Hübner for *CIL*, only a few faint traces of lettering were visible, and it now seems almost totally illegible to the naked eye, but RTI has enabled us to read some letters. These confirm the accuracy of much of Grenehalgh's initial report, but support the reading CLVNIA (as suggested by Kubitschek 1889) rather than GVNTA or GVNTIA at the end of line 3. Line 7 is centred, to judge from the placement of the M.
- **Letters:** 0.03 (lines 1-4), but with some variation in height in line 1, with the letters at the end appearing shorter: whereas the initial I is 0.035, at the end of the line A is 0.025, whilst R and O are 0.03. At the start of line 2, an upright stroke can be seen (0.03). Line 3: P and N, 0.03; ligature (NI); letter A at the end of the line is short (0.02). Letters in lines 5-6 appear smaller on RTI, but are not visible enough to be measured from the stone. Line 6: possibly N visible in RTI. Line 7: M, 0.01.
- **Date:** AD 154, consular date.

Edition

I(ovi) ° O(ptimo) M(aximo) T(anaro) / T(itus) Elupius Galer(ia tribu) / Praesens [Cl]unia / pri(nceps) ° leg(ionis) ° XX V(aleriae) V(ictricis) / ⁵ Commodo et / Laterano co(n)s(ulibus) / v(otum) s(olvit) l(ibens) m(erito)

Translation

'To Jupiter Best and Greatest Tanarus. Titus Elupius Praesens, of the Galerian voting-tribe, from Clunia, *princeps* of the 20th Legion Valeria Victrix, in the consulship of Commodus and Lateranus, willingly and deservedly fulfilled his vow.'

Apparatus

- RTI reading: Line 1, first I and final O are clear; traces of ANAR visible. Line 2: final R clear; traces of upright strokes of first letter and final LE visible. Line 3: PR clear;

traces of AE; VNIA clear, with ligature of **NI** and small A. Line 4: PRI and interpuncts clear; traces of LEG; XX VV clear. Line 5: faint traces of some letters. Line 6: possibly trace of N. Line 7: final M visible

- Grenehalgh (British Library MS. Lansdowne 843 f.22-25) (first autopsy, 1658): I ° O ° M ° TANARO / T ° ELVPIVS ° GALER / PRAESENS ° GVNTA / PRI ° LEG ° XX V V / COMMODO ° ET / LATERANO COS ° / V ° S ° L ° M °
- Holme, in Harleian (Harl.) MS. 2155, 32 fol.105-07, at f.105, unusually provides a drawing of just the altar itself, indicating reliefs and decorative features, followed on f.106 by a separate drawing of the inscription.
- Line 2: T (Grenehalgh; Aubrey/Holder; Holme; Horsley); probably L (Collingwood). ELVPIVS (Grenehalgh; Aubrey/Holder; Selden, ed. Hamper; Holme; Gibson; Horsley); ELYPIVS GALERIVS (Langbaine, ed. Hamper); FLAVIVS (Hübner conj. in *CIL*); BRV**TT**IVS, ligatured (Collingwood conj.; Henig 2000: p.7), ELVTRIVS (Birley 1966 – a printing error for ELVFRIVS, according to Birley 1986: p.208 n.19); ELVFRIVS (Birley 1986; Henig; EDCS; Malone; Glicksman); no interpunct after ELVPIVS, but added interpunct after GALER (Grenehalgh in Bodl. MS. Rawl.); TI. LVPIVS (conj. Michael Crawford, pers. comm.).
- Line 3: GV**N**TA, ligatured (Grenehalgh in Bodl. MS. Rawl., who comments on the lack of space at the line-end); GV**N**TIA, ligatured (drawing by Dugdale in Harleian MS. 6266 p.3; Holme in Harleian MS. 2155 fol.106; Grenehalgh in Lansdowne MS 843 f.22-25, although interpreted in the text as abbreviation for GVBERNATOR); GVNA (Prideaux; Spon; Holme); GV**N**IA followed by interpunct (Langbaine, ed. Hamper); GV**N**IA, ligatured (Aubrey/ Holder fig.); GV**N**IA, ligatured (Chandler; Hübner in *CIL*); GVNTIA (Gale; Lysons; Horsley); G°ANIA (Donatus); GANIA, ligatured (Aubrey/ Holder annotation); PRAESENS GANTA, ligatured (Hemingway); [CL]VNIA (Kubitschek; Collingwood; Henig); no interpunct after PRAESENS, but ligature in GV**N**TA (Grenehalgh in Bodl. MS. Rawl).
- Line 4: PRIMIPILVS LEGIONIS VICESIMAE QVINTAE VETERANVS (Langbaine, ed. Hamper); C(enturia) VNAPRI (Spon); LEG. XXV.V (Dugdale in Harleian MS. 6266 p.3; Holme in Harleian MS. 2155 fol. 106; Grenehalgh in Lansdowne MS. 843 f.22; Aubrey/ Holder; Holme, as a stonecutter's error)
- Line 5: COMODO (Holme); no interpuncts (Grenehalgh in Bodl. MS. Rawl); COMODO ET / LATERANO / COSS (Aubrey/ Holder); COMMODO ET / LATERANO / COS (Dugdale in Harleian MS. 6266 p.3; Holme in Harleian MS.2155 fol. 106; Grenehalgh in Lansdowne MS. 843 f.22)
- Line 6: spread over two lines (Grenehalgh; Gibson; Prideaux), on one line (Collingwood 1925); COSS (Prideaux)

Photographs

- **Illustrate: front, rear, left side, right side, top surface**
- RTI of front face (Benjamin Altshuler/ CSAD)
- <http://britisharchaeology.ashmus.ox.ac.uk/images/highlights/ANChandler3-1-side1-200h.jpg> - front surface [accessed 9 April 2014]
- <http://britisharchaeology.ashmus.ox.ac.uk/images/highlights/ANChandler3-1-191w.jpg> - rear [accessed 9 April 2014]
- <http://britisharchaeology.ashmus.ox.ac.uk/images/highlights/ANChandler3-1-225w.jpg> - right side [accessed 9 April 2014]

- <http://britisharchaeology.ashmus.ox.ac.uk/images/highlights/ANChandler3-1-top.jpg> - top surface [accessed 9 April 2014]

Locations

The altar was found intact in Foregate Street, Chester in 1653 (1648, according to Hearne, Bannister, Williams, in error, following Aubrey, who stated that it was found in 1648 at The Greyhound inn, Fore Street, in digging a cellar). Its discovery was witnessed by chance by John Grenehalgh, Chief Master of the Free School, who recorded (Grenehalgh, Bodl. MS. Rawl.; Lansdowne MS. 843) that the exact findspot was Forrest-Street, in the house of Richard Tyrer, beyond the city's east gate. Grenehalgh immediately realised its Roman origins, and returned the next day to transcribe its text, but was not over-confident of the accuracy of his transcription. Although the MS recounting his first encounter with the altar is now missing from Chester Chapter Library, MSS. in the Bodleian (Bodl. MS. Rawl. D. 1173 ff. 17-30 and Bod. MS. Eng. b. 2042 ff.95-97), together with Lansdowne MS. 843 in the British Library, preserve copies of Grenehalgh's notes: in a postscript to MS Rawl., Grenehalgh explained that his original manuscript transcription of the inscription which he had made shortly after its discovery had become illegible by being handled so much, and so at the request of friends he had produced a new copy. For an assessment of Grenehalgh's account, see Collingwood (1925).

The altar attracted much attention, with an exchange of letters between William Dugdale, Gerard Langbaine (Provost of Queen's College Oxford), and John Selden already in December 1653 (ed. Hamper 1827: pp.274-76). The text of the inscription had been sent to Langbaine by Dugdale, and he in turn sent it to Selden, who replied that he had already received five or six different copies of it. This perhaps explains Watkin's misleading claim (1886: p.165) that the earliest description of the altar was in a manuscript of Sir William Dugdale. A transcription was also sent by Dr William Holder, sub-dean of the Chapel Royal (1674-89), to John Aubrey (1980: p.468, facsimile of 1676 ms.). Grenehalgh's reading of the inscription formed the basis of Prideaux's text, since already by 1675 the inscription had become very faint. Local antiquarian Randal Holme also made a transcription (1688) and gave the earliest account of the altar in print; his edition is distinctive in providing a drawing of just the altar itself, indicating reliefs and decorative features, followed by a separate drawing of the inscription.

The altar was given to Oxford University in 1675 by Sir Francis Cholmondeley, who had been awarded an MA from Brasenose in 1669 (Henning 1983), and belonged to a local landowning family from Vale Royal near Chester (Prideaux 1676: p.282). In 1931 it was on display in The Arundel Vestibule on the Ground Floor of the museum (Leeds 1931: p.21). It is currently on display in the gallery 'From Ark to Ashmolean'.

Commentary

The altar was dedicated in AD 154 to a Romano-Celtic god by an officer of Spanish origin serving in the Roman legion XX Valeria Victrix, which from the late-first century AD was stationed at Chester, near the border with Wales in the north-west of England.

The god receiving the dedication is a god of thunder, combining Roman and Celtic forms (Much 1891; Green 1982: p.39; Green 1986a: p.130). He is otherwise unknown in Britain. Other inscribed dedications to a Celtic/Germanic thunder god in the form *deo Taranucno* have been found in the Rhineland and Dalmatia (*CIL* XIII 6478; *CIL* III 2804), and Lucan alludes to *Taranis ara* (*Pharsalia* 1.446) (Green 1984: pp.251-53, 359 D7; Green 1986b: esp. pp.65-67). Lysons (1810: p.428) suggested that *Tanarus* was a stonecutter's error for *Taranus*, but this may be an unnecessary emendation, given that a parallel dedication from Dalmatia *Iovi Tan(aro)* has now been published (*AE* 2010: 1225). Green (1979: pp.346-

47, 349, 363 no.5 with figs 2-5) has tentatively suggested that what have been described above as flowers on the altar's rear and right sides should instead be interpreted as stylized wheels. This iconography would fit the context of an altar to Jupiter Tanarus, and would increase the Celtic flavour of the cult, by making a link to Jupiter in the guise of a Romano-Celtic wheel-god. The image on the rear of the altar, however, lacks the spokes that would normally be expected in a wheel design, whilst the design on the right side is not circular (indeed, Green later describes the images as 'six-petalled flower' and 'wreath enclosing rosette': 1984: p.359).

Kubitschek (1889: p.192) first made the plausible suggestion that the mysterious GVNIA (line 3) might in fact be Clunia, a town in Hispania Tarraconensis (northern Spain), belonging to the Galerian voting-tribe. Earlier texts read Guntia (Raetia), but Mommsen (*CIL* III, p.721) pointed out that Guntia did not formally exist in AD 154. Consequently, Hübner in *CIL* VII rejected GVNTIA, commenting that GVNIA is otherwise unattested as a place-name; he further noted that other possible candidates belonging to the Galerian tribe – Luna and Genua – both have names which are too far removed from the recorded text. A variety of other fanciful suggestions include GVNTA as an abbreviation for GVBERNATOR (Grenehalgh, Gibson) or the reading PRAESE{N}S GVNETHAE (Prideaux), neatly meaning 'governor of Gunetha/Guinetha' (North Wales). The suggestion by Holme (Harleian MS.) 'in this city Guna' is equally unlikely.

The name of the dedicator is unlikely to have been ELVPIVS, an otherwise unknown *nomen* (Solin and Salomies 1994: p.73), and it seems that the name was only faintly visible even when the stone was discovered. The emendation to TI. LVPIVS suggested by Michael Crawford (pers. comm.) is attractively simple. Although Hübner in *CIL* conjectured a corruption of FLAVIVS, Collingwood argued that Grenehalgh would have been ready to recognise this familiar name had it been inscribed here. This is persuasive, but Collingwood's conjecture, L. BRVTTIVS, seems rather far from what the earliest readers of the stone thought they could see. Another name attested epigraphically at Clunia, L. VALERIVS, is perhaps just as possible (cf. *AE* 1971: 205). It may be best simply to regard the name as irrecoverable. The *princeps* of a legion was the second centurion in seniority, next in command after the *primus pilus*. The 20th legion Valeria Victrix was stationed at Chester from the Flavian period. The consular date given is AD 154; Commodus is Lucius Aelius Aurelius Commodus, now better known as the emperor Lucius Verus.

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AshLI 02 C3-2 ALTAR TO JUPITER AND DEITIES OF HOSPITALITY AND HOME, YORK

Description

- **Monument:** A limestone altar decorated with reliefs sculpted within panels on its sides (h. 0.68; w. 0.42; d. 0.33). The top of the altar has been damaged: it now lacks its *focus* and bolsters. On the right side is a sculpted relief, which is now very worn: it reportedly (*RIB*) depicted a figure holding a staff in its left hand, but what seems to be visible now at top left is a shape resembling a trophy in form. The left side is usually interpreted as a sacrificial scene (*RIB*), with a male figure in a knee-length tunic and possibly a hair-band, holding an animal. In the background above this animal is a wreath, and possibly an altar appears below it. Fresh autopsy, however, suggests a military figure in profile facing right wearing a crested helmet and possibly armour, with a band sculpted around his neck. He has his left arm raised to hold up a wreath-shape, over a very worn object (possibly the animal seen by earlier viewers). Notes in the card index of the *RIB* archive in CSAD tentatively describe the right-side relief as possibly Jupiter ('figure with shaft in left hand, weathered away below waist'), and the left-side relief as Hercules ('figure with ?headdress faces sin. And seems to wrestle with an animal (?lion), *corona* above. ?Hercules'). The rear remains rough. It is now in a poor condition: the whole altar is preserved, but its front surface is very worn and pitted after the first line of the inscription, with the rest now illegible.
- **Text:** Even by the time of Chandler (1763: Syllabus II.1), only the first line remained in his view. The card index in the *RIB* archive in CSAD records that when the stone was examined in 1944, only the first two lines were legible, and no trace remained of line 3 onwards. Triangular interpuncts are visible in line 1.

- **Letters:** 0.04 (line 1); 0.038 (line 2). A number of ligatures are recorded in lines 5, 8, 9: in line 5, E is reversed to form a ligature with R, and E is reversed in a ligature with T; in line 8 the letters AE are joined together, and in line 9 AM and the final DE. Also in line 5, Hübner (*CIL*) joined together VA in a ligature (following Drake). The content of line 9 is unclear, partly because of the use of ligatures, and many (mostly implausible and unparalleled) suggestions have been made.
- **Date:** mid-2nd/3rd century AD (from military context)

Edition

I(ovi) ° O(ptimo) ° M(aximo) / dis ° deabusque / hospitalibus ° pe/natibusq(ue) ob
con/servatam salutem / suam ° suorum ° q(ue) / P(ublius) ° Ael(ius) ° Marcian/us °
prae(ectus) ° coh(ortis) / aram ° sac(ravit) ° civy-leaf ⊃ ° ra]c ° de(dit)

Translation

‘To Jupiter Best and Greatest, to the gods and goddesses of hospitality, and to the household gods, for having preserved the welfare of himself and his family. Publius Aelius Marcianus, cohort-prefect, consecrated and donated the altar.’

Apparatus

- Line 1: omitted by Royal Commission on Historical Monuments
- Line 2: divided into two lines DIS | DEABVSQVE (Dessau - *ILS*)
- Line 5: SALVTM (Gough)
- Line 7-8: MARCI/NVS (Orelli)
- Line 9: AC has been corrected from NC, but cannot now be verified. ARAM ° SAC ° F ° NC ° DE (in ligature) (Lister; Muratori); ARM SAC FNC D (Fairfax, cited by Hargrove 1818, p.142, whose drawing, however, shows DE in ligature at the end); ARAM SAC(RA) F(ACIENDO) N(VN)C(VPAVIT) D(EDICAVIT) (Horsley); ARAM SAC(RAM) F(ACTAM) N(OMINE) C(OMMVNI) D(EDICAVIT) (Ward, in Horsley); ARM SAC ° SA | C ° D (Gough); ARAM (in ligature) SAC ° SNC ED (in ligature) (Drake), NVMINI CONSERVATORI DEDICATAM (Drake); NVMINI CONSERVATORI DEDICATAM VEL DARI IVSSIT (Ursatus, cited by Hargrove 1818: p.143); F(ECIT) ° N(VN)C ° DE(DICAVIT) or NO(NIS) DE(CEMBRIBVS) (Orelli); K(ALENDIS) AVG(VSTIS) D(EDIT) (Henzen); ARAM SAC(RAVIT) (ivy-leaf) AC DED(ICAVIT)] (Royal Commission on Historical Monuments); ARAM SAC ET AVG DE (Tomlin)

Photographs

- [AshLI](#)
- [Ashmolean neg. no. K303, K581-2](#)

Locations

This altar was found in 1638 in digging the foundation of a house on the site at Castlegate, York, where Fairfax House was later built in 1762. It was owned variously by Sir Ferdinando Fairfax, Sir Thomas Widdrington, and Lord Thomas Fairfax (Hargrove 1818: p.141), and his son-in-law George Villiers 2nd Duke of Buckingham (who died in 1687). Muratori (1739) was apparently mistaken in locating the altar at Durham, since Wellbeloved (1842) records the stone's early movements, all within York, until the Duke of Buckingham abandoned Fairfax House.

An advertisement in the *Philosophical Transactions* of The Royal Society of London in 1683 (p.112) describes the arrival of the altar in Oxford as a gift from Martin Lister – physician, antiquary, and natural historian – to be displayed with another Roman epigraphic donation of his (C3-3) by Elias Ashmole ‘in the Court before the Musaeum by him latterly furnished’. Lister’s benefactions to the new museum are listed in the Book of Benefactors, 1683 (p.8) (‘Martin Lister Esq., the son of a Knight, was awarded a Doctorate in Medicine for which he had not himself supplicated but which was spontaneously conferred on him by the University of Oxford; he had no foreknowledge of this, but amply deserved it. He was famous for his deeds and his writings; and in order to further the study of Natural History, he enriched this museum collection with shells of all kinds, from the sea, from the rivers and from the land; also freshwater mussels; formed stones and fluors, and various types of gypsum, mica, talc and metals of all kinds, most of which come from England. Furthermore, to preserve the past for posterity, he generously gave the Museum a large number of antiquities, Roman as well as British, which included altars, medals, rings and seals. This most excellent of men, to make complete his generous gift, also gave the Museum a variety of books, listed in his own catalogue, illustrating different aspects of Natural History.’). (On Lister’s many gifts to Oxford University from 1682 onwards, and their contribution to the progression of his medical career in the highest circles in London, see Roos 2011). By doing so, Lister ensured right from the start of the museum’s opening that the epigraphy of Roman Britain would be represented in the new museum. Unfortunately, it seems likely that the decision to display it in pride of place in the courtyard at the museum’s entrance contributed to the inscription’s deterioration.

It was first published by Lister in 1682, who was chiefly interested in its stone, claiming that it came from quarries near Malton (just to the north of York). Upon his account many of the later ones rely (including Gough, who mistakes ligatures), although Hargrove (1818: p.142) also records a transcription of it (lacking line divisions) by Bryan Fairfax. By 1763, Chandler could see parts of lines 1-2 only. It has evidently deteriorated even further since 1944, when Wright could still discern part of line 2 as well (*RIB*). At some point it ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science), since it is included in the Ashmolean archive MS, ‘Marbles sent from Ashmolean Museum’ p.39, no.192, a list of ancient marbles transferred in January 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. This MS. also includes the puzzling note ‘If this altar is found to be Romano-British it should be returned to Ashmolean’. The Ashmolean in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The altar is currently in a storeroom.

Commentary

The altar was dedicated by the commander of an auxiliary cohort. A similar combination of deities is found on an altar from Newcastle-upon-Tyne (*RIB* I² no.1317: *[I(ovi)] O(ptimo) M(aximo)...[d]is hospital(ibus)*). AEL is first used in abbreviated form for the *nomen* AELIVS from AD 135 (Gordon 1983: p.145), but this inscription is likely to be somewhat later, from the mid/late second or third century, when York was flourishing. The career of a homonymous P. Aelius Marcianus (*PIR*² I p.37 no.217) in an inscription from Caesarea Mauretania (*ILS* 2738) includes his post as *praef. coh. I Augustae Bracarum*, which Birley (1942: p.139) suggested may have been stationed in Britain. The ending of the text is much disputed: Orelli (1828) expressed a preference for his second version *fecit nonis Decembribus*, whilst Hübner (in *CIL*) suggested that it is more likely that the first word was once the name of the cohort, rather than the word for ‘altar’. It seems most likely, however,

that there is simply some sort of dedicatory formula here. The final words were copied by Bryan Fairfax as SAC f NC DE, suggesting that a leaf-stop follows the abbreviated word SAC.

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AshLI 03 C3-3 VOTIVE ALTAR ON BEHALF OF CARACALLA AND GETA, SOUTH SHIELDS

Description

- **Monument:** An altar of local buff sandstone with a *focus* and bolsters on top, decorated with reliefs of sacrificial implements (h. 1.26; w. 0.61; d. 0.375). On its left side are sculpted a knife and axe; on its right side is a jug above a libation bowl. On its rear is a two-handled mixing-bowl with ivy leaves coming out of the top. The altar’s surface is very weathered, and lettering indistinct.
- **Text:** The inscription is carved upon a recessed panel (h. 0.62, w. 0.48), framed by triple mouldings. Lines 1 and 11 are engraved separately from the rest of the text outside the inscribed area, on the capital and base of the altar. Lines 7-8 were erased in antiquity (see commentary below), but the earliest commentators failed to perceive their significance (Lister 1683 thought that the names of the dedicators had been erased) and assumed that Geta had not been mentioned. Line 9 is mostly irrecoverable, but the crucial letter G is visible in Bidwell’s photograph (2014: p.54 Fig. 7.3A), supporting his suggestion that we should read *Lugudunens(iu)m* as the dedicators (the text below differs from Bidwell 2014, though, in suggesting that traces of the initial L, rather than the second letter V, are visible). The lettering down the left margin of the altar is damaged.

- **Letters:** 0.035 (line 1); 0.04 (lines 2-5); 0.045 (line 6); nothing visible for lines 7-8; 0.05 (line 9); 0.06 (line 10); 0.05 (line 11). In line 2, the oblique stroke of A is visible; there is a small O at end of line 2. In line 3, traces of vertical strokes can be seen at the start of the line. There are ligatures recorded in line 4 (EL) [of which the reversed E can still be seen], and line 9 (EN).
- **Date:** AD 211/12 (from imperial titulature)

Edition

dis || conservato/rib(us) ° pro salu(te) / imp(eratoris) ° C(aesaris) M(arci) Aurel(i) /⁵ Antonini / Aug(usti) Brit(annici) Max(imi) / [[et imp(eratoris) C(aesaris) P(ubli) Sep(timi) Getae Aug(usti) Brit(annici)]] / [n(umerus) [?] L[u]g[udun]ens(iu)m /¹⁰ ob reditu(m) || v(otum) s(olverunt)

Translation

‘To the preserving gods for the welfare of Emperor Caesar Marcus Aurelius Antoninus Augustus Greatest Britannicus [[and of Emperor Caesar Publius Septimius Geta Augustus Britannicus]]. The corps of the Lugudunenses fulfilled their vow for their return.’

Apparatus

- Line 1: [IOM] (Bruce); omitted (Collingwood)
- Line 2: DIS DEABVSQ MATRIBVS (Lister text), IS MATR (with ligature) (Lister fig.); DIS MATRIBVS (Horsley text) and IS(IDI) MATR(I) B(ONAE) (Muratori); [D]IS MAR[I] (Horsley fig.); IS MATR (Chandler); ///IS/// MAR (Gough, fig.); IS MAR (Muratori); CONSERVATO | RI.B (Johnson, recorded by Lister); DIS MATRIBVS (Hutchinson, following Lister in part); CONSERVATO (Bruce)
- Line 3: B PROSALV (Lister fig.); B PRO SALV (Muratori); B PRO SAIV (Chandler); RI (Bruce, Hübner in *CIL*)
- Line 4: M AVRELII (Lister text); TEM RETE (Lister fig.); ET IMP [M AV]REL (Horsley); TE M REE (Muratori); TEM RETE (Chandler); EM (Gough); TE M AVREL (Orelli; Hübner in *CIL*); TE M [AV]REL (Bruce text); IMP /////REL (Bruce fig.)
- Line 6: AVGVSTI IMPERATORIS (Lister text); AVG IM (Lister fig.; Chandler); AVG IMP (Orelli); AVG [PI]I F[EL] (Horsley); AVG B// IMP (Hübner in *CIL*); AVG [BR]IT MAX (Bruce text)
- Lines 7-8: erased (Hübner in *CIL*); Line 7 /////E (Collingwood)
- Line 9: VOTVM SOLVIT LVBENS LVBENS (sic) MERITO OB REDITVM (Lister text); LV BENSM (Lister fig.; Chandler; Horsley); LVBENS M(ERITO) (Muratori; Orelli); ///IIP//ENS (Hübner in *CIL*); /////RENS (Bruce fig) [LI]BENS M(ERITO) (Bruce text); C//II RENS (Collingwood); N(VMERVS) (?) [L]VG[VDVN]ENS(IV)M (Bidwell)
- Line 11: omitted (Lister fig.; Chandler; Hübner in *CIL*; Bruce)

Photographs

- Illustrate front, left, right, rear sides
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- AEC photographs

Locations

Found around 1672 on the south bank of the River Tyne at South Shields, it was sent to Martin Lister at York (who first published it in 1683, commenting with regret that its text was largely illegible). He presented it in 1683 together with C3-2 to the new Ashmolean Museum (see on 3-2; Roos 2011: p.263). According to Horsley (1732: p.287) and Hutchinson (1823: p.610), on Lister's death the altar was taken to Norwich, to a Mr Giles, and they supposed that it was subsequently lost. This version of events, however, is in error, since the altar was certainly published by Lister in 1683, and his donation of it to the new Ashmolean Museum duly advertised, whereas he died only in 1712. Bidwell 2014: p.51 suggests that the inscription went to Norwich on its way to Oxford, but this does not fit chronologically. An advertisement at the end of the issue of *Philosophical Transactions* in which Lister published the stone (1683: p.112) records that, together with C3-2, it had now arrived in Oxford and was to be displayed in the 'Court before the Musaeum'. It was displayed in the entrance hall of the Ashmolean by the 1920s, and is recorded as being in The Arundel Vestibule on the ground floor in 1931 (Leeds 1931: p.21), presumably having been moved there in the late nineteenth century, and was then relocated on permanent loan in the early 1980s (Bidwell 2014: p.53) to Arbeia Museum (South Shields), where it is now on display.

Commentary

The altar was dedicated in AD 211-12 in fulfilment of a vow made on behalf of the two joint emperors, Caracalla and Geta, who had recently been brought to Britain by their father in order to extend Rome's control over the northern parts of the island. It dates roughly between their accession on 4th February 211 and the murder of Geta in the following February 212. As is usual, Geta's name and titles were subsequently erased from the inscription after he was killed by his brother. Collingwood (1923: p.61) suggested that the safe return in line 10 may relate to their journey back to Rome via Gaul, bearing their father's ashes (cf. Herodian 3.15.6-7). He further concluded that this journey commenced from the altar's location, South Shields. Given that the vow for their safe return was fulfilled by setting up this altar, we may surmise that the dedication was made after news had arrived back in Britain that the two emperors had indeed safely returned to Rome. Bidwell (2014: esp. p.56) identifies the altars' dedicators as a *numerus* (or perhaps the *vicani*) of the *Lugudunenses*, which he argues is an earlier name for the fort, pre-dating the adoption of the name Arbeia in the late Roman period. This *numerus* would originally have been defined further by a letter, of which no trace now remains. The 'preserving gods' are not named, but this is the epithet sometimes given to Jupiter, Mars, and Hercules.

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AshLI 04 C3-4 DEDICATION TO FLORA, LICENZA

Description

- **Monument:** A bronze plaque (*tabula ansata*); location currently unknown. Dimensions of another example of the same inscription from the Museo Nazionale Romano, Rome, inv.65029: h. 0.066; w. 0.195; d. 0.005.
- **Text:** On the copies surviving, each line of text is neatly centred; the final S in line 2 slightly encroaches upon the ‘handle’ part of the tablet. There is a line above the numeral II in line 3.
- **Letters:** Dimensions from another example of the same inscription from the Museo Nazionale Romano, Rome, inv.65029: 0.013-0.009.
- **Date:** 1st century AD (from onomastics).

Edition

Florae / Ti(berius) Plautius Drosus / mag(ister) II / v(otum) s(olvit) l(ibens) m(erito)

Add line above numeral II in line 3

Translation

‘To Flora. Tiberius Plautius Drosus, official for the second time, fulfilled his vow willingly and deservedly.’

Apparatus

- Line 1: Bonanni (1709) Tav.XXI no.1 shows a ligature of AE at the end of FLORAE.

Photographs

- *Suppl. It. Imagines* 841A-B: photographs of Museo Nazionale Romano – Terme di Diocleziano, sezione epigrafica, inv. 65029 + Museo Archeologico Nazionale, Napoli – inv. 2570.
- Online image of a paper squeeze at *CIL*, EC0008095 o 15:
http://cil.bbaw.de/dateien/cil_view.php?KO=KO0048086

Locations

This inscription has a complicated history since six or seven versions of it appear to exist, of which it has been suggested that four are genuine, including the tablet recorded in the Ashmolean, which cannot, however, now be located. Three of the tablets were reported found at Licenza, and one near Baiae, whilst two or three others are of dubious authenticity.

Hübner (in *CIL*) considered the Ashmolean example to be genuine: it was uncovered in the Sabine hills near ‘Horace’s villa’ at Licentia (modern Licenza), Latium (‘recently’, according to Fabretti in 1702). Ward (1750) argued that this tablet mentioned by Fabretti was the one bought in January 1720 at Rome by the antiquary and collector Richard Rawlinson (whose name was subsequently also inscribed on its reverse side). At that time, a bronze label attached to the tablet also stated that it had once belonged to Queen Christina of Sweden, who had lived in exile at Rome and died in 1689 (EX REGIIS CHRISTINAE THESAVRIS). Queen Christina had bequeathed her collection to Cardinal Decio Azzolino, but his heirs in turn sold much of the collection to Livio Odescalchi in 1692. He prized the collection precisely because of its provenance from the queen, and so he explicitly labelled the objects on display as having come from her collection when he subsequently displayed them (Desmas and Freddolini 2014: p.271; Walker 1994). Rawlinson appears not to have removed

one such label from the tablet after he had purchased it. At some point after 1692, the tablet appears to have been moved to the Museum Kircherianum in Rome (established in 1651), where it was seen by Filippo Bonanni (Bonanni 1709: p.61; Muratori 1742: vol.4, p.1984, no.8, who also noted that it originated from the Villa Ursina at Tibur), before finally being purchased by Rawlinson in 1720. Its current location is unknown.

A problem with this is that another tablet, now in Venice National Archaeological Museum (inv. br.55) has also been identified as the tablet found at Licenza and mentioned by Fabretti (Ravagnan 1997: p.231 no.101, with photograph MAV, 7828: BMV, Cod. Itl. XI, 232 = 7107, Inventario a) n.1). According to Valentinelli (1872: p.21 no.8), it was unearthed at Licenza at the palazzo Orsini, and preserved there until the end of the 17th century. The dimensions of this tablet are recorded as h., 0.097 and w., 0.197 (Valentinelli 1872: p.21 no.8), but this probably includes the handle above the tablet itself. Given that the same provenance appears recorded for both tablets in Venice and the Ashmolean, it is unclear whether both are authentic duplicates, or whether one of these was a replica. We have been unable to identify the pathway of the Venice tablet between the end of the 17th century and its appearance in 19th-century manuscript catalogues of the museum, but it can now be seen in the museum. A third version, also recorded with a provenance from Licenza, and now in the Museo Nazionale Romano, inv.65029, is illustrated in *Suppl. It. Imagines* 841A (<http://www.fotosar.it/index.php?it/57/catalogo/visualizza/1145>).

Another version, judged authentically ancient, is now in Naples Museum, and is probably to be identified with a copy found before 1746 between Bacoli and Baiae (Marini 1795: p.377; Justinien 1797: vol.2, p.122; *ILMN* vol. 1, no.575/ Naples Museum inv. no.2570/ *Suppl. It. Imagines* no.841B). The dimensions of this copy are: h., 0.066, w., 0.195, d. 0.005 (*ILMN* no.575). It is odd that this was found so far from the other tablets found at Licenza.

A century later, a copy of the tablet was seen for sale at an antiques' dealer by Marini, who condemned it as a modern forgery, and expressed his displeasure that it nevertheless ended up in the Vatican (Marini 1795: p.377; Osann 1834: p.462, no.201). A second copy was placed among the section of modern forgeries by Maffei in his museum at Verona (= *CIL* 5.429*,4; Mommsen, 1872, who states that it is missing from the museum). Yet another copy has been spotted as listed in the catalogue published at Leipzig in 1754 of the collection of de Berger, a professor at Wittenberg (*EphEp.* IX p.467).

Commentary

This is a votive dedication, made in response to the fulfilment of a request made to the goddess Flora by an individual whose name implies a link to the senatorial *gens* of the Plautii, who came from nearby Trebula Suffenas. The tablet would have been hung up on display to demonstrate that Plautius Drosus had honoured his promise to the goddess. It is unusual that three genuine versions of the same votive tablet appear to have been produced in antiquity, and to have been displayed in at least two different locations. Plautius Drosus names himself as a *magister*, a title which is often linked either to a religious association (as for example a *magister Herculaneus* at nearby Tibur), or, more likely in this case because the office is not further specified, the *magister* of a region or district.

The goddess Flora was a popular subject in the visual, literary, and musical arts during the 16th and 17th centuries, with opera, ballet, paintings, poetry, and sculptures taking their inspiration from her (Reid 1993: vol. 1, p.435-438). This might go some way to explaining why this otherwise unprepossessing tablet appears to have resulted in modern copies, along with the fact that perhaps the existence of multiple genuine copies may have made it easier to pass off modern fabrications alongside them as well.

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AshLI 05 C3-6 PORTRAIT BUST OF SULPICIA

Description

- **Monument:** A girl's portrait bust, with inscribed label (h. 0.51 overall). The girl's hair is brushed back and forms a flat plait along the parting; her eyes are drilled, and the nose has been restored. The portrait has been altered from that of a boy.
- **Text:** Beneath the portrait, an inscription (whose authenticity was doubted by Michaelis 1882: p.586, no.200) is carved upon the support, within a moulded frame (inscribed area: h. 0.012; w. 0.108). The inscription is now rather faint.
- **Letters:** h. 0.05.
- **Date:** possibly second century AD

Edition

Sulpicia Ca r̄n̄ ni

Translation

'Sulpicia wife of Cannius'.

Apparatus

- Line 1: CAINI (Prideaux; Maittaire): no diagonal bar is visible on the first N, and has been corrected in the text given above.

Photographs

- Overall + inscription close-up

Locations

The bust belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). It is currently in a storeroom.

Commentary

The overall exhibit combines different elements of varying date. A white marble bust, identified by its inscribed label as Sulpicia (dating from the first quarter of the second century AD) is combined with a girl's portrait (dating from the last quarter of the second century AD). In its present condition, the join between head and bust is clear.

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AshLI 06 C3-7 BILINGUAL FUNERARY ALTAR, RHENEIA

Description

- **Monument:** An elegant round altar of white marble, with simple moulding at both top and base, inscribed with similar texts in both Latin and Greek (h. 0.84; diameter, 0.70). It is decorated with four bulls' heads, draped from which hangs a continuous garland bearing swathes of cloth, leaves, fruits, and flowers. A bunch of grapes hangs down from the centre of each section of the garland. The top surface is currently not visible. It is in quite good condition, with minor damage around its edges.
- **Text:** The Latin inscription is carved at the top, separated from the Greek below (beneath the décor) by the garland and bulls' heads. The Greek inscription is quite worn.
- **Letters:** Latin – irregular in size, 0.017-0.025; Greek – 0.02.
- **Date:** 125-100 BC (from comparative material, and linguistic formulae)

Edition

Q(uinte) Avili C(aii) f(ilie) Lanu(v)ine salve

Κοῖντε Ἀβίλλιε Γαῖου υἱὲ Ρωμαῖε / χρηστὲ χαῖρε

Translation

(Latin) 'Quintus Avilius, son of Gaius, of Lanuvium, greetings.'

(Greek) 'Quintus Avillius, son of Gaius, Roman, honest man, greetings.'

Apparatus

- Line 1: AVLICI (Prideaux; Maittaire); C. AVILI (Maittaire p.560); Q AVILIC FLANV IN L SALVE (Chandler)
- Line 2: ΑΟΥΙΛΛΙΕ (Mommsen in *CIL* III); ΑΥΛΛΙΕ (EDH: Cowey)

Photographs

- Overall; Latin inscription; Greek inscription
- Ashmolean negatives D1688-1690

Locations

Given the type of text and monument combined, this funerary altar is most probably originally from Rheneia (Michaelis 1882). It was given to the University of Oxford by Henry Howard, Earl of Arundel, as part of the Arundel Collection in 1667 (Prideaux 1676). Similar circular funerary altars from Rheneia were popular among later collectors of antiquities in Britain too, with examples being displayed in Wrest Park (Bedfordshire), the British Museum, and Fitzwilliam Museum, Cambridge (Noy 2010). At various stages, it must have been on display from 1715 in 'The Marble School', an upper gallery in the Bodleian Quadrangle, and then it ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science), since it is listed in the archive MS., 'Marbles sent from Ashmolean Museum' p.28, no.133 – a list of ancient marbles transferred

from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January of 1888. It is now on display in the Randolph Sculpture Gallery.

Commentary

The small island of Delos, in the middle of the Cyclades, was an important trading centre (particularly for slaves) in the later second and early first centuries BC. It was placed under Athenian control by the Romans and granted the status of a free port in 166 BC. The cosmopolitan community included groups of prosperous Italian businessmen (*negotiatores*). The neighbouring island of Rheneia was used as its necropolis. Round altars like this one are typical of the island (Le Dinahet 1974: p.219); this is the only inscribed example in the Ashmolean, which has a series of other similar (uninscribed) round altars.

The inscriptions on this altar commemorate one of the many Romans active in trading on Delos. As is often the case in bilingual inscriptions, the two texts are not exact equivalents, but they are influenced both by standard Latin epigraphic language and by local epigraphic traditions. In the first instance, the inclusion of *υι̅ε̅* to express the filiation rather than simply using a genitive betrays the impact of Latin conventions. In the latter case, *χρηστέ χαίρε*, along with a name in the vocative case, is the standard formula found in funerary inscriptions from Rheneia (Hicks 1890: p.265). The description of Avilius' origins in Latin as *Lanu(v)ine/* 'from Lanuvium' contrasts with the much more imprecise 'Roman' (Ρωμαίε) in the Greek text. Lanuvium was a town in Latium, just over 30 km. to the south-east of Rome. In fact, someone from Lanuvium at this date before the Social War would not actually have been a Roman citizen, so this description tells us more about Greek perceptions of Italians from Latium, as being 'Roman', than it does about the juridical/political status of Avilius (Forni 1962: p.206; cf. Solin 1982: p.114). It is more usual for bilingual inscriptions from Delos to refer to Italians as Ρωμαῖοι or Ἰταλικοί/ *Italici* (see Adams 2002: esp. pp.108-15; Adams 2003: pp.642ff., esp. 652-53) rather than specifying a home town in this way.

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AshLI 07 C3-8 FUNERARY ALTAR FOR FABIUS RUFINUS, ROME

Description

- **Monument:** A rather plain funerary altar of white marble, with a *focus* on its upper surface (h. 0.65; w. 0.48; d. 0.40). On the front is a relief dividing the inscription into two. This relief depicts a naked cupid, holding something in his raised right hand, and with his left hand originally lowered, but now missing. The rear of the stone is smoothly finished, and the sections of moulding continue around all sides. It is in a good condition.
- **Text:** The inscription is carved in two parts, with lines 1-2 on the moulded frame above the relief, and line 3 on the frame beneath it.
- **Letters:** 0.03 (line 1), 0.035 (line 2), 0.04 (line 3).
- **Date:** No clear dating criteria; perhaps second/third centuries AD, when filiation tends to be less common in inscriptions (Solin 1971: p.36).

Edition

memoriae / Fabi Rufini / Fabius Iustus

Translation

‘To the memory of Fabius Rufinus. Fabius Iustus.’

Apparatus

Photographs

- Front overall; close-up of relief on front; top

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The funerary altar is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ p.28, no.134, a list of antique marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The altar is currently in a storeroom.

Commentary

The names suggest a family tie between commemorator and commemorated, perhaps father and son, or two brothers. The *cognomen* Iustus points to freeborn status rather than freed (Kajanto 1965: p.133).

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AshLI 08 C3-9 FUNERARY ALTAR FOR L. MARCIUS PACATUS, ROME

Description

- **Monument:** A small funerary altar of white marble (h. 0.415; w. 0.272; d. 0.208). It is topped by a small curved pediment flanked by decorated bolsters on either side. On each of the four sides is a picture carved in relief, each one related to myths of Hercules (Mander 2013: p.58, who confuses right and left sides). On the front, the inscription is wrapped around a picture of a Hercules grasping a five-headed Hydra by one of its necks, but he is depicted as a child with chubby features, thus conflating the myth of the infant Hercules strangling snakes in his cot with that of his encounter with the Hydra as one of his labours (Wrede 1981: p.249). On the right, an adolescent beardless Hercules is attacking a Stymphalian bird with a club. On the left, a bearded Hercules is striking a centaur with his club. On the rear appear Hercules' weapons: a lion-skin, club, quiver, set of arrows, and bow. The altar is in reasonably good condition, with minor damage to details such as faces and heads in the reliefs.
- **Text:** The inscribing is not very neat, and has obviously been added later than the relief: some letters in the inscription are squashed in to avoid overlapping the relief (eg O at end of line 1; E in DOPE, line 5; A at end of line 8); the layout has not been planned very well, with just the first letter in *dulcissimo* appearing at the end of a line. There are triangular interpuncts throughout.
- **Letters:** 0.019 throughout, but with smaller letters where space runs short. In line 9 the stonecutter has carved VIT, in place of VIXIT.
- **Date:** perhaps AD 150-200

Edition

D(is) ° m(anibus) ° L(ucio) ° Marcio / Pacato filio d/ulcissimo / fecit Ro/⁵dope ma/ter
in/[f]eli/cissima / qui ° vi(xi)t ° annos /¹⁰XV ° m(enses) VIII ° d(ies) VIII

Translation

'To the spirits of the dead. Rodope, unhappiest mother set this up for Lucius Marcius Pacatus, sweetest son, who lived 15 years, 9 months, 9 days.'

Apparatus

- Lines 1-2: D. M/ L. MARCIO PACATO (Gude, in Hesselius)
- Line 2: DECATO (Prideaux; Montfaucon)
- Lines 2-3: FILIO. DVLCISSIMO (Gude, in Hesselius); FILIO DVL/CISSIMO (Sirmond)
- Lines 4-5: FECIT. RODO. MA (Sirmond; Prideaux)
- Lines 6-9: TER. INFELICISSIMA. QVI (Sirmond; Prideaux)
- Line 9: QVI VII/ ANNOS (Prideaux); QVI/ VIXIT ANNOS XV M VIII D VIII (Sirmond)
- Lines 9-10: VIXIT. ANNOS. XV. M. VIII. D. VIII (Gude, in Hesselius)

Photographs

- Online [http://db.edcs.eu/epigr/bilder.php?bild=\\$CIL_06_22086.jpg](http://db.edcs.eu/epigr/bilder.php?bild=$CIL_06_22086.jpg)
- http://www.edr-edr.it/edr_programmi/view_img.php?id_nr=150944
- **Front, rear, both sides**

Locations

The altar belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). It originated from Rome (according to Gude, in Hesselius). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The funerary altar is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.28, no.135), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The altar is currently on display in the Randolph Sculpture Gallery.

Commentary

This funerary altar creates a vivid impression of a mother’s sense of loss at her son’s death aged fifteen. Rodope is probably a freedwoman, whose son was born as a freeborn citizen (possessing *tria nomina*) after she had been manumitted. The main question is what the relationship is between the reliefs depicting Hercules and the deceased commemorated in the inscription. The images depict the progress of Hercules through life, from childhood on the front of the altar, via his adolescence on the right side, to full maturity on the left. There is not a close fit between the picture of a young child on the front and the text commemorating a fifteen-year-old (Mander 2013: p.58), but it is possible that a contrast is being drawn with the deceased, Marcius Pacatus, who was only fifteen when he died, and that the images express his mother’s unfulfilled desire to see him grow up to adulthood. In addition, the juxtaposition of the epitaph with images of the exploits of a deified hero is generally thought to be indicative of a desire on the mother’s part to associate the deceased with a deified hero (*consecratio*), and of the sense of a life cut tragically short, before the youth could achieve his full potential (on representations of deceased children as gods and heroes more generally, see Mander 2013: pp. 55-59). This form of representation is typical of freedmen/women in Rome during the late first and second centuries AD, and is certainly intended to express the mother’s grief and affection for her son. The intimations of apotheosis might also have been a source of consolation (Mander 2013: p.59). Boschung (1987: p.114) suggests that the altar might originally have been dedicated to Hercules, apparently because the inscription is added later than the relief, but it is equally possible that the inscription was added, albeit clumsily, as part of the overall design. Boschung also suggests that this Rodope is to be identified with the Marcia Rhodope of *CIL* 6.22111: this seems plausible since in that inscription she commemorates her husband, L. Marcius Trophimus, whose name fits as father of Pacatus. It is possible that the father pre-deceased his son.

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AshLI 09 C3-10 A SOLDIER’S EPITAPH, LONDON

Description

- **Monument:** A stele of limestone, with an inscription at the top, and a full-length male figure in a niche below (h. 209; w. 0.78; d. 0.27). The rear remains rough and unfinished. The figure carved in the niche is roughly three-quarters lifesized (1.23 tall/roughly 4 feet). He stands facing the viewer, and is represented with short tunic, belt, and cloak, carrying a staff in his right hand, and what appears to be a scroll in his left.

The wooden staff might be taken as a mark of status as a centurion. His face has worn away. Illustrations of the tombstone have restored the figure in various ways, representing him with short hair (Gale 1709) or with ringlets (Horsley 1732) according to contemporary fashion, and depicting him as bearing a sword. The unreliability of such illustrations (cf. also Allen 1827: pp.20-21) is noted by Knight (1841: p.286), who critiques the desire (e.g. by Pennant 1790: pp.11-12) to identify Marcianus as a ‘British-born’ soldier, precisely on the basis of such inaccurate drawings. A much more reliable image, executed in watercolour over graphite, was produced by J.W. Archer in 1852 (now in the British Museum: BM inv. 1874,0314.234; and accessible online as image AN651893001). There are two secondary dowel-holes in line 3 of the inscription, another in the figure’s chest, and another half way up on the right-hand edge of the monument (with remains of metal still visible). The former apparently caused some confusion in early accounts of the text (see below). There is also a small rectangular dowel hole on both left and right side edges, corresponding to each other, at about the neck height of the figure. The bottom right edge of the tombstone is slightly cut away, up to the height of the figure’s knee. The surface of the inscription is eroded and scratched.

- **Text:** Horizontal lines across the width of the stone, below the first line and above the last line, mark out an inscribed area. Inscribed area: h. 0.54.
- **Lettering:** 0.052 (line 1); 0.06 + 0.035 (line 2); 0.053 (line 3); 0.05 (line 4); 0.046 + 0.024 (line 5); 0.045 (line 6); 0.048 (line 7). In line 2, the final I is smaller, wrapped within the C. In addition to fairly large triangular interpuncts (throughout, except at line ends), there is an ivy-leaf interpunct in line 3, between ANO and LEG. Wilson and Wright (1970: p.315, ‘corrigendum’), following Birley (1966: p.228), suggest that a centurial sign > may be squeezed in before the ivy-leaf interpunct. It looks, however, as if either only the top part of this sign is inscribed or its lower part has been worn away. This mark might otherwise be interpreted as an interpunct, but given that the interpuncts elsewhere in the text are simple triangular marks, interpreting this mark as the top half of > seems more attractive. In line 3, O is carved at a higher level than the rest of the letters in that line. The numeral II in line 3 has a horizontal line across its top. The letters in line 4 are irregularly cut, deviating from a straight line so as to arch up towards a peak at N. In line 5, the O of CONIVNX is smaller, wrapped inside the C. There are ligatures in line 5, TI; line 7, RI. In the last line, the word MEMORIAM is split in two, ME...MORIAM, by the rounded top of the niche below.
- **Date:** perhaps 3rd century AD (from military context)

Edition

d(is) m(anibus) / Vivio ° Marci/ano ◁centurioni▷ ◁ivy-leaf▷ leg(ionis) ° II / Aug(ustae) °
 Ianuaria / ⁵ Martīna ° coniunx ° / pientissima ° posu/it ° memoriā

Translation

‘To the spirits of the dead. Ianuaria Martina, most dutiful wife, set up the monument for Vivius Marcianus, centurion of the 2nd Legion Augusta.’

Apparatus

- Line 1: Omitted (Horsley)
- Line 3: LEG H (Prideaux); MIL. LEG, with ligatured MI (Gale); MILEG, with ligatured MIL (Horsley); MIL. EG. II (Chandler; Gough fig.); MIL LEG II, with ligatured MIL and LEG (Gough text; Hübner in *CIL*); 7. LEG.II (Muratori); M LEG.

II (Roach Smith); *ivy-leaf* LEG II (Collingwood); *centurial sign* squeezed in before *ivy-leaf* (Wilson and Wright)

- Line 5: MARINA (Prideaux; Muratori); MATRINA, with ligatured TR (Gale; Chandler; Horsley; Roach Smith); MARTINA, with ligatured RT (Hübner in *CIL*); MARTINA, with ligatured TI (Collingwood)
- Line 6: POSVI/T (Prideaux; Maittaire)

Photographs

- Overall + close-up of inscription. Ask MOL?
- Ashmolean neg. XK1
- AEC
- Best photo: <http://romegreeceart.tumblr.com/image/81977807747>
- <http://www.ubi-erat-lupa.org/imagelink/index.php?Nr=23368>

Locations

This tombstone was found by Sir Christopher Wren in 1669, when St Martin's Church, Ludgate Hill, London was being rebuilt following the Great Fire of 1666. According to Prideaux (1676), it was brought to Oxford at the expense of the Archbishop of Canterbury. At the time, this was none other than Gilbert Sheldon (Spurr 2008), who had longstanding ties to the University as Fellow and Warden of All Souls, Pro-Vice Chancellor and Chancellor, and benefactor of the Sheldonian Theatre, designed by Sir Christopher Wren and completed also in 1669. The tombstone was consequently displayed in the Garden of Antiquities next to the Sheldonian Theatre (Sturdy and Moorcraft 1999: p.28), before being transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian Quadrangle. In 1749, the collection of marbles was transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). In 1931 it was on display in The Arundel Vestibule on the Ground Floor of the museum (Leeds 1931: p.21). The monument is now on display in the Museum of London.

Commentary

This is a sizeable tombstone set up for a Roman soldier by his wife. The name Vivius is a variant spelling of Vibius, substituting B with V. There is some dispute about whether or not the inscription does specify his rank, but the depiction of him holding a vine-staff (*vitis*) supports the hypothesis that he was a centurion. The 2nd Legion Augusta came to Britain during the Claudian invasion and remained until the Romans withdrew from the province, being based at Caerleon by the mid-second century. It was quite usual for individual soldiers to be posted to serve in the provincial capital at London, however. His presence in London may therefore be explained by supposing him to have been seconded to the staff of the provincial governor there. The stone dates perhaps to the 3rd century AD. If Martina's title as 'wife' was a legal statement of their relationship, then the tomb would have to date after AD 197, when soldiers were given the right to marry (Merrifield 1983: p.176). If, however, Vivius Marcianus was a centurion, then, as an officer, he would have been free to marry in any case before that time (Birley 1966: p.228).

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p.16; Roach Smith (1848) p.127, with fig.; Roach Smith (1859) pp.22-23, with fig.; *CIL* VII no.23 (Hübner, 1873); Taylor and Collingwood (1927) p.218 no.38.; Collingwood (1928) p.173 no.15 fig. 76, pl. 60; *RIB* I no.17 (1965); Wilson and Wright (1970) p.315; *RIB* I² no.17 (1995); Wachter (1995) p.85 + fig.36; Maxfield and Dobson (2006) no.184

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AshLI 10 C3-11 ASH CHEST FOR PUBLILIA SPES, ROME

Description

- **Monument:** An ash chest of white marble, with its lid (overall h. 0.26; w. 0.345, with lid; d. 0.23). It is decorated to left and right on the front with two naked boys carrying a festoon bearing fruit, which hangs down beneath the inscribed panel. On both sides is a garland with ribbons. The rear surface of the chest is smoothly finished. On the front of the lid are two torches, which meet in the centre of the chest beneath its apex. In the centre of its top surface is a sunken circle, with a small hole in its centre. It is currently in quite a good condition, but repairs are visible to the back. A portion of the lid (rear left) is missing, and the lid itself also bears a number of cracks.
- **Text:** The epitaph is inscribed within a separate frame, at top centre. Inscribed area: h. 0.09; w. 0.12. Text is centred. Interpuncts are faintly visible, but there may have been more which have been worn away.
- **Letters:** 0.01 (throughout). The lettering in the epitaph is rather faint.
- **Date:** perhaps second or third century AD (based on use of DM formula; lack of filiation)

Edition

d(is) ° m(anibus) / Publiliae / Spei / vix(it) ° an(nos) XVI / ⁵ m(enses) VIII d(ies) XVIII

Translation

'To the spirits of the dead. For Publilia Spes; she lived for 16 years, 9 months, 19 days.'

Apparatus

- Line 2: RVBELLIAE (Prideaux; Maittaire)
- Line 5: M VIII (Prideaux; Maittaire)

Photographs

- **Front overall; top; both sides; inscr close-up**

Locations

It is of unknown provenance, but probably came from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the

Museum of the History of Science) (Munby 2013). The ash chest is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.28, no.13), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The ash chest is currently in a storeroom.

Commentary

The status of the deceased is unclear. The small hole in the lid was used to pour libations into the ash chest.

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AshLI 11 C3-12 PEDIMENT DEDICATED TO BONA DEA VENUS, ROME

Description

- **Monument:** A marble architrave surmounted by a pediment with egg and dart moulding, with a square block attached to its apex (h. 0.25; w. 0.815; d. 0.07). This block may have been intended to bear a decorative element or small cult statue: there is a small rectangular hole in its top surface. In the centre of the pediment is a wreath with ribbons floating to left and right. There is damage at both ends of the architrave, whose original width in total must have been around 1.20.
- **Text:** The text is inscribed on the frieze below (inscribed area h. 0.07; w. 0.815), both ends of which are damaged. Line 1 has been centred. There are sporadic triangular interpuncts. The reading of the text in line 2 is problematic. After INVICTA, there are

traces of a letter which has been erased. Gude (in Hesselius) provides two different sets of line-divisions (both wrong). The text from the start of line 2 is derived from earlier autopsy of the inscription, before it had been damaged.

- **Letters:** 0.023 (line 1), 0.026 (line 2). Although the letters in line 1 are shorter than in the subsequent line, their more generous spacing makes them the more prominent part of the text. Line 2: judging from the RTI scan, the letter erased in antiquity is an E. This supports the suggestion by Iorizzo (2009) that the text was first inscribed inaccurately in the form INVICTAE SPIRAE PHAEDIMIANA, and that the final letter in INVICTAE was subsequently erased in an attempt to correct the mistake, but that the stonecutter forgot to erase the final letter in SPIRAE as well. The letter P in PHAEDIMIANA also remains incomplete, a more extreme version of the P in SPIRA which is similarly not joined up. The fact that the letter begins to curve around suggests that it is a P rather than a T; it also lacks the serif to the left of the vertical stroke which can be seen in the letter T twice earlier in the line in ET and INVICTA. The first A in PHAEDIMIANA lacks its cross-bar.
- **Date:** AD c.171-c.230

Edition

Bonae ° Deae Veneri ° Cnidiae / [D(ecimus) I]unius ° Annianus Hymenaeus et ° Invicta[[e]]
spira{e} Phaedimiana d(ono) d(edit)

Translation

‘To the Good Goddess Venus of Cnidus. Decimus Iunius Annianus Hymenaeus and the sodality Invicta Phaedimiana gave as a gift.’

Apparatus

- Line 1: BONAE DEAE / VENERI CNIDIAE (Gude in Hesselius – but he is simply fitting his text on the page, not observing line divisions)
- Line 2: D. IVNIVS (Sirmond; Doni cod. Vat. Lat. 7113; Doni BN Naples MS G.XII.75; Selden; Prideaux; Reinesius; Maittaire); VNIVS (Chandler); HVMENAEVS (Selden); HYMENEVS (Spon); HYMAENAEIIS (Gude in Hesselius, with ligatured MA); INVICIA ASPERETEIA EDIMIANAE D. D. (Castellini – Ferrua 1958: p.128; Sirmond, apud Reinesius, from Castellini; Gude, in Hesselius, from Castellini); SPIRAE/ PHAEDIMIANAE DO (Doni cod. Vat. Lat. 7113; Doni BN Naples MS G.XII.75; IN VICIA (Selden); SPIRAEPIIAEDIMIANA (Selden); SPIRAE PIIAEDIMIANA and VINICIA. SPERATA. PHAEMIDIANA (Reinesius); VINICIA. SPVR LIB. PHAEDIMIANA (Gude, in Hesselius); ET FIAEDIMIANA (Chandler); SPIRAETFIAEDIMIANA [i.e. Spira et Phaedimiana] (Orelli); INVICTA SPIRA ET HAEDIMIANA (Spon; Hübner in *CIL*, cited incorrectly by Brouwer as HAEDIMANIA); SPIRA [P]HAEDIMIANA (*ILS* - Dessau); INVICTAE SPIRAE PHAEDIMIANA carved in error, erasure of E at the end of INVICTA, but in error E at end of SPIRAE left in place (Iozzino)

Photographs

- Overall; top
- RTI
- [http://db.edcs.eu/epigr/bilder.php?bild=\\$BonaDea_00024.jpg](http://db.edcs.eu/epigr/bilder.php?bild=$BonaDea_00024.jpg)

Locations

The exact findspot of this inscription is unknown. It was seen and copied by Giovanni Zaratino Castellini (1570-1641) at the Palazzo of Cardinal Crescenzi, near the Pantheon in Rome, at some time between 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984) and 1627 (by which time the stone had been transferred to England into Arundel's collection). Three of Castellini's folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958). Sirmond, Gude, and Langermann derived their accounts from Castellini (Brouwer 1989; Ferrua 1958: pp.126-27), whilst Doni took his text from Menestrier. Gude (in 1662) and Reinesius (1692), however, recorded that the inscription had been seen by Langermann at the house of the sculptor Cristoforo Stati near the church of Sant'Andrea delle Fratte on the Pincian (near the Spanish steps), who died in 1619 (this is also repeated by Chandler 1763: Syllabus Pars tertia, p.xvi). At least thirteen inscriptions from Cardinal Crescenzi's residence at Rome ended up among the Arundel Marbles by 1628, when Selden's first edition of *Marmora Arundelliana* appeared. Both C3-12 and C3-13 were displayed initially in Arundel House in London (Selden 1629; Iorizzo 2009: pp. 20-22), being subsequently given to the University of Oxford along with other inscribed marbles from the Arundel Collection in 1667 by Henry Howard, grandson of Thomas Howard 2nd Earl of Arundel (who died in 1646) (Prideaux 1676; Angelicoussis 2004: pp.143-44).

The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location behind the University Galleries was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The pediment is on display in the Rome Gallery.

Commentary

This small pediment was part of a shrine dedicated to the goddess Bona Dea Venus Cnidia (Chioffi 1993: p.201). Rather than this being the deity usually known as the Bona Dea, it seems that the title 'Good Goddess' is here being used as an epithet for Cnidian Venus (Brouwer 1989: p.35; Marcattili 2010: p.29). It is dedicated jointly by an individual and a group of worshippers, or *spira*. A *spira* is an association of members involved in the cult of a particular deity. Given that the title of a *spira* may be derived from its founder's name, we may make a connection between this inscription to Cnidian Venus set up by the *spira Phaedimiana* and C3-13, where a Fedimus (i.e. = Phaedimos) records his founding of a shrine to this cult (cf. Brouwer 1989: p.36).

D. Iunius Annianus Hymenaeus is probably a freedman (Solin 2003: vol. I p.569), his second cognomen Hymenaeus representing his membership of the *spira*. The name is particularly suitable in this cultic context since Hymenaeus was a son of Venus and Liber according to some mythological genealogies (Servius, *On the Aeneid* 4.127). A fragmentary marble slab found near the second *columbarium* of the vigna Codini on the *via Appia* includes a list of names of the *magistri quinquennales* (presiding officials) of the *cultores* (worshippers) of Venus Cnidia, each of whose names ends with Hymenaeus (*CIL* 6.4872). This has been dated to the first half of the third century AD by Iorizzo (2009: pp. 22-25), on the basis of the frequent use of the gentilician name Aurelius (which would suggest a date after the *Constitutio Antoniniana* in AD 212). This in turn suggests a date ante quem for this pediment.

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AshLI 12 C3-13 FOUNDATION OF A SHRINE OF CNIDIAN VENUS, ROME

Description

- **Monument:** An unadorned squarish slab of white marble (h. 0.20; w. 0.243; d. 0.04). Preserved in its entirety, its present condition is quite good, with just the edges slightly chipped.
- **Text:** Inscribed on the face. The text is poorly laid out, with words overlapping lines (1/2, 3/4, 4/5). Several mistakes have been made by the stonecutter, and interpuncts occur inconsistently. This edition suggests that the final line should read *item et donavi*, with ITEN in place of ITEM, and TE inscribed in error for ET. This presents a simpler solution than the rather complicated emendation suggested in *CIL*: Mommsen suggested restoring the word *enthecum* in line 6, but this seems to step too far away from the letters as preserved and disregards the final interpunct, albeit in a text that is not without its flaws.
- **Letters:** 0.024 (lines 1-3), 0.021 (lines 4-5), 0.022 (line 6). The letters are irregularly cut.
- **Date:** The style of lettering is described by *CIL* as 'litteris aevi recentioris', but the historical context relating to the establishment of a cult of Venus by Fedimus, discussed in the commentary to C3-12, suggests that it cannot be later than the late second/ early third century AD.

Edition

Fedimus condit/or sacrari ° Veneris ° / C ʀni ʀ dies ° cum po ʀticum (sic) et cocina/ ʀtorium (sic) co <n>st ° itui / ite ʀm ʀ ° ʀet ʀ donavi

Translation

'I, Fedimus, founder of the shrine of Cnidian Venus, established it with a portico and kitchen, and in addition I also donated it.'

Apparatus

- Line 1: PEDIMVS (Prideaux, Maittaire no.43)
- Line 2: SACBARI (Doni cod. Vat. Lat. 7113; Doni BN Naples MS G.XII.75)
- Line 3: CHENDIES (*lapis*; Sirmond; Doni cod. Vat. Lat. 7113; Doni BN Naples MS G.XII.75), corrected to CNIDIAES (Fabretti; *ILS* - Dessau); CHENDIIS (Prideaux); CHINDEIS (Maittaire p.560)
- Line 5: COST ° ITVI (*lapis*); COSTSIVI (Sirmond); COS ° T ° II ° VI (Doni cod. Vat. Lat. 7113; Doni BN Naples MS G.XII.75); COST IIVI (Prideaux); COSTITVI (Maittaire p.560)

- Line 6: IT EN ° TE (*lapis*); ITIN° FE° DONAVI (Doni cod. Vat. Lat. 7113; Doni BN Naples MS G.XII.75); EC DONAVI (Sirmond); IT IN (Prideaux); ITENQE (Fabretti); ET ENT(H)E(CAM) (Mommsen in *CIL*); ITEN for ITEM, and TE in error for ET (AEC – cf. *CIL* V 8143 for *iten* = *item*).

Photographs

- CSAD [Front overall]

Locations

Its exact findspot is unknown (*CIL* is mistaken in suggesting that Chandler 1763 records a location in Rome), but it probably originates in Rome. It was bought by Thomas Howard, Earl of Arundel, and was initially displayed in his London house. It belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is on display in the Rome Gallery.

Commentary

The goddess Aphrodite was worshipped on Cnidos from at least the end of the sixth century BC. The fourth-century BC cult statue of Cnidian Aphrodite by Praxiteles was famous in antiquity, and is known from many copies (Beard and Henderson 2001: pp.123-32). This inscription relating to the establishment of a shrine to the goddess at Rome (her name *Veneris Cnidiae* written in error as *Veneris Chendies*), possibly at some time between the late second and third centuries AD, is complemented by other inscriptions also from Rome attesting to an association of worshippers (Iorizzo 2009: pp.18-34; cf. C3-12, *CIL* VI no.4872).

