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The door motif in Roman art: 200 BCE – 320 CE

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Dissertation

THE DOOR MOTIF IN ROMAN ART: 200 BCE – 320 CE

by

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Volume I of II: Text

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Out of it steps our future, through this door – W.H. Auden “The Door”

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THE DOOR MOTIF IN ROMAN ART: 200 BCE – 320 CE

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ABSTRACT

My dissertation offers the first complete compilation of all known examples of the door motif in Roman Italy, from its initial appearance in the second century BCE, to its disappearance in the early fourth century CE. My research expands the corpus from 91 examples to 242 examples. The door motif can be defined as the fundamental rather than incidental rendering of a door found in various media in Roman art. In this project, I examine seven types of works with this motif: domestic decorations, urns, altars, *cippi*, *loculus* slabs, stelae, and sarcophagi. Particular attention is paid to the distribution of this extant material, their chronology, context, formal characteristics, and any unusual features related to the door motif's appearance. In addition, this dissertation includes catalogue entries with the most up-to-date information on the location, date, findspot, descriptions, and images of every example of the door motif found on the Italian peninsula.

Despite considerable earlier literature on the door motif, the subject has not been systematically investigated. In current and previous scholarship, the door motif is often mentioned but almost always in passing, and primarily in relation to its appearance in funerary contexts or occasionally in domestic wall paintings. The two most extensive publications on the door motif, now forty-five years old, are incomplete and focus largely

on the door's symbolic meaning. My dissertation compiles and updates this existing scholarship to present the only comprehensive catalogue of door motif examples in Roman Italy. In addition, by gathering this previously disparate material, I use the catalogued group of objects to open new discussions that focus specifically on the depiction of the door. These discussions include the door's formal characteristics, context, and frequency of its appearance. In re-examining the door motif and its representation more closely, this dissertation also provides a foundation for future scholars to ask new questions about the image's meaning. Altogether, the materials presented in this dissertation provide a new foundation for the examination of the popular door motif and a springboard for future scholarship.

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LIST OF ABBREVIATIONS

Abbreviations and Frequently Cited Sources

All abbreviations of journals and periodicals use the format provided by the *American Journal for Archaeology*. Their list of Standard Reference Works can be found [here](#). All other abbreviations and frequently cited sources are listed below.

AE	L'Année épigraphique: Revue des publications épigraphiques relatives a l'antiquité romaine. (Paris: 1888-)
CIL	Königlich Preussische Akademie der Wissenschaften zu Berlin, <i>Corpus inscriptionum latinarum</i> (Berlin 1893–)
EDCS	Kolb, Manfred, Anne Kolb, Wolfgang A. Slaby, and Barbara Woitas. "Epigraphik-Datenbank Clauss / Slaby." https://db.edcs.eu/epigr/epi.php
EDR	Association Internationale d'Épigraphie Grecque et Latine. "Epigraphic Database Roma." http://www.edr-edr.it/default/index.php . 2020.
<i>Pitture e Pavimenti</i>	Irene Bragantini et al., <i>Pitture e pavimenti di Pompei</i> , (Roma: Ministero per i beni culturali e ambientali, Istituto centrale per il catalogo e la documentazione, 1981-1986).
<i>PPM</i>	Baldassare, Ida, and Giovanni Pugliese Carratelli, eds., <i>Pompei: Pitture e Mosaici</i> . 10 volumes. (Rome: Istituto della Enciclopedia Italiana: 1990-2003).

INTRODUCTION

In this dissertation, I revisit a popular image, the door motif, and its depiction in Roman art in Italy.¹ I aim to achieve the following three goals in my study: to compile existing scholarship on the door motif, to create a comprehensive catalogue with new, unpublished material, and to analyze the relationship between the depiction of the door motif and the objects on which it was represented.

In this dissertation, the door motif is defined as a representation of the door that is essential to the visual composition and interpretation of a work. Doors carved on cinerary urns represented the tomb as well as the *Porta Ditis*, the entrance to Hades.² *Porte dipinte*, painted *trompe l'oeil* doors, acted as invitations for visitors to marvel at the wealth in residences. Doors on mosaic floors signaled visitors to stop before setting foot in a home. Romans saw the door motif everywhere in their homes, around their tombs, and by their roads.

While depictions of doors were pervasive throughout the ancient Mediterranean world, this investigation focuses specifically on the motif's appearance in Roman Italy from approximately 150 BCE to 320 CE.³ The focus on Roman Italy seeks to address the dearth of a specific type of scholarship related to this topic in this region. Attention

¹ Note the term, the door motif, has been used by previous scholars such as Haarløv and Davies, and this is not a new term conceived by the author of this dissertation. This will however be the term I use most often to describe the topic in question.

² Davies 1977, 203. Older scholarship that has as described door motif's meaning as the door to the tomb and the *Porta Ditis* include Cumont (1922), Macchioro (1909, 73), and Montfaucon (1719, 145).

³ The earliest appearance of images of doors in the Italian peninsula date to the 8th century BCE, but the majority of the Tarquinian tombs with false doors date to the 6th century BCE according to Steingraber (1985, 65). For a thorough summary of monumental Macedonian tombs, which are often treated as a precursor to the Roman door motif, see Gorzelany (2019, 47–82). See also Miller (1982, 156), Andronikos (1984, 39), and Brecolaki (2006, 206) specifically for the Tomb of Eurydike that has a false door.

paid to the door motif in Roman Italy is uneven; contemporary scholars continue to refer to interpretations of the motif provided in older publications. At the same time, almost no work has been done on more fundamental elements of the door motif, including its dimensions, decorations, ancillary imagery, and consistent trends regarding the motif's representation in all of its contexts. In my study, I rectify this gap by updating pre-existing catalogues with new material gathered since 1978 and further extend the work that previous scholars only began— a detailed analyses of what the door motif looked like, where it would have been seen, and what other imagery accompanied it. By identifying new findings related to the formal qualities of depictions of doors, I use data gathered from the corpus of materials to discuss trends in the typology, place, and meaning of the motif.

Review of the Literature

The first and only systematic studies to date of the door motif are Britt Haarløv and Glenys Davies's catalogues published in 1977 and 1978 respectively.⁴ These two scholars' contributions to the field are far more than simply a compilation of materials; both Haarløv and Davies first compiled all known examples of the door motif in Roman funerary art. Haarløv identified 81 examples of the door in Roman art while Davies identified 91 examples.⁵ Both scholars then reviewed a century's worth of discourse on the meaning of the motif and proposed two new meanings to the door motif. Davies posited that the door motif's meaning in the funerary context was purposely mutable; the

⁴ Haarløv 1977; Davies 1978

⁵ Note that these numbers do not include the Etruscan examples of the door motif listed in both Haarløv and Davies's catalogues

depiction of the door could simultaneously signify the entrance into the tomb, sometimes called the *domus aeterna*, and the entrance to the underworld, the *Porta Ditis*.⁶ Haarløv's contribution to understanding the door motif was especially significant. She began to investigate the formal characteristics of the door motif and also proposed a new interpretation for the "half-open door," as a symbol of rebirth in the second century CE.⁷

The contributions by these two scholars are no small feat, but their publications are now forty-five years old. Since 1978, scholars have included examples of the door motif in their studies, but this information has not been compiled. Sylvia Diebner's 1986-1988 and 2009 publications included the door motif's appearance on *cippi*, or road markers, around Carsulae in central Italy.⁸ *Cippi* were one category of funerary monuments not discussed by Haarløv or Davies. Since the two authors' publications, several stelae have also been found. Maria Tramunto's publications in 2008 identified all examples of the door on stelae in the Marche region and northeastern Roman colonies in the first century CE.⁹ The most recent contribution to the study of the door motif comes from Maurice Owen. Though not a catalogue, Owen's 2010 online publication and 2018 article concentrate on Second Style painted false doors, *porte dipinte*, which have not been the main subject of a study before.¹⁰ All of these sources are valuable in that they build upon Haarløv and Davies's interpretations, but besides Haarløv and Davies, these works are rarely cross-referenced. In my dissertation, I seek to provide a comprehensive

⁶ Davies 1978,

⁷ Haarløv 1977,

⁸ Diebner 1986/1988; 2009. While Diebner's focus was not solely on the door motif, her two works provide the only list of the door motif's appearance on *cippi*.

⁹ Tramunto 2008; 2008a

¹⁰ Owen 2010; 2016

catalogue of the door motif that integrates these scholarly contributions along with new, unpublished finds.

Volume 1: Dissertation Chapters and Catalogue Entries

This dissertation is divided into two volumes: text and images. The first volume consists of seven chapters, organized typologically and roughly chronologically. In Chapter 1, I investigate domestic decorations, from the second century BCE to the first century CE. In Chapters 2-7, I explore a type of funerary monument per chapter: urns, altars, loculus slabs, *cippi*, stelae, and sarcophagi respectively.

In the chapters, I split my discussion of each type of object into four parts. First, I provide an overview that introduces the number of objects with the door motif and the objects' chronological distribution. When possible, the discussion includes the frequency of the door motif's appearance within the typology. Then I move to an investigation of function and context: how each type of object would have been originally used, placed, and seen. The third section of the chapter consists of summarizing the formal characteristics of the door motif. This discussion includes the type of door, dimensions, and specific embellishments that continuously appear on the representations of the motif within the specific typology.

The last part of every chapter is dedicated to identifying significant, recurring trends in each typology associated with the door motif. This includes highlighting recurring visual elements, particular works where the door motif has unusual features, and accompanying imagery framing the door. Each of these chapters are oriented around

a fuller investigation of the door motif's formal traits and helps to clarify its meaning and use on each kind of object.

