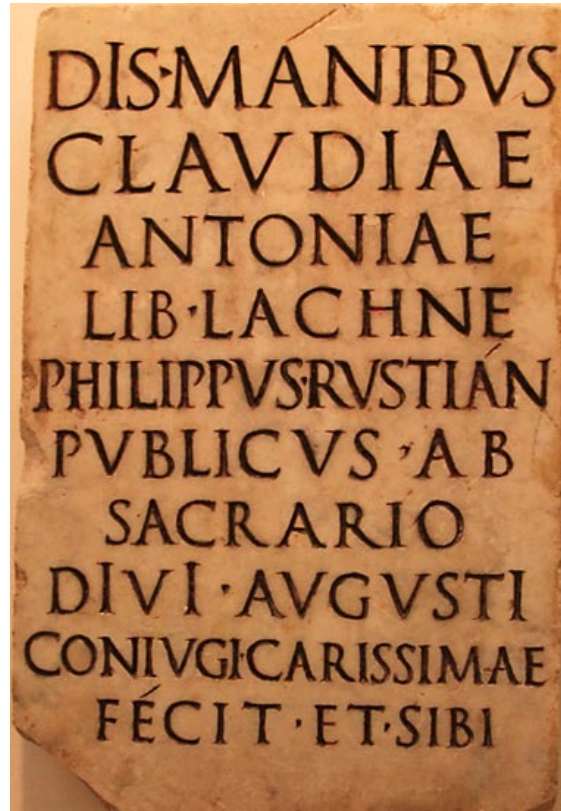


Funerary Tablet for Claudia Lachne



http://www.vroma.org/images/raia_images/inscription_lachne.jpg

(CIL VI.2329)

Transcription of Inscription

DIS•MANIBVS
CLAVDIAE
ANTONIAE
LIB[ertae]•LACHNE
PHILIPPVS•RVSTIAN[us]
PVBLICVS•AB
SACRARIO
DIVI•AVGVSTI
CONIVGI•CARISSIMAE
FECIT•ET•SIBI
[hanc tabulam]

Translation of the Inscription

To the Spirits of the Dead
for Claudia Lachne, freedwoman of Antonia
Philippus Rustianus,
Public slave
from the Sacrarium of Divine Augustus,
made this tablet
for his most dear wife and for himself.

Description of the Tablet

This epitaph, written on a marble tablet, is well preserved; it is referred to by its publication number (VI. 2329) in the sixth volume of the *Corpus Inscriptionum Latinarum*, which contains the inscriptions found in the city of Rome. The tablet was once preserved in the Museum Kircherianum in Rome and can now be found in the Museo Nazionale Romano at the Terme di Diocleziano. The tablet has no decorative carving; it is simply designed but powerful, due to the letters that are carefully shaped in large capitals, and deeply incised with color. The words of the epitaph are clear, well-spaced, and separated by medial dots (interpuncts). There are no ligatures or small letters; each line is centered and evenly spaced. The carver used a tall “I” to denote the long vowels in the words *dis*, *divi*, and *Augusti*, so the reader understands that *dis* is in the dative plural and *divi Augusti* is in the genitive.

Moving down the tablet, the letters get closer together and the height of the words decreases. This was most likely done intentionally to emphasize *Dis Manibus*, which means “to the spirits of the dead,” and the *gens* name of the deceased Claudia Lachne to whom this funerary inscription is dedicated by her husband Philippus Rustianus. His pride in his title, even though he is a public slave, is evident in the spacing of the letters and the number of lines given to it. The Romans rarely included birth or death dates on tombs, but they sometimes included age at death or important events. This monument is dated between 41-65 CE because of the style of the letters, the identification of Claudia Antonia (28-66 CE) as Lachne's former mistress, and the reference to the Palatine shrine of Augustus, which was converted after its founding by Livia into a temple to Divus Augustus and Diva Augusta in 43 CE (probably retaining its original name as Sacrarium for years afterward). Claudia Lachne was the freedwoman of Claudia Antonia, the only child of Claudius (Emperor 41-54 CE) and his second wife, Aelia Paetina. Antonia either freed Claudia during her lifetime for good services or in her will at her death. This tablet, which was intended for both Lachne and Philippus, may not have been set up until after his death.

Lexical and Interpretive Commentary

Line 1:

Di Manes m. pl. – *idiom that means either “spirits of the dead” or “divine spirits.” This phrase is commonly found at the beginning of funerary inscriptions dating from the end of the 1st century BCE to the 2nd century CE. This inscription is dated within this time period. **Di Manes** is frequently abbreviated as **DM** on funeral inscriptions. The enlarged “I” in **DIS** denotes a long vowel; it is also the syncopated form of **ei**, making **dis** dative. The phrase **Dis manibus** at the head of a memorial dedicates it first to them and then to Claudia Lachne.*

Line 2:

Claudia, Claudiae f. – *this is the **nomen** of the freedwoman being memorialized. **Claudius** is the family or **gens** name of her former owner, Claudia Antonia, the daughter of the emperor Claudius; upon being manumitted Lachne added Antonia's family name to her slave name.*

Line 3:

Antonia, Antoniae f. – *Claudius named his daughter after his grandmother, Antonia Minor, who was the daughter of Octavia and Mark Antony; his **gens** name was **Antonius**, the source of the names of his daughters.*

Line 4:

libertus/a, liberti/ae m./f. – *freedman/woman; manumitted slave. **Lib** is a common abbreviation found in many funerary inscriptions.*

Line 5:

Philippus Rustianus – *the full name of the husband of Claudia Lachne; he intended this plaque to mark both of their burials. He announces his status as a public slave, which is further indicated by his **agnomen** ending in **-ianus**. Public slaves belonged to the Roman people, ie, the State, but they were acquired from private owners whose name they modified with this ending and then added it to their slave name (in this case, **Rustius**). The name **Philippus** may signify his origin in Greece.*

Line 6:

publicus, publici m. *public slave. The word **servus** is normally omitted in inscriptions. In Rome, public slaves were assigned to various buildings to serve as custodians or to serve the various priesthoods and magistrates who had duties relating to the police. Public slaves had a higher rank than private slaves and were been able to make a will, earn an annual salary (**cibaria annua**), and save money.*

Line 7:

sacrarium, sacrari(i) n. – *shrine, sanctuary. This shrine was erected to **Divus Augustus** sometime after his death (14 CE) and dedicated by Livia (Julia Augusta) on the Palatine on the street where Augustus was born (see Suetonius, Augustus 5) on September 23, 63 BCE. After Livia's death and deification by Claudius upon his becoming emperor, in 43 CE it was*

*transformed into an **aedes** and the cult of **Diva Augusta** was added. Philippus Rustianus was assigned to serve the keeper of Augustus' shrine.*

Line 8:

Augustus – *In 27 BCE the Senate voted him this title which means "the revered one"; it is the Latin equivalent of the Greek "Sebastios." His adoptive name was **Octavianus**; his full title came to be **Imperator Caesar, divi filius, Augustus**.*

Line 9:

conjunx, conjugis c. - *spouse, wife, husband. Unlike private slaves, a **publicus** was able to marry or cohabit with a freedwoman. Since Philippus Rustianus uses this word for spouse rather than the word for slave cohabitation **contubernium**, he probably married Claudia Lachne after she was manumitted. Had a child been born to them, it would have taken the status of its freed mother, as one could not be born a **servus publicus**.*

carus, cara, carum – *dear, precious; **carissimae** is the superlative form of this adjective.*

Line 11:

facio, facere, feci, factus – *make; build; construct; create. The understood direct object is **hanc tabulam**, which has been added in brackets.*

Sources

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