Fedimus was probably a freedman (Solin, 2003: vol.I p.570), but calling himself a *conditor* – a word more usually associated with emperors or high-ranking senators (cf. *CIL* VI 1198, 1397, 1490, 1662, 1678, 1744a) – shows a sense of self-worth. The language of this inscription is marked by a blurring of Greek and Latin: the Greek name *Phaedimos* is given in a Latin version as *Fedimus* (line 1), and the epithet of Venus (*Cnidies*) is inflected in Latin in its Greek form (line 3) (cf. Adams 2003: p.480). The word *sacrarium* suggests a small-scale building (Iorizzo 2009: pp.25-26), where the association of worshippers could meet (see further C3-12), but it included a kitchen and portico (lines 3-4) (Egelhaaf-Gaiser 2000: pp.280-86). Other kitchens are epigraphically known in shrines of the Bona Dea at Ostia (*AE* 1973 no.127), Diana Tifatina at Capua (*CIL* I² no.680), Hercules at Tibur (*CIL* XIV no.3543), and Venus at Casinum (*AE* 1975 no.197); another has been identified archaeologically in the Temple of Isis at Pompeii (De Caro 1992: p.11). Such kitchens may have been used for preparing meals for consumption by cult officials and worshippers (cf. *AE* 1980 no.216). The use of the word *cocinatorium* is unusual in place of *culina*.

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AshLI 13 C3-14 DEDICATION TO SILVANUS, ROME

Description

- **Monument:** A white marble altar (not *basis*, as in *CIL*), with a *focus* on top (h. 0.65; w. 0.30; d. 0.23). On the left side is a jug, and on the right a *paterna*. The altar's rear is roughly finished. It is in a fairly good condition, but is damaged on the left at the rear.

- **Text:** Inscribed area on front face, within a moulded frame: h. 0.31; w. 0.18. Triangular interpuncts occur in the last four lines only. Ligorio and Matal gave accurate transcriptions, but added in more regular interpuncts. In line 9, there is a ligature of NI at the end of the line; the I in Minicio has not been omitted by mistake, as suggested in some earlier editions.
- **Lettering:** 0.08.
- **Date:** 1st August AD 108 (consular date, ll.9-12)

Edition

Silvano sacrum sodal(icio) / eius et Larum donum / posuit Ti(berius) Claudius Aug(usti) / lib(ertus) Fortunatus a / ⁵ cura amicorum / idemque dedicavit / et epulum dedit / decuris n(umero) IIII / k(alendis) ° Augustis ° C(aio) ° Mini-/¹⁰cio ° Fundano ° et / C(aio) ° Vettennio ° Se/vero ° co(n)s(ulibus)

Ligature: line 9 NI

Translation

‘Tiberius Claudius Fortunatus, freedman of the emperor, set (this) up sacred to Silvanus, as a gift for the association of Silvanus and the Lares through the agency of his friends and he also dedicated (it) and gave a feast to officials, four in number, on the 1st August in the consulship of Gaius Minicius Fundanus and Gaius Vettennius Severus.’

Apparatus

- Line 2: ICIOS ET LARVM (Ligorio, Turin ms)
- Lines 2-3: on one line (Orelli)
- Line 3: POS TI CLAVDIVS AVG (de Winghe MS. 17872-3)
- Line 6 IDEMQ (Smet, in Lips)
- Line 8: DECVPIS (Manutius); DE. CVPIIS (Ligorio, ms Turin); DE CVRIS (Selden, Maittaire); DECVRIS (Gruter)
- Line 9: AVGVVTIS (Maittaire); MIN/CIO (Sirmond; de Winghe MS. 17872-3, Smet, Lips, Morillon); MINI/CIO (with ligatured NI, Manutius and Cittadini in MS Bib Marc); M..N (Selden); MINV (Prideaux, Maittaire); MINI/CIO (Gruter); MIN/CIO (Orelli, *sic* for MINVCIO) ; MMI/CIO (Waelscapple)
- Line 11: VEITENNIO (Selden, Maittaire, Chandler); VETTENNIO (Sirmond, Cittadini, Morillon, Prideaux)

Photographs

- CSAD

Locations

This inscription is described as found in a ‘vinea/vineyard’ (i.e., villa – for its meaning, see Coffin 1979: p.viii) just outside the *porta Flumentana* (i.e. beyond the modern piazza del Popolo), between the *via Flaminia* and the Tiber river, which belonged to Cardinal Giovanni Ricci of Montepulciano during the years 1547-49 (Coffin 1979: p.174, p.219). This provenance is given by Ligorio (MS. Napoli cod. XIII B.7, with an accurate transcription of the text in MS. Napoli cod. XIII B.10), Matal (= Metellus MS. cod. Vat. Lat. 6039), and Smet (Naples MS. V E-4). It is more vaguely described by Morillon (MS. OTM Hs I D 27) as found beyond the Porta del Popolo on the *via Flaminia*. Other sources (Ligorio MS. Turin; Manutius 1566; Prideaux 1676; Gruter 1707; Chandler 1763, Syllabus pars tertia p.xvi) describe it as found beyond the *porta Flumentana* between the *via Flaminia* and the Tiber in

a *vinea* belonging to Hieronimo Ceuli [= Cevoli], who belonged to a rich banking family and was active from around 1549 until his death in 1579 (Delumeau 1957-59: vol.1, p.463 + vol. 2, pp.661, 861, 881), probably reflecting the villa's change of ownership during the second half of the sixteenth century. Cittadini (MS. Bib. Marciana), however, recorded its discovery in the *vinea Spannocchi* outside the Porta del Popolo. Waelscappel (1554) stated that the inscription was currently in the Palazzo Cesi, in error (as noted in *CIL*), and his edition of the text shows other confusion, since he gives two versions of the text on opposite pages of his folio.

It was bought by Thomas Howard, Earl of Arundel, and was initially displayed in his London house (Selden 1629). It belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). It is included in a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January 1888 (Archive MS. 'Marbles sent from Ashmolean Museum' p.28 no.137). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is on display in the Rome Gallery.

Commentary

Along with the Lares and Penates, Silvanus was thought to have a role in protecting the household. Consequently, joint dedications to Silvanus and the Lares are fairly common at Rome, and the combination was especially popular among imperial slaves and freedmen (Dorcey (1992) p.24). Another dedication to Silvanus by an imperial freedman Fortunatus, through the agency of his friends, may be by the same individual (*CIL* VI 604). The consular date given at the end is AD 108.

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AshLI 14 C3-15 DEDICATION TO THE EMPEROR CLAUDIUS, ALEXANDRIA TROAS

Description

- **Monument:** A large block of white marble, which has been extensively recut for reuse (h. 0.51; w. 0.59; d. 0.27). Its sides consist of a smooth section *c.*0.08 deep, which is then cut away. A cross has been carved on its rear sloping surface, above a ledge. Its original form is difficult to conjecture, but it was presumably a statue base of some sort. Its present condition is good, although the top right corner is damaged.
- **Text:** The first four lines spread across the whole width of the stone; the fifth line leaves a gap in the middle between the emperor’s titles; the three letters on final line are roughly centred. In line 6, one expects the specific identity of the *vicus* to be included, and there is a faint trace of a line above the level of the text, as would be usual in indicating a numeral (cf. line 4), but there is no trace now of a number having been inscribed. It seems possible that there once was a number here, and that it has been worn away remarkably smoothly, leaving no other trace. Hearne (1717: p.119) was suspicious of the authenticity of the last two words.
- **Letters:** 0.052 (line 1); 0.045 (line 2); 0.04 (lines 3-6). There are triangular interpuncts throughout.
- **Date:** AD 49/50

Edition

Ti(berio) ° Claudio ° Drus[i f(ilio)] / Caesari ° Aug(usto) ° Germ(anico) / pont(ifici) °
 max(imo) ° trib(unicia) ° pot(estate) ° / VIII ° imp(eratori) ° XVI ° co(n)s(uli) ° III ° / ⁵
 p(atri) ° p(atriciae) ° (vac.) censori ° / vic(us) [-]
lines above numerals

Translation

‘To Tiberius Claudius Caesar Augustus Germanicus, son of Drusus, supreme pontiff, holder of tribunician power for the 9th time, hailed victorious general for the 16th time, consul for the 4th time, father of his county, censor. The [-] district (set this up)’.

Apparatus

- Line 2: GERM(ANICO) seems likely rather than GERM[AN](ICO), as given in *CIL/IK*, since the available space does not seem to justify the longer expansion of the abbreviation.

Photographs

- Photo: CSAD; Ashmolean neg. D6086

Locations

According to Hearne (1717: *Editoris praefatio*, p.119), the inscription had been in the room of Samuel Palmer, at Christ Church, Oxford (who matriculated in 1709, received his MA in 1716, and was in residence between 1709 and 1721/2). Christ Church rent records show that Palmer was in residence in a ground floor room, Peckwater Quad 6 (rebuilt in 1707) from Michaelmas term 1716 until 1720 (information courtesy of Judith Curthoys, college archivist). The stone was given to the Ashmolean, however, in 1717 by Thomas Sprat (1679-1720) (Chandler 1763: *Syllabus pars tertia*, p.xvi), archdeacon of Rochester (1704-1720), who had been awarded BA from Christ Church in 1701, followed by his MA in 1704, and was in residence 1697-1707 (details from Morgan 2004, on his more illustrious father Thomas Sprat, bishop of Rochester). On being donated in 1717, the stone may have been displayed in ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, the collection was transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). This inscription is included in a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January 1888: Archive MS. ‘Marbles sent from Ashmolean Museum’, p.29 no.138. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

Its provenance is uncertain, but Mommsen (*CIL*) considered that it probably originated in Alexandria Troas because of its reference to its dedication by a *vicus*. *IK* comments that, given that T.A.B. Spratt is known to have been active in the Troad, this origin ‘should be considered as certain’, but this comment has confused our donor – archdeacon of Rochester – with the much later Vice Admiral Thomas Spratt (1811-1888), who was on duty in the Royal Navy in the eastern Mediterranean and Black Sea regions. This ‘fact’ therefore is not conclusive proof of the inscription’s provenance, although the flavour of its text does still point towards Alexandria Troas (modern *Türkmenli*), in the province of Asia, which was founded by Antigonos Monophthalmus, but was made a Roman veteran *colonia* between 41 and 30 BC, and was later reinforced with additional colonists between 27 and 12 BC, becoming *Colonia Augusta Troadensis*. Although located in the Greek East, the *colonia* had some striking Roman characteristics. It received a grant of *ius Italicum*, giving it status equivalent to that of *coloniae* in Italy. Like other Roman *coloniae* in the Greek East, inscriptions were set up in both Latin and Greek. According to *IK* p.13, 44% of all the inscriptions found in the city are in Latin (80 out of 180). These tend to be official and honorific in character (what might be dubbed ‘high’ status in a diglossic society), whereas Greek tended to be used for more private (or ‘low’ status) inscriptions, notably votive and funerary ones.

This dedication honouring the emperor Claudius dates from AD 49/50, since Claudius held tribunician power for the 9th time between December 49 and December 50. Two other inscriptions honouring Claudius have been found in the *colonia*: a statue set up in AD 37-41 before his accession by a local magistrate, C. Norbanus Quadratus (*IK* 15/ *CIL* III 381); and a dedication for his welfare set up by an unidentifiable individual (*IK* 17), AD 41-54.

Other statue bases set up by *vici* (city districts) have been found in Alexandria Troas dating from the first century. Four bases honouring C. Antonius Rufus were set up by four

different *vici* (2nd, 7th, 8th, 9th) during AD 41-68 (*IK* 36), and a statue base was set up for Sex. Quinctilius Valerius Maximus by the 10th *vicus* at some time during AD 97-100 (*IK* 39).

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AshLI 15 C3-16 DEDICATION TO P. BESIUS BETUINIANUS, GOVERNOR OF MAURETANIA TINGITANA, TANGIER

Description

- **Monument:** A large *tabula ansata* of limestone (h. 0.632; w. 1.07; d. 0.22). It has been cut back on the right side beyond the frame, cutting off half of the handle of the *tabula ansata*. From the left side to the moulded frame: 0.14; from the right side to the moulded frame: 0.078 cm. The rear is roughly finished. There is a modern inscription in Portuguese elegantly cut above the moulded frame: ‘G(overnan)do D(on) F(ernan)do Mas(carenhas) se achov questa pedra no. 6^o ano d(o) s(eu) g(overn)o 1634’ (‘Governor Don Fernando Mas(carenhas) found this stone in the 6th year of his administration 1634’). The final *do* in G(overnan)do and F(ernan)do are inscribed in smaller size and higher up than the other letters. The *ta* in *questa* is inscribed in ligature. There are clear interpuncts between each word, which vary in position from the bottom of the line to half way up it. The word *ano* has a line above it. In its present condition, the front surface is rather pitted with abrasions.
- **Text:** The text is centred on each line. The letter I is marked with an accent throughout, even where it is not a long vowel; having examined a squeeze sent by Maxm. Mueller, the editors of *CIL* (followed by those of *IAM*) considered that these were modern additions. Other long vowels are marked in line 2. There is a variety of

interpunct marks: in lines 2 and 3, they are engraved like a modern full-stop after C and PRAEF; elsewhere triangular interpuncts occur, sometimes quite low down.

- **Letters:** 0.039 with tall I 0.045 and initial P in P(VBLIO) 0.047 (line 1); 0.032 with tall I 0.035 (line 2); 0.028 (line 3); 0.024 with tall I 0.03 (line 4); 0.024 with tall I 0.027 (line 5); 0.02 (line 6); 0.019 with tall I 0.024 (line 7); 0.016 with tall I 0.019 (line 8); 0.014 with tall I 0.016 (line 9).
- **Date:** AD 110/114 (from imperial titles and historical context relating to Dacian Wars).

Edition

P(ublio) ° Besío ° P(ublīi) ° f(ilio) ° Quír(ina tribu) ° Betuíniano / C(aio) ° Marío ° Memmío ° Sabino ° / praef(ecto) ° coh(ortis) ° I ° Raetorum ° trīb(unō) ° leg(ionis) ° X ° G(eminae) ° P(iae) ° F(idelis) / praef(ecto) ° alae ° Dardanorum ° procuratorī ° /⁵ Imperatorís ° Caesarís ° Nervae ° Traianī ° Aug(usti) ° Germ(anici) ° Dacícī ° / monetae ° proc(uratori) ° provínc(iae) ° Baetícae ° proc(uratori) ° XX ° hered(itatum) ° proc(uratori) ° pro/¹le¹ g(ato) ° provínc(iae) ° Mauretaniae ° Tíngítanae ° donís ° donato ° ab / Imp(eratore) ° Traíano Aug(usto) ° bello ° Dacíco ° corona ° murali ° vallari ° hastís ° pur(is) ° vexíllo ° argent(eo) / exacti ° exercítus °

Translation

‘To Publius Besius Betuinianus Gaius Marius Memmius Sabinus, son of Publius, of the Quirina voting-tribe, prefect of the 1st Raetian cohort, tribune of the 10th Legion Gemina Pia Fidelis, prefect of the Dardanian squadron, procurator of the mint of Emperor Caesar Nerva Trajan Augustus Germanicus Dacicus, procurator of the province of Baetica, procurator of the 5% inheritance duties, procurator with the powers of a legate of the province of Mauretania Tingitana, presented with awards by Emperor Trajan Augustus in the Dacian war, namely with a crown – mural and palisaded – pure spears and a silver banner. Record-clerks of the army (set this up).’

Apparatus

- Line 3: RHAETORVM (Prideaux; Fabretti; Maittaire)
- Line 5: IMP (Fabretti; *CIL*)
- Line 6: BETICAE (Fabretti); HER FD (Prideaux; Maittaire); XX. HER. PROC. (Fabretti)
- Line 7: FIG PROVINC (Smith; Prideaux; Maittaire; *lapis*); FIS. PROVINCIAE. MAVRITANIAE (Fabretti); TINGITANIAE (Prideaux; Maittaire). The text above corrects FIG to LEG. The editors of *CIL* thought that they could see traces of LEG in a squeeze of the stone, and assumed that the letters had been modified at some point.

Photographs

- **Overall from front**
- Photo – CSAD.
- Ashmolean neg. K593

Locations

As its modern inscription records, the monument was found on the ancient site at Tangier, Morocco (ancient Tingi, Mauretania Tingitana) in 1634 by Fernando de Mascarenhas, Count of Torre, the Portuguese Governor of Tangiers from 1628 to 1637 (cf. de Menezes 1732: pp.10-11). It was subsequently seen in the castle there by T. Smith in 1668 (Smith 1695/97), and given to the University of Oxford by Sir Hugh Cholmley II (Prideaux 1676; Chandler

1763), who had acted as Surveyor in building a fortified harbour in the English colony of Tangier, in 1674. It is currently on display at the end of the Randolph Gallery.

Commentary

This sizeable monument was set up at Tingi (Mauretania Tingitana) by army record-clerks in honour of an individual of north African origin (Alföldy 1968: p.113), who was governor of the province, Publius Besius Betuinianus Gaius Marius Memmius Sabinus (*PIR*² (1933) B no.112; *RE* III (1897) col. 327-28; Pallu de Lessert 1896, vol.1.2: pp.532-33; Devijver 1976: vol.1, p.182 B21; Spaul 1994: p.238 no.8). His name illustrates the increasingly complicated onomastic patterns among the Roman elite of the second century AD.

An equestrian who had served Trajan in both military and administrative capacities, Besius Betuinianus was serving as provincial governor in Tingitana. The inscription lists the offices held by him in chronological order, starting with three military commands. The 1st Raetian cohort, 10th Legion Gemina Pia Fidelis, and Dardanian squadron were all probably involved in Trajan's Dacian Wars: the 1st Raetian cohort was based in Raetia in AD 107; the 10th Legion moved from Germania Inferior to Pannonia after the first Dacian War and could have been involved in the second Dacian War (Maxfield 1981: p.171, contra Pflaum 1960: p.169); the Dardanian squadron was stationed in Moesia Inferior for some years during the first half of the second century, and was probably active in the second Dacian campaign (Matei-Popescu 2010: p.171).

It was in the course of these commands that Besius Betuinianus received military decorations for valour from the emperor Trajan himself, and mention of these decorations is postponed to the end of the inscription, out of chronological order, for impact (Pflaum 1950: p.143; Rachet 1970: pp.169-70). The decorations awarded – mural crown, palisade crown, pure spears, and silver banner – were generous and suggest recognition of especial bravery in the wars (see the table comparing awards made by Trajan to equestrians during the Dacian Wars in Maxfield 1981: p.167). The *corona muralis* (mural, or turreted, crown) was originally awarded to an individual who was the first to assault the wall of an enemy town and enter it successfully. The *corona vallaris* (palisade, or rampart, crown) was originally awarded to an individual who was the first to assault the rampart of an enemy camp. A *hasta pura* (pure spear) could originally be earned by a soldier who chose to enter into single combat with the enemy. The *vexillum* (banner) was granted only to officers ranking at least *praefectus castrorum*. (See Maxfield 1981, ch.4 for an account of the various military decorations awarded). By the time that Besius Betuinianus was awarded with these decorations, though, they had lost their specificity and become generic awards for bravery. It remains unclear, however, exactly when the awards were made to him, and which unit he was commanding at the time, and even whether or not the awards were granted on a single occasion. The situation is not as clear as supposed by Nagy (1968), who proposed that Besius Betuinianus was awarded all of his military decorations at the same time during the First Dacian War when serving as prefect of the Dardanian squadron. There has been considerable debate about when Besius Betuinianus received his decorations, summarised succinctly by Maxfield (1981: pp.173-76), who excludes the possibility that the decorations were made to him in his role as procurator-governor in Tingitana (contra, Carcopino 1933: p.13 and 1943: pp.178-80, who considered that the inscription adhered to strict chronological order).

After his military career, Besius Betuinianus was subsequently procurator of the imperial mint, on the 100,000 sesterces payscale, and then promoted to financial procurator of Baetica, a post with a salary of 200,000 sesterces per year, and then procurator of the 5% estate duty at Rome. Finally he was governor of the procuratorial province of Mauretania Tingitana, and as prolegate commanded the legion's regular troops within that province

(Pflaum 1960: p.169, but, as Maxfield notes, 1981: p.173, would not have led the troops beyond his province).

The inscription can be dated to after AD 106 (after the 2nd Dacian War), and before AD 114 since Trajan's title *Optimus* (granted to him in August of that year) is not included in his titulature. Since the other posts (procuratorships) also have to be fitted in between 106 and 114, it seems likely (as suggested in *IAM*) that the inscription dates from between AD 110/112 and 114. Syme (1962: p.87) suggested that the fact that Besius Betuinianus had legionary troops under his command implies that Mauretania Tingitana was experiencing some unrest during the final years of Trajan's rule.

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AshLI 16 C3-17 VERSE EPITAPH FOR MARSIDIA AGATHEMERIS AND MARSIDIA STABILIS (ROME)

Description

- **Monument:** An unadorned grey-white marble slab, with unfinished rear (set in a modern mount) (h. 0.268; w. 0.25; d. 0.033). It consists of two contiguous pieces (one large, the other a small portion at the top right), with a further section missing to the right, where the stone has broken. It is also chipped on the front at its bottom left corner. Its left side is intact. At the top left on its front surface is a sizeable hole preserving traces of metal and oxidisation. It has suffered some surface damage; the letters are increasingly worn towards the right and become hard to read, but RTI has helped to evaluate alternative readings.
- **Text:** The text is carefully laid out, with a larger heading in the centre at the top identifying the two deceased women and probably dedicator, with each line indented further than the previous, and the letters gradually decreasing from line to line. This is followed by two columns of verse lament, but only a tiny trace remains of the second of these. The elegiac couplets are formatted using indentations to distinguish pentameter from hexameter verse. Often the initial letter of each line is also bigger, some 0.015 tall. Triangular interpuncts occur in the heading; others are visible in the verse, but the worn surface probably obscures many of them. Long vowels are marked by apices in the verses and *I longa*, drawing attention to the text's status as a verse composition.
- **Letters:** 0.017 (line 1); 0.014 (line 2); 0.008 (line 3); 0.006 (lines 4-13). The bottom left corner of B is visible at the end of line 2. Tall S at start of line 4; tall Q line 6; tall K line 7; tall S at start of line 9; tall Q line 10; tall T at start of line 12.
- **Date:** first century AD (Solin 2003: vol.1, p.6 and vol. 2, p.859)

Edition

Marsidia ° Agath[emeris filia vix(it) ann(os) - c.3 -] / Marsidia ° Stab[ilis mater vix(it) ann(os) LXX] / Euhemeris fi[lia ---] || si ° pietáte ° aliquem ° redimi ° fatále ° fuisset /^s
Marsidia ° Stabilis ° prima ° redempta ° forem / quam ° vis ° máter eram nátárum ° próle

decóra / nam ° geminás habui karus eratque nepos / septuáginta ° super me ʳnʳsés ° nátálibus
 égì / summa senectúti praemia ° passa ° cremor / ¹⁰quod si ° non cinerés Agathémeris
 immátura / auxisset nostrós máter ° et ipsa ° foret / tunc ego nóbilior cúntárum sorte
 [fuissem] / quippe superstitibus robor[e laeta forem] || si ° p[---] /¹⁵ [- - - - -] / q[---]

Translation

‘Marsidia Agathemeris, [daughter, lived for ? years.] Marsidia Stab[ilis, mother, lived for 70 years.] Euhemeris, daughter [? set this up].

If it had been destined for someone to be saved because of affection, I, Marsidia Stabilis, would be the first to be saved, even though I was a mother graced with offspring of daughters, for I had twins and a grandson was dear; I lived through some months in addition to my seventy birthdays, having experienced the highest rewards from old age I am being cremated; but had not Agathemeris in untimely fashion increased our ashes, she herself would also be a mother; in that case I would have been more illustrious than all women in my fate, inasmuch as [I would be fortunate?] in those surviving me as a source of strength.

If ...’

Apparatus

- Line 3: EVTHEMERIS FIL (Gude, according to *CIL*; Prideaux; Maittaire); EVHEMERIS FI (Reinesius; Chandler); EVPHEMERIS FI (Fleetwood); EVHEMERIS FIL[IA AGATHEMERIDIS FECIT] (EDCS); EVHEMERIS FIL[IA SORORQVE FECIT] (conj. AEC)
- Line 5: REDEMTA (Burmam); REDEMPTA/ REREMPTA (unclear which of these readings Castellini favoured, according to Minasi); FORET (Prideaux; Maittaire); FOREM (Reinesius; Meyer)
- Line 7: I *longa* in HABVI (*CIL*); KÁRVVS (*CIL*); CARVS (Prideaux; Maittaire; Meyer); KARVS (Castellini in Minasi, Reinesius); LEPOS (Castellini in Minasi – surely a typographical error)
- Line 8: SUPERMESSÉS *lapis*
- Line 9: SENECTÚTIS (Castellini in Minasi; Prideaux; Maittaire; Fleetwood; Meyer; *CLE*; *CIL*); PÁSSA (*CLE*, *CIL*)
- Line 10: CENERES AGATHEMERIS (Reinesius); AGÁTHEMERIS (*CIL*); AGATHEMORIS (Prideaux; Maittaire); INMATVRA (Burmam)
- Line 12: SORTE FVISSEM (Langermann in Gude, according to *CIL*; Prideaux; Reinesius; Maittaire) – this supplement completes both sense and meter; [VIDERER] (*CLE*)
- Line 13: QVIPPE (Prideaux; Maittaire); QVIPPE SVPERSTITIBVS ROBORI... (Castellini; Langermann in Gude, according to *CIL*; Reinesius; Fleetwood); ROBOR (Burmam) is visible via RTI; QVIPPE SVPERSTITIBVS ROBOR... (Meyer); SVPERSTITIBVS PONERE[R VNA MEIS] (Buecheler in *CLE*); PONERE[R HICCE MEIS], supplement proposed by Mommsen, recorded in *CIL*.
- line 14: SI (Prideaux, Maittaire)

Photographs

- CSAD
- RTI
- EDCS online <http://db.edcs.eu/epigr/bilder.php?bild=PH0005775>

- *CIL* online http://cil.bbaw.de/dateien/cil_view.php?KO=KO0001659 – PH0005775 (B.E. Thomasson #284)
- Latex squeeze from B.E. Thomasson at CIL (EC0000006 h 4)

Locations

This inscription was recorded in two different locations in Rome before it came to England to join Arundel's collection. It was first seen by Langermann at the house of the sculptor Cristoforo Stati (who died in 1619) near the church of Sant' Andrea delle Fratte on the Pincian (near the Spanish steps) (Gude, according to *CIL*; Reinesius 1682; Chandler 1763: p.xvi). Only half of the inscription was preserved even then. It was then seen and copied by Giovanni Zaratino Castellini (1570-1641) at the Palazzo of Cardinal Crescenzi (who died in 1645), near the Pantheon in Rome, some time after 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984) (see also C3-12, C3-30, C3-37). Three of Castellini's folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958). According to Reinesius, this inscription was also seen in the same location by Sirmond. It was then brought to England to join the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

It is usually assumed that Euhemeris is daughter of Agathemeris. Given the reference to Stabilis' pride in her twin daughters (line 3), however, we suggest that this epitaph may rather have been set up by the surviving twin. Euhemeris and Agathemeris would thus be twin daughters of Stabilis, with Euhemeris also having a son (unnamed). On this interpretation, the heading reveals that the epitaph was set up by Euhemeris, one of the twin daughters of Marsidia Stabilis, commemorating her mother and twin sister Agathemeris. From the inscribed lament, we discover that Agathemeris was the first to die, followed by her mother, which accounts for the prominence given to Agathemeris in the first line. Following the heading, we find a lament in elegiac couplets, written in the voice of the deceased mother, Marsidia Stabilis. The choice of elegiac meter was appropriate to the tone of lament set in this epitaph, whilst the inscription's status as a verse composition is made clear through its format, with the indenting of the pentameter verses and marking of long vowels with accents. In addition to the use of meter, the choice of vocabulary has poetic echoes (e.g., *proles*). She declares her pride in her family, but laments the premature death of her daughter Agathemeris, who was perhaps pregnant at the time. The theme of untimely death is common in Latin epitaphs, and is all the more striking here because it is perhaps rather unexpected to find it in an epitaph for a seventy-year old.

We may speculate whether the matching verses on the other side of the stone (now lost) may have been words attributed to Agathemeris. Given that mother (Marsidia Stabilis) and daughter (Marsidia Agathemeris) share the same *nomen gentilicium*, it is likely that Stabilis was a first generation *liberta*, although strictly speaking Agathemeris and Euhemeris should both be regarded as of uncertain status (Solin 2003: vol.I p.6; vol.II p.859).

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AshLI 17 C3-18 EPITAPH OF TREBELLIA TERTIA, ROME

Description

- **Monument:** An unadorned rectangular slab of limestone, with an inscription within a simple moulded frame (in a modern mount) (h. 0.372; w. 0.628; d. 0.10). The rear is roughly finished. It is preserved intact, in a good condition, but the front surface is abraded so that the letters are only faintly legible.
- **Text:** Inscribed on its front face. Some interpuncts are still visible. Lines 2 and 7 are centred and spaced out. In line 5, the stonecutter mistakenly omitted B in COMBVRAT. Mommsen in *CIL* suggested that QVI was also accidentally omitted before FECERIT in line 6. In line 7, ((|)) indicates the number 10,000. The edition in

EDCS includes erroneous line divisions, and is also wrong in suggesting in line 7 <h=II>(oc). The final S in VIRGINIBVS encroaches onto the right-hand frame of the inscription.

- **Letters:** 0.048 (line 1); 0.02 (line 2); 0.022 (line 3); 0.02 (lines 4-7). A in ITA in line 4 has no cross-bar. Ligatures in line 6, as stonecutter has run out of space at the end of the line.
- **Date:** first century AD (Solin 1996: vol. 1, p.94)

Edition

Trebellia ° D ° l(iberta) ° Tertia ° / sibi ° et ° / Siliae ° L(ucii) ° et ° D ° l(ibertae) ° Feliciae ° delicio ° / libertabusque ° suis ° ita ° ne qui(s) ° ubi ° /^s ego ° conquiesco ° comurat ° aut ° cineres / suas ponat ° quae adversus <qui> fecerit virg**inibus** / damnas ° esto ° d(are) ° HS ((|)) h(oc) ° m(onumentum) ° h(eredem) ° n(on) s(equetur)

Translation

‘Trebellia Tertia, freedwoman of a woman, for herself and for Silia Felicia, freedwoman of Lucius and of a woman, darling, and for her freedwomen, on condition that no-one cremates where I rest nor places his ashes; should anyone do anything contrary to this, he is to give a fine to the Virgins of 10,000 sesterces. This monument will not follow the heir.’

Apparatus

- Line 1: IL TERTIA (Prideaux, Maittaire); L.L. (Fabretti)
- Line 3: SILIAEFELICIAE (Prideaux, Maittaire); SILIAE FELICLAE (Fabretti)
- Line 4: LIBERTABVSQVE QVI VBI (Prideaux, Fabretti, Maittaire)
- Line 5: CVM VRNA ATAVI CINERES (Prideaux, Fabretti, Maittaire); COMVRAT (*lapis*); COMBVRAT (Orelli)
- Line 6: FECERIT (Prideaux, Fabretti, Maittaire); *CIL* indicates ligatures as VIRGINIBVS
- Line 7: DAMNA SISIO D HS (Prideaux, Maittaire); ESTOD (Orelli); <H=II>(OC) (EDCS)

Photographs

- **Front face**

Locations

It is of unknown provenance, but is presumably from Rome, given its reference to paying a fine to the Vestals. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

This epitaph shows a freedwoman arranging for the burials of herself, a named freedwoman Felicla, and other freedwomen. The reversed C in lines 1 and 3 stands for ‘Gaia’: this was a pseudo-*praenomen* used to fill the gap where the former owner’s praenomen would normally stand, given that women had no *praenomina* (Mouritsen 2011: p.39, n.17). Her freedwoman Felic(u)la bears a common slave-name, and is described as *delicium*, a typical term of affection for a household slave (and pet animals). *Delicia*, like *vernae*, were eligible for early manumission and could be freed below the normally prescribed age limit of thirty years old (Mander 2013: p.127). The onomastics and linguistic formulae of this epitaph suggest that it dates from the 1st century AD (Solín 1996: vol. 1, p.94).

There was apparently a problem with tomb violation and misappropriation in the Roman world, to judge from measures taken by individuals anxious to protect their tombs (cf. Toynbee 1971: pp.75-77), both of which are illustrated here. Firstly we find the concern to prevent other people from appropriating the tomb’s space for their own cremations. Concerned parties could threaten offenders with fines, to be paid to the state treasury at Rome (e.g., *CIL* VI 26445, 36364) or to a municipal treasury outside the capital (eg *CIL* XIV 850 from Ostia), or to a religious treasury, of the *pontifices* (e.g. 3-27) or Vestals, as in this case (cf. *CIL* VI 5175; C3-39). The sum of 10,000 sesterces is a sizeable fine (being an amount which could buy a statue, for example), but is by no means the largest found (compare 20,000 sesterces in *CIL* VI 13822, 17965a; 30,000 sesterces in *CIL* VI 26445/ *ILS* 8216; 50,000 sesterces in *CIL* VI 22915/ *ILS* 8221; 100,000 sesterces in *CIL* VI 13152/ *ILS* 8229) (overview in Gregori 2004: pp.391-404). Secondly, the injunction “this monument will not follow the heir” (commonly abbreviated as HMHNS) reflected a concern that heirs who were not actually related by blood to the deceased might not look after a tomb. This formula prevented the tomb property from being included in a person’s estate, and so passing automatically to heirs as part of the property inheritance. In the case of someone who was of freed status, like Trebellia Tertia, there might have been particular concern to prevent a former owner, who would automatically have been eligible to inherit from a former slave, from acquiring the tomb and transferring it to others not named by the deceased (Carroll 2006: pp.102-03).

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AshLI 18 C3-19 MULTIPLE EPITAPH FOR FREEDMEN AND FREEDWOMEN (ROME)

Description

- **Monument:** A large rectangular slab of grey-veined white marble, with a moulded frame (h. 0.425; w. 0.745; d. 0.104). Its rear is roughly finished. There are three clamp marks on its top surface (to left and right, and in the centre). It is in a good condition.
- **Text:** Some of the lines are indented (lines 2, 4, 5, 7, 9). There is a *vacat* in line two after the letters SI: this should have been SIBI. There are triangular interpuncts throughout. Guiding lines for the stonecutter are visible in the last two lines. Line 7 appears to be engraved in a different hand.
- **Letters:** 0.028 (line 1); 0.025 (line 2); 0.028 (line 3); 0.022 (lines 4-5); 0.029 (line 6); 0.025 (line 7); 0.024 (line 8); 0.022 (line 9).
- **Date:** second half of first century BC (Solin 2003: vol.1, p.191, 252, 353, 564, 630, 648, 696; vol. 2, p.780, 1079)

Edition

Sex(tus) ° Titienius ° D(ecimi) ° l(ibertus) ° Eros ° / si<bi> vac. / P(ublius) ° Clodius °
 P(ublīi) ° l(ibertus) ° Telamo ° sibi ° et ° / P(ublio) ° Clodio ° P(ublīi) ° l(iberto) ° Corintho °
 conliber(to) °^s et ° Chiae ° l(ibertae) ° vac. / C(aius) ° Iunius ° Ap(pi) ° C(ai) ° l(ibertus) °
 Seno ° sibi ° et ° / Euaristo ° l(iberto) ° et ° Corneliae ° D(omi) ° l(ibertae) ° Secundae / C(aius) °
 Fannius ° C(aii) ° l(ibertus) ° Alexander ° sibi ° et ° / Crenusae ° l(ibertae) ° et ° Inacho °
 l(iberto)

Translation

‘Sextus Titienius Eros, freedman of Decimus, for himself; Publius Clodius Telamo, freedman of Publius, for himself and for Publius Clodius Corinthus, freedman of Publius, fellow-freedman, and for Chia, freedwoman; Gaius Iunius Seno, freedman of Appius and Gaius for himself and for Euaristus, freedman and for Cornelia Secunda, freedwoman of a woman; Gaius Fannius Alexander, freedman of Gaius, for himself and for Crenusa, freedwoman, and for Inachus, freedman.’

Apparatus

- Line 1: TITIENVVS (Sirmond; Cittadini MS. cod. Vat. Lat. 5253 and MS. cod. Bib. Marciana Lat. XIV, 116 [= 4661]; Hübner in *CIL*); TITIENIVS (Doni MS. cod. Vat. Lat. 7113; Doni MS. Naples; Solin). D. L. (Doni MS. cod. Vat. Lat. 7113; Doni MS. Naples; Cittadini MS. cod. Vat. Lat. 5253 and MS. cod. Bib. Marciana Lat. XIV, 116 [=4661]; de Winghe MS. 17872-3; Ciacconio Raff. {i.e. Alfonso Chacón} according to *CIL*)
- Line 2: SI<BI> omitted (Cittadini MS. cod. Vat. Lat. 5253 and Doni Barb. Lat. 2756), but included (Cittadini MS. cod. Bib. Marciana Lat. XIV, 116 [= 4661]); included at end of line 1 (Doni MS. cod. Vat. Lat. 7113); SIBI ET SVIS (Sirmond), with reading SI followed by BI ET crossed through
- Line 5: ET CHIAE (Doni MS. Naples, Barb. Lat. 2756)
- Line 6: AP. CL. (Selden); APOLLON[IVS] (Reinesius); AP C L SOLIO (Doni MS. Naples, Doni Lat. Barb. 2756)
- Line 7: CORNELIAE L SECVNDAE (Cittadini MS. cod. Bib. Marciana Lat. XIV, 116 [= 4661]; de Winghe MS. 17872-3; MS. cod. Vat. Lat. 5253; Doni MS. cod. Vat. Lat. 7113; Doni MS. Naples, Barb. Lat. 2756)
- Line 8: C FANIVIVS (Doni Barb. Lat. 2756)
- Line 9: additional ET at start of line (Doni Barb. Lat. 2756)

Photographs

- ASHLI

Locations

This inscription was found in Rome, on the edge of the Janiculum, in the area of S. Pancrazio (St Pancras) on the *via Aurelia* (Anonymus Hispanus Chisianus; Cittadini MS. cod. Vat. Lat. 5253 f.210; Doni MS. cod. Vat. Lat. 7113 f.53), in the ‘*vinea/vineyard*’ (i.e., villa – for its meaning, see Coffin 1979: p.viii) of an individual named by some sources as ‘Gulielmo pasticcerio’, a pastry-chef (Cittadini MS. Bib. Marciana), and by others as a spice-trader, ‘Giuillelmo aromatario’ (Doni MS. Naples, Doni MS. Lat. Barb., de Winghe MS. 17872-3). Other inscriptions from the same location are C3-25, C3-29, C3-37, C3-58, C3-60.

It was bought by Thomas Howard, Earl of Arundel, and was initially displayed in his London house (Selden 1629). It belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676; Reinesius 1682). It was displayed in the ‘Garden of Antiquities’ around the Sheldonian Theatre until 1715, as can be seen from the proof-engraving in the papers of Henry Aldrich (Vickers 2006: p.40-41). The Arundel marbles were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle (Sturdy and Moorcraft 1999). In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The inscription is currently in a storeroom.

Commentary

This inscription, probably dating from the second half of the first century BC, shows the purchase of a collective funerary monument by a group of freedmen and freedwomen, who appear to belong to four different households, given that the names of the purchasers include Sextus Titienius Eros, Publius Clodius Telamo, Gaius Iunius Seno, and Gaius Fannius Alexander. It is typical of some freedmen from elite households of this period to club

together in order to purchase a collective tomb, whilst others may have done so with their fellow-freedmen or with professional colleagues (Fabre 1981: pp.159-60).

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AshLI 19 C3-20 VERSE EPITAPH FOR NARCISSUS (ROME)

Description

- **Monument:** A stele of white marble with an irregular triangular pediment etched above (in a modern mount) (h. 0.63; w. 0.308; d. 0.07). The left side is smooth, the right side rough. The rear is rough, but with a smoothed vertical section 8 cm. wide on the right. There is a small hole with a groove leading to it in the middle of the top edge. The bottom of the stone is missing, cutting off the end of the inscription. The top and left edges are slightly chipped.
- **Text:** Unlike Marsidia’s epitaph (C3-17), this inscription does not display its metrical character through its layout. As a general rule, each line of verse occupies two lines of inscription, but lines 11 and 14 contain single words (*ademptum*, *torquet*), perhaps to emphasise the sense of emotion and distress. Although the epitaph abandons verse at line 15, the basic layout remains the same. Small faint interpuncts occur throughout, except at line ends. The reading of the final line is very unclear, since only the tops of the letters in the final word remain, but the reading [---]DDIDIT seems the best fit, as seen by Orelli, or [---]RDIDIT; other previous readings of the line, by contrast (see apparatus below), are not compatible with what remains. This edition tentatively suggests restoring the text as ANNVM PERDIDIT, on analogy with the expression *vita(m) perdidit* in *AE* 1988 no. 870.
- **Letters:** 0.015 throughout.
- **Date:** first century AD (Solin 2003: vol.2, p.1183)

Edition

quintum ° annum ° et ° decimum / Narcissus ° flore ° iuventae / hoc ° iacet ° abreptus ° /
 conditus ° in tumulo /⁵ quisquis ° ades ° lector / fatum ° miserabile cernis / Parcae ° nam °
 inpubem ° quem / rapuere ° mihi / maeret ° cara ° soror /¹⁰ quae ° fratrem ° luget / ademptum
 / mater ° habet ° natum / Florum ° lux ° candida / torquet ° /¹⁵ hic ° septimum ° decimum ° /
 frumentum ° publicum / accepit / sextum ° decimum / [--- pe]rdidit - - - - -

Translation

‘Snatched away in the flower of youth, Narcissus lies buried in this tomb for his fifteenth year. Whoever you are who approach, reader, you see a pitiable destiny: for a loving sister mourns the boy whom the Fates have stolen from me, a sister who laments her brother who has been stolen away; his mother has her son, bright light torments Florus. He received his seventeenth public corn-dole, but lost his sixteenth year(?)’

Apparatus

- Line 1: ET omitted (Selden, Reinesius)
- Line 7: TAM (Meyer); IMPVBEM (Selden, Reinesius)
- Line 12: HEBET (Meyer)

- Line 13: HORVM (Reinesius who suggests MORVM, but notes that Sirmond suggests FLORVM)
- Lines 16-17: written on 1 line (Orelli)
- Line 18: this is the last line (Selden, Prideaux, Maittaire, Bonada); IXVM DECIMVM (Selden)
- Line 19: [QVOD AFVIT PER]DIDIT (conj. *CIL*); DEDIT (Burmans); DDIDIT (Orelli); [VEN]DIDIT (Reinesius; Meyer); PERDIDIT (EDCS)

Photographs

- CSAD
- *CIL* online PH0005776 http://cil.bbaw.de/dateien/cil_view.php?KO=KO0001705 [accessed 20/07/15]

Locations

This inscription was seen and copied by Giovanni Zaratino Castellini (1570-1641) at the Palazzo of Cardinal Crescenzi, near the Pantheon in Rome, at some time between 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984) and 1627 (by which time the stone had been transferred to England into Arundel's collection) (see also C3-12, C3-17, C3-30, C3-37). Three of Castellini's folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958). The same location is also recorded by Reinesius (1682), who states that it was seen there also by Sirmond and Langermann, and by Chandler (1763: p.xvi). Gude (according to *CIL*), however, recorded it at the house of the sculptor Cristoforo Stati near the church of Sant'Andrea delle Fratte on the Pincian (near the Spanish steps), who died in 1619. At least thirteen inscriptions from Cardinal Crescenzi's residence at Rome ended up among the Arundel Marbles by 1628, when Selden's first edition of *Marmora Arundelliana* appeared. The collection of marbles was displayed initially in Arundel House in London (Selden 1629), being subsequently given to the University of Oxford along with other inscribed marbles from the Arundel Collection in 1667 by Henry Howard, grandson of Thomas Howard 2nd Earl of Arundel (who died in 1646) (Prideaux 1676; Angelicoussis 2004: pp.143-44).

The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location behind the University Galleries was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. This inscription is currently in a storeroom.

Commentary

This verse epitaph was set up some time during the first century AD (judging from the style of lettering and name: *CIL*, *CLE*, Solin). The first fourteen lines of the inscription contain six lines of verse, lamenting the death of the young Narcissus. The opening words offer a pun upon the idea of Narcissus as a flower. The family scenario is not entirely clear from the text, but this edition suggests that Lines 12-13 imply that his mother had already died previously, leaving his sister and father Florus to mourn their joint loss. Alternatively, the name Florus refers once more to the deceased (see discussion in Buecheler and Riese 1897). This is followed by a statement about Narcissus having been in receipt of the corn-dole. He must have been registered as a member of the *plebs frumentaria*, a fixed number of inhabitants (in

Augustan times around 200,000) of Rome eligible for the monthly handout of grain by the state. Generally, only male citizens (below senatorial or equestrian status) aged 11, or possibly 14, or more were eligible for registration on the corn-dole list. Narcissus is not, therefore, of ‘uncertain status’ (contra Solin 2003 II: p.1183), but must have been a citizen. If we assume that he was fourteen years old when he first started to receive his monthly handout of grain, he died when he was fifteen years and five months old.

Membership of the *plebs frumentaria* was a matter for some pride, since not all citizens resident in Rome received this privilege, and this explains why it was sometimes mentioned in epitaphs (see Rickman 1980: pp.181-4). Later on, from the second century AD, the epitaphs of several children much younger than this, some of them girls, proclaim that they had been registered for the corn-dole (eg. *CIL* VI 10220, 10221 four-year old, 10224 three-year old, 10225 four-year old, 10227 four-year old, *AE* 1974 no.207 seven-year old). It is likely that such children belonged to even more privileged groups, of children enrolled onto the register by the emperor himself. Trajan, Antoninus Pius, and Marcus Aurelius all admitted special groups of children. The epitaph of six-year old Sextia Saturnina proclaims that she was *inc(isa) fr(ument)u publ(ico) div(ae) Faust(inae) iunior(is)*, showing that she belonged to a group of girls given privileges to commemorate the deified Younger Faustina (*CIL* VI 10222).

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AshLI 20 C3-21 TOMB INSCRIPTION OF SESTIUS SOTERICUS (ROME)

Description

- **Monument:** A rectangular stele of white marble, with a pediment etched at the top by a squiggly line (in a modern mount) (h. 0.704; w. 0.36; d. 0.059). The top is moulded and curved; there is a hole in the centre of the top edge. The rear is rough, but carefully moulded at its top. The right side is smoothed and curved; the left has been cut into a straight edge.
- **Text:** There are interpuncts in the shape of commas throughout. The final letter in line 3 is squeezed onto the edge of the stele.
- **Letters:** 0.046 (line 1); 0.035 (lines 2-3); 0.031 (lines 4-5); 0.028 (line 6); 0.031 (line 7); 0.029 (lines 8-9); 0.026 (lines 10-11); 0.024 (line 12); 0.02 (lines 13-14); 0.016 (line 15).
- **Date:** first or second century AD (Solin 2003: vol.1, p.453).

Edition

L(ucius) ° Sestius ° / Sotericus ° sibi / et ° Sestiae ° Priscae / collibertae ° et / ⁵ coniugi ° suae ° bene / merenti ° cum qua / vixit ° annis ° XXX ° / de qua ° nihil ° doluit / nisi ° morte / ¹⁰ et ° T(ito) ° Titio ° Basso ° amico / suo ° homini ° optimo / et ° singularis ° ex{s}empli / et ° libertis ° libertabus ° que / suis ° posterisque ° eoru(m) / ¹⁵ in fronte ° p(edes) ° XII ° in agro ° p(edes) ° XII

Translation

‘Lucius Sestius Sotericus for himself and for Sestia Prisca his fellow freedwoman and well-deserving wife, with whom he lived for 30 years, and about whom he had no reason for

sadness except through her death; and for Titus Titius Bassus his friend, an excellent man of remarkable conduct; and for his freedmen and freedwomen and for their descendants; 12 feet wide, 12 feet deep.’

Apparatus

- Line 10: ETI TTIO (Doni MS. cod. Vat. Lat. 7113; Doni MS. Lat. Barb. 2756)
- Line 12: EXEMPLI (Sirmond)
- Line 14: EORV (*lapis*); EORVM (Selden, Prideaux)

Photographs

- ASHLI

Locations

It was seen and copied by Giovanni Zaratino Castellini (1570-1641) ([Minasi] 1893) at the Palazzo of Cardinal Crescenzi (died 1645), near the Pantheon in Rome, between 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984) and 1627 (by which time the stone had been transferred to England: Selden 1629). Three of Castellini’s folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958). This location in Rome was also noted by Reinesius, who stated that the inscription was seen there by Sirmond, but, according to Langermann (as recorded by Reinesius), it originated from somewhere on the *via Appia* (also according to Gude [= Gude], in *CIL*).

It was then brought to England to join the Arundel Collection in London (Selden 1629), which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently on display in the Randolph Gallery.

Commentary

Sestius Sotericus and Sestia Prisca had been freed by the same patron. This inscription would probably have been displayed in front of their tomb, defining who had the legal right to burial there. It includes husband and wife, a friend, and their household (including descendants). The praise given by Sestius Sotericus for his wife, that she had caused him no sadness whilst she lived, is echoed in other epitaphs, where martial harmony (or *concordia*) is celebrated. This gives a rather different impression of the virtues appreciated in a marriage from those which would appear in modern contexts (Bradley 1991: pp.6-8). The final line relates to the dimensions of the tomb-plot, which is their property.

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AshLI 21 C3-22 DELLIA ANTIOCHIS PROVIDES FUNERARY FURNITURE, ROME(?)

Description

- **Monument:** A large plain slab of white marble (in a modern mount) (h. 0.508; w. 0.658; d. 0.022). The rear is not currently visible because of the modern mount. It consists of seven contiguous fragments, with one gap, and the inscribed surface is rather worn.
- **Text:** The text is unevenly cut, with variable letter dimensions sloping within each line. The words are centred on each line. The editors of *CIL* considered that *Delliae*

on line 2 had been deliberately erased. From our autopsy and RTI of the stone, however, the letters appear worn away rather than erased on purpose. Similarly worn letters are also visible in the next line directly below, where only the two upright strokes of the first N in *Cononis* are visible. Given that the inscription has been pieced together from three small fragments at this point, it seems that the damage is accidental. There are triangular interpuncts throughout.

- **Letters:** 0.042-0.048 (line 1); 0.048 (lines 2-3); 0.038-0.042 (lines 4-5); 0.038 (line 6).
- **Date:** first century AD (Solín 2003: I pp. 188 + 216; formula Sp. f. most common during this period – Rawson 1989: p.37).

Edition

Dellia ° Sp(urii) ° f(ilia) Antio/chis De[lli]ae / Q(uinti) ° Dellii ° Cononis ° (uxor) /
Primigeniae / ⁵ matri ° suae et ° suis ° abac(um) ° d(onum) ° d(edit) °

Translation

‘Dellia Antiochis, daughter of Spurius, gave as a gift a decorative table to Dellia Primigenia, wife of Quintus Dellius Conon, her mother and to her family.’

Apparatus

- Line 2: DELLIAE (Maittaire); [[DELL[I]AE]] (*CIL*)
- Line 3: DELLI F COITIONIS (Prideaux, Maittaire)

Photographs

- RTI

Locations

Of unknown provenance, it probably originated from Rome. It was first recorded in Oxford by Prideaux (1676), as part of the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries on Beaumont Street, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in store.

Commentary

Dellia Antiochis is the freeborn daughter of Dellia Primigenia, but her filiation, ‘daughter of Spurius’, suggests that she was of illegitimate birth – in other words, that her mother had not been in a legally recognised marriage at the time of her birth (Rawson 1989). A likely scenario is that Antiochis is the daughter of a freeborn mother and a slave. Primigenia, however, is described as ‘wife of Dellius Conon’, emphasising their legitimate marriage: he is most likely a freedman, and could have become Antiochis’ father before he had been manumitted, or perhaps Antiochis’ father was another individual. An *abacus* is some sort of funerary equipment, perhaps a decorative table, to be connected with funerary dining (see *OLD* s.v. 1; cf. Sidonius Apollinaris, *Letters* 2.2.11 who mentions *in hac stibadium et nitens*

abacus in the context of a dining-room; Ausonius, *Epigram* 19.2.2; Varro *On the Latin Language* 9.33.46).

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AshLI 22 C3-23 TOMB INSCRIPTION OF C. IULIUS IASON AND COCCEIA TRYPHAENA (ROME)

Description

- **Monument:** A sizeable unadorned slab of grey-veined white marble, with a moulded frame (in a modern mount) (h. 0.354; w. 0.535; d. 0.052). The rear remains rough and unfinished. The stone is broken and mended at bottom left; there is some chipping around the edges. There is a small hole in the middle at the top.
- **Text:** The text is carefully laid out, with some attempt at centring the lines and letter-size decreasing from top to bottom. There are triangular interpuncts.
- **Letters:** 0.036 (line 1); 0.03 (line 2); 0.028 (lines 3-4); 0.022 (line 5); 0.02 (line 6); 0.017 (line 7).
- **Date:** first century AD (Solin 2003: vol.I, p.533 + vol.II, p.847)

Edition

C(aius) ° Iulius ° Iason ° et / Cocceia ° Tryphaena / fecerunt ° sibi ° et / libertis °
libertabusque / ⁵ suorum dumtaxat qui / ex familia eorum ° fuissent / in fr(onte) p(edes) VI
s(emis) in agr(o) p(edes) VIII

Translation

'Gaius Iulius Iason and Cocceia Tryphaena set this up for themselves and for their freedmen and their freedwomen, provided that they are from their household. 6½ feet wide, 9 feet deep.'

Apparatus

- Line 3-4: FECERVNT SIBI / ET LIBERTIS LIBERTABVSQVE (Orelli)
- Line 7: IN FR P VI (Orelli)

Photographs

- ASHLI

Locations

It was seen in Rome, on the Janiculum (Gude, according to *CIL*), but then became part of the Arundel collection which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

This inscription defines the ownership and right to burial in a tomb-plot, and would have been displayed on the outside façade of the tomb building, probably above the doorway. The dedicators are of uncertain status (Solin 2003: vol.I p.533 + vol.II p.847), and could be freeborn, freed, or Junian Latin. The proviso that the tomb be used only for freedmen and freedwomen from their own household (*familia*) reflects the common concern to avoid tomb violation by external heirs (compare C3-18), but is used in a rather unusual sense here given that all freedmen and freedwomen by definition belonged to their patron’s *familia*. In this case, it seems that the word is being used imprecisely in a non-legal form, perhaps in order to designate freedmen actually residing in the same household as their patron. The final line relates to the dimensions of the tomb-plot.

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AshLI 23 C3-24 FUNERARY ALTAR FOR CARTORIA ELPIS (ROME)

Description

- **Monument:** A funerary altar of white marble with decorative relief-work sculpted on its sides (not a marble tablet, as in *CIL*) (h. 0.66; w. 0.375; d. 0.27). In the top surface of the altar is a circular cavity, which reaches down about half the depth of the altar. To the right and left on top are cylindrical bolsters, and there is probably a rosette at the front, but this is rather damaged. In between, on the front are two small birds, with something between them, which cannot now be discerned. The rear remains rough and unfinished. On the left side of the altar is a jug, and on the right side is a *patera*. The altar has suffered some damage. There is minor damage to the top right side of the plinth and to the left front side of the moulded frame. Otherwise the scrolls are poorly preserved, especially on the left. Four small holes are drilled through in line 2 of the inscription and above on the moulded frame. Fabretti (following Doni) mistakenly joined this up to the start of 3-27.
- **Text:** Inscription on the front face, within a rectangular moulded frame: h., 0.28; w. 0.25. Line 2 is damaged by some small holes, which have in the past caused problems in reading the text here. Each line is centred. There are small triangular interpuncts throughout.
- **Letters:** 0.03 (line 1); 0.025 (lines 2-3); 0.023 (line 4); 0.02 (line 5); 0.025 (line 6); 0.023 (lines 7-8); 0.026cm. with tall I (line 8).
- **Date:** The inscription dates from the first century AD (Solin 2003: vol.3, p.1294 + vol.2, p.741).

Edition

Cartoriae ° / Elpidi ° / C(aius) ° Cartorius ° / Horaeus /^s uxori ° optumae ° et ° / Martialis °
Aug(usti) ° I(ibertus) ° et / Elpistus ° Caesaris / matri ° piissimae

Translation

'For Cartoria Elpis. Gaius Cartorius Horaeus (set this up) for his excellent wife; and Martialis freedman of the emperor and Elpistus slave of Caesar for their most loyal mother.'

Apparatus

- Line 2: (Prideaux, Maittaire); LLIB (Gude)
- Line 5: OPTIMAE (Prideaux, Maittaire)

- Line 6: AVG LIB (Prideaux, Maittaire)

Photographs

- CSAD

Locations

This inscription is recorded by an MS. of Menestrier as found on the *via Flaminia*, in 1610, near the Milvian bridge (Menestrier, MS. cod. Vat. Lat. 10545 f.169'; *CIL* VI p.3515). It was also recorded in Rome by Sirmond. It was published by Prideaux (1676) as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy. At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. 'Marbles sent from Ashmolean Museum' (p.29, no.139), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

This inscription provides some insight into the changing fortunes of a family at Rome. Cartoria Helpis and her husband Cartorius Horaeus are probably both of freed status (Solín 2003: III p.1294 + II p.741); possibly Helpis was herself a freed slave of Horaeus, or both were manumitted by the same patron. Of their two sons named in the inscription, one – Martialis – is an imperial freedman whilst the other – Elpistus – remains an imperial slave. This means that their two sons must have been born as slaves, before their parents' manumission, and sold to the emperor (Rawson 1966: p.80). This was not an entirely negative fate, however. Martialis had clearly earned his freedom by the time of his mother's death, and, as an imperial freedman, would have enjoyed higher status than either of his parents. Even Elpistus would have enjoyed some prestige as a slave of the imperial house. The fact that the father and his two sons could afford to set up an elaborate funerary altar for Cartoria Helpis demonstrates that the family's fortunes were in the ascendancy. Alternatively, Helpis may have been originally an imperial slave, who was sold to Horaeus who subsequently manumitted her (Weaver 1972: p.138n.).

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AshLI 24 C3-25 FAMILY TOMB INSCRIPTION (ROME)**Description**

- **Monument:** A large slab of white marble with a moulded frame (h. 0.645; w. 1.17; d. 0.098). The rear remains rough and unfinished. There are clamp marks at top right and left, and at the centre of the right side. The frame has broken around the top-right clamp and around the clamp in the centre of the right side. There is a crack reaching down from the clamp on the top right.
- **Text:** There are interpuncts in the shape of commas throughout.
- **Letters:** 0.053 (line 1); 0.048 (lines 2-4); 0.05 (line 5); 0.05 + 0.055, tall I (line 6); 0.032 (lines 7-8). In line 3, ⊥ is a form of L, signifying the number 50 (Gordon (1983) p.45); it suggests an early imperial date for this epitaph.
- **Date:** Early imperial (based on numeral, Gordon 1983: p.45).

Edition

M(arci) ° Anni ° Aucti ° et ° / Semproniae ° Scurrae ° / in ° fr(onte) ° cum ° ustrino ° p(edes)
 ⊥ III ° / in ° agro ° p(edes) ° XXIII ° / ⁵ M(arcus) ° Annii ° M(arci) ° Anni ° Felicis °
 f(ilius) ° / Saturninus ° vix(it) ° ann(os) ° XIIX ° pius ° et ° / sanctus ° is ° ereptus ° matri °
 nec ° / illae ° potuit ° gratiam ° referre °

Translation

‘Of Marcus Annii Auctus and of Sempronia Scurra. 53 feet wide including pyre, 24 feet deep. Marcus Annii Saturninus, son of Marcus Annii Felix, lived 18 years, dutiful and upright, he was snatched from his mother, and was not able to give her thanks.’

Apparatus

- Line 1: AVSTI (Doni MS. cod. Barb. Lat.)
- Line 2: SECVRRAE (Doni MS. cod. Barb. Lat.)
- Line 3: VSTINH (Maittaire); LIII (Sirmond, Cittadini MS. Bib. Marc., Gude); LIII (Prideaux, Maittaire, *CIL*); LIII (Doni MS. cod. Barb. Lat.) ; ⊥ III (Selden, Maittaire p.561, *lapis*) ; III (Chandler) ; ⊥ IIII (*CIL*)
- Line 4: XXIII (Selden, Reinesius)
- Line 6: VIXIT (Doni MS. cod. Vat. Lat. 7113)
- Line 8: IBIAE (Cittadini MS. Bib Marc); FILIO POTVIT (Doni MS. cod. Vat. Lat. 7113; Doni MS. cod. Barb. Lat.)

Photographs

- [AshLI](#)

Locations

This inscription was found in Rome, on the edge of the Janiculum (Sirmond MS. BNF; Gude, MS according to *CIL*), in the area of S. Pancrazio (St Pancras) on the *via Aurelia*, in the ‘vinea/vineyard’ (i.e., villa – for its meaning, see Coffin 1979: p.viii) of an individual named as a spice-trader, ‘Giulielmo aromatario’ (Cittadini MS. Bib. Marciana, Doni MS. cod. Barb. Lat., de Winghe MS.). Other inscriptions from the same location are C3-19, C3-29, C3-37, C3-58, C3-60. It was then displayed in Arundel House in London (Selden 1629: p.50 no.2, Reinesius 1682), and subsequently given to the University of Oxford by Selden, according to the preface in Prideaux (1676). The inscription is currently in store.

Commentary

It is unclear what family relationships are represented here, but four individuals are named: Marcus Annii Auctus, Sempronia Scurra, Marcus Annii Saturninus and his father Marcus Annii Felix. Sempronia Scurra is probably a freedwoman, as her *cognomen* is a typical slave-name (Kajanto 1965: p.79, 134). The dimensions for the tomb include an area for a funerary pyre. Some tomb enclosures could be quite extensive, even including a garden and area for dining.

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AshLI 25 C3-26 A JOINT EPITAPH SET UP BY SATELLIUS FLORUS, ROME(?)

Description

- **Monument:** A slab of white marble with a moulded frame (in a modern mount) (h. 0.328; w. 0.67; d. 0.057). The rear is rough and unfinished. There are three clamp marks along the top, to left and right and in the centre. It is in a good condition.
- **Text:** The text is centred, inscribed on the front face. There are interpuncts in the shape of commas throughout.
- **Letters:** 0.042 (line 1); 0.037 (lines 2-3), with tall T (FECIT) 0.049 (line 3); 0.032 (line 4); 0.023 (line 5).
- **Date:** The inscription dates from the 1st/2nd centuries AD (Solin 2003: vol.1, p.263)

Edition

C(aio) ° Vetteno ° Socrati ° et / Vettenae ° Primae / M(arcus) ° Satellius ° Florus ° fecit / et ° sibi ° posterisque ° suis ° et /⁵ eorum

Translation

‘Marcus Satellius Florus set this up for Gaius Vettenuus Socrates and for Vettenua Prima and for himself, and his own descendants and theirs.’

Apparatus

Photographs

- **Front face**

Locations

Of unknown provenance, it probably originated from Rome. It was first recorded in Oxford by Prideaux (1676), as part of the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and this inscription is visible in the proof-engraving depicting this display in the papers of Henry Aldrich (Vickers 2006: pp.40-41). The marbles were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries on Beaumont Street, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in store.

Commentary

Given that husband and wife Vettenuus Socrates and Vettenua Prima share the same *nomen*, they may both have been freed by the same master, although we cannot be certain whether they were full citizens or Junian Latin in status. No relationship is specified between them and Satellius Florus; it is possible that they were friends rather than family.

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AshLI 26 C3-27 EPITAPH, WITH PROVISIONS AGAINST TOMB VIOLATION, ROME

Description

- **Monument:** A plain slab of white marble (in a modern mount) (h., 0.31; w., 0.59; d., 0.044). The rear is not visible because of the modern mount. The stone’s front face is not flat (possibly a sign of re-use or of poor workmanship). The top of the stone has been cut away, and it is unclear how many lines of text are missing from the start. Two broken pieces have been joined together; a further missing piece has been replaced with modern plaster at the top left. Doni and Fabretti mistakenly joined this fragmentary inscription up to the end of 3-24, as a result of not working from the monuments themselves.
- **Text:** The text is not engraved with great care, and the level of literacy shown is also somewhat lacking. EORVM in line 3 seems to be a later addition to the text, inserted in between the longer lines and in smaller letters. Line 4 lacks the letter T in POST. In line 5, BENDERE HAC DONARE probably stands for the common formula VENDERE AVT DONARE (compare *CIL* VI 10876, 13074, 18107, 20989, 22116, 24378, 33900). In line 6, the stonecutter has added a much smaller letter E on a line of its own in order to correct the word below it, VOLVRIT, to VOLVERIT (as on the previous line), and the dative form ARCAE is inscribed as ARCE. The final M in PONTEFICVM is much smaller, squeezed in at the end of the line. There are simple interpuncts.
- **Letters:** Lettering: 2.5cm. (line 1); 2.6cm. (line 2); 1.5cm. variable (line 3); 2.8cm. (line 4); 2.6cm. (line 5); 2.7cm. with E of VOLVERIT 1.4cm. (line 6); 2.1cm. (lines 7-8).
- **Date:** perhaps mid-second to third century AD

Edition

----- / se vivo [si]bi ° et ° suis ° libertis / libertabusque posterisque / eorum / itaque ° si
pos<t> obitum ° nostrum /⁵ voluerit ° v[er]endere ° aut ° donare / volu`e`rit ° inferet ° arc<a>e
pontificum / ~~SS~~ centumilia ° nummum / h(oc) m(onumentum) h(eredibus) n(on) s(equetur)

Translation

‘...in his lifetime for himself and for his freedmen and freedwomen and for their descendants. Therefore if after our death anyone shall wish to sell or shall wish to give, he shall pay 100,000 sesterces to the *pontifices*’ treasury. This monument will not follow the heirs.’