Each dissertation chapter is followed by a set of catalogue entries listing all examples of the door motif within the typology. In total there are 242 catalogue entries: 12 domestic decorations, 57 urns, 11 altars, 3 loculus slabs, 36 *cippi*, 39 stelae, and 84 sarcophagi with the door motif.¹¹ Catalogue entries are split into three parts. The first part of the entry identifies the object, its current location, findspot, date, material, and measurements. Each object is first identified by type, such as a funerary altar or cinerary urn. In some rare instances, scholars have given an object a name, for example, the “Velletri Sarcophagus” or the “Melfi Sarcophagus.”¹² In these cases, the name used widely in scholarship will be listed. The current location of the object includes an accession number and link to the collection's website whenever possible. Occasionally, there is no accession number, or the museum does not have an online catalogue. In the case of 17 examples, the current location of the object is unknown.¹³

Whenever possible, findspots for objects are listed; this is more difficult for some types of monuments than others. For example, many cinerary urns do not have findspots, and the earliest records of the objects are from various private collections. Unless already established, dates for objects were assigned. In some cases, my proposed date of the object may differ from previous scholarship, and these other dates will be included. The description of materials then follows the date. Materials consist of marble, local stone—

¹¹ See Appendix B.1 for distribution graph.

¹² 7.27 and 7.1 respectively.

¹³ 2.53, 3.10, 5.29, 5.34, 5.36, 7.25, 7.33, 7.35, 7.39, 7.56, 7.61, 7.62, 7.79, 7.80, 7.82, and 7.83

usually limestone or travertine—mosaic, fresco, and stucco. Measurements of each object aim to be accurate whenever possible. As neither Haarløv nor Davies provided measurements in their catalogues, this information needed to be gathered from various sources. Publications by Frederike Sinn, Friedrich Matz and Friedrich Karl von Duhn, and Sylvia Diebner provided the majority of measurements. Arachne, the Deutsches Archäologisches Institut's (DAI) extensive image database also provided the measurements for a number of urns, altars, and sarcophagi. Some measurements of stelae and wall paintings were gathered by myself in the field. In very rare instances, which are indicated, measurements are approximated.

The second part of the catalogue entry consists of inscriptions and descriptions of the objects. All inscriptions were compiled and collected from the *Corpus Inscriptionum Latinarum* (CIL), and the online databases *Epigraphik-Datenbank Clauss/Slaby* (EDCS) and *Epigraphic Database Roma* (EDR). All descriptions—the most extensive part of each entry—are mine. Here, objects are described as thoroughly as possible, with particular attention paid to the representation of the door. Descriptions are based chiefly on seeing the object in person or photographs of objects. In total, 32 objects were photographed and described in person, and 196 object descriptions relied on photos from the DAI and EDR's database as well as from Sinn and Haarløv. In 17 instances, no photos of the object exist at all.¹⁴ In these cases, my description draws from past published descriptions, usually Matz and Duhn and Sinn.

¹⁴ 2.35, 2.37, 2.44, 2.54, 5.27, 5.30, 5.31, 5.32, 5.33, 6.14, 7.3, 7.20, 7.39, 7.62, 7.74, and 7.80

The third section of the catalogue entry provides bibliographic information. The bibliographies of every catalogue entry are organized chronologically and strive to include all sources associated with an object. For objects with a great deal of references, a select bibliography focused on the door motif is provided. Select bibliographies occur most often in catalogue entries for wall paintings and sarcophagi.

Volume 2: Catalogue Images

The second volume of the dissertation consists of images of the catalogue objects. In total there are images for 225 of the 242 objects listed in the catalogue. As mentioned earlier 32 objects have photographs taken by myself and in 17 instances, no photos of the object exist at all. Images are numbered so that they match their respective catalogue entries. Image credits reference the sources for photographs and drawings of objects that are included in the dissertation catalogue. The images of funerary monuments primarily come from the DAI, EDR, and Ubi Erat Lupa database. Whenever possible, hyperlinks to all images and photo numbers from the appropriate databases are provided.

In sum, these catalogue entries and images attempt to combine all known information—along with some new, unpublished discoveries—about every object with the door motif in Roman Italy, including locations, museums, descriptions, and photos in order to serve as the most up-to-date resource and collection on the topic as possible.

Future Work

The goal of this dissertation is to update past scholarship and serve future scholarship. After forty-five years, Haarløv and Davies's catalogues requires significant additions. New objects continue to be found, such as a sarcophagus discovered in Dorset,

England in 2012, and a cinerary urn that was auctioned by Christies in 2012.¹⁵ In addition, online databases are increasingly making research far more accessible. In the next few years, the continuous shift towards online catalogues and the updating of databases will most likely reveal more objects with the door motif in collections around the world.

Some of the discussions introduced within this dissertation will also hopefully serve as a springboard for future scholarship. Due to the COVID-19 pandemic, the fieldwork for this dissertation was interrupted, and only some objects were photographed, measured, and studied in situ. A future project might be conducted to gather more updated visual documentation and measurements on these examples of the door motif throughout Italy. Some future research also deserves the expertise of those outside of the art historical field. For example, in Chapter 5, this dissertation only briefly begins to discuss the relationship between regionality and the door motif on *cippi*. In Chapter 6, a nascent investigation on the correlation between the gender of the deceased and the use of the door stela has a place in future scholarly endeavors. As more objects with the door motif will undoubtedly surface, more work will be necessary to develop even more nuanced scholarship considering the door's image and how it directly relates to Roman visual culture. As a result, in this dissertation I offer a start, rather than an end, to the discussion of the door motif in Roman art.

¹⁵ 7.25, 2.53 respectively.

I. DOMESTIC DECORATIONS

While some scholarship exists on *porte dipinte*, further investigation is required.¹⁶ This is especially true regarding the placement, formal characteristics, and function of the door motif found in the Roman *domus* and *villa*.¹⁷ In this chapter, I provide all known examples of the door motif within different types of residences and examine their chronological distribution, location, and placement. I then discuss the formal characteristics of the motif, focusing on overall similarities found in the motif's representation. The chapter ends with a return to a more nuanced discussion of the relationship between the door's placement and function. The last section of this chapter will be an exploration on how the image of the door operated in three main areas of Roman homes: entry spaces, dining rooms, and bedrooms.

Overview

Out of thousands of domestic decorations from the Bay of Naples, only 12 examples with the door motif are known.¹⁸ Seven of these are Second Style wall paintings, 2 are stucco and painted doors, and 1 is a floor mosaic.¹⁹ Two of the door motif examples are discussed in scholarship but are now destroyed.²⁰ The date of the door

¹⁶ The most current literature that studies *porte dipinte* is by Maurice Owen (2010; 2016). See also Beyen (1938, 70-1) and Picard (1970, 92-7) for older literature that discusses the *porte dipinte*

¹⁷ Throughout this chapter, I will be discussing the *domus* and *villa* together and separately. For clarity's sake, I will use the terms *domus* and house interchangeably. When referencing both *domus* and *villae* together, I will interchange the two terms together with homes and residences.

¹⁸ Appendix B.1. The two door depictions that are now destroyed are 1.5 from the House of Sallust and 1.12 in the Villa of P. Fannius Synistor. See Laidlaw (2014, 260-1) and Barnabei (1902, 48-9) respectively on each of these doors. Note that 1.4, a Second Style wall painting in the House of Marcus Fabius Rufus, had a wall built in front of it, most likely to block rather than paint over the wall painting.

¹⁹ Second Style wall paintings are: 1.3-1.8, 1.10-1. The stucco and painted doors are: 1.1, 1.9. The door that is a floor mosaic is 1.2.

²⁰ 1.5, 1.12

motif's appearance in domestic residences ranges from the late second century BCE to the early first century CE.²¹ The earliest example comes from the *fauces* of the House of the Faun.²² The latest example is the black-and-white mosaic decorating the floor of the *fauces* in the House of Paquius Proculus, dating to the first two decades of the first century CE.²³ However, the majority of the door motif's appearances in domestic residences are Second Style *porte dipinte*. *Porte dipinte* specifically began to appear at the end of the first phase of the Second Style, approximately between 60-40 BCE.²⁴

Context and Function

Depictions of the motif were found in both *domus* and *villae*. Out of the 12 total examples, 6 depictions of doors were in *domus* in Pompeii, and the remaining 6 were dispersed throughout three *villae* in the Bay of Naples. These *porte dipinte* were also depicted in almost every space in these residences. Four were placed in entryways, 5 in entertaining and dining rooms, and 3 in bedrooms.²⁵ Though the number of door motifs in domestic interiors is limited, the image of the door was used in multiple types of rooms with different functions.

Formal Characteristics

²¹ For a summary of the Four Styles, see Mau (1901, 446-60).

²² Mau 1899, 353. For now, these representations are part of the catalogue; however, Mau suggests the pair of miniature doors were temple facades. If this is the case, then, these two doors may not fit within this study's definition of the door motif.

²³ Clarke (2006, preface). Clarke notes that a Third Style wall painting covers the edge of the mosaic in the House of Paquius Proculus, making the date of the work no later than 1-15CE.

²⁴ Ling (1991, 27-31) dates the doors in *cubiculum* 16 in the Villa of the Mysteries (1.8) between 60-50 BCE, and the door motif in *cubiculum* M in the Villa of P. Fannius Synistor (1.7) to 50-40 BCE. Regina Gee (2019, 52) dates the Second Style doors in Villa A in Oplontis (1.10) to 50 BCE.

²⁵ The door motif in entry spaces are: 1.1-2, 1.9-10; the door motif in dining and entertaining rooms are: 1.4-6, 1.11-2, and the door motif in bedrooms are: 1.3, 1.7, and 1.8.

In its appearance in various homes, the depiction of the door motif typically copied the scale of actual doors and only changed in size. The door was often enclosed in a T-shaped frame and represented with a projecting colonnade in front of it.²⁶ The image of the door was consistently depicted with two door leaves, split by a central mullion. Each door leaf was then split into an upper and lower panel with large studs sometimes decorating the central, middle, and upper rails. Two *porte dipinte* include small studs that embellish the entire surface of the door leaves.²⁷ The lower panels are often depicted as if inlaid with colored stone or marble and decorated with door knockers. The ornamentation on the upper panels varies. On three *porte dipinte*, a scale pattern decorates the upper panels.²⁸ On the *porte dipinte* in Villa A, representations of inlaid stone or marble decorate each panel, and a depiction of the goddess Nike was painted on each of the upper panels.²⁹ On the mosaic image of the door, a spear and shield decorate the interior upper panel, while a *bipennis*, a double-headed axe decorates the right interior panel.³⁰ The representations of the door were highly ornate but not necessarily unique. It is possible the forms derived from model-books or outline-books with a number of architectural, figural, and narrative motifs and schemes.³¹ Though none of these books have survived, images of doors would have likely been one of many motifs from which

²⁶ Doors with T-frames are: 1,1, 1.2, 1.6, 1.8, 1.9, 1.10, 1.11. Doors framed by a colonnade: 1.4, 1.6, 1.7, 1.8, 1.10, 1.11.

