

The image features two large, thick black L-shaped brackets. One is positioned in the top-left corner, and the other is in the bottom-right corner. They are oriented towards each other, framing the central text.

CORINIUM MUSEUM

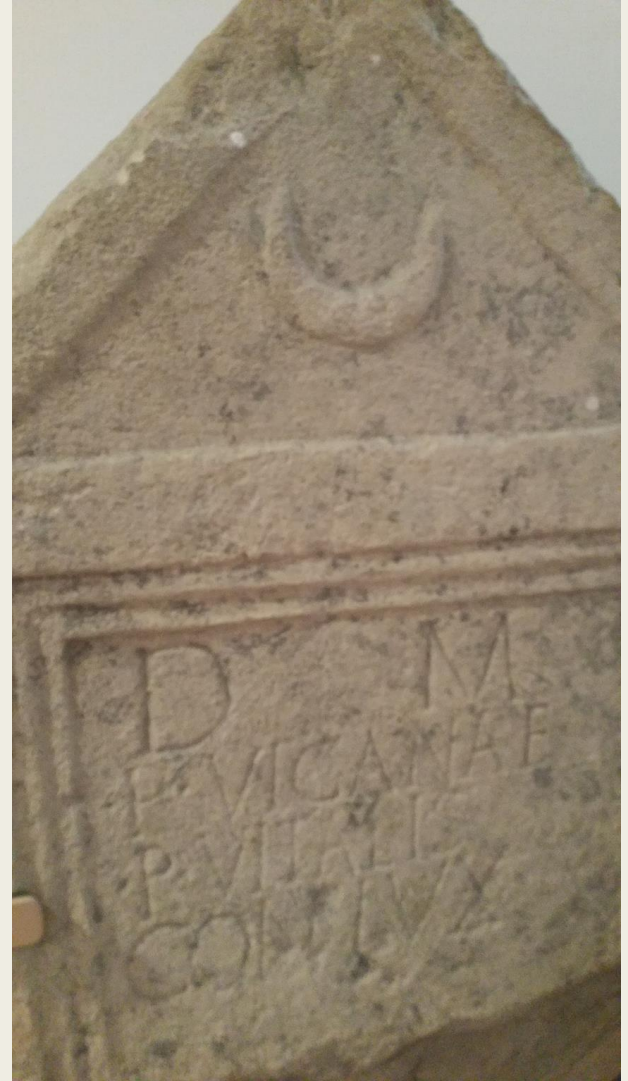
Inscriptions



TOMBSTONES

Text of the Tombstones

- Formulaic.
- Basic information on the person.
- Possibly suggests the mass production of tombstones for the less wealthy.
- Supported by rough carving and occasional corrections of errors.
- Alternatively could be to ensure the *manes* have been commemorated in the proper way.