Apparatus

- Line 1: SE VIVOS SIBI (Sirmond; Doni MS. cod. Barb. Lat. 2756); VIVOS (Fabretti); **BI (Chandler); SIBI (Prideaux; Maittaire)
- Line 5: POST OBITVM (Doni MS. cod. Barb. Lat. 2756)

- Line 5: BENDERE HAC DONARE (*lapis*; Doni MS. cod. Barb. Lat. 2756); VENDERE AC DONARE (Sirmond)
- Line 6: VOLVERIT INFERET ARCAE PONTIFICVM (Sirmond; Doni BN Naples MS MS G.XII.75 fol.355, no.4); VOLVERIT INFERET ARCE PONTIFICVM (Doni MS. cod. Barb. Lat. 2756); PONTIFICVM (Fabretti; Doni BN Naples MS. G.XII.75 fol.355, no.4)
- Line 9: CENTVMILLIA (Doni BN Naples MS. G.XII.75 fol.355, no.4; Doni MS. cod. Barb. Lat. 2756); CENTVM MILIA (Sirmond, Prideaux, Maittaire); CENTV (Maittaire p.562)

Photographs

- ASHLI

Locations

Of unknown provenance, it probably originated from Rome, given its reference to the treasury of the *pontifices*. It was first recorded in Oxford by Prideaux (1676), as part of the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The marbles were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries on Beaumont Street, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in store.

Commentary

The beginning of the inscription has been lost; its extant part begins with threatening a large fine, to be paid to the *pontifices*, in the event of the tomb property being sold at a later date. Such a payment to the treasury of the *pontifices* suggests a date from the mid-second century or later (Mommsen 1887-1888: p.70). The large sum is rather unexpected, perhaps, on an inscription whose quality of carving and literacy are somewhat questionable. See also commentary on C3-18, C3-39 for other concerns about heirs not upkeeping a tomb properly (HMHNS), and for other threats of fines (overview in Gregori 2004: pp.391-404).

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AshLI 27 C3-28 EPITAPH FOR FREEDMEN, A FREEDWOMAN AND HER PATRON, ROME

Description

- **Monument:** An unadorned white marble slab, with a small hole in the centre on its top surface, and an unfinished rear (set in a modern mount) (h. 0.168; w. 0.495; d. 0.06). It is slightly chipped all around the edges.
- **Text:** Inscribed on the face. Some care has been taken over the layout of the inscription, with each name appearing on a new line, but the attempt to balance line lengths is not uniformly successful. Stonemason’s shallow guiding-lines are still visible in lines 1-2.
- **Letters:** 0.027 (line 1), 0.018 (line 2), 0.019 (line 3), 0.021 (line 4), 0.019 (line 5). Clear simple interpuncts divide most of the words.
- **Date:** first century AD (Solon, 2003: vol.2, p.933)

Edition

Q(uintus) ° Appuleius ° Q(uinti) ° l(ibertus) ° Salvius ° / Vigelia ° M(arci) l(iberta) Arescusa °
 / Q(uintus) ° Appuleius ° Q(unti) ° l(ibertus) ° Nico / M(arcus) ° Vigelius ° M(arci) ° l(ibertus)
 ° Servius ° patronus ° /⁵ Arescusaes

Translation

‘Quintus Appuleius Salvius freedman of Quintus, Vigelia Arescusa freedwoman of Marcus, Quintus Appuleius Nico freedman of Quintus, Marcus Vigelius Servius freedman of Marcus, patron of Arescusa.’

Apparatus

Line 1: C for Q (Sirmond)

Line 2: VIGELIA (Reinesius); VICELIA (Prideaux, Maittaire); VIGELLIA (Fabretti)

Line 3: C for Q (Sirmond)

Line 4: VIGELIVS (Reinesius); VICELIVS (Prideaux, Maittaire); VIGELLIVS (Fabretti); SERVIVS / PATRONVS line-break (Fabretti)

Line 5: ARESGUSAES (*CIL*); PATRONVS ARESCVSAES on a single line (Sirmond; Reinesius, from Sirmond)

Photographs

- CSAD [front]

Locations

This inscription was seen and copied by Giovanni Zaratino Castellini (1570-1641) at the Palazzo of Cardinal Crescenzi, near the Pantheon in Rome, at some time between 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984) and 1627 (by which time the stone had been transferred to England into Arundel's collection). Three of Castellini's folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958). According to Prideaux (1676), it was one of the marbles in the Arundel collection. At least thirteen inscriptions from Cardinal Crescenzi's residence at Rome ended up among the Arundel Marbles by 1628, when Selden's first edition of *Marmora Arundelliana* appeared, being subsequently given to the University of Oxford with other inscribed marbles from the Arundel Collection in 1667 by Henry Howard, grandson of Thomas Howard 2nd Earl of Arundel (who died in 1646) (Prideaux 1676).

The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

The epitaph is set up by a group of freedmen and a freedwoman. Two of the freedmen (Salvius and Nico) are freed slaves of the same master, a Quintus Appuleius. The last name is that of Arescusa's patron, himself also a freedman. The genitive form Arescusaes is influenced by Greek.

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AshLI 28 C3-29 EPITAPH SET UP BY CAECILIA IRENA (ROME)

Description

- **Monument:** A large slab of white marble with a simple wide, moulded border (in a modern mount) (h. 0.465; w.0.65; d.0.05). On the front, there is a clamp mark in the centre at the top. On the top surface are three metal-filled holes in the centre and to right and left. The rear has been cut, but lacks a smooth finish. The slab is damaged along its top and bottom edges, and there is some surface damage to the inscription.
- **Text:** There are triangular interpuncts throughout, except at the ends of lines. The letters in lines 5-6 are spaced out. Lines 6-7 are indented by 3 letters.
- **Letters:** 0.028 (lines 1-2); 0.027 (line 3); 0.023 (lines 4-7); tall I in Irena 0.03 in line 5; tall I 0.027 in line 6, libertis, libertabus; tall I 0.025 in line 7; 0.027 (line 8).
- **Date:** It dates from the first century AD, between Tiberius and Nero (Solin, 2003: vol.1, p.404 and vol.2, p.1081).

Edition

Caeciliae ° Q(uinti) ° l(ibertae) ° Euposiae / Caeciliae ° D ° l(ibertae) ° Macariae / Q(uinto) °
 Minucio ° Q(uinti) ° l(iberto) ° Salvittoni / C(aio) ° Iulio ° C(aii) ° l(iberto) ° Tyranno / ⁵
 Caecilia ° D ° l(iberta) ° Ìrena / fecit ° sibi ° et ° libertis ° libertabus / suis ° posterisque °
 eorum / v(ivi)

Translation

‘Caecilia Irena freedwoman of a woman, set this up for Caecilia Euposia, freedwoman of Quintus, for Caecilia Macaria, freedwoman of a woman, for Quintus Minucius Salvitto, freedman of Quintus, for Gaius Iulius Tyrannus, freedman of Gaius, for herself and for her own freedmen and freedwomen and for their descendants. In their lifetime.’

Apparatus

- Line 1 : EPOSIAE (Cittadini MS. Bib. Marc.); EVPETIAE for EVPOSINE {in margin} (Doni MS. cod. Barb. Lat.)
- Line 2: Q L (Prideaux, Gude, Maittaire) ; D. L (Cittadini MS. Bib. Marc.; Maittaire p.562; Doni MS. cod. Vat. Lat. 7113)
- Line 3: MINCIO (Muratori); D. L (Prideaux, Maittaire); Q L (Cittadini MS. Bib. Marc.; Maittaire p.562); SALVITONI (Doni MS. cod. Barb. Lat.)
- Line 4: D. L (Muratori; Malvasia); LIBERTO (Gude)
- Line 5: IRENAE (Cittadini MS. Vat. Lat.); IRANA (Cittadini MS. Bib. Marc.); IRENE (Prideaux, Maittaire, Muratori); IRENA (Gude); LAENA (Doni MS. cod. Barb. Lat.); LIBERTIS / LIBERTABVS (Gude)
- V at start of line 8 (AEC), noted otherwise only by de Winghe MS. 17872-3

Photographs

- ASHLI

Locations

This inscription was found in Rome, on the edge of the Janiculum, in the area of S. Pancrazio (St Pancras) on the *via Aurelia* (de Winghe MS. 17872-3; Doni MS. cod. Vat. Lat. 7113) in the ‘vinea/vineyard’ (i.e., villa – for its meaning, see Coffin 1979: p.viii) of an individual named by some sources as a spice-trader, ‘Giullelmo/ Gulielmo aromatario’ (Doni MS. cod. Barb. Lat., Cittadini MS. Bib. Marc.). Other inscriptions from the same location are C3-19, C3-25, C3-37, C3-58, C3-60. It was published by Prideaux (1676) as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). This inscription can be seen as part of this display in the proof-engraving in the papers of Henry Aldrich (Vickers 2006: p.40-41). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy. At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), before being moved to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

This inscription, probably dating from the first half of the first century AD, shows a single individual paying for a collective funerary monument for a series of named individuals, as well as (it seems) her own freedmen and freedwomen, together with their descendants.

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AshLI 29 C3-30 EPITAPH SET UP BY P. TURULLIUS APOLLONIUS (ROME)

Description

- **Monument:** An unadorned slab of grey marble (in a modern mount) (h. 0.303; w. 0.60; d. 0.04). The rear remains rough and unfinished. The top edge of the slab is chipped, and the letters at the start of line 1 are damaged.
- **Text:** There are interpuncts in the form of commas throughout. Line 5 has been erased, but possibly it began with the letters CER (Gude, according to *CIL*). Selden

mistakenly thought that two lines had been erased. The final line of text appears to have been added by a different hand.

- **Letters:** 0.032 (line 1); 0.025 (line 2), with Θ 0.02; 0.028 (line 3); 0.027 (line 4); 0.025 (line 6).
- **Date:** first half of the first century AD (Solin 2003: vol.1, p.295).

Edition

P(ublius) ° Turullius ° P(ublīi) ° et ° D° l(ibertus) ° Apollonius / Θ Capria ° D° l(iberta) °
Andromacha / Betutia ° Q(uinti) ° l(iberta) ° Fausta / C(aius) ° Vicranus ° Secundus / ⁵ [[[-
c.18-]]] / Cercenia ° M(arci) ° l(iberta) ° Uranio

Translation

‘Publius Turullius Apollonius freedman of Publius and of a woman; deceased: Capria Andromacha freedwoman of a woman; Betutia Fausta, freedwoman of Quintus; Gaius Vicranus Secundus; [erasure]; Cercenia Uranio freedwoman of Marcus.’

Apparatus

- Line 1 P. TVRVLLIVS (Sirmond); P.I...VPVLLIVS P.E.) L. (Selden); P.I...VPVLLIVS P.F.) L. (Reinesius, who suggests P. TVRVLLIVS); P. ±URULLIUS (Chandler)
- Line 2: CAPRIA (Sirmond); CARRIA (Selden; Reinesius, who suggests CAPRIA)
- Line 5 CER //// (Gude); line omitted by Sirmond
- Line 6: CERCENIA (Sirmond); CEPENIA M.I (Selden); CERCENIO (Prideaux, Maittaire); CEPENIA M.L. (Reinesius, who suggests CERCENIA or CERCENIA)

Photographs

- ASHLI

Locations

It was found beyond the gate on the *via Appia* (Gude, according to *CIL*), and was seen, according to Reinesius, by Sirmond at the Palazzo of Cardinal Crescenzi, near the Pantheon in Rome, some time after 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984) (see also C3-17, C3-71). It was also seen and copied by Giovanni Zaratino Castellini (1570-1641) at the Palazzo of Cardinal Crescenzi (who died in 1645), some time after 1611. Three of Castellini’s folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958). This location is also recorded by Chandler (1763: p.xvi). The inscription was then brought to England to join the Arundel Collection in London (Selden 1629: p.51 no.4), which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

The Greek letter theta Θ (= *θάνατος*) is sometimes used in Latin epitaphs (line 2) to indicate a deceased person (cf. Calabi Limentani 1991: p.202 no.29; Carroll 2006: pp.87-88). The implication of stating that Capria Andromacha is deceased is that the others setting up the epitaph for themselves did so whilst still alive. It is unclear what relationship (if any) existed between the freedmen and freedwomen listed.

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**AshLI 30 C3-31 EPITAPH FOR FREEDMAN CANINIUS
TERTIUS AND FREEDWOMAN CANINIA
TERTIA, ROME(?)**

Description

- **Monument:** An unadorned slab of white marble (in a modern mount) (h. 0.173, w. 0.48; d. 0.03). It consists of two contiguous fragments, with a large chip missing from the bottom left corner of the right-hand fragment. The rear is not visible because of the modern mount. Two small round holes in the top surface probably relate to the epitaph's display in modern times.
- **Text:** Inscribed on the face. There are interpuncts throughout, except at the ends of lines 1-2. The whole text is of poor workmanship: in line 2, the stonecutter has altered the wrongly inscribed letters CAT to CAN; possibly too the stonecutter mistakenly started with an upright stroke in cutting the A in TERTIAE, and then had to compensate by carving the rest of the letter at an odd angle.
- **Letters:** 0.032-0.025 (line 1), 0.021-0.026 (line 2), 0.025-0.022, with tall I 0.04, tall B in SIBI 0.038 (line 3). The lettering is rather roughly cut, and there is considerable variation in letter-size within individual lines. Q in line 3 is damaged, but clear from context.
- **Date:** second century AD (Solin 1996: vol.1, pp.153-54).

Edition

C(aio) ° Caninio ° C(ai) ° l(iberto) ° Tertio / et ° Caninae ° C(ai) ° l(ibertae) ° Tertiae / sibi ° posterisq(ue) ° suis °

Translation

‘To Gaius Caninius Tertius, freedman of Gaius, and to Caninia Tertia, freedwoman of Gaius, for themselves and their descendants.’

Apparatus

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and this particular inscription can be seen as part of that display on a proof-engraving in the papers of Henry Aldrich (Vickers 2006: p.40-41). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

The epitaph is set up for two ex-slaves (husband and wife) freed by the same patron. Their servile names ‘third (male)’ and ‘third (female)’ remind us of the objectification of slaves in Roman society (for a list of slave-names at Rome derived from numbers, see Solin 1996: vol.1, pp.142-55). The poor quality of lettering suggests that this epitaph would have been at the cheap end of the market. Consequently, dating from the lettering is not possible, but it may perhaps be placed roughly within the 2nd century AD on onomastic grounds.

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AshLI 31 C3-32 ASH CHEST OF SERVAEUS SAGARIS, ROME(?)

Description

- **Monument:** An ash chest, with lid, of white marble (overall, h. 0.32 (including lid, h. 0.075); w. 0.32; d. 0.255), decorated with sculpted reliefs (not a *tabula marmorea*, contra *CIL*). At each top corner appears a ram’s head, with an eagle below. These motifs spread across onto the sides of the chest. On the front, in the centre beneath the inscription is a bird feeding. Hanging beneath the inscription is a garland with fruit, held by two eagles. The lid is shaped with volutes and a rosette at each side at the top, with a rosette in a separate section in the centre. Its rear is roughly finished. It is in a good condition.
- **Text:** Inscribed area (w. 0.14; h. 0.07). Guiding lines for the stonecutter are faintly visible. In line 3, there is a blank space between C and INGONIA.
- **Letters:** 0.012 (line 1); 0.01 (line 2); 0.012 (line 3); 0.008 (lines 4-5).
- **Date:** 2nd century AD (Solin 2003: vol.1, p.699).

Edition

Servaeo / Sagari / Cingonia / Eucarpea /⁵ marito optimo

Translation

‘For Servaeus Sagaris. Cingonia Eucarpea (set this up) for her excellent husband.’

Apparatus

- Line 3: C.INGONIA (Fabretti, Maittaire); CINGONIA (Maittaire p.562)

Photographs

- [AshLI](#)

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy. At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.29, no.140), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The ash chest is currently in a storeroom.

Commentary

Servaeus Sagaris and Cingonia Eucarpea are of uncertain social status (Solin 2003: vol.1, p.699).

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AshLI 32 C3-33 RIGHTS TO BURIAL IN A SHARED TOMB, ROME(?)

Description

- **Monument:** An unadorned rectangular slab of white marble, with an inscription within a simple moulded frame, and a small hole in the centre on its top surface (h. 0.336; w. 0.495; d. 0.025). The rear is smoothly finished. It is in a good condition (in a modern mount).
- **Text:** This plaque has three separate inscriptions upon it. The majority of the plaque is taken up by a neatly engraved text in large letters, whilst a second text is squeezed in to the right of this, in much smaller letters, some of which encroach upon the frame. A third text then follows beneath this one, after an empty space.

Some letters (I and L) in the left-hand text are given more prominence through being taller than the rest. Line 4 is more generously spaced out, and centred. There are small triangular interpuncts throughout, except at line ends. In the last line, EORVM is rather unevenly spaced out, with the final three letters gradually becoming wider apart.

The lettering in the right-hand column is much smaller than in the left. The text on the right-hand side has been squeezed in, encroaching upon the slab's moulded frame (lines 1-4, 6, 10, 12-13). ET at the end of line 4 is puzzling; most likely it has been misplaced given the way in which it has been inscribed squeezed onto the frame (as suggested in the translation below). The same thing then appears to happen two lines later: in line 6, the ET splits up the freedwoman's name Orchivia Saturnina. Solin (2003: vol.1, p.194) suggests, however, that we should read C. Orchivio Ϟ L Alexandro. This second text does not appear to be a later addition, however, given that the text in the left-hand column leaves this sizeable space free. It must have been regarded as of secondary importance, however. In line 7, the stonecutter has omitted the final E of SATVRNINAE. There are triangular interpuncts throughout, except at line ends. A third text is then added beneath this one.

- **Letters:** Column a: 0.026 with tall I 0.03 (line 1); 0.022 with tall I 0.03 + 0.024 (line 2); 0.024 with tall I 0.026 (line 3); 0.023 with tall I 0.028 (line 4); 0.023 with tall L and tall I 0.028 (line 5); 0.022 (line 6). Column b: 0.012 with tall L 0.015 (line 1); 0.01 (lines 2-13) with tall I 0.012 (lines 8, 13)
- **Date:** The plaque probably dates from the first century AD (Solin 2003: vol.1, p.194, 295, 357, 505; vol.2, p.1005).

Edition

M(arcus) ° Ìunius ° M(arci) ° I(ibertus) ° Achilles / Ìunia ° M(arci) ° I(iberta) ° Palladiò °
 I(iberti) / M(arco) ° Ìunio ° M(arci) ° I(iberto) ° Fausto ° p(atrono) / sibi ° et ° suis /⁵ libertis °
 libertab(us)q(ue) / posterisq(ue) ° eorum || L(ucius) ° Crimil ʀi us ° L(ucii) ° I(ibertus) /
 Chrestus ° sibi ° et / C(aio) ° Orchivio ° Eroti / ʀet C(aio) ° Orchivio /⁵ Alexandro / ʀet
 Orchiviae ° / Saturnina<e> / posterisque / eorum / (vac.) /¹⁰ Vettia ° C(ai) ° I(iberta) ° Sabina
 / sibi ° et / T(ito) ° Vecilio ° Felici / posterisque / eorum

Translation

‘Marcus Iunius Achilles freedman of Marcus, Iunia Palladio freedwoman of Marcus, ex-slaves, (set this up) for Marcus Iunius Faustus freedman of Marcus, patron, for themselves and for their freedmen and freedwomen and for their descendants.

Lucius Crimilius Chrestus freedman of Lucius for himself and for Gaius Orchivius Eros, and for Gaius Orchivius Alexander, and for Orchivia Saturnina and for their descendants.

Vettia Sabina freedwoman of Gaius for herself and for Titus Vecilius Felix and for their descendants.’

Apparatus

- Column b: Line 1 CRIMILLVS (*lapis*), emended as CRIMILIVS (Solin)
- Column b: Line 4 C ORCHIVIO ET (*lapis*), emended as ET C ORCHIVIO; C ORCHIVIO ʀD Lʀ (Solin)
- Column b: Line 6 ORCHIVIAE ET (*lapis*), emended as ET ORCHIVIAE
- Column b: Line 7 SATVRNINA (*lapis*)
- Column b: Line 12 T. VICILIO (Prideaux, Maittaire)

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It was not located by the editors of *CIL*, who commented ‘nunc periit aut latet’. The epitaph is currently in a storeroom.

Commentary

This plaque presents to us three sets of texts (column a; column b lines 1-9, which are separated from lines 10-13 by a vacat of one line), relating to three different groups of freedmen and freedwomen. Each group has bought space in a shared tomb; the function of

this inscription is not to act as an epitaph as such, but to define the legal rights which allowed these different individuals to be buried in this shared tomb.

The first group consists of a patron Marcus Iunius Faustus (himself a freedman), who is commemorated by his freedman Achilles and freedwoman Palladio. In column a, lines 2-3, the final L and P are unexpected; *CIL* suggests expanding the abbreviations as L(iberti) and P(atrono), adopted above. This would mean that the reason for repeating the freed status of Iunius Achilles and of Iunia Palladio was to clarify their relationship to Iunius Faustus, their *patronus*.

The second group consists of two freedmen, Lucius Crimilius Chrestus and Gaius Orchivius Eros, followed by a husband and wife, Gaius Orchivius Alexander and Orchivia Saturnina, along with their descendants. The *nomen* Crimillus in column b, line 1 is otherwise unattested; Solin suggests that we should emend it as Crimil[ri]us, adopted above.

The third group is another wife-husband pair, Vettia Sabina and Titus Vecilius Felix, and their descendants. In this last group, the woman takes the lead in setting up the inscription, perhaps because she has been pre-deceased by her husband.

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AshLI 33 C3-34 EPITAPH OF VALERIUS PATERNUS, SPECULATOR (ROME)

Description

- **Monument:** A small stele of white grey-veined marble (overall h. 0.59; w. 0.285; d. 0.075). There is a semicircular frame in the middle at the top, within which is a rosette in relief, above the inscription. There is a small decorative motif (perhaps a leaf or rosette) at its upper corners, outside semicircular frame. The rear remains rough and

unfinished. Its present condition is good, but there is damage across the top, where part has been sliced off, and some damage also towards the bottom of the stone.

- **Text:** The text is centred, and is inscribed within a moulded frame. There are small triangular interpuncts throughout. The last line is less well engraved; possibly it was added later or inscribed by a different craftsman. Inscribed area: h., 0.36; w., 0.21.
- **Letters:** 0.025 (line 1); 0.023 (line 2); 0.022 with tall T 0.025 (line 3); 0.02 (line 4); 0.018 (lines 5-7); 0.016 (line 8); 0.015 (lines 9-11).
- **Date:** AD 100-150?

Edition

d(is) ° m(anibus) / Val(erii) ° Paterni / specul(atoris) ° exercit(us) / Brittan(iae) /⁵ cura °
agentibus / Semp(ronio) ° Pudente / mil(ite) ° frum(entario) / et ° Cutio ° Euplu / ministro °
spec(ulatorum) /¹⁰ b(ene) ° m(erenti) ° fecerunt / in fr(onte) ° p(edes) ° VII ° in ag(ro) °
p(edes) ° V

Translation

‘To the departed spirits of Valerius Paternus, *speculator* of the army in Britain; through the agency of Sempronius Pudens soldier and *frumentarius* and Cutius Euplus assistant to the *speculatores*. They set this up for their well-deserving (colleague). 7 feet wide, 5 feet deep.’

Apparatus

- Line 2: VALERI (Malvasia)
- Line 4: BRITAN (Doni MS. cod. Vat. Lat. 7113; Malvasia, who also places this word on line 3; Sirmond; Fabretti, *CIL*)
- Line 8 EVPLA (Reinesius)
- Line 10: FECER (Malvasia)

Photographs

- ASHLI
- Vickers (2006) p.43

Locations

It was seen on the Janiculum in Rome (Sirmond; Reinesius), but was then transferred to the Arundel Collection. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location behind the University Galleries was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently on display in the Randolph Gallery.

Commentary

Valerius Paternus was a soldier in the army in Britain, possibly from the 20th Legion Valeria Victrix (see below), which was stationed at Chester from the late first century AD. A

speculator was one of ten officers on secondment to the provincial governor who might carry out a variety of tasks, including delivering messages and acting as law-enforcers, which might involve the custody and execution of prisoners. Similarly, in origin a *frumentarius* in the army was responsible for foraging for corn, but during the early second century AD became an intelligence officer and courier (Le Bohec 1994: pp.51, 56). The best translation of these titles, therefore, at this date is probably the generic term ‘military police’. Given that the tombstone was found in Rome, it seems that either Valerius Paternus returned to Rome for his retirement, after completing his term of service in Britain, or he may have died whilst on active service in Rome. An individual of the same name also appears in an epitaph which he set up to a colleague from Legion XX Valeria Victrix at Rome (*CIL* VI 3357), whilst Sempronius Pudens reappears as *frumentarius* of the Legion XX Valeria Victrix in *CIL* VI 3358 (an epitaph which he set up to a fellow-soldier) and in *CIL* VI 3359 (his own epitaph). The date is uncertain, but the military context in Britain suggests a period during the first half of the second century AD (although Solin 2003: vol.II, p.924 assigns Euplus to 2nd/3rd century).

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AshLI 34 C3-35 EPITAPH OF SISTER AND BROTHER, ROME

Description

- **Monument:** A plain rectangular stele of white marble (in a modern mount) (h. 0.582; w. 0.38; d. 0.047). At the top is engraved the inscription; beneath it a picture is incised. It depicts a youth reclining on an ornamental couch, supporting himself by his left arm, whilst holding out a shallow dish (*patera*) in his right hand (according to *CIL*) – but perhaps instead holding out a garland – and holding a cup in his left. In front of the couch is a table, to the left of which is a bird (included in a drawing by Doni, MS. cod. Vat. Lat. 7113). The bottom half of the stele remains blank. The rear remains roughly finished; to the sides, the right edge is rough, the left is smoothed. It is in a good condition, although the relief is slightly worn, the edges of the stele are chipped, and parts of the inscribed text are slightly pitted.
- **Text:** There are interpuncts throughout, except in line 1. Each line is roughly centred. The orthography of Felixs (Felix) and Nymfe (Nymphé) is non-standard.
- **Letters:** 0.025 throughout.
- **Date:** 2nd/3rd century AD (Solin 2003: vol.1, p.435)

Edition

d(is) m(anibus) s(acrum) / Victoriae ° et ° Salacio ° / fili(i)s ° dulcissimis ° / Felixs ° et ° Nymfe ° /⁵ parentes ° fecerunt °

Translation

'Sacred to the spirits of the dead. For Victoria and Salacius, sweetest children. Felixs and Nymfe, parents, set this up.'

Apparatus

- Line 4: NYMFE (Doni MS. cod. Vat. Lat.; Sirmond); NYMEE (Prideaux); NIMFE (Malvasia, Muratori)

Photographs

- CSAD

Locations

Given that it was recorded by Doni and Sirmond, it probably originates from Rome. It was published by Prideaux (1676) as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from

1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

The social status of the commemorators and commemorated is uncertain, but it is possible that this monument offers an unusual insight into a family of slaves, given that each individual is represented only by a single name. Moreover, Felix is one of the most common slave names in Rome (Solin 1996: vol. 1, pp.86-92, a total of 461 instances), whilst Nympe and Victoria are also attested among slaves. Salacius, however, is not known as a slave-name, but is also almost unparalleled in any context (cf. one other example, of Christian date: *ICUR* vol.1, no.1173). It may be derived from the sea-goddess Salacia.

The incised relief alludes to the idea of the funerary banquet (‘Totenmahl’), which is a common motif on funerary monuments, especially funerary altars, urns, and sarcophagi (Dunbabin 2003: chapter 4). It shares typical features of this genre, depicting a figure reclining on a couch, a three-legged table in front, and with drinking vessel in hand. It is, however, less often found on stelae in Rome and Italy (Dunbabin 2003: p.109). The precise meaning of such images is much debated – whether they express some sort of hope that the deceased will enjoy a pleasant afterlife, or reflect commemorative feasts held at tombs, or allude to the enjoyment of such dining during one’s lifetime – but in fact to search for a single meaning is probably misguided. Instead, it seems likely that banqueting scenes in funerary contexts were ambivalent in meaning. In this case, even though both Victoria and Salacius are mentioned in the inscription, the picture alludes only to a single individual, suggesting perhaps that the image is not intended to be a representation of a specific person, but is a generic allusion to the theme of banqueting, conjuring up an atmosphere of pleasure and privileged status that is perhaps surprising in a context such as this, if it does belong to a family of slaves. The stele overall may be reflective of the family’s aspirations towards a comfortable lifestyle rather than reflecting the reality.

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AshLI 35 C3-36 FUNERARY ALTAR OF MARCIUS CLEMENS, ROME(?)

Description

- **Monument:** A white marble funerary altar (h. 0.855; w. 0.52; d. 0.34), consisting of three separate sections: a curved pediment at the top, in the centre of which is an eagle with open wings in relief, flanked on either side by bolsters consisting of a volute containing a rosette; the main body of the altar, with moulded frame on the front around the inscription, and with a jug (*urceus*) in relief on the left side and a libation-dish (*patera*) in relief on the right side; and a pedestal consisting of a stepped base. In its present condition, there is some slight damage to the rosette at top right; the left corner of the inscription is partly broken; part of the left-hand moulded frame has been restored. The top moulding is also slightly damaged.
- **Text:** The inscription is enclosed within a moulded frame (h. 0.43; w. 0.35). It is not planned out and is inscribed with irregular lettering. The final line at the bottom of the stele is separated by a large empty space from the rest of the text. Line 4 also appears to have been added by a different hand. There are interpuncts in the first part only of the inscription. The letters in the final line are spaced out across the width of the altar. The rather indifferent quality of the inscribing seems incongruous with the elegant altar on which it sits. It seems likely that, as Hübner suggested, the altar was originally inscribed with another text. This was then erased and replaced with the current one, so it is possible that the current inscription does not record the identity of the original purchaser of the altar, which might explain the discrepancy between inscription and monument. RTI has revealed traces of the bottom stems of a line of letters in the empty space just above line 5.
- **Letters:** 0.021, sloping slightly downwards (line 1); 0.018 (line 2); 0.02 (line 3); 0.023, with tall I 0.027 (line 4); 0.02 (line 5). The As lack cross-bars.
- **Date:** 1st/2nd century AD (Solin 2003: vol.2, p.1147)

Edition

dis manibus ° T(itus) ° Marci/us ° Clemes ° fecit ° sibi ° et ° / post{a}eris ° qu{a}e ° suis ° /
et ° Marciae ° P^ry^rra<l>liði / (vac.) / ⁵ v(ixit) a(nnos) XXXIII

Translation

‘To the spirits of the dead. Titus Marcus Cleme(n)s set this up for himself and for his descendants and for Marcia Pyralis. Lived 33 years.’

Apparatus

- Line 4 PVRALIDI (*lapis*), emended to Pyralidi (Solin)

Photographs

- RTI/ASHLI – overall; closeups of inscription, decoration

Locations

Of unknown provenance, it probably originated from Rome. It was first recorded in Oxford by Prideaux (1676), as part of the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and this inscription is visible in the proof-engraving depicting this display in the papers of Henry Aldrich (Vickers 2006: p.40-41). The marbles were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy. At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.29, no.141), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in store.

Commentary

As suggested above, the inscription appears to be a later addition to this elegant altar. The inscription was commissioned by Titus Marcus Cleme(n)s to commemorate himself and his descendants, but it later appears to have been extended to include Marcia Pyralis (perhaps his wife and/or fellow-freedwoman) as well. As a result, it is unclear to whom the final line about age at death refers. The status of both named individuals is unclear, but given that they share the same *nomen*, it is perhaps likely that they are both ex-slaves.

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AshLI 36 C3-37 EPITAPH OF CORNELIA EXOCHE, ROME

Description

- **Monument:** A slab of white marble, within a simple moulded frame (h., 0.319; w., 0.535; d. 0.12). The rear and sides are roughly finished. It is generally in a good condition, albeit with some surface damage towards the ends of lines 2-3. There is a hole on its top edge.
- **Text:** Inscribed on the front face, with some thought for layout in the centring of the final line. There are triangular interpuncts throughout .
- **Letters:** 0.03 (line 1); 0.026 (lines 2-3); 0.023 (line 4); 0.019 (line 5); 0.016 (line 6)
- **Date:** late 1st/2nd century AD (Solin 2003: vol.3, p.1301)

Edition

dis ° man(ibus) ° Corneliae Exoche / Cornelia ° Felicla ° liberta / et ° Clodius ° Helius °
patronae / bene ° merenti ° fecerunt /⁵ et ° collibertis ° collibertabus / posterisque ° suorum

Translation

‘To the departed spirits of Cornelia Exoche. Cornelia Felicla, freedwoman, and Clodius Helius set this up for their well-deserving patron and for their fellow-freedmen and fellow-freedwomen and for their descendants’.

Apparatus

- Line 1 opening formula omitted by Doni MS. cod. Vat. Lat. 7113; CORNELIA Doni MS. cod. Vat. Lat. 7113; H written on top of E in EXOCHE (Cittadini MS. Bib. Marc.); line division after DIS MAN (Doni MS. cod. Barb. Lat.); EXOCHAE (Doni MS. cod. Barb. Lat.)
- Line 2: FELICIA (Sirmond, Reinesius, Prideaux, Maittaire)

Photographs

- ASHLI

Locations

This inscription was found in Rome, on the edge of the Janiculum, in the area of S. Pancrazio (St Pancras) on the *via Aurelia* (de Winghe MS. 17872-3; Cittadini MS. cod. Vat. Lat. 5253 f.210; Doni MS. cod. Vat. Lat. 7113 f.53), in the ‘*vinea/vineyard*’ (i.e., villa – for its meaning, see Coffin 1979: p.viii) of an individual named by some sources as ‘Gulielmo pasticcerio’, a pastry-chef (Cittadini MS. cod. Vat. Lat. 5253 f.210; Cittadini MS. Bib. Marc.), and by others as a spice-trader, ‘Giulielmo aromatario’ (Donius MS. cod. Vat. Lat. 7113, Doni MS. cod. Barb. Lat.). Other inscriptions from the same location are C3-19, C3-25, C3-29, C3-58, C3-60. It was seen, according to Reinesius (1682), by Sirmond at the Palazzo of Cardinal Crescenzi, near the Pantheon in Rome, some time after 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984), and Chandler (1763: p.xvii) also records this location, although the MS of Sirmond does not itself mention a location (for other inscriptions from this location, see C3-12, C3-17, C3-21, C3-28, C3-30, C3-71, C3-80, C3-90). It was then brought to England to join the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

This epitaph illustrates the close ongoing relationship that existed between some freedmen and their patrons.

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AshLI 37 C3-38 EPITAPH OF PEDANIUS EUTYCHES AND PEDANIA IRENE, ROME

Description

- **Monument:** A slab of white marble (h., 0.56; w., 1.00; d. 0.09), within a decorative moulded frame, on a modern mount. There are two clamp marks on the top edge, to right and left. The stone is basically intact, with some damage on the right and left edges. The rear remains rough.
- **Text:** Inscribed on the front face, with line 1 laid out as a heading. There are triangular interpuncts throughout, and some ligatures (line 2 HE; line 6 VM). The stonecutter has corrected a couple of mistakes in the letter-cutting in line 3: the word Pedania has been corrected from Pedaniae, with an E erased, whilst the word Irene has initially been cut as Inene and then corrected. The unusual abbreviation su(is) at the end of line 4 reflects that the stonecutter has run out of space to complete the line.
- **Letters:** 0.044 (line 1); 0.05 (line 2); 0.045 (lines 3-6)
- **Date:** second century AD (Solin 2003: vol.1, p.460, vol.2, p.862)

Edition

d(is) m(anibus) / C(aius) ° Pedanius ° Euty**ches** ° / et ° Pedania[[e]] I<<r>>ene / fecerunt sibi et ° su(is) /^s libertis ° libertabus/que ° posteris°que ° eor**um**

Translation

‘To the spirits of the dead. Gaius Pedanius Eutyches and Pedania Irene set this up for themselves and for their freedmen and freedwomen and for their descendants’.

Apparatus

- Line 1: DM omitted (Prideaux, Maittaire)
- Line 2: EVTICHES (Doni MS. cod. Vat. Lat. 7113) ; EVTHYCHES (Cittadini MS. Bib. Marc.)
- Line 3: PADAVIA (Cittadini MS. Bib. Marc.)
- Line 4: SIB ET SV (Cittadini MS. Bib. Marc.); SVIS (Prideaux, Maittaire)
- Line 5: LIBERIS (Cittadini MS. Bib. Marc.)
- Line 6: POSTERISQ (Fabretti)

Photographs

- ASHLI

Locations

This inscription was found on the *via Aurelia*, in the *vinea*/vineyard (i.e., ‘villa’ – for its meaning, see Coffin 1979: p.viii) of Guglielmo (de Winghe MS. 17872-3; Doni Barb. Lat.) (seemingly the same, somewhat confused location as C3-19, C3-25, C3-29, C3-37). It was then brought to England to join the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and this inscription is visible in the proof-engraving depicting this display in the papers of Henry Aldrich (Vickers 2006: pp.40-41). They were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

It is likely that the epitaph commemorates a husband and wife, but it is unclear whether they have both been freed by the same patron (or whether Irene is both freedwoman and wife of Eutyches) and so share the same *nomen*: their freed status is not explicitly stated, and so is not certain.

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AshLI 38 C3-39 EPITAPH OF AN IMPERIAL FREEDMAN, ROME

Description

- **Monument:** A white marble slab, with a moulded frame (h., 0.628; w., 0.734; d., 0.042). The rear is smoothed. On the top edge in the centre is a clamp mark, with slight oxidisation. It is in a good condition, with some damage on the right side of the frame.
- **Text:** Inscribed on the front face, there are triangular interpuncts throughout. The first section of text naming commemorated and commemorators is emphasised by spacing and letter-size, with the second section of the text from line 8 much smaller and squeezed in. Line 6: PP to indicate plural Publii. Tall K in line 12. Some letters encroach upon the frame (Line 5, A in AEMILIA; Line 10: last letter in MVNIMENTVM).
- **Letters:** 0.047 (line 1); 0.037 (lines 2-3); 0.035 (lines 4-7); 0.019 (lines 8-14). Line 6: tall I, 0.04; line 8: tall I, 0.023.
- **Date:** roughly mid-second century AD (Hadrianic freedman)

Edition

d(is) ° m(anibus) / P(ublio) ° Aelio ° Aug(usti) ° lib(erto) ° / Erasino dulcissimo / et °
 pientissimo /⁵ Aemilia ° Helene ° co(n)iunx / et ° P ° P(ublii) ° Aeli ° Aug(usti) ° lib(erti) ° /
 Musicus ° et ° Helenus ° fili(i) ° / fecerunt ° et ° sibi ° et ° suis ° libertis ° liber/tabusque °
 posterisque ° eorum /¹⁰ ita ° ne ° liceat ° hunc ° munimentum ° vendere / vel ° donare ° quod
 ° si ° factum ° fuerit ° / ut ° r^{er}que ° ark(ae) ° pontificum / HS ° XXX ° m(ilia) ° n(umum) °
 poenae nomine / inferet h(uic) ° m(onumento) ° d(olus) ° m(alus) ° a(besto)

Translation

‘To the spirits of the dead. To Publius Aelius Erasinus, freedman of the emperor, sweetest and most devoted. Aemilia Helene, wife, and Publius Aelius Musicus and Publius Aelius Helenus, freedmen of the emperor, his sons, set this up and for themselves and for their freedmen and freedwomen and for their descendants, on condition that it is not permitted to sell or give away this monument. If this is done, payment will be made by both parties of 30,000 sesterces as penalty to the treasury of the *pontifices*. Let this monument suffer no deliberate harm.’

Apparatus

- Line 3: ERASINO (Doni MS. cod. Vat. Lat. 7113, Sirmond, Selden, Maittaire p.562, Muratori); ERASINIO (Prideaux, Maittaire). Lines 3-4 recorded as a single line (Muratori, Malvasia).
- Line 5: CONIVNX (Selden, Reinesius; Prideaux, Maittaire); COIVX (Muratori); COIVNX (Doni MS. cod. Vat. Lat. 7113, Sirmond); CONIVX (Doni MS. cod. Barb. Lat.)
- Line 6: ET P. P. (Doni MS. cod. Vat. Lat. 7113, Doni MS. cod. Barb. Lat., Sirmond, Selden). Doni and Sirmond mark the long I in AeliI.
- Line 7: FILII (Selden, Reinesius) FILI (Sirmond)
- Line 10: ITA VT NON HOC MONVMENTVM (Muratori; Malvasia); MVNIMENTVM (Doni MS. cod. Vat. Lat. 7113, Selden); MONVMENTVM (Prideaux)
- Line 12: VTRISQVE (lapis) in place of VTERQVE (Dessau); VTRINQVE (Maittaire p.562); VTRISQ (Muratori)
- Line 13: XXXM, with supralineate line (Malvasia, Doni MS. cod. Vat. Lat. 7113); PAENAE (Prideaux); POENAE (Doni MS. cod. Vat. Lat. 7113, Sirmond)
- Line 14: two lines, with break after INFERET (Muratori) ; INFERT (Malvasia, who also adds line break here)

Photographs

- [AshLI](#)

Locations

This slab was found on the Janiculum in Rome (according to Langermann, as reported by Reinesius 1682; Chandler 1763: p.xvii). The inscription was then brought to England to join the Arundel Collection in London (Selden 1629: p.52, no. 5), which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and this particular inscription can be seen as part of that display on a proof-engraving in the papers of Henry Aldrich (Vickers 2006: pp.40-41). The inscriptions were subsequently transferred indoors in 1715 to

‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

This epitaph commemorates an imperial freedman, Publius Aelius Erasinus, who was manumitted by the emperor Hadrian (Weaver 2005: *Aelii Augusti Liberti*: no.1508, P. Aelius Aug. lib. Erasinus). His two sons, Helenus and Musicus, are also imperial freedmen manumitted by Hadrian, whilst his wife, Aemilia Helene, by contrast, appears to come from a different background, which poses the problem of how the sons came initially to be imperial slaves themselves, and then imperial freedmen. In principle, Aemilia Helene could be a freedwoman from a different household or perhaps even freeborn (Solin 2003: vol.1, p.588), but Weaver (1972: pp.156-69) offers extensive discussion of this problem, observing that the sons should share the family *nomen* of the mother, whether she were freeborn or freed. He concludes that the most likely scenario is that the mother, Aemilia Helene, was in fact freeborn, but that under the terms of the *SC Claudianum* of AD 52, her children were born whilst their father was still an imperial slave, and so would themselves also have taken on the status of imperial slaves. In this case, Aemilia Helene would legally have held the status of an imperial slave, but retained her original freeborn name.

The dedicators of the epitaph take some pains to protect the tomb plot which they have bought by imposing a fine in case of the tomb being intentionally damaged (Mommsen 1887-1888: pp.70-72). The earliest known fines of this kind were paid to the *aerarium populi Romani*, with the treasury of the *pontifices* only being involved from the mid-second century AD. On the interpretation and emendation adopted here (following Dessau and Weaver), they impose a substantial monetary penalty upon both buyer and seller, should the tomb be sold or given away (Dessau compares this with *ILS* 8226; the maximum sum known for such a fine is 350,000 sesterces – *CIL* VI 13387, 3rd century). This interpretation seems preferable to paying a penalty ‘to both treasuries of the pontifices’ (suggested by Mommsen 1887-1888: p.70 n.8), which would involve a payment of 30,000 sesterces to both the treasury of the *pontifices* and to that of the Vestals. For other protective penalties, see C3-18, C3-27 (overview in Gregori 2004: pp.391-404).

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AshLI 39 C3-40 FUNERARY ALTAR OF ANCHARIA AMPELIS, ROME

Description

- **Monument:** A white marble funerary altar (h., 0.74; w., 0.41; d. 0.29), with images in relief on its sides: a *patera* on the right side, and a jug on the left. To the right and left on top are cylindrical bolsters, ending in rosettes to the front. On the top surface is carved a two-handled dish, which contains twelve small holes around a single large central hole, for pouring libations. There are remains of a clamp in the centre of the top. The rear surface is smooth. The altar is intact, in good condition, with minor damage to the bottom right corner of its base.

- **Text:** The text is inscribed within a moulded frame (inscribed area: h., 0.337; w., 0.358). The text is carefully laid out, with centring of each line. There are triangular interpuncts throughout.
- **Letters:** 0.022, tall I 0.028 (line 1); 0.022 (line 2); 0.02 (lines 3-5), with tall I 0.023; 0.017 (lines 6-12), with tall I 0.019; 0.015 (line 13); 0.014 (line 14). The tall I letters are noted by Menestrier in MS. cod. Vat. Lat. 10545.
- **Date:** late 1st/ 2nd century AD (reference to voting-tribe; use of DM formula/ *tria nomina*)

Edition

dīs ° manibus / Anchariae ° Ampelidi / fecerunt / M(arcus) ° Antonius ° M(arci) /⁵ Antonì
 M(arci) ° f(ili) ° Flori / liberti ° Aprilis ° libertus / Pothinus ° coniugi / suae ° carissimae °
 bene / meritae ° de se ° et /¹⁰ M(arcus) ° Antonius ° Antonì / Pothini ° filius ° Claud(ia tribu)
 / Iustus ° matri ° suae / piissimae ° adque / indulgentissimae

Translation

‘To the spirits of the dead. To Ancharia Ampelis. Marcus Antonius Pothinus, freedman of Aprilis, freedman of Marcus Antonius Florus, son of Marcus, set this up to his dearest wife, who was well-deserving of him, and Marcus Antonius Iustus, son of Antonius Pothinus, of the Claudian voting-tribe, to his most loving and indulgent mother.’

Apparatus

- Line 1: DM (Menestrier MS. cod. Vat. Lat. 10545, Sirmond)
- Lines 4-5: different line division, after M Antonius/ M Antoni M f Flori (Sirmond)
- Line 8: BENE omitted (Selden; Reinesius)
- Line 9: MERENTI (Selden; Reinesius)
- Line 14: INDVLGENDISSIMAE (Reinesius)

Photographs

- CSAD

Locations

This inscription is recorded found on the *via Flaminia*, in 1610, near the Milvian bridge (Menestrier MS. cod. Vat. Lat. 10545), not on the Janiculum as tentatively deduced by the editors of *CIL* at first (corrected on p. 3509). The inscription was then brought to England to join the Arundel Collection in London (Selden 1629: p.54, no. 9), which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle, and in 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy. At some point this inscription then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.29, no.142), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in

1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

The pattern of names is unusual in this epitaph, showing a desire to be able to trace back the connections of M. Antonius Pothinus through a line of patron-freed relationships. The insistence on being able to place the family in the correct social milieu is also evident in including the son's voting tribe in order to emphasise his freeborn status, using an unusual abbreviation here, CLAVD for Claud(ia tribu), which is normally abbreviated as Cla(udia tribu). The deceased woman, Ancharia Ampelis, however, is of uncertain status (Solin 2003: vol.2, p.1155).

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AshLI 40 C3-41 EPITAPH OF CALPURNIA NEREIS, ROME

Description

- **Monument:** A white marble stele with a rounded top (h., 0.76; w., 0.285; d., 0.09), in a modern mount. The rear and sides of the stele remain rough. The stele is in a good condition.
- **Text:** The text is engraved on the front face within a rather irregularly-cut moulded frame. The style of lettering is also not very even. Furthermore, letters are duplicated by mistake, and some have been squeezed in on a smaller scale, where the stonecutter has not successfully planned out the spacing. There is an ivy-leaf interpunct in line 1 and a couple of round interpuncts in line 10.
- **Letters:** 0.032 (lines 1-4); 0.029 (line 5); 0.032-0.035 (line 6); 0.038 (line 7); 0.034 (line 8); 0.032 (line 9); 0.036 (line 10); 0.03 (line 11), becoming smaller towards the line-end; 0.01 (line 12), possibly in a different hand. Line 6: final E is squeezed in as a smaller letter, higher up; line 7: the last letter N remains incomplete, and the following line duplicates it; line 8: the last 2 letters are damaged, with the A slightly squeezed in; line 11: the final T is inscribed on the moulded frame; line 12: B and R are oddly styled, more like the Greek letter lambda, lacking curving strokes, whilst the final S is inscribed on the moulded frame. The final line is either in a different hand or differs in style because of the extreme lack of space.
- **Date:** possibly second century AD (Solon 2003: vol.1, p.428)

Edition

d(is) ° m(anibus) / Calpurn/{n}iae Nerei/di coniugi /⁵ sanctae ca/rae optimae / castae
pien/{en}tissimae / bene meren/¹⁰ti ° C(aius) ° Calpur/nius Eros fecit / et sibi posterisq(ue) °
suis

Translation

‘To the spirits of the dead. Gaius Calpurnius Eros set this up for Calpurnia Nereis, his virtuous, dear, excellent, chaste, most loving, well-deserving wife, and for himself and his descendants.’

Apparatus

- Line 2: CALPVR (Prideaux, Maittaire)
- Line 3 NERPIDI (Reinesius)
- Line 7: PIENTIS/SIMAE (Reinesius)
- Line 8: TISSIMAE (Prideaux, Maittaire)
- Different line divisions (Sirmond): Calpurniae Nereidi / coniugi sanctae car/ae castae
pientis/simae bene merenti/ C Calpurnius Eros fecit / et sibi posterisque suis

Photographs

- [AshLI](#)

Locations

This inscription was found on the Janiculum (Reinesius 1682). It was then brought to England to join the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). They were subsequently transferred indoors in 1715 to ‘The

Marble School', an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

The epitaph is commissioned by a husband for his wife; their shared *nomina* suggest that they may have been freed by the same patron (or possibly Nereis is both freedwoman and wife of Eros), although their freed status is not explicitly stated, and so is not certain.

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AshLI 41 C3-42 EPITAPH OF CLAUDIA VENERIA, ROME(?)

Description

- **Monument:** A stele of white marble with grey veins (h. 0.53; w. 0.25; d. 0.08), with a rounded pediment and decorated acroteria. In the pediment is depicted a bird about to

eat fruit from an overturned krater. The bottom part of the stele is blank. The rear and sides are rough. It is in a good condition, in a modern mount.

- **Text:** Inscribed on the front face within a simple rectangular moulded frame. There are interpuncts through much of the text. In line 5, the letters VS at the end of PROBATVS are inscribed smaller to fit them in. The first and last lines are centred.
- **Letters:** 0.019 (lines 1-2); 0.018 (lines 3-7); 0.022 (line 8)
- **Date:** possibly second century AD (use of DM formula/ *tria nomina*)

Edition

d(is) ° m(anibus) ° / Claudiae ° Veneri/ae ° co<n>iugi ° sanc/tissimae ° Q(uintus) ° In/⁵steius ° Probatus / sibi suisque / posterisque / eorum

Translation

‘To the spirits of the dead. To Claudia Veneria, most virtuous wife. Quintus Insteius Probatus for himself, and his family, and their descendants.’

Apparatus

- Line 3: COIVGI (*lapis*); CONIVGI (Selden, Prideaux, Reinesius, Maittaire); SANCTISS/IMAE (Reinesius)
- Line 4: IVSTEIVS (Selden, Reinesius, Maittaire); INSTEIVS (Prideaux). Reinesius: changes line division into just seven lines: D M/ CLAVDIAE VENERI/AE CONIVGI SANCTISS/IMAE Q IVSTEIVS/ PROBATVS SIBI SVIS/QVE POSTERISQVE/ EORVM

Photographs

- [AshLI](#)

Locations

It is of unknown provenance, but probably originates from Rome. Its first mention by Selden (1672) reports that it was in Arundel House in London. It was then published by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

This stele is set up by a husband for his wife, conventionally praised as *sanctissimae*.

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AshLI 42 C3-43 EPITAPH OF CLAUDIA EUPHROSYNE, ROME**Description**

- **Monument:** A funerary altar of white marble with grey veins (h. 0.80; w. 0.41; d. 0.24). It is surmounted by a rounded pediment: in its centre is a wreath and trailing ribbons in relief, flanked by acroteria on each side, each decorated with a rosette. The rectangular central part of the monument within a moulded frame has been hollowed into a niche, within which the inscription has been carved. The whole monument sits upon a stepped base. It has a rectangular hole in the centre of its top surface. The rear remains rough. On the sides appear a jug (*urceus*) (left), and libation-dish (*patera*) (right). It is in fairly good condition, but there is some damage to the bottom right side of the plinth, all the way to the rear; there is also damage at rear left, as well as minor damage to the acroteria at the top and to the plinth at the top.
- **Text:** The inscription sits within a shallow curved niche (h. 0.38; w. 0.265). The letters DM are carved outside the curved niche, framing it to either side at the top. The text is centred. These features are all recorded in the Menestrier MS. Traces of red paint still remain on the letters. There are small interpuncts.
- **Letters:** 0.022 (line 1); 0.027, with tall Y 0.033 (line 2); 0.02 with tall I 0.025 in HIC (line 3); 0.018 (line 4); 0.024 with tall I in NĪCANOR 0.027 (lines 5-6); 0.015 (line 7) with tall I in CONIVGI 0.018, and tall K 0.02; 0.023 (lines 8-9); 0.015 (line 10), with tall I in PIEN 0.02. The tall letters are recorded by Menestrier MS.
- **Date:** possibly first half of the second century AD (DM formula, onomastics, use of *tria nomina*; Solin 2003: I p.120)

Edition

d(is) m(anibus) || Cl(audia) ° Euphrosyne / Bened(icta) ° hīc ° s(ita) ° est / fecerunt /⁵
 M(arcus) ° Ulpius ° Aug(usti) ° lib(ertus) / Nīcanor / conīugi ° kar(issimae) ° dulc(issimae) °
 et / L(ucius) ° Baebius / Onesiphorus /¹⁰ matri ° dulc(issimae) ° pīent(issimae).

Translation

‘To the spirits of the dead. Claudia Euphrosyne Benedicta is buried here. Marcus Ulpius Nicanor imperial freedman did (this) for his dearest and sweetest wife and Lucius Baebius Onesiphorus for his sweetest and most devoted mother.’

Apparatus

- Line 2: EVPHROSVNE (Prideaux, Maittaire); EVPHROSYNE (Maittaire 562)
- Line 7: ET omitted by Menestrier
- Line 10: MATPI (Maittaire)

Photographs

AshLI

Locations

This inscription was reported found on the *via Flaminia* in 1610, near the Milvian bridge (Menestrier MS. Vat. Lat. 10545 f. 169’, following schedae of Iulius Roscius). It was then brought to England to join the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). They were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy. At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.30, no.143), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

The different names here between family members – mother Claudia Euphrosyne Benedicta, father Marcus Ulpius Nicanor an imperial freedman, and son Lucius Baebius Onesiphorus – suggest that the son may have been adopted, or that he was son of an earlier marriage (Weaver 1972: p.159).

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AshLI 43 C3-44 EPITAPHS FOR IMPERIAL FREEDMEN, ROME

Description

- **Monument:** A plain white marble tablet (h. 0.346; w. 0.37; d. 0.047), with a moulded frame, in a modern mount. It consists of two conjoining fragments, but part of its left side is missing. The rear surface is rough. There is a small hole in the top surface.
- **Text:** The text on the front surface is divided into two sections by a vertical line. A larger part of the stone (two-thirds or more) is allocated to the first epitaph, and only a comparatively narrow space to the second epitaph. There are some interpuncts visible. The left-hand text in Col. A is particularly worn away. There are ivy-leaf interpuncts in Column B in line 1, and at the ends of lines 2-3. Tops of LP in Col. B line 10 are visible from RTI. In line 11, presumably a *cognomen* should be supplied. There is a tall B at the end of line 13. The lettering in Col. B appears to run out of space completely at the end of the text, leaving the phrase POSTERISQVE EORVM incomplete, with the final S possibly appearing in miniature on the frame. Some traces of letters can be seen in the final lines of Col. B, with the help of RTI, suggesting a formula such as ‘libertis et libertabus posterisque’.
- **Letters:** col. A: 0.017 (line 1); 0.022 (line 2); 0.02 (lines 3-6); col. B: 0.018 (lines 1-2); 0.015 (line 3); 0.016, with tall T encroaching onto frame (line 4); 0.014 (line 5); 0.015 (line 6); 0.012 (line 7); 0.015 (line 8); 0.012 (line 9); 0.014 (lines 10-13)
- **Date:** first half of second century AD (use of DM formula, onomastics) (Solin 1996: vol. 1, p.108).

Edition

[d(is)] m(anibus) / [---] Aug(usti) lib(erto) ° / [---] e]t coniugi / [---] et lib⁵[ertis libertab]us / [---]e || d(is) ◁ivy-leaf▷ m(anibus) / M(arco) ° Ulpio ◁ivy-leaf▷ / Au^rg¹(usti) ° lib(erto) ◁ivy-leaf▷ / Claro ° fecit / ⁵ Calpurnia / Restituta / coniugi ° su/o bene ° me/renti et P(ublio) /¹⁰ [Ca]lpurnio / [---] / [---]n? [---] / [---] et lib/[---] p]osteris(que eorum)

Translation

‘To the spirits of the dead. To ?, freedman of the emperor, and to his wife and to his freedmen and freedwomen.

To the spirits of the dead. To Marcus Ulpius Clarus, freedman of the emperor. Calpurnia Restituta set this up to her well-deserving husband and to Publius Calpurnius ? and to their freedmen and freedwomen and their descendants(?)’.

Apparatus

Column A:

- Line 3: ET (Prideaux, Maittaire)
- Line 5: ...EVS (Prideaux, Maittaire)
- Line 6: ...ERE (Prideaux, Maittaire)

Column B:

- Line 3: AUC (*lapis*)
- Line 10: CALPVRNIO (Prideaux, Maittaire, for whom this is the last line)
- Line 11: cognomen missing
- Line 12: /// V ° EO (*CIL*)
- Line 13: R///ET ° LIB (*CIL*)

Photographs

- CSAD; RTI

Locations

Of unknown provenance, it probably originated from Rome. It was first recorded in Oxford by Prideaux (1676), as part of the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

Given the poor state of preservation, it is difficult to be sure of the details, but this is clearly a stone bearing epitaphs for two imperial freedmen and their families, the space being divided unequally between the two texts. Quite a few letters are missing from the left-hand epitaph.

Bibliography

Editions

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Online:

- EDCS-14803124 [accessed 09/12/14]

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AshLI 44 C3-45 EPITAPH FOR LIVIA CASTA, ROME

Description

- **Monument:** Squarish *mensa sepulchralis* of white marble (not a *tabula marmorea*, as stated in *CIL*), with *infundibulum* (funnel) at its centre beneath the inscribed epitaph, with four perforations, and a channel 0.11 in diameter at the rear, where a modern support has been added (h. 0.318, w. 0.30, d.0.07). From a *columbarium*. Very well preserved, with only very minor abrasions to front surface (line 2 T in FECIT is slightly damaged) and slight chipping around the edges.
- **Text:** Inscribed on the front face, above the *infundibulum*. Each line is roughly centred.
- **Letters:** 0.014 (lines 1-2); 0.014-0.012 (line 3). In line 3, the lettering decreases in size from left to right, as the stonecutter realized he was running out of space. Interpuncts in line 1 only.
- **Date:** c.AD 50-150. *Columbaria* began to be constructed in Rome from the 20s BC, flourishing until the Hadrianic period, whilst the formula *dis manibus* became common at Rome only from the mid-first century AD. By the end of the second century AD, there had been a shift away from cremation to inhumation in burials at Rome (Bodel 2008). The lack of filiation might point to the second century (Rawson 1989: p.37).

Edition

d(is) ° m(anibus) ° / Liviae Castae coniugi / L(ucius) Valerius Aprilis fecit et sibi

Translation

‘To the spirits of the dead. Lucius Valerius Aprilis set this up for his wife Livia Casta and for himself.’

Apparatus

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome, given its *columbarium* context. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were

subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy. At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.30, no.144), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently on display in the Reading and Writing Gallery.

Commentary

The form of this epitaph indicates a provenance from a *columbarium*: it would have been inserted into the ground-floor level of the *columbarium*, to allow libations to be poured onto the deceased’s ashes via the perforations.

Bibliography

Editions

Prideaux (1676) p.83, no.12; Maittaire (1732) p.36, no.67; Chandler (1763) p.134, no.45; *CIL* VI.3 no.21417 [Hübner] (1886); Cooley (2012) pp.377-78 no.69, fig. 3.10

Online:

- EDCS-12600479 [accessed 08/07/14]

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AshLI 45 C3-46 EPITAPH OF OPSIUS SEVERUS, ROME(?)

Description

- **Monument:** A plain stele of white marble (h. 0.311, w. 0.205, d. 0.04). The rear surface has been smoothed. It currently consists of four conjoining fragments, in a modern mount, with some damage around the edges. There is a small hole in the top surface.

- **Text:** The text is roughly centred on each line. There are interpuncts in lines 1-2.
- **Letters:** 0.029 (line 1); 0.025 (line 2); 0.025 (lines 3-7); 0.024 (line 8)
- **Date:** possibly second century AD (use of DM formula and *tria nomina*)

Edition

d(is) ° m(anibus) / P(ublio) ° Opsio / Severo / fecit /⁵Arria / Marcellina / coniugi / optimo

Translation

‘To the spirits of the dead. To Publius Opsius Severus. Arria Marcellina set this up for her excellent husband.’

Apparatus

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

This is a fairly conventional commemoration of a husband by his wife.

Bibliography

Editions

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Online:

- EDCS-13300734 [accessed 10/12/14]

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AshLI 46 C3-47 JOINT EPITAPH, ROME(?)

Description

- **Monument:** A white marble rectangular slab, with a single line creating a border around the inscribed text (h. 0.236; w. 0.26; d. 0.03). It is now fragmentary (supported by a modern mount), broken off on the top right and down the left side; there is also one small contiguous fragment at bottom left. The rear surface is smoothly finished. The inscribed surface is slightly worn, but clearly legible.
- **Text:** The text has been carefully inscribed, with the first and last lines centred. Triangular interpuncts occur throughout, except at line ends. In their editions, Prideaux and Maittaire appear to have supplemented the surviving text with the usual formulae. A tendency towards small cross-bars on the letter T has led to some misreadings in past editions. Approximate line lengths can be calculated from restoring line 5, which must have filled the width available.
- **Letters:** 0.028 (lines 1-2); 0.025 (line 3); 0.023 (line 4); 0.016 (line 5); 0.014 (line 6).
- **Date:** 2nd/3rd century AD (use of DM formula and onomastics) (Solin 2003: vol. 2, p.914).

Edition

[d(is)] ° m(anibus) / [- ca. 12 -]s ° Abascantus / [- ca. 10 -]nia ° Restituta / [fecerun]t ° sibi ° et ° suis ° et / ⁵ [libertis l]ibertabusque ° suis / [po]sterisque ° eorum

Translation

‘To the spirits of the dead. [?]s Abascantus and [?]nia Restituta set this up for themselves and their family, their freedmen and freedwomen, and their descendants.’

Apparatus

- Line 1: D M (Prideaux, Maittaire)
- Line 2: ABASCANIVS (Prideaux, Maittaire)
- Line 4: ...ET SIBI (Prideaux, Maittaire); I SIBI (*CIL*)
- Line 5: LIBERTIS (Maittaire); LIBERTABVSQVE (Prideaux)
- Line 6: POSTERISQVE (Prideaux, Maittaire)

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad

Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

The social milieu of the deceased couple is uncertain: their *cognomina* could be compatible with freed status (Solin 1996: vol. 2, p.445 for Abascantus; vol. 1, p.177 for Restituta as slave-names), but neither of them includes specific mention of their status as freed(wo)man, which would immediately precede their *cognomina*.

Bibliography

Editions

Prideaux (1676) p.264, no.127; Maittaire (1732) p.40, no.95; Chandler (1763) p.135, no.47; *CIL* VI.2 10443 [Hübner] (1882).

Online:

- EDCS-16200315 [accessed 08/07/14]

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AshLI 47 C3-48 EPITAPH FOR SIBLINGS, ROME(?)

Description

- **Monument:** A large tablet of white marble, with a moulded frame, in a modern mount (h. 0.59, w. 0.625, d. 0.035). In its current condition, it consists of two contiguous pieces. The left side, which is preserved, is smoothly finished. The right side is missing. The rear is roughly finished.
- **Text:** There are interpuncts throughout. Line 1 is indented (probably centred). Only the upright stroke of R remains at the end of line 2. The end of line 3 has been cut back and the letters MENO inscribed in a different hand on top of an erasure; most of line 4 has also been erased, after the initial CL. There are probably about six letters missing on the right side of the text. The last letter in line 3 seems more likely to be O than C; in line 4 the name CL[[AVDIA]] is visible, though erased; the final letters in lines 5, 6, and 7 have been chiselled out.
- **Letters:** 0.045 with tall I 0.05 (line 1); 0.04 (lines 2-4); 0.038 with tall I 0.048 (line 5); 0.035 (line 6); 0.032 (lines 7-8)

- **Date:** late first century AD (from DM formula and onomastics; Solin 2003: vol.2, p.824 opts for a wider spread, from first to second century AD)

Edition

dīs ° manibus / parentes ° fecer[unt ° Ti °] / Claudius ° <<Meno[---]>> / CI[[audia]] °
 [[Anci[[la]]]] /⁵ Attico ° f(ilio) ° vix(it) an[---] / et ° Atticillae ° f(iliae) vi[[x]][(it) ann---] /
 Primigenius ° Aug(usti) ° l(ibertus) ° a[---] / peragendum ° cur[avit]

Translation

‘To the spirits of the dead. Tiberius Claudius Meno(?) and Claudia Ancilla, parents set this up to Atticus, their son, who lived for (x many) years and for Atticilla their daughter who lived for (x many) years. Primigenius, freedman of the emperor, ?, oversaw this being carried out.’