²⁷ 1.4, 1.7

²⁸ 1.7, 1.8, 1.11

²⁹ 1.10. Gee 2019, 44-5

³⁰ 1.2, *Pitture e Pavimenti*, 45

³¹ On a discussion of model books, see Clarke 2010.

homeowners could choose and specifically request to embellish the walls of their homes.³²

The Door Motif and Staging

In the *domus* and *villa*, the image of the door functioned as a backdrop within the residence. Expensive furniture, paintings, and objects would have filled the houses of the wealthy, and the image of the door existed as part of a decorative background that further visually enhanced and highlighted the actual wealth on display. Recent scholarship has begun to explore Second Style wall paintings as a mechanism for dramatic “staging.”³³ However, very little work has noted how the door motif, including those that are not *porte dipinte*, could operate in this manner.³⁴ Though entry spaces, dining rooms, and bedrooms possess clearly different functions, all of these areas of the home became opportune sites for the Roman homeowner to visually advertise power, prestige, and hospitality.

In the *domus* and the *villa*, the presence of the door motif in entry spaces such as the *fauces*, *atria*, and vestibule correlated with the public nature of the area. In the *domus*, the front doors of wealthy residences were supposed to be left open in anticipation for morning calls, or *salutationes*.³⁵ By leaving one’s house doors open, the homeowner

³² Clarke (2010, 207) proposes this suggestion that the outline book in particular would have allowed homeowners to envision what the walls in their home could look like.

³³ See Maurice Owen (2010, Ch.7) for his discussion of the “house as a theater,” and see Dietrich (2019, 10) on how the architectural scenery “frames” those sitting in front of or next to the wall paintings.

³⁴ Dietrich (2019, 10) is the only author to my knowledge that discusses the door motif, specifically those in *cubiculum* 16 in the Villa of the Mysteries.

³⁵ See Harnett (2017, 207) for a discussion of *salutationes* and the prestige of the busy house with many callers, also known as the *domus frequentata*. Harnett (2017, 155-8) also describes the decoration of the actual access doorways which oftentimes had ornately stucco architectural motifs to gain the most attention on the street. This also functioned as a frame to focus on the view of the house glimpsed through the *fauces*.

allowed anyone, strangers, invited guests, and residents, to have a glimpse into the home through the entryway and into the home. The *fauces* existed as an architectural space mediating between the public and the private. As a result, the entryway's decoration as a result provide clear visual advertisement of the social status of the homeowner. It carefully showcased the wealth but also concurrently avoided ostentation to appropriately allude to the long-established values and expectations associated with the Roman homeowner.³⁶

The representations of doors as seen in the House of Paquius Proculus, the House of Julius Polybius, and the House of the Faun visually directed the visitor's gaze. In both the House of the Faun and the House of Julius Polybius, the image of the door was also likely used to make a visitor pause at the entrance. Here, the viewer would have been keenly aware of crossing the threshold of the house, which was visually emphasized by the presence of door motif in the *fauces*. By pausing in the *fauces* or vestibule, spectators were then given a view of the house from the *atrium* through the *peristyle* (fig. 1).³⁷ This tantalizing glimpse from one end of the house to another was typical in showcasing the extensive size of the *domus*.

The mosaic door on the *fauces* of the House of Paquius Proculus also invited visitors to pause at the front of the residence. On the mosaic, the right door-leaf "swings open" towards the viewer, and a depiction of black dog with a red collar is chained to the door knocker on the left door-leaf. The image of the dog is represented as if it is blocking

³⁶ See Harnett (2017, 158-164) on the "aesthetic of austerity."

³⁷ Clarke (2006, 9).

the illusory open door.³⁸ The open door on the mosaic hearkened back to old, Republican expectations that wealthy citizens and politicians typically kept their doors perpetually open in order to listen to any and all concerns brought to them.³⁹ Concurrently, the spectator-confronting image of the guard dog reminded those entering the House of Paquius Proculus what their intentions were and how they would affect the owners of the house who welcomed them inside.

Villa A's architecture had a different organization from the *domus* found in Pompeii. The *atrium* was placed at the end of a suite of spaces, which began from the orchard to a closed *portico*, then into an interior garden space decorated with engaged columns (fig. 2). The enclosed garden space finally led to a hallway directly in front of the large, airy *atrium* with four *porte dipinte* (figs. 3-4). The use of the door motif in the *atrium* was likely to set the room apart from the preceding rooms and make it especially dramatic, ostentatious, and distinctive. It also foreshadowed the equally ornate adjoining rooms, that only invited guests could enter, such as *cubiculum* 11 and *oecus* 23 located on the east and west sides of the *atrium*. The door motif in Villa A functioned as both a dramatic visual tool in the public areas of the residence and a teasing image of the luxury that visitors might expect as guests in the residence.

Luxury and the Door Motif– *Oeci* and *Triclinia*

³⁸ See Clarke (2006, 9-11) for further discussion of the dog in front of the door motif and other examples of dogs depicted on mosaics. The combination of the mosaic representations of doors with the guard dog was entirely unique to the House of Paquius Proculus. These type of *cave canem*, “beware of dog,” mosaics were highly popular in Pompeii and were also found in other houses in the Roman empire. See Pernice 1938, 95-96, Taf. 40.2; *Pitture e Pavimenti*, 45; *PPM* 1: 485, 551; Blake 1930, 121-123.

³⁹ See Wallace-Hadrill (1988, 46) and Hales, (2003, 44).

The Roman home overall was a site for displays of conspicuous consumption, hospitality, and power; dining and entertaining rooms were spaces where this ostentation was most on display. While the entry spaces of *domus* and *villae* were public, *triclinia* and *oeci* were spaces meant for a more selective group.⁴⁰ Visitors who entered these rooms were expected to feel honored by such invitations, and concurrently, hosts needed to create a collegial atmosphere for a group of individuals with a similar taste and sense of decorum.

The decorative surroundings of the *triclinia* and *oeci* were intentionally some of the most sumptuous in the entire house; unsurprisingly then, large ornate false doors were a popular decoration in these rooms. In *triclinium* G in the Villa of P. Fannius Synistor, each individual would have also been framed by a slightly different but equally ornate architectural backdrop, including the west wall with the door. Above the fictive door, the artist added details such as a pediment and a hunting frieze (fig. 5). Such skillfully painted details in the room encouraged dining guests to create a conversation regarding the *triclinium*'s decoration.

Similar to the Villa of P. Fannius Synistor, in the Villa of the Mysteries, the *porta dipinta* was possibly meant as a visual framing device.⁴¹ *Oecus* 6 was built during the first century CE renovation, and its layout remained the same until 79CE. However at a certain point shortly after the first renovation, the opening between the *oecus* and the

⁴⁰ Note in this section treat *oeci* and *triclinia* collectively as rooms for entertainment and dining. See Zarmakoupi (2014, 181-92) for a discussion of how many rooms in *villae* could be used for dining and entertainment interchangeably.

⁴¹ For the excavation history of the Villa of the Mysteries see Amedeo Miauri 1931. See Zevi 1981 for a history of the excavations.

villa's *atrium* was closed off and replaced with a *porta dipinta*.⁴² A black *dado* decorated the base of the walls and raised the door above the floor, allowing for the image to be seen behind a dining couch. The host, or most important individual at the dinner party would likely sit along the short end of the *oecus* with the *porta dipinta*, the finest décor in the room, as the backdrop. The new insertion of the false door created a dining environment in the Villa of the Mysteries where guests directed their gaze towards a single decoration and focal point, the host.

Hospitality and the Door Motif – *Cubicula*

While entry spaces were open to all and *triclinia* and *oeci* would often have large groups of visitors in the spaces, *cubicula* were the most selective space in the Roman home. Typically, a *cubiculum* is translated as a bedroom, but textual references point to meetings held in the *cubiculum*, usually between those of roughly the same social status, or a guest of a higher status than the homeowner.⁴³ The wall paintings in *cubicula* also clearly differentiated who would be placed in which bedrooms. While some *cubicula* clearly received more decorative attention than others, the use of bedrooms in Roman residences clearly varied. How *cubicula* were decorated was carefully controlled by the owner of the residence.

⁴² The exact date for the *porta dipinta* in *oecus* 6 are not clear, but Ling (1991, 49-51) dates two other Second Style false doors in the Villa of the Mysteries to approximately 60-50 BCE. Maiuri (1931, 37-40) dates the first reconstruction to the same time. Clarke (1991, 94) agrees with this dating, but notes that Pernice and Richardson both disagree with the dates of the villa's initial construction.

⁴³ See Riggsby (1997) who revisits the problematic term of *cubiculum*. See also Allison (2004, 47; 134-5) who identifies the lack of bed fittings in bed alcoves in Pompeii and believes that sleeping could have taken place in multiple rooms, not just *cubicula*.

Cubiculum 16, in the Villa of P Fannius Synistor, where the Second Style wall painting was preserved, was likely used for the most important guests. The presence of a pair of *porte dipinte* framing the alcove, worked again as a visual indication of wealth and aesthetic taste. If two individuals sat in the alcoves of *cubiculum* 16, the most important guest would likely sit where the door motif framed both sides of the couch.⁴⁴ The images of wealth and prestige painted in the room equated to the wealth and prestige of the guest and the deference the host paid to his most important guests.

Cubiculum M was a room meant to transport the viewer to a bustling urban, architectural landscape. A pair of miniaturized *porte dipinte* decorated the east and west walls of the room. A painted cityscape with apartment buildings, porches and open windows appeared in the background behind each *porta dipinta*, creating a sense of a busy urban setting. *Cubiculum* M's Second Style wall paintings and the four door motifs suggest that the room was meant to aggrandize the individuals sitting on the *lecti*, or couch, in the room. The measurements between each *porte dipinte* are approximately the length of a dining couch, which could have been carried to this room (fig. 6).⁴⁵ The symmetrical false doors on either side drew the spectator's eye towards the center of the wall, where the most important individual would have sat.⁴⁶ While only a select group would have been invited to dine at the Villa of P. Fannius Synistor, an even smaller, exclusive and presumably more elite group used the even more elaborate *cubiculum* M.