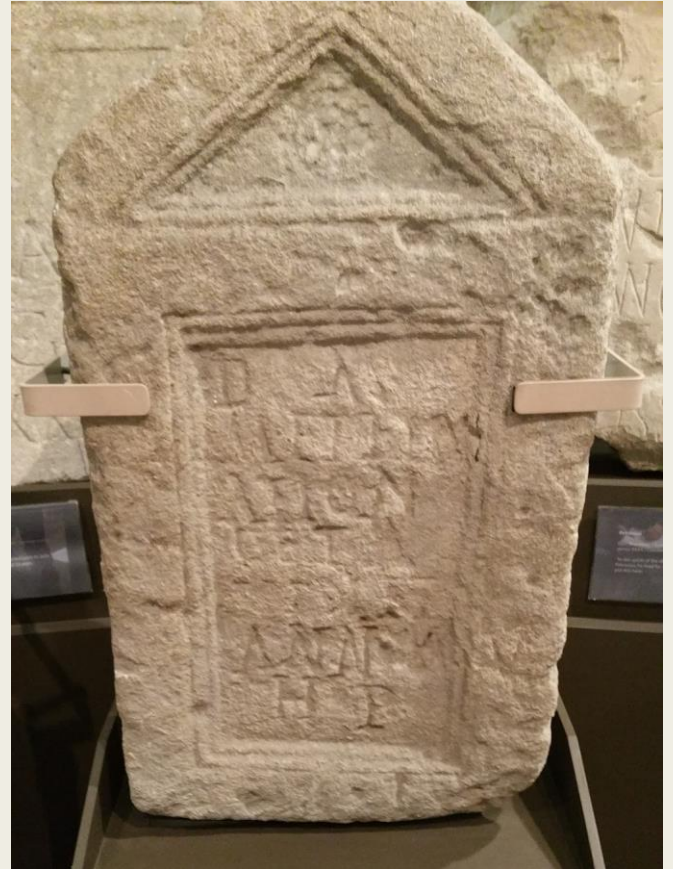
Family Relationships

- Women's tombstones often feature some form of the word '*coniunx*'
- Little extra information given
- Emphasis is on the woman's relationship with her husband, not her personally.
- Quality of carving here suggests a higher expense, although there are still corrections in it.

Unusual text

Use of Greek form 'Geta' not Latin 'Dacus'.

- Likely the son of Metus didn't speak Latin as his first language.
- Again could suggest a kind of mass production of tombstones.
- Quality of carving also suggests this was a low-cost gravestone.



Personalisation

Motifs & Stylisation



Various examples of margin styles



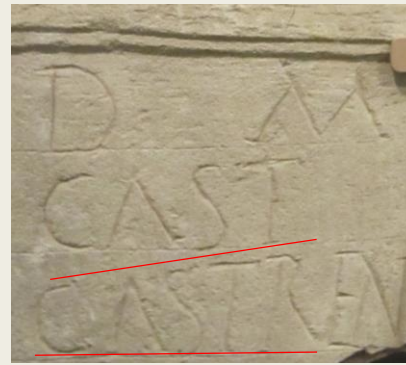
Addition of an ivy leaf in between D & M



Relief of a crescent moon-
Possible religious connotation

Imperfections

- Examples of ligature
- Indented rather than raised crescent moon
- Poor examples of carving



CASTREN written unprofessionally

Indentation is perhaps a sign of a later addition to the monument



Two N's combined



Second O & M miniaturised



Merging of 2 X's and a V

Modern Day Comparison

Floral Motif

Contextualisation



I H S- Abbreviation for the Greek translation of Jesus

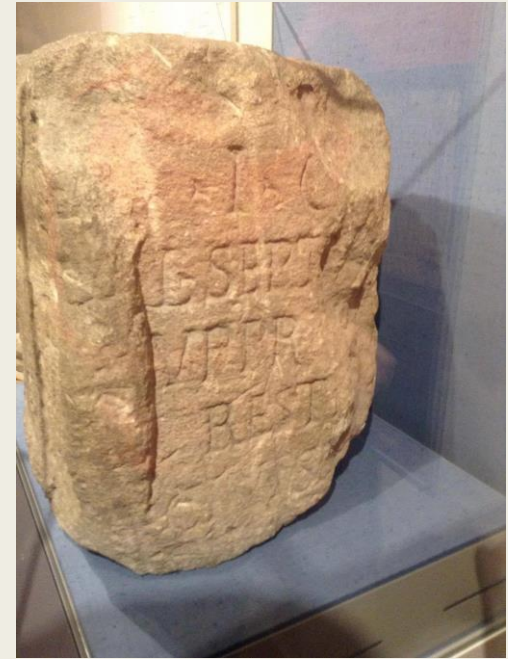
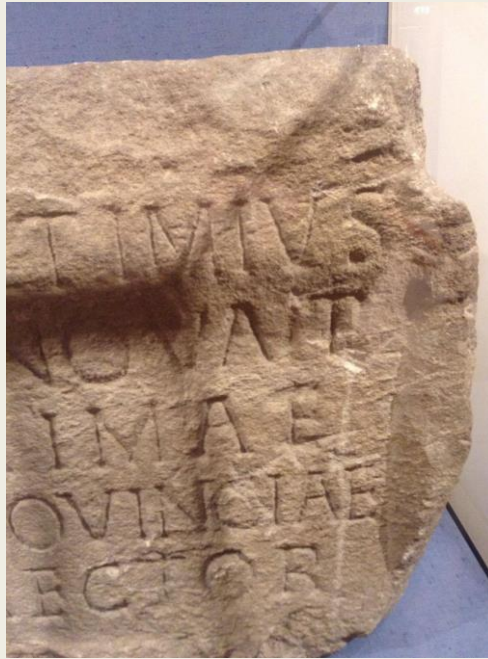
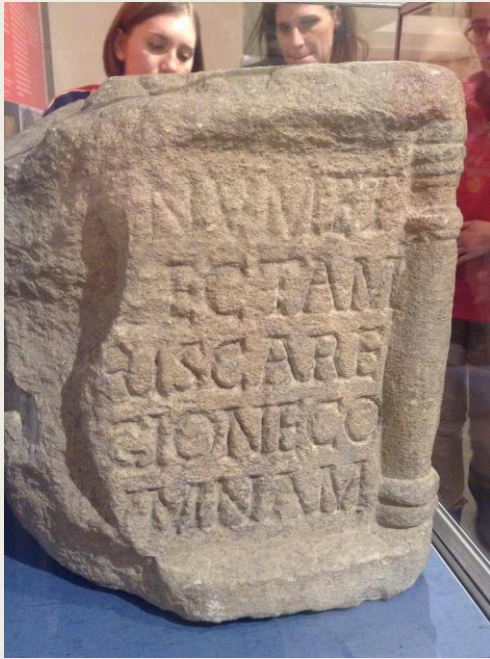