Apparatus

- Line 1: DIS MANIBVS: Prideaux and Maittaire both suggest that something is missing after this formula, which seems extremely unlikely, given the way in which the formula is centred on the line
- Line 2: FECIT.... (Prideaux, Maittaire); FECE (Maittaire p.561); FECEI* (Chandler)
- Line 3: MEN....(Prideaux, Maittaire); MENC* (Chandler)
- Line 4: CL (Prideaux and Maittaire include only two letters at the start of this line); ANCI* (Chandler)
- Line 5: ANN... (Prideaux, Maittaire); AN* (Chandler)
- Line 6: FVI ... (Prideaux, Maittaire); VI* (Chandler)
- Line 7: A... (Prideaux, Maittaire); A* (Chandler)
- Line 8: CVR (Prideaux, Maittaire); CVR* (Chandler)

Photographs

- RTI/ ASHLI

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location behind the University Galleries was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908.

Commentary

In line 3, there are several names possible, including Menophilus, Menogenes, Menodorus, Menocrates, Menopantus, Menomachus, and Menothius. These longer names seem more likely than the current supplement Menon suggested in *CIL*, where the line length appears to have been slightly miscalculated, by excluding a missing *praenomen* at the end of line 2. In line 4 the name Ancilla is most likely, but other possibilities, such as Anchialis, cannot be excluded. It is tempting to suggest that Primigenius was freedman of Claudius (as Ti.

Claudius Primigenius), and that the parents too had also been freed by the emperor. The damaged phrase at the end of line 7 following his name may well have consisted of a description of his role or job within the imperial household.

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Online:

- EDCS-09600027 [accessed 28/07/15]

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AshLI 48 C3-49 EPITAPH SET UP BY P. AELIUS PAEDEROS, ROME

Description

- **Monument:** A tablet of white marble, with a moulded frame, in a modern mount (h., 0.49; w., 0.613; d. 0.055). It is almost intact, with some damage at the bottom right corner, but the lettering is rather worn at the top right in particular. The moulded frame is badly chipped in places. The rear surface and sides are rough.
- **Text:** The text is inscribed on the front face. It is centred on lines 1, 3, and 8. Some interpuncts are visible.
- **Letters:** 0.035 (line 1); 0.031 (lines 2-3); 0.034 (line 4); 0.031 (line 5), with tall I 0.034; 0.031 (line 6); 0.03 (line 7); 0.022 (line 8); 0.029 (line 9); 0.03 (line 10)
- **Date:** second century AD (from DM formula and onomastics; Solin 2003: vol.1, pp.133, 326)

Edition

d(is) ° m(anibus) / P(ublius) ° Ael(ius) ° Paederos / fecit sibi et / Ulpiae ° Ianuariae /⁵ coniugi ° bene ° merenti / et ° M(arco) ° Ulpio ° Dionysio / et ° Aniciae ° Fausti/nae ° coniugi / libertis ° libertabusqu[e] /¹⁰ posterisque ° eorum

Translation

‘To the spirits of the dead. Publius Aelius Paederos set this up for himself and for Ulpia Ianuaria his well-deserving wife, and for Marcus Ulpianus Dionysius and for Anicia Faustina his wife, and for their freedmen and freedwomen and for their descendants.’

Apparatus

- Line 2: PAEDEROS (Maittaire)
- Line 9: LIBERTABVSQVE (Sirmond, Prideaux, Maittaire)

Photographs

- RTI

Locations

The inscription was reported found on the *via Appia* beyond the gate (Gude MS. 284, 1, according to *CIL*). It was then seen and copied by Giovanni Zaratino Castellini (1570-1641) at the Palazzo of Cardinal Crescenzi (who died in 1645), near the Pantheon in Rome, some time after 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984) (see also C3-12, C3-30, C3-37). Three of Castellini's folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958). According to Reinesius (1682), this inscription was also seen in the same location by Sirmond. It was then brought to England to join the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

It is unclear what the relationship is between the two couples commemorated here by P. Aelius Paederos. Possibly the husband in the second couple, Ulpius Dionysius, is related to Paederos' wife, Ulpia Ianuaria. Three of the names evoke the world of the imperial household of Trajan and Hadrian, but the individuals' freed status is not certain.

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AshLI 49 C3-50 EPITAPH FOR CLAUDIA PAMPHILE, ROME(?)

Description

- **Monument:** A large rectangular slab framed by triple moulding, of white marble with grey veins (h. 0.60; w. 0.76; d.0.055). The rear is smoothed. There is a break at the bottom left corner, and a groove roughly in the centre of the top edge for a clamp.
- **Text:** Inscribed upon the front surface, the text is centred on each line. There are triangular interpuncts almost throughout. The final S of Apolaustus in line 3 is carved upon the moulded frame. The front surface of the inscription has been cut back in line 4, on the right side only (IVGI). The word CONIVGI has been re-cut, perhaps to make it more spaced out, to improve the effect of centring.
- **Letters:** 0.06 (line 1); 0.05 (line 2); 0.046 (line 3); 0.044 (line 4); 0.037 (line 5); 0.037 (line 6); 0.037 (line 7); 0.03 (line 8)
- **Date:** second century AD (use of DM formula and onomastics) (Solin 2003: vol. 1, p.137; vol. 2 p.931, p.982)

Edition

d(is) ° m(anibus) / Cl(audiae) ° Pamphiles / M(arcus) ° Ulpus ° Apolaustus / coniugi /
⁵ incomparabili / et ° Cl(audius) ° Carpimus libertis / libertab(us) ° q(ue) posteris-/q(ue) °
 eorum

Translation

‘To the spirits of the dead of Claudia Pamphile. Marcus Ulpus Apolaustus for his incomparable wife, and Claudius Carpimus for their freedmen and freedwomen and their descendants.’

Apparatus

- Line 5 : INCOMPARABILI (Hübner in *CIL*)
- Line 7: LIBERTABVSQVE (Prideaux, Maittaire); LIBERTABQ (Maittaire p.561)

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It was first recorded in Oxford by Prideaux (1676), as part of the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and this inscription is visible in the proof-engraving depicting this display in the papers of Henry Aldrich (Vickers 2006: p.40-41). The marbles were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries on Beaumont Street, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in store.

Commentary

Claudia Pamphile is commemorated by two men: whereas Ulpus Apolaustus identifies himself as her husband, the relationship with Claudius Carpimus is left unstated, but he may well be her son. The name Pamphiles here appears in the Greek genitive form.

Bibliography

Editions

Prideaux (1676) p.147, no.104; Maittaire (1732) p.37, no.71 + p.561; Chandler (1763) p.135, no.50; *CIL* VI.3 no.15529 [Hübner] (1886)

Online:

- EDCS-09600405 [accessed 16/09/14]

Works cited

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AshLI 50 C3-51 EPITAPH FOR STABERIA GEMELLA, ROME(?)

Description

- **Monument:** A white marble stele with rounded pediment, flanked by an acroterion on each side (on a modern mount) (h. 0.551; w. 0.37; d. 0.064). In the middle of the pediment is a wreath tied with ribbons trailing to each side. The rear is unfinished. The surface has suffered some minor damage (scratches and chips), and the ends of lines 6 and 7 are damaged by a sizeable, almost circular, abrasion. The left acroterion is missing its top.
- **Text:** The inscribed text is enclosed within a simple rectangular moulded frame (h. 0.30; w. 0.238). It is elegantly carved and carefully laid out, with shorter lines centred. Even so, in line 2 the final E in GEMELLAE encroaches upon the frame. There are triangular interpuncts throughout, except at some line ends. Damage to line 7 has resulted in misreadings of the husband's *cognomen*: following EVCH there is clearly an upright stroke, not a diagonal as would be required for *CIL*'s reading EVCHARVS; this is followed by a V which is clearly visible. Traces of the lower portion of the final S can be seen faintly. The reading therefore should be EVCHRVS rather than EVCHARVS (for the name Euchrus, see Solin 2003: vol.2, p.748).
- **Letters:** 0.028 (line 1); 0.027 (line 2); 0.024cm (line 3); 0.023 (line 4); 0.022 (line 5); 0.027 (line 6); 0.022 (line 7); 0.03 (line 8).
- **Date:** possibly second century AD (use of DM formula/ *tria nomina*)

Edition

d(is) ° m(anibus) / Staberiae ° Gemellae / coniugi ° optimae / et ° bene ° merenti ° /^s fecit /
T(itus) ° Staberius / Euchrus / memoriae ° causa °

Translation

‘To the spirits of the dead. Titus Staberius Euchrus set this up for his excellent and well deserving wife, Staberia Gemella, to preserve her memory.’

Apparatus

- Line 2: STRABERIAE (Maittaire)
- Line 7: EVCHRVS (Prideaux, Maittaire); EVCHARVS (*CIL*; EDH)

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and

finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

The epitaph is commissioned by a husband for his wife; their shared *nomina* suggest that they may have been freed by the same patron (or possibly Gemella is both freedwoman and wife of Euchrus), although their freed status is not explicitly stated, and so is not certain.

Bibliography

Editions

Prideaux (1676) p.114, no.51; Maittaire (1732) p.36 no.62; Chandler (1763) p.135, no.51; *CIL* VI.4.1 no.26726 [Hübner] (1894)

Online:

- EDCS-14200916 [accessed 16/07/14]

Works cited

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- Sturdy, D. and N. Moorcraft (1999) ‘Christopher Wren and Oxford’s garden of antiquities’, *Minerva* 10.1: 25-28

AshLI 51 C3-52 A WIFE’S EPITAPH, ROME(?)

Description

- **Monument:** A plain white marble rectangular slab with projecting cornice (set in a modern mount) (h. 0.26; w. 0.414; d. 0.85 at the cornice + 0.035 elsewhere). Its rear is unfinished and sides roughly cut. The cornice is damaged at top left, and there is some damage at bottom right. The top of the first letter of line 2 is slightly damaged, but still clearly legible.
- **Text:** The text is inscribed on the front face. Each line of text is centred.
- **Letters:** 0.029 (line 1); 0.03 (line 2); 0.027 (line 3); 0.024 (line 4); 0.025 (line 5). There is a ligature in line 3 (ME). The lettering is rather irregularly cut, especially As and G.
- **Date:** possibly second century AD (use of DM formula/ *tria nomina*) (Solin 2003: vol. 2, p.724).

Edition

d(is) m(anibus) / Cauliae Euopidi / coniug(i) ben(e) mer(enti) / S ρe1 x(tus) Caulius
Marsic(us) /⁵ fecit

Translation

‘To the spirits of the dead. For Caulia Euopis, well-deserving wife. Sextus Cauius Marsicus set this up’.

Apparatus

- Line 1: DM omitted (*CIL*; EDCS)
- Line 2: EVPOLIDI (Prideaux, Maittaire)
- Line 4: SIX (lapis); MARSIC (Prideaux, Maittaire)

Photographs

- ASHLI
- RTI

Locations

Of unknown provenance, it probably originated from Rome. It was first recorded in Oxford by Prideaux (1676), as part of the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

This is a fairly conventional epitaph set up by a husband to his wife. Given that Cauius Marsicus and Caulia Euopis share the same *nomen*, they may both have been freed by the same master (or Euopis may be both the freedwoman and wife of Marsicus), although we cannot be certain whether they were full citizens or Junian Latin in status.

Bibliography

Editions

Prideaux (1676) p.91, no.20; Maittaire (1732) p.36, no.63; Chandler (1763) p.135, no.52; *CIL* VI.2 no.14620 [Hübner] (1882)

Online:

- EDCS-15600522 (accessed 27/12/14)

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AshLI 52 C3-53 A FATHER’S ASH CHEST, ROME(?)

Description

- **Monument:** An undecorated white marble ash chest, without its lid (h. 0.338; w., 0.27; d. 0.26). It has a circular cavity 19cm in diameter, with a small hole in the bottom. Its rear surface is rounded. It is in a good condition.
- **Text:** The text is inscribed on the front face, within an incised *tabula ansata* frame. The front surface has been well smoothed. There are small triangular interpuncts. Guiding lines for the stonecutter are faintly visible in lines 1, 4-7. The first and last lines are centred, but words in the rest of the text overlap the line divisions.
- **Letters:** 0.026 (line 1); 0.03 (lines 2-3); 0.028 (lines 4); 0.027 (line 5); 0.025 (line 6); 0.017 (line 8).
- **Date:** possibly second century AD (from use of DM formula/ *tria nomina*) (Solín 2003: vol.2, p.1054)

Edition

d(is) ° m(anibus) ° / L(ucio) ° Mamio ° / Trophimae / patri ° Mami^sus ° Fortuna/tianus / filius °

Translation

‘To the spirits of the dead. To Lucius Mamius Trophimas, father. Mamius Fortunatianus, son (set this up).’

Apparatus

Photographs

- [AshLI](#)

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and this inscription is visible in the proof-engraving depicting this display in the papers of Henry Aldrich (Vickers 2006: p.40-41). The marbles were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy. At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.30, no.145), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in store.

Commentary

The social status of the deceased is unclear.

Bibliography

Editions

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Online:

- EDCS-12600968 [accessed 12/02/15]

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AshLI 53 C3-54 EPITAPH FOR IUNIA SATURNINA, ROME(?)

Description

- **Monument:** A highly ornate stele of white marble with grey veins (h. 0.43; w. 0.31; d. 0.04). In the centre at the top is a four-petalled flower in deep relief inside a wreath of foliage and fruit (either laurel or olive), surrounded by stylized acanthus leaves. At the base of the wreath, in shallower relief, two decorated ribbons cross, with their tasselled ends lying horizontally. The inscription is framed by a decorative border of deeply incised vegetal patterns, formed of two splayed and one central petal. An additional plain border survives, bounding the right and left edges of the stone. The rear is unfinished. The stele has been damaged at both top and bottom, but what remains is well preserved. Small holes can be seen on the top and bottom edges of the stone (the latter with traces of metal oxidation), for displaying the stele in modern times.
- **Text:** The text is inscribed within an ornate frame carved with a continuous leaf motif. Some thought has been given to the layout of the inscription, with centring of first and last lines, but it seems that the stonemason failed to leave adequate space in lines 2 and 4. The V in HELENVS is smaller in size and, together with the final S, is squeezed in at the line end, whilst the mother’s *cognomen* has had to be abbreviated in

Line 4. In their editions, Prideaux (1676) and Maittaire (1732) expanded the abbreviated name in line 4, where the stonecutter has lacked enough space to carve SATVRNINAE in full. Triangular interpuncts occur throughout except at line ends.

- **Letters:** 0.03 (line 1); 0.021 (line 2); 0.027 (line 3); 0.03 (line 4); 0.028 (line 5); 0.026 (line 6).
- **Date:** possibly second century AD (use of DM formula, *tria nomina*) (Solín 2003: vol.1, p.515).

Edition

d(is) ° m(anibus) / L(ucius) ° Pontius ° Helenus / matri ° suae / Iunia(e) ° Saturnin(ae) /⁵ bene ° merenti / fecit

Translation

‘To the spirits of the dead. Lucius Pontius Helenus set this up for his well deserving mother, Iunia Saturnina.’

Apparatus

- Line 4: SATVRNINAE (Prideaux, Maittaire)

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

The social status of neither L. Pontius Helenus nor Iunia Saturnina is specified in this inscription, but represents a fairly conventional commemoration of mother by son.

Bibliography

Editions

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Online:

- EDCS-13800969 [accessed 17/07/14]

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AshLI 54 C3-55 EPITAPH FOR DOMITIA PHILOTERA, ROME(?)

Description

- **Monument:** An unadorned rectangular slab of white marble (h. 0.20; w. 0.244; d. 0.027). It is made up of four fragments of different shapes and sizes stuck together (in a modern mount). Part of the bottom edge is missing, and there are two small gaps in between the fragments.
- **Text:** Both letters and interpuncts are very worn. Line 1 is carefully spaced out.
- **Letters:** 0.02.
- **Date:** possibly 2nd/3rd century AD (from use of DM formula, onomastics) (Solin 2003: vol. 1, p.419 and vol.2, p.958).

Edition

d(is) ° m(anibus) / Domitiae / Philoter[ae] / Iulia Musa / ⁵ fecit ° matri ° b(ene) ° m(erenti) °

Translation

‘To the spirits of the dead. For Domitia Philotera. Iulia Musa set this up for her well-deserving mother.’

Apparatus

- Line 3: PHILOTERI (Prideaux); PHILOTEPI (Maittaire); PHILOTER L (Chandler)

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad

Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

The social status of this mother/daughter pair is unclear.

Bibliography

Editions

Prideaux (1676) p.264, no.128; Maittaire (1732) p.35, no.59; Chandler (1763) p.135, no.55; *CIL* VI.3 no.17028 [Hübner] (1886).

Online:

- EDCS-00600030 [accessed 17/07/14]

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AshLI 55 C3-56 EPITAPH FOR A MOTHER AND GRANDMOTHER, ROME(?)

Description

- **Monument:** A plain rectangular plaque of grey-veined white marble (in a modern mount) (h., 0.23; w. 0.386; d. 0.065). The rear is not currently visible. On the top surface, in the centre, is a hole with a groove.
- **Text:** The text is roughly centred on each line. There are triangular interpuncts throughout. It seems that two or more probably three letters have been erased at the end of line 2 (as noted by Chandler), where the surface has been cut back. Of these, a trace of the top of a vertical letter (perhaps I or L) in the middle is visible via RTI. The letters are quite worn, especially in the final line of the text.
- **Letters:** 0.029 (lines 1-2); 0.021 (line 3); 0.023 (lines 4-5); 0.02 (line 6)
- **Date:** possibly second century AD (use of DM formula, onomastics) (Solin 2003: vol. 3, p.1336)

Edition

d(is) ° m(anibus) / Ataniae ° Noe ° [[---]] / matri ° et / Iuliae ° Lupae ° aviae / bene ° merentibus / Atania ° Firmina ° fecit

Translation

‘To the spirits of the dead. For Atania Noe, mother, and Julia Lupa, grandmother, well-deserving. Atania Firmina set this up.’

Apparatus

Photographs

- RTI

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

The social status of these women from three generations of a single family is unclear.

Bibliography

Editions

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Online:

- EDCS-14800784 (accessed 28/12/14)

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AshLI 56 C3-57 EPITAPH FOR A MOTHER AND BROTHER, ROME(?)

Description

- **Monument:** An unadorned rectangular marble slab (h. 0.265; w. 0.35; d. 0.04), with unfinished rear (in a modern mount). Two holes in the centre of the top surface probably relate to its display in modern times. The inscription is somewhat worn away and chipped around the edges, but the slab is otherwise well preserved.
- **Text:** Some attention has been paid to the layout of the inscription, with centring of the first and last lines, but words several times overrun the lines. Triangular interpuncts are irregularly used, even interrupting *CARISSIME* in line 3. In Line 4, Prideaux (1676) and Maittaire (1732) corrected their texts to reflect the standard dative ending.
- **Letters:** 0.024 (lines 1-4); 0.021 (lines 5-6); 0.024cm (line 7).
- **Date:** possibly 2nd/3rd century AD (from use of DM formula, onomastics) (Solin 2003: vol. 2, p.1078)

Edition

d(is) m(anibus) / Ulpiae Hegemo/nidi ° matri ° caris{°}si-/m<a>e ° et Ulpio Domes/⁵tico
fratri caris/simo Ulpius Felicissimi/mus ° b(ene) ° m(erentibus) ° f(ecit) °

Translation

‘To the spirits of the dead. Ulpius Felicissimus set this up for Ulpia Hegemonis, his dearest mother, and for Ulpius Domesticus, his dearest brother, well deserving.’

Apparatus

- Line 1: DM omitted (Prideaux, Maittaire); DM (Maittaire p.561)
- Line 4: MAE (Prideaux, Maittaire)

Photographs

- CSAD photo

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently on display in the Reading and Writing Gallery.

Commentary

This epitaph probably belongs to a family of ex-slaves. Both Felicissimus and Domesticus were common slave-names (Kajanto 1965: p.82). It is perhaps unlikely that they were imperial freedmen of Trajan, which might be implied by their *nomen* Ulpus, since they do not draw attention to what would be comparatively high status, compared with other freedmen. They may instead have been *peregrini* who had been granted Roman citizenship during Trajan's reign (cf. Weaver 1972: p. 81, 85). Nevertheless, it is possible that the original location of the epitaph within a household *columbarium* may have made clear which household they belonged to.

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AshLI 57 C3-58 A MOTHER'S EPITAPH, ROME

Description

- **Monument:** A white marble funerary altar (not a 'tabula', as stated in *CIL*), in two separate pieces (overall h. 0.71; w. 0.45; d. 0.325). The main part of the altar contains a circular cavity which extends down into the interior of the altar. The altar is topped by a curved pediment, with an eagle in relief, flanked by bolsters on either side to the right and left, which are decorated with rosettes. The text is inscribed on the front face, within a moulded frame (inscribed area: h., 0.345; w., 0.31). The rear is smoothly finished. On the left side of the altar is a jug, and on the right side is a *patera*. It is in good condition, with some minor damage on the front, at top left, and on the left side at the lower rear corner.
- **Text:** The text is roughly centred on each line. There are small triangular interpuncts throughout.

- **Letters:** 0.04 (line 1); 0.033 (lines 2-3); 0.022 (line 4); 0.03 (line 5); 0.026 (line 6); 0.023 (line 7)
- **Date:** possibly second century AD (use of DM formula/ *tria nomina*)

Edition

d(is) ° m(anibus) / Billeniae / Sabinae / matri ° pientissimae /⁵ C(aius) ° Iulius ° Sabinus / fil(ius) ° et ° sibi / posterisq(ue) ° suis

Translation

‘To the spirits of the dead. Gaius Iulius Sabinus, her son, set this up for Billenia Sabina, most devoted mother, and for himself and his descendants.’

Apparatus

- Line 2: BELLENIAE (Prideaux, Maittaire); BILLENIAE and BILLIENAE (Maittaire p.561)
- Line 4: PISSIMAE (Prideaux, Maittaire); PIENTISSIMAE (Maittaire p.561); PIENTISSMAE (Cittadini MS. cod. Bib. Marciana Lat. XIV, 116 [= 4661])
- Line 5: much larger lettering (Chandler)
- Line 6: FEC ET SIBI (Cittadini MS. cod. Bib. Marciana Lat. XIV, 116 [= 4661])
- Line 7: POOSTERISQ (Cittadini MS. cod. Bib. Marciana Lat. XIV, 116 [= 4661])

Photographs

- ASHLI

Locations

This inscription was found in Rome, on the edge of the Janiculum, in the area of S. Pancrazio (St Pancras) on the *via Aurelia* (de Winghe MS. 17872-3), in the ‘vinea/vineyard’ (i.e., villa – for its meaning, see Coffin 1979: p.viii) of an individual named by some sources as ‘Gulielmo pasticcerio’, a pastry-chef (Cittadini MS. Bib Marciana; Doni MS. cod. Vat. Lat. 7113), and by others as a spice-trader, ‘Giulielmo aromatario’ (Ciacconio, according to *CIL*). Other inscriptions from the same location are C3-19, C3-25, C3-29, C3-37, C3-60.

It was published by Prideaux (1676) as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy. At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). It is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ p.30 no.246, a list of antique marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

This altar was set up by a son to his mother. They appear to be freeborn citizens, with the son deriving his *cognomen* from his mother.

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AshLI 58 C3-59 EPITAPH FOR A MOTHER, ROME

Description

- **Monument:** Top half of a *mensa sepulchralis* of white marble (h., 0.157; w., 0.363; d., 0.023) (set in a modern mount), with half of an *infundibulum* preserved at its centre beneath the inscribed epitaph, with just two perforations visible. According to

Castellini, Sirmond, and later Fabretti, line 4 followed beneath the *infundibulum*, which consisted originally of six holes. What survives is in two contiguous fragments, and the right edge is also missing.

- **Text:** inscribed on the front face. Line 4 presumably followed beneath the *infundibulum* originally.
- **Letters** 0.021 (line 1); 0.018-0.02 (line 2); 0.017 (line 3)
- **Date:** c.AD 50-150. *Columbaria* began to be constructed in Rome from the 20s BC, flourishing until the Hadrianic period, whilst the formula *dis manibus* became common at Rome only from the mid-first century AD. By the end of the second century AD, there had been a shift away from cremation to inhumation in burials at Rome (Bodel 2008).

Edition

d(is) m(anibus) / L(ucius) ° Aurelius ° Sabinus ° / Fabiae ° Sabinae ° matri / pietissimae ° fecit

Translation

‘To the spirits of the dead. Lucius Aurelius Sabinus set this up for Fabia Sabina, his most devoted mother.’

Apparatus

- Line 4 is recorded by Castellini and Sirmond.

Photographs

- CSAD
- ASHLI

Locations

This inscription was seen and copied by Giovanni Zarantino Castellini (1570-1641) (Minasi 1893) in its entirety at the Palazzo of Cardinal Crescenzi, near the Pantheon in Rome, at some time after 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984). Three of Castellini’s folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958). The inscription was recorded somewhere in Rome by Sirmond and Gude (according to *CIL*). This would fit with Reinesius, who states that it was seen at the Palazzo of Cardinal Crescenzi, near the Pantheon in Rome (for other inscriptions from this location, which also ended up in the Arundel collection, see C3-12, C3-17, C3-21, C3-28, C3-30, C3-37, C3-49, C3-71, C3-80, C3-89, C3-97).

It was published by Prideaux (1676) as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

The form of this epitaph indicates a provenance from a *columbarium*. It seems to have suffered some damage between the time when it was first seen in Rome and its arrival in Oxford, since the earliest records of it include a fourth line, now missing, which must have appeared beneath the (now halved) *infundibulum*. It was set up by a son to his mother. They appear to be freeborn citizens, with the son deriving his *cognomen* from his mother.

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AshLI 59 C3-60 A SON'S EPITAPH, ROME

Description

- **Monument:** A white marble stele, topped by a triangular pediment flanked by an acroterion on each side (in a modern mount) (h., 0.46; w., 0.283; d. 0.075). The rear is smoothed. It is in a good condition, with slight chipping.

- **Text:** The text is inscribed on the front face, within a simple moulded border. There are triangular interpuncts.
- **Letters:** 0.035 (line 1); 0.024 (line 2); 0.018 (lines 3-8); 0.016 (line 9); 0.013 (line 10)
- **Date:** second century AD (use of DM formula; onomastics; Solin (2003) vol.2, p.931)

Edition

d(is) m(anibus) / C(aio) ° Gresio ° Apo/lausto ° Gresius ° Mercator /⁵ pater ° et ° Flavia / Bassa ° mater ° / ° filio pientissi/mo ° fecerunt / vixit ° annis ° X ° /¹⁰ mens(es) ° XI ° dies ° XVIII

Translation

‘To the spirits of the dead. To Gaius Gresius Apolaustus. His father Gresius Mercator and mother Flavia Bassa set this up to their most devoted son, who lived for 10 years, 11 months, and 18 days’.

Apparatus

- Line 1: DM omitted by Malvasia, Muratori
- Line 2: BRESIO (Doni MS. cod. Vat. Lat. 7113); GRESIO (Doni MS. Naples)
- Line 3: LAVSIO BROSI (Doni MS. cod. Vat. Lat. 7113); LAVSTO GRESI (Doni MS. Naples); GRESSI (Malvasia); GRESIO, with O erased (Cittadini MS. cod. Bib. Marciana Lat.)
- Line 5-6: No line division in Malvasia, Muratori
- Line 7: EILIO (lapis, in error for FILIO)
- Line 8-9: No line division in Muratori

Photographs

- ASHLI

Locations

This inscription was found in Rome, on the edge of the Janiculum, in the area of S. Pancrazio (St Pancras) on the *via Aurelia* in the ‘*vinea*/vineyard’ (i.e., villa – for its meaning, see Coffin 1979: p.viii) of a ‘Gulielmo pasticcerio’, a pastry-chef (de Winghe MS. 17872-3; Cittadini MS. Vat. Lat 5253 f.210; Cittadini MS. cod. Bib. Marciana Lat. XIV, 116 [=4661]; Doni MS. Naples). Other inscriptions from the same location are C3-19, C3-25, C3-29, C3-37, C3-58.

It was published by Prideaux (1676) as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

The family is of uncertain social status (Solin 2003: vol.2, p.931); their names suggest that they could be freeborn, freed, or Junian Latin.

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AshLI 60 C3-61 EPITAPH FOR PRIMA, ROME(?)

Description

- **Monument:** A white marble stele, topped by a rounded semicircular pediment in relief (h., 0.495; w. 0.23; d. 0.048) (in a modern mount). There is a rosette in each top corner, and a garland in the centre of the pediment, with a ribbon fluttering to left and right. The rear remains rough. It is in a good condition.

- **Text:** Line 1 (DM) is inscribed in the space above the mould around the text and below the pediment. The rest of the inscription is engraved within a moulded frame (inscribed area: h., 0.246; w., 0.17). There are some interpuncts. The final X in line 8 is much smaller (0.007), squeezed in for lack of space.
- **Letters:** 0.015 (line 1); 0.027 (line 2); 0.019, with tall I 0.024 (line 3); 0.018 (line 4); 0.014 (line 5); 0.022 (line 6); 0.018 (line 7); 0.021, with tall I 0.027 (line 8)
- **Date:** 2nd/3rd century AD (from DM formula and onomastics) (Solin 2003: vol.2, p.1013)

Edition

d(is) ° m(anibus) / Primae / sorori ° pīssim(ae) / vix(it) ° ann(os) ° XXX /^s fecerunt / Genethlius / frater et / Hermes coniunx

Translation

‘To the spirits of the dead. To Prima, most devoted sister, who lived for 30 years. Genethlius her brother and Hermes, her husband, set this up.’

Apparatus

Photographs

- ASHLI

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

The single names used may suggest a servile milieu here (Solin 2003: vol.1, p.374; vol.2, p.1013), but it is also possible that the individuals are of freed status. The fact that Prima is described as having lived for 30 years may reflect the age-rounding that was common in Latin epitaphs rather than her real age at death, with numbers in multiples of 5 and 10 being over-represented after the ages of 20 and 70 respectively (Hopkins 1966).

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AshLI 61 C3-62 EPITAPH OF PONTIA TELESPHORIDIS, ROME

Description

- **Monument:** A plain rectangular plaque of marble (h. 0.294; w. 0.294; d. 0.055), which becomes thicker at the bottom edge. Its rear is smooth. Its letters are worn.
- **Text:** The text is inscribed on the front face. The first and last lines are roughly centred. There are sporadic interpuncts.
- **Letters:** 0.018-0.023 variable in height, becoming taller in the middle (line 1); 0.025 (line 2); 0.025 (line 3); 0.023 (line 4); 0.023 (line 5); 0.028 (line 6)
- **Date:** 2nd/3rd century AD (use of DM formula, onomastics) (Solin 2003: vol.1, p.395)

Edition

d(is) ° m(anibus) ° s(acrum) ° / Pontiae Telesphoridi / quae vixit ann(is) XXXII ° / mens(ibus) II ° dieb(us) ° XVI ° /⁵ coniugi b(ene) ° m(erenti) ° / h(ic) ° s(ita est) °

Translation

‘Sacred to the spirits of the dead. To Pontia Telesphoridis, who lived for 32 years, 2 months, 16 days, well-deserving wife. Here she is buried.’

Apparatus

Photographs

AshLI

Locations

The altar belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). It probably originated from Rome. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian

Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The altar is currently in a storeroom.

Commentary

The social status of the deceased woman, whether freed or freeborn, is unclear.

Bibliography

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Prideaux (1676) p.127, no.69; Maittaire (1732) p.36, no.64; Chandler (1763) p.136, no.62; *CIL* VI.4.1 no.24755 [Hübner] (1894)

Online:

- EDCS-13801004 [accessed 05/02/15]

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AshLI 62 C3-63 EPITAPH OF HUSBAND AND WIFE, ROME(?)

Description

- **Monument:** An ash chest of white marble with grey veins, with an integral lid (h., 0.34; w., 0.295; d., 0.30). The lid consists of a curved pediment which is decorated with two rosettes within scrolls, to the right and left of which on top are cylindrical bolsters, ending in rosettes to the front. On the sides appear a jug (*urceus*) (left), and libation-dish (*paterna*) (right). It is in good condition, with minor damage at the front on the base support, and some minor surface damage to the text in lines 4-5.
- **Text:** The inscription is engraved on the front face, and lacks any moulded frame (inscribed area: h., 0.159; w. 0.265). The text is carefully arranged, centred on each line. There are triangular interpuncts throughout.
- **Letters:** 0.02 with tall I 0.025 (line 1); 0.018 (line 2); 0.015 (line 3); 0.013, with tall I 0.018 (line 4); 0.01 (lines 5-6)
- **Date:** possibly 2nd century AD (from use of DM formula and / *tria nomina*) (Solin 2003: vol.2, p.855).

Edition

diis ° manibus / P(ublius) ° Vettius ° Epitynchanus / sibi ° et ° / Vettiae ° Syntyche ° coniugi
/⁵ bene ° merenti / fecit

Translation

‘To the spirits of the dead. Publius Vettius Epitynchanus set this up for himself and for Vettia Syntyche, his well-deserving wife.’

Apparatus

- Line 4: SYNTICHE (Prideaux)

Photographs

- ASHLI

Locations

The ash chest belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). It probably originated from Rome. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The ash chest is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ p.30, no.147, a list of antique marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The ash chest is currently in a storeroom.

Commentary

Given that husband and wife Vettius Epitynchanus and Vettia Syntyche share the same *nomen*, they may both have been freed by the same master (or Syntyche may have been freed by Epitynchanus to become his wife), although we cannot be certain whether they were full citizens or Junian Latin in status (Solin 2003: vol. 1, p.154; vol. 2, p.855).

Bibliography

Editions

Prideaux (1676) p.103, no.40; Maittaire (1732) p.36, no.66; Chandler (1763) p.136, no.63; *CIL* VI.4 fasc.1 no.28671 [Hübner] (1894)

Online:

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AshLI 63 C3-64 A MOTHER’S EPITAPH, ROME(?)

Description

- **Monument:** A funerary altar (not *tabula*, as stated in *CIL*) of white marble with grey veins (h., 0.83; w., 0.365; d., 0.24). On the sides appear a jug (*urceus*) (left), and libation-dish (*patera*) (right). To the right and left on top are cylindrical bolsters, decorated with rosettes at the front. In between, is a bird holding fruit in its beak (possibly a pomegranate or fig). The rear remains rough. The top of the altar is damaged, but the rest is in good condition.
- **Text:** The inscription is on the front face, within a moulded frame (inscribed area: h., 0.33; w., 0.235). There are some triangular interpuncts. At the end of line 2, an error has been erased and the last two letters reinscribed and squeezed into the available space.
- **Letters:** 0.032 (line 1); 0.028 (lines 2-3); 0.026 (line 4); 0.028 (line 5); 0.024 (line 6); 0.027 (line 7)
- **Date:** possibly second or third century AD (use of DM formula, onomastics) (Solin 2003: vol.1, p.605)

Edition

d(is) ° m(anibus) / Verriae Ferusae / Geminia Ferusa / filia et Fla(vius) ° /⁵ Venustinus / maritus b(ene) m(erenti) ° / fecer(unt) °

Translation

‘To the spirits of the dead. Geminia Ferusa, daughter, and Flavius Venustinus, husband set this up for well-deserving Verria Ferusa’.

Apparatus

Photographs

- ASHLI

Locations

The altar belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). It probably originated from Rome. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former

School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The altar is currently in a storeroom.

Commentary

The status of the family members is unclear, whether freed, Junian Latin, or freeborn. The fact that the daughter, Geminia Ferusa, does not share the *nomen* of the husband suggests that Verria Ferusa may have been previously married to a Geminus.

Bibliography

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AshLI 64 C3-65 A SLAVE'S EPITAPH, ROME(?)

Description

- **Monument:** A stele of white marble (h., 0.56; w. 0.375; d. 0.068) (in a modern mount). The stele contains a relief portrait and inscription within a moulded frame. The top half of the stele (much of which is missing) contains a bust of an individual who may represent the deceased (the facial features are completely missing), which is flanked on either side by a stylised tree (or perhaps branch), whilst a bird is sculpted across the moulding on the right. The left side is missing, so it is not possible to know if another bird formed a symmetrical design opposite it. The top right edge appears to preserve partially a palmette decoration. The rear and sides remain rough. The front surface of the stele is very irregular.
- **Text:** The inscription is inscribed upon the lower part of the stele, beneath the bust, within the moulded frame. There are triangular interpuncts. The engraving of the inscription is variable in quality, although some care has been paid to centring the text on each line, with the letters varying in height and not always being engraved in a

straight line, especially in line 5. The letters AS at the end of line 4 are squeezed in together, almost in ligature.

- **Letters:** 0.028 (line 1); 0.025 (line 2); 0.023 first letter M, then 0.02 (line 3); 0.02 (lines 4-6); line 5 letters of variable height
- **Date:** possibly second or third century AD (DM formula) (Solin 1996: vol. 1, p.80)

Edition

d(is) m(anibus) / Pudentis ° vix(it) ° an(nis) ° VI / mensibus ° III / Iulia ° Corintias /^s verna ° dulcissim(ae) / fecit

Translation

‘To the departed spirits of Pudens, who lived for 6 years and 3 months. Iulia Corintias set this up to her sweetest household slave.’

Apparatus

- Line 4: IVLIA ACORINTIAS (Prideaux, Maittaire)
- Line 5: DVLCISSIMAE (Prideaux, Maittaire)

Photographs

- ASHLI

Locations

The epitaph belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). It probably originated from Rome. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

The decorativeness of this monument, complete with portrait bust, suggests the great affection that could sometimes exist between slave-owner and slave. The term *verna* is usually interpreted as referring to a slave who was born and brought up within a household (Herrmann-Otto 1994). Such slaves often appear to have been favoured by their owners (see also C3-90 and C3-122).

Bibliography

Editions

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Online:

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AshLI 65 C3-66 ASH CHEST OF OGULNIUS FORTUNATUS, ROME(?)

Description

- **Monument:** An ash chest of white marble (h., 0.19; w. 0.264; d. 0.215), decorated with relief carving, with generous use of drilling technique, with a rectangular inscribed panel on the front. It is decorated with a ram's head at each of its top corners, whilst a garland hangs across the bottom of the chest, beneath the inscribed panel. Four birds are carved sitting on the garland and pecking at it. The decoration extends around the corners of the chest. It has a rectangular cavity inside (w., 0.19; d., 0.14). It is in a good condition.
- **Text:** The epitaph is inscribed within a separate frame, at top centre. Inscribed area: h., 0.067; w., 0.13. There are triangular interpuncts throughout. Guiding lines are visible throughout. The last line is roughly centred.
- **Letters:** 0.009 (lines 1-4); 0.006 (line 5); 0.007 (line 6)
- **Date:** possibly second century AD (from use of DM formula and *tria nomina*)

Edition

dis manibus ° N(umerius) ° / Ogulnius Fortuna(tus) / v(ixit) ° a(nnis) ° VIII ° m(ensis) ° VI °
N(umerius) ° Ogulni(us) / Fortunatus ° pater ° /⁵ piissimus ° fec(it) ° filio ° / piissimo

Translation

'To the spirits of the dead. Numerius Ogulnius Fortunatus lived for 8 years, 6 months. Numerius Ogulnius Fortunatus, his most loving father set this up for his most loving son'.

Apparatus

- Line 2: FORTVNATVS (Prideaux, Maittaire)
- Line 3: OGVLNIVS (Prideaux, Maittaire)

Photographs

- RTI

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles

were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently on display in the Randolph Gallery.

Commentary

The situation of a father having to bury his son evoked pathos, a sentiment which is perhaps heightened by the description of both father and son as *piissimus*, which brought to the foreground ideas of affection and loyalty between them.

Bibliography

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Online:

- EDCS-13300605 (accessed 28/12/14)

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AshLI 66 C3-67 A SON’S EPITAPH, ROME

Description

- **Monument:** A funerary altar of white marble (h., 0.74; w., 0.36; d., 0.27). On the sides appear a jug (*urceus*) (left), and libation-dish (*patera*) (right). Above, a rounded pediment is filled by an eagle, with outspread wings. In the centre of the altar’s top surface is a medium-sized round hole. The rear is smoothly finished. It is in a good condition.
- **Text:** The inscription is inscribed on the front face, within a moulded frame (inscribed area: h., 0.33; w., 0.225). Remains of guiding lines are still visible. There are interpuncts.
- **Letters:** 0.024 (line 1); 0.02 (line 2); 0.022 (lines 3-5); 0.02 (lines 6-7)
- **Date:** possibly second century AD (DM formula, *tria nomina*)

Edition

d(is) ° m(anibus) / M(arco) ° Cornelio Pio / qui ° v(ixit) ° a(nnis) ° XIII ° m(ensis) ° XI °
d(iebus) ° V / M(arcus) ° Cornelius / Onesimus / filio ° karissimo / fecit

Translation

‘To the spirits of the dead. To Marcus Cornelius Pius who lived for 14 years, 11 months, 5 days. Marcus Cornelius Onesimus set this up to his dearest son.’

Apparatus

- Line 3: A XIII (Prideaux, Maittaire); XIII (Maittaire p.561)

Photographs

- ASHLI

Locations

The altar belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). It probably originated from Rome. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

This decorated funerary altar was set up by a father for his son. They both have *tria nomina*, but it is uncertain whether they are freeborn or freed.

Bibliography

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Online:

- EDCS-12001180 [accessed 12/08/15]

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AshLI 67 C3-68 A DAUGHTER'S ASH CHEST, ROME?

Description

- **Monument:** An ornate ash chest of white marble, with lid (h., 0.305; w., 0.30; d., 0.17). The separate lid consists of a triangular pediment, within which is carved a central wreath with ribbons; there are palmette decorations at the top corners on both right and left. There is a conical indentation 4 cm. in diameter on top of the lid. The inscription within its frame sits in the middle of the ash chest, at the top just below the lid. On either side of the inscription is a bearded male, with ram's horns, whose profile goes onto the side of the chest. From these figures is suspended a garlanded swag that hangs down beneath the inscribed frame. Two birds within it peck at the fruits. At the lower corners of the chest are two eagles with outstretched wings, which also go onto the side of the chest. The rear of the chest is curving rather than the more usual rectilinear profile. The sides of the chest continue the decorative reliefs from the front, with their rear sections smoothly finished.
- **Text:** The inscription is inscribed within a decorated moulded frame (inscribed area: h., 0.082; w., 0.14). There are triangular interpuncts. Remains of guiding lines are still visible.
- **Letters:** Line 0.014 (lines 1-2); 0.013 (lines 3-4)
- **Date:** possibly second or third century (from DM formula and onomastics) (Solin 2003: vol. 2, p.1155)

Edition

° d(is) ° m(anibus) ° Caecilia / Ampelis Caeci/liae Trepteni ° fi/liae pientissimae

Translation

'To the spirits of the dead. Caecilia Ampelis set this up to her most devoted daughter Caecilia Treptenis.'

Apparatus

- Line 3 TREPTINI (Prideaux, Maittaire)
- Line division (Maittaire p.561): AMPELIS CAE/ CILIAE TREP/ TINI FILIAE PIENISSIMAE F

Photographs

- ASHLI

Locations

The ash chest belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). It probably originated from Rome. The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The ash chest is currently in a storeroom.

Commentary

The social status of this mother-daughter pair is uncertain.

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Online:

- EDCS-15500225 [accessed 12/08/15]

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AshLI 68 C3-69 A FRIEND’S EPITAPH, ROME(?)

Description

- **Monument:** A stele of white marble (in a modern mount) (h., 0.66; w., 0.31; d., 0.06), with a rounded pediment, within which is engraved a wreath tied with a ribbon. The top of the pediment is damaged, but there appear to have been acroteria decorated with palmettes on either side of the rounded top. The top has a small rectangular hole in its centre. There is a clamp mark and remains of oxidisation at the top of the pediment in the front centre. The rear remains rough, whilst the sides are smoothed. It is in good condition, apart from the damage at the top of the pediment.
- **Text:** The inscription is inscribed with a moulded frame (inscribed area: h.0.443; w., 0.22). There are triangular interpuncts. The text is neatly arranged, with each line roughly centred.
- **Letters:** 0.034 (line 1); 0.036 (line 2); 0.032 (line 3); 0.025 (line 4); 0.023 (line 5); 0.021 with tall I 0.026 (line 6); 0.026 (line 7)
- **Date:** possibly second century AD (from use of DM formula and *tria nomina*)

Edition

d(is) ° m(anibus) / L(ucio) ° Seio / Severo / L(ucius) ° Conetanius /⁵ Proculus / amīco / b(ene) ° m(erenti) °

Translation

‘To the spirits of the dead. To Lucius Seius Severus. Lucius Conetanius Proculus set this up to his well-deserving friend’.

Apparatus

Photographs

- ASHLI

Locations

The stele belongs to the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). It probably originated from Rome. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

This epitaph illustrates the practice of a friend rather than member of a family commemorating a deceased person.

Bibliography

Editions

Prideaux (1676) p.115, no.56; Maittaire (1732) p.39, no.84; Chandler (1763) p.136, no.69; *CIL* VI.4 fasc.1 no.26118 [Hübner] (1894)

Online:

- EDCS-14200289 [accessed 12/08/15]

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AshLI 69 C3-70 EPITAPH FOR AN IMPERIAL FREEDMAN, ROME

Description

- **Monument:** A large, plain white marble tablet (h. 0.475; w. 0.655; d. 0.07), with a moulded frame (in a modern mount). The rear remains rough. There is a small hole in the centre of the top surface.

- **Text:** The inscription is inscribed on the front face, within the moulded frame. There is an attempt (not entirely successful) to centre line 1. There are no interpuncts. Line 4: LIBERTO first inscribed as LIAERTO, and then corrected. Some extra letters are included by error in line 6.
- **Letters:** 0.032 (line 1-5); 0.03 (line 6).
- **Date:** c.AD 161-250 (from DM formula and onomastics) (Solin 2003: vol. 1, p.76; Weaver 1972: p.24)

Edition

d(is) m(anibus) / Baleria Theodote fecit Aur/elio Alexandro Augustor/um li`b`erto bene mere⁵nti et libertis libertabu/sque post{a}erisque {a}eorum

Translation

‘To the departed spirits. Baleria Theodote set this up for Aurelius Alexander, freedman of the emperors, well-deserving, and for her freedmen and freedwomen and their descendants.’

Apparatus

- Line 4: LIBERTO first inscribed as LIAERTO, and then corrected.
- Line 5: POSTERISQVE (Reinesius apud Maittaire 562)

Photographs

- ASHLI

Locations

This inscription originates from Rome (Reinesius 1682; Chandler 1763: p.xviii), possibly from the Janiculum (Gude, according to *CIL*). It was first recorded in Oxford by Prideaux (1676), as part of the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and this inscription is visible in the proof-engraving depicting this display in the papers of Henry Aldrich (Vickers 2006: pp.40-41). The marbles were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries on Beaumont Street, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in store.

Commentary

Baleria Theodote is of uncertain status, but was perhaps the wife of the deceased whom she is commemorating. The imperial connections of the freedman Aurelius Alexander cannot be pinpointed, since, on the basis of his nomenclature, he could equally have been freed jointly by Marcus Aurelius and Lucius Verus (AD 161-69), or Marcus Aurelius and Commodus (AD 177-180), or Septimius Severus and Caracalla (AD 198-211).

Bibliography

Editions

Gude MS. 131, 3 (following Langermann, according to *CIL*); Prideaux (1676) p.147, no.103; Reinesius (1682) section 9, p.574, no.58 (following Langermann); Maittaire (1732) p.40, no.96 + 562; Chandler (1763) p.136, no.70; *CIL* VI.4 fasc.1 no.28283 [Hübner] (1894)

Online:

- EDCS-14802244 [accessed 29.08.15]

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AshLI 70 C3-71 EPITAPH OF AURELIUS DIOGENES, ROME

Description

- **Monument:** A plain marble plaque (h. 0.298; w. 0.23; d. 0.045), on a modern mount, with rough sides and smoothed rear surface. The front surface is very worn, and is pitted and damaged in places; there is a slight break at the top left.
- **Text:** The lettering is fairly unevenly carved, on the front face. There are some interpuncts. The first and last lines are roughly centred. The numeral in line 7 is supralineate.
- **Letters:** Letter heights are irregular: 0.025 (line 1); 0.018 (line 2); 0.015 (line 3); 0.013 (line 4); 0.02-0.014 (line 5); 0.021-0.017 (line 6); 0.023 (line 7).
- **Date:** second/third century AD (from DM formula, onomastics: Solin 2003: vol.1, p.249)

Edition

d(is) ° m(anibus) ° / Aurelio Dio/genei qui vī/xit ann(is) XXII /⁵ mens(ibus) VII di/ebus °
XIII / h(or)is II

Translation

'To the spirits of the dead. To Aurelius Diogenes who lived for 22 years, 7 months, 14 days, 2 hours.'

Apparatus

- Line 3: CENO (Prideaux, Maittaire)
- Line 4: XXI (Prideaux, Maittaire)
- Line divisions differ from line 2: Aurelio/ Diogenei / qui vixit ann / XII mens VII / diebus XIII / H II (Sirmond)

Photographs

- ASHLI

Locations

The inscription was reported found on the *via Appia* beyond the gate (Gude MS. 284, 2, according to *CIL*). It was then seen and copied by Giovanni Zaratino Castellini (1570-1641) at the Palazzo of Cardinal Crescenzi (who died in 1645), near the Pantheon in Rome, some time after 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984) (see also C3-12, C3-30, C3-37). Three of Castellini's folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958). According to Reinesius, this inscription was also seen in the same location by Sirmond. It was then brought to England to join the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

The deceased is of unknown social status.

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AshLI 71 C3-72 EPITAPH OF FREEDWOMAN NONIA PRIMA, ROME(?)

Description

- **Monument:** An unadorned rectangular slab of white marble (h. 0.113; w. 0.245; d. 0.025) imitating a *tabula ansata* (in a modern mount), with bottom left and right corners missing, and much of the right edge damaged. It consists of two contiguous fragments, one comprising the majority of what survives, the other a small fragment belonging to the bottom right. Damage beneath the last line of the inscription has been repaired with modern infill.
- **Text:** Triangular interpuncts occur sporadically.
- **Letters:** 0.027 (line 1); 0.025, with tall I, 0.028 (line 2); 0.019, with tall I, 0.02 (line 3).
- **Date:** first century AD (use of formula HSE; onomastics) (Solin 1996: vol. 1, p.146).

Edition

Nonia ° P(ubli) l(iberta) / Prīma / hīc ° sita ° est

Translation

‘Nonia Prima, freedwoman of Publius, is buried here.’

Apparatus

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

This simple burial marker commemorates a freedwoman.

Bibliography

Editions

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- EDCS-13300246 [accessed 17/07/14]

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AshLI 72 C3-73 EPITAPH OF YOUNG BOY, Q. NAEVIUS HILARUS, ROME

Description

- **Monument:** A fragmentary slab (h., 0.182; w., 0.213; d., 0.19) of white marble with grey veins, incised with a rounded pediment flanked by a pseudo-acroterion on each side (in a modern mount). The rear is smoothly finished. Only the top part of the monument has been preserved, and the pseudo-acroterion on the left has been lost. The front surface is very worn, especially in the centre of lines 2-3, where the letters are hardly visible now.

- **Text:** Inscribed on the front face. Only the tops of the letters on the final line are preserved. Triangular interpuncts occur fairly regularly. The standard of inscribing is not high, with variable letter heights within individual lines.
- **Letters:** 0.02 (line 1); 0.018 (line 2); 0.015-0.018 variable height (lines 3-4); line 5 incompletely preserved.
- **Date:** possibly second century AD (from DM formula and use of *tria nomina*) (Solin 2003: vol.2, p.1141)

Edition

d(is) m(anibus) / Q(uinto) ° Nae[vio] Q(unti) ° f(ilio) ° Hilaro / qui ° vixit annis ° III /
m(ensibus) ° X ° d(iebus) ° XXI ° Q(uintus) ° Naevius /⁵ Moschus pater fil(io) - - - - - ?

Translation

‘To the spirits of the dead. For Quintus Naevius Hilarus, son of Quintus, who lived 3 years, 10 months, 21 days. Quintus Naevius Moschus father, for his son.’

Apparatus

- Line 1: DM omitted by Prideaux, Maittaire; DM (Maittaire p.561)
- Line 2: NEVIO (Doni MS. Naples); NAEVIVS FILI LARO (Prideaux, Maittaire); Q NAE*IO PHILARO (Chandler);
- Line 3: IIII (Doni MS. Naples)

Photographs

- ASHLI

Locations

This inscription was reported found in 1610 beyond the Milvian bridge in Rome (Menestrier MS. cod. Vat. Lat. 10545 f. 170, following schedae of Iulius Roscius; in 1609 according to Milesius, as recorded in *CIL*). It was then brought to England to join the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). They were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

In this epitaph a father commemorates his young son, a freeborn citizen. Moschus himself is of uncertain status, either freeborn or freed. If Moschus were a freedman, this would mean that Hilarus had been born after his father had been freed. The inscription may originally have been longer, with perhaps a dedicatory formula such as *FECIT* missing where the lower part of the slab has broken away.

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Online:

- EDCS-13201117 [accessed 01/09/15]

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AshLI 73 C3-74 A BABY'S FUNERARY ALTAR, ROME(?)

Description

- **Monument:** A small funerary altar of white marble (h., 0.346; w., 0.225; d., 0.22) (not a 'tabula marmora', as *CIL*). There are two rosettes in the pediment, which is flanked on either side by bolsters consisting of a volute containing a rosette. Rear and sides are smoothly finished. It is in good condition, with small breaks at top left, and a break at the bottom right front corner of the base, and some chipping around the edges.
- **Text:** It is inscribed on the front face (inscribed area: h., 0.155; w., 0.19). Line 3 is centred. There are small triangular interpuncts throughout.
- **Letters:** 0.025, with tall I 0.03 (line 1); 0.02 (line 2); 0.012 (lines 3-4), with tall I in line 1, 0.014
- **Date:** possibly first/second century AD (use of DM formula/ *tria nomina*/ voting-tribe)

Edition

d̄īs ° manibus / L(ucii) ° Consi ° L(ucii) ° f(ili) ° Fabia (tribu) / Corneliani / vix(it) °
men(SES) ° III ° d̄īs ° VII

Translation

'To the departed spirits of Lucius Consius Cornelianus, son of Lucius, of the Fabian voting-tribe, lived 3 months and 7 days'.

Apparatus

Photographs

- ASHLI

Locations

Of unknown provenance, it probably originated from Rome. It was first recorded in Oxford by Prideaux (1676), as part of the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The marbles were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy. At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.31, no.152), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in store.

Commentary

At first glance, the commemoration of this baby boy seems over-formal, including his *tria nomina* and citizen voting-tribe, but perhaps reflects a sense of his unfulfilled potential, as do so many other epitaphs for young children. The setting up of a funerary altar certainly reflects a relatively high financial outlay on the part of the dedicators compared with the simple plaques set up for others.

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AshLI 74 C3-75 ASH CHEST, ROME(?)

Description

- **Monument:** A highly ornamental ash chest, with separate lid (not a ‘*tabula marmora*’, as stated in *CIL*) of white marble (lid: height, 0.108; width, 0.373; depth, 0.28; chest: height, 0.28; width, 0.373; depth, 0.32). The lid consists of a pediment flanked on either side by volutes containing rosettes. Unusually, the top surface of the lid is also elegantly decorated with a large eight-petalled flower with a central ‘trumpet’ pointing upwards. Within the pediment is a human figure, with head and torso, but with vegetation rather than legs, from which tendrils spread out. The whole lid is covered with vegetal and floral motifs. There is a crack towards the back of the lid, which has been repaired. The ash chest has narrow panels at top and bottom decorated with jagged, leaf-like shapes, with drill holes along bottom and top. In the centre is an inscribed panel within a moulded frame, imitating a *tabula ansata*, with handles decorated with half-flower motifs. The imitative *tabula* even includes nail holes at each corner, as if it were to be displayed on a wall. There are four small rosettes, one at each corner. The rear remains rough, whilst the sides are smoothed.
- **Text:** The first line of text is inscribed at the bottom of the lid. The second text is inscribed within the central *tabula* on the chest (inscribed area: h., 0.107; w., 0.19). There are triangular interpuncts throughout.
- **Letters:** On lid: h., 0.015. On chest: 0.015 (line 1); 0.014 (line 2), with tall Y 0018; 0.01 (line 3)
- **Date:** second century AD (DM formula, *tria nomina*).

Edition

d(is) ° Volumniae ° Glycerae ° m(anibus) || Manlia ° Dorchas / T(itus) ° Manlius ° Phyramus / I ° v(ixit) ° a(nnis) ° III

Translation

‘To the departed spirits of Volumnia Glycera. Manlia Dorchas. Titus Manlius Phyramus lived 3 years.’

Apparatus

Chest text

- Line 2: T MANLIVS PHVRAMVS (Prideaux, Maittaire); PHYRAMVS (Maittaire p.562)
- Line 3: V. A. III (Prideaux). The I at the start of the final line seems out of place; Hübner in *CIL* suggests that it is a later addition

Photographs

- ASHLI

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors

in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the Ashmolean archive MS. ‘Marbles sent from Ashmolean Museum’ (p.32, no.153), a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January of 1888. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The ash chest is currently in a storeroom.

Commentary

It is not clear how, if at all, the people named on the texts fit together, but the lid is believed to belong with this ash chest. Only Manlia Dorchas and Manlius Phyramus seem likely to be related, as mother and son. It is possible that Manlia Dorchas has dedicated the ash chest both to Volumnia Glycera and Manlius Phyramus. Alternatively, the inscription on the lid is independent of that on the chest. The ashes of both Glycera and Phyramus may have been interred together. The individuals named are all of uncertain status (Solin 2003: vol. 2, p.944, p.1127). The name Phyramus is a variant, or misspelling of Pyramus (Solin 2003: vol.1 p.562). Similarly, Dorcas is more usually found rather than Dorchas.

Bibliography

Editions

Prideaux (1676) p.124, no.65 = line 1 only + p.114, no.50 = lines 2-4; Maittaire (1732) p.43, no.134 = line 1 only + no.124 = lines 2-4 only + 562; Chandler (1763) p.137, no.75; *CIL* VI.4 fasc.1, no.29499 [Hübner] (1894)

Online:

- EDCS-14803466 [accessed 01/09/15]

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AshLI 75 C3-76 EPITAPH OF T. STABERIUS FELICISSIMUS, ROME(?)

Description

- **Monument:** The top part of a stele of white marble (h., 0.272; w., 0.276; d., 0.047), with a rounded top flanked by acroteria, in a modern mount. The rear and sides are rough. Its lower part is missing.
- **Text:** The text is inscribed on the front face of the stele. There are sporadic triangular interpuncts. Some care has been taken in laying out the text.
- **Letters:** 0.022, throughout
- **Date:** possibly second century AD (use of DM formula and *tria nomina*)

Edition

d(is) ° m(anibus) / T(iti) ° Staberi / Felicissimi / vixit ° ann(os) LIII /⁵ men(ses) VIII

Translation

‘To the departed spirits of Titus Staberius Felcisisimus, who lived for 53 years and 8 months.’

Apparatus

- Line 5: M. VIII (Maittaire); MEN. VIII (Maittaire p.562)

Photographs

- ASHLI

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

The social status of the deceased is unclear, but Felicissimus is a particularly common slave name (Solin 1996: vol 1, p.94), suggesting that he may have been of freed status.

Bibliography

Editions

Prideaux (1676) p.263, no.122; Maittaire (1732) p.42, no.108 + 562; Chandler (1763) p.137, no.76; *CIL* VI.4 fasc.1, no.26718 [Hübner] (1894)

Online:

- EDCS-14200908 [accessed 05/09/15]

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AshLI 76 C3-77 EPITAPH OF EUTYCHIS, ROME(?)

Description

- **Monument:** An unadorned rectangular slab of white marble (h. 0.203; w. 0.198; d. 0.028) (in a modern mount). The rear is smoothly finished. The front surface is alternately smoothed and abraded. There are some traces of oxidation (probably relating to its display in modern times) on the front, and to the sides at top and bottom. Some letters are rather worn, particularly the final upright stroke in the numeral at the end of the text.
- **Text:** Inscribed on the front face. Line 1 is centred. There are triangular interpuncts, several of which are now very faint. The inscription as a whole is unevenly carved. In line 2 the letters CH are inscribed very close together.
- **Letters:** 0.037 (line 1); 0.032 (line 2); 0.03 (line 3); 0.024 (line 4).
- **Date:** perhaps second or third century AD (from use of DM formula and onomastics) (Solin 1996: vol. 2, p.437).

Edition

d(is) ° m(anibus) / Eutuchidi / vixit ° annis ° XXI / m(ensibus) VI ° die(bu)s ° X ° III

Translation

‘To the spirits of the dead. For Eutyichis (who) lived 21 years, 6 months, 13 days.’

Apparatus

- Line 1: DM omitted (Prideaux, Maittaire); DM (Maittaire p.562)

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It was first recorded in Oxford by Prideaux (1676), as part of the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and this inscription is visible in the proof-engraving depicting this display

in the papers of Henry Aldrich (Vickers 2006: pp.40-41). The marbles were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries on Beaumont Street, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in store.

Commentary

The use of the single name, Eutyichis, which is known as a slave-name in other contexts (Solin 1996: vol. 2, pp.436-37), probably indicates that the deceased is a slave, even though this is not explicitly stated.

Bibliography

Editions

Prideaux (1676) p.146, no.101; Maittaire (1732) p.43, no.128 + p.562; Chandler (1763) p.137, no.77; *CIL* VI.3 no.17451 (1886); *CIL* VI.4.2, *add.* p.3521 (1902: seen by Hübner, but only obscurely).

Online:

- EDCS-00600451 (accessed 28/12/14)

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AshLI 77 C3-78 ASH CHEST OF IMPERIAL FREEDWOMAN, ROME

Description

- **Monument:** An ash chest of white marble (h., 0.182; w., 0.295; d., 0.255), decorated with relief carving. It is decorated with leaves and berries on either side of and below the inscribed panel (h., 0.075; w., 0.136), which is placed in the centre at the top. The decoration extends onto the sides of the chest. No lid is preserved. There is a rectangular cavity inside the chest (w., 0.222; d., 0.19). There are remnants of metal clamps on the sides. It is currently in good condition, with only slight chipping on the top edge of the chest.

- **Text:** The epitaph is engraved within a rectangular panel on the front face. An interpunct appears in line 1 only.
- **Letters:** 0.016
- **Date:** possibly second/third century (from use of DM formula, onomastics) (Solin 1996: vol. 2, p.399)

Edition

d(is) m(anibus) / Phlegus(a)e / Aug(usti) lib(ertae)

Translation

‘To the departed spirits of Phlegusa, freedwoman of the emperor.’

Apparatus

- Line 2: PHLECUSE (Prideaux, Maittaire); PHLEGUSE (Manutius MS. cod. Vat. Lat. 5241)

Photographs

- ASHLI

Locations

During the late sixteenth century, Aldus Manutius the Younger (= Aldo Manuzio, 1547-97) (MS. cod. Vat. Lat. 5241) recorded the inscription in the house of Florentine banker Andrea Boni near the customs-house in the area of Piazza di S. Eustachio. It was then recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The ash chest is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ p.32, no.154, a list of antique marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently on display in the Randolph Gallery.

Commentary

The ash chest belongs to Phlegusa, a former slave freed by an emperor. The word ‘Augustus’ by this date has become a generic term designating ‘emperor’.

Bibliography

Editions

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AshLI 78 C3-79 EPITAPH OF RESTITUTUS, ROME(?)

Description

- **Monument:** A white marble stele (h. 0.264; w. 0.218; d. 0.072, right and 0.038, left), with a pediment (within which a triangular pediment is etched out by lines), flanked by an acroterion on each side (in a modern mount). The left half of the front surface has been cut back a little, and the whole of the left side of the stele (in terms of its depth) has been altered. Its rear is unfinished. It has been damaged at the top: the left acroterion is incomplete. The bottom left corner is also chipped. A small hole in the top surface probably relates to its modern display.
- **Text:** The inscribed text is enclosed within a simple rectangular moulded frame. The inscribed text is rather worn: it is uncertain whether or not there are interpuncts in line 1. Both lines are roughly centred.
- **Letters:** 0.029
- **Date:** possibly second or third century AD (from use of formula DM)

Edition

d(is) m(anibus) / Restituto

Translation

'To the spirits of the dead. For Restitutus'.

Apparatus

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from

1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

Given that the deceased is identified by a single name, Restitutus, which is a common slave name (Solin 1996: vol. 1, p.177), it seems likely that this commemorates a slave.