⁴⁴ Dietrich 2019, 10-11

⁴⁵ Zarmakoupi (2014, 189) states that the dimensions of dining couches were typically 2.2/2.4m long. The distance between the two *porte dipinte* is roughly 7 feet, or 2.1m.

⁴⁶ Dietrich (2009, 5) also notes that the closed doors in *cubiculum* M continually reinforce where the viewer is not privileged to access and see, again emphasizing a hierarchy between various elite guests and the homeowner who controls the residence.

Conclusion

The door motif in the Roman house is unique; no other ancient visual culture used the image of the door in the domestic, living space. When the door motif was used in the *domus* and *villa*, the extant examples appear to be formally very similar, suggesting that the depictions derived from copy books. However, the representations were far from plain, and the image of the door was usually depicted as if it was inlaid with marble, precious stones, studs, and ornate embellishments and patterning. The detail put into the door motif, especially the *porte dipinte*, made them helpful visual tools to dramatically “stage” parts of the home. In entry spaces, the door motif functioned as a way to make visitors pause and see the most impressive view of the residence from the entrance to the back. In *triclinia* and *oeci*, the door motif served as an ornate painted backdrop behind the homeowner and important guests. Even in bedrooms, the most private rooms in the *domus* and *villa*, the incorporation of the door motif visually broadcasted the importance of the guest and the wealth of the homeowner.

DOMESTIC INTERIORS CATALOGUE

1.1 Miniature False Doors

Current Location: In situ

Findspot: East and west walls of *fauces*, House of the Faun (VI.12.2), Pompeii, Italy

Date: Late second-early first century CE

Material: Stucco; fresco

Measurements: Unknown (Zanker states the doors are positioned 8 feet above the floor)

Inscription: None

Description: A pair of miniaturized doors decorates the upper story of the *fauces* in the House of the Faun. The identical painted doors both sit on a projecting cornice shelf with molding. It is unclear what these pairs of doors represent. Pappalardo believes they represent *lararia*, shrines to household gods. Similarly, Zevi believes these are representations of temple fronts.

On the eastern upper story, the remains of four fluted columns sitting on reddish pedestals are positioned at the front of the shelf creating a portico. The shafts are preserved on two of the columns, part of the shaft survives on another, and one column is entirely missing with only the pedestal still remaining. A closed, four-panel door inset into a T-frame sits directly behind the central columns. The walls on both sides of the door have vertical, engaged columns placed directly behind the columnar portico. In the corner of the right upper story, a fragment of molding survives. The fragment suggests the columns likely supported a projecting porch over the door. The paint on the eastern upper story is now mostly missing.

All of the columns in the western upper story are now missing, and only the red pedestals remain in front of the closed door. The same engaged pilasters frame the sides

of the four-panel door in a T-frame. On this west side, the paint on the wall is still discernible. The wall is divided into different sections, with faded portions of red and white paint to represent paneling.

Select Bibliography: Mau 1901, 289-91; *PPM*, Vol. 5, 906; Zanker 1998, 37-38; Zevi 2000, 118-27; Mazzoleni and Pappalardo 2005, 56; Pappalardo 2009, 18

1.2 Mosaic

Current Location: In situ

Findspot: *Fauces*, House of Paquius Proculus (I.7.1), Pompeii, Italy

Date: 1-15 CE (Clarke)

Material: Mosaic

Measurements: Width 100 cm; Height 160 cm (approximation)

Inscription: None

Description: A black-and-white floor mosaic depicts a dog guarding a half-open door and takes up the entire floor of the *fauces*. The door is framed by two black mosaic borders and a polychrome mosaic scene above the door. The polychrome mosaic consists of a pair of centaurs, a goat, and a tree. Below the door is a threshold mosaic that consists of two squares with crisscrossed lines inside. These two squares frame a rectangle with small mosaic decorations in the center.

Most of the floor is taken up by the door motif. The two-leaf door is enclosed in a T-frame, and the right leaf is depicted at an open angle. Each door leaf is split into decorated upper and undecorated lower panels. The upper left panel depicts a shield and spear, and the upper right panel depicts a double-headed axe. A circular door knocker hangs from the center stile of the left door leaf. A large black dog with a red and white

collar sits in front of the door with its leash chained to the circular door knocker. The entire scene is framed by two plain, black borders.

Bibliography: Della Corte 1926, 145-54; Blake 1930, 122-23; Pernice 1938, 95, Tav. 40, 2; Della Corte 1939, 340; Spinazzola 1953, Fig. 348, Tav. 41; Schefold 1957, 28(a); *PPM*, Vol. 1, 483-552; *Pitture e Pavimenti*, Vol. 1, 45; Ehrhardt 1998, 125; Clarke 2006, 8

1.3 False Door

Current Location: In situ

Findspot: West corner, south wall, *cubiculum* 27, House of the Golden Bracelet (VI.17.32), Pompeii, Italy

Date: Mid-first century BCE, with restoration after 62 CE (Ciardello)

Material: Fresco

Measurements: Width 100 cm; Height 200 cm (approximation)

Inscription: None

Description: This is a Second Style false door located in the southwest corner of the second floor below ground level. The door, originally painted during the mid-first century BCE, was restored and repainted after the 62 CE earthquake in Pompeii. The fresco image depicts a two-leaf closed door split into upper and lower panels. The upper portions of the lower panels are decorated with small circular door knockers that hang from square embellishments. Studs decorating the upper, middle, and lower stiles are also depicted. The door used to meet the floor, but in 62 CE, the bottom portion of it was likely painted over with a black *dado*.

Select Bibliography: *Pitture e Pavimenti* Vol. 2, 1, 51, 56, Figs. 38-42; Barbet 1985, 119, Fig. 74; *Pitture e Pavimenti* Vol. 3, 15; *PPM*, Vol. 6, 106-115; Heinrich 2002, 113-14,

Nr. 68-70; Ciardiello 2005, 151-56; Mazzoleni et al. 2005, 261-73; Ehrhardt 2012, Figs. 198-204

1.4 False Door (now damaged)

Current Location: In situ

Findspot: East wall, Room 71, House of Marcus Fabius Rufus (VII.16.22), Pompeii, Italy

Date: 45-40 BCE

Material: Stucco

Measurements: Height 140-180 cm (approximation by Walker)

Description: This is a damaged Second Style wall painting that was originally on the back wall of a room in the House of Marcus Fabius Rufus. However, likely in the early first century BCE, a new wall was built in front of the original wall. As a result, the bottom half of the wall painting is blocked by the remains of the new wall painting.

The original wall with the false door is painted as if a large portico were projecting out from the wall splitting it into three sections with four, fluted Corinthian columns. In the center of the portico, the wall painting depicts a two-leaf door opening inward. The door is split into two panels, upper and lower, with three large, pointed studs on the upper and central stiles. Smaller studs decorate the rest of the space on the stiles and the mullion. A female figure with a veil and tiara stands in the door opening. A small cupid is turning her head to the right looking toward the female figure. Originally there was a set of stairs that led up to the door, according to Walker, though it is now blocked by the wall in front of it. The female figure at the center of the wall painting remains unidentified. Walker suggests this figure may be Cleopatra.

On the left and right sections of the portico are “broken doors” or partial representations of doors. Each of these halves of doors consists of a T-frame with leaves

split into undecorated upper and lower panels. Above the “broken doors” are depictions of *pinakes*, small shutters that usually covered paintings, or in this case, what appear to be small silver shields.

The wall is also painted to give the illusion of paneled walls that decorate the sides of the portico. In the portico are depictions of large green panels, with a small cornice above and an upper frieze with red paneling. On the edges of the wall, depicted as if they were outside of the portico, are red paneled walls with a green upper frieze. Silver shields decorate the upper portion of the wall.

Select Bibliography: *Pitture e Pavimenti*, Vol. 3, 276; *PPM*, Vol. 7, 947-49; 1107-12, Figs. 317-24; Heinrich 2002, 127-30, Nr. 94-130; Mazzoleni et. al 2005, 388-401; Grimaldi 2006, 401-6; Walker 2008; Dobbins and Foss 2009, 408-9, Fig. 26.2; Ehrhardt 2012, Figs. 240-48

1.5 False Door (now destroyed)

Current Location: In situ

Findspot: West wall, *oecus* 22, House of Sallust (VI.2.4), Pompeii, Italy

Date: Mid-first century BCE (Mau)

Material: Stucco

Measurements: Width 100 cm; Height 400 cm (approximation based on Laidlaw fig. 13)

Inscription: None

Description: This is an image of the west wall of *oecus* 22 in the House of Sallust, which used to have a painted false door, according to August Mau. Based on Laidlaw’s excavations, there used to be a real door that connected the *atrium* to *oecus* 22, but after an early remodeling, the door was plastered over. A false door was then painted onto the west wall of *oecus* 22, with the First Style wall painting in the room intact. Though it is

unclear what this painted false door looked like, it may have been inset into a T-frame, as shown in Laidlaw's drawing.

Select Bibliography: Mau 1882, 29; Laidlaw 1985, 128, 130-33, Taf. 23a, 49a-b, 60a-b; *PPM* 1990-2003, 4, 87, 115-18, Figs. 45-54; Laidlaw and Stella 2014

1.6 False Door

Current Location: Museo Archeologico Nazionale di Napoli, Naples, Italy, inv. s.n.

Findspot: Boscoreale, Italy; found in west wall, *triclinium* G, Villa of P. Fannius Synistor

Date: Mid-first century BCE

Material: Fresco

Measurements: Length 500 cm (approximation); Height 337 cm (dimensions of west wall)

Inscription: None

Description: The door decorates the center of the west wall of *triclinium* G with a painted double portico framing the door. The two-leaf door is inset into a T-shaped frame with a brownish-purple border. The door leaves are divided into upper panels and lower panels that are approximately twice as high as the upper ones. All the panels are painted to appear as if they were inlaid with dark marble. Above the T-frame is a small hunting frieze topped by a cornice with dentils and an ornate pediment, and the tympanum is painted purple. The walls next to the door are painted to resemble dark green marble.

