

DOMITIAN'S FREEDMAN ANTIOCHUS

(PLATE 31)

IN *Hesperia*, X, 1941, pp. 243 ff. I published with a large photograph a strikingly rich funerary altar (I 774) with the following inscription, which at the time I was unwilling to date before the first quarter of the second century after Christ because of the leaf (for which I had no Flavian example at Athens) and other epigraphical features.

D Ϻ M

Valeriae Fortunatae
contubernali b(ene) m(erenti)
Antiochus Caes(aris) n̄(ostri) s(ervus)
vern(a) fecit
Οὐαλερία Φορτουνάτη
συμβίῳ
Ἀντίοχος Καίσαρος δοῦλος
ἐποίησεν

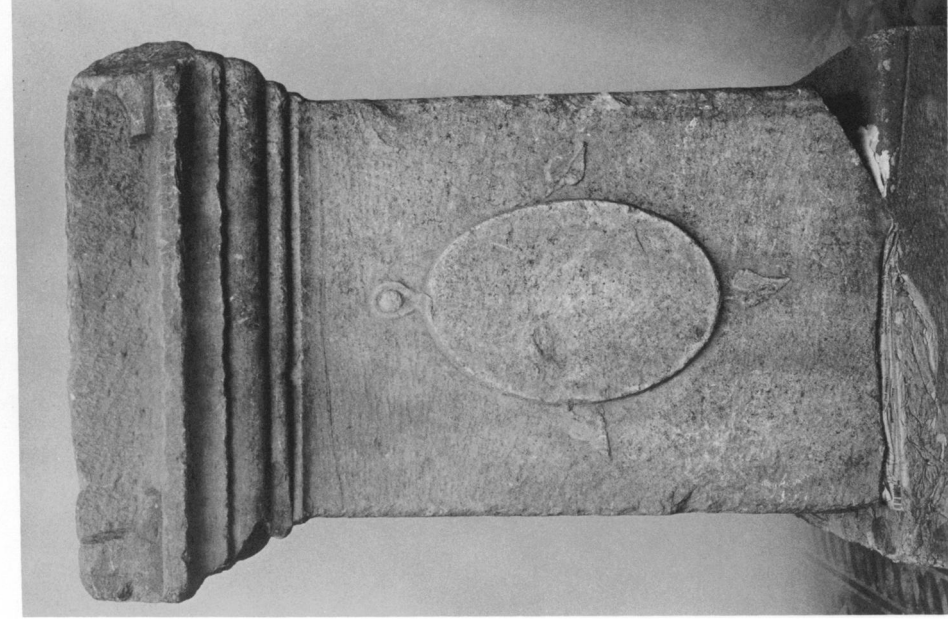
In looking through John H. Kent's unpublished manuscript of *Corinth*, VIII, Part iii, I came upon an inscription (No. 62) containing a reference, *T. Flavio Aug. lib. Antio[cho]*, and I have no doubt that the wealthy Antiochus born as a slave in the imperial household is no other than the imperial freedman T. Flavius Antiochus at Corinth. Furthermore, the moulding of the altar according to Lucy Shoe (*per litteras*) is of a type frequently encountered in the first century after Christ.

The epigraphical evidence, therefore, limits and the architectural evidence does not preclude the date of the altar within the period of the Flavian emperors (A.D. 70-96); the emperor who enriched and manumitted Antiochus seems to have been Domitian (A.D. 81-96), because he had a much longer reign than the others, because he came last, and because of his temperament. Since the dating may be of value to students of Dionysiac symbols, we here publish on Plate 31 three views of this altar. The front view shows a Latin inscription framed within a tasseled cord in relief; the cord looks as if it were suspended from three nails and as if the strands had been, not twisted together, but tied together with separate cords at short intervals; the Greek text was an afterthought, because the Latin text occupies all the space originally intended for the inscription. The right side has a pair of castanets in relief. The left side has a suspended tympanum (with ivy leaves attached) in relief. My colleague John Young, with whom I discussed the ornamentation, reminds me that both these instruments appear on the Mosaic of Dioscurides of Samos from Pompeii, now at Naples.¹

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¹ L. Curtius, *Die Wandmalerei Pompejis*, Leipzig, 1929, Tafel IX. For the cord by which the tympanum is suspended see Ch. Avezou, *Dict. Antiq.*, V, p. 560, Fig. 7195.



Funerary Altar (Agora I 774), Left Side, Front and Right Side

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