Bibliography

Editions

Prideaux (1676) p.92, no.26; Maittaire (1732) p.42, no.117; Chandler (1763) p.137, no.79; *CIL* VI.4.1 no.25407 [Hübner] (1894)

Online:

- EDCS-13801659 [accessed 18/07/14]

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AshLI 79 C3-80 FUNERARY ALTAR FOR Q. MANLIUS CELER, ROME

Description

- **Monument:** A funerary altar of white marble (h., 0.67; w., 0.39; d., 0.31), with a rounded pediment decorated with rosettes, which is flanked on either side by cylindrical bolsters, each decorated with a rosette. On the left side of the altar is a jug, and on the right side is a *patera*. In the centre of the top surface is a rectangular indentation. The altar is in good condition, with minor chipping around the edges, and some minor abrasion on the front surface.
- **Text:** The inscription is on the front face, within a moulded frame. The text is laid out with some care. There are interpuncts on line 2 only.
- **Letters:** 0.024, with tall I 0.028 (line 1); 0.024 (line 2); 0.018 (line 3)
- **Date:** possibly second century AD (from use of DM formula and *tria nomina*)

Edition

dis manibus / Q(uinti) ° Manli ° / Celeris

Translation

‘To the departed spirits of Quintus Manlius Celer’.

Apparatus

- Line 1: DM (Doni MS. cod. Vat. Lat. 7113 ; Doni MS. cod. Barb. Lat. 2756; Sirmond MS.)

Photographs

- ASHLI

Locations

The funerary altar was found on the *via Appia* (Milesius, according to *CIL*). Its inscription was seen and copied by Giovanni Zaratino Castellini (1570-1641) at the Palazzo of Cardinal Crescenzi, near the Pantheon in Rome, at some time between 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984) and 1627 (by which time the stone had been transferred to England into Arundel’s collection). Three of Castellini’s folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958). The same location is also recorded by Reinesius (1682) and Chandler (1763: p.xviii). Gude (according to *CIL*), however, recorded it at the house of the sculptor Cristoforo Stati near the church of Sant’Andrea delle Fratte on the Pincian (near the Spanish steps), who died in 1619. According to Prideaux (1676), it was one of the marbles in the Arundel collection. At least thirteen inscriptions from Cardinal Crescenzi’s residence at Rome ended up among the Arundel Marbles by 1628, when Selden’s first edition of *Marmora Arundelliana* appeared, being subsequently given to the University of Oxford with other inscribed marbles from the Arundel Collection in 1667 by Henry Howard, grandson of Thomas Howard 2nd Earl of Arundel (who died in 1646) (Prideaux 1676).

The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). They were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the Ashmolean archive MS. ‘Marbles sent from Ashmolean Museum’ (p.32 no.155), a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January of 1888. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The funerary altar is currently in a storeroom.

Commentary

The social status of the deceased is unclear: a citizen, given his *tria nomina*, but could be either freeborn or freed.

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AshLI 80 C3-81 EPITAPH OF FREEDMAN CAESIUS FAUSTUS, ROME(?)

Description

- **Monument:** Unadorned rectangular slab of white marble (in modern mount), in a fragmentary state (h. 0.12; w. 0.25; d. 0.04cm): its left side appears intact, but the right side has broken off, and the top appears to have been cut down. As a result, there may have been further text above the first line preserved, as suggested in the edition below. There is a sizeable clamping hole to the left on the front surface, and a second clamping hole on the right probably occurred just where the right side has

disappeared. A small hole in the centre of the top surface is likely to relate to its modern display.

- **Text:** Inscribed on the front surface. Inscription seems to be centred. Triangular interpuncts, except perhaps at the end. There is a large vacat below the inscribed text. There appears to have been another line (now lost) above the line currently visible.
- **Letters:** 0.017.
- **Date:** perhaps first century AD

Edition

[---?] / M(arci) ° Caesi ° M(arci) ° l(iberti) ° Fausti

Translation

‘[?] of Marcus Caesius Faustus, freedman of Marcus’.

Apparatus

- Line 1: Prideaux and Maittaire indicated that they could see traces of another line of writing above the line preserved.

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

A phrase such as *ossa hic sita* (compare C3-84) or *dis manibus* may originally have been inscribed above what now survives. Exiguous traces of the stems of letters appear to remain above M CAESI.

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Online:

- EDCS-15500402 [accessed 08/07/14]

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AshLI 81 C3-82 EPITAPH FOR TWO FREEDMEN, ROME

Description

- **Monument:** A plaque of white marble (h., 0.17; w. 0.297; d., 0.028), in a modern mount, divided into two sections by a central dividing-line. The inscribed space is marked off by a wavy single-line border. The surface is rather worn, and the plaque is damaged on all sides. A small fragment in the top centre has been broken and subsequently re-attached. Roughly half way up on the left of the front surface is a hole with traces of metal, probably an original fixing-hole. There appears to have been a matching hole on the right side, which is partly visible where the stone has broken off. The rear is smoothly finished.
- **Text:** There are two inscriptions, each in its own space to right and left. The end of line 3 of the left-hand text overlaps the central dividing line, and encroaches upon the right-hand space. There are triangular interpuncts throughout.
- **Letters:** 0.021 (line 1); 0.017 (line 2); 0.015 (line 3). The letters are the same height per line on either side of the plaque.
- **Date:** c.AD 1-100 (from onomastics: Solin 2003: vol. 1, p.344; cf. Solin 1996: vol.1, p.153). *Columbaria* began to be constructed in Rome from the 20s BC, flourishing until the Hadrianic period. By the end of the second century AD, there had been a shift away from cremation to inhumation in burials at Rome (Bodel 2008).

Edition

L(ucius) ° Sestius ° / L(ucii) ° l(ibertus) ° / Epaphroditus ° || M(arcus) Fulvius /
 D ° l(ibertus) ° / Tert[ius]

Translation

‘Lucius Sestius Epaphroditus, freedman of Lucius.

Marcus Fulvius Tert[ius], freedman of a woman.’

Apparatus

Photographs

- ASHLI

Locations

It is of unknown provenance, but probably originates from Rome, given its *columbarium* context. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which

was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

The form of this epitaph suggests a provenance from a *columbarium*.

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Online:

- EDCS-14200644 [accessed 06/09/15]

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AshLI 82 C3-83 EPITAPH OF FREEDWOMAN LOLLIA HELENA, ROME

Description

- **Monument:** A fragmentary slab of white marble (in a modern mount), originally a rectangular *columbarium* marker (h. 0.196; w. 0.26; d. 0.02). A simple frame decorated with a wavy line surrounds the inscribed area, and circular motifs can be seen at top and bottom left corners. The right side of the slab is missing, where the slab has suffered a diagonal break.

- **Text:** Close examination of the layout, spacing, and lettering of this epitaph via RTI suggests a new interpretation of this slab, namely that it originally bore two epitaphs (with only four traces of letters now remaining of the one on the right) (cf. C3-85/86). The top of the thin line dividing off the two texts can be faintly discerned at the top right of the inscribed area, where the stone is broken. The first letter of the right-hand epitaph is carved a little higher up the stone than its counterpart for the epitaph on the left. In addition, the heights of the letters differ between the two epitaphs: in line 3, the letters FA are much larger than the letters to their left, and occur after a *vacat*. Of the first letter of the right-hand epitaph, only a slanting upright stroke remains, possibly M. In Line 2, there appears to be a tiny trace of an upright stroke right at the edge of the stone, where it has broken off on the right. This would be consistent with a centring format for a second inscription to the right. The inscribed text is at times very worn, especially at the start of line 3. RTI, however, reveals traces of VI (perhaps a tall I) at the start of line 3, beneath the start of line 2, suggesting that there may be a gap left blank between VIX[I]T and ANN. These traces are consistent with the readings of the text found in Prideaux, Maittaire, and Chandler; presumably the lettering has faded further since they published their editions of the inscription.
- **Letters:** 0.03 (line 1); 0.025 (line 2); 0.013 (left) + 0.025 (right) (line 3).
- **Date:** first century AD, from *columbarium* context and on onomastic grounds (Solin, 2003: vol.1, p.587). *Columbaria* began to be constructed in Rome from the 20s BC, flourishing until the Hadrianic period. By the end of the second century AD, there had been a shift away from cremation to inhumation in burials at Rome (Bodel 2008).

Edition

Lollia / M(arci) l(iberta) Helena / vix[i]t ann(is) XXV || + [---] / + [---] / FA [---]

Translation

‘Lollia Helena, freedwoman of Marcus, lived for 25 years.’ {Another epitaph on the right}

Apparatus

- Line 1: LOLLIA A..... (Prideaux, Maittaire)
- Line 2: HELENA .. (Prideaux, Maittaire)
- Line 3: VIX · ANN · XXV (Prideaux, Maittaire); VIXIT ANN XXV (Maittaire p.562); VIX·T· ANN· (Chandler, *CIL*)

Photographs

- CSAD
- RTI

Locations

It is of unknown provenance, but probably originates from Rome, given its *columbarium* context. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the

University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

The suggestion that this plaque probably bore two epitaphs was not made in *CIL*, but it seems that Hübner had limited access to the stone. Several things (see above, Text) point to its dual function, suggesting that we should abandon the interpretation of the epitaph as for an individual *Lollia A. et M. l. Helena* as suggested by Solin, 2003: vol.1, p.587).

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Online:

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AshLI 83 C3-84 EPITAPH OF STOREKEEPER ACHILLES, ROME(?)

Description

- **Monument:** An unadorned rectangular slab of white marble (in a modern mount), still in good condition (h. 0.104; w. 0.174; d. 0.036).
- **Text:** Inscribed on the front surface, each line centred. Triangular interpuncts clearly separate the words except at line ends.
- **Letters:** 0.021 (lines 1-2), with tall I 0.024 (line 1).
- **Date:** first century AD, on onomastic grounds (Solin 1996: vol. 2, p.327).

Edition

ossa ° hīc ° sita / Achillis ° cell(arii)

Translation

‘Here are buried the bones of Achilles, storekeeper’.

Apparatus

- Line 2: CEII (Prideaux, Maittaire)

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently on display in the Reading and Writing Gallery.

Commentary

This epitaph is probably for a slave from a wealthy household. Both the name Achilles and his job as *cellarius* suggest slave status for the deceased. Other epitaphs have been found for *cellarii* of prominent families at Rome, such as the Pisones, Vitellii, and Haterii (*CIL* VI 9246, 9248, 9251); a *cellarius* could also be a freedman (see *CIL* VI 9252, Q. Haterius Fuscus).

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Online:

- EDCS-19000692 [accessed 07/07/14]

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AshLI 84 C3-85 EPITAPH OF FREEDMAN, Q. DELLIUS PTOLLA, ROME

Description

- **Monument:** A fragmentary unadorned slab of white marble (in a modern mount) (h. 0.146; w. 0.218; d. 0.023). Its rear surface is smoothly finished. The top surface is moulded, with a small hole in its centre, probably relating to its modern display. It is broken off to the right, and is also missing its top right corner. A small circular hole on the front surface at the start of line 2 is parallel to one at the end of line 2 in C3-86.
- **Text:** This was originally the left side of a plaque inscribed with two epitaphs, on the right side of which was the epitaph of Dellia Chreste (C3-86). The two inscriptions were recorded as part of the same monument by Doni and Sirmond; they indicated, however, that the stone was already split at this point, although its two parts were still adjoining. By the time the stone had become part of the Arundel Collection in Oxford, the two sides had become separated. The lettering is rather worn, though legible. The text is centred on each line.
- **Letters:** 0.026 (line 1); 0.02 (lines 2-3)
- **Date:** first half of century AD on onomastic grounds (Solin 1996: vol. 1, p.251).

Edition

Q(uintus) Delli[us]/ Q(uniti) l(ibertus) / Ptolla

Translation

‘Quintus Dellius Ptolla, freedman of Quintus’.

Apparatus

- Line 1: DELLIVS (Doni MS. cod. Vat. Lat. 7113, Sirmond) ; DELL (Prideaux, Maittaire); DELLI * (Chandler)
- Line 3: PTOLIA (Doni MS. cod. Vat. Lat. 7113, Sirmond)

Photographs

- CSAD

Locations

Given that it was recorded by Doni and Sirmond, it probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

This was originally the left side of a plaque inscribed with two epitaphs, on the right side of which was the epitaph of Dellia Chreste (C3-86). The plaque was seen intact by both Doni and Sirmond whilst it was still in Rome, but had been damaged and split in two by the time Prideaux published it as part of the Arundel collection (1676). The juxtaposition of the two epitaphs for Dellius Ptolla and Dellia Chreste on the same plaque suggests that they were a couple freed by the same patron.

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Online:

- EDCS-12001697 [accessed 07/07/14]

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AshLI 85 C3-86 EPITAPH OF FREEDWOMAN, DELLIA CHRESTE, ROME

Description

- **Monument:** A fragmentary unadorned slab of white marble (in modern mount) (h. 0.146; w. 0.202; d. 0.023), virtually intact save for some breakage down its left side. Its rear is smoothly finished. The top surface is moulded, with a small hole slightly right of centre, probably relating to its modern display. It is broken off to the left, but its right side is intact. The top left corner is slightly chipped. A small circular hole at the end of line 2 is parallel to one at the start of line 2 in C3-85.
- **Text:** This was originally the right side of a plaque inscribed with two epitaphs, on the left side of which was the epitaph of Dellius Ptolla (C3-85). The two inscriptions were recorded as part of the same monument by Doni and Sirmond; they indicated, however, that the stone was already split at this point, although its two parts were still adjoining. By the time the stone had become part of the Arundel Collection in Oxford,

the two sides had become separated. The lettering is rather worn, though legible; there may be a faint interpunct in the centre of line 2. The text is centred on each line.

- **Letters:** 0.026 (line 1); 0.02 (lines 2-3)
- **Date:** first half of century AD on onomastic grounds (Solin 1996: vol. 2, p.471).

Edition

Dellia / Q(uinti) liberta / Chreste

Translation

‘Dellia Chreste, freedwoman of Quintus.’

Apparatus

- Line 3: CHRSTE (Doni MS. cod. Vat. Lat. 7113)

Photographs

- CSAD

Locations

Given that it was recorded by Doni and Sirmond, it probably originates from Rome. It was published by Prideaux (1676) as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

This was originally the right side of a plaque inscribed with two epitaphs, on the left side of which was the epitaph of Dellius Ptolla (C3-85). The plaque was seen intact by both Doni and Sirmond whilst it was still in Rome, but had been damaged and split in two by the time Prideaux published it as part of the Arundel collection (1676). The juxtaposition of the two epitaphs for Dellius Ptolla and Dellia Chreste on the same plaque suggests that they were a couple freed by the same patron.

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AshLI 86 C3-87 EPITAPH OF L. POMPEIUS NIGER, ROME

Description

- **Monument:** An almost intact plaque of white marble (h. 0.10; w. 0.164; d. 0.022) (in a modern mount), although the bottom edge as set into the modern mount may not be its original. A small part of the top right corner has broken off. An ornamental single-line frame encloses the inscription within a rectangular area. At the top, the frame is decorated with six small semicircles, and its right and left sides are decorated with oblique strokes. Two circular marks still with traces of metal and oxidation occur half way up on both right and left of the front surface. A small hole in the centre of the top surface probably relates to its modern display.
- **Text:** The inscription is enclosed by a decorative border. Triangular interpuncts occur except at line ends.
- **Letters:** 0.021 (line 1); 0.018 (line 2)
- **Date:** probably first century AD (from inclusion of *tria nomina*, filiation and voting-tribe)

Edition

L(ucius) ° Pompeius / L(ucii) ° f(ilius) Col(lina tribu) ° Niger

Translation

‘Lucius Pompeius Niger, son of Lucius, of the Colline voting-tribe.’

Apparatus

Photographs

- CSAD

Locations

CIL notes the existence of two such inscriptions (*CIL* VI 244861/b), one seen by Detlefsen in the Lateran Museum’s stores, the other in Oxford (as recorded first by Prideaux), which Hübner did not himself see, however. It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection,

which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently on display in the Reading and Writing Gallery.

Commentary

The Colline voting-tribe was one of four urban tribes allocated to citizens of the city of Rome. The same name (*L. Pompeius L.f. Col. Niger*) is also found on *CIL* VI 24487-88, a marble plaque also seen by Detlefsen in the Lateran, and on an ash chest. In both of these cases, the name of Pompeius Niger is associated also with a freedwoman named Olia Acume or Acme. The name Olia Acume also occurs on an inscription from the Ashmolean, C3-95, which is long lost. Exactly what the relationship is between the various inscriptions of Pompeius Niger and Olia Acume remains unclear.

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AshLI 87 C3-88 DONATION OF A DINING-ROOM, ROME

Description

- **Monument:** Left-hand fragment of a plain slab of marble which is white with faint grey veins (in modern mount) (h. 0.197; w. 0.213; d. 0.027). The top edge at the rear is carefully moulded. There are traces of a metal clamp in the centre of the left edge, and there is a hole in the middle of the top surface.
- **Text:** About half of the original inscription is now preserved: the left edge is intact, but the inscription has broken off to the right. Sirmond recorded the right side of the

text, which is now missing. The underlined words are also attested by Gude, who reported that the stone was broken, and considered that there were three or four letters missing. There are triangular interpuncts and a vacat beneath the inscribed text. The text is centred on each line.

- **Letters:** 0.031 (line 1); 0.024 (line 2); 0.022 (lines 3-4)
- **Date:** Late first century BC/early first century AD, if the Alfenus Varus mentioned is the consul of AD 2 (as suggested by *PIR*² A523). An Augustan date is also suggested by Solin 2003: vol. 1, p.10 s.v. ‘Agathopus’.

Edition

Lucrio ° Alfeni ° Vari / et ° C(aius) ° Fabius ° C(aii) ° et ° Ḍ (mulieris) ° l(ibertus) °
Agathopus / mag(istri) ° ter(tium) / triclinium ° expolitu(m) ° de[der](unt)

Translation

‘Lucrio, slave of Alfenus Varus, and Gaius Fabius Agathopus freedman of Gaius and of a woman, officials for the third time, gave an elegant dining-room.’

Apparatus

- The underlined letters are derived from Sirmond and Gude.

Photographs

- CSAD

Locations

This inscription was once seen in an unspecified location at Rome, where Sirmond recorded the complete text, but only half of it now remains. It was recorded in its damaged state in Oxford by Prideaux (1676), as part of the Arundel Collection, given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667. The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and this inscription is visible in the proof-engraving depicting this display in the papers of Henry Aldrich (Vickers 2006: p.40-41). The marbles were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries on Beaumont Street, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is on display in the Rome Gallery.

Commentary

This records the donation of a *triclinium* by a slave and a freedman, while they were serving as officials, presumably in a funerary *collegium* or within a cult association. The *triclinium* would have provided dining facilities where the members of the association would meet in order to commemorate deceased members of the club or in order to honour the gods; banqueting was an integral part of the activities of burial clubs (cf. *CIL* VI.10332) and cult associations (cf. 3-13 for dining within the cult of Cnidian Venus). It is unusual to find a slave’s name preceding that of a freedman, but this may be indicative of his master’s elevated status, if the Alfenus Varus mentioned is either the famous jurist who was consul in 39 BC or

the consul of the same name in AD 2 (*PIR*² A523) (cf. C3-93, C3-98, C3-102 for the same household).

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AshLI 88 C3-89 EPITAPH FOR A MIME ACTOR, ROME

Description

- **Monument:** An unadorned rectangular slab of white marble with blue-grey veins (h. 0.28; w. 0.355; d. 0.04), with its top right corner missing (in a modern mount). The rear is smoothly finished. A small hole at the centre of the top surface probably relates to its modern display.
- **Text:** The whole inscription is very worn and difficult to read: RTI has helped to confirm some of the readings handed down by earlier editors of the text. The complete text is recorded by Castellini, Sirmond, and Reinesius, from whom the underlined letters have been taken. In line 1, DM is presented as a heading. The words in the last line are also spread out. *CIL* (followed by *ILS*) mistakenly conflates lines 7-8 into a single line (despite mentioning that Sirmond, Gude, and Reinesius all presented this as two lines).
- **Letters:** 0.024 (line 1); 0.025 (line 2); 0.019 (line 3); 0.018 (lines 4-6). From RTI, line 2 appears to start with a tall D.

- **Date:** possibly AD 150-250 (from use of DM formula; use of *Aug. n.* formula) (Solin 1996: vol. 2, p.278; Leppin 1992: p.232; Weaver 1972: p.55)

Edition

d(is) m(anibus) / Dionysio Aug(usti) n[ostri] / vernae {h}ethologo vixit / annos XXII
mensibus VII / ⁵ diebus XXIII fecit / Dionysius Socratis / Aug(usti) lib(ertus) et / sibi et suis

Translation

‘To the spirits of the dead. Dionysius Socrates, freedman of the emperor, set this up for Dionysius household slave of our emperor, mime-actor, lived 22 years 7 months 24 days, and for himself and his family.’

Apparatus

- Line 1: D M Θ (Castellini): the theta seems oddly placed here, whilst the layout in Castellini as published by Minasi implies that even when he recorded it, the stone was already damaged.
- Line 2: DIONYSIO AVG N (Castellini, Sirmond, Reinesius);MNIO AVG (Prideaux, Maittaire)
- Line 3: VERNA HETHOLOGO and line division before VIXIT (Reinesius); ETHOLOGO (Sirmond); HETHOLOGO (*sic*) (Gude)
- Line 4: ANNIS (Gude, Reinesius); XXII (Gude); XII (Castellini, Sirmond, Reinesius); IX (Hübner); line division MENSIBVS (Reinesius)
- Line 6: SOCRATES (Gude)

Photographs

- CSAD
- RTI
- EDH - F015046 (CSAD, Crowther)

Locations

The exact findspot of this inscription is unknown, although Gude recorded that he had seen it on the *via Appia* (according to *CIL*). It was seen and copied by Giovanni Zaratino Castellini (1570-1641) at the Palazzo of Cardinal Crescenzi, near the Pantheon in Rome, at some time between 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984) and 1627 (by which time the stone had been transferred to England into Arundel’s collection). This location in Rome was also noted by Reinesius, and was probably where Sirmond had also seen the inscription. Three of Castellini’s folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958).

It was then brought to England to join the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

The term *ethologus* was one of the words used to designate a performer of mimes, in this case a slave who belonged to an emperor (listed in catalogue of Leppin 1992: pp.231-232). His age when he died is unclear: the earliest transcriptions of the inscription by Castellini and Sirmond record the age as XII, which seems young for a mime-actor, whereas another early transcriber, Gude, recorded the numeral as XXII. Hübner is the only epigrapher to suggest IX, which might result in XXIIX, but even RTI is unable to reveal anything for certain on this extremely worn section of the stone.

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AshLI 89 C3-90 A BOY’S EPITAPH, ROME

Description

- **Monument:** A stele of white marble (h. 0.384; w. 0.213; d. 0.043), incised in relief with a rounded pediment flanked by a pseudo-acroterion on each side (in a modern mount, which conceals the rear). The centre of the pediment is decorated with something, possibly a garland. The stele is missing its bottom right corner. The front surface is very worn, and parts of the inscription hardly legible. In the centre of the top edge is a hole, probably relating to its modern display.
- **Text:** The inscription is enclosed within a simple moulded rectangular frame (h. 0.241; w. 0.154). In line 1, DM is centred, as a heading.
- **Letters:** 0.019 (line 1); 0.013 (line 2); c.0.015 thereafter, but the letters are rather too worn to be accurately measured. Underlined letters are derived from earlier editions, but can no longer be seen.
- **Date:** perhaps second century AD (from use of DM formula, *tria nomina*) (Solin (2003) vol. 1, p.605)

Edition

d(is) m(anibus) / L(ucio) Annaio Firm(---) / vixit annis ° V / m(ensibus) II ° d(iebus) ° VI °
 h(oris) ° VI ° /⁵ qui ° natus est / nonis ° Iulii / defunctus / est ° III idus / Septembres /¹⁰
 Annaia Feru/sa vernae su/o karissimo

Translation

‘To the spirits of the dead. For Lucius Annaius Firm(---), lived 5 years, 2 months, 6 days, 6 hours, who was born on the 7th July and died on the 10th September. Annaia Ferusa (did this) for her dearest household slave.’

Apparatus

- Line 2 [F]IRM (Chandler); FIRM. (Fabretti, Orelli); L/I/IAIO (Hübner in *CIL*)
- Line 3 [VIXI]T (Chandler); VIXIT (Fabretti, Orelli)
- Line 6 IV[////] (Chandler, Hübner); IVLIIS (Fabretti, Orelli); no line division between lines 5-6 (Orelli)
- Line 7 DEFVN[C]TVS (Chandler); no line division between lines 7-8 (Orelli)
- Lines 8-12 EST III /D/S | SEPTE... | AN... | SA·VE... | O ° KARI... (Chandler); EST ° II//// | //// | /N/// | //V//// | OI///// Hübner)
- Line 9 SEPTEMBRIS (Prideaux, Fabretti, Orelli)
- Line 11 VE[RAEN SV] (Chandler); SA VERN visible on RTI
- Line 12 Downstroke of K is visible on RTI

Photographs

- CSAD
- RTI

Locations

The exact findspot of this inscription is unknown, but, according to Chandler (1763: p.xviii), it was once on display in Rome at the Palazzo of Cardinal Crescenzi, near the Pantheon in Rome. At least thirteen inscriptions from Cardinal Crescenzi's residence at Rome ended up among the Arundel Marbles by 1628, when Selden's first edition of *Marmora Arundelliana* appeared, but C3-90 was not included in that work. It is first recorded in Oxford as part of the Arundel Collection, presented to the University in 1667 by Henry Howard, grandson of Thomas Howard 2nd Earl of Arundel (who died in 1646) (Prideaux 1676). The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999), and this particular inscription is recorded as on display there ('in the Theatre Yard') in 1710 by Thomas Hearne (Doble 1886: vol. 2, p.379). They were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The stele is currently in a storeroom.

Commentary

This epitaph is set up by a woman, Annaia Ferusa, whose social status is unclear. Ferusa is an alternative form of the Greek name Pherusa. She commemorates her *verna*, whose abbreviated cognomen could be expanded in a variety of ways. The term *verna* is usually interpreted as referring to a slave who was born and brought up within a household (Herrmann-Otto 1994). Such slaves often appear to have been favoured by their owners (see also C3-65 and C3-122). Despite being a 5-year old household slave, this child possesses *tria nomina*, sharing the *nomen* of the epitaph's dedicator, indicating that he had been freed. This may reflect two trends in Roman society: firstly, that slaves could have monetary value only once they had reached the age of five (*Digest* 7.7.6.1, Ulpian); and secondly, that the category of *vernae* was exempt from the usual rules on granting freedom (Mander 2013: p.124), and could be freed below the normally prescribed age limits (thirty). The close relationship that is evident here (not least through the precision with which the age at death is given) between Annaia Ferusa and her slave may well have resulted in her granting him his freedom. It is possible that she did so as he was on his death-bed, so that he might die free (Weaver 2001: p.103). Given his description as *vernae suo karissimo*, it is clear that even once freed, the original close relationship was uppermost in the mind of Annaia Ferusa at any rate (Herrmann-Otto 1994: p.58).

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AshLI 90 C3-91 EPITAPH SET UP BY FREEDWOMAN FELICISSIMA, ROME(?)

Description

- **Monument:** A fragmentary unadorned slab of white marble (in a modern mount), missing its topmost portion (perhaps two or three lines of text) (h. 0.099; w. 0.31; d. 0.027). The front surface has suffered some slight abrasion. Not much of the rear is currently visible, but it is possibly smoothly finished. A small hole in the centre of the top surface probably relates to its modern display.
- **Text:** Prideaux and Maittaire indicated another line above line 1, which is now lost. Given the incompleteness of the extant text, this is surely correct, but no trace of this lost line can now be discerned, and it is possible that they did not in fact see anything of it themselves, but intended to indicate from the sense that something must be missing. Interpuncts are clearly visible in lines 1-2. MES in line 1 should be understood either as an abbreviated form of ME(NSE)S or as a stonecutter’s error for the same. It is found in other inscriptions: see *CIL* VI.6.3 p.96 (2006).
- **Letters:** 0.028+ (line 1, tops of letters damaged); 0.028 (line 2); 0.021 (line 3)
- **Date:** possibly second or third century AD (on onomastic grounds) (Solin 1996: vol. 1, p.95)

Edition

[- - - - -] / me(nse) s ° III ° fecit ° Felicis/sima ° lib(erta) ° bene me/renti

Translation

‘(...lived x many years and) 3 months. Felicissima freedwoman set this up for him/her well deserving.’

Apparatus

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

It is probable that two or three lines are missing from the start of this epitaph: these would have contained the name of the deceased, his/her relationship to Felicissima (perhaps patron, given that she is identified as freedwoman), and the number of years lived. The centring of RENTI at the end (and the fact this is a common concluding formula) implies that this is indeed the end of the text, and that nothing further has been lost below.

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AshLI 91 C3-92 EPITAPH OF NINETY-YEAR OLD EUPHEMUS, ROME(?)

Description

- **Monument:** The right-hand side of a fragmentary rectangular slab of white marble (h. 0.145; w. 0.232; d. 0.024) (in a modern mount), which may originally have been a *columbarium* marker. The right side is intact, but the left side has broken off. At least one further line of text is also missing at the bottom, where traces of the tops of letters can be discerned. The rear is smoothly finished. A small hole on the top surface probably relates to its modern display.
- **Text:** The inscription is placed within a single-line frame. The text is centred on each line. Guiding lines for the stonecutter are still faintly visible.
- **Letters:** 0.029 (line 1); 0.026 (line 2); 0.022 (line 3)
- **Date:** possibly second or third century AD (from use of DM formula and onomastics) (Solín 2003: vol. 1, p.519)

Edition

[d(is)] m(anibus) / [---] Euphemo / [--- vixit annis] °LXXXX / - - - - -

Translation

‘To the spirits of the dead. To Euphemus [who lived] 90 [years] ---’.

Apparatus

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

The whole text is centred, but without the D in line 1 it is not possible to estimate the total line length. In line 2, it is likely that we are lacking the praenomen and nomen of the deceased. In line 3, at least some statement of years lived might be expected. The name of a dedicatory may be missing from the end of the inscription. A small triangular interpunct is visible in line 3, indicating that another word preceded what now remains. The claim to have

lived for 90 years is typical of the tendency towards age-rounding commonly found in epitaphs (cf. Hopkins 1966).

Bibliography

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AshLI 92 C3-93 EPITAPH OF P. ALFENUS PHILOMUSUS, ROME

Description

- **Monument:** The left-hand side of a fragmentary unadorned rectangular slab of white marble (h. 0.078; w. 0.142; d. 0.019) (in a modern mount). Part of the stone is missing to the right. Roughly half way up on the left of the front surface is a hole with traces of metal, possibly an original fixing-hole. It is in a fairly good condition, with some surface abrasion at the top left corner.
- **Text:** There is a triangular interpunct in line 1.
- **Letters:** 0.02 (line 1); 0.017 (line 2)
- **Date:** Late first century BC/early first century AD, if this probable freedman was part of the household of Alfenus Varus who was consul of AD 2 (as suggested by *PIR*² A523). An Augustan date is also suggested by Solin (2003) vol. 1, p.169.

Edition

P(ublius) ° Alfenu[s] / Philomusu[s]

Translation

'Publius Alfenus Philomusus.'

Apparatus

- Line 1: ALFEN.... (Prideaux, Maittaire)

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

This epitaph is one of a handful of inscriptions in our collection which all appear to relate to members of the senatorial household of P. Alfenus Varus, who is either the famous jurist who was consul in 39 BC or the consul of the same name in AD 2 (*PIR*² A523) (cf. C3-88, C3-98, C3-102). Philomusus was probably a freedman from this household.

Bibliography

Editions

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- EDCS-17201119 [accessed 21/07/14]

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AshLI 93 C3-94 EPITAPH OF OBELLIA SECULARIS, ROME(?)**Description**

None is available from autopsy, since the stone has been missing since at least 1763. Neither Prideaux nor Maittaire offers a description, either. The inscription may perhaps be second- or third- century AD in date, given the use of the formula DMS.

Edition

d(is) ° m(anibus) ° s(acrum) / Obelliae ° Secu/lari ° vix(it) ° an(nos) ° LXXV

Translation

‘Sacred to the spirits of the dead. To Obellia Secularis (who) lived for 75 years.’

Apparatus**Photographs**

None available (inscription missing).

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The inscription had gone missing by 1763, when Chandler (1763: p.xviii) had to derive his edition of it from Maittaire.

Commentary

It is possible that this epitaph offers an example of the practice of age-rounding that was prevalent in Roman epitaphs, whereby the deceased’s age was rounded to numbers ending in 5 and 0 (cf. Hopkins 1966).

Bibliography**Editions**

Prideaux (1676) p.124, no.60; Maittaire (1732) p.43, no.127; Chandler (1763) p.138, no.94 (following Maittaire); *CIL* VI.3 no.23199 (1886)

Online:

- EDCS-13300394 [accessed 18/07/14]

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AshLI 94 C3-95 EPITAPH OF OLIA ACUME, ROME

Description

None is available from autopsy, since the stone has been missing since at least 1763. Neither Prideaux nor Maittaire offers a description, either. Solin (2003: vol. 3 p.1280) suggests a date during the first century AD for this inscription.

Edition

Olia Acume sibi / et suis

Translation

'Olia Acume for herself and for her family.'

Apparatus

Photographs

None available (inscription missing).

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The inscription had gone missing by 1763, when Chandler (1763: p.xviii) had to derive his edition of it from Maittaire.

Commentary

As was observed in the edition of C3-87 (*CIL* VI.4.1 no.24486), there appears to be some confusion over inscriptions naming a Pompeius Niger (*CIL* VI.4.1 nos 24486-88). It is tempting, therefore, to suggest that C3-95 also belongs to this context, since *CIL* VI.4.1 no.24487 records the text of a marble plaque and *CIL* VI.4.1 no.24488 that of an ash-urn, which both link the name Olia \mathcal{D} . l. Acume/Acme with Pompeius Niger. Without being able to inspect the original inscriptions themselves, it is not possible to make any definite conclusions about their authenticity, but it seems worthwhile at least drawing attention to a possible confusion within the publication record of *CIL* VI 24486-88.

Bibliography

Editions

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Online:

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AshLI 95 C3-96 EPITAPH OF VIBIA PRIMA, ROME(?)**Description**

None is available from autopsy, since the stone has been missing since at least 1763. Neither Prideaux nor Maittaire offers a description, either. The inscription may perhaps be second- or third- century AD in date, given the use of the formula DM.

Edition

d(is) ° m(anibus) ° / Vibiae ° Primae ° co<n>i<u>gi ° sanct(issimae) ° / bene merenti ° cum ° q(uae) ° vix(it) ° ann(os) ° / XXX ° m(enses) ° VI ° P(ublius) ° Hilarus mar(itus) ° et ° liber⁵ti fecerunt

Translation

‘To the spirits of the dead. To Vibia Prima, most virtuous and well-deserving wife, with whom he lived for 30 years and 6 months. Publius Hilarus, husband, and freedmen set this up.’

Apparatus**Photographs**

None available (inscription missing).

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad

Street (now the Museum of the History of Science) (Munby 2013). The inscription had gone missing by 1763, when Chandler (1763: p.xviii) had to derive his edition of it from Maittaire.

Commentary

This epitaph gives the impression of a long and harmonious marriage between Vibia Prima and Publius Hilarus (who rather oddly lacks a nomen).

Bibliography

Editions

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AshLI 96 C3-97 EPITAPH OF CHRESTENIS PONTIA, ROME

Description

None is available from autopsy, since the stone has been missing since at least 1763. Neither Prideaux nor Maittaire offers a description, either. Solin (2003: vol. 3, p.1207) suggests a date during the first or second century AD for this inscription.

Edition

Chrestenis Pontiae ossa heic / requiescunt Auctus / suae conservae et Oecu ῥmenῑe / soror fecit

Translation

‘The bones of Chrestenis Pontia rest here. Auctus set this up for his fellow-slave, and Oecumene, her sister.’

Apparatus

- Line 1: CHRESIENIS (Prideaux, Maittaire)
- Line 3: OECVNRAE (Castellini; Gude; Reinesius, who suggests correcting this reading to OECVMENE)
- Line 4: SORORI (Reinesius)

Photographs

- None available (inscription missing).

Locations

The inscription was reported found on the *via Appia* beyond the gate (Gude MS. 284, 4, according to *CIL*; Gude in Hesselius 1731). It was then seen and copied by Giovanni Zaratino Castellini (1570-1641) at the Palazzo of Cardinal Crescenzi (who died in 1645), near the Pantheon in Rome, some time after 1611 (when Pier Paolo Crescenzi was created cardinal: Polverini Fosi 1984) (see also C3-12, C3-30, C3-37). Three of Castellini's folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958). This location in Rome was also noted by Reinesius, and was probably where Sirmont had also seen the inscription. Three of Castellini's folios were bought by Garrucci in around 1858, and subsequently published by Minasi in *Civiltà Cattolica* of 1893 (Ferrua 1958).

It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The inscription had gone missing by 1763, when Chandler (1763: p.xviii) had to derive his edition of it from Maittaire.

Commentary

This epitaph appears to illustrate the world of slaves. Auctus, perhaps the deceased's husband, describes Pontia as *conserva*, so it seems that Chrestenis Pontia certainly started out as a slave, even if by the time of her death she had been freed (as suggested by her nomenclature). The suggestion that the name of the deceased's sister, who also appears to be a slave, should be read as Oecumene instead of Oecunra makes sense, but cannot be verified.

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AshLI 97 C3-98 A DOUBLE EPITAPH, ROME(?)

Description

None is available from autopsy, since the stone has been missing since at least 1763, but the text is recorded as having been inscribed in two sections, divided by a vertical line down the centre. The inscription may perhaps be from the Julio-Claudian era (Solin 2003: vol. 1, p.496).

Edition

Alfena Philema || Ajax frater

Translation

Alfena Philema. Ajax, brother.

Apparatus

Photographs

None available (inscription missing).

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad

Street (now the Museum of the History of Science) (Munby 2013). The inscription had gone missing by 1763, when Chandler (1763: p.xviii) had to derive his edition of it from Maittaire.

Commentary

This epitaph belongs to a humble social context, given the names of the individuals mentioned: it commemorates a sister whose name suggests she is a freedwoman, and her brother whose single name Ajax points to his still being a slave. This offers an example of one set of siblings whose different fates, with one being freed and the other not, have not disrupted their sense of kinship. It suggests that Philema remained part of the household after her manumission. It is one of a handful of inscriptions in our collection which all appear to relate to members of the senatorial household of P. Alfenus Varus, who is either the famous jurist who was consul in 39 BC or the consul of the same name in AD 2 (*PIR*² A523) (cf. C3-88, C3-93, C3-102).

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AshLI 98 C3-99 A TWENTY-YEAR OLD’S EPITAPH, ROME(?)

Description

None is available from autopsy, since the stone has been missing since at least 1763. Neither Prideaux nor Maittaire offers a description, either. The simple formula and lack of cognomen together suggest an earlier rather than later date (perhaps first century AD?).

Edition

Sex Appull(ei?) / memoriae / vixit annos / XX

Translation

‘To the memory of Sextus Appull(eius?) (who) lived 20 years.’

Apparatus

- Line 1: It is possible that the deceased may have been Appull(eius) or Appull(eianus).

Photographs

None available (inscription missing).

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The inscription had gone missing by 1763, when Chandler (1763: p.xviii) had to derive his edition of it from Maittaire.

Commentary

A simple epitaph.

Bibliography

Editions

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AshLI 99 C3-100 EPITAPH FOR POMPONIUS MODESTUS, ROME(?)

Description

None is available from autopsy, since the stone has been missing since at least 1763. Neither Prideaux nor Maittaire offers a description, either. The use of DM formula might suggest a second-century AD context.

Edition

dis / manibus / Pomponio / Modesto

Translation

‘To the spirits of the dead. To Pomponius Modestus.’

Apparatus

Photographs

None available (inscription missing).

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the 'Garden of Antiquities' outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to 'The Marble School', an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The inscription had gone missing by 1763, when Chandler (1763: p.xviii) had to derive his edition of it from Maittaire.

Commentary

A simple epitaph.

Bibliography

Editions

Prideaux (1676) p.92, no.27; Maittaire (1732) p.42, no.112; Chandler (1763) p.138, no.100 (following Maittaire); *CIL* VI.4.1 no.24629 (1894)

Online:

- EDCS-13800876 [accessed 21/07/14]

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AshLI 100 C3-101 EPITAPH OF L. AETIDIUS, ROME(?)

Description

None is available from autopsy, since the stone has been missing since at least 1763. Neither Prideaux nor Maittaire offers a description, either. It probably dates from the late first century BC/ early first century AD because of the following textual features: no *cognomen* is recorded for the deceased; the inclusion of filiation and tribe generally occurred only during the early imperial period (Solin 1971: p.36); the formula Sp. f. was also most common during this period (Rawson 1989: p.37).

Edition

L(uci) Aetidi Sp(uri) f(iiii) / Arn(ensis) ossa hic / sita sunt

Translation

‘Here are buried the bones of Lucius Aetidius, son of Spurius, of the Arnensis voting-tribe’.

Apparatus

- Line 1: Prideaux, Maittaire, Chandler indicate another (illegible) line above this one

Photographs

- None available (inscription missing).

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The inscription had gone missing by 1763, when Chandler (1763: p.xviii) had to derive his edition of it from Maittaire.

Commentary

The filiation, ‘son of Spurius’, suggests that the deceased was of illegitimate birth – in other words, that his mother had not been in a legally recognised marriage at the time of his birth (Rawson 1989).

Bibliography

Editions

Prideaux (1676) p.146, no.98; Fabretti (1702) p.601 no.19 (following Barberini schedae); Maittaire (1732) p.43, no.123; Chandler (1763) p.138, no.101 (following Maittaire); *CIL* VI 11191

Online:

- EDCS-17200907 [accessed 08/09/15]

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- Sturdy, D. and N. Moorcraft (1999) ‘Christopher Wren and Oxford’s garden of antiquities’, *Minerva* 10.1: 25-28

AshLI 101 C3-102 EPITAPH FOR FREEDMAN ALFENUS ARISTO, ROME

Description

None is available from autopsy, since the stone has been missing since at least 1763. Neither Prideaux nor Maittaire offers a description, either.

Edition

[- - - - -] / [Alfe]nus Vari l(ibertus) / Aristo

Translation

‘? Alfenus Aristo, freedman of Varus’

Apparatus

- Line 2: VARI F (Prideaux, Maittaire) ; L (*CIL*)

Photographs

- None available (inscription missing).

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The inscription had gone missing by 1763, when Chandler (1763: p.xviii) had to derive his edition of it from Maittaire.

Commentary

This epitaph dates from the late first century BC/early first century AD, if this probable freedman was part of the household of Alfenus Varus who was consul of AD 2 (as suggested by *PIR*² A523). An Augustan date is also suggested by Solin (2003: vol. 2, p.779). For similar epitaphs from the same household, see C3-93, C3-98 (cf. also C3-88).

Bibliography

Editions

Prideaux (1676) p.127, no.70; Maittaire (1732) p.42, no.118; Chandler (1763) p.138, no.102 (following Maittaire); *CIL* VI.2 no.11426 (1882)

Online:

- EDCS-17201116 [accessed 09/02/15]

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- Sturdy, D. and N. Moorcraft (1999) ‘Christopher Wren and Oxford’s garden of antiquities’, *Minerva* 10.1: 25-28

AshLI 102 C3-103 A FRAGMENTARY EPITAPH, ROME(?)

Description

None is available from autopsy, since the stone has been missing since at least 1763. Neither Prideaux nor Maittaire offers a description, either.

Edition

[- - - - -] / I[---]HEORO

Translation

‘To Theorus(?)’

Apparatus

Photographs

- None available (inscription missing).

Locations

It is of unknown provenance, but probably originates from Rome. It was first recorded in Oxford by Prideaux as part of the Arundel Collection, which was given to the University of Oxford by Henry Howard, Earl of Arundel, in 1667 (Prideaux 1676). The Arundel marbles were first displayed in the ‘Garden of Antiquities’ outside the new Sheldonian Theatre from 1668/9 (Sturdy and Moorcraft 1999). The inscriptions were subsequently transferred indoors in 1715 to ‘The Marble School’, an upper gallery in the Bodleian Quadrangle. In 1749, they were transferred downstairs to the ground floor in the former School of Moral Philosophy, and at some point then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013). The inscription had gone missing by 1763, when Chandler (1763: p.xviii) had to derive his edition of it from Maittaire.

Commentary

Since the text is incomplete and cannot be checked, its meaning is unclear, but it probably represents the remains of an epitaph of an individual, whose name is equally unclear, but possibly a Theorus (Solin 2003: vol. 2, p.1098).

Bibliography

Editions

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Online:

- EDCS-17900267 [accessed 09/02/15]

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AshLI 103 C3-104 EPITAPH OF L. MUSSIUS DEXTER, ROME

Description

- **Monument:** A white marble stele (on a modern mount) with rounded pediment flanked on each side by an acroterion decorated with curved lines (h., 0.415; w., 0.255; d., 0.06). In the middle of the pediment is a wreath tied with ribbons trailing to each side. The rear is smoothly finished. Its present condition is good, with only slight damage to the acroterion at top left.
- **Text:** The inscription on the front surface is enclosed within a simple moulded rectangular frame (h., 0.22; w., 0.195). The whole text is roughly centred. Some care has been given to the layout of the inscription so as to emphasise the name of the deceased, but after this no attempt is made to avoid words overlapping different lines. Triangular interpuncts occur fairly consistently.
- **Letters:** 0.022 (lines 1-2); 0.021 (line 3); 0.018 (lines 4-5); 0.017 (line 6); 0.016 (lines 7-8)
- **Date:** possibly second century AD (use of DM formula/ *tria nomina*) (Solin 2003: vol. 1, p.288)

Edition

d(is) ° m(anibus) / L(ucio) ° Mussio ° / Dextro / Mussia ° Athe^snais ° filio ° be/ne ° merenti °
fe/cit ° qui ° vix(it) ° an/nis ° XXVIII

Translation

'To the spirits of the dead. Mussia Athenais set this up for Lucius Mussius Dexter, her well deserving son, who lived for 28 years.'

Apparatus

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome, possibly from the Vigna Codini *columbarium* (see commentary below; Ferrua 1970-1971: p.72). It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 49 on 5th April 1749, after his death. Lot 49 comprised six marble inscriptions (also C3-105, C3-106, C3-111, C3-112, C3-116). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. 'Marbles sent from Ashmolean Museum' (p.32, no.156), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently on display in the Reading and Writing Gallery.

Commentary

It may be the same mother, Mussia Athenais, who also set up an epitaph for another son, L. Mussius Verecundus (*AE* 1975 no.22), in the Vigna Codini *columbarium* on the *via Appia* during the first century AD: in this case, the son's status as freedman is recorded. Verecundus may have been the elder son, who, dying aged 30, had been born whilst his mother was still a slave, but had reached the legal age for formal manumission, whereas Dexter, who died aged only 28, might by contrast have been freeborn, born after she had been manumitted (Weaver 1990: p.294).

Bibliography

Editions

Chandler (1763) Part 3, Pl.III.civ, with drawing; *CIL* VI.3 no.22759 [Hübner] (1886)

Online:

- EDR-145408 [last updated S. Orlandi, 30/01/15] [accessed 02/02/15]
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AshLI 104 C3-105 EPITAPH OF CAECILIA PRIMA, ROME(?)

Description

None is available from autopsy, since the stone is missing. It is described in *CIL* as a plaque with fine lettering. A scheda in the Ashmolean Museum archive records its dimensions as 6 by 3½ inches (= 0.152 by 0.089).

Edition

Caecilia / Prima

Translation

'Caecilia Prima'

Apparatus

Photographs

- None available (inscription missing).

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded by Chandler in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 49 on 5th April 1749, after his death. Lot 49 comprised six marble inscriptions (also C3-104, C3-106, C3-111, C3-112, C3-116). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since in the archive MS. 'Marbles sent from Ashmolean Museum' (p.32, no.157), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph

Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It cannot currently be found.

Commentary

Bibliography

Editions

Chandler (1763) Part 3, Pl.III.cv, with drawing; *CIL* VI.2 no.13846 [Hübner] (1882)

Online:

- EDCS-15500274 [accessed 09/09/15]

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AshLI 105 C3-106 EPITAPH OF C. PAPIRIUS PUSILIO, ROME(?)

Description

- **Monument:** An unadorned small rectangular slab of white marble (h., 0.084; w., 0.152; d., 0.023), with a simple moulded frame. Its rear is smoothly finished. It is well preserved (in a modern mount).
- **Text:** The inscription is on the front face, within a moulded frame. There are prominent comma-shaped interpuncts throughout.
- **Letters:** 0.019 (line 1); 0.017 (line 2).
- **Date:** perhaps c.AD 50-150 (assuming possible context in a *columbarium*). *Columbaria* began to be constructed in Rome from the 20s BC, flourishing until the Hadrianic period (Bodel 2008).

Edition

C(aius) ° Papiarius ° / Pusilio °

Translation

‘Gaius Papiarius Pusilio’

Apparatus

- Line 2, EDCS: Pusil(l)io

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded by Chandler in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 49 on 5th April 1749, after his death. Lot 49 comprised six marble inscriptions (also C3-104, C3-105, C3-111, C3-112, C3-116). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since in the archive MS. 'Marbles sent from Ashmolean Museum' (p.32, no.158), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

Bibliography

Editions

Chandler (1763) Part 3, Pl.III.cvi, with drawing; *CIL* VI.3 no.23793 [Hübner] (1886)

Online:

- EDCS-13300990 [accessed 09/09/15]

Works cited

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AshLI 106 C3-107 EPITAPH OF AELIA URBICA, ROME

Description

- **Monument:** A rectangular stele (h., 0.266; w., 0.163; d., 0.018) in a modern mount, with a rounded pediment flanked by acroteria moulded in relief. In the centre of the pediment is a garland with ribbons trailing to either side. The rear is smoothly finished. There are traces of metal clamps on the top and rear sides. At some point the stele has been broken and subsequently mended.
- **Text:** The inscription is inscribed on the front face. DM appears as a heading, but words are subsequently divided across lines. There are large triangular interpuncts in line 1, then smaller interpuncts throughout. There is a palm-leaf at the end of the inscription. Guiding lines for the stonemason are visible throughout.
- **Letters:** 0.019 throughout
- **Date:** possibly second century AD (Solon 1996: vol.1, p.128)

Edition

° d(is) ° m(anibus) ° / Aeliae Ur/bicae qu(a)e v/ixi(t) ° an(nos) XVIII /⁵ men(ses) ° VI ° d(ies)
XXIII / fecer(unt) ° Urbicus / Aug(usti) ° et Mulvia / Iucunda ° pa/rentes ◁palm-leaf▷

Translation

‘To the departed spirits of Aelia Urbica, who lived for 18 years, 6 months, 23 days. Her parents Urbicus, imperial slave, and Mulvia Iucunda set this up.’

Apparatus

- Line 8: MVIVIA (Chandler and all others) – possibly L with a truncated lower bar rather than an error

Photographs

- ASHLI

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded by Christopher Wren (1708: Tab. 6 no.4) as part of his collection of coins and inscriptions in London. This inscription is later listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 50 on 5th April 1749, after his death. Lot 50 comprised seven marble inscriptions in frames (but only six listed in the catalogue: also C3-114, C3-115, C3-119, C3-124, C3-125). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren’s sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian’s librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.33, no.159), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was

built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

This epitaph reflects an interesting family set-up, with the father, Urbicus, an imperial slave, but the mother Mulvia Iucunda either freeborn or freed. The name of the deceased, Aelia Urbica, suggests that Urbicus was slave of Hadrian, Lucius Verus, or Commodus. In cases where a child was born to parents who were not both freeborn, it would be usual for the child to take its status from its mother, but in this case the child's name is based upon the father's nomenclature as imperial slave. Weaver (1972: pp.144-145) suggests that the mother named here was actually a step-mother or, more likely, that the child was adopted: it would be normal for an adopted child to take its name from its adoptive father's. Her name suggests further that Aelia Urbica was then freed by the emperor. The use of the word *parentes* reflects the social and emotional reality, that Urbicus and Iucunda regarded themselves as parents to Urbica, even though she was not necessarily their biological daughter.

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AshLI 107 C3-108 EPITAPH OF FREEDWOMAN NAEVIA MA, ROME(?)

Description

- **Monument:** An attractive small rectangular slab of white marble imitating a *tabula ansata* (in a modern mount) (h., 0.10; w., 0.194; d., 0.025). It is decorated on the front surface at the top and bottom edges around the inscription with two patterns. At the top is a line of ten triangles symmetrically arranged (almost) according to a pattern of loops at their tops; at the bottom is a wavy line, which has small dashes in between it, alternating above and below. These decorative motifs are also found on C3-129. The rear is not visible because of the modern mount. Holes for attaching the slab, with traces of metal and oxidation are visible on the front, half way up on left and right. Overall it is in good condition, with a little abrasion to the first two letters of the inscription and to the middle of the last line.
- **Text:** Inscription on the front face is surrounded by decorative borders. Triangular interpuncts throughout, except at line ends. Guiding lines for the stonecutter are still faintly visible. In line 2, the spacing of SOR OR and a small mark which resembles an interpunct (although it is not as large as the others) suggests that the quality of the stonecutter's inscribing lacks finesse; furthermore, an attempt is made to centre line 3, but is not quite accurate.
- **Letters:** 0.021 (line 1); 0.017 (line 2); 0.012 (line 3).
- **Date:** first century AD (on onomastic grounds: Solin 1996: p.300)

Edition

Naevia ° 𐀓 ° l(iberta) ° Má / soror ° Q(uinti) ° Lucreti / Primogenis

Translation

'Naevia Ma, freedwoman of a woman, sister of Quintus Lucretius Primogenes.'

Apparatus

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren), sold at auction in London as lot 54 on 6th April 1749, after his death. Lot 54 comprised a Greek inscription and seven Latin inscriptions (also C3-109; C3-120; C3-122; C3-123; C3-129; C3-133). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection (Chandler 1763), which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. 'Marbles sent from Ashmolean Museum' (p.33, no.160), a list of ancient marbles transferred

in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently on display in the Reading and Writing Gallery.

Commentary

The epitaph provides a glimpse of the upward social mobility of Naevia Ma and her brother. Naevia is a former slave, and so at the time she was born her mother must also have been a slave, but Naevia was subsequently freed by a woman (indicated with the usual epigraphic abbreviation). Her brother, however, records his full *tria nomina*. Primogenes may have been freed by a different owner, a Quintus Lucretius, but has chosen not to record his freed status. It is possible that either Naevia Ma or Lucretius Primogenes may have been sold into a different household from that in which (s)he was born, but subsequently maintained a sibling relationship. Alternatively, Primogenes may have been born after their mother had herself gained her freedom and married a Lucretius, and so would be Naevia's younger sibling.

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Online:

- EDCS-13201135 [accessed 27/06/14]
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AshLI 108 C3-109 EPITAPH OF IULIUS OECOGENES, ROME(?)

Description

- **Monument:** A small rectangular slab of white marble, imitating a *tabula ansata* (h., 0.102; w., 0.206; d., 0.02) (in a modern mount), with some ornamentation. It is in good condition, with only slight damage to both top corners. The rear is not visible because of the modern mount.

- **Text:** The inscription is inscribed on the front face. There are triangular interpuncts.
- **Letters:** 0.026 (line 1); 0.015 (lines 2-3), with tall I 0.016 (line 3).
- **Date:** possibly first century AD (Solín 2003: vol.2, p.1077)

Edition

C(aius) ° Iulius / Oecogenes / vix(it) ° an(nos) ° XL °

Translation

‘Gaius Iulius Oecogenes lived for 40 years’.

Apparatus

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded by Chandler in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 54 on 6th April 1749, after his death. Lot 54 comprised a Greek inscription and seven Latin inscriptions (C3-108; C3-120; C3-122; C3-123; C3-129, C3-133). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren’s sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian’s librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.33, no.161), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently on display in the Reading and Writing Gallery.

Commentary

The deceased is of uncertain social status (freeborn, freed, or Junian Latin). The fact that Oecogenes is described as having lived for 40 years may reflect the age-rounding that was common in Latin epitaphs rather than his real age at death, with numbers in multiples of 5 and 10 being over-represented after the ages of 20 and 70 respectively (Hopkins 1966).

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AshLI 109 C3-110 A DAUGHTER’S EPITAPH, ROME(?)

Description

- **Monument:** A plain squarish slab of white marble (h., 0.286; w., 0.30; d., 0.037), in a modern mount. The sides remain rough. It is in good condition, apart from a missing section at the front right bottom corner.
- **Text:** The first and last lines are roughly centred. Large triangular interpuncts are freely scattered, even within words. The mother’s name has been mis-inscribed as Iutsine rather than as Iustina. Guiding lines for the stonecutter are faintly visible, but are sloping and so contribute to the somewhat haphazard layout of the text.
- **Letters:** 0.031 (line 1); 0.031-0.034 (line 2); 0.035-0.04 (line 3); 0.031 (lines 4-5); 0.035 (line 6). The lettering is irregularly executed.
- **Date:** possibly second century AD (use of DM formula)

Edition

° d(is) ° m(anibus) ° / ° Fe°licis°si°mae / ° fili°(a)e ° Iu°r°st°ine / ° ma°ter ° be°ne me(renti) /⁵ ° q(uae) v(ixit) ° ann(os) ° IV ° m(enses) VIII I' / ° d(ies) ° X°VII °

Translation

‘To the spirits of the dead. Iustina, mother, to her well-deserving daughter Felicissima who lived for 4 years, 9 months and 17 days.’

Apparatus

- Line 3: FE LI E IVTSINE (Chandler); IVTSINE is inscribed in error for IVSTINA
- Line 5: the final I in VIII is inscribed above the rest of the numeral

Photographs

- ASHLI

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded by Chandler in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 64 on 4th April 1749, after his death. Lot 64 comprised seven marble inscriptions (also C3-113; C3-117; C3-118; C3-128; C3-132; C3-134). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. 'Marbles sent from Ashmolean Museum' (p.33, no.162), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

Given the use of single names for both deceased and the mother here, it is possible that both individuals were slaves: Iustina is attested during the first to third centuries for a few individuals who can definitely be identified as slaves (four examples in Solin 1996: vol.1, p.63), whilst Felicissima is a more common name for slaves (sixteen examples in Solin 1996: vol.1, p.95). Possibly the poor quality of the engraving might reflect lack of financial means or low literacy on the part of the dedicator (and stonecutter!).

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AshLI 110 C3-111 A WIFE'S EPITAPH, ROME(?)

Description

- **Monument:** A small rectangular slab of white marble (h., 0.212; w., 0.348; d., 0.021) (in a modern mount), decorated by an irregular wavy line above the inscription. In its present condition, a breakage has been restored at bottom centre, but a small portion is still missing; also its edges are chipped all around, and a fragment has broken off at its top right corner. Its rear is smoothly finished.
- **Text:** The text is inscribed on the front face, beneath a decorative line. There are triangular interpuncts throughout, except at line ends. Guiding lines for the stonemason are still visible. The text is carefully laid out.
- **Letters:** 0.025 (line 1); 0.018, with tall Y 0.025 (lines 2-3); 0.024 (line 4); 0.018 (line 5)
- **Date:** possibly second century AD (Solin 2003: vol. 3, p.1244)

Edition

M(arcus) ° Iunius ° Philem[o] / Aemiliae ° Lyridi / coniugi ° suae / b(ene) ° m(erenti) °
p(osuit) ° ⁵v(ixit) ° a(nnos) ° LXXV

Translation

‘Marcus Iunius Philemo set (this) up for Aemilia Lyris, his well-deserving wife. She lived for 75 years.’

Apparatus

- Line 1: PHILEMO (Ainsworth; Muratori)

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It is first mentioned (Ainsworth 1720; Muratori 1740, with information sent by Henri Joseph de Thomassin de Mazaugues) as having been in the collection of the London antiquary John Kemp (1665–1717: Goodwin 2008) until his death in 1717 (Ainsworth 1720), and it may earlier have been part of the collection of John Gailhard, much of whose collection was bought by John Kemp in 1695 (Nichols 1812: p.249). In his will, Kemp stipulated that Robert Earl of Oxford or his son should inherit the collection and books for 2,000 pounds, but the bequest was not accepted on these terms. Kemp’s collection was subsequently sold in 293 lots for £1090 8s. 6d in total at an auction in the Phoenix Tavern, Pall Mall, Westminster, between 23rd-25th and on 27th March 1721: the auctioneer’s catalogue for March 1721 includes several entries for ‘Latin inscriptions’ (Online Catalogue, Sir John Soanes Museum).

It is later then listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 49 on 5th April 1749, after his death. Lot 49 comprised six marble inscriptions (also C3-104, C3-105, C3-106, C3-112, C3-116). This lot was bought by Richard

Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since in the archive MS. 'Marbles sent from Ashmolean Museum' (p.33, no.163), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

The deceased Aemilia Lyris is of uncertain social status (whether freeborn, freed, or Junian Latin). The claim that Aemilia Lyris lived for 75 years may reflect the age-rounding that was common in Latin epitaphs rather than her real age at death, with numbers in multiples of 5 and 10 being over-represented after the ages of 20 and 70 respectively (Hopkins 1966).

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Online:

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AshLI 111 C3-112 PURCHASE OF CINERARY URNS, ROME

Description

- **Monument:** A plain rectangular slab of blue-grey marble with pink veins (h., 0.12; w., 0.257; d., 0.022) (in a modern mount). In its present condition, it is broken on its left side, from halfway down to the bottom, so that its bottom left corner is missing. A fragment which had broken off at the top left corner has been stuck back. The rear is not visible in its modern mount.
- **Text:** The text is inscribed on the front face. There are ligatures in line 1 only, where the stonecutter ran out of space at the end of the line: in STEPHANUS, PH and then NV are joined in a ligature and the final S is added above on a smaller scale at the end of the line. The *cognomen* Rufio may be restored in line 3. There are triangular interpuncts.
- **Letters:** 0.02, with tall T 0.022 (line 1); 0.018, with tall T 0.022 (line 2); 0.017, with tall I and tall T 0.019 (line 3); 0.017 (line 4)
- **Date:** first century AD (Solin 2003: vol 1, p.587)

Edition

M(arcus) ° Voconius ° M(arci) ° l(ibertus) ° Stephanu's` / emit ° a{b} ° C(aio) ° Scribonio °
C(ai) ° l(iberto) ° / [R]ufione ° ollas ° IV ° sibi ° et / [Vo]coniae ° M(arci) ° l(ibertae) °
Helenae

Translation

‘Marcus Voconius Stephanus, freedman of Marcus, has bought from Gaius Scribonius [R]ufio, freedman of Gaius, four cinerary urns for himself and for Voconia Helena freedwoman of Marcus.’

Apparatus

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded by Chandler in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 49 on 5th April 1749, after his death. Lot 49 comprised six marble inscriptions (also C3-104, C3-105, C3-106, C3-111, C3-116). This lot

was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since in the archive MS. 'Marbles sent from Ashmolean Museum' (p.33, no.164), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently on display in the Reading and Writing Gallery.

Commentary

This inscription records the purchase of four urns in a *columbarium* by Marcus Voconius Stephanus for his own use and for his wife, Voconia Helena, something which points to a provenance in Rome. Presumably he has purchased two additional urns for use by other members of his household, as necessary (possibly for children, freedmen/freedwomen, or perhaps slaves). This couple appear to have been freed by the same patron, a Marcus Voconius, or alternatively Helena might herself be both freedwoman and wife of Stephanus himself.

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AshLI 112 C3-113 EPITAPH OF DECIMUS AEMILIUS VITALIS, ROME(?)

Description

- **Monument:** A rectangular slab of white marble (h., 0.18; w., 0.408; d., 0.036) imitating a *tabula ansata* (in a modern mount). The rear is smoothly finished. On either side of the top edge are two small holes, probably relating to its modern display. Its condition is very good, with just slight chipping at the bottom corners.
- **Text:** The inscription on the front face is enclosed within a simple moulded frame. The inscription is carefully laid out and elegantly carved. There are triangular interpuncts throughout, except at line ends.
- **Letters:** 0.022 (line 1); 0.015 with tall I 0.02 (line 2); 0.02 (line 3); 0.017 (line 4)
- **Date:** possibly first or second century AD (Solin 2003: vol. 1, p.589)

Edition

D(ecimo) ° Aemilio ° Vitali / vix(it) ° ann(os) ° XXV ° d(ies) ° XLVIII / Clodia ° Helice / mater ° fecit

Translation

‘For Decimus Aemilius Vitalis. He lived for 25 years, 48 days. Clodia Helice, his mother, set this up.’

Apparatus

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded by Chandler in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 64 on 4th April 1749, after his death. Lot 64 comprised seven marble inscriptions (also C3-110; C3-117; C3-118; C3-128; C3-132; C3-134). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren’s sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian’s librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.33, no.165), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently on display in the Reading and Writing Gallery.

Commentary

Bibliography

Editions

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Online:

- EDCS-17200834 [accessed 10/09/15]

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AshLI 113 C3-114 EPITAPH OF HUSBAND AND SON, ROME

Description

- **Monument:** An unadorned rectangular slab of white marble, its top edge rounded off rather than cut straight across (h., 0.144; w., 0.215; d., 0.034) (in a modern mount). The rear is smoothly finished, but rough at the bottom. It is in a good condition, with traces of red dye still visible in the lettering.
- **Text:** The inscription is carefully laid out, with variable spacing of letters (especially in lines 2, 6) and use of centring to aid reading of the text. Triangular interpuncts occur except at line ends, but sparingly in line 3 where space is short. Guiding lines for the stonecutter are visible throughout.
- **Letters:** 0.012 (lines 1-4), with tall I 0.014 in lines 1 and 3; 0.014 (lines 5-6)
- **Date:** first or second century AD (Solin 2003: vol. 1, p.480)

Edition

C(aio) ° Iulio ° D I(iberto) ° Fortunato / Manilia ° Tyche / coniugi ° fidelissimo idem / et °
C(aio) ° Manilio ° Fortunato /⁵ filio ° qui ° hic ° situs / est

Translation

'Manilia Tyche set this up for Gaius Iulius Fortunatus, freedman of a woman, her most loyal husband, and also for Gaius Manilius Fortunatus her son, who is buried here.'