Ionic marble columns frame both sides of the door. Fluted Corinthian columns are painted on either side of the Ionic ones and appear to be in the front part of the portico. A low wall is depicted and frames both sides of the door. The wall is split into a main zone painted in red, a narrow frieze painted to imitate green marble, and an upper zone with rectangular panels imitating white marble. Another frieze, imitating purple marble,

appears above the paneling in the upper zone. A gold projecting cornice is painted above the wall panels. Caryatids stand on small projecting pieces of molding and support an upper cornice. Sitting on the cornice are two theater masks, a female one on the left and male one on the right. Behind the painted lower wall is a depiction of blue sky in the background. At the center of this background is what appears to be a black hanging curtain draped directly behind the door. In the sky above the hanging curtain is a winged cupid standing on a pedestal. Green walls and a purple roof, all imitating marble paneling, are painted as if they were receding into the background. A glimpse of white marble architecture also appears in the background.

Bibliography: Barnabei 1902, 63-66; Pappalardo 2009, 35-37; Bergmann and De Caro 2010, 26-28, Fig. 50; Dietrich 2019, 4-5

1.7 Pair of Miniature False Doors

Current Location: Metropolitan Museum of Art, New York, United States, inv.

03.14.13a-g

Findspot: Boscoreale, Italy; found in east and west walls, *cubiculum* M, Villa of P.

Fannius Synistor

Date: 50-40 BCE

Material: Fresco

Measurements: Width 265.4 cm; Height 334 cm; Depth 583.9 cm (dimensions of *cubiculum* M)

Inscription: None

Description: The east and west walls of *cubiculum* M are identical and have a pair of miniaturized doors set into a larger, painted architectural scene. Each wall framed is by a depiction of a colonnade with an Ionic pilaster decorated with squares on the shaft. This

pilaster separates one part of the wall with a depiction of a round tholos temple from the section of the wall with the door motif.

Concentrating on the area with the door motif, this part of the wall is split into three sections by a pair of red Corinthian columns. The entire architectural scene sits on a podium with green and red panels that have a gray recess at the center.

The two-leaf doors are depicted on the left and right of the central section. Each door is divided into upper panels and lower panels that are approximately twice as tall as the upper ones. The upper panels are decorated with a yellow and brown scale pattern. The bottom panels are painted to appear to have a tortoiseshell inlay, and a pair of silver lionhead door knockers are painted on the upper portion of the panel. Large silver studs are depicted on the upper, central, and bottom stiles, while smaller silver studs are interspersed throughout the rest of the stiles and rails of the door. The door is framed by a pair of composite pilasters, each with tortoiseshell inlay on the pilaster shafts. Above the door frame is a narrow purple door frieze. The figures depicted may represent a procession. Above the frieze is a depiction of an ornate projecting cornice, with dentils, molding underneath, an upper cyma, and small spikes above. To the left of the door is a container holding a plant, most likely laurel. On the other side is a depiction of a small stand with what appears to be incense. Behind it is a pilaster with a small gold statue on top. Each door is painted in front of a depiction of multiple apartments clustered together. Behind these apartments is a wall with a portico that recedes into the background.

Between the red and gold Corinthian columns in the central section is a depiction of a sanctuary gate. Two benches with gold libation vessels and an altar with offerings

appear in front of the sanctuary precinct. Behind the gate and wall is a large golden statue. A pair of columns supporting an architrave is directly behind the statue. A gold shield hangs from the colonnade supported by the red and gold columns.

Select Bibliography: Barnabei 1902, 71, Figs. 17-19, Pls. 9-10; Beyen 1938, 141, Figs. 56-58, 60-62, 64-66; Tybout 2001, 35, 55; Bergmann et al. 2010, 28-32, Figs. 55-60; Barbet and Verbanck-Piérard 2013, Vol. 1, 2, Pls. 15-18, 2; Elkins 2015, 325-27, Figs. 11,14

1.8 Pair of False Doors

Current Location: In situ

Findspot: *Cubiculum* 16, Villa of the Mysteries, Pompeii, Italy

Date: 80 BCE

Material: Fresco

Measurements: Width of north wall 112.5 cm; Height 197 cm; Width of south wall 127 cm; Height 197 cm (approximation)

Inscription: None

Description: This is a pair of false doors painted on the walls of an alcove in *cubiculum* 16. Each door is depicted as if it were sitting on a striped red and white podium and is framed by a columnar portico. The two doors are identical and face one another. Each depiction of the two-leaf closed door is split into upper panels and lower panels that are twice as tall as the upper ones. The lower panels are painted as if they were inlaid with wood. A small circular door knocker is placed on the right lower panel near the central stile. The upper panels are decorated with a scale pattern. Three large silver studs embellish the upper, central, and lower stiles of the door, and the vertical mullion is decorated with much smaller studs. The entire door is set into a T-frame, which is topped by a plain architrave and ornate pediment. The tympanum is decorated with leaf

embellishments. The ridge and corners of the pediment are adorned with curls. Bright red walls decorate both sides of the door and reach the height of the architrave.

A pair of Corinthian columns frames both sides of the door. The shafts of the columns are painted to imitate marble grain. To the left and right of these columns are depictions of attached, fluted Corinthian pilasters also painted to imitate marble grain. These columns support a gold cornice topped by a red architrave and a pediment. The portico extends above the door and the red walls provide a glimpse of a gray sky. In the background is a representation of an architectural building which is directly above the pediment of the door and framed by the portico.

Select Bibliography: Maiuri 1931, 184-91; Beyen 1939, 48-55; Engemann 1967, 68-73; Ehrhardt 1991, 37-42, Figs. 1-2; Stinston 2011, 408-10, Figs. 1-3; Wallace and Hadrill 1994, 51-54, Figs. 3, 19-20

1.9 False Door

Current Location: In situ

Findspot: Vestibule, House of Julius Polybius (IX.13. 1-3), Pompeii, Italy

Date: Mid-first century BCE

Material: Fresco

Measurements: Unknown

Inscription: None

Description: This is a false door set into a T-shaped frame in the *atrium* of the House of Julius Polybius. The two-leaf closed door is split into upper and lower panels where the lower panels are approximately twice the height of the upper ones. The lower panels are undecorated, and De Franciscis noted that originally wrestling scenes decorated each of the upper panels. A depiction of three gold studs adorns the central stile of each leaf. A

frieze of dots and semicircles originally decorated the upper edge of the upper stile. The paint on the false door is heavily restored and indicates the stiles and rails were originally painted a reddish brown as if to imitate wood. The T-frame is also decorated with a reddish-brown border. De Franciscis identified a specific peculiarity regarding this false door: a slit in the center of the false door resulting from the fact that the door leaves were tapered and did not actually connect. Through his excavations, De Franciscis came to believe that the false door was added later after a remodeling of the house. The rest of the *fauces* dates to about the mid-second century BCE, but the paint on the false door dates it to the first century BCE.

Bibliography: Spinazzola 1953, 333; De Franciscis 1988; Clarke 1991, 113-14; Auricchio 2001; Esposito 2004; Pappalardo 2009, 25

1.10 Pairs of False Doors

Current Location: In situ

Findspot: East and west walls, *atrium*, Villa A, Oplontis, Italy

Date: Mid-first century BCE

Material: Fresco

Measurements: Unknown

Inscription: None

Description: Two pairs of identical false doors decorate opposite walls of the *atrium* in Villa A at Oplontis. These doors are part of a larger painted architectural backdrop with a colonnaded portico set on a podium. The western and eastern walls of the *atrium* are identical to one another, but the western wall is better preserved. Both walls are missing the upper half of the wall paintings. The two-leaf closed door is split into upper panels

and lower panels that are approximately twice as tall as the upper ones. The lower panels are painted to suggest they are inlaid with dark wood. All of the upper panels are decorated with golden winged victories. Three large, silver circular studs decorate the upper, central, and lower stiles of each door leaf, and smaller studs embellish the space between the larger studs and the door rails. A set of three stairs leads up to the door. The entire door is set into a T-frame, and above the frame is a plain architrave topped by a small striped frieze and a projecting shelf. The corners of the shelf curve outward into griffins. Above the shelf is a depiction of a *pinax*, a small painting on wood, portraying an architectural landscape.

The door on the left is the best preserved out of the four. The columns that frame either side of the doors are decorated with horizontal lines and diamond patterns, most likely inlays of expensive marble. On the left and right of these columns are silver *cistae*, containers, with gold lids, placed in small niches. Next to these *cistae*, separated by a set of fluted columns, are what appear to be silver candelabra. The wall panels depicted around this door are painted in various colors in different sections. The main panel is painted to replicate green marble; it alternates to purple frieze in the upper portion of the door and then to green again where the *pinax* is placed above the door. The niches with the *cistae* are painted purple, and the walls behind the candelabra are painted bright red. In the niche with the *cistae*, a decorative molding splits the purple main panel from a green upper frieze. In the uppermost register above the green paneling is a pair of shield portraits. Above the red walls behind the candelabra is a frieze in the upper register that is

painted purple and decorated with molding. Above this in the uppermost register is a theater mask.

The door on the right side of the west wall is identical in form to the other painted doors. In front of the set of stairs is a depiction of a tripod for offerings. The columns framing this second door are decorated with various circular patterns, emulating marble grain. The walls in the portico are painted red, green, and purple. A row of three shields hangs between the columns to the right of the door. To the right of the columns is a pair of Corinthian pilasters. The columns support a plain architrave and a frieze of triglyphs and metopes. The metopes alternate between green panels with *bucrania*, ox skulls, and purple panels with *paterae*, offering dishes.

The eastern wall is a mirror image of the western wall. The door on the left side is framed by a series of columns decorated to appear to have circular marble grain. The bottom half of the door is missing. To the right of the eastern wall is a door framed by columns with horizontal lines and diamond patterns. The podium and staircase where the door and portico sit are now heavily damaged. The eastern wall shows evidence of some repair and repainting in the first century CE, most likely after the 62 CE earthquake.

Based on archaeological evidence, the false doors may have been part of a two-story portico, similar to a Roman theater. In the reconstruction image, there was a row of aediculae set against a blue sky.