RELIGIOUS INSCRIPTION

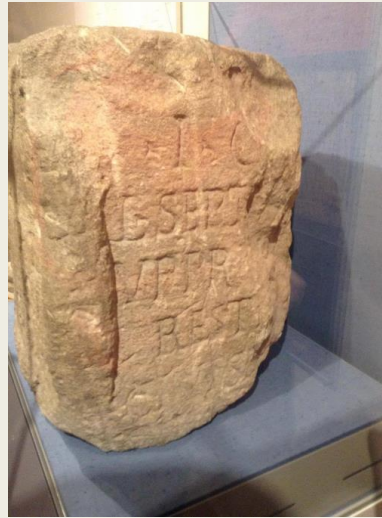
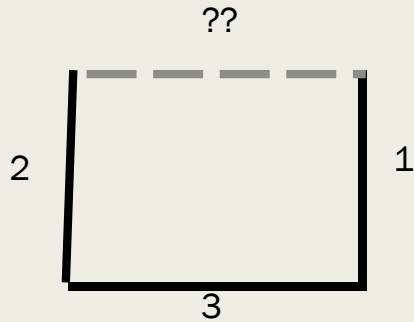
RIB 103: Dedication to Jupiter Optimus Maximus





- Inscription commissioned under the reign of Diocletian (296-320 AD)
- Stood at the base of “Jupiter’s column”
- Inscription would have been visible from wherever you stood.

RIB Interpretation vs. Corinium Interpretation



Edition	Diplomatic	Continuous Edition
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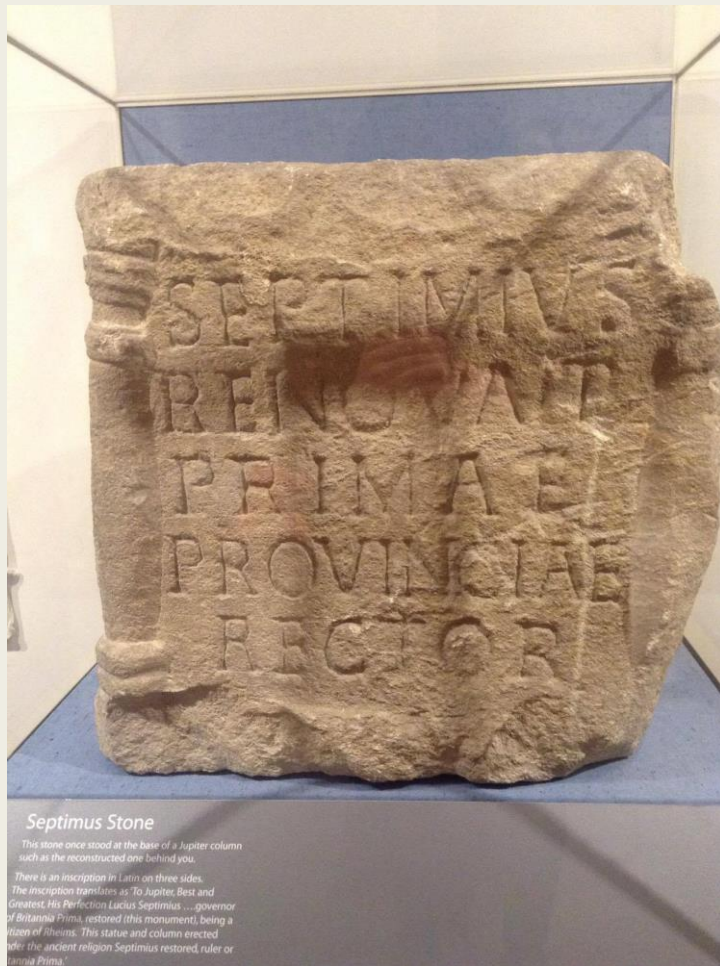
<i>Face</i>	I(ovi) O(ptimo) [M(aximo)]
	L(ucius) Sept(imius) [...]
5	v(ir) p(erfectissimus) pr(aeses) B[r(itanniae) pr(imae)] resti[tuit]
	civis R[emus]
<i>Back</i>	[S]ignum et
	[e]rectam
5	[p]risca re- [li]gione co- [l]umnam
	<i>Left</i>
5	Septimius renovat primae provinciae
	rector