Apparatus

Photographs

- CSAD

Locations

According to *CIL*, this inscription was first recorded seen in Rome in the mid-seventeenth century by Marquard Gude [= Gudius], in the possession of the painter Giovanni Angelo Canini at piazza di Spagna. It is then mentioned (Ainsworth 1720; Muratori 1740, with information sent by Henri Joseph de Thomassin de Mazaugues) as having been in the collection of the London antiquary John Kemp (1665–1717: Goodwin 2008) until his death in 1717 (Ainsworth 1720), and it may earlier have been part of the collection of John Gailhard, much of whose collection was bought by John Kemp in 1695 (Nichols 1812: p.249). In his will, Kemp stipulated that Robert Earl of Oxford or his son should inherit the collection and books for 2,000 pounds, but the bequest was not accepted on these terms. Kemp's collection was subsequently sold in 293 lots for £1090 8s. 6d in total at an auction in the Phoenix Tavern, Pall Mall, Westminster between 23rd-25th and on 27th March 1721: the auctioneer's catalogue for March 1721 includes several entries for 'Latin inscriptions' (Online Catalogue, Sir John Soanes Museum).

It is subsequently listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 50 on 5th April 1749, after his death. Lot 50 comprised seven marble inscriptions in frames (but only six listed in the catalogue: also C3-107, C3-115, C3-119, C3-124, C3-125). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). It is included in a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January 1888 (Archive MS. 'Marbles sent from Ashmolean Museum' p.34, no.166). It is currently in a storeroom.

Commentary

The epitaph relates to the family of Manilia Tyche. Her son, C. Manilius Fortunatus, whose status as either freeborn citizen or freedman is not mentioned in the epitaph (and so we might suspect the latter is more likely), has taken his gentilician name from his mother and his *cognomen* from his father, who was a freedman. His parents at the time of his birth could not therefore have been married by law: either his mother (whose status as freeborn or freedwoman remains uncertain: Solin 2003, vol.1: p.480) or father (or both of them) was freed only after he had been born.

Bibliography

Editions

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Online:

- EDCS-12200699 [accessed 29/10/15]

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- **AshLI 114 C3-115 PARENTS’ EPITAPH, ROME**

Description

- **Monument:** An unadorned rectangular slab (h., 0.135; w., 0.253; d., 0.02) of white marble (in a modern mount). The rear is smoothly finished. Two circular marks with traces of metal occur half way up (but not quite in alignment with each other) on either side of the front surface. The sides of the stone are also damaged where the metal clamps have been.
- **Text:** Traces of red dye are still visible in the lettering. The slab itself is not quite rectangular, and the lettering is rather unevenly carved in places; the lettering at times varies in size and deviates from a straight line. The stonecutter’s attempt at centring the text is not entirely accurate, either. Interpuncts are represented by oblique slashes throughout.
- **Letters:** 0.013 (line 1); 0.009 (lines 2-5), with S of FILIVS and P of PIVS 0.015 in line 5.
- **Date:** possibly second century AD (use of DM formula and onomastics; Solin 2003: vol. 1, p.298)

Edition

d(is) ° m(anibus) ° s(acrum) ° / C(aio) ° Ennio ° Apollonio ° et ° / Enniae ° Nice ° parentibus / b(ene) ° m(erenti) ° f(ecit) ° C(aius) ° Ennius Felix ° /^s ° filius ° pius °

Translation

‘Sacred to the spirits of the dead. Gaius Ennius Felix, devoted son, set this up for Gaius Ennius Apollonius and Ennia Nice, well-deserving parents.’

Apparatus

Photographs

- CSAD

Locations

According to *CIL*, this inscription was first recorded seen in Rome in the mid-seventeenth century by Marquard Gude [= Gudius], in the possession of the painter Giovanni Angelo Canini. The edition of Gude published later by Hesselius (1731), however, records its location as in the palazzo of Cardinal Camillo II Massimo, titular patriarch of Jerusalem (died in 1677). It is also mentioned (Ainsworth 1720; Muratori 1740, with information sent by Henri Joseph de Thomassin de Mazaugues) as having been in the collection of the London antiquary John Kemp (1665–1717: Goodwin 2008) until his death in 1717 (Ainsworth 1720), and it may earlier have been part of the collection of John Gailhard, much of whose collection was bought by John Kemp in 1695 (Nichols 1812: p.249). In his will, Kemp stipulated that Robert Earl of Oxford or his son should inherit the collection and books for 2,000 pounds, but the bequest was not accepted on these terms. Kemp’s collection was subsequently sold in 293 lots for £1090 8s. 6d in total at an auction in the Phoenix Tavern, Pall Mall, Westminster between 23rd-25th and on 27th March 1721: the auctioneer’s catalogue for March 1721 includes several entries for ‘Latin inscriptions’ (Online Catalogue, Sir John Soanes Museum).

It is subsequently listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 50 on 5th April 1749, after his death. Lot 50 comprised seven marble inscriptions in frames (but only six listed in the catalogue: also C3-107, C3-114, C3-119, C3-124, C3-125). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren’s sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian’s librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). It is included in a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January 1888 (Archive MS. ‘Marbles sent from Ashmolean Museum’ p.34, no.164). It is currently in a storeroom.

Commentary

Both parents and son share the same gentilician name, so it is possible that Apollonius and Nice were freed by the same patron, or that Apollonius was both patron and husband of Nice. Their son Felix might be either freed or freeborn.

Bibliography

Editions

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AshLI 115 C3-116 EPITAPH FOR A DAUGHTER AND WIFE, ROME

Description

- **Monument:** A sizeable unadorned slab of grey-veined white marble (h., 0.58; w., 0.31; d. 0.027), with a moulded frame and a rounded pediment (in a modern mount). Holes have been drilled through in the centre of the pediment and to right and left at the top of the front surface. The rear is smoothly finished. It is in a very good condition.
- **Text:** The text is inscribed only at the top of the front surface, leaving a large empty space towards the bottom. The first and last lines are centred. The interpuncts in lines 1-3 take the form of ivy leaves, but are then simply oblique lines. The name Fructus on lines 6-7 has been mis-engraved as Frucius.
- **Letters:** 0.035 (line 1); 0.022 (lines 2-3); 0.02 (lines 4-6); 0.022 (line 7); 0.02 (lines 8-11)
- **Date:** possibly second century AD (DM formula and onomastics: Solin 2003: vol. 2, p.1075)

Edition

d(is) ⅈivy-leaf⊃ m(anibus) ⅈivy-leaf⊃ / M(arcus) ⅈivy-leaf⊃ Cornelius / Epictetus ⅈivy-leaf⊃ Cor/neliae ° Florentin(a)e /⁵ filiae ° suae ° an(nos) XXVII / et ° Pacuvius ° Fruc/⌈t⌋us coniugi ° suae / cum qua vixit / an(nos) ° VII ° men(ses) ° VIII /¹⁰ bene ° merenti ° / fecerunt

Translation

‘To the spirits of the dead. Marcus Cornelius Epictetus set this up to Cornelia Florentina his daughter, who lived 27 years, and Pacuvius Fructus set this up to his well-deserving wife with whom he lived for 7 years and 9 months.’

Apparatus

- Line 7: IVS (lapis)

Photographs

- ASHLI

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 49 on 5th April 1749, after his death. Lot 49 comprised six marble inscriptions (also C3-104; C3-105; C3-106; C3-111; C3-112). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren’s sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian’s librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). It is included in a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January 1888 (Archive MS. ‘Marbles sent from Ashmolean Museum’ p.34, no.168). It is currently in a storeroom.

Commentary

Here we have a father and son-in-law dedicating a stele jointly, to their daughter/wife.

Bibliography

Editions

Chandler (1763) Part 3, Pl.III.cxvi, with drawing; *CIL* VI.3 no.16199 [Hübner] (1886)

Online:

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AshLI 116 C3-117 A WIFE'S EPITAPH, ROME

Description

- **Monument:** A plain rectangular marble plaque (h., 0.30; w., 0.228; d., 0.019), consisting of five fragments which have been joined together (in a modern mount). The rear and sides have been smoothly finished.
- **Text:** It is inscribed on the front face. The layout has been carefully designed, with each line centred. There are some interpuncts. Guiding lines are clearly visible, with three extra lines that have not been used below the existing text.
- **Letters:** 0.023
- **Date:** possibly second century AD (use of DM formula)

Edition

d(is) m(anibus) / Rogatianus / German(a)e ° / co(n)iugi /^s b(ene) ° m(erenti) ° f(ecit)

Translation

‘To the spirits of the dead. Rogatianus set this up for his well-deserving wife Germana.’

Apparatus

Photographs

- ASHLI

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 64 on 6th April 1749, after his death. Lot 64 comprised seven marble inscriptions (also C3-110; C3-113; C3-118; C3-128; C3-132; C3-134). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). It is included in a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January 1888 (Archive MS. 'Marbles sent from Ashmolean Museum' p.34, no.169). It is currently in a storeroom.

Commentary

This is a conventional epitaph set up by a husband for his wife. We cannot judge their social status from their single names given here.

Bibliography

Editions

Chandler (1763) Part 3, Pl.III.cxvii, with drawing; *CIL* VI.4 fasc.1, no.25443 [Hübner] (1894)

Online:

- EDCS-13801695 [accessed 29/10/15]

Works cited

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AshLI 117 C3-118 A HUSBAND'S EPITAPH, ROME

Description

- **Monument:** A plain rectangular marble plaque (h., 0.296 ; w. 0.253 ; d., 0.035). The rear is smoothly finished, whilst the sides remain rough. It is in a good condition, in a modern mount.
- **Text:** The text is inscribed on the front surface. The overall quality of the stonecutting is rather poor. The first line is squashed in at the top of the stone, and overall the lettering is unevenly cut, with variations in height. There are several errors in the spelling (line 2, COIVCI for CONIVGI).
- **Letters:** 0.019 (line 1); 0.022 (line 2); 0.026 (line 3); 0.024 (line 4); 0.021 (lines 5-7), with taller B 0.026 in line 7; 0.032-0.026 (line 8)
- **Date:** possibly second or third century AD (DM formula and onomastics: Solin 2003: vol. 1, p.555)

Edition

d(is) m(anibus) / Feroça ° co(n)iu ᵀᵍᵀi / Paridi c ᵀum qᵀ/uo ᵀvᵀixit an(n)is /[̂] XXI decessit {a} / annos XXXXVI / me(n)sibus ° `V` IIII ᵀdᵀ(iebus) IIX/ c(oniugi) b(ene) m(erenti) ° f(aciendum) c(uravit)

Translation

'To the spirits of the dead. Feroça saw to this being set up for her well-deserving husband Paris, with whom she lived for 21 years. He died aged 46, 4 months, 8 days.'

Apparatus

- Line 2: COIVCI (lapis)
- Line 3: CONO (lapis)
- Line 4: BIXIT (lapis)
- Line 5: The final A seems to be in error, anticipating ANNOS on the next line.
- Lines 7-8: the letters VLIIX are squeezed in between the other lines; one possible interpretation is that V is a correction for the months (should be VIII rather than IIII), and that L IIX should be amended to d(iebus) IIX, with the L representing an unfinished letter D, but given the poor quality of stonecutting and literacy evident in the rest of this inscription, this is far from certain. Alternatively, VIIX may be an error for VIXIT.

Photographs

- ASHLI

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 64 on 6th April 1749, after his death. Lot 64 comprised seven marble inscriptions (also C3-110; C3-113; C3-117; C3-128; C3-132; C3-134). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). It is included in a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January 1888 (Archive MS. 'Marbles sent from Ashmolean Museum' p.34, no.170). It is currently in a storeroom.

Commentary

This is a poor quality epitaph, but this should not necessarily be taken to indicate a late date rather than a limited budget on the part of the commemorator. Nevertheless, the word *decessit* is more usually accompanied by a date, to recall the date of death, and is typical of Christian epitaphs. There may be confusion here between using *decessit* to indicate date of death and *vixit* to indicate the number of years lived.

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Online:

- EDCS-00600888 [accessed 29/10/15]

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AshLI 118 C3-119 EPITAPH OF LUCIUS CORNELIUS CARPUS, ROME

Description

- **Monument:** A rectangular slab of grey-veined white marble (h., 0.247; w. 0.22; d., 0.035) (in a modern mount). The rear is unfinished. It has a simple frame, and is decorated at the top in the centre with what was once probably a wreath tied with ribbons trailing to each side. It may originally have had a curved pediment, but this is hard to judge now since part of the stone is missing along the top, as it is also at its bottom and top left corners, whilst its right edge is rather chipped.
- **Text:** It is inscribed on the front surface. The text is carved at a slant, sloping slightly down to right, and no particular care has been given to its layout. Triangular interpuncts appear rather sporadically.
- **Letters:** 0.018
- **Date:** possibly first or second century AD (from use of *tria nomina*: Solin 2003: vol. 2, p.971)

Edition

L(ucio) ° Cornelio Car/po ° Cornelia / Onomaste con/iugi ° bene me^srenti ° posuit

Translation

‘Cornelia Onomaste set this up for Lucius Cornelius Carpus, her well-deserving husband.’

Apparatus

Photographs

- CSAD

Locations

This inscription was first recorded seen in the palazzo of Cardinal Rodolfo Pio da Carpi (1500-64) on the Campo Marzio (Manutius, followed by Ligorio and Gruter), who as a collector was especially attracted to inscriptions, like this one, which appeared to lend ancient distinction to his family name (Solin 2009; Vagenheim 2004). Although much of his collection was manufactured by Ligorio, there seems no reason to doubt the authenticity of this inscription. On the death of the cardinal in 1564, his inscriptions were bought by other collectors. This inscription was recorded in the gardens belonging to the Villa Mattei on the Caelian (Marquard Gude [= Gudius] and Franciscus Tolomeus [= Ptolemaeus], according to *CIL*), before it ended up in the collection of London antiquary John Kemp (1665–1717: Goodwin 2008) until his death in 1717 (Ainsworth 1720). It may earlier have been part of the collection of John Gailhard, much of whose collection was bought by John Kemp in 1695 (Nichols 1812: p.249). In his will, Kemp stipulated that Robert Earl of Oxford or his son should inherit the collection and books for 2,000 pounds, but the bequest was not accepted on these terms. Kemp’s collection was subsequently sold in 293 lots for £1090 8s. 6d in total at an auction in the Phoenix Tavern, Pall Mall, Westminster, between 23rd-25th and on 27th March 1721: the auctioneer’s catalogue for March 1721 includes several entries for ‘Latin inscriptions’ (Online Catalogue, Sir John Soanes Museum).

It is later then listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in

London as lot 50 on 5th April 1749, after his death. Lot 50 comprised seven marble inscriptions in frames (but only six listed in the catalogue: also C3-107, C3-114, C3-115, C3-124, C3-125). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). It is included in a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January 1888 (Archive MS. 'Marbles sent from Ashmolean Museum' p.34, no.171). It is currently in a storeroom.

Commentary

Given that husband and wife share the same gentilician name, it is possible that they were both freed by the same patron, or that Onomaste was freed by Carpus, but their status is not certain.

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- EDCS-12001068 [accessed 29/10/15]

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AshLI 119 C3-120 COLUMBARIUM ALLOCATION OF FREEDMAN AND FREEDWOMAN, ROME

Description

- **Monument:** An unadorned rectangular slab of white marble (h., 0.09; w. 0.468; d., 0.025) imitating a *tabula ansata* (in a modern mount, rear not visible). It consists of three contiguous fragments. The left side is intact, but the right has broken away. The bottom right corner is missing, as well as two smaller pieces (filled in by a modern repair) along the bottom, where the stone has fractured. The left hand side of the front surface has suffered some abrasion. A circular mark still with traces of metal and oxidation occurs half way up on the left of the front surface, and remnants of a similar mark may be seen to the right, where the stone has fractured.
- **Text:** The text is inscribed on the front face, the first two lines in two separate columns, whilst line three is centred and relates to both of the individual texts above. There are triangular interpuncts throughout, except at line ends.
- **Letters:** 0.026 (line 1); 0.015 (line 2); 0.008 (line 3).
- **Date:** first half of the first century AD (*columbarium* context; onomastics – Solin 2003: vol. 2, p.1150)

Edition

M(arcus) ° Antonius / M(arci) ° I(ibertus) ° Euphranor || Aurelia ° D ° I(iberta) Chelido ||
ollas ° inferiores ° interiores ° II

Translation

‘Marcus Antonius Euphranor, freedman of Marcus. Aurelia Chelido, freedwoman of a woman. Two lower inner urns.’

Apparatus

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from a *columbarium* in Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren), sold at auction in London as lot 54 on 6th April 1749, after his death. Lot 54 comprised a Greek inscription and seven Latin inscriptions (also C3-108, C3-109; C3-122;

C3-123; C3-129; C3-133). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection (Chandler 1763), which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. 'Marbles sent from Ashmolean Museum' (p.34, no.172), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently on display in the Reading and Writing Gallery.

Commentary

This plaque designated the entitlement of Euphranor and Chelido to have their ashes interred within urns in a *columbarium*, and was intended to prevent any dispute arising about the exact location allocated to them. The text is carefully arranged in two columns, representing the two owners, with an overlapping third line, detailing their joint entitlement.

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Online:

- EDCS-17201653 [accessed 29/10/15]

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AshLI 120 C3-121 A FATHER'S EPITAPH, ROME

Description

- **Monument:** A plain rectangular slab of white marble with grey veins (h. 0.358; w. 0.437; d. 0.024), in a modern mount. There are four metal marks showing oxidisation at top centre, bottom centre, and to left and right. There is minor surface damage and the plaque is slightly chipped around its edges. The rear of the stone is smoothly finished.
- **Text:** The inscription is inscribed on the front face, and the text is roughly centred on each line. There are triangular interpuncts throughout. Long vowels are marked with apices above E and O in ATIMETO (line 2) and the second E in SYNEGDEMVS (line 4).
- **Letters:** 0.035 (lines 1-3); 0.03 (lines 4-5); 0.028 (line 6)
- **Date:** possibly second century AD (use of DM formula and onomastics) (Solin 2003: vol. 2, p.1062) or third century AD (use of *plus minus* formula)

Edition

d(is) ° m(anibus) / Atimétó ° patri / C(aius) Br(---) Daduchus / et Synegdémus fil(ii) /⁵ b(ene)
° m(erenti) ° fec(erunt) / v(ixit) ° a(nnos) ° p(lus) ° m(inus) ° LX

Translation

‘To the spirits of the dead. Gaius Br(---) Daduchus and Synegdemus, his sons, set this up to their well-deserving father Atimetus, who lived for 60 years more or less’.

Apparatus

- Line 1: omitted (Gude)
- Line 6: LXX (Ptolomeus schedae, in Muratori)

Photographs

- CSAD

Locations

This inscription was first recorded in the gardens belonging to the Villa Mattei on the Caelian (Marquard Gude [= Gudius] according to *CIL*), before it ended up in the collection of London antiquary John Kemp (1665–1717: Goodwin 2008) until his death in 1717 (Ainsworth 1720; Muratori 1740). It may earlier have been part of the collection of John Gailhard, much of whose collection was bought by John Kemp in 1695 (Nichols 1812: p.249). In his will, Kemp stipulated that Robert Earl of Oxford or his son should inherit the collection and books for 2,000 pounds, but the bequest was not accepted on these terms. Kemp’s collection was subsequently sold in 293 lots for £1,090 8s. 6d in total at an auction in the Phoenix Tavern, Pall Mall, Westminster, between 23rd-25th and on 27th March 1721: the auctioneer’s catalogue for March 1721 includes several entries for ‘Latin inscriptions’ (Online Catalogue, Sir John Soanes Museum). It is part of the Rawlinson Collection, which was given to Oxford University in 1753 (Chandler 1763: p.xix), and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.35, no.173), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on

Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The plaque is currently in a storeroom.

Commentary

The epitaph is set up by two brothers, who may have been freedmen or sons of a freedman (Solin 2003: vol. 2, p.1062). Their abbreviated gentilician name cannot be recovered. The formula *plus minus* is characteristic of Jewish and Christian epitaphs, but here simply indicates uncertainty about the deceased's age at death, represented by the rounded number 60 (Laurence and Trifilò 2012). It is understandable that sons might not know their father's precise age at death: the choice of 60 appears to map onto what is known about significant ages in the Roman life course, since at the age of 60 a man was no longer obliged to undertake military service (Laurence and Trifilò 2012: p.31).

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Online:

- EDCS-14800861 [accessed 12/11/15]

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AshLI 121 C3-122 EPITAPH OF HOUSEHOLD SLAVE IANUARIUS, ROME(?)

Description

- **Monument:** An unadorned rectangular slab of white marble imitating a *tabula ansata* (h., 0.10; w., 0.23; d., 0.03) (in a modern mount). It consists of three contiguous fragments, one comprising the majority of the stone, and the other two being the right and left bottom corners, which had broken off at points where clamps had been. A circular mark still with traces of metal and oxidisation occurs half way up on the left of the front surface, and remnants of a similar mark may be seen to the right, where the stone has fractured. The rear is hardly visible in its modern mount, but was perhaps smoothly finished. The right side of the front surface has two fairly deep scratches, and a small fragment of the slab is missing on the right edge, where the metal clamp originally was.
- **Text:** The text is inscribed on the front face, within an incised *tabula ansata* frame. The carving of this inscription displays a curious blend of care for its overall decorative effect and lack of concern for the clarity of its text. Words at the end of lines 1, 3, and 4 overspill onto the following line. The interpuncts serve a decorative function rather than serving as an aid to comprehension. They are decorative in form: a leaf in line 2, then curly motifs rather like the number 3. They are included at the ends of lines 3 and 4, even though they break into a word, and similarly at the start of line 5. The number at the end of line 2 encroaches on space beyond the inscribed campus. TRYPOSA in line 4 appears to be a stonecutter's error for TRYPHOSA. The last line is centred.
- **Letters:** 0.017 (line 1); 0.011 (line 2); 0.01 (line 3); 0.011 (line 4); 0.009, with S 0.012 (line 5).
- **Date:** perhaps first or second century AD (Solin 1996: vol 1, p.138).

Edition

Ianuario vern/ae ° qu(a)e vixit annos ° XXII / menses ° V ° fecit Clau{°}/dia ° Tryp<h>osa °
vern{°} /^s {°}ae suo °

Translation

‘For Ianuarius household slave, who lived for 22 years and 5 months. Claudia Tryphosa set this up for her household slave.’

Apparatus

- Line 4 TRYPOSA (*lapis*); TRYFOSA (*CIL*)

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 54 on 6th April 1749, after his death. Lot 54 comprised a Greek inscription and seven Latin inscriptions (also C3-108; C3-109; C3-120; C3-123; C3-129; C3-133). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. 'Marbles sent from Ashmolean Museum' (p.35, no.174), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently on display in the Reading and Writing Gallery.

Commentary

This epitaph records the commemoration of a slave by his owner. The name of the dedicator is more probably supposed to be Tryphosa than Tryfosa (in *CIL*), with the H omitted in error, a name that is found among freedwomen and slaves in Rome (Solin 2003: vol. 2, p.852; Solin 1996: vol. 2, p.430). The term *verna* is usually interpreted as referring to a slave who was born and brought up within a household (Herrmann-Otto 1994) (see also C3-65, C3-90).

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- EDCS-12101541 [accessed 09/03/15]

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AshLI 122 C3-123 CHILD'S EPITAPH, ROME

Description

- **Monument:** A rectangular slab of white marble (in a modern mount) (h., 0.147, w., 0.295, d., 0.02), probably originally in a *columbarium*. Two circular marks with traces of metal and oxidation occur half way up in the border on right and left sides of the front surface. The rear is roughly finished. It is in a good condition, with slight chipping along the bottom edge.
- **Text:** The text is inscribed inside a frame consisting of a border made up of two lines, within which is a repetitive decorative pattern of small leaf-like motifs. The text is elegantly carved, with attention paid to its layout: line 2 is centred. Simple interpuncts occur throughout except at line ends. Guiding lines for the stonecutter are clearly visible.
- **Letters:** 0.022 (lines 1-2); 0.018 (line 3)
- **Date:** first century AD (when Sp. f. most commonly found in inscriptions: Rawson 1989: p.37).

Edition

Q(uintus) ° Munatidius ° Sp(uri) ° f(ilius) / Gallus / vix(it) ° ann(os) ° V ° dies ° XLV

Translation

‘Quintus Munatidius Gallus, son of Spurius, lived 5 years and 45 days.’

Apparatus

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren), sold at auction in London as lot 54 on 6th April 1749, after his death. Lot 54 comprised a Greek inscription and seven Latin inscriptions (also C3-108; C3-109; C3-120; C3-122; C3-129, C3-133). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.35, no.175), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University

Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently on display in the Reading and Writing Gallery.

Commentary

This brief epitaph for a five-year old commemorates a child who was most likely freeborn but illegitimate (Rawson 1989): his parents would not have been in a legally-recognised marriage at the time of his birth. He would have taken his name from his mother, who would have been a Munatidia.

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AshLI 123 C3-124 A SLAVE'S EPITAPH? ROME

Description

- **Monument:** The drawing in Chandler (1763) shows the inscription on the front of a rectangular plaque, with a simple decorative border, beneath a triangular pediment.
- **Text:** The inscription is on the front surface.
- **Letters:**
- **Date:** possibly first century AD (from possible *columbarium* context)

Edition

Probus

Translation

'Probus'

Apparatus

Photographs

- None available (inscription missing).

Locations

Of unknown provenance, it probably originated from Rome. It was published as part of the collection of antiquities belonging to Christopher Wren (1708) (son of Sir Christopher Wren). It is subsequently listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court sold at auction in London as lot 50 on 5th April 1749, after his death. Lot 50 comprised seven marble inscriptions in frames (but only six listed in the catalogue: also C3-107; C3-114; C3-115; C3-119; C3-125). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). The inscription has been missing since at least the nineteenth century, given that Hübner was unable to locate it for *CIL*.

Commentary

The single name Probus suggests that the deceased was a slave (compare Solin 1996: vol. 1, p.63).

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- Wren, C. (1708) *Numismatum antiquorum sylloge, populis Græcis, municipiis, & coloniis Romanis cusorum, ex cimeliarchio editoris* (London: David Mortier)

AshLI 124 C3-125 A FREEDWOMAN'S EPITAPH, ROME

Description

- **Monument:** The drawing in Chandler (1763) shows the inscription on the front of a rectangular plaque imitating a *tabula ansata*, probably from a *columbarium*.
- **Text:** The inscription is on the front face, across three lines, the middle one of which is centred.
- **Letters:** no dimensions available
- **Date:** possibly first century AD (from possible *columbarium* context and onomastics: Solin 2003: vol. 2, p.1142)

Edition

Scantia / L(uci) l(iberta) / Moschis

Translation

‘Scantia Moschis, freedwoman of Lucius’.

Apparatus

Photographs

- None available (inscription missing).

Locations

Of unknown provenance, it probably originated from Rome. It was published as part of the collection of antiquities belonging to Christopher Wren (1708) (son of Sir Christopher Wren). It is subsequently listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court sold at auction in London as lot 50 on 5th April 1749, after his death. Lot 50 comprised seven marble inscriptions in frames (but only six listed in the catalogue: also C3-107; C3-114; C3-115; C3-119; C3-124). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.35, no.176), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently missing.

Commentary

A simple epitaph for a freedwoman, probably from a *columbarium*.

Bibliography

Editions

Wren (1708) Tab. 6 no. 6; Chandler (1763) Part 3, Pl.IV.cxxv, with drawing; *CIL* VI.4 fasc.1 no.25996 [Hübner] (1894)

Online:

- EDCS-13802255 [accessed 24/11/15]

Works cited

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AshLI 125 C3-126 A CHILD’S EPITAPH, ROME?

Description

- **Monument:** A fragmentary squarish slab of white marble (in a modern mount) (h. 0.20, w. 0.215, d. 0.014), with some minor chipping around the edges. The stone is incomplete, having been broken off along the bottom edge.
- **Text:** The inscription is placed within a single-line frame, with just *DM* acting as a heading above the frame. Since the bottom of the single-line frame is not extant it is impossible to be sure whether any text has been lost, but it is unlikely that much has been lost, at most perhaps one line declaring the months and days lived. Simple interpuncts, except at line ends. Line 3 is roughly centred.
- **Letters:** 1.6cm (line 1); 2.2cm (lines 2-4); 1.9cm (lines 5-6)
- **Date:** first half of the second century AD, on the basis of the use of the formula *dis manibus*, and the name Pomponius Hymnus, for which a second-century context is proposed by Solin 2003: vol.3, p.1263.

Edition

d(is) m(anibus) / C(aius) ° Pomponius / Hymnus / Pomponiae / ⁵ Felicissimae / vix(it) °
ann(is) ° VIII

Translation

‘To the spirits of the dead. Gaius Pomponius Hymnus for Pomponia Felicissima, (who) lived 8 years.’

Apparatus

Photographs

- CSAD

Locations

According to Chandler (1763, p.xix), the inscription was found at *Grotta Ferrata* near Tusculum in 1723, but the source cited for this – Hearne’s preface to *Chronica sive historia de rebus Glastoniensibus* (1726) – does not appear to mention this inscription. As suggested in *CIL*, it may well have originated in Rome. It is one of the Latin inscriptions given to the University of Oxford by Richard Rawlinson in 1753 (Chandler 1763: p.xix), and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.35, no.177), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently on display in the Reading and Writing Gallery.

Commentary

The epitaph probably represents a commemoration by father to daughter, although such a relationship is not explicitly stated.

Bibliography

Editions

Chandler (1763) Part 3, Pl.IV.cxxvi, with drawing; *CIL* VI.4, fasc.2 no.36155 [Hübner] (1902)

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- EDCS-23702410 [accessed 24/11/15]

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AshLI 126 C3-127 EPITAPH FOR A FELLOW-FREEDMAN, ROME

Description

- **Monument:** A rectangular stele (h., 0.485; w., 0.217; d., 0.045) of white marble with grey veins (on a modern mount). It has a triangular pediment with a smoothed top, which is decorated with a flower in its centre and two small rosettes on either side. On either side of the pediment are acroteria decorated with frond-like strands. Two-thirds of the front face below are bordered by a wavy-line and dashes, leaving a blank space at the bottom third of the front face. It consists of three contiguous fragments, but is otherwise in good condition.
- **Text:** It is inscribed on the front face, within a wavy border, that encloses a blank space beneath the inscription, with more blank space further below. The inscription itself takes up only roughly half of the available space. There are triangular interpuncts throughout. The first line is centred.
- **Letters:** 0.024 (line 1); 0.021 (line 2); 0.02 (line 3); 0.019 (line 4); 0.018 (line 5); 0.016 (line 6); 0.015 (line 7)
- **Date:** possibly second century AD (DM formula and onomastics – Solin 2003: vol. 2, p.1143)

Edition

d(is) ° m(anibus) / L(ucio) ° Venuleio ° / Epaphrodito / fec(it) ° Venuleia ° /⁵ Moschis °
coll/iberto ° suo ° b(ene) ° / m(erenti) ° et ° sibi ° et ° suis

Translation

‘To the departed spirits. To Lucius Venuleius Epaphroditus. Venuleia Moschis set this up for her well-deserving fellow-freedman and for herself and for her family.’

Apparatus

Photographs

- ASHLI

Locations

This inscription was first recorded in Rome by Smet in the sixteenth century, in the extensive collection of inscriptions belonging to Angelo Colocci (Lipsius [Smet] 1588: f.118 no.14). Shortly after his death in 1549, Colocci’s collection began to be dispersed widely (Verbogen 1985: p.270-72), but this inscription is not recorded as seen again until it turns up in the museum of London antiquary John Kemp (1665–1717: Goodwin 2008; Ainsworth 1720). On his death in 1717, Kemp stipulated in his will that Robert Earl of Oxford or his son should inherit the collection and books for 2,000 pounds, but the bequest was not accepted on these terms. Kemp’s collection was subsequently sold in 293 lots for £1090 8s. 6d in total at an auction in the Phoenix Tavern, Pall Mall, Westminster, between 23rd-25th and on 27th March 1721: the auctioneer’s catalogue for March 1721 includes several entries for ‘Latin inscriptions’ (Online Catalogue, Sir John Soanes Museum). Whether Richard Rawlinson bought this inscription directly at this auction in 1721, or whether he acquired it from another source, such as Christopher Wren’s collection a few years later in 1749, as is the case for a number of the inscriptions in the Ashmolean’s collection, this inscription was one of a collection of Latin inscriptions given by Richard Rawlinson to Oxford University in 1753

(Chandler 1763: p.xx), and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point the inscription then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.35, no.179), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

The mismatch between the size of the stele and the amount of space needed for the epitaph perhaps suggests that the stele itself may have been prefabricated, and then bought by Venuleia Moschis to commemorate Venuleius Epaphroditus. Both had originally been slaves of the same master and had been manumitted. It is possible that they were husband and wife, but this relationship is not specified.

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Online:

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AshLI 127 C3-128 EPITAPH OF PERSANIA GRAPTE, ROME

Description

- **Monument:** An unadorned rectangular slab of white marble (in a modern mount) (h., 0.138; w., 0.287; d., 0.032). Well preserved, with just a small fragment missing from the bottom right corner and some minor chipping around the edges. The rear is not visible because of the modern mount. There are two small circular holes at the top left and bottom right corners on the front surface, which would seem to be for attaching the plaque to a wall, but there is no trace of metal or of oxidation.
- **Text:** The text is carefully laid out, with centring of lines 1 and 4. There are simple interpuncts throughout, except at line ends. Faint traces of guiding lines for the stonemason are discernible. The last letter in line 3 is slightly shorter than the rest of the line, giving the impression that the stonemason did not quite manage to plan the spacing of this line accurately.
- **Letters:** 0.021 with tall I 0.023cm (line 1); 0.02 (lines 2-4).
- **Date:** AD c.100-c.150 (from use of DM formula and from onomastics: Solin 2003: vol.2, p.1257).

Edition

dis ° man(ibus) / Persaniae ° Grapte / M(arcus) ° Mattienus ° Firmus / b(ene) ° m(erenti) °
d(e) ° <se> fecit

Translation

‘To the spirits of the dead. Marcus Mattienus Firmus set this up for Persania Grapte who deserved well of him.’

Apparatus

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 64 on 4th April 1749, after his death. Lot 64 comprised seven marble inscriptions (also C3-110; C3-113; C3-117; C3-118; C3-132; C3-134). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren’s sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian’s librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.35, no.178), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the

University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. Although *CIL* commented ‘nunc perit aut latet’, it is not lost, but is currently in a storeroom.

Commentary

From its appearance, this inscription appears to be a *columbarium* plaque. Together with the use of the formula *dis manibus*, this points to a date at some time during the second half of the first century to the mid-second century AD, whilst the female name suggests the second century. It seems that the stonecutter has omitted the word *se*, in the formula *bene merenti de se* (for parallels from Rome, see *AE* 1912 no.138; *AE* 1966 no.53; *AE* 1973 no.89; *AE* 1973 no.104; *AE* 1988 no.120; *AE* 1995 no.193; *AE* 2005 no.236; *AE* 2009 no.141). The use of the formula suggests a husband-wife relationship, as is the case explicitly for all of the parallels cited above; it otherwise tends to be used in the context of patron/freed commemoration, but the names here exclude that possibility.

Bibliography

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Online:

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AshLI 128 C3-129

EPITAPH OF FREEDMAN PUBLIUS CURTIUS CISSUS, ROME

Description

- **Monument:** An attractive rectangular slab of white marble made up of two contiguous fragments imitating a *tabula ansata* (in a modern mount) (h., 0.082; w., 0.243; d., 0.022). It is decorated on the front surface at the top and bottom edges around the inscription with two patterns. At the top is a line of 22 triangles symmetrically arranged according to a pattern of loops at their tops; at the bottom is a wavy line, which has small dashes in between it, alternating above and below. These

decorative motifs are also found on C3-108. There is some surface abrasion on the front. The rear is not visible because of the modern mount.

- **Text:** The text is inscribed on the front face, within the decorative border, on a single line. There are simple interpuncts throughout, except at the end of the line. A double set of guiding lines for the stonecutter are visible, relating to both taller and shorter letters.
- **Letters:** Lettering: 0.06 with a tall P and T: 0.022.
- **Date:** possibly first century AD (from *columbarium* context).

Edition

P(ublius) ° Curtius ° P(ubli) ° l(ibertus) ° Cissus

Translation

‘Publius Curtius Cissus, freedman of Publius.’

Apparatus

Photographs

- CSAD

Locations

It is of unknown provenance, but probably originates from Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 54 on 6th April 1749, after his death. Lot 54 comprised a Greek inscription and seven Latin inscriptions (also C3-108; C3-109; C3-120; C3-122; C3-123; C3-133). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren’s sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian’s librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.35, no.180), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

The plaque’s format suggests that this epitaph originated in a *columbarium*, which in turn would suggest a date between the last quarter of the first century BC and the Hadrianic period (Bodel 2008).

Bibliography

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AshLI 129 C3-130 EPITAPH OF MEMBERS OF THE FLAVIAN IMPERIAL HOUSEHOLD, ROME

Description

- **Monument:** The right side of a fragmentary rectangular slab of white marble (in a modern mount) (h., 0.172; w., 0.218; d., 0.02). The rear is smoothly finished.
- **Text:** The inscription is placed within a single-line frame. At least half of the inscription is missing on the left. There is damage on the front surface, with four small holes in lines 4-5. The first and last lines of the inscription are centred. Simple interpuncts occur throughout, even at line ends. Guiding lines for the stonecutter are clearly visible. In line 3, there seem to be traces of a letter begun in error (perhaps M?) beneath the first N, which has then been corrected and partially erased.
- **Letters:** 0.018 (line 1); 0.015 (line 2); 0.018 (line 3); 0.015cm (lines 4-6).
- **Date:** AD c.70-c.125 (DM formula and Flavian context)

Edition

[d(is)] m(anibus) / [T(itus) Flavius Augusti] lib(ertus) ° Vale(n)s ° / [et Flavia Sat]urnina ° / [fecerunt si]bi ° et ° suis ° / ⁵ [lib(ertis) libertab(usque)] posterisq(ue) ° / [eoru]m °

Translation

‘[To the spirits] of the dead. [Titus Flavius] Valens, [emperor’s] freedman, [and Flavia Sa]turnina [have set this up] for themselves [and their freedmen and freedwomen,] and their descendants.’

Apparatus

- Underlined letters are derived from *CIL* VI no.18238.

Photographs

- CSAD

Locations

The extant stone in the Ashmolean is recorded in *CIL* VI under no. 27910. It seems likely, however, that this is actually the right hand side of an epitaph recorded in an earlier fascicle of *CIL* VI as no.18238, although the editors of *CIL* have not made this connection. If the identification of this as the right hand side of *CIL* VI 18238 is correct, the inscription was found on 16th August 1708 ‘in vinea Galli’ outside the Pincian gate in Rome and purchased by Francesco Bianchini (MS. Bianchini). At some point, the stone must have been damaged and only the right hand side has ended up in Oxford. This inscription was one of a collection of Latin inscriptions given by Richard Rawlinson to Oxford University in 1753 (Chandler 1763: p.xx), and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). Subsequently, the inscription ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.36, no.181), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently in a storeroom.

Commentary

This epitaph commemorates two members of the imperial household under the Flavians, probably a husband and wife. The most likely date range is therefore the last quarter of the first century AD, but could reach into the first quarter of the second century, since imperial freedmen, unlike slaves, retained their identification as ‘freedman of the emperor’ even after the emperor’s death.

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AshLI 130 C3-131 EPITAPH OF FOSTERCHILD, TIBERIUS CLAUDIUS URBICUS, ROME

Description

- **Monument:** A squarish slab of white marble (in a modern mount) (h., 0.199; w., 0.221; d., 0.042). In the middle at the top, outside the frame, is some sort of

decoration, but damage to the stone disguises what this might be. The rear is smoothly finished. The stone is broken off at the top and bottom, and at its corners.

- **Text:** The inscription is placed within a single-line frame. The text is carefully laid out, with first and last lines centred. There are simple interpuncts throughout, except at line ends. Guiding lines for the stonecutter are visible throughout.
- **Letters:** 0.024 (line 1); 0.021 (line 2); 0.018 (line 3); 0.017 (line 4).
- **Date:** possibly second century AD (from use of DM formula and onomastics) (Solin 2003: vol.2, p.956)

Edition

d(is) ° m(anibus) / Ti(berio) ° Cl(audio) ° Urbico / Ti(berius) ° Cl(audius) ° Filinus / alumno

Translation

‘To the spirits of the dead. For Tiberius Claudius Urbicus. Tiberius Claudius Filinus for his foster-child.’

Apparatus

Photographs

- CSAD

Locations

Of unknown provenance, it probably originates from Rome. It formed part of the collection of the London antiquary John Kemp (1665–1717: Goodwin 2008) until his death in 1717 (Ainsworth 1720), and it may earlier have been part of the collection of John Gailhard, much of whose collection was bought by John Kemp in 1695 (Nichols 1812: p.249). In his will, Kemp stipulated that Robert Earl of Oxford or his son should inherit the collection and books for 2,000 pounds, but the bequest was not accepted on these terms. Kemp’s collection was subsequently sold in 293 lots for £1,090 8s. 6d in total at an auction in the Phoenix Tavern, Pall Mall, Westminster between 23rd–25th and on 27th March 1721: the auctioneer’s catalogue for March 1721 includes several entries for ‘Latin inscriptions’ (Online Catalogue, Sir John Soanes Museum). Six Latin inscriptions were bought by Richard Rawlinson (though at the time touring the continent) in the auction of Kemp’s collection of antiquities, and brought to Oxford. They were among the collection of Latin inscriptions donated by Rawlinson to the University in 1753, at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point this inscription then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the Ashmolean archive MS. ‘Marbles sent from Ashmolean Museum’ (p.36, no.182), a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January of 1888. It is currently on display in the Reading and Writing Gallery.

Commentary

This epitaph gives some insight into lower-class relationships at Rome during the imperial era. The name Filinus is a Latinized form of the Greek name Philinus. The names Ti. Claudius Filinus and Ti. Claudius Urbicus together suggest low social status, not necessarily themselves freedmen, but probably of a freed background. The word *alumnus* was used in a variety of situations to describe an orphan, relation, foundling, or apprentice, children who were in a quasi-familial relationship with an older individual, but not formally adopted,

whose natural parents were for some reason unwilling or unable to raise them (Rawson 1986). The majority of *alumni* whose age is known at Rome were under the age of 14 (Rawson 2003: 251-254). Epitaphs for *alumni* generally, as here, tend to be set up by a male foster-parent alone, which perhaps suggests that foster-relationships were generally initiated by men (Gallivan and Wilkins 1997: 254).

Bibliography

Editions

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Online:

- EDCS-09600192 [accessed 24/07/14]

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AshLI 131 C3-132 EPITAPH FOR A MOTHER, ROME

Description

- **Monument:** Plain rectangular plaque of white marble, consisting of three conjoining fragments (h., 0.34; w., 0.31; d., 0.02), on a modern mount. Rear is smoothed.
- **Text:** Inscribed on the front face. The layout of the text shows some care, with the abbreviations in the first and last lines indented, spaced out, and centred. Triangular interpuncts. Guiding lines for the stonecutter are visible, but only at the bottom of lines; two are unused above the top of the text and two below it. The letters still contain traces of red dye.
- **Letters:** Very variable in height within the lines: 0.028 (line 1); 0.023-0.02 (line 2); 0.028-0.016 (line 3); 0.028-0.02 (line 4); 0.028 (line 5)
- **Date:** possibly mid-second century AD (from use of DM formula). Shares some palaeographical similarities with *CIL* VI no.10235 of AD 149 (Gordon 1964: no.213), but is less neatly inscribed.

Edition

d(is) ° m(anibus) ° / Saturnin<a>e / matri Victori/nus filius ° b(ene) ° / ⁵ m(erenti) ° f(ecit) °

Translation

‘To the spirits of the dead. Victorinus, her son, set this up for Saturnina his well-deserving mother.’

Apparatus

- Line 2 SATVRNINF (Chandler)

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 64 on 4th April 1749, after his death. Lot 64 comprised seven marble inscriptions (also C3-110; C3-113; C3-117; C3-118; C3-128; C3-134). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren’s sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian’s librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.36, no.183), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

A simple commemoration of a mother by her son. Their social status is not specified, but they may be freeborn, on the basis of their names: Latin *cognomina* ending with the suffix *-inus/a* are most common among the freeborn plebs of the imperial era (Kajanto 1965: p.113).

Bibliography

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Online

- EDCS-13802184 [accessed 05/06/2014]

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AshLI 132 C3-133 EPITAPH OF FREEDWOMAN AND FREEDMAN, ROME

Description

- **Monument:** A small rectangular slab of white marble, probably from a *columbarium*, made up of three contiguous fragments imitating a *tabula ansata* with minor ornamentation (in modern mount) (h., 0.109; w., 0.226; d., 0.014). The rear is rather hidden by the modern mount, but is possibly smoothed. Two circular marks still with traces of metal and oxidation occur half way up on both right and left of the front surface. The stone has fractured down its centre, and at the top right corner.
- **Text:** The text is enclosed in a simple frame. The slab presents two epitaphs in separate columns, divided by a decorative leaf motif, which extends vertically down the inscribed area. Sporadic interpuncts.
- **Letters:** column a – 0.019 with tall F 0.021 (line 1); 0.015 (line 2); 0.013 with tall F 0.017 (line 3); 0.011 (line 4); column b – 0.017 (line 1); 0.013 (lines 2-3); 0.01 (line 4)
- **Date:** first half of the first century AD, from *columbarium* context and onomastics (Solín 1996: vol.1, p84). *Columbaria* began to be constructed in Rome from the 20s BC, flourishing until the Hadrianic period (Bodel 2008).

Edition

Flavia / A(uli) ° I(iberta) / Fausta / v(ixit) ° a(nnos) ° XIII || A(ulus) ° Flavius / A(uli) ° I(ibertus) / Eros / v(ixit) a(nnos) XXV

Translation

‘Flavia Fausta, freedwoman of Aulus, lived for 18 years. Aulus Flavius Eros, freedman of Aulus, lived for 25 years.’

Apparatus

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren), sold at auction in London as lot 54 on 6th April 1749, after his death. Lot 54 comprised a Greek inscription and seven Latin inscriptions (also C3-108; C3-109; C3-120; C3-122; C3-123; C3-129). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes of having bought Latin inscriptions from Mr Wren’s sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian’s librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.36, no.184), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The epitaph is currently on display in the Reading and Writing Gallery.

Commentary

This *columbarium* plaque commemorates two ex-slaves freed by the same patron. Legally speaking, according to Augustus’ legislation on manumission, the *lex Aelia Sentia* of AD 4, slaves could not be manumitted until they had reached the age of thirty, and so Fausta and Eros must be examples of individuals with Junian Latin status rather than full Roman citizens (Lopez Barja de Quiroga 1998). This meant that they lacked important rights, such as being able to make a will; on their deaths, the property of Junian Latins reverted to their former masters. The juxtaposition of Fausta and Eros perhaps implies they were husband and wife. If this is so, they might perhaps have hoped to apply for full citizen status by producing a child one-year in age, but it seems that both died before this.

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AshLI 133 C3-134 FAMILY EPITAPH, ROME

Description

- **Monument:** An unadorned rectangular slab of white marble (in a modern mount) (h., 0.107; w., 0.212; d., 0.02). The text is unevenly inscribed, with letter heights varying within individual lines. The stone is chipped around its edges. Two neatly cut round holes on the right and left sides of the front surface (not in alignment with each other) may relate to its modern display.
- **Text:** Inscribed on the front face. Simple interpuncts throughout, except at line ends. Only the outline of D is visible at the end of line 1. In line 3, the first R in Arrio has mistakenly been cut as a B.
- **Letters:** 0.02-0.023 (line 1); 0.016-0.019 (line 2); 0.015-0.019 (line 3).
- **Date:** possibly first or second century AD

Edition

Vibia ° T(iti) ° f(ilia) ° Secund(a) / P(ublius) ° Arrius ° Hilarus / sibi ° et ° A Ṛrio ° filio

Translation

'Vibia Secunda, daughter of Titus; Publius Arrius Hilarus for themselves and their son Arrius.'

Apparatus

- Line 3: ABRIO (*lapis*)

Photographs

- CSAD

Locations

Of unknown provenance, it probably originated from Rome. It is first recorded in Oxford according to *CIL*, but is in fact listed in the sale catalogue (Langford 1749) for the collection belonging to Christopher Wren, Esq., of Hampton Court (son of Sir Christopher Wren) sold at auction in London as lot 64 on 4th April 1749, after his death. Lot 64 comprised seven marble inscriptions (also C3-110; C3-113; C3-117; C3-118; C3-128; C3-132). This lot was bought by Richard Rawlinson: he is listed in the sale catalogue as one of the buyers at the auction, and also himself writes later that year of having bought Latin inscriptions from Mr Wren's sale (Enright 1956: p.306 - Rawlinson Bod. MS. C 989 f.123, 16 Nov 1749, letter to Bodleian's librarian). All of these Latin inscriptions are in the Ashmolean as part of the Rawlinson Collection, which was given to Oxford University in 1753, and at first kept in the University Collection in the Bodleian Library (Enright 1956: p.340). At some point it then ended up in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. 'Marbles sent from Ashmolean Museum' (p.36, no.185), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

The fact that the name of Vibia Secunda appears before that of her husband P. Arrius Hilarus is worth noting, since it is more usual for a man to precede his wife in such epitaphs (cf. Flory 1984). In this case, she specifies that she is freeborn by including her filiation, whereas Arrius Hilarus does not indicate explicitly either that he is freeborn or freed, which perhaps suggests that he was in fact freed, and so of legally inferior status to his wife. Hilarus is a common name among slaves at Rome (Solin 1996: vol.1 pp.71-73; Kajanto 1965: p.134). Their son Arrius must have been born after his father had been manumitted, since he takes his name from his father.

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Editions

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Online:

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AshLI 134 1836.p.127, no.191 (R.134) EPITAPH OF CLAUDIUS SUPERUS, ROME

Description

- **Monument:** A white marble stele with a rounded top (h. 0.26; w. 0.29; d. 0.023), in a modern mount. It is in a good condition, with some chipping to the top edge. Sides and rear are smooth.
- **Text:** The first line is centred. The formula BMF in the final line is spread out across the second half of the line. There are interpuncts. Guiding lines are still faintly visible.
- **Letters:** 0.022 (line 1); 0.02 (line 2); 0.022 (lines 3-4); 0.02 (lines 5-6); I in VIXT shorter (0.012), and squeezed in, midway in the air above the line.
- **Date:** possibly second century AD (from use of DM formula and *tria nomina*)

Edition

d(is) m(anibus) / Cl(audio) ° Supero ° Clau/dius ° Maximus ° / filio ° dulcissimo /⁵ qui
vix<i>t ann(is) ° XIII ° / m(ensibus) ° VII b(ene) m(erenti) f(ecit)

Translation

‘To the departed spirits. To Claudius Superus. Claudius Maximus set this up for his sweetest son who lived 13 years, 7 months, well-deserving.’

Apparatus

- Line 5: VIXT (sic) (*CIL*)

Photographs

- ASHLI

Locations

Although *CIL* notes that the inscription is of unknown origin, according to Duncan et al. (1836: p.127 no.191), it originated in Rome, from the area of the via Nomentana, near S. Agnese, and was given to the Museum in 1824 by the Rev. Peter Elmsley (1774–1825), Principal of St Alban Hall and Camden Professor of Oxford University from October 1823. Elmsley had travelled extensively in Italy during the mid-1810s and may well have brought this inscription back from Rome himself (Collard 2004). It must have been incorporated into the existing collection of ancient inscriptions in the basement of the (Old) Ashmolean

Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.36, no.185A), a list of antique marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January of 1888. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. It is currently in a storeroom.

Commentary

A father, Claudius Maximus, here commemorates his deceased 13-year old son in conventional fashion, as his ‘sweetest’ son.

Bibliography

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AshLI 135 AN1873.171 FUNERARY ALTAR FOR HECTOR, ROME

Description

- **Monument:** A white marble funerary altar (h., 0.465; w., 0.285; d., 0.158), with its text inscribed within a moulded frame. It was drawn by Marini MS. cod. Vat. Lat. 9131 f.11’ no.10 as a small base, with mouldings top and bottom. On its left side is a jug (*urceus*) carved in relief, and on its right side, a libation-dish (*patera*). The altar is in good condition, with slight damage to the cornice at top right.
- **Text:** interpuncts in line 1 only. The text is roughly centred on each line. The initial H on line 4 has been partially erased.
- **Letters:** 0.018 (line 1); 0.016 (lines 2-3); 0.02 (line 4); 0.014 (line 5); 0.016 (line 6)
- **Date:** 2nd/3rd century AD (from use of DM formula and onomastics) (Solin 2003: vol. 1, p.514).

Edition

dis ° manibus / Hectori / filio / Hector /^δ pater / fecit

Translation

‘To the spirits of the dead. For Hector, son. Hector, father, set this up.’

Apparatus

Photographs

- [AshLI](#)

Locations

It was recorded as in the villa Perucchia in Rome by *CIL*. It was presented to the Ashmolean museum in 1873 by the Rev. Brymer Belcher (MA), Fellow of Wadham College. It must have been incorporated into the existing collection of ancient inscriptions in the basement of the (Old) Ashmolean Museum on Broad Street (now the Museum of the History of Science) (Munby 2013), since it is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.37, no.187), a list of ancient marbles transferred from the Ashmolean Museum basement room to the marble rooms of the Randolph Building in January of 1888. It is currently in a storeroom.

Commentary

This records the commemoration of son by father. The simple text contrasts with its relatively elaborate monumental setting.

Bibliography

Editions

Marini MS. cod. Vat. Lat. 9131 f.11’ no.10; Ashmolean Archive MS ‘Handlist, Inscriptions Acquired’ no.96; *CIL* VI.3 no.19170 [Marini] (1886)

Online:

- [EDCS-12101078](#) [accessed 05/02/15]

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AshLI 136 1873.172 AN IMPERIAL FREEDMAN’S EPITAPH, ROME

Description

- **Monument:** A grey-veined white marble slab (h., 0.285; w., 0.365; d. 0.045), broken off at both top and bottom; its sides and rear remain rough. There is also minor surface abrasion to its front surface.
- **Text:** The text is inscribed on the front face; there is a large empty space beneath the text. There are faint traces of red paint in the letters. There are triangular interpuncts.

- **Letters:** 0.029 (line 1); 0.024 (lines 2-3)
- **Date:** second century AD (Solin 1996: vol. 1, p.144)

Edition

Primus ° Aug(usti) / lib(ertus) ° fecit ° si^rb^ri / se vivo

Translation

‘Primus, emperor’s freedman, set this up for himself in his lifetime.’

Apparatus

- Line 2: SIVI (*lapis*)

Photographs

- ASHLI

Locations

According to *CIL*, this epitaph was found ‘in vinea equitis Buidi’, in Rome, presumably during the late nineteenth century, given that it was edited for *CIL* in 1894 by Vincenzo Forcella. The Ashmolean Accessions Register records that it was, however, given in 1873 to the Ashmolean by John Henry Parker (Keeper of Antiquities from 1870 to 1884). It is listed in the archive MS. ‘Marbles sent from Ashmolean Museum’ (p.37, no.188), a list of ancient marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The inscription is currently in a storeroom.

Commentary

The epitaph is set up by the individual concerned during his own lifetime, to ensure his commemoration after his death. This was not an unusual practice at the time.

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AshLI 137 1875.15 DEDICATION TO FORTUNA, MANCHESTER

Description

- **Monument:** A red sandstone base (h., 0.685; w., 0.385; d., 0.27), with a relief of a libation-dish (*patera*) on its right side, and a jug (*urceus*) on its left. The top and bottom of the monument have been cut away, and a socket has been cut into its rear

side. As a result, it is not possible to be sure whether the base originally functioned as an altar (the more likely possibility) or supported a statue. On the top surface towards the rear is a small round hole with remains of metal inside. The rear side is roughly finished, but not visible as currently displayed.

- **Text:** Inscription on a recessed panel (w., 0.28). The letters are deeply incised. Sporadic interpuncts are much less deeply incised. A shallowly incised (very faint) ivy-leaf appears at the end of the text.
- **Letters:** h., 0.045 (lines 1-3); 0.05 (line 4); 0.055 (lines 5-7). Ligatures: TVN in line 1; VA in line 2, which were first recorded by Whitaker (1773). Line 6: 3 is used as a symbol for the word *centurio*.
- **Date:** Perhaps mid/late second century AD (from military context). The Sixth Legion Victrix came to Britain from Lower Germany in AD 122 (Keppie 2000: p.30). It was based in York, where it also remained after the province of Britannia was reorganised in the early third century, being assigned to Britannia Inferior. The legion continued to exist until the fourth century, but from the Severan period was entitled Victrix Britannica Pia Fidelis, then Antoniniana, Severiana, and Gordiana in turn (Keppie 2000: p.33; Birley 1971: p.90).

Edition

Fortūnae / Conserva/trici ° vac. / L(ucius) ° Senecia/^snius Mar/tius ⊂3 = centurio⊃ leg(ionis)
/ VI ° Vict(ricis) ⊂ivy-leaf⊃

Line 1: ligature TVN; Line 2: ligature VA

Translation

‘To Fortune the Preserver. Lucius Senecianus Martius, centurion of the Sixth Legion Victrix.’

Apparatus

- Lines 1-2 FORTVNAE CONSERVATRICI (Maittaire p.62, no.186); FORTVNAE / CONSERVA/TRICI LVCIVS / SENACIANIVS / MARTIVS B LEG / VI VICT (Leigh, who interprets the dedicator’s name as Lucius Senecianus Martius Brutus)
- Lister omitted ligatures and centurion symbol, but published the inscription based upon his own autopsy in the garden of Hulme Hall.
- Hollingworth: ligature of AE at end of FORTVNAE; Line 2, before SE, transcribes a C partly crossed out; line divisions wrongly copied

Photographs

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- AEC photos

Locations

The base was found beneath the roots of an oak-tree in 1612 (1692, according to Leigh 1700, in error) at Castlefield, within the Roman camp at the junction of the Medlock and Irwell rivers, to the southwest of Manchester (Mamucium) (but attributed in error to Walcot, a suburb of Bath by Collinson 1791: 'Bath' p.12; Gough/ Camden 1806: vol.1, p.117). Selden (1629) published an abbreviated version of this inscription which he stated that he owed to Camden, who was intending to add it to a new edition of his *Britannia*; as Gibson stated (1695: p.800), it was his edition of Camden that added this inscription to Camden's original text.

It was then kept in the gardens of Hulme Hall nearby (Lister, who saw it in 1683; Leigh 1700; Horsley 1732), up until around 1770 (Watkin 1883: p.106). It was also seen there by Stukeley in about 1730 (Harland 1866: p.54). Sir Edward Moseley had bought Hulme in the reign of King William III (r.1688), and bequeathed it to his daughter Anne in 1695, who had married Sir John Bland (1663-1715). They then lived at Hulme (sometimes 'Holme') beside the river Irwell. Hulme Hall's gardens were noted in the eighteenth century for their display of antiquities, including local finds like this one. Hulme Hall was inherited by their son Sir John Bland, who sold it to George Lloyd in 1751 (Carlisle 1826: p.49-50). Part of it was then sold in 1764 to the Duke of Bridgewater and displaced by his canal.

From some time around 1770, the base was then in the Leverian Museum. This was founded by Sir Ashton Lever, at first as a collection at his home Alkrington Hall near Manchester, and then bought by lottery in 1785 by a Mr Parkinson who transferred the collection to London. In 1806, the collection was dispersed, sold at auction (Watkin 1883: p.106, Williams 1909: pp.20-21).

According to Clayton (1885: p.119), the inscription was bought by Thomas Burgon, an assistant curator in the British Museum's coin room, who gave it to a relation named Johnson who lived at Cheshunt in Hertfordshire. He in turn bequeathed it to the original purchaser's son, John W. Burgon, who gave it to the Ashmolean in 1875, as the Rev. J.W. Burgon, Fellow of Oriel from 1846 and later Dean of Chichester from 1876. The inscription was studied in the Ashmolean by Watkin in 1884 (Clayton 1885: p.118) and by Haverfield, according to *EphEp.* vol. 9. In 1931 it was on display in The Arundel Vestibule on the Ground Floor of the museum (Leeds 1931: p.21). It is listed in the archive MS., Ashmolean Museum Collection List of Additions 1875, no.15. It is now on display on the first floor in Manchester University Museum.

Commentary

This base was set up by a centurion from the Sixth Legion Victrix, which was based in York, but was found at the site of a Roman fort near Manchester. Senecianus Martius may have been in command of an auxiliary cohort there at the time.

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AshLI 138 1892.33a BRONZE LAMP DEDICATED TO BELLONA, MORCONE (MOLISE)

Description

- **Monument:** A small bronze plaque (*tabula ansata*) (misleadingly described in *CIL* as a *scutum aereum* by Mommsen who had not, however, seen the plaque himself), which was originally suspended from a bronze lamp and its fittings. Dimensions of the plaque: h., 0.115; w., 0.16; ring: diameter, 0.06; lamp: w., 0.152 [the item was not accessible to us for measuring: this information is taken from museum records and from Iasiello 1995: p.303]. The lamp associated with the plaque in the Ashmolean does not necessarily belong with it, but was perhaps a lamp of unknown provenance which was added to the plaque in order to increase its value for the antiquities market and is first associated with the plaque only in 1888 (Iasiello 1995: p.307) (compare the fact, as noted in *Proceedings of the Society of Antiquaries* 1892: p.156, that the lamp was not connected to the plaque in *CIL*).
- **Text:** The bronze tablet is inscribed on both sides, with the inscription on the reverse of the tablet repeating some words in a fuller form, and with differences in line

division. On the front side, every second line is indented. On the rear side, the layout of the inscription is less neat: the final word ends mid-line; lines 2-6 are all indented identically; there is less differentiation in letter size, and the consular date extends only across the whole of line 1. The lettering on the rear side is nevertheless inscribed more accurately overall than on the front side.

- **Letters:** dimensions not available, but on the front side lines 1-2 appear larger than the rest of the text. Tall S in COS at the end of line 2; tall T at start of line 3; tall S at start of line 5; tall B in IDIBVS. On the rear side, only the initial T in line 1 is tall.
- **Date:** 13th June, AD 11

Edition

{Front side} T(it)o ° Statìlio ° Tauro / ◡Manio◡ ° Aemilio ° Lepido ° co(n)s(ulibus) / Tricunda ° Ti(beri) ° Claudi ° Neronis ° ser(vus) ° vilic(us) / maḡist(er) ° Bellonae ° lucerna(m) ° cum /^s suḡis ° ornament(is) ° libens ° animo ° donum / dat ° Ìdib(us) ° Iun(iis) ° ìn ° Liḡures ° Baebianos ° || {Rear side} T(it)o ° Statilio ° Tauro ° ◡Manio◡ ° Aemilio Lepido ° co(n)s(ulibus) / Tricunda ° Ti(beri) ° Claudi ° Neronis ° ser(vus) ° vilicus / magister ° Bellonae ° lucernam ° cum / suis ° ornamentis ° libens ° animo ° /^s donum dat °(vac.) Ìdibus ° Iunis ° ìn / Liḡures ° Baebianḡis

Translation

‘In the consulship of Titus Statilius Taurus and Manius Aemilius Lepidus, Tricunda, slave overseer of Tiberius Claudius Nero, official of Bellona, gave willingly as a gift (this) lamp with its decoration, on the ides of June for the Ligures Baebiani.’

Apparatus

- Front side: line 4 MACIST(ER) for MAGIST(ER); line 5 SVES for SVIS; line 6 LICVRES for LIGVRES
- Rear side: line 6 LICVRES for LIGVRES; BAEBIANIS for BAEBIANOS

Photographs

- CSAD (front side only)
- Iasiello 1995 (both sides: Figs 1-2)

Locations

It was found at Morcone (Molise) in the district of Cuffiano/ Fondo di Goffiano (Iasiello 1995: p.306). It was perhaps found during the 1860s/1870s (Iasiello 1995: p.306), and certainly by 1876. It is first mentioned by Inspector of Antiquities Giosuè De Agostini in the minutes for a meeting of the local council of Circello from 12th February 1876 during discussion about setting up a municipal museum. He had not seen the plaque himself, but mentioned that a text of it had been sent to him by Colesanti (Iasiello 1995: p.306 with nn.2-3 – transcribing Roma, Archivio Centrale dello Stato, Direzione Generale delle Antichità e Belle Arti, I Versamento, Busta 178, Fascicolo 13). It is also mentioned in an undated manuscript by De Agostini (Iasiello 1995: p.306 with n.4 – Campolattaro, Archivio De Agostini).