Select Bibliography: Clarke 2014, 83-89; Clarke and Muntasser 2019, Vol. 2, 44-48, Figs. 1.2, 6; Gee 2019. 41-45.

1.11 False Door

Current Location: In situ

Findspot: North wall, *oecus* 6, Villa of the Mysteries, Pompeii, Italy

Date: Mid-first century BCE

Material: Fresco

Measurements: Unknown

Inscription: None

Description: A two-leaf closed door decorates the middle of the north wall in *oecus* 6 in the Villa of the Mysteries. The door is framed by a depiction of a colonnade consisting of four fluted Corinthian columns and two square pilasters. The colonnade and the door sit on a podium with a black dado at the base of the wall.

The door is split into upper panels and lower panels that are twice the height of the upper ones. The lower panels are also painted as if they were inlaid with reddish-brown wood or marble. Near the center of each lower panel is a circular door knocker. The upper panels are decorated in a scale pattern. Three large silver studs decorate the upper, central, and lower stiles of each door leaf. Small gold studs decorate the mullion. The entire door is inset into a T-frame. The wall paneling behind the door is painted green.

Above the door frame is an architrave painted to represent marble, topped by a cornice, another marble frieze, and finally a gold pediment. Directly above the pediment is an arcuated lunette that shows a blue sky in the background. Fluted Ionic columns frame both sides of the door and extend to the height of the arcuated lunette. The columns support an architrave topped by a purple frieze. The space between the fluted column and the pilaster is split into three sections. The bottom of the wall, the main section, is painted

purple. The central section of the wall consists of four registers. The bottom frieze consists of a meander pattern with a green border. Above the meander frieze are white marble panels. On the top register is a depiction of an architrave and a projecting gold cornice. The upper section of the wall is split into three registers. The bottom register is decorated with red and purple panels, the second with blue and yellow panels, and the third with green and red panels.

Select Bibliography: Maiuri 1931, 58; Beyen 1938, 56, Anm.2; Engemann 1967, 25, Taf. 28-30; Bastet and Vos 1979, 57, Fig. 10

1.12 False Door (now destroyed)

Current Location: n/a

Findspot: Boscoreale, Italy; found in *oecus* H, Villa of P. Fannius Synistor

Date: Mid-first century BCE

Material: Stucco

Measurements: Width 110 cm (Barnabei)

Inscription: None

Description: This is a reconstruction drawing of the west wall of *oecus* H in the Villa of P. Fannius Synistor. Though this is now lost, Barnabei notes that on the far left side of the wall there was a false door rendered in stucco. This door was exactly across from an opening into the room via the east wall. This stucco door is likely now destroyed.

According to Müller's drawing, the two-leaf false door was inset into a T-Frame and split into two panels, upper and lower. Above the door was a frieze consisting of triglyphs and metopes, and a depiction of an architrave supporting a short colonnade. The door also interrupted the depiction of a high podium on the right on which a figure stood.

Select Bibliography: Barnabei 1901, 58; Müller 1994, pls. 3, 4

II. CINERARY URNS

In this chapter, I provide an overview and discussion of the first type of funerary monument in this dissertation: cinerary urns. Urns that are decorated with the door motif are found mostly in metropolitan Rome and have already received thorough study by previous scholars including Haarløv and Davies.⁴⁷ However, the corpus of this material requires updating, and a close study of the formal characteristics of the door motif on urns is still needed. In this chapter, I report the number of door motif cinerary urns, their chronological distribution, and their function in the Roman funerary context. I next describe the formal characteristics of the door motif: its dimensions, embellishments, and placement on urns. Finally, the remainder of the chapter is devoted to highlighting noteworthy features of the door motif's appearance on this category of object. In the case of urns, the door was often paired with other motifs, and these combinations of imagery are investigated. Overall in this chapter, I highlight certain distinctive qualities of the door motif found on cinerary urns and identify enduring patterns that appear throughout the period of urn production.

Overview

Out of 728 extant cinerary urns, only 57 include the door motif as a decoration.⁴⁸ These 57 objects account for about 8% of surviving Roman urns.⁴⁹ The small percentage

⁴⁷ Sinn (1987) has to date produced the only comprehensive catalogue on cinerary urns and includes all examples of the door motif cinerary urns from Haarløv and Davies's publications.

⁴⁸ See Appendix B.1 for urns in relation to all objects in the catalogue. The number 728 comes from the 714 urns identified by Sinn (1987), plus 14 urns that were not included in the study. Due to the age of Sinn's study, I acknowledge this number of 728 extant urns may not be entirely accurate and is likely slightly less than the actual number of extant cinerary urns that we have to date.

⁴⁹ 57 urns with the door motif/728 extant total urns= 7.82%.

suggests that the door represented only one of many motifs in a larger visual repertoire used to decorate cinerary urns. Of the 57 urns, 21 are dedicated to men, 9 to women, 6 to couples, and 6 to two or more family members.⁵⁰ These numbers imply that that the door motif urns were generic; in other words, they could be used for any burial of any individual or group.

The earliest door motif cinerary urns were produced between the second half of the first century BCE to the early first century CE.⁵¹ Four urns date to this time period: one in situ in Perugia, the second in the Museo Arqueológico Nacional, Madrid, the third in the Getty Villa, and a fourth now in the Musei Vaticani.⁵² The last door motif urns were produced between the mid-second to early third century CE. Two urns date to this time period: one dedicated to Titus Aelius by his spouse, and another dedicated by Sextus Allidius Symphoros for himself and his family members.⁵³ The popularity of door motif urns directly corresponds to overarching trends in urn production. A clear rise is discernable after these early urns showing an increasing demand in the mid-first century CE. By the late second century CE however, the demand for cinerary urns waned with the shift from cremation to inhumation. The image of the door however continued to be used on sarcophagi.

Function and Context

⁵⁰ Appendix B.2. While this number may at first suggest that door motif was associated with men, the small number of extant works makes this correlation tenuous. In addition, neither Sinn nor any other study has provided percentages of the number of extant cinerary urns dedicated to women versus men, or group versus singular burials.

⁵¹ See Appendix B.3, the first column for a graph by Sinn (1987) of the time during which urns were produced. See Appendix B.4 for the distribution for the door motif cinerary urns.

⁵² 2.1-4

⁵³ 2.50-1

The image of the door on cinerary urns functioned in multiple ways. The door motif operated as an architectural embellishment that made urns look like miniaturized temples and tombs. The door also symbolized the divide between the worlds of the living and dead.⁵⁴ Most commonly, cinerary urns were placed in family and communal tombs outside of the city walls (fig. 7).⁵⁵ The door's depiction and use on urns was connected to where these objects were placed. The motif visually reinforced the concept of the tomb as the *domus aeterna*, the final resting place of deceased family members.⁵⁶ The door also architecturally visualized the *Porta Ditis*, which family members would encounter every time they visited the tomb.⁵⁷

Formal Characteristics

Cinerary urns were typically carved on three sides with a decorated front panel and identical side panels.⁵⁸ On most cinerary urns, the door was carved on the front panel of the urn at the center and placed at the bottom half of the container. An inscription panel usually took up the upper half of the urn. Aside from the cinerary urns dated to the early first century CE, only 3 other cinerary urns with the door motif deviate from this standard composition.⁵⁹ In addition, the scale and shape of the door were unimportant relative to the motif's placement and symbolic meaning. Doors were carved in both

⁵⁴ Davies 1978, 203.

⁵⁵ See Hopkins (1983, 203-217) for further discussion on types of tombs.

⁵⁶ For more on the tomb as *domus aeterna* see Wallace-Hadrill (2008).

⁵⁷ See Toynbee (1971, 51; 61–64) for more on the “cult of the dead,” and when family members would frequent the tombs after burying the deceased.

⁵⁸ Only five cinerary urns to my knowledge have decorations on the back, 2.1, 2.2, 2.3, 2.4, and 2.47.

⁵⁹ 2.7 and 2.27 have doors framing both sides of the inscription panel; in 2.45 the door motif is placed above the inscription panel.

square and rectangular shapes, and these dimensions further suggest the door motif on urns were not scalar miniaturizations of real doors.

Two kinds of doors appear on funerary urns: single and double doors.⁶⁰ Older scholarship has sometimes used the designation, *zweiflügelige*, or 2-leaf doors, for single doors.⁶¹ This identification indicates that a door consists of a pair of leaves, closed or open, and each leaf is split into upper and lower panels. In these cases, a central mullion, a vertical post in the middle of the door frame, delineates the two door leaves.⁶² Four urns only have a single door leaf separated into four panels, and in examples, the vertical mullion is missing.⁶³

Double doors are found on only 4 cinerary urns.⁶⁴ The double-door form consists of two closed doors positioned side by side with each door split into four panels. The double doors typically take up more space on the bottom half of the urn's front panel, and this leaves less room for additional imagery framing the sides of the door. Minute details differentiate each of the representations of the double doors. On the urn dedicated to Celadius Caesaris, mullions at the center of the two doors indicate these are actually a pair of single doors positioned next to one another creating the effect of double doors.⁶⁵ On the urn for Quintus Volusius Narcis however, there is no indication of where the doors open as the middle rail is uninterrupted across the doors.⁶⁶ The form of this door is

⁶⁰ Appendix B.5

⁶¹ Appendix B.5, Type 1A.

⁶² In a few instances, such as 2.7, 2.29, and 2.57 a thin incised line indicates the division between two door leaves rather than a mullion.

⁶³ Appendix B.5, Type 1B. Single doors with one door leaf are 2.21, 2.22, 2.30, and 2.41

⁶⁴ Appendix B.5, Type 2. Double doors are: 2.1, 2.15, 2.16, 2.31

⁶⁵ 2.15

⁶⁶ 2.16

actually more reminiscent of window shutters or room partitions, such as those from the Villa of the Mysteries and Villa of P. Fannius Synistor (figs. 8-9).⁶⁷

Door knockers are the main embellishment on the doors decorating the urns. Twenty-nine urns have circular door knockers, and 11 have slightly more ornate lionhead door knockers. While lionhead door knockers are common on other, larger funerary monuments such as stelae and sarcophagi, the small surface area of the cinerary urns may have limited the artist's ability to carve additional embellishments on the doors themselves. Instead, motifs framing the door perhaps became a way to add further ornamentation.