- RIB displays the text under the headings 'face', 'back' and 'left' (above).
- Museum displays the final part of the inscription as the **face**.

Present context within the space of the museum.

- The Septimius stone is presented within a glass display cabinet.
- Not able to see all four sides as you would have been able to within the contemporary context.
- Nevertheless the 3 dimensional quality of the inscription reinforces the idea that inscriptions must be studied as inscriptions, not as just text on a page. Hence why museum trips such as these are so important.



List of Abbreviations

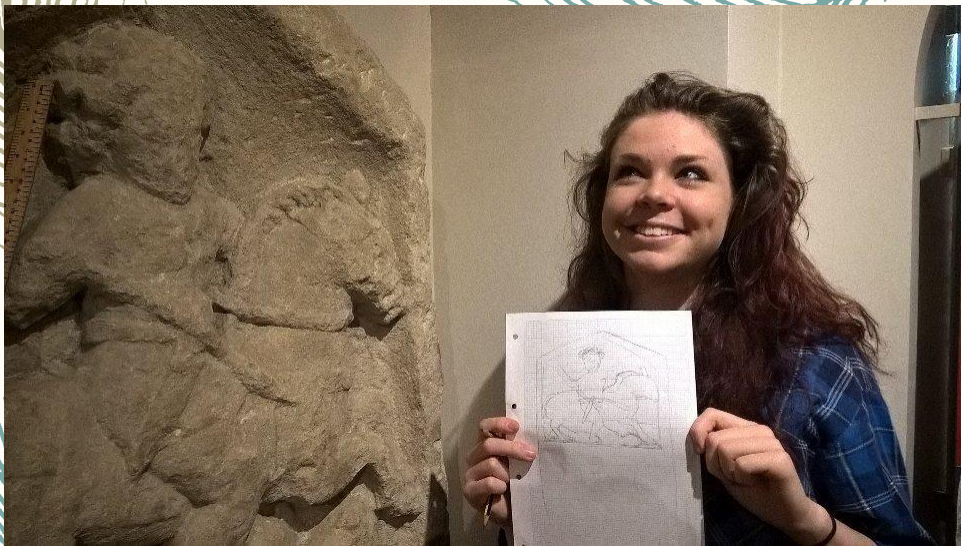
Altar

V P Vir Perfectissimus – His perfection

L Lucius

P R Praeses

I O M Iovi Optimo Maximo



The Tombstone of Genialis

By Ed Villiers, Grace Walsh, Stuart
Barnes and Belle Livingstone

We looked at two military
funerary monuments in the
Corinium Museum, specifically
focusing on Tombstone of
Genialis