It was first offered for sale to the Museo Nazionale Napoli during 1883-85 (Iasiello 1995: p.307, with n.6), but after Naples museum declined to purchase it, it was instead bought for the Ashmolean by the Keeper Arthur Evans on 12th May 1892 from L. Gabrielli for £40 (Ashmolean MS. Accessions Register; exhibited at the *Society of Antiquaries of London* on 5th May 1892 – see *Proceedings*). It is currently on display in the Roman Gallery.

Commentary

This bronze tablet dates to 13th June AD 11. It is dedicated by Tricunda, a *magister* of the goddess Bellona, who was a slave-bailiff in the district of the Ligures Baebiani. These Ligurians had been relocated in 180 BC from their mountainous homelands to plains in Samnium by the consuls P. Cornelius Cethegus and M. Baebius Tamphilus as a means of crushing any future resistance to Rome (Livy 40.38), consequently taking on the names *Ligures Corneliani et Baebiani* (Pliny *NH* 3.105), and the place where the plaque was found near Beneventum lay within their district. The name of the dedicator, Tricunda, perhaps indicates an origin from Asia Minor, and so he may be honouring Bellona in her non-Roman form, as assimilated to the goddess Ma (Dessau in *ILS*; Iasiello 1995: p.308). If the name Ti. Claudius Nero here refers to the future emperor Tiberius, it is curious that by AD 11 he has not been named in the form Ti. Iulius Caesar, following his adoption by Augustus in AD 4. More plausible, therefore, is the identification of the name as referring to the future emperor Claudius, omitting his additional cognomen Germanicus (Dessau in *ILS*; Iasiello 1995: p.309). In either case the inscription attests to imperial property-ownership in this district, and perhaps also reflects the promotion of the cult of Bellona by the Claudii (Iasiello 1995: p.310).

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AshLI 139 1896-1908, G.1203

EPITAPH, WOODEATON,
OXFORDSHIRE

Description

- **Monument:** An irregular-shaped block, of local oolitic limestone (h., 0.54; w., 0.515; d., 0.16); roughly cut, broken at top and bottom. It is very roughly finished on all

sides. It is also now in a very worn condition. Collingwood (1935) suggested that it was originally a *cippus*.

- **Text:** The lettering is very uneven and poorly cut. In style, the letters resemble those of a graffito rather than a text that has been professionally cut (cf. Harden 1939: p.301). It is unclear, even with the aid of RTI, whether there are traces of letters between these two lines, which are quite far apart, and also beneath them, since the stone has scratches upon its surface.
- **Letters:** variable in height
- **Date:** 3rd/4th century AD (Harden)

Edition

d(is) [m(anibus)] / Dec(i)mus Malus[ius? ---]

Translation

‘To the departed spirits: Dec(i)mus Malus[ius? ---]’

Apparatus

- DEC(I)MVS MALVS[I F(ILIVS)] (EDH)

Photographs

- ASHLI

Locations

It was found in 1934, during ploughing at Woodeaton, Oxfordshire, four miles to the north of Oxford near Islip, near the site of a Roman temple. It is currently in a storeroom.

Commentary

This is one of only a handful of Latin inscriptions on stone from Oxfordshire. It is most likely to have been an epitaph, but the text is too worn to assert much with confidence. If Malus[---] is a gentilician name, the most likely restoration is Malus[ius].

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AshLI 140 1896-1908 G.1226 A FRAGMENTARY INSCRIBED SLAB

Description

- **Monument:** A fragmentary marble inscribed slab (h., 0.28; w. 0.165; d. 0.025), its left side intact. It consists of three fragments which have been joined together, in a modern mount.
- **Text:** The letters in the first two preserved lines are indented. The last letter of each line is incompletely preserved. The reading of the letters is uncertain. The letters include prominent serifs.
- **Letters:** c. 0.04-0.05
- **Date:** imperial period, from use of marble and lettering style

Edition

- - - - - ? / PO[---] / PO[---] / RV[---] / + [---] / - - - - - ?

Translation

Not enough letters are preserved to suggest a translation.

Apparatus

- Line 1: second letter could be O or Q
- Line 2: second letters could be O, Q, or C
- Line 4: given the top part only of the letter is preserved, it could equally well be E or F.

Photographs

- ASHLI

Locations

No provenance or collection history is recorded for this fragment.

Commentary

Bibliography

Editions

Unpublished: Ashmolean Museum Dept of Antiquities Accessions Register 1896-1908 G.1226 (no provenance)

Works cited

AshLI 141 AN1937.809 METAL PLAQUE, WOODEATON, OXFORDSHIRE

Description

- **Monument:** Fragment of the right side of a small thin plaque of copper-alloy (h., 0.048; w., 0.07; d. less than 0.001), imitating a *tabula ansata*, broken to the left but

intact to top, right, and bottom. The margin of the plaque is decorated with vertical dashes all around, forming a decorative border. Small round nail holes for affixing the plaque are visible to right, top right, and top centre. Guiding lines are visible.

- **Text:** The letters are imprinted into the metal surface.
- **Letters:** The letters are uneven in height, h., 0.015-0.013.
- **Date:** second half of first/second century AD (from dating of temple structures: Goodchild and Kirk 1954: pp.22-24)

Edition

[---]EDO

Translation

[---]EDO

Apparatus

Photographs

- ASHLI

Locations

It is first mentioned as ‘a broken piece of a thin plate of metal stamped, with the letters – EDO’ by Hussey (1841: p.38) as having been found along with many other objects, including coins, pieces of pottery, and spear- and arrow-heads at Woodeaton, later identified as a Romano-Celtic temple-site on a hill overlooking the River Cherwell at Woodeaton near Islip, Oxfordshire (Goodchild and Kirk 1954). According to Kirk (1949: p.41), the plaque’s whereabouts were unknown for some years during the nineteenth/early twentieth centuries (cf. Taylor 1917: p.102 ‘the original seems to have vanished’), but it was bought from the sale of the contents of Woodeaton House in 1937 by Dr A.R. Bowen who gave it to the Ashmolean. It is now on display in the Rome Gallery.

Commentary

Given its association with the temple-site at Woodeaton, this is perhaps a votive plaque, preserving the end of a personal name. For a similar fragmentary votive plaque, see *AE* (1998) no.824d.

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AshLI 142 1937.828 A FREEDWOMAN'S EPITAPH, ROME

Description

- **Monument:** A small rectangular plaque of white marble, intact, imitating a *tabula ansata* (h., 0.072; w., 0.13; d., 0.028). There are holes for attaching the plaque to right and left of the front surface, in the centre of its 'handles'. It is neatly finished on all sides.
- **Text:** It is inscribed on the front face, with the text contained within a border made up of two lines. There are interpuncts in the form of dots. Line 2 is roughly centred.
- **Letters:** The letters are rather irregular in height: 0.017 maximum (line 1); 0.014 maximum (line 2). Traces of red paint remain on the letters.
- **Date:** probably first century AD (Solín 1996: vol. 1, p.10)

Edition

Tettea ° T(iti) ° l(iberta) / Salvia

Translation

'Tettea Salvia, freedwoman of Titus.'

Apparatus

- Line 1: TELLEA (*CIL*); Tetti(a) A(uli) l(iberta) (EDCS); TETI A L (Gatti; Rolfe)

Photographs

- ASHLI

Locations

This epitaph was found in 1906 on land owned by the Fossati family, in the area of the Pincian Gate, and was originally part of a double plaque from a *columbarium* which was part of the funerary commemoration that extended along the *via Salaria*. By 1915, the complete plaque had entered the collection of the University of Philadelphia (Rolfe 1916), where it was still recorded as being in 1933 by *CIL* (Bang 1933). According to the Ashmolean Museum Dept of Antiquities Accessions Register 1937.828, it was presented to the museum by W.H. Buckler.

Commentary

The format of the plaque suggests that it originally belonged in a *columbarium*. The name of the deceased has been variously identified as Teti<a> A.l. Salvia (Solin 1996: vol. 1, p.10). It was originally attached on a double plaque along with the epitaph of A. Tettius A. l. Malchio, but appears to have become separated from it.

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AshLI 143 AN1946.172 SARCOPHAGUS OF TROPHIMA ZOTICE

Description

- **Monument:** Façade of a sarcophagus of white marble, consisting of two conjoining fragments (h., 0.41; w., 1.67; d., 0.235), and judged to be 'bad workmanship' by Michaelis (1882: p.471). Given its dimensions (Huskinson 1996: p.2 suggests that sarcophagi of a maximum 1.70m in length fit into the category of 'child's sarcophagus') and its commemoration of a daughter, it seems reasonable to interpret this as a child's sarcophagus. In the centre is a circular shield, held up on each side by a winged cupid, and supported below by two crossed cornucopiae. The shield bears the dedicatory inscription rather than the portrait of the deceased, as is common in other instances. The symmetrical design then includes the embracing figures of a naked winged Cupid and clothed Psyche with her distinctive butterfly-wings, a vase with leaves at its base standing on the ground level (possibly to be interpreted as a *baetylus*: Schlam 1976: p.11), and then another semi-naked winged cupid standing and looking back towards the cupid and psyche pair. On each side of the sarcophagus is carved a griffin holding a wreath in its mouth. The rear of the sarcophagus has not been preserved.
- **Text:** The inscription is roughly carved upon the central shield. Michaelis (1882: p.471) suggests that what looks like the numeral 9 serves the function of an interpunct.
- **Letters:** Letter heights vary within the lines, between 0.023-0.03.
- **Date:** 2nd-3rd c AD.

Edition

Trophi/ma c9⊃ Zo/ticeni / filiae /^s b(ene) m(eritae)

Translation

‘To Trophima Zotice, well deserving daughter’

Apparatus

Photographs

- Ashmolean Neg. D326
- ASHLI (with close-up of inscription)

Locations

This sarcophagus probably originated in Rome or its environs, but its provenance remains unrecorded. It was part of the collection of antiquities in Lansdowne House, created during the 1770s and 1780s by William Fitzmaurice, second Earl of Shelburne (created first Marquess of Lansdowne in 1784), most of which was bought from the dealers Gavin Hamilton and Thomas Jenkins. It is mentioned by Mrs Jameson in her *Companion to the Most Celebrated Private Galleries of Art in London* (1844: p.333) as belonging to the Lansdowne Collection of the Marquess of Lansdowne, bought from Gavin Hamilton in c.1778. At the time of Michaelis’ survey of British collections of antiquities (1882: p.470), it was temporarily stored in the cellar of Lansdowne House, Berkeley Square, London. Following the sale of Lansdowne House, the collection of antiquities was dispersed. This item was offered for sale at auction at Christie’s on 5th March 1930, listed in the sale catalogue, ‘The celebrated collection of ancient marbles the property of the most hon. The Marquess of Lansdowne’ as lot 22 (1930: p.18, lot 22). Having been exhibited in a Greek Exhibition at Burlington House in 1946, as formerly part of the Lansdowne collection, it was given to the Ashmolean in 1946 (Ashmolean Accessions Register) by the art historian Lord Kenneth Clark of Saltwood (1903-1983), who was Slade Professor of Fine Art at Oxford from 1946 to 1950.

Commentary

The mythological pairing of Cupid and Psyche is not uncommon on sarcophagi, where they appear in a variety of guises, sometimes allegorically evoking ideas of salvation and afterlife (Schlam 1976: pp.25-26). The central image, of the inscribed shield being borne aloft by cupids, perhaps alludes to the role of cupid in guiding souls into the Underworld (Schlam 1976: pp.26-27). Psyche is associated with the butterfly, which, in turn could evoke the soul (Huskinson 1996: p.53). The youthfulness of Cupid and Psyche and their sensual embrace perhaps also contributed to their attractiveness as a feature on a child’s sarcophagus. In a general sense, cupids could also evoke the world of childhood because, like Peter Pan, cupids never grew beyond childhood, and so could evoke a world in which the deceased child remained in permanent childhood (Huskinson 1996: p.105). Schlam (1976: p.11-12) suggests that the motif of a *baetylus*, a vase in which to carry sacred water from the Nile, evokes the cultic context of Isis in Alexandria, in which the sacred water might secure immortality for the soul.

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AshLI 144 AN 1947.285 EPITAPH OF MACRINIUS MAXIMINUS

Description

- **Monument:** Stele of white marble (h., 0.415; w., 0.375; d., 0.055), with rounded top, damaged on all sides but with intact bottom left corner, with a relief picture within a recessed frame, with inscription below (inscribed area: h., 0.09; w., 0.36). The rear is smoothed. The relief shows a horseman in a short tunic, with his cloak flapping out behind him and his right arm raised (now damaged), riding his horse with bridle and saddle, and in the act of just having speared a wild animal. It is striking that the huntsman is not looking towards the animal being hunted, but is looking out towards the viewer; this allows the relief to emphasise his chubby features which, along with the pony-like features of the horse both draw attention to the huntsman's surprisingly young age, as described in the inscription. The horse is rearing up over the animal that has emerged from undergrowth or a cave; a hunting dog appears crouching below, next to the horse's rear legs, facing the animal. The animal being hunted may be a wild boar: it has a crest or mane going down its back and a rather squat muzzle, but no obvious snout or tusks. Strong (1908: p.41) describes the image as 'he has just pierced with his spear a monster that issues from a cave on the right and at which a dog is barking furiously'. A short spear can be seen having penetrated the animal's head, and it is possible that the animal is depicted as already dead, with eye and mouth closed, slumped down upon its front legs (but the detail in the relief is not completely clear).
- **Text:** The inscription is carved beneath the relief, at the bottom of the stele. Its first and last lines are roughly centred.
- **Letters:** 0.014 (line 1); 0.014 with tall I 0.02 (line 2); 0.013 with taller numeral I 0.017 (line 3); 0.009 (line 4); 0.011 (line 5). Letter As lack their cross-bar. There are irregular interpuncts. The carving of the text lacks accuracy: at the end of line 2, the word FILI[O] appears as EIII[O], but the reading is certain from context; similarly in line 3 the word DVLCISSIMO appears as DVLCLSSIMO. Line 4 also appears to contain inaccurate carving, probably INSIRV for INSTRV[xit].
- **Date:** perhaps 3rd c. AD

Edition

d(is) ° m(anibus) ° / Macrinio Maximino ʀʁi ʀʁi[o] / dulcissimo ° qui vixit ° an(no) ° I °
m(ensibus) ° [-] / Macrinus Maximinus ins ʀʁru[xit] / ⁵ pr(a)ef(ectus) (castrorum) ° fecit °

Translation

‘To the departed spirits. To Macrinus Maximinus, sweetest son, who lived for one year and [?] months. Macrinus Maximinus organised (and as) prefect of the camp set this up.’

Apparatus

- Line 2: FILIO (Strong); at line end, EIII (lapis)
- Line 3: DVLCLSSIMO (lapis)
- Line 4: IN^{CIA}V (Michaelis, followed by Strong); INSIRV (lapis), corrected here to INSTRV[xit] - at the line end, there is a tiny trace of the top of a letter, which could be X. The doubling up of main verbs, with both *instruxit* and *fecit*, is not common but can be paralleled from a funerary inscription at Ostia, where the verbs appear together as *inst(r)uxit fecit/que*: *AE* 1950, 38. A possible parallel for letters INSIRV(XIT) in place of *instru(xit)* seems to be shown by *Bulletin Archéologique du Comité des Travaux Historiques* (1894) p.340
- Line 5: PREF (Strong); KK for *castrorum* (lapis)

Photographs

- RTI digital image
- ASHLI

Locations

This stele was part of the art collection of Sir Frederick Cook (died 1920) in Doughty House, 142 Richmond Hill, Richmond, Surrey (Michaelis 1882). He had inherited the vast collection from his father, Sir Francis Cook (Welch 2004), on his death in 1901, who had been merchant and art collector. A gallery was created in Doughty House in around 1880 for Sir Francis’ collection of antiquities and paintings, and it was extended by Sir Frederick in 1915 (Historic England, List entry Number: 1249955). The stele originates from Sicily, according to Michaelis (1882), who does not, however, give any reason for this assertion. It was purchased by the museum in 1947, along with other objects from Cook’s collection (Ashmolean MS. Accessions Register). The inscription is currently on display in the Rome Gallery.

Commentary

This is an example of a child’s tombstone where he is being represented as behaving far beyond his actual years, in a prospective image, intended to highlight the tragic premature death and to lament that he did not reach his potential (on prospective images on boys’ funerary monuments, see Mander 2013: pp.59-60). As described above, the depiction of the toddler on the relief is designed to draw attention to his tender years, as he looks out directly towards the viewer, allowing us to see clearly his babyish features, and he is riding something that resembles a child’s pony rather than a fullscale horse. The unrealistic scenario depicted, of the toddler having just speared a wild boar whilst out hunting, is intended to depict the qualities of bravery and hunting skill which the young boy was never destined to be able to realise in real life.

Although Michaelis (1882) attributes the stele to Sicily, the closest iconographic parallels for the heroic figure on horseback appear to come from the Black Sea region

(Conrad 2004: pp.76-77), where several funerary stelai from the second and third centuries AD use the motif of the young rider to heroise the deceased, sometimes explicitly, as *neos heros* (Pfuhl and Möbius 1979: no. 1296, Bilecik; no.1399, Istanbul, 2nd c.; no.1412, Byzantium, 3rd c., without inscription; no.1403, Tomi, 3rd c. for a son; no.1415, Dubrotic, second half of 2nd c., a young rider, with dog, described as *neos heros* in Greek = Conrad 2004: p.213, no.323/ Taf. 49, 2); no.1416, Odessos, 2nd c.; no.1418, Odessos, 2nd c., *hero*, 18 years). In spirit these seem close to our example, but this stele does remain unparalleled in the extreme youth of the rider. This is brought out by a stele from Rome, now in Palermo Museum, where the epitaph of two-year old Sindrius is accompanied by the motif of a horseman and wild boar, but the relief actually depicts him being carried along in the arms of an older rider (*CIL* VI 9484; Bivona 1970: p.249, no.333, with Tav. CLX).

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AshLI 145 AN1955.323

INSCRIBED RELIEF, NEWINGTON
BAGPATH, GLOUCESTERSHIRE

Description

- **Monument:** A plaque of local limestone, with a rounded top (h., 0.27; w., 0.283; d., 0.077). Beneath the initials HD HP which appear to be modern additions to the stone, appears one line of text in Latin, now virtually illegible. Below is a relief depicting

(from left to right): a male standing figure facing front, wearing tunic and cloak; a seated female figure, holding something on her knee, with a further figure standing behind her; a horseman holding a round shield, riding to the right, guiding his horse with reins. The relief to the far left side is completely worn away. Photographs show the whole monument, comprising four conjoining fragments, to be very worn.

- **Text:** The modern lettering is very shallowly cut. Only a couple of entire letters in the Latin text are visible in the photograph, and the tops of other letters. *RIB* records an ivy-leaf interpunct at the end of the text.
- **Letters:** h., c. 0.02
- **Date:** 1st-4th centuries AD

Edition

Iulius I(ibens) s(olvit)

Translation

‘Julius willingly fulfilled his vow.’

Apparatus

- The underlined letters are recorded in *RIB* (from Wright 1957), but are not visible from the available photograph.

Photographs

- Ashmolean [Neg. K342, K701, K1239]

Locations

According to *RIB* (following Wright 1957: p.226), it is said to have originated in Kingscote, near Tetbury in Gloucestershire, but by 1795 it had been built into the barn at Calcot Farm in the nearby village of Newington Bagpath as the relief is mentioned in an article in the *Gentleman's Magazine* of May 1795. It was incorporated into the inner wall of the barn's entranceway, where it was on view at least until 1925 (St. Clair Baddeley 1925). At some point between 1942 and 1954 the original relief was removed and replaced with a replica. It was given to the Ashmolean from the collection of A.D. Passmore of Wanborough, Wiltshire (*Ashmolean Museum Report* 1955: p.30), who had put a replica in its place to prevent further weathering (Wright 1957: p.226), following the collapse of the barn's roof in 1942 (Lindley 1954: p.231). Arthur Dennis Passmore (1877–1958) was an archaeologist and antiquarian from Swindon, who was a member of several scholarly societies, including the Wiltshire Archaeological and Natural History and Prehistoric Societies and British Numismatic Society (Phillips 2004). The relief cannot currently be located.

Commentary

The inscription indicates that this was a votive dedication set up by an individual by the name of Julius. The relief has been interpreted in the past in a wide variety of ways: at an excursion to the barn by members of the Bristol and Gloucestershire Archaeological Society in 1886, suggestions included ‘Baalam and his Ass’, ‘an ox treading out corn’ and a ‘Roman altar’ (*TBGAS* 1886-87: p.204); later interpretations also included Christ entering Jerusalem on a donkey (Lindley 1954: p.231) and a military tombstone (St. Clair Baddeley 1925). *RIB* suggests that the central seated female figure should be interpreted as a deity, holding something in her raised left hand and clasping something else on her lap. Behind her is another figure, perhaps an attendant. The standing figure to the left may be viewed as the

dedicator of the relief, depicted as offering a libation at a small altar, and wearing a wreath on his head.

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AshLI 146 AN1956.239

FRAGMENTARY EPITAPH, ROME

Description

- **Monument:** A small white marble *columbarium* plaque (h., 0.08; w., 0.149; d. 0.028), imitating a *tabula ansata*, with a double-lined frame around the text. There is an oxidisation mark with remnants of metal in the centre of the right side on the front surface. The rear surface is smoothly finished, whilst the top and bottom edges are roughly cut. The plaque is intact to its right side, whilst it is broken to the left.
- **Text:** The text is inscribed on the front face. There are interpuncts throughout, and guiding lines are visible. Lines two and three are centred, with an empty space to the right. There appears to be a vertical stroke (perhaps H, I, or N) in front of the first preserved letter.
- **Letters:** 0.015-0.016 (line 1); 0.015 (line 2); 0.011-0.012 (line 3)
- **Date:** first century AD (from *columbarium* context)

Edition

[---]A °) ° L(IBERTA)° SECVNDA / [---] ° FELICIS / [---]BAE

Translation

‘[---]a Secunda, freedwoman of a woman [---] of Felix [---]ba’

Apparatus

Photographs

- ASHLI

Locations

According to the Ashmolean Accessions Register, this inscription is recorded as originating from the ‘palace of the Caesars’ (i.e. the imperial residences on the Palatine), in Rome. This is an odd provenance for an epitaph from a *columbarium*, and suggests that, if this provenance is correct, the inscription may have been found in a reused context. It was given to the museum by Miss Margaret F. Irvine, but was formerly the property of Mrs Alice Marcon (née Dryden: 1866-1956), a historian who lived in Oxford for over forty years. She, in turn had inherited the inscription from her father, Sir Henry Dryden (1818–1899) of Canons Ashby in Northamptonshire, known as ‘The Antiquary’, who had acquired it earlier in Rome (Dix 2004).

Commentary

The first line records a woman’s name in the nominative case – presumably denoting the deceased. The second line includes the name FELIX in the genitive case, whilst the final [---]BAE might be either dative or genitive. Perhaps we should supply *soror* at the start of line 2 (compare C3-108). In line 3, it is possible that we should interpret this as the ending of another name. As a very tentative reconstruction, exempli gratia, we could read the text as ‘[---]a Secunda (mulieris) l(iberta) [soror] Felicis [---]bae’.

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AshLI 147 1960.758 EPITAPH OF CERCIA PNOE, GADES (CÁDIZ), BAETICA

Description

- **Monument:** A small plaque of white marble (h., 0.188; w., 0.196; d., 0.034), its rear surface smoothly finished. The plaque is broken upon all sides, but the right edge has subsequently been smoothed.
- **Text:** there are ivy-leaf interpuncts throughout.
- **Letters:** 0.022, with tall I 0.024 (line 1); 0.024 (lines 2-4); 0.021 (line 5)
- **Date:** first/second century AD

Edition

Cercia ° / Pnoe ° c(ara) ° s(uis) / an(norum) ° XLV ° / h(ic) ° s(ita) ° e(st) ° s(it) ° t(ibi) ° / t(erra) ° l(evis)

Translation

‘Cercia Pnoe, dear to her family, 45 years old, is buried here. May the earth lie lightly upon you.’

Apparatus

- Line 1: CERGIA (Clemente)

Photographs

- ASHLI

Locations

According to *CIL*, this inscription was recorded in the mid-sixteenth century by an anonymous traveller, whose manuscript is preserved in Turin’s Archivio di Stato (Francesconi collection, vol. 62, W I 5, f.678-692). It was found near the church of St Joseph (San José) in Cádiz (González 1982). Its current location was unknown to the editor of *IRPCadiz* in 1982, but according to the Ashmolean Accession Register it was acquired by the Ashmolean in 1960, purchased on 2nd June together with 1960.759-762 for £12.10.0 from the dealer Roger Warner, of Burford, who had in turn acquired the inscriptions from the collection of Lord St Vincent, of Sudbury Hall.

Commentary

This is one of three epitaphs for members of the same family, together with those of Cercius Annianus and Cercia Sura (*IRPCadiz* 184a-c) (on the gentilician name Cercius, see Albertos Firmat 1966: pp.85-86). It seems that this epitaph has become separated from the others. The last formula represents an example of how an epitaph might invite the viewer to articulate good wishes for the deceased.

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AshLI 148 1960.759 EPITAPH FOR A MAGISTRATE FROM GADES (CÁDIZ), BAETICA

Description

- **Monument:** A marble plaque (h. 0.218; w. 0.217; d. 0.035). The rear remains rough. There is some minor damage to the edges.
- **Text:** There are interpuncts.
- **Letters:** 0.032 (lines 1-2); 0.027 (line 3); 0.021 (lines 4-5). Some letters have exaggerated serifs (V, line 1; T, lines 1, 3, 4)
- **Date:** first/second century AD

Edition

L(ucius) ° Antonius / Q(uinti) ° f(ilius) ° Gal(eria tribu) ° / Antullus / IIII°vir ° aed(ilicia) ° pot(estate) /^s h(ic) ° s(itus) ° e(st)

Translation

‘Lucius Antonius Antullus, son of Quintus, of the Galerian voting-tribe, quattuorvir with the power of an aedile, lies buried here.’

Apparatus

- Line 3: ANTVLVS (Clemente)

Photographs

- ASHLI

Locations

According to *CIL*, this inscription was recorded in the mid-sixteenth century by an anonymous traveller, whose manuscript is preserved in Turin’s Archivio di Stato (Francesconi collection, vol. 62, W I 5, f.678-692). It was found near the church of St Joseph (San José) in Cádiz (González 1982). Its current location was unknown to the editor of *IRPCádiz* in 1982, but according to the Ashmolean Accession Register it was acquired by the Ashmolean in 1960, purchased on 2nd June together with 1960.758, 760-62 for £12.10.0 from the dealer Roger Warner, of Burford, who had in turn acquired the inscriptions from the collection of Lord St Vincent, of Sudbury Hall.

Commentary

This inscription was found in Gades (modern Cadiz) in the Spanish province of Baetica. The *cognomen* of the deceased Antullus is Ibero-Turdetanian in flavour (Keay 1988: p.73), showing continuation of local naming patterns alongside the spread of Roman citizenship.

Bibliography

Editions

Anonymus no.3 (according to *CIL*); Clemente (1846) p.23 no.9; *CIL* II no.1727 [Hübner] (1869); Romero de Torres (1934) p.131; Ashmolean Museum Department of Antiquities MS. Accession Register 1960.759; González, *IRPCádiz* 123 (1982)

Online:

- EDCS-05501421 [accessed 12/09/14]

Works cited

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- González, J. (1982) *Inscripciones romanas de la provincia de Cadiz* (Cádiz: Disputación de Cádiz) [=IRPCadiz]
- Keay, S.J. (1988) *Roman Spain* (London: British Museum)
- Romero de Torres, E. (1934) *Catálogo monumental de España. Provincia de Cádiz (1908-1909) Texto* (Madrid: Ministerio de Instrucción Pública y Bellas Artes)

AshLI 149 1960.760 PUBLIC HONOURS FOR DECEASED PERSON, GADES (CÁDIZ), BAETICA

Description

- **Monument:** A marble fragment (h., 0.177; w., 0.21; d., 0.04); the rear surface remains rough and it is broken on all sides.
- **Text:** It is unclear how many lines of text are missing at the start, but there are traces of only the bottom stems of letters to the right on one line before the first legible line. There are triangular interpuncts. The letters OC are ligatured in line 4.
- **Letters:** 0.032 (line 2); 0.024 (line 3); 0.023 (line 4); 0.02, with tall T and small O (line 5)
- **Date:** first/second century AD?

Edition

----- / [---]a ° h(ic) ° s(it--) ° e(st) / [---] inpensa / [funeri]s ° locus ° sepul[turae] / ⁵
[lau]datio statua d(ecreto) [d(ecurionum)] ----- ?

Translation

‘[---] is buried here... expenses for the funeral, a place for burial, eulogy, a statue by decree of the town councillors...’

Apparatus

- Line 3: IMPENSA (Hübner, in *CIL*)

Photographs

- ASHLI

Locations

According to *CIL*, this inscription was recorded in the mid-sixteenth century by an anonymous traveller, whose manuscript is preserved in Turin’s Archivio di Stato (Francesconi collection, vol. 62, W I 5, f.678-692). This inscription was found near the church of St Joseph (San José) in Cádiz (González 1982). Its current location was unknown to the editor of *IRPCadiz* in 1982, but according to the Ashmolean Accession Register it was acquired by the Ashmolean in 1960, purchased on 2nd June together with 1960.758-59, 761-62 for £12.10.0 from the antiquities dealer Roger Warner, of Burford, who had in turn acquired the inscriptions from the collection of Lord St Vincent, of Sudbury Hall.

Commentary

This could be a fragment from an epitaph or an honorific inscription, recalling honours given to the deceased (unclear whether male or female) by the local town council.

Bibliography

Editions

Anonymus no.9 (according to *CIL*); Clemente (1846) p.97 no.170; *CIL* II no.1735 [Hübner] (1869); Romero de Torres (1934) p.133; Ashmolean Museum Department of Antiquities MS. Accession Register 1960.7; González, *IRPCadiz* 131 (1982); Wesch-Klein (1993) p.181

Online:

- EDCS-05501429 [accessed 12/09/14]

Works cited

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- González, J. (1982) *Inscripciones romanas de la provincia de Cadiz* (Cádiz: Disputación de Cádiz) [=IRPCadiz]
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- Wesch-Klein, G. (1993) *Funus publicum. Eine Studie zur öffentlichen Beisetzung und Gewährung von Ehrengräbern in Rom und den Westprovinzen* (Stuttgart: Franz Steiner Verlag)

AshLI 150 1960.761 EPITAPH OF VIBIA CORNELIA, PUTEOLI (POZZUOLI)

Description

- **Monument:** A plain plaque of white marble (h., 0.27; w., 0.33; d., 0.026). The rear face and sides are basically finished off. It is fairly well preserved, with some chipping around the edges.
- **Text:** The lettering is rather faint on the left-hand side of the inscription, but RTI has helped with deciphering the text. There are simple interpuncts. The first and last lines are centred. The phrase *coniugi incomparabili adfectus* has been supplied on analogy with similar expressions in other epitaphs from Rome and North Africa (compare *coniugi incomparabilis adfectus*, *AE* 1982 no.83; *incomparabilis adfectus feminae*, *CIL* VIII 4046; *incomparabilis adfectus coniugis*, *CIL* VIII 4180; *rarae adqu[e] castissimae mulieri incomparabilis adfectus coniugi*, *CIL* VIII 10659).
- **Letters:** 0.025 (line 1); 0.021 (line 2); 0.024 (line 3); 0.021 (lines 4-6); 0.018 (lines 7-8)
- **Date:** perhaps mid-second/mid-third century AD [EDR]

Edition

d(is) ° m(anibus) / Vibiae ° Corneliae / [P]harsiae ° Ad{°}augen/dae ° castae ° pudicae /⁵
domin<a>e ° coniugi / incomparabili adfe/[c]tus ° Virius ° Fortuna/tus ° b(ene) ° m(erenti)
f(ecit)

Translation

‘To the departed spirits. Vibius Fortunatus set this up for his well-deserving Vibia Cornelia Pharesia Aduenda, chaste, modest mistress, wife without compare for her devotion.’

Apparatus

- Line 2: VIRIAE (Avellino, Mommsen); VIBIAE [EDCS; visible with RTI]

- Line 3: ..IIARESIAE (Avellino, Mommsen); [3]iiaresiae Ad(finiae?) Augen/dae (EDCS); [P]HARESIAE visible with RTI
- Line 5: DOMINE (sic)
- Line 6: ADFI (Avellino); Adfi/[3]ius Virius Fortuna/tus (EDCS); cross-bar of E in ADFE/[C]TVS no longer visible – the first letter in line 7 would, on this reconstruction, not be carved in line with the start of the other lines in the text, but this reading does seem plausible given the formula
- Line 7: .. IVS VIRIVS (Avellino, Mommsen); cross-bar on T in TVS is worn away.

Photographs

- RTI

Locations

This epitaph was reported found in a tomb near Puteoli, modern Pozzuoli (Avellino 1844: p.23) in the ‘Campana’ district, with two other inscriptions. Its current location is unknown according to EDR, but from the Ashmolean Accessions MS 1960.761, it emerges that it was purchased on 2nd June 1960 together with accession nos 758-760, 762 for £12.10.0 from antiquities dealer Roger Warner, of Burford. It had been acquired by him from the collection of Lord St Vincent, Sudbury Hall, Derbyshire.

Commentary

The first letter of line 3 is worn away, but the female name Pharesia is likely: see *CIL* VI 27203. This seems to be followed by a further name, Adaugendae (see *CIL* VI 33785), with an extra interpunct inserted in error. This results in the deceased having a polyonymous name consisting of two *nomina gentilicia* along with two *cognomina*.

Bibliography

Editions

Avellino (1843-44) pp.20-24; Mommsen (1852) no.3438; *CIL* X 3116 (Mommsen 1883); Ashmolean Museum Department of Antiquities MS. Accession Register 1960.761

Online:

- EDCS-15100319 [accessed 21/12/15]
- EDR145344 [last updated 0/12/14, G. Camodeca] [accessed 21/12/15]

Works cited

- Avellino, F.M. ‘Scavi recenti nella necopoli di Cuma, in Pozzuoli e presso Baja’ *Bullettino Archeologico Napoletano* vol.2 (1843-44) [1844] pp.20-24
- Mommsen, T. (1852) *Inscriptiones Regni Neapolitani Latinae* (Leipzig: Wigand)

AshLI 151 1960.762 A SLAVE’S EPITAPH

Description

- **Monument:** A marble plaque (h., 0.28; w., 0.356; d., 0.03). The rear is smoothed; the left side is slightly broken. There is some damage around the edges.
- **Text:** Elegantly cut, the text is centred, and there are interpuncts.
- **Letters:** 0.026 (line 1); 0.021 (line 2); 0.018 (lines 3-8)
- **Date:** possibly second century AD (use of DM formula/ *tria nomina*)

Edition

d(is) ° m(anibus) / Stlogae ° / vixit ° ann(is) ° XIX ° / diebus ° LV / L(ucius) ° Calpurnius ° Fortunatus / vernae ° merenti ° / nutritus ° / Ianuari ° et ° Heliadis °

Translation

‘To the spirits of the dead. To Stloga (who) lived 19 years, 55 days. Lucius Calpurnius Fortunatus to his well-deserving household-slave, foster-child of Ianuarius and of Helias.’

Apparatus

Photographs

- ASHLI

Locations

No provenance is recorded for this funerary inscription, which came into the Ashmolean collection in 1960. It was purchased 2nd June 1960 with accession nos 758-761 for £12.10.0 from Roger Warner of Burford, a dealer in antiquities who had acquired it from the collection of Lord St Vincent, of Sudbury Hall.

Commentary

This inscription appears to be unpublished. The name of the deceased household slave is unexpected: no parallel is known from the city of Rome for a slave with the name Stloga (Solin 1996), which is otherwise usually associated with the consul of AD 141, M. Peducaeus Stloga Priscinus (Solin and Salomies 1994: p.408).

Bibliography

Editions

Unpublished; Ashmolean Museum Department of Antiquities MS Accession Register 1960.762

Works cited

- Solin, H. (1996) *Die stadtrömischen Sklavennamen* (Stuttgart: Steiner)
- Solin, H. and O. Salomies (1994) *Repertorium nominum gentilium et cognominum Latinorum* (Hildesheim: Olms-Weidmann)

AshLI 152 AN1966.660 FRAGMENTARY EPITAPH

Description

- **Monument:** A small marble plaque (h., 0.119; w., 0.151; d., 0.029), broken off on all sides, then smoothed; rear smoothed.
- **Text:** Interpuncts in the form of small dots. There is a wavy line to the right of lines 3-5. Line 3 is centred.
- **Letters:** 0.018 (line 1); 0.017 (line 2); 0.012 (line 3); 0.014 (line 4); 0.011 (lines 5-6).
- **Date:** perhaps 1st/2nd c AD, from use of white marble and lettering

Edition

- - - - - / [---] ° v(ixit) ° a(nnos) ° XVII[---?] / [---]+ ° frater / [?v(ixit) a(nnos)?] XIII (vac.) / [frat?]er ° eoru(m) ° v(ixit) ° a(nnos) ° XIX / [--- I]ulia ° Thaliusa / [--- permi]ssu Cn. Domiti Lem/[- - - - -?]

Translation

‘[---] lived for sixteen(?) years [---]; [---] brother (?lived for) thirteen (years?); their brother(?) who lived for nineteen years; [---] Iulia Thaliusa [---] by permission(?) of Gnaeus Domitius Lem[?]’

Apparatus

- There are traces of possible B in front of FRATER in line 2.

Photographs

- ASHLI

Locations

No provenance is recorded for this fragment. It was given to the Ashmolean Museum by Sir John Beazley (Ashmolean Museum Department of Antiquities MS. Accession Register 1966.660).

Commentary

The fragmentary nature of this epitaph makes its text and translation difficult to reconstruct, but it seems to deal with the burial of three individuals. The name Thaliusa is otherwise unattested; it is perhaps inscribed in error for the much more common Thallusa (Solin 2003: vol.2, p.739 records 107 individuals called Thallusa). Although the letters LEM could represent the voting-tribe Lem(onia), it would be odd for an individual's voting-tribe to be listed but not his filiation, and so it seems better here to deduce that LEM is the start of a cognomen, such as Lemnus (*AE* 1969/70 no.385), Lemnius (*CIL* VI 8636) or Lemnaeus (*CIL* II 3597, 5970). Note especially that there is a L(ucius) Domitius Lemnus at Rome (*CIL* VI 8499) and a C. Domitius Lemnus at Volaterrae (*CIL* XI 1753). If the restoration of *permissu* is correct, then there is some legal formula here about permission to bury these individuals in a particular tomb-plot.

Bibliography

Editions

Unpublished. Ashmolean Museum Department of Antiquities MS. Accession Register 1966.660.

Works cited

- Solin, H. (2003) *Die griechischen Personennamen in Rom. Ein Namenbuch* (2nd edn) 3 vols (Berlin: De Gruyter)

AshLI 153 1966.661 FRAGMENTARY INSCRIPTION

Description

- **Monument:** A fragmentary white marble plaque (h., 0.09; w., 0.099; d., 0.023). Its rear is smoothed; its sides are broken and then smoothed; top edge is smoothed. It is in good condition, except for the fact that it is broken at left, right, and bottom.
- **Text:** A single-line border defines the top of the text. There are no interpuncts, but possibly none are needed in the part of the text preserved.
- **Letters:** 0.024 (line 1); 0.021 (line 2); only the tops of letters preserved in line 3. Letters have pronounced serifs.
- **Date:** possibly 1st/2nd century AD, from use of marble and lettering.

Edition

[---]+LAVD+ [---] / [---]CERV+[---]/+TI+

Translation

Too fragmentary to translate.

Apparatus

Photographs

- RTI

Locations

No provenance is recorded. It was given to the Ashmolean Museum by Sir John Beazley (Ashmolean Museum Department of Antiquities MS. Accession Register 1966.661).

Commentary

It is possible that line 1 contains the name Claudi(us/a), with possible traces of the initial C and final I, although the final stroke at the end of the line looks more like a diagonal, which would give instead [---]lauda[---]; line 2 should probably be restored as [fe]ceru[nt]. The trace at the start of the final line is consistent with an M, which is followed by a T and then by two upright strokes. It seems likely that this is part of an epitaph, but any further restoration would be extremely hypothetical.

Bibliography

Editions

Unpublished. Ashmolean Museum, Department of Antiquities MS. Accessions Register 1966.661.

Works cited

AshLI 154 AN1967.1330 INSCRIBED FRAGMENT, ROME

Description

- **Monument:** A small fragment of white marble (h., 0.09; w., 0.12; d., 0.027), its top edge (possibly) with a decorative cornice. The rear is smooth. It is broken on all sides.
- **Text:** Interpuncts appear on the preserved text, but not necessarily only to mark word-ends.
- **Letters:** 0.023 (line 1); in line 2, only the tops of letters are preserved
- **Date:** perhaps first/second century AD, from use of white marble and lettering

Edition

[---]IAE°SA°BI+[---] / [---]+IX+

Translation

To [---]ia Sabi[na?] / [---] lived? [---]

Apparatus

- Line 1: there are only the remains of a vertical stroke at the end of the line

- Line 2: possibly BIX(IT) for VIX(IT), followed possibly by the top of an A for A[NNOS]

Photographs

- ASHLI
- RTI

Locations

The fragment came from a tomb on the Appian Way in Rome. It was transferred from Gloucester City Museum to the Ashmolean Museum in 1967.

Commentary

The inscription is too damaged for a secure text and translation to be offered.

Bibliography

Editions

Unpublished. Ashmolean Museum Department of Antiquities MS. Accession Register 1967.1330

Works cited

AshLI 155 1967.1156 FRAGMENTARY INSCRIPTION

Description

- **Monument:** A small fragment of heavily grey-veined white marble (h., 0.113; w., 0.15; d., 0.018). Its rear is smoothed; the sides have been smoothed after having been broken off. It is possible that the bottom edge is intact.
- **Text:** There is an ivy-leaf interpunct after [F]ECERVNT and SERVI. Line 1: the bottom edge of a vertical stroke survives in the centre at the top. Line 2: the bottom part of a B or D seems most likely at the end of the line, but it could also represent the bottom part of a vertical stroke on one letter, followed by another letter such as A, with a long serif (although in the rest of the text the letters are well spaced out and do not overlap in this way).
- **Letters:** 0.02 (line 1); 0.021 (line 2). The lettering style uses elegant, long serifs.
- **Date:** perhaps first to third century AD, from use of marble and lettering

Edition

[-----] / [---?] servi ° +[---] / [---?] [f]ecerunt ° [---?]

Translation

‘--- slaves(?) --- set this up(?)’

Apparatus

Photographs

- RTI

Locations

No provenance is recorded for this fragment, which appears to be unpublished. It was given to the Ashmolean by Sir John Beazley in 1967.

Commentary

It may be a fragment of an epitaph. It would be possible to restore it along similar lines to *CIL VI no. 4356: Faustus pistor / Ti(beri) Germanici ser(vus) / Philo et Menophilus / coservi merent[i] f(e)cerunt*; or *CIL XIV no.3824: D(is) M(anibus) / Primigenio /conservi sui bene / merenti fecerunt*.

Bibliography

Editions

Unpublished. Ashmolean Museum Department of Antiquities MS. Accession Register 1967.1156

Works cited

AshLI 156 1992.23 FRAGMENTARY EPITAPH

Description

- **Monument:** A fragmentary marble slab, with inscription on its front face (h., 0.27; w., 0.21; d., 0.072).
- **Text:** Inscribed on the front face.
- **Letters:** 0.038 (line 1); 0.04 (lines 2-5)
- **Date:** possibly late first to third century AD (from use of DM formula)

Edition

[d(is)] m(anibus) / [---]+ello / [---]ulina / [---? m]ater / [---? p]osuit

Translation

‘To the spirits of the dead. To [---]ellus. His mother [---]ulina set this up.’

Apparatus

Photographs

- ASHLI

Locations

No provenance is recorded; it was presented to the museum by Colin Kraay, Keeper of the Heberden Coin Room (Ashmolean Museum Department of Antiquities MS. Accession Register).

Commentary

It is unclear how much text is lost from the left-hand side of the inscription. There is a small trace of the letter in front of ELLO, suggesting a vertical stroke here, which would be consistent with a restoration of a name such as Gemellus, Metellus, or Vitellus. There is also a range of options for restoring the mother’s name, including [Pa]ulina, [I]ulina, [Proc]ulina, [Tusc]ulina, and [A]ulina.

Bibliography

Editions

Unpublished. Ashmolean Museum Department of Antiquities MS. Accession Register 1992.23

Works cited

AshLI 157 2001.1 DEDICATION TO HERCULES, BENWELL (TYNE AND WEAR)

Description

- **Monument:** A thin copper alloy plaque (*tabula ansata*), with nail holes on each handle (h., 0.049; w., 0.071; d., 0.001) for hanging it up or fixing it to a wall. There is damage to the bottom edge.
- **Text:** On the front face, the letters are punched as dots onto the metal, and are visible on the reverse side too. The text is centred on each line. The text in line 3 encroaches onto the space of the handles.
- **Letters:** approx. 0.008-0.01
- **Date:** second half of 1st century-2nd c AD

Edition

deo / Hercul ϱiϱ / Marus trib(unus) / leg(ionis) XX fec(it)

Translation

‘To the god Hercules. Marus, tribune of the 20th legion, set this up.’

Apparatus

- Line 2: HERCVLL *lapis*

Photographs

- Tomlin and Hassall (2001) Plate XVII.
- Ashmolean photo

Locations

Said to have been found at Benwell (Condercum), Northumberland/Tyne and Wear, but its exact provenance is unknown. It was bought from antiquities’ dealer Brian Carter. It is currently on display in the Rome Gallery.

Commentary

This dedication is made by an individual who was a tribune in the 20th Legion, and so of equestrian status, who identifies himself by cognomen only. Tomlin and Hassall (2001) argue that the omission of the legion’s honorific title, Valeria Victrix, suggests that this dedication may pre-date the granting of that title in AD 61 or 83. They also suggest that it would be usual for a legionary tribune to make such a dedication in his permanent headquarters, which in this case would be Colchester (Camulodunum). They accept, however, that it is also possible that the dedication might have been made whilst the legion was on active service in the north-east of England. Malone (2006) points out that the omission of the legion’s title is not a secure means of dating the plaque.

Bibliography

Editions

Tomlin and Hassall (2001) p.392 no.18, with photograph at Plate XVII; *AE* 2001 no.1297; Ashmolean Museum Dept of Antiquities MS. Accessions Register 2001.1; Malone (2006) p.92 no.10

Online:

- EDCS-23900147 [accessed 10/06/14]
- HD046893 [last updated 31/05/16, Cowey] [accessed 10/06/14]
- <https://podcasts.ox.ac.uk/roman-soldiers-plaque-hercules>

Works cited

- Malone, S.J. (2006) *Legio XX Valeria Victrix. Prosopography, archaeology and history* (Oxford: BAR International Series 1491)
- Tomlin, R.S.O. and Hassall, M.W.C. (2001) 'Roman Britain in 2000. II. Inscriptions' *Britannia* 32: 387-400

AshLI 158 AN2007.43 VOTIVE RELIEF, AMITERNUM

Description

- **Monument:** This relief of palombino marble (De Rossi 1872: p.36; *ICUR* I no.3267) (h., 0.27; w., 0.545 at bottom – 0.556 at top) depicts three figures. A woman holding an open book stands between two men. The male figure on the left is bearded and togate, with sandals. His right arm is held across his body, whilst his left hand holds up folds of his clothing. Behind him is a scroll box, and in front of him at his feet is a bundle of scrolls. He is facing towards the female in the centre of the relief. The central female figure is veiled, wearing tunic and cloak. The male figure on the right is bearded and togate, with sandals. He is also facing towards the female in the centre. Behind him is another scroll box. His right hand is raised in a gesture, whilst his left hand is holding folds of his clothing. The relief is framed by a simple border; the heads of the figures extend beyond this border. The relief is currently mounted within a slate frame.
- **Text:** The letters of the text are split up by the figures in relief.
- **Letters:** 0.01.2-0.022 (line 1); 0.017-0.023 (line 2)
- **Date:** AD 350-425 [EDB]; AD c.200-250 Vermeule and von Bothmer (1959) p.342

Edition

Lygyrius (vac.) vot (vac.) um / sol (vac.) vit

Translation

'Lygyrius fulfilled his vow.'

Apparatus

Photographs

- ASHLI
- Ashmolean

Locations

De Rossi reported (1872: p.40) that Charles Wilshere believed that it was found during excavations in the *Forum Romanum* in the autumn of 1870, but he points out that this cannot be accurate, given that it had already been seen during preparatory work for *CIL VI* in March 1869 by Bormann and Henzen at the marble-workshop of Palombius near the Mamertine prison in Rome. Garrucci (1880: p.11) asserted that he knew for certain that it had been found in excavations at San Vittorino (ancient Amiternum). By 1876, it is recorded as having been taken to Britain as part of the Wilshere collection (De Rossi 1872: p.36; *CIL VI* p.839). Charles Wilshere (1814-1906) was a lawyer and member of the landed gentry, succeeding to his family estate at The Frythe, Welwyn (Hertfordshire) in 1867. As a supporter of the Oxford movement and Anglican layman, he had particular interest in ecclesiastical history, which he pursued during several trips to Rome between roughly 1860 and 1890, purchasing antiquities relevant to Judaism and early Christianity (Kraabel 1979: p.42). In addition to purchasing antiquities for his own collection, he presented others to the Vatican. This inscription was bequeathed to Pusey House, a noted centre for theological study in Oxford, in 1906, along with the rest of the Wilshere collection (Vermeule and von Bothmer 1959: p.342). It was subsequently loaned to and then purchased by the Ashmolean Museum. On the Wilshere collection, see Webster 1929, Kraabel 1979, and Vickers 2011. Although this inscription is believed lost by EDB, it is currently in store in the Ashmolean.

Commentary

It is generally accepted that this relief should be seen in a Christian context, even though the phrase *votum solvit* is more common in non-Christian epigraphy and religious practice. There are, however, a few parallels for this formula in a Christian milieu, such as *ICUR VIII* no.21592/ EDB 35776 from AD 390-425 and *ICUR II* no.4143/ EDB 18597. A particularly clear example is *ICUR II* no.4125/ EDB 19135, AD 400-499, from St Peter's Basilica: *Rufius Viventius Gallus / v(ir) c(larissimus) et inl(ustris) ex p(rae)ff(ecto) / pro beneficiis domini apostoli / votum solvit*. De Rossi (1872: p.39) first suggested a Christian context on the basis of the relief, which he interpreted as a soul being received among the saints in heaven. Garrucci (1880: p.11) interpreted the two male figures as the apostles, St Peter on the left and St Paul to the right, with the central female figure representing a personification of the Church or a female martyr, to whom the vow is being paid.

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AshLI 159 AN2007.49 CHRISTIAN EPITAPH, CUMAE

Description

- **Monument:** A rectangular marble slab in a modern mount (h., 0.22; w. 0.46). There is some damage to its right side. At bottom right are the truncated remains of a circular shape and a thick horizontal line, suggesting that something has been cut off to the right side of the slab.
- **Text:** the text is preceded by a cross. There is an ivy-leaf interpunct at the end of line 2, and simple triangular interpuncts in line 3.
- **Letters:** 0.034 (lines 1-2); 0.03 (line 3)
- **Date:** fourth century AD or later

Edition

⊃ crux ⊃ hic requiescit / in pace Sapis ° / qui legis ° ora pro me °

Translation

'Here rests in peace Sapis. You who read this, pray for me.'

Apparatus

- Line 2: SAPRIS (Wilshere, in *CIL*)

Photographs

- RTI

Locations

According to Nissen (in *CIL*), it was found at Cumae, but located thereafter at Pozzuoli in the collection of Giuseppe De Criscio, a priest of Pozzuoli who collected antiquities from his local area (Tuck 2005: p.4). It was purchased by Charles Wilshere from De Criscio and brought back to London (according to Rossi, in *CIL*). Charles Wilshere (1814-1906) was a lawyer and member of the landed gentry, succeeding to his family estate at The Frythe, Welwyn (Hertfordshire) in 1867. As a supporter of the Oxford movement and Anglican layman, he had particular interest in ecclesiastical history, which he pursued during several

trips to Rome between roughly 1860 and 1890, purchasing antiquities relevant to Judaism and early Christianity (Kraabel 1979: p.42). In addition to purchasing antiquities for his own collection, he presented others to the Vatican. This inscription was bequeathed to Pusey House, a noted centre for theological study in Oxford, in 1906, along with the rest of the Wilshere collection. It was subsequently loaned to and then purchased by the Ashmolean Museum. On the Wilshere collection, see Webster 1929, Kraabel 1979, and Vickers 2011. It is currently on display in the Mediterranean Gallery

Commentary

Both the symbolism of the cross and the formulae used in this epitaph show that the deceased belonged to a Christian context. Diehl (1925) suggests that name Sapis is a form of Sapiens, whilst Solin (2006: p.311) cautiously discusses possible connections with a river Sapis in Italy and other toponyms and ethnics, and points out that even the gender of the name is uncertain here.

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AshLI 160 2007.50 CHRISTIAN BURIAL OF DECENTIUS, ROME

Description

- **Monument:** A moulded fragment of fine-grained greyish marble (h., 0.176; w., 0.30; d., 0.03), apparently from the revetment of a funerary monument. It is broken at the lower edge and sides. An ivy-leaf (*hedera*) appears in the upper moulding, and a christogram of chi-rho is prominent at the start of the text. The back is worked smooth. The letters are painted red.
- **Text:** The text is inscribed below the moulded border.
- **Letters:** 0.03 (line 1); 0.033 (line 2). Christogram 0.062 (occupying the height of both lines of text).
- **Date:** mid/late 4th century; 390-425 [EDB]

Edition

⊂Chi-rho⊃ locus Dece[ntii/ae] / Decentius -----?

Translation

‘Burial place of Decentius/a, Decentius.’

Apparatus

- Line 1: Dece[---]: could be restored as either Dece[ntii] or Dece[ntiae].
- Line 2: It is possible that a verb follows the name Decentius.

Photographs

- CSAD

Locations

When included in *ICUR* volume 1 (1922), the inscription’s current location was unknown, but it had been recorded by C.L. Visconti in Rome in the possession of the sculptor Ferdinand Pettrich (who died in Rome in 1872). De Rossi based his edition of the inscription on the basis of Visconti’s manuscript notes. It was probably acquired by Charles W. Wilshere in Rome between 1860 and 1890. Charles Wilshere (1814-1906) was a lawyer and member of the landed gentry, succeeding to his family estate at The Frythe, Welwyn (Hertfordshire) in 1867. As a supporter of the Oxford movement and Anglican layman, he had particular interest in ecclesiastical history, which he pursued during several trips to Rome between roughly 1860 and 1890, purchasing antiquities relevant to Judaism and early Christianity (Kraabel 1979: p.42). In addition to purchasing antiquities for his own collection, he presented others to the Vatican. This inscription was bequeathed to Pusey House, a noted centre for theological study in Oxford, in 1906, along with the rest of the Wilshere collection. It was subsequently loaned to and then purchased by the Ashmolean Museum. On the Wilshere collection, see Webster 1929, Kraabel 1979, and Vickers 2011. Although believed lost by EDB, it is currently on display in the Mediterranean Gallery.

Commentary

This inscription reflects the Christian preference for inhumation rather than cremation (Marucchi 1912: p.50). The chi-rho symbol placed prominently at the start of the inscription indicates clearly that this belongs to a Christian milieu, from some period after the symbol was promoted under Constantine in the 330s. The form in which it appears here suggests a date during the fourth century, since after that time the chi-rho christogram became more like a cross in form (Marucchi 1912: p.60, with Plate II.1). The inscription records the purchase of a burial-place for an individual called Decentius, or Decentia: the word *locus* should be followed by a name in the genitive case, here either Decentii or Decentiae. The purchase of a space in a catacomb/cemetery from the grave-diggers would be registered in an office (Marucchi 1912: pp.326-27). It is possible that a verb is missing at the end, stating that a Decentius was responsible for the transaction. For a comparable text, see *ICUR* 4.11853: [*locus C*]alvi Marciana/ [---p]osuit, from the fifth century AD. The name Decentius occurs in other Christian inscriptions from Rome: *ICUR* 6.15602, via Latina, Cemetery *in vinea Eustachiorum*; *ICUR* 3.9347, via Ardeatina, Basilica of Sts Nereus and Achilles in the cemetery of Domitilla; *ICUR* 10.27290, via *Flaminia*, cemetery and basilica of St Valentine, dated to AD 363; *ICUR* 9. 24199, via *Salaria nova*, cemetery between St Felicitas and via Anapo; *ICVR* 2.4577, via Portuense, Cemetery of Pontianus; *ICVR* 6.16996 and 17020, via Labicana, cemetery of Sts Marcellinus and Peter.

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AshLI 161 2007-51 JEWISH EPITAPH OF ALEXANDER, ROME

Description

- **Monument:** The epitaph is inscribed upon a circular slab of fine white marble (0.321 in diameter by 0.008 thickness), not 'pink marble' (contra Williams 2002: p.130), possibly recycled from a slab of wall revetment. Its circular shape is highly unusual for a catacomb context. It consists of four joining pieces, which have been stained by iron dowels used to re-assemble the fragments in their modern mount. Iron stains at the edge of the slab, at top centre, to the right and below, are probably traces of the ancient nails or dowels used to fix the slab in its original location (information from Susan Walker).
- **Text:** Inscribed on the face. Line 1 is centred at the top. A menorah is incised prominently at the end of the text (0.076 x 0.05).
- **Letters:** Of irregular height within each line, 0.022-0.03; with red paint. The script is very irregular not just in letter heights, but also in letter forms. The same letter appears in different forms (compare lines 3 and 6 for four different forms of T), and some letters remain incompletely cut. In lines 1 and 6, the letter A lacks its crossbar; in line 3, the first L in *macello* consists of a down-stroke only, as does the R in *dormitio* in line 6. The letter B at the start of line 2 appears at first glance as a lower-case b, but the stone is damaged at this point, and closer examination suggests that it was an uncompleted upper-case B. The third letter in line 2 presents particular problems of decipherment, as discussed below: it appears that either the stonemason left the letter incomplete, or made an initial error in carving that he then corrected with difficulty. There are no interpuncts or spaces between words.
- **Date:** The text is usually dated to the third or fourth century AD, but a later date cannot be excluded. Solin (2003: vol.1 p.198) suggests a third-century context on onomastic grounds.

Edition

Alexander / bubularus de ma/cello q(ui) vixit annis / XXX anima bona om⁵niorum amicus /
dormitio tua inter / dicaeis ⊂ menorah ⊃

Translation

‘Alexander, beef-seller from the market, who lived thirty years, good soul, friend of all, your sleep amongst the just.’

Apparatus

- Line 2: bVCVLARVS (Garrucci p.44); bVBVLARVS (Garrucci p.69 erratum); BVCVLARIVS (Dessau, Diehl, interpreting as *bubularius*); [.]VBVLAR(I)VS (Frey) – third letter could be rectangular C or badly written B; BTVVLARVS (Webster, interpreting as a corruption of *botularius*; Priuli; with underdotted t, Noy; Chioffi, ‘indubitabile’; Angerstorfer); BVBVLARVS (Leon)
- Line 3: QVIT (Armellini)
- Lines 4-5: *omniorum* is used here as equivalent to *omnium*
- Line 6: INTFR (Armellini)

Photographs

- RTI photograph
- Vickers 1992: p.48 fig.51

Locations

Found in separate pieces in the Vigna Randanini catacombs on the *via Appia*, Rome, in 1862. The right-hand side was found first, but the complete inscription was published by Garrucci soon afterwards (1862: pp.44-45, 69). It was purchased by Charles Wilshere in 1870 from Ignace Randanini. Charles Wilshere (1814-1906) was a lawyer and member of the landed gentry, succeeding to his family estate at The Frythe, Welwyn (Hertfordshire) in 1867. As a supporter of the Oxford movement and Anglican layman, he had particular interest in ecclesiastical history, which he pursued during several trips to Rome between roughly 1860 and 1890, purchasing antiquities relevant to Judaism and early Christianity (Kraabel 1979: p.42). In addition to purchasing antiquities for his own collection, he presented others to the Vatican. This inscription was bequeathed to Pusey House, a noted centre for theological study in Oxford, in 1906, along with the rest of the Wilshere collection, which includes other inscriptions in Greek from the same catacomb. It was subsequently loaned to and then purchased by the Ashmolean Museum. On the Wilshere collection, see Webster 1929, Kraabel 1979, and Vickers 2011. It is currently on display in the Mediterranean Gallery.

Commentary

The catacomb on the estate of Ignace Randanini on the *via Appia* in Rome was excavated between 1857 and 1862, producing almost 200 inscriptions in addition to many graffiti (Vismara 1986: pp.371-78; Dello Russo 2012). It was a location for Jewish burials, mostly dating from the 3rd and 4th centuries AD, although the space seems to have been used still as late as the early sixth century (Noy 1995: pp.173-78). It appears to have been a catacomb particularly favoured by Jewish office-holders, and offers a rich seam of epithets relating to the religious piety of the deceased (Williams 2002: p.124). This epitaph illustrates the shared language used in both Jewish and Christian epigraphy, with the phrases *omniorum* (= *omnium*) *amicus* and *anima bona* being found also in Christian milieux (for *omniorum amicus* see *ICUR* VI no.16562 from the catacomb of Sts Marcellinus and Peter; *omnium*

amicus - *ICUR* II, no.6316, *ICUR* II, no.6316 [cf. *ICUR* V, no.13728] from catacomb of St Commodilla; *ICUR* V, no.13338 and 13289.2 of AD 567, both from ad Catacumbas), but the phrase ‘friend of all’ in Greek is typical of Jewish contexts, with the phrase πάντων φίλος found used for Zoticus (*JIVE* 2.342) in the Vigna Randanini catacomb, for example. The phrase *anima bona* is also used in Christian contexts on the via Latina (*ICUR* VI, no.15742 and 15510). The engraved image of a menorah, however, points clearly towards a Jewish context.

Inscriptions in both Latin and Greek were found in the Vigna Randanini catacomb (Greek being the more frequently used language by Jews in Rome), often with Latin rendered in Greek letters. Both the use of marble and of Latin in this instance point towards Alexander having achieved a degree of wealth and status at Rome (Williams 1994: p.182). Linguistic features of this epitaph suggest that the stonecutter worked in both languages. Notably, the final word *dicaeis* (an unexpected ablative case in place of the accusative case after *inter*) suggests an adaptation from the Greek μετὰ τῶν δικαίων ἢ κοίμησις σου, itself influenced by the Hebrew expression *tsadikim* (Leon 1960: pp.125, 131; Williams 2002: p.124), expressing the wish that the deceased will find rest among the just (i.e., the biblical patriarchs according to van der Horst 1991: p.117). Williams (2002: pp.123-24) argues that this phrase is used especially of synagogal office-holders or of individuals of some status, and that in Alexander’s case it supports the hypothesis that his professional activities were of some ritual significance too (see below).

The description of Alexander’s profession in line 2 (itself unusual, although not unparalleled, for a Jewish epitaph) has provoked discussion, with different readings of the word being proposed: *bucular(i)us*, or *bubular(i)us* seem the most likely in terms of a Jewish context, whereas the reading *butularus* appears most likely from the letter-forms on the stone (Dietz 1987: pp.387-88). The location of his occupation, a *macellum*, makes clear that he had some connection with supplying food, most likely beef. A seller of sausages or blood-puddings (reading *butularus* for *botularius*, as suggested by Webster 1929 p.151 no.5 and followed by Priuli 1991 p.295 n.146 and Chioffi 1999), seems extremely unlikely for a Jewish context (Noy 1995: p.289). A job selling beef seems more likely, with *bucular(i)us* deriving from *buculus* (a young ox or bull) or *bubular(i)us* from *bubula* (beef). There are a couple of parallels for the profession of *bublarius* at Rome, in the form of T. Quintius Aprilis, *bublarius de sacra via* (*AE* 1991, no.287), and M. Valerius Celer *bublarius* (*AE* 1991, no.122a). An attractive hypothesis has been proposed by Williams 2002, who argues that Alexander was not a humble butcher, but a ‘purveyor of fine, ritually pure meat... a figure of considerable significance within a Jewish community renowned for its piety’, perhaps supplying Jewish communal feasts for special occasions (Williams 2002: p.131). The *macellum* referred to in lines 2-3 could be the *Macellum Liviae* near Santa Maria Maggiore, or the *Macellum Magnum* on the Caelian, but could also simply refer to some market otherwise unknown to us (Leon 1960: p.138). Compare the epitaph of the *fullo* Pitzitus, *de macell[o] Liviae* from the catacomb of St Hippolytus, *AE* 1958 no.273/ *ICUR* VII, no.20001c .

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AshLI 162 AN2007-56

CHRISTIAN EPITAPH OF VICTURINA, AECLANUM

Description

- **Monument:** A plain rectangular plaque of white marble with blue bands (probably Proconnesian, according to Susan Walker), similar to AN2007.60 (h., 0.377; w., 0.265; d., 0.035). The removal of the modern mount in 2012 revealed on the right side of the slab a double moulding, most likely evidence of earlier architectural use. The back of the slab is sawn smooth. There is some damage along all of the edges of the plaque and some surface damage.
- **Text:** The text is inscribed on the front face. Guiding-lines are visible, with an unused set at the base of the slab. There are sporadic interpuncts (more are included in error by Guarini 1814). The last line is centred. The final letters in lines 2-3 and 5 are rather squeezed in at the edge of the plaque. There is not as much damage to the right side of the inscribed text as would appear from Mommsen's editions of it.
- **Letters:** h., 0.028 throughout. There is a ligature in line 5. In line 3, M has a line through it. The following numeral seems to be III, with the final stroke more faintly carved on the moulding.
- **Date:** 15th May AD 462.