Framing Imagery

The door motif was often paired with other visual embellishments, which I call framing imagery. This framing imagery consists of identical motifs placed on either side of the door. Depictions of trees, sphinxes, cupids, and weaponry, are the most frequent framing imagery.⁶⁸ Sphinxes were *apotropaic*, or evil-warding, and their depiction on both sides of the door may have referenced Hellenistic tombs with sculptures of the mythological creatures guarding the tomb complex (fig. 10).⁶⁹ Cupids may have referenced Eros *psychopompos*, or Eros as the guide leading souls to the world of the dead.⁷⁰ Weaponry rarely appears on cinerary urns, but when it does, the depictions

⁶⁷ See Joanne Berry (2016, 140) for a discussion on shutters and partitions of rooms in the Roman house.

⁶⁸ Appendix B.6. Urns with trees are: 2.6, 2.8, 2.9, 2.12, 2.14, 2.15, 2.18, 2.30, and 2.53. 2.55 is heavily eroded but it may have had flanking trees. Urns with sphinxes are: 2.22, 2.32, 2.38, and 2.46. On 2.45, the sphinxes are positioned at the corner of the urn. Urns with cupids are: 2.20, 2.21, 2.28, 2.40, 2.45, and 2.49. On 2.45 the cupids are positioned on the corners of the urn. Urns with weaponry are: 2.11, 2.23, 2.24, 2.34, 2.36. 2.35 has weaponry on the side panels. For representations of weaponry *without* the door motif, see Sinn (1987, 115), Nr.94 which is now in the Metropolitan Museum of Art.

⁶⁹ Huskinson and Elsner (2015, 29;33) also note that sphinxes were often paired with garlands and other funerary imagery. Borg (2013, 441) also notes that sphinxes often decorated Roman tombs.

⁷⁰ For further discussion on Eros as a *psychopompos* in Roman funerary art, including on sarcophagi see L'Orange (1962).

typically consist of shields of different shapes and occasionally helmets. These weapons may have represented war trophies, or *tropaeum*. Scholars have previously suggested that weaponry carved on one particular cinerary urn may indicate the deceased could have been a general, but this is difficult to prove because almost all of the weaponry urns are uninscribed.⁷¹ The only one with an inscription, now heavily damaged, may have held the remains of a freed male and an unknown individual.⁷² It is unclear however if the dedicant possessed any association with military campaigns or battles. Unlike sphinxes and *tropaeum* imagery, there are representations of trees are only ever found with the door motif.⁷³ Trees are the most frequently represented framing imagery with the door. Trees appear on 10 urns and vary in type.⁷⁴ On the urn dedicated to Cnaius Voluntilius Sophrus, a pair of date palms frame both sides of the door.⁷⁵ More often than not, narrow tapered trees frame the doors, and these may be either cypress or laurel trees. These types of trees, appear on urns such as one dedicated to Titiae Hygia.⁷⁶ All of these trees, the date palm, laurel, and cypress are associated with funerary contexts. Cypress and laurel branches were burned during funerary rituals, and laurel and cypress trees were planted in funerary gardens and mausolea.⁷⁷ Date palms also may have been planted near tombs, as

⁷¹ On the interpretation of the deceased's relationship to the military see Picón et al. (2007, 491) Nr. 428.

⁷² The last line of the inscription on 2.36 is still visible. It says "fecit et sibi," which indicates the commissioner had this urn made for himself and someone else.

⁷³ It is important to note that sometimes, the corners of urns will be carved in the shape of trees such as in 2.25 and 2.48. These do not however count as "framing" imagery because they are not directly carved on both sides of the door.

⁷⁴ Sinn generally labelled all of the trees as laurel trees, but Haarløv revised this identification for some of the urns to cypress trees.

⁷⁵ Identifications of these trees are drawn from comparing them to descriptions by Jashemski (1993, 11) on Second style Roman wall painting.

⁷⁶ 2.8; the urn for Titia Hygiae is an example where Haarløv calls this a cypress tree while Sinn calls it a laurel tree.

⁷⁷ Bodel 2017, 199.

seen on the relief of the Tomb of the Haterii where a date palm is depicted next to the tomb being constructed (fig. 11). Here, the date palms may have symbolized a belief in victory over death.⁷⁸ Here the imagery framing both sides of the door added further symbolic meaning associated with death, burial, and remembrance.

Framing Imagery - Marriage Handshake Scenes

Door leaves frame a marriage handshake scene on 6 cinerary urns.⁷⁹ In each of these depictions, a male figure in a toga and a female figure in a chiton are depicted standing and turned slightly towards one another. Each couple clasps one another's right hand, and in two instances, the husband's left arm is extended as if reaching to touch his wife's cheek.⁸⁰ This particular depiction represents a type of *dextrarum iunctio*, a motif where two figures join together their right hands. No other type of *dextrarum iunctio* besides the marriage handshake appears on cinerary urns.⁸¹ Most of the marriage handshake depictions with the door date to mid-first century into the early second century CE.⁸² The marriage handshake does sometimes appear without the door, as seen on a cinerary urn now in the British Museum (fig. 12).⁸³ Glenys Davies suggested that perhaps dedicants interpreted the *dextrarum iunctio* in a way unrelated to the reunion with a deceased partner or marriage fidelity.⁸⁴ For example, one cinerary urn was commissioned

⁷⁸ Haarløv 1977, 48.

⁷⁹ 2.5, 2.26, 2.45, 2.50, 2.51, and 2.54. Two altars, 3.8 and 3.9 also have the marriage handshake scene framed by door leaves.

⁸⁰ 2.5, 2.26.

⁸¹ Glenys Davies (1985, 634) also astutely notes that the "marriage handshake" is not specific to Roman funerary art and can be found on Etruscan urns. Besides Davies, see Stine Berk (2016, 60) for further sources on the marriage handshake in Roman funerary art.

⁸² Sinn 1987, Tabelle 2.

⁸³ See Sinn (1987, Nr.82–84, 268, 433, 464) for urns with the marriage handshake without doors.

⁸⁴ Davies 1977, 634; see also Reeksman (1958, 27–30) for older interpretations of the *dextrarum iunctio*, marriage handshake motif.

by a son, Quintus Minucius Icarus for his parents.⁸⁵ Another cinerary urn was commissioned by a father for his 16 year old daughter, Aponia Felicitata.⁸⁶ A cinerary urn dedicated by Sextus Allidius Symphoros was commissioned for himself, his son, sister, and wife.⁸⁷ None of these urns with the door motif–marriage handshake were specifically commissioned by one spouse for another. On the cinerary urn for Sextus Allidius Symphoros and his family, the marriage handshake combined with the door may reference the importance of the family tomb. For Apona Felicitata, the door may represent the deceased as a young bride, being led from the doors of her family house now to the doors of the afterlife.⁸⁸ When this specific *dextrarum iunctio* scene becomes combined with the door motif, it may have indicated the relationship between one family member to another, such as a son to his parents or a father to a daughter. Here the image of the door could have symbolized both the doors to the *domus* and the door to Dis and emphasizing the separation between living and deceased family members.

Conclusion

The door motif appears on a small but significant percentage of extant cinerary urns. These 57 examples from the first to early second century CE fall within a time when urn production was at its peak. The door motif on urns took on multiple meanings. The door motif could symbolize a temple, a tomb entrance, the doors to the *domus*, and the

⁸⁵ 2.5

⁸⁶ 2.54. Note that there are no images for the urn for Aponia Felicitata

⁸⁷ 2.50

⁸⁸ The traditional Roman marriage ceremony consisted of the *nuptiae*, the actual marriage ceremony, and the *conferratio*, where the bride was part of a procession walking from her family's home to that of her husband. Crossing the *limens* or the door threshold of her husband's home indicates the transition of the bride from an unmarried girl to the *matrona*, or wife. See Karen Hersch 2006, 190-212.

entrance to Hades. Perhaps most significantly, imagery, such as sphinxes, trees, weaponry, and the marriage handshake often frames the door. Together, these combined motifs offer additional ways of interpreting the depiction of the door.

CINERARY URNS CATALOGUE

2.1 Cinerary Urn

Current Location: Tomb of the Volumnii, Perugia, Italy

Findspot: In situ

Date: 27 BCE-14 CE (Augustan [Haarløv])

Material: Marble

Measurements: Width 76 cm; Height 40.5 cm; Depth 57 cm

Inscription: CIL XI 1963

P VOLUMNIIUS A F VIOLENS

CAFATIA NATUS

Description: This cinerary urn takes the form of a temple and is decorated on all four sides with a double door on the front, short side. Fluted Corinthian pilasters decorate the four corners of the cinerary urn. The front of the urn is carved to suggest ashlar masonry. A pair of closed double doors, each with four panels, are the central decoration of the front of the urn. Above the door frame is an entablature with an inscription. Translated it reads, “Publius Volumnius Violens, Son of Aulus, born of Cafatia.”

The lid of the urn was carved to emulate the shape of a tiled temple roof. In the pediment is the head of Medusa framed by decorative leaf tendrils. The ridge of the roof is decorated with palmette antefixes, and long sides of the roof have lionhead waterspouts. Sphinxes, one of which is lost, sat on the corners of the roof.

Two sides of the urn have almost identical decorations. On one side, a large garland with fruit and flowers hangs from the horns of two *bucrania*, ox skulls. Above the garland is a *patera*, a circular libation dish. Two birds are perched on the garland, with the one on the right possibly eating a worm. Below the garland are two water birds;

the one on the left eats a lizard and the one on the right a frog. On the other side, instead of a *patera* above the garland is a small jug.

The back of the urn is decorated with a vignette of multiple objects. From left to right, we see a victory palm and a herm. Next to the herm is a large krater with two birds sitting on its rim. Behind the krater is a tree. To the right of the krater, we see a fluted Corinthian column. It acts as a stand for an amphora lying on its side on the column. On the far right is another tree similar to the one behind the krater.