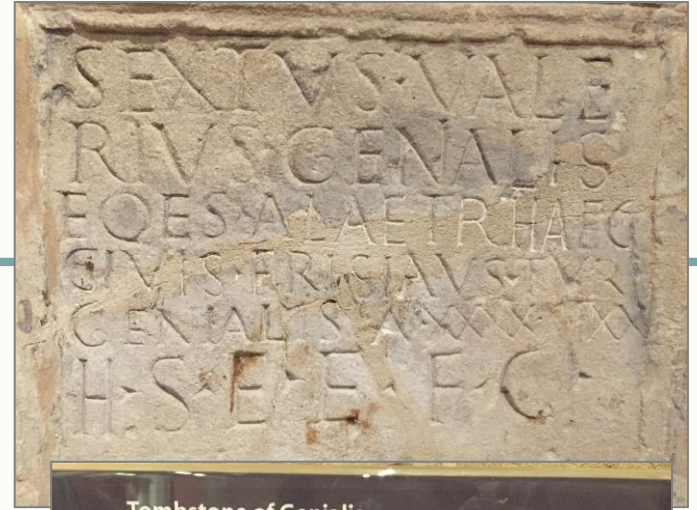
Imagery

- Space
- Imagery
- Violent final depiction
- Scale
- Decoration



Epigraphy

- Indentation
- Informal
- Order of text
 - Representation of the man
 - Propaganda
- Master and Apprentice

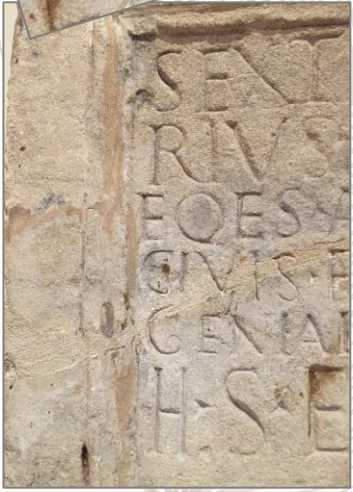


Tombstone of Genialis

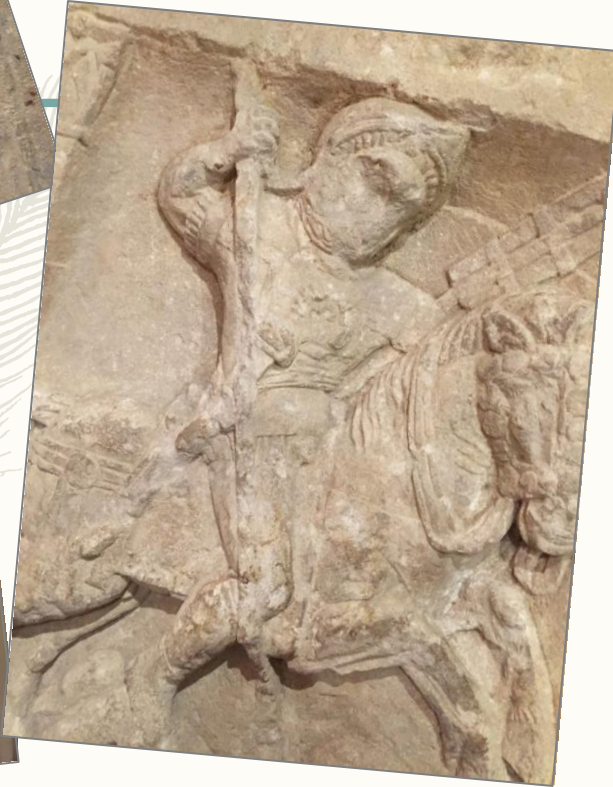
Sextus Valerius Genialis
eq(u)es alae Trhaec(um)
civis Frisiaus tur(ma)
Genialis an(norum) XXXX st(ipendiourum) XX
h(ic) s(itus) e(st) (h)e(res) f(aciendum) c(uravit)

'Sextus Valerius Genialis
Trooper of the Cavalry Regiment of Thracians,
a Frisian tribesman, from the troop
of Genialis, aged 40, of 20 years' service,
lies buried here. His heir had this set up.'

This tombstone, which dates to about 60 AD, was
found in Watermoor, Cirencester. It commemorates
a member of the cavalry unit stationed in the fort.



Context and Material



- Rough Edges
- Local Stone
- Set up by an heir
- Gender roles
- Ideology
- Placement and carving of the face



Thank you!