Edition

hic requiescit / Victurina qu(a)e / vixit ann(os) ° V ° m(enses) ° III ° / d(ies) XV d(e)p(ositio)
eius ° / ⁵ id(ib)us Maias ° cons(ule) / d(omino) n(ostro) Severo pr(imo) / Au^rg^usto

Translation

'Here rests Victurina, who lived five years, three months, and fifteen days. Her burial on the ides of May in the consulship of our lord Severus, first Augustus.'

Apparatus

- Line 1: REQUIESCIT (Mommsen in *IRNL* and *CIL*, T taken from Guarini; De Rossi schedae)
- Line 2: VICTORINA (EDCS); QVE (Mommsen in *IRNL*, E taken from Guarini; De Rossi schedae)
- Line 3: AN (De Rossi, first scheda from Guarini in MS. cod. Vat. Lat. 10528); M III (Mommsen in *IRNL* and *CIL*, II taken from Guarini); III (Diehl; De Rossi, first scheda from Guarini in MS. cod. Vat. Lat. 10528)
- Line 4: DEP (Guarini 1814; De Rossi, first scheda from Guarini)
- Line 5: IDVS is equivalent to IDIBVS. MAIOS (Guarini 1814; De Rossi, first scheda from Guarini). COS (Guarini 1814; first scheda in De Rossi from Guarini); CON

(*IRNL*); CONS (De Rossi, second scheda from Wilshere; Wilshere reproduced in *ICI*; Diehl *ILCV*); ligatured NS (*CIL*)

- Line 7: AVC *lapis*; AVG (Guarini 1814; De Rossi, first scheda from Guarini; Mommsen in *CIL*); omitted in *IRNL*

Photographs

- Ashmolean Photo

Locations

The inscription originates from Aeclanum, *Regio II* (Apulia and Calabria). According to Mommsen in *IRNL* (1852), it was in the Museo Cassitto at Bonito, near Avellino, and then in London at the time of editing *CIL IX* (1883), having been purchased by Charles Wilshere. Charles Wilshere (1814-1906) was a lawyer and member of the landed gentry, succeeding to his family estate at The Frythe, Welwyn (Hertfordshire) in 1867. As a supporter of the Oxford movement and Anglican layman, he had particular interest in ecclesiastical history, which he pursued during several trips to Rome between roughly 1860 and 1890, purchasing antiquities relevant to Judaism and early Christianity (Kraabel 1979: p.42). In addition to purchasing antiquities for his own collection, he presented others to the Vatican. This inscription was bequeathed to Pusey House, a noted centre for theological study in Oxford, in 1906, along with the rest of the Wilshere collection. It was subsequently loaned to and then purchased by the Ashmolean Museum. On the Wilshere collection, see Webster 1929, Kraabel 1979, and Vickers 2011. It is currently on display in the Mediterranean Gallery.

Commentary

The emphasis here upon repose is typical of Christian epitaphs, which viewed death as merely a sleep before resurrection. The desire to record the exact date of burial is also typical, and would have allowed for anniversary rituals to be performed at the graveside. Felle suggests that the deceased may have been related (the daughter?) to a Victurinus who was commemorated on a slab with similar lettering from the cemetery at Passo di Mirabella (*CIL IX* no.1370 = *ICI VIII* no.36), dated AD 450. The consul is Libius Severus, proclaimed Augustus in the West in AD 461 (*PLRE II* pp.1004-1005) and then appointed consul on the following 1st Jan 462.

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- Line 4: ANNVS *lapis*
- Line 5: \XV *lapis*, generally taken to be in error for LXV (Felle), but perhaps more likely an incomplete version of XXV (as Guarini in De Rossi MS. scheda cod. Vat. Lat. 10528); L^X (Mommsen, *IRNL*).
- Line 6: VIII (Guarini in De Rossi MS. scheda cod. Vat. Lat. 10528); IANVARIVS (Guarini in De Rossi MS. scheda cod. Vat. Lat. 10528)
- Line 7: \VINQVIES *lapis*; REQVIES (Guarini in De Rossi MS. scheda cod. Vat. Lat. 10528); BASIL (Guarini in De Rossi MS. scheda cod. Vat. Lat. 10528); ^l/HQVIES, BASI<I (De Rossi MS. scheda cod. Vat. Lat. 10528, from Wilshere); QVINQVIE^S (marginal note from Brunn in De Rossi MS. scheda cod. Vat. Lat. 10528, suggesting alternative to Wilshere's transcription)

Photographs

- Ashmolean

Locations

It originates from Aeclanum, *Regio II* (Apulia and Calabria). According to Mommsen in *IRNL* (1852), it was in the Museo Cassitto at Bonito, near Avellino, and then in London at the time of editing *CIL IX* (1883), having been purchased by Charles Wilshere (1814-1906), a lawyer and member of the landed gentry, succeeding to his family estate at The Frythe, Welwyn (Hertfordshire) in 1867. As a supporter of the Oxford movement and Anglican layman, he had particular interest in ecclesiastical history, which he pursued during several trips to Rome between roughly 1860 and 1890, purchasing antiquities relevant to Judaism and early Christianity (Kraabel 1979: p.42). In addition to purchasing antiquities for his own collection, he presented others to the Vatican. This inscription was bequeathed to Pusey House, a noted centre for theological study in Oxford, in 1906, along with the rest of the Wilshere collection. It was subsequently loaned to and then purchased by the Ashmolean Museum. On the Wilshere collection, see Webster 1929, Kraabel 1979, and Vickers 2011. It is currently on display in the Mediterranean Gallery.

Commentary

This epitaph is from the early Christian cemetery of Aeclanum at Mirabella. The emphasis here upon repose is typical of Christian epitaphs, which viewed death as merely a sleep before resurrection. The new importance given to the date of death led to recording the exact date of burial, often including consular names to identify the year, and reference to burial (*depositus / depositio* – ‘buried/burial’) now became prominent. The word *depositio* was used exclusively in Christian contexts, and went further than simply recording the fact of burial, also expressing the idea of temporarily entrusting the body to the earth until the time for resurrection. Recording the date of burial allowed anniversary rituals to be observed (Marucchi 1912: p.56).

The 4th day before the nones of January is equivalent to 2nd January. Basilius was the last named consul in the Roman West, AD 541; a system of counting after his consulship continued for 44 years (Marucchi 1912: p.283). The indictional year is stated incorrectly here, however: it should be 9 not 10 (Felle).

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CIL); Webster (1929) p.150 no.29; Salvatore (1982) pp.166-67 no.88; *ICI* vol.8, p.116 no.56 (1993, following *CIL*); Ashmolean Museum Department of Antiquities MS. Accession Register 2007.60

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**AshLI 164 2007-63 MARBLE ASH CHEST OF CORNELIA
THALIA, ROME**

Description

- **Monument:** A white marble ash chest, intact, with lid (h., 0.28; w.0.40; d. 0.26). The lid takes the form of a roof with miniature tiles on top, with double palmettes acting as acroteria to the sides, and a triangular pediment with three rosettes. On its right side on the top is a hole for making offerings to the dead. There is a centrally placed tabula ansata on the front of the chest, with rosettes. More palmettes appear within the handles of the tablet. There is deep drilling on the rosettes and palmettes on the front. The sides are plain.
- **Text:** Inscribed within a centrally placed *tabula ansata* on the front of the chest (inscribed area: w., 0.177; h., 0.088). Interpunct in line 1 only.
- **Letters:** 0.02 (line 1), with tall I, 0.022; 0.018 (line 2); 0.015 (line 3).
- **Date:** AD 50-100 (from style and *dis manibus* formula, which became common at Rome only from the mid-first century AD). Parallels can be found for roof tiles on ash chests from the Augustan/ early imperial period (Sinn 1987: taf. 8, no. 17; taf. 26, no.92), whilst a Flavian ash chest has similar rosettes in the pediment (Sinn 1987: taf. 45, no. 243). The closest parallel overall appears to be *CIL* VI 3582/ Sinn 1987: taf. 53 no. 303, AD 50-100, which also has ansate handles with palmettes, rosettes at the four corners of the inscribed panel, and fairly restrained décor overall.

Edition

diis ° manib(us) / Corneliae / Thaliae

Translation

‘To the departed spirits of Cornelia Thalia.’

Apparatus

Photographs

- Ashmolean

Locations

The ash chest was acquired by Charles Wilshere from Luigi Depoletti, a dealer at Rome (Vermeule and von Bothmer 1959: p.342). Charles Wilshere (1814-1906) was a lawyer and member of the landed gentry, succeeding to his family estate at The Frythe, Welwyn (Hertfordshire) in 1867. As a supporter of the Oxford movement and Anglican layman, he had particular interest in ecclesiastical history, which he pursued during several trips to Rome between roughly 1860 and 1890, purchasing antiquities relevant to Judaism and early Christianity (Kraabel 1979: p.42). In addition to purchasing antiquities for his own collection, he presented others to the Vatican. This inscription was bequeathed to Pusey House, a noted centre for theological study in Oxford, in 1906, along with the rest of the Wilshere collection. It was subsequently loaned to and then purchased by the Ashmolean Museum. On the Wilshere collection, see Webster 1929, Kraabel 1979, and Vickers 2011. It is currently on display in the Rome Gallery.

Commentary

The form of this ash chest, alluding to architecture in miniature, is a feature shared with Etruscan ash chests, and reflects the perception that the ash urn becomes the final resting-place, or physical home, of the deceased’s ashes after cremation.

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AshLI 165 2007-64 FRAGMENTARY EPITAPH

Description

- **Monument:** A plain slab of fine-grained greyish marble, which is damaged to left and right sides, and below (h., 0.1; w., 0.223; d., 0.035). The rear is roughly picked.
- **Text:** The text is on two lines on the front face. Only the left upper serif of the final letter is visible at the end of line 1.
- **Letters:** 0.034 (line 1); 0.029+ (line 2)
- **Date:** possibly 4th/5th century AD

Edition

[--- VI]RGINIB[VS ---] / [---] ANNOS [---]

Translation

[?] virgins...years

Apparatus

Photographs

- Ashmolean
- ASHLI

Locations

The inscription was acquired by Charles Wilshere, but details of its provenance are not known. Charles Wilshere (1814-1906) was a lawyer and member of the landed gentry, succeeding to his family estate at The Frythe, Welwyn (Hertfordshire) in 1867. As a supporter of the Oxford movement and Anglican layman, he had particular interest in ecclesiastical history, which he pursued during several trips to Rome between roughly 1860 and 1890, purchasing antiquities relevant to Judaism and early Christianity (Kraabel 1979: p.42). In addition to purchasing antiquities for his own collection, he presented others to the Vatican. This inscription was bequeathed to Pusey House, a noted centre for theological study in Oxford, in 1906, along with the rest of the Wilshere collection. It was subsequently loaned to and then purchased by the Ashmolean Museum. On the Wilshere collection, see Webster 1929, Kraabel 1979, and Vickers 2011.

Commentary

This appears to be a fragmentary epitaph, possibly of Christian origin given Wilshere's interest in collecting early Christian antiquities and given a roughly parallel inscription from Aquileia: Brusin 1993: vol.3, no.3121: vir]ginibu[s] [---] / et Mar[--- qui vixit] / ann(os) XXX [---] / depositus [--- Sep]/tembris [---] / in pace

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AshLI 166 2008.46 ALTAR TO BELENUS (AQUILEIA)

Description

- **Monument:** An altar, on a pedestal, with inscription on the front face (h., 1.01; w., 0.39 (base), 0.285 (die), 0.36 (top); d., 0.27 (base), 0.21 (die), 0.27 (top). At the top there are built-in acroteria on each side. The top surface has been deeply cut away (0.075), and the top strip is missing at the rear. The moulding only goes around the front and sides. The sides are smooth, the rear rough. It was therefore possibly originally designed to stand up against a wall.
- **Text:** The text is inscribed within a moulded frame. Inscribed campus: h., 0.558, w., 0.22. Each line of text is centred.
- **Letters:** h., 0.032 (line 1); 0.028 (line 2); 0.022 (line 3); 0.02 (lines 4-10); 0.017 (line 11-13). Line 7, line above N.
- **Date:** possibly first century AD (Maraspin; Wojciechowski); or second century AD (EDR)

Edition

Beleno / Aug(usto) ° sacr(um) / L(ucius) ° Cornelius / L(ucii) ° fil(ius) ° Vel{1}(ina) / ⁵
 Secundinus / Aquil(eia) / evoc(atus) ° Aug(usti) ° n(ostri) / quod ° in ° urb(e) ° / donum °
 vov(it) / ¹⁰ Aquil(eiam) / perlatum / libens ° posuit / l(oco) ° d(ato) ° d(ecreto) °
 d(ecurionum) °

Line 7: N (supralineate)

Translation

‘Sacred to Belenus Augustus. Lucius Cornelius Secundinus, son of Lucius, of the Velina voting-tribe, from Aquileia, *evocatus* of our Augustus. The gift which he vowed at Rome, brought to Aquileia, he willingly set up in a place given by decree of the local councillors.’

Apparatus

- Line 1: BILENO (Ligorio, MS. Taur.)
- Line 2: SAC (Capodaglio, Zandonati); SACRVM (Ligorio, MS Turin)
- Line 4: L F VELL (Ligorio, MS Turin); VELL *lapis*; VEL (Asquini)
- Line 8: QVOO (Scoto); VRBE (Capodaglio)

Photographs

- Ashmolean
- ASHLI

Locations

This altar was found (perhaps reused) in the medieval Benedictine monastery of San Martino at Beligna, near Aquileia, which was probably built on the site of a temple to the god Belenus. The modern toponym Beligna is derived from that god’s name (Pascal 1964: p.125). The monastery fell into disuse in the mid-15th century, and many inscriptions were found built into its structures. The altar was one of twelve stones relating to the cult of Belenus

found during the 16th century, which were sent as a gift by Giovanni Savorgnan of Venice to Giovanni Grimani, patriarch (i.e. bishop) of Aquileia in 1548 who in turn took them to Venice (Pighe 1587: p.266). It was then kept at the Palazzo Grimani in Venice, where it was seen by Pighe, Scoto (1679: p.10 – in the portico of the palazzo) Cicogna and Grisellini, and A' Turre (1700) (*CIL* V p.1024), until the 19th century. It was then last seen by Mommsen in Venice, in 1867, in the possession of an antiquities' dealer by the name of Righetti, and it then disappeared from record. The editor of Aquileia's modern epigraphic corpus, Brusin, could not track it down in more recent times. It was accepted by HM government in lieu of tax on the estate of Sir Howard Colvin. It is currently in a storeroom.

Commentary

The worship of Belenus, a Celtic sun-god sometimes assimilated with Apollo, was prominent in the region around Aquileia (Pascal 1964: pp.123-28; see also Brusin 1991: vol. 1, pp.51-77; Wojciechowski 2001: pp.29-57). Belenus was believed to have helped the people of Aquileia in AD 238, whilst they were being besieged by Maximinus Thrax (Herodian 8.3.8; SHA *Maximini* 22). As well as watching over the city, the god was considered to show an interest in protecting the welfare of individuals too. This altar was set up by an individual, Secundinus, who was an Aquileian by origin, enrolled in the town's voting-tribe Velina, but who had served in the army at Rome in the praetorian or urban cohort (Maraspin 1967-68: p.160). The formula LDDD indicates that he received permission from the local council to set up the altar on public space. In this way, he was honouring the local god after safely returning home on his retirement from active service.

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AshLI 167 2008.47 FUNERARY ALTAR, ROME

Description

- **Monument:** A marble funerary altar (h., 0.66; w., 0.48; d., 0.28). The epitaph is engraved upon the front face. On the right side is a relief depicting a set of weighing scales with a bust as counter-weight. On the left side is a relief of a meat cleaver. The top of the altar includes a cornice, with a frieze of rosettes with garlands hanging between them below this. The base is moulded, with a leaf cornice. There is some damage on the front left corner, where the top edge has suffered chipping. On the base section, to both right and left sides, there is a section in the middle that has been cut away with a small circular hole (perhaps related to the altar's display in the post-classical period). In alignment with these small holes are further similar small holes inserted into the moulding around the relief, in the centre top. The top surface is smooth, whilst the rear is roughly finished.
- **Text:** The inscription is engraved upon the front face, within a moulded frame.
- **Letters:** 0.03 (line 1), with tall I 0.04; 0.025 (line 2); 0.023 (line 3); 0.024 (line 4); 0.025 (line 5); 0.022 (line 6); 0.02 (line 7), with tall I; 0.018 (line 8). The lettering is centred on several lines.
- **Date:** possibly late first/second century AD (use of DM formula/ *tria nomina*)

Edition

dīis ° manibus / Istimennia ° P(ubli) ° f(ilia) / Primigenia / sibi ° et /⁵ P(ublio) ° Murrio Primo / coniugi ° suo ° et / libertis ° libertabusq(ue) / posterisque eorum

Translation

'To the spirits of the dead. Istimennia Primigenia, daughter of Publius, for herself and to Publius Murrius Primus, her husband, and for their freedmen and freedwomen, and for their descendants.'

Apparatus

- IS°TIMENNIA (line 1), R MVRRIO PRIMO (line 5); CONIVGO SVO (Lewis 1785)

Photographs

- ASHLI
- Ashmolean

Locations

This altar was brought to England in the 1700s. By 1785 it supported a marble statue near the entrance to ‘Pope’s Grotto’, in Twickenham (Middlesex), a picturesque feature built beneath the riverside villa of poet Alexander Pope (1688-1744), which was begun in the 1720s and continued to be modified and enhanced further until Pope’s death in 1744. It seems that the altar and statue were not a feature of Pope’s own design, but were added after the residence was acquired by Sir William Stanhope in 1745. He created a new feature, which became known as ‘Stanhope’s Cave’, and also added other classical antiquities to the grotto’s entrance (Beckles Willson 1998). The altar and a transcription of its inscription can be seen on a drawing of 1785 by Samuel Lewis (Beckles Willson 1998: Fig. 13; n36; Ironside: 1797, pl. VII, transcription on p.81). It is not known at what point the altar then left the site, but it is likely that it was removed by Baroness Howe who from 1807 attempted to deter visitors from coming to the grotto by removing its decorations and altering the garden. The altar was accepted by HM government in lieu of tax on the estate of Sir Howard Colvin (Ashmolean Museum Department of Antiquities MS. Accession Register 2008.47). It is currently on display in The David and Margita Wheeler Gallery.

Commentary

The reliefs on either side of this funerary altar suggest that it is an example of funerary commemoration that alludes to the deceased’s occupation, even though this is not mentioned explicitly in the epitaph itself. Both the meat cleaver on the left and the set of scales on the right suggest a role as butcher (compare Zimmer 1982: pp.93-106 nos 1-17, especially no.2 and no.4 which include both cleaver and scales). Such occupational allusions are typical of funerary altars and reliefs of the mid-first to second centuries AD.

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Editions

Lewis 1785 (Beckles Willson 1998: Fig. 13; n.36); Ashmolean Museum Department of Antiquities MS. Accession Register 2008.47

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AshLI 168 Michaelis.214 TOMBSTONE OF POMPEIUS MARCELLINUS, EPHEOS

Description

- **Monument:** A stele of marble, with roughly finished rear and sides (h., 1.49; w., 0.587; d., 0.28). Above, in relief, a pediment with a rosette in the centre, and palmettes at the corners; below, a bearded horseman wearing a tunic and cloak

fluttering behind him, boots, and with a sword by his side, galloping to the right, brandishing a spear in his right hand. The bridle is held in his left hand; saddle and strap are visible. The horse appears to have a plaited mane. Below is an inscription within a moulded frame. The surface of the stone is damaged over the last two lines of the inscription, but otherwise the relief and inscription are very well preserved. It is marked on the side with a painted letter 'E', to distinguish between Hyde Clarke's donations from Ephesos (E) and Smyrna (S).

- **Text:** The epitaph is inscribed within a frame (h., 0.67; w., 0.548). Lines 8 and 10 are centred. The abbreviation in the final line is spread out across the width of the stone.
- **Letters:** 0.027 (line 1); 0.025 (line 2); 0.023 (lines 3-6); 0.025 (lines 7-9); 0.023 (line 10); 0.03 (line 11). There are interpuncts throughout, even in the middle of the number XXIII, in line 5. There are lines above the numerals in line 5.
- **Date:** second century AD (Devijver 1977: p.655; Pfuhl and Möbius (1979) p.333)

Edition

L(ucio) ° Pompeio ° L(uci) ° filio ° / Fabia ° Marcellino ° / Roma ° tri(buno) ° coh(ortis) °
 pri(mae) ° / Ligur[um] vixit ° annos ° / ⁵ XX ° III mens(es) ° V ° dies ° XI ° / monumentum °
 fecit ° / Flavia ° Marcellina ° / mater ° et ° / Pompeia ° Catullina ° / ¹⁰ soror / h(oc) °
 m(onumentum) ° [h(eredem) n(on)] s(equetur) °

Translation

‘To Lucius Pompeius Marcellinus, son of Lucius, of the Fabian voting-tribe, from Rome, tribune of the first cohort of the Ligurians. He lived 23 years, 5 months, 11 days. His mother Flavia Marcellina built the monument, and his sister Pompeia Catullina. This monument will not follow the heir.’

Apparatus

- Line 3 TPI (Le Bas and Waddington)
- Line 4 LIGVRI (*lapis*) for LIGVRVM
- Line 11 H M [H] S (Le Bas and Waddington)

Photographs

- ASHLI
- [http://db.edcs.eu/epigr/bilder.php?bild=\\$CIL_03_00435.jpg](http://db.edcs.eu/epigr/bilder.php?bild=$CIL_03_00435.jpg)

Locations

This monument was found at Ephesos during work on the railway in 1866 (Le Bas and Waddington 1870), and then brought to Smyrna (*CIL*). Mommsen's edition is based on notes sent to him by Waddington, who had copied the inscription at Smyrna. It was presented in 1866, along with many other items from Ephesos and Smyrna, by Hyde Clarke (Michaelis 1882), a railway engineer who also had philological and historical interests, publishing articles in the journal of the Royal Historical Society (Henderson 2004: p.227). The stele is included in the archive MS. ‘Marbles sent from Ashmolean Museum’ p.37, no.189, a list of antique marbles transferred in Jan. 1888 from the (Old) Ashmolean Museum basement room to the marble rooms of the Randolph Building on Beaumont Street, which had been built alongside the University Galleries. The Ashmolean Museum in its current location was built behind the University Galleries, was opened in 1894, and finally the University Galleries and Ashmolean were amalgamated by statute in 1908. The stele is on display in the Rome Gallery.

Commentary

This is the tombstone of an Italian tribune, from Rome, who died at Ephesos, on service in the first Ligurian cohort which was probably based in Asia Minor (Cichorius 1901: col.308; Pflaum 1971: p.62). The strong Roman identity projected for the deceased is clear from the use of Latin, specific mention of his voting-tribe and origin at Rome, along with the military relief.

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AshLI 169 Loan 88 ASH CHEST OF TI. CLAUDIUS ABASCANTIANUS, ROME

Description

- **Monument:** an ash chest of white marble (h., 0.43; w., 0.43; d., 0.27). Its lid is lacking, revealing a large cavity within the chest, where the ashes would have been placed. The rear remains roughly finished. Each side has the same decoration of a ship's prow. On the front surface are figures of Ammon (a male bearded figure, with ram's horns) at the top corners, and an eagle at the bottom corners, both of which spread around onto the sides of the chest. The inscription is placed within a frame at the centre of the top of the front face, and beneath it is a stony-faced medusa, flanked by two swans; beneath her is a semicircular garland with fruits hanging down, beneath which are two further birds. The relief is deeply cut, with striking use of the drill. There are several cracks across the inscribed surface and upper moulding. There is a metal-filled hole on the top surface, at one corner of the cavity. There are two clamp-holes at the centre top of both sides.
- **Text:** The inscription is carved within a moulded rectangular frame (h., 0.14; w., 0.205). Line 1 is centred. There are small triangular interpuncts. NT is ligatured in line 2.
- **Letters:** 0.02 (line 1); 0.015 (lines 2-4); 0.012 (lines 5-6)
- **Date:** AD 70-130 (DM formula, *tria nomina*; Solin 2003: vol.3, p.1344; EDR)

Edition

dis manib(us) / Ti(berii) ° Claudi ° Abascantiani / vix(it) ° ann(is) XXII ° obitus / est °
Narbone ° provin(ciae) /⁵ T(itus) ° Flavius ° Abascantus / et ° Claudia ° Stratia ° pare(ntes) °
f(ecerunt)

Translation

‘To the departed spirits of Tiberius Claudius Abascantianus, who lived for 22 years, and died at Narbo in the province. Titus Flavius Abascantus and Claudia Stratia, his parents, set this up.’

Apparatus

- Line 1: DIS MANIBVS (Colonna MS. cod. Vat. Lat. 7721; MS. cod. Vat. Lat. 9123)
- Line 2: ligature NT (Colonna MS. cod. Vat. Lat. 7721); I omitted from end of CLAVDI and ABASCANTIAN (MS. cod. Vat. Lat. 9123); CLAVDIA BASCHANTIANI (Balbani MS.)
- Line division is placed after OBITVS EST and T is placed at the end of line 4 (MS. cod. Vat. Lat. 9123); Line division OBI/TVS (Balbani MS.)
- Line 5: Line division ABA/SCANTVS (MS. cod. Vat. Lat. 9123)
- Line 6: Final F encroaches onto frame (Colonna MS. cod. Vat. Lat. 7721)
- Line division is added before PARE (Metellus MS. cod. Vat. Lat. 8495); PAREN (MS. cod. Vat. Lat. 9123)

Photographs

- ASHLI
- Digital image of MS. by Timoteo Balbani, *Ex Monumentis et reliquis urbis Romae*, Firenze, Biblioteca Medicea Laurenziana [EDR]
- Digital image of Colonna MS. cod. Vat. Lat. 7721 [EDR]

Locations

Of unknown provenance, it was first recorded at the entrance to the church of S. Maria in Monticelli during the fifteenth and then sixteenth century, where it was being used as a holy water stoop (Balbani MS. 1465; Mazochi 1521; Smet 1588). A copy of Mazochi 1521 (its previous owner indicated on the flyleaf: ‘ex libris Io. Bapta Bandini’) was given by Augustinus (Antonio Agustín) to Metellus (Jean Matal), whose handwritten notes in the MS. cod. Vat. Lat. 8495 offer a critique of the readings by Iucundus. Later authors recorded it in the Barberini palace (Tolomeus, Marini) (according to *CIL*). It was on sale in 1868 in the Sciarra palace (according to *CIL*). It is noteworthy how many of the early transcriptions of this ash chest (including Mazochi 1521 and Colonna 1554) included drawings of the whole monument, recording the relief work on its front face. It is currently on display in the Reading and Writing Gallery, on loan from J.T. Bach.

Commentary

The deceased, Abascantianus, has taken his gentilician name from his mother, and derived his *cognomen* from his father, indicating that his parents were not formally married at the time of his birth. Either his mother (Solin 2003: vol.3, p.1344) or father (or both) was originally a slave, freed only after he had been born, which would have meant that his parents at the time could not have been married by law (Wierschowski 2001: p.73).

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AshLI 170 1935.426, 428; 1952.565, 566a, 567a, 568a/b; 1963.1652, 1653
METAL LETTERS FROM TEMPLE, WOOD EATON,
OXFORDSHIRE

Description

- **Monument:** Individual letters of copper-alloy (some complete, and some fragments), with nail holes for fixing them to a surface.
- **Text:** Original text would have consisted of individual letters cast from metal.
- **Letters:** The individual letters are elegantly cast, and are ridged, with nail holes.
 - Letter A (1935.426): nail hole at bottom of letter stem; point and end of one stem broken; central ridge down each stem.
 - Letter T (1935.428): h., 0.029; top part of the letter, with a nail hole at top centre
 - Letter M (1952.565): h., 0.062; four nail holes visible at top and bottom of outer stems of the letter; broken across second apex.
 - Letter N (1952.566a): h., 0.062; four nail holes visible at top and bottom of letter stems.
 - Letters TI or IT (1952.567a), in ligature: h., 0.075; nail holes at top and bottom of letter.
 - Letter I (1952.568a): h., 0.031; a vertical stroke that could be upper or lower half of I, or upper half of L.

A horizontal stroke that could be base of E or L (1952.568b): h., 0.033; w., 0.012; a small nail hole at one end.

Part of letter V (AN1954.704.a): h., 0.032.

Part of a letter (AN1954.691): h. 0.016 – corner of an unidentifiable letter

Part of a letter M, N, V, or A (1963.1652): h., 0.021; w., 0.017; small nail hole at the point.

Letter A (1963.1553): h.0.05; right side of the letter A.

- **Date:** second half of first/second century AD (from dating of temple structures: Goodchild and Kirk 1954: pp.22-24)

Edition

A T M N TI ?I ?E V A

Translation

None possible: only disconnected individual letters discovered.

Apparatus

The ligatured letters could be IT or TI.

Photographs

- ASHLI

Locations

Most of these letters were found in 1952 just outside the temple walls, at the Romano-Celtic temple-site in Middle Hill Field at Woodeaton, Islip, Oxfordshire (Goodchild and Kirk 1954: p.28). They are currently on display in the Rome Gallery. In addition, 1963.1553 (not seen by us) was also given to the Ashmolean after having been discovered by a field-walker in 1963. Two other fragmentary letters (AN1954.691, 704a) were found some time before 1919 and are on loan to the museum from the Wyndham Hughes Collection.

Commentary

The height of the individual letters suggests that they may originally have belonged to a monumental inscription, perhaps the dedicatory inscription of the temple itself, although Goodchild and Kirk suggest (1954: p.28) that they could have been ‘sold on the spot to enable visitors to set up their own votive inscriptions’. It is possible that they were used to make up votive dedications of some sort. The temple is thought to have been constructed in the first century AD and later expanded. It is not known to which deity it was dedicated. For further similar letters discovered at the site, see *AE* 1998 no.824a-c; *AE* 2001 no.1280; Ashmolean inv.1954.691.

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AshLI 171 1954.691 METAL LETTER FROM TEMPLE, WOOD EATON, OXFORDSHIRE

Description

- **Monument:** An individual letter of copper-alloy, with nail holes for fixing it to a surface.
- **Text:** Original text would have consisted of individual letters cast from bronze.
- **Letters:** An intact letter D: three nail holes, at bottom and top of vertical stem, and half way around curve. The D is different in style from the other letters from this site, having a flat profile.
- **Date:** second half of first/second century AD (from dating of temple structures: Goodchild and Kirk 1954: pp.22-24)

Edition

D

Translation

None possible.

Apparatus

Locations

The letter was found at the Romano-Celtic temple-site on a slope overlooking the River Cherwell at Woodeaton near Islip, Oxfordshire (Goodchild and Kirk 1954). It is currently on display in the Rome Gallery.

Photographs

- ASHLI

Commentary

The temple is thought to have been constructed in the first century AD and later expanded. It is not known to which deity it was dedicated. For further letters discovered at the site, see *AE* 1998 no.824a-c; *AE* 2001 no.1280; Ashmolean inv.1935.426, 428; 1952.565, 566a, 567a, 568a/b; 1963.1652, 1653.

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AshLI 172 Ashmolean inv.no. ? METAL VOTIVE PLAQUE, WOOD EATON, OXFORDSHIRE

Description

- **Monument:** A fragment of a metal plaque, broken on all sides (h., 0.02; w., 0.03).
- **Text:** Letters preserved over three lines, with possible further traces above.
- **Letters:** Punched into the surface.
- **Date:** second half of first/second century AD (from dating of temple structures: Goodchild and Kirk 1954: pp.22-24)

Edition

[---]XENOVI[---/---]NDVX vac[---?/---]+T[---]

Translation

None possible

Apparatus

Photographs

- Drawing in *RIB*

Locations

Found at Wood Eaton, during ploughing some years before 1953 (Wright 1954). *RIB* states that it is 'now in the Ashmolean Museum', but we have been unable to identify its inventory number.

Commentary

Possibly a religious dedication.

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AshLI 173 1896-1908 M.300 CHAPEL OF ODDA, DEERHURST, GLOUCESTERSHIRE

Description

- **Monument:** A plain rectangular limestone slab (h., 0.693; w., 0.995; d., 0.24-0.276), inscribed on the front face, in ‘fine capitals’ which are ‘unusually classical in form’ (Higgitt 2001: p.89) for this period. Modern paint has been added to the lettering.
- **Text:** A cross appears at the start of the text, in place of an invocation of God. Abbreviations are marked by supralineate lines: S for S(ANCTAE) in line 4; V in A(S)SV(M)PTA in line 6; P in EP(I)S(COPVS) in line 7; last E in EANDE(M) in line 7; V in ANGLORV(M), line 9. There are ligatures in lines 5 and 8, and both smaller letters and letters wrapped inside other letters in lines 1, 3, 4, 5, 6, 7. Higgitt (2001: p.91 with Fig. 27, repeated in Higgitt 2004) argues that the layout of the inscription was designed to highlight the name of Odda and his kinsman Edward the Confessor, with his brother Aelfric’s name appropriately occurring in the centre of the text. Higgitt (2004: pp.6-7) also argues that the use of ligatures, smaller letters, and inserted letters may also reflect the influence of Continental inscriptions, perhaps as a result of the involvement of Ealdred bishop of Worcester in dedicating the building.
- **Letters:** h., 0.05-0.055, with smaller letters h., 0.02-0.025. The lettering mostly comprises classically-inspired capitals, with in addition uncial (more often than squared) E and H (line 1) and squared C (line 5), and the non-classical W, made up of two overlapping Vs (Higgitt 2004: pp.6, 17-18). Some letters appear **wrapped inside other letters** or **in smaller dimensions, and as ligatures**.
- **Date:** 12th April 1056 (14th year of Edward the Confessor, crowned on 3rd April 1043)

Edition

⊂ crux ⊃ Odda dux iussit hanc / regiam aulam construi / atque dedicari in hono/re s(anctae) Trinitatis pro anima ger⁵mani sui Aelfrici qu(a)e de hoc / loco as(s)u(m)pta Ealdredus vero / ep(i)s(copus) qui eande(m) dedicavit II idi/bus Ap(r)il(ibus) XIII aute(m) anno{s} reg/ni Eadward(i) regis Angloru(m)

Translation

‘Earl Odda ordered this royal chapel to be built and dedicated in honour of the Holy Trinity for the soul of his brother Ælfric which was taken up from this place. And Ealdred was the bishop who dedicated the same church on the 12th April and in the fourteenth year of the reign of Edward, King of the English.’

Apparatus

The reading of the text is not always clear because of the application of modern paint, but this edition suggests the following improvements to standard editions: that there is a small A at the end of line 1 in HANC; that the name AELFRICI has an A in ligature at the start of the word; that the abbreviation QVE should be expanded as QVAE, agreeing with ANIMA; that the abbreviation for APRILIBVS has a ligatured I added to the top of the letter L.

- Line 6: ASUMPTA (Prideaux; Pegge); AS(S)VMPA E(ST) ALDREDVS (Higgitt 2004: pp.3, 21)
- Line 7: EANDEM (Prideaux; Pegge)

- Line 8: ANNO REGNI S EDWARDI (Gough Camden; Pegge: ANNO S as stonemason's error for ANNO REGNI S); Higgitt (2004: p.43 n.75) suggests that the redundant S was perhaps cancelled by a slanting stroke through the letter.

Photographs

- ASHLI
- https://commons.wikimedia.org/wiki/File:Odda_Stone.jpg [accessed 06/06/16]

Locations

This inscription comes from Deerhurst, where a small Saxon chapel was founded by Odda alongside the earlier and larger Saxon parish church. The inscription was given to the University of Oxford by Sir John Powell, who lived in Abbots Court, Deerhurst, where the stone was found in an orchard in 1675 (Chandler 1763; Gough 1806: vol.1, p.390). This inscription had been inaccurately transcribed and misinterpreted in a late medieval chronicle of Tewsbury Abbey by a monk during the fourteenth century, who had seen it fixed into the wall above the door of a chapel at Deerhurst (Okasha 1971: p.64; Higgitt 2001: pp.89-90; cf. Camden 1607: p.253; Leland 1710, vol.6: p.60 = original fol.81). In 1931 it is recorded as being displayed on the Ground Floor of the museum (Leeds 1931: p.112). It is currently on display in the Gallery England 400-1600.

Commentary

This inscription was long believed to be the foundation stone of the Saxon parish church of St Mary at Deerhurst (Butterworth 1876: pp.98-99; Butterworth 1885 and 1886-87), which had originally been part of a monastery and in fact dates back at least to the early ninth century (Williams 1997: p.12), but a further chapel to be identified as the Saxon church founded by Odda was identified in 1885 as having lain hidden for centuries, incorporated within a farmhouse following the Reformation and only revealed during efforts to repair the structure (Butterworth 1885; Middleton 1885 and 1887). The identity of this as the chapel of Odda's foundation stone was confirmed by the further discovery of another Latin inscription, found re-cut and built into a sixteenth-century chimneystack, also possibly mentioning a dedication in honour of the Holy Trinity (Okasha 1971: p.65, no.29; Higgitt 2004: p.3).

Odda (*fl.*1014-1056; Williams 1997 and 2004) was of royal descent, related to Edward the Confessor (the king mentioned at the end of this inscription), an influential nobleman who owned extensive tracts of land around Deerhurst and elsewhere in the Midlands and southwest England. The chapel was built originally as part of Odda's home at Deerhurst, as a location where prayers might be said for Odda's brother Ælfric, who died at Deerhurst in 1053. Its description as *regia aula* – literally a 'royal hall' – is perhaps intended to serve as a synonym for *basilica*, a word commonly used for a church building (Higgitt 2004: p.5). In fact, the adjective 'royal' might be interpreted as referring to God's kingly status rather than implying any connection to secular kingship, and might in turn reflect the influence of the revival of interest in classical Greek in the Carolingian world (Parsons 2000, who suggests that the word 'royal' itself would be best omitted from translating the inscription). Alternatively, this term may have been designed to reflect its role as an estate-church, built on the property of Odda, who was related to royalty (Williams 1997: p.13).

What is rather unexpected is the sophistication of this Latin inscription in terms of both language and lettering. The layout of the inscription thus places the name of the deceased brother Ælfric, for whose benefit the chapel was being built, literally at the centre of the stone, whilst both the beginning and end of the text are framed by references to the secular authority of earl and king (Higgitt 2004: p.6). It has been suggested that this was not so much a reflection of Odda's own interests, as of those of its dedicator, Ealdred, at this time

bishop of Worcester, described as ‘one of the most cosmopolitan figures of late Anglo-Saxon England’ (Blair 2010: p.143), who had travelled widely beyond England, including as far as Rome in 1050 on behalf of the king (Lawson 2004). A similarly sophisticated inscription, which appears to be influenced by formulae found in Latin rebuilding inscriptions, is found a few years later in Kirkdale, Yorkshire, which may well also be linked to the person or circle of Ealdred, after he had been promoted to act as Archbishop of York (1061-69) (Blair 2010: esp. pp.143-44). Inclusion of the exact date of dedication may have been intended to allow this date to be commemorated each year as an anniversary (Higgitt 2001: p.90).

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AshLI 174 1998.39 METAL LETTER, ALCHESTER, OXFORDSHIRE

Description

- **Monument:** A single letter made of copper-alloy.
- **Text:**
- **Letters:** h., 0.058; 3 nail holes for fixing the letter onto a surface
- **Date:** AD 40s-410?

Edition

V

Translation

None possible.

Apparatus

Photographs

None available.

Locations

Found in around 1978 at Alchester by metal detector. It was presented to the Museum by E. Houlihan.

Commentary

It is similar to the metal letters found at Wood Eaton.

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AshLI 175 1896-1908, G.1188 LIST OF NAMES, EPHESOS

Description

- **Monument:** A marble block (h., 0.49; w. 1.74; d. 0.22) bearing a Latin inscription, very worn. The block appears intact along the top and left edges, but broken at the lower right corner and cleanly cut along the bottom edge, possibly recut when reused in the aqueduct. The rear of the stone is not currently visible in the storeroom.
- **Text:** The inscription appears on the front of a large plain marble block. At the top left are traces of a heading in larger letters on two lines. Beneath, there may be some blank space before lettering resumes further down the block, but it is difficult to be sure because of weathering. The main part of the text is laid out in nine columns, which consist of a list of names. The columns, which vary between around 15 to 17 cm in width, have a gap of roughly 1.5 cm between them, and contain a list of names. The names include *praenomen*, *nomen*, and *cognomen*, together with filiation or status indicators as freedmen. These names appear under alphabetical headings: sections of the columns are separated by a capital letter (h., 2cm), centred within the column. Visible are the letters A, D, H, N, S, T, V. This is the first unusual feature of this inscription: there are very few parallels for an epigraphic list explicitly laid out in alphabetical order in this way (compare *CIL* VI 200/30712e). The alphabetical order is not then followed strictly within each heading, but the list is ordered by gentilician names which start with the letter A, then B (missing from what is preserved), then C in column 2, and so on. The names in the final column, beyond the end of the alphabetical section, are not similarly grouped, however, suggesting that these names may have been added at a later date, or list individuals of a different status from those included in the alphabetical columns. The other indication that a name has been added to the list is the name that is inscribed either side of the letter V heading, interrupting this heading, unlike the other capital letter headings. The lettering overall is rather unevenly inscribed, and the letters in shorter names are spaced out or a blank space is left in the middle of the name in order to create an impression of uniformity in the layout of each column. There are traces of a few letters above the first capital letter heading A, showing that this column of names was preceded by some text. Beyond the initial main heading, further to the right along the top edge appears another set of letters along one line, whose meaning cannot currently be reconstructed. They are either the continuation of the columns of names or another heading of some sort: the lettering in this line of text is of a similar height to the main body of the text (h., 1cm) and does not seem to adhere to the layout of the columns below, but this is not certain.
- **Letters:** Heading h., 0.02-0.025; main text h., 0.01
- **Date:** 35 BC?

Edition

Heading (top left)

Sex(tus) Po[mpei]s / [L.] Co[rnificius] / [c]o(n)[s(ules)] / (vac.)

?Heading, top edge

[--11--]A[-]B[-]A[--]DEC[--6--]

Column 1

[--]ACC[--]

A

[L.] Annius L. f. [He]donus

M. An[to]nius M. l. [P]elo[p]s

[--c.16--]

[-] A[--c.5--]L. l. Amphilus

[--c.8--] Meno[--c.3--]us

[--c.7--] A[nti]oc[h]us

M.[--c.8--] Epap[hr]oditus

D. Anisius Diogenes

D.[-c.5-] D. l. (vac. 3) Damas

A. Aemilius A. l. Philippus

Column 2

[- - - - -]

[--c.9--]Antioch

[--c.15--]S

[--c.11--] Cerdo

Cn. Atinius Cn. L. [--c.5--]

[--c.4--]ius Q. l. [--c.7--]

C. Audius C. l. Phileros

M. Albius M. [--c.4--]darus

M. [A]p[--c.2--]ius M. l. Glaucia

Q. Aninius Q l. Amphio

L. Aufidius L l. Zoilus

Column 3

[--c.16--]us

[--c.14--]cles

[--c.16--]us

[--c.16--]us

[--c.13--]hilus

[--c.15--]ouf

[--c.13--]dorus

[--c.12--]Apella

C. Curti[us] C. l. [-]er[--2--]enes
C[--c.7--] C. l. Iac[--c.4--]
L. Cae[-2-]nnius [--c.8-]
Q. Caeciliu[s] M. l. [--c.4--]us
L. Clodius [--2--] (vac. 4) Cris[p]us
C.[--c.5--]nius L. l. (vac. 2) Eros
C. Cae[--7--] C. l. Artas
[-] Cor[ne]lius L. [-] Aristo
M. Cusinius L. l. (vac. 2) Iaso
Q. Caecilius Q. l. [--2?--]ius

D

Column 4

[- - - - -]
[- - - - -]
[- - - - -]
[- - - - -]
L. [--c.9--] Epigonus
L. [--c.8--] Apollonis
A. Granius A.[-] Asp[a]sius
Q. [--c.16--]m
C. Gavius [--c.11?--]
P Gr[an]sius P. l. Rufion
L. Gavius [--2--] H[il]arus
M. G[--c.5--]nius M. f. Rufus

H

C. Heredius C. l. Nicephor(us)
M. Hostius M. l. (vac.) Bithus

[I]

C. Iulius C. l. Epaphroditus
C. [--c.6--] C. l. Terpnus

Column 5

[- - - - -]
[--c.17--]us
C. [--c.4--]sius C. [-] Apollodor(us)
C. [--c.8--] C. l. Heracleo
C. Mannaius C. l. [S]phaerus
C. Minucius C. l. Alex[--c.3--]
A. Mucius A. l. Alexsa
L. Munatius P. f. Plancus

30-Apr-19

L. Mundicius L.l. Isidorus

M. Minucius M.f. Rufus

N

C. Nessinius C.f. Lupus

Q. Nerius Q.l. Menophilus

C. Nonius C. f. [--c.10--]

L. Numitorius L. l. Nicia

D. Naevius D. l. [----]

Column 6

[--c.12--] Sabinus

Q R

[--c.8--]ius [-] l. Agatho

Q. R[--c.4--]lius Q. l. [-2-] Zabina

S

P. S[erv]ilius P. l. [vac. 3] Dama

P. Servilius P. l. Philogenes

P. [--c.8--] P. l. Licinus

M[--c.6--] P. l. Menodotus

P.[--c.6--] P. l. Apollonius

[--c.7--] P. l. Astragalus

D?. [--c.9--] Salvius

P. [--c.7--] P. l. Phila[r]gur(us)

D. [--c.6--]P l. Sune[-]e[--c.4--]

[--c.11--]gath[--c.4--]

A. Stlaccius [--c.9--]

[--c.3--]A[--c.3--]M l. [--c.10--]

Column 7

[- - - - -]

T

L. Terentius [vac.4] Rufus

C. Tuscenius C. l. Alupus

L. Terentius L. l. Alexsa

P. Titius P. l. [vac.3] Sabbio

V

D. Volumnius P. l. Epaph<r>od<i>t(us)

Ap. Vinucius [vac.2] [--c.3--]A[--3--]

L [--c.18--]

Q. Vettienus [--c.9--]

M[--c.18--]

C[--c.18--]

Column 8

[- - - - -]

C. Cas[--c.13--]

M. Falcidius Ruf[us]

C. Minucius C. f. P[-]ca

L. Mundicius L. f. Spica

L. Marcus L. f. Pri[-2-]

M. Tonniu[s ----]

Column 9

[-]OQV[-]D

Top right corner

[---]O[---]

Translation

Heading (top left) Sextus Pompeius, Lucius Cornificius, consuls. ?*Heading, top edge* [No translation possible] *Column 1* [No translation possible] **A**: Lucius Annius Hedonus, son of Lucius; Marcus Antonius Pelops, freedman of Marcus; ... ; ... Amphilus, freedman of Lucius; ... Meno...; ... Antiochus; Marcus...Epaproditus; Decimus Anisius Diogenes; Decimus ... Damas, freedman of Decimus; Aulus Aemilius Philippus freedman of Aulus; ... *Column 2* ... Antioch...; ...; ...Cerdo; Gnaeus Atinius ... freedman of Gnaeus; ... freedman of Quintus; Gaius Audius Phileros freedman of Gaius; Marcus Albius ...dorus ...of Marcus; Marcus ... Glaucia freedman of Marcus; Quintus Aninius Amphio freedman of Quintus; Lucius Aufidius Zoilus freedman of Lucius;... *Column 3* ...us; ...cles; ...us; ...us; ...hilus; ...ouf; .dorus; ... Apella; Gaius Curtius ...enes freedman of Gaius; Gaius Iac... freedman of Gaius; Lucius Cae...nnius...; Quintus Caecilius ...us freedman of Marcus; Lucius Clodius Crispus....; Gaius ...nius Eros freedman of Lucius; Gaius Cae... Artas freedman of Gaius; ...Cornelius Aristo ...of Lucius; Marcus Cusinius Iaso freedman of Lucius; Quintus Caecilius ...ius freedman of Quintus; **D**: ... *Column 4* ... Lucius ... Epigonus...; Lucius ...Apollonis...; Aulus Granus Aspasius ...of Aulus; Quintus ...; Gaius Gavius; Publius Granus Rufion freedman of Publius; Lucius Gavius Hilarus....; Marcus G...nius Rufus son of Marcus; **H**: Gaius Heredius Nicephorus freedman of Gaius; Marcus Hostius Bithus freedman of Marcus; **I**: Gaius Iulius Epaphroditus freedman of Gaius; Gaius ...Terpnus freedman of Gaius... *Column 5* ... Gaius ...ius Apollodorus ? of Gaius; Gaius ... Heracleo freedman of Gaius; Gaius Mannaius Sphaerus freedman of Gaius; Gaius Minucius Alex... freedman of Gaius; Aulus Mucius Alexsa freedman of Aulus; Lucius Munatius Plancus son of Publius; Lucius Mundicius Isidorus freedman of Lucius; Marcus Minucius Rufus son of Marcus; **N**: Gaius Nessinius Lupus son of Gaius; Quintus Nerius Menophilus freedman of Quintus; Gaius Nonius ... son of Gaius; Lucius Numitorius Nicia freedman of Lucius; Decimus Naeivius ... freedman of Decimus; ... *Column 6* ... Sabinus; **Q R**:...ius Agatho freedman of ...; Quintus R...lius Zabina freedman of Quintus; **S**: Publius Servilius Dama freedman of Publius; Publius Servilius Philogenes freedman of Publius; Publius ... Licinus

freedman of Publius; M... Menodotus freedman of Publius; Publius ... Apollonius freedman of Publius; ... Astragalus freedman of Publius; ... Salvius; Publius Philargurus freedman of Publius; Decimus ... Sune... freedman of Publius; ...gath...; Aulus Stlaccius ...; *Column 7* ... **T**: Lucius Terentius Rufus; Gaius Tuscenius Alupus freedman of Gaius; Lucius Terentius Alexsa freedman of Lucius; Publius Titius Sabbio freedman of Publius; **V**: Decimus Volumnius Epaphroditus freedman of Publius; Appius Vinucius ...; ... Quintus Vettienus ...; ... *Column 8* ... Gaius Cas...; Marcus Falcidius Rufus; Gaius Minucius ... son of Gaius; Lucius Mundicius Spica son of Lucius; Lucius Marcus Pri... son of Lucius; Marcus Tonnus... *Column 9* ... [-]OQV[-]D ... *Top right corner* [---]O[---]

Apparatus

- Column 1, line 1: *praenomen* could be L; *cognomen* could be [HE]DONVS
- Column 1, line 2: name could be M. AN[TO]NIVS PELOPS
- Column 1, line 4: could be a name like MENO[PHIL]VS or MENO[DOR]VS
- Column 2, line 7: could be AVEIVS rather than AVDIVS
- Column 2, line 8: could be PINDARVS
- Column 2, line 9: could be APONIVS

Photographs

- ASHLI: overall in sections; heading and each column separately

Locations

The block was given to the museum along with many other artefacts found at Smyrna and Ephesos by railway engineer Hyde Clarke (1815-1895) in 1866, who was involved in the construction of the Smyrna and Aidin railway line from 1863. It appears to have been found reused in the Byzantine aqueduct that cut across the line of the railway near the station at Ayasoluk. Although Hyde Clarke does not mention these monuments specifically, he does allude in his lecture of 1863 to the recovery of reused fragments and inscriptions from ‘late’ aqueducts (Clarke 1863: p.21). This fits with other accounts of the fifteen-metre high pillars supporting a sixth-century Byzantine aqueduct bringing water to the settlement on Ayasoluk hill and to the Basilica of St John as having been constructed of marble *spolia* from Ephesus, topped by brick arches (Scherrer 2000: pp.194-195; for the chronology, see Ünal and Ayhan 1999: p.410). Its inventory number 1896-1908, G.1188 indicates that the inscription was only registered at the time when the Ashmolean and the University Galleries were amalgamated in 1908, following several decades of considerable reorganization for the Ashmolean’s collections in relation to other institutions at the University. It was transferred along with many other inscriptions from the original Ashmolean Museum’s basement room on Broad Street (now the Museum of Science) to the marble rooms of the Randolph Building on Beaumont Street (where the modern Ashmolean is now located) in January of 1888 (Ashmolean Museum Department of Antiquities MS. ‘Marbles sent from Ashmolean Museum’ p.37, no.190). It is currently in a storeroom.

Commentary

Tentatively, this edition suggests that the heading at the top left of the stone contains the names of a consular pair. This reading is offered with all due caution, but in addition to the clear SEX at the start of line one, traces of the POMP and the final S are visible. The key element suggesting that we are dealing here with a consular pair is the fact that a large O can be seen to the right, engraved midway between the two lines, which would be a standard way

of inscribing the names of consuls. Very tentatively, therefore, we propose that this heading gives the names of the consuls of 35 BC. This chronology fits with the flavour of the names discussed below. If this is correct, this reading raises the prospect that Sex. Pompeius and L. Cornificius were somehow the initiators of the monument being set up. Exactly what their relationship is to the individuals subsequently listed below remains unclear.

Any interpretation of this monument has to take into account its distinctive attributes, particularly its use of Latin, the large number of names, the egalitarian listing of freeborn alongside freedmen together with the unusual choice of alphabetical order, the suggestion that it is a ‘dynamic’ list, and its monumental format. Over 90 names appear in the main sections of the list, ordered alphabetically, and at least a further seven names appear in column 8, which does not follow alphabetical order. It is possible that the original total number of names should be at least doubled: the record continued below the part that is preserved – note the heading D right at the bottom of column 3 – and large parts of the upper part of this block may also originally have been covered with further names. Although no definite indicator remains as to why these names are inscribed together in this way, the most plausible social context in which to place these individuals is, as suggested by Nicholas Purcell at the Oxford Epigraphy Workshop where a preliminary account of the text was presented, as members of the *conventus civium Romanorum qui in Asia negotiantur* or a similar group, perhaps of the *Italici quei Ephesi negotiantur*.

The activities of Italians in the Greek East have long been appreciated as a distinctive contribution to the economies and societies of cities in mainland Greece, the Greek islands, and Asia Minor (Hatzfeld 1919; Càssola 1970/71; Müller and Hasenohr 2002; Kirbihler 2007 and 2016; Tran 2014). Significant numbers of Italians were based in Ephesos already by around 100 BC (Hatzfeld 1919: 47). During the first half of the first century BC, an honorific monument was set up for L. Agrius Publeianus by the *Italici quei Ephesi negotiantur*, illustrating that, as in other areas of the Greek East, the Italians of Ephesos were already forging a sense of community identity for themselves (*CIL* III 14195, 39 = IK 16-2058; Hatzfeld 1919: 102). Such collective action continued into the imperial era on the part of the *conventus civium Romanorum qui in Asia negotiantur*, who continued to honour members of the imperial family, such as the emperor Claudius (IK 2-409, AD 44; IK 7, 1-3019), but of more relevance for our inscription is the dedication to M. Cocceius Nerva, consul of 36 BC, by the *conventus c(ivium) R(omanorum) quei Ephesi negotiantu[r]* (IK 3-658, with *AE* 1990 no.938), if the tentative reading of the consuls for 35 BC is correct here. It is, therefore, at least plausible to suggest that members of the Roman citizen community at Ephesos may have been involved in setting up some sort of monument, inscribing themselves upon it in Latin, which would appear naturally to be the language of choice for this section of Ephesos’ otherwise Greek-speaking community (Weber 1999: 140).

The flavour of many of the names recorded in this list is also appropriate to such a social context and chronology. Although it is notoriously difficult to be certain whether individuals actually themselves originated from Italy, or whether they were descendants of freedmen, there is a significant number of gentilician names in this list which can be paralleled on Delos or in the towns of Campania (Kirbihler 2007: 21-22). It seems likely that the mass emigration from Delos in the 50s BC is reflected in the names to be found at Ephesos, where it has been calculated that about a third of the non-imperial gentilician names may be traced back to the island. Even so, the majority of non-imperial gentilician names at Ephesos appear derived from Italy, and from Campania in particular (Kirbihler 2007: 29). In our inscription, the following names fit well into a *negotiator* milieu derived from Delos and/or Campania:

- [L.] Annius L. f. [He]donus: Annii - especially Capua, Puteoli; on Delos from 2nd century BC (D’Isanto 1993: 61-63 no.22; Ferrary et al. 2002: 187)

- M. An[to]nius M. l. [P]elo[p]: Antonii – common throughout Campania; on Delos from 2nd century BC (D’Isanto 1993: 65-66 no.26; Ferrary et al. 2002: 187)
- A. Aemilius A. l. Philippus: Aemilii well-known in Campania, especially Puteoli ; on Delos during 2nd and 1st centuries BC (D’Isanto 1993: 55 no.6; Ferrary et al. 2002: 186)
- C. Audius C. l. Phileros: Audii found in Campania, especially Pompeii, with a few also in central/ southern Italy; on Delos from end of 2nd to mid-1st century BC (D’Isanto 1993: 73 no.40)
- M. Albius M. [--4--]darus: one example at Capua (D’Isanto 1993: 56 no.11)
- L. Aufidius L. l. Zoilus: Aufidii at Capua; on Delos (D’Isanto 1993: 73 no.42; Ferrary et al. 2002: 189)
- C. Curti[us] C. l. P?e[--3--]enes: Curtii known as high-ranking individuals in Capua (D’Isanto 1993: 116-117 no.113)
- L. Clodius [--2--] Cris[p]us: Clodii as one of the most important families at Capua; on Delos during 1st century BC (D’Isanto 1993: 104-106 no.98; Ferrary et al. 2002: 193)
- [-] Cor[ne]lius L. [-] Aristo: Cornelii very common in Campania, linked both to L. Cornelius Sulla and L Cornelius Balbus; on Delos (D’Isanto 1993: 111-114 no.106; Ferrary et al. 2002: 193)
- Q. Caecilius Q. l. [--2?--]ius: Caecilii in Campania and on Delos during the 1st century BC (D’Isanto 1993: 85-86 no.67; Ferrary et al. 2002: 191)
- A. Granius A.[-] Asp[a]sius; P Gr[an]sius P. l. Rufion: Granii known from 1st century BC in Capua, and also on Delos. Many traders with this gentilician known from the 1st c BC in Greece and Asia Minor more widely too (D’Isanto 1993: 139-140 no.155; Ferrary et al. 2002: 198-99).
- C. Gavius [--9?--]; L. Gavius [--] H[il]arus: Gavii in Campania (D’Isanto 1993: 138 no.152)
- M. Hostius M. l. Bithus: Hostii include *magistri* at Capua during the Republic (D’Isanto 1993: 148-150 no.168)
- L. Marcius L. f. Pri[-2-]: Marcii in Campania, especially Puteoli during Republic; on Delos (D’Isanto 1993: 167-68 no.202; Ferrary et al. 2002: 202)
- C. Minucius C. l. Alex[----];M. Minucius M.f. Rufus: at Capua; on Delos (D’Isanto 1993: 173 no.211; Ferrary et al. 2002: 203)
- A. Mucius A. l. Alexsa: Mucii one example only in Campania, from imperial era (D’Isanto 1993: 173 no.213)
- L. Munatius P. f. Plancus: Munatii in Campania ; on Delos during 1st century BC (D’Isanto 1993: 174 no.215; Ferrary et al. 2002: 203)
- D. Naevius D. l. [----]: Naevii very common in Campania; on Delos during the first century BC (D’Isanto 1993: 174-76 no.221; Ferrary et al. 2002: 203)
- Q. Nerius Q.l. Menophilus: Nerii only in Capua during the Republic in Campania; on Delos from end of 2nd century BC (D’Isanto 1993: 178-79 no.223; Ferrary et al. 2002: 204)
- C. Nonius Q. E[--6--]: Nonii in Campania; on Delos during 1st century BC (D’Isanto 1993: 180 no.224; Ferrary et al. 2002: 204)
- L. Numitorius L. l. Nicia: Numitorii only one from imperial era in Campania; on Delos (D’Isanto 1993: 184 no.231; Ferrary et al. 2002: 205)

- P. S[erv]ilius P.l. Dama; P. Servilius P. l. Philogenes: Servilii in Capua during the Republic; on Delos 1st century BC (D’Isanto 1993: 224-225; Ferrary et al. 2002: 214)
- [-] Stlaccius [----]: Stlaccii in Campania
- D. Volumnius P. l. Epaph<r>od<i>t(us): Volumnii in Campania (D’Isanto 1993: 266 no.401)

The other element in favour of identifying these names as *negotiatores* at Ephesos is the way in which freeborn citizens and freedmen are mixed together, without a sense of hierarchy. This is particularly noticeable in column 5, where freeborn citizens and freedmen are interspersed. A similar pattern can be seen in dedications by groups of *negotiatores* elsewhere. In Boeotia, for example, a list of names in Latin from AD 14 presents nineteen names in two columns, mixing together freeborn and freed (*CIL* III 7301; Hatzfeld 1919: 68-69). This suggests that within the *conventus* organisation, freeborn and freed were on an equal footing. There is no clear consensus about the exact composition of groups of *negotiatores*. It seems that it was possible for a *conventus* to consist of several hundred members, as at Utica at the time of the Younger Cato where the *conventus* comprised 300 members (Plutarch, *Cato Younger* 59). Otherwise, it seems that the collectivity could include individuals of varied social status, from equestrian to slave (Tran 2014). Given that our evidence for their activities is largely epigraphic, it should be no surprise that we primarily find them honouring members of Rome’s elite and, latterly, imperial family. This monument, however, is no statue base in form. Nor does it seem suitable as an *album* of members, which are more usually found engraved upon thin marble plaques. There is also a suggestion, if the reading of the consuls is correct, that the *conventus* may have been being led in this instance to set up a monument under the direction of the consuls. The block seems most suitable as part of a building’s structure. One possibility is that we have here the setting up of a cult building of some sort, perhaps analogous with what appears to be the altar established to the newly deified Augustus in Boeotia in AD 14 (*CIL* III 7301).

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AshLI 176 1995.91 VOTIVE DEDICATION TO JUPITER, BASEL

Description

- **Monument:** the lower left-hand corner from a trapezoidal bronze votive plaque (h., 0.095+; w., 0.063+; d., 0.005) showing in relief an image of Jupiter enthroned. He is depicted partially bare-chested, holding a globe in his left hand and with his right arm outstretched. The god's raised right arm is damaged at the elbow. An eagle with open wings stands next to him in the lower left corner. There is part of a hole for attachment at the bottom of the plaque. It is broken off to top, bottom, and right side.
- **Text:** the inscription is incised along the base, below the relief.
- **Letters:** h., 0.007
- **Date:** possibly second century AD?

Edition

PRO SALVT[E---]

Translation

'On behalf of the welfare...'

Apparatus

Photographs

- ASHLI

Locations

It was purchased on 1st October 1995 with funds from the Bomford Trust at auction from Charles Ede, Ltd (Catalogue 160: Antiquities July 1995 no.1; Accessions Register). Formerly part of the Hess collection, it is reported to have been found near Basel in Switzerland. It is currently on display in the Rome Gallery.

Commentary

This votive plaque was probably dedicated by an individual, and fixed up on the wall of a sanctuary.

Bibliography

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AshLI 177 Loan 89/90 V.8 ASH CHEST OF RURRIA SECUNDINA

Description

- **Monument:** An ash chest of veined white marble, with its lid (overall dimensions: h., 0.33; w., 0.395; d. 0.32). On the lid are two S-shaped scrolls meeting in the centre, with rosettes. On the front face, framing the chest to left and right are fluted columns. In the centre top of the front face is the inscribed panel, and below it are four birds around a two-handled vase. Two birds perch on either side of the top of the vase, whilst two flutter on either side of it, below. Beyond them are four rosettes, two on the left and two on the right. On the left and right sides of the ash chest are depicted rosettes: with four small five-petalled flowers, one in each corner, around a central larger five-petalled flower. The ash chest has been repaired having been broken into several pieces.
- **Text:** The epitaph is inscribed within a separate frame, at top centre (inscribed panel: h., 0.08; w. 0.173).
- **Letters:**
- **Date:** c. AD 80-200 (use of DM formula)

Edition

d(is) m(anibus) / Rurriae / Secundinae

Translation

‘To the departed spirits of Rurria Secundina.’

Apparatus

Photographs

- ASHLI

Locations

According to *CIL* VI.2 (1882), reporting a letter sent by Vettori on 24th Jan. 1733 to Gori (cod. Marucell. A63), this chest, along with *CIL* VI 5959-5960, was found in the estate (*vinea*) in which the *columbarium* of the Arruntii was found, and it appears to belong to *columbarium* I or II. *CIL* VI.4.2 (1902) no.33082 reports that it was at that time in the workshop of the architect Luca Carimini on the via S. Giovanni in Laterano. This is corroborated by Matz and von Duhn (1882), who also state that it was at that time in Carimini’s workshop. This appears to be in contradiction to Muratori (1740: p.1738, no.14), who stated that de Mazaugues had reported that it had been taken from Rome to Aix-en-Provence: *CIL* supposed that this was either a mistake or (perhaps less likely) refers to another similar inscription. It is currently on display in the Reading and Writing Gallery, on loan from J.T. Bach.

Commentary

The name is perhaps in error for Rubria (as suggested by Muratori and Passionei).

Bibliography

Editions

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