Bibliography: Altmann 1905, 19; Rodenwaldt 1925, 12f; Weickert 1927, 221; Messerschmit 1942, 143ff, 154, 229ff, Figs. 44-47; Thimme 1953, 134ff, 145ff; Heurgon 1958, 151f; Turcan 1966, 73 Anm.6; Haarløv 1977, 18f, 112, II.1, Fig. 11; Davies 1978, 211, Nr. 28; Brandenburg 1978, 308f; Goethert 1979, 279; Ciampoltrini 1983, 266; Sinn 1987, 93, Nr. 10, Taf. 5d, 6a.b

2.2 Cinerary Urn

Current Location: Museo Arqueológico Nacional, Madrid, Spain, [inv. 2843](#)

Findspot: Rome, Italy

Date: First century CE (Kranz); late Republican (Curtius)

Material: Marble

Measurements: Width 28.5 cm; Height 29 cm; Depth 29 cm

Inscription: None

Description: This square cinerary urn is decorated on all four sides and has a double door on one side. Fluted pilasters with acanthus-leaf capitals decorate each corner of the urn. A closed, rectangular, two-leaf door takes up most of the front side of the urn. A door frame surrounds the door, and a central mullion divides the two door leaves. Each door leaf is split into an upper and lower panel, with the lower panels approximately twice the height of the upper ones. A pair of lionhead door knockers decorates the upper part of the lower

panels, and, on the right door leaf, there is a lock directly below the door knocker.

Flanking both sides of the door are what appear to be staffs or spears covered with or made of laurel leaves. Above the door is an inscription panel left blank.

The left and right sides of the urn are similar but not identical. Fluted pilasters with acanthus-leaf capitals, identical to those decorating the corners, divide the sides in half. In each space is an archway and a herm, a male figure on the left, and a female figure on the right. The herms are possibly portraits of family members whose ashes may have been placed in the urn. Different hairstyles and facial features differentiate each herm. Above the archways framing the herms, a wide frieze of palmettes decorates the upper story. The base of the front and sides of the urn are decorated with a braided pattern. The left and right sides have double braids, while the front of the urn only has a single braid.

The lid of the urn takes the shape of a roof with pediments on two sides. In photographs, the lid has been placed in two different ways, but most likely, the representation of Medusa at the center of the pediment corresponds to the front of the urn. Each corner of the lid has a palmette acroteria. The surface of the lid is carved with acanthus leaves.

Bibliography: Curtius 1932, 27; Kranz 1977, 359-66, Taf. 16,2; Sinn 1987, 114, Nr. 93

2.3 Cinerary Urn

Current Location: Getty Villa, Los Angeles, CA, United States, [inv. 75.AA.115](#)

Findspot: Unknown; acquired in 1972

Date: Second half of first century BCE-early first century CE (Augustan [Getty])

Material: Marble

Measurements: Width 44 cm; Height 41.5 cm; Depth 66 cm

Inscription: None

Description: The cinerary urn is decorated on all four sides with small, raised feet. Fluted Corinthian pilasters decorate the four corners of the cinerary urn and split the long sides of the urn into two sections. On one side of the urn, most likely the front, is a closed double door with four panels. The door is highly decorated, with lionhead door knockers on the lower panels, one type of studding on the top, middle, and bottom rails and another type on the stiles. The mullion is also decorated with small studs. A pair of thin columns and pointed staffs with a laurel-leaf pattern frames either side of the door. On the back of the urn, a large, ribboned laurel wreath decorates the center and frames a small *lituus* staff. An aedicula with fluted Corinthian pilasters frame the large wreath. In the pediment of the aedicula are two birds facing one another. The long sides of the monument are identical to two sections separated by fluted Corinthian pilasters. In these sections, framed panels depict *kantharoi*, drinking vessels, with two birds sitting on the handles of each *kantharos*, drinking.

Select Bibliography: Vermeule and Neuerberg 1973, 38, Nr. 86; Frel 1979, 21, Nr. 28; Koch-Sichtermann 1982, 46, Nr. 55; Sinn 1987, 96, no. 21, Taf. 9a-c; Koch 1988 2-3, Nr. 1; Ambrogi 1990, 183; Kunze 2003, 280, 277, Abb. 62

2.4 Cinerary Urn

Current Location: Belvedere, Musei Vaticani, Vatican City, [inv. M.V.595.0.0](#)

Findspot: Unknown; originally in Mattei Collection/Villa Celimontana; Musei Vaticani during Pius VII, 1802; Hermitage Museum, inv. A36; Lyde Browne Collection, England, by 1779

Date: First century CE (Elsner); Augustan (Musei Vaticani)

Material: Marble

Measurements: Width 30.5 cm; Height 38 cm; Depth 35.5 cm

Inscription: CIL VI 29079

OSSA

Q VITELLI Q A L ARETIS

Description: This cinerary urn is raised on small feet on all four corners. Fluted Tuscan pilasters decorate the four corners of the cinerary urn. Tuscan pilasters also split each side of the urn into two sections. On one side of the urn, most likely the front, is a pair of identical, closed double doors with four panels. Circular door knockers decorate each of the four panels on the door, and a pediment with a rosette tops each door. Between the two Tuscan pilasters separating the doors is a snake facing upward toward the lid. Three sides of the urn have this identical decorative pattern. The back of the urn also has the double doors, but a single Tuscan pilaster separates them. The lid of the urn takes the shape of a roof with a pediment and appears carved to resemble terracotta tiles. On one side of the pediment on the opposite side of the urn is an undecorated roundel. The front of the urn has an inscription carved in the pediment, which, translated, reads, “the bones of Quintus Vitellius,” most likely referring to a freedman of Aretis. The name of the deceased individual is in red while the word *ossa*, bones, is painted in black.

Bibliography: Altmann 1905, 20-21, Abb. 13; Amelung 1908, 249, Nr. 90, Taf. 15; Davies 1978, 211, Nr. 30, Taf. 16 III; Haarløv 1977, 112, II.3, Fig. 13; Neverov 1984, 18f, Taf. 7,2; Sinn 1987, Nr. 92, Taf. 26a, b; Elsner 2013, 192-93, Fig. 10

2.5 Cinerary Urn

Current Location: Isabella Stewart Gardner Museum, Boston, MA, United States, [inv. s8w9](#)

Findspot: Unknown; possibly Ostia; bought by Isabella Stewart Gardner from Galleria Sangiorgi, Rome, Italy, 1895

Date: Circa 27 BCE-68 CE, Augustan to Julio-Claudian

Material: Marble

Measurements: Width 31.8 cm; Height 64.8 cm; Depth 44.5 cm

Inscription: CIL XIV 1359

DIS MANIB

Q MINUCI PRIMIGEN

ET MINUCIAE SUCESSAE

CONIUGI EIUS

Q MINUCIUS ICARUS

PARENTIBUS OPTIMIS

Description: This cinerary urn is in the shape of an altar sitting on a square marble base. Square, composite pilasters decorated with vegetal motifs frame the two front corners of the urn. The front of the urn consists of an open double door with two panels on each door leaf and circular studs in the middle of each panel. The open door frames a couple, in the marriage handshake pose. The husband's left hand is also raised toward his wife's face. The husband is depicted wearing a toga, indicating his status as a citizen. The wife appears in a himation, depicting her as a Roman *matrona*. Framing either side of the door are two torches facing upward. Directly above the door the translated inscription reads, "To the gods of the deceased, for Quintus Minucius Primigenius and Miniucia Successa, his spouse, dedicated by Quintus Minucius Icarus, for the best parents." Ribbon garlands decorate either side of the inscribed panel, and a garland hangs across two of the corner pilasters in front of the inscribed panel. The lid of the cinerary urn is most likely lost.

The sides of the cinerary urn are identical with a laurel tree carved on both. A pair of birds sits in the laurel trees, and they pick at berries growing from the branches. A

composite pilaster decorated with leaves on the shaft frames each back corner of the urn.

The back of the urn has been left undecorated.

Bibliography: Longstreet and Carter 1935, 54; Vermeule 1977, 36-37, Nr. 49

2.6 Cinerary Urn

Current Location: National Museums, Liverpool, England, [inv. 59.148.317](#)

Findspot: Rome, Italy

Date: Mid-first century CE (Claudian [Sinn])

Material: Marble

Measurements: Width 40.5 cm; Height 32.5 cm; Depth 32.5 cm

Inscription: CIL VI 16625

D M S

Q CURIATI

ZOSIMI

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. All four corners of the urn are framed by fluted pilasters. The capitals on each of the columns are decorated with three rosettes on each side. On the front of the urn is a square, closed two-leaf door. There is no door frame, but a narrow vertical mullion divides the two door leaves. Each door leaf is split into an upper and lower panel, and circular door knockers decorate the center of each of these panels. Narrow laurel or cypress trees studded with berries frame both sides of the inscription extending from the bottom to the top of the urn.

Above the door is the inscribed panel. Translated, it reads, “For the sacred gods of the deceased, for Quintus Curiatus Zosimus.” The inscribed panel is framed with a leaf

pattern. This same leaf pattern decorates the base and edge of three sides of the urn visible in the photo.

A *patera* decorates the urn's right side and a jug decorates the left according to the Liverpool Museum's description. The Liverpool Museum does not describe any decorations on the back. The lid associated with this urn is now missing.

Bibliography: Michaelis 1882, 404, Nr. 317; Davies 1978, 213, Nr. 55; Sinn 1987, 111, Nr. 81; Davies 2000, 105, Pl. 9.1; Davies 2007, 21-24, Pls. 8, 9, Figs. 10, 11

2.7 Cinerary Urn

Current Location: Palazzo Farnese, Rome, Italy

Findspot: Unknown; originally from Rome, Italy, Monte Mario, Vigna Margherita

Date: 14-54 CE (Tiberian to Claudian [Sinn])

Material: Marble

Measurements: Urn: Width 47 cm; Height 22.7 cm; Depth 28 cm; Lid: Width 47 cm; Height 8.6; Depth 28 cm

Inscription: CIL VI 14692

P CERVONIUS

SUAVES

Description: The front of the cinerary urn consists of a pair of doors framing an inscribed panel. The two doors are identical; each consists of two leaves separated into an upper and lower panel. A circular door knocker decorates each panel. The doors are framed by fluted Corinthian pilasters on either side and topped by a semicircular tympanum. A rosette decorates the inside of each tympanum.

Between the two doors is an inscribed panel that reads, "Publius Cervonius Suaves," presumably the name of the deceased whose remains are in the cinerary urn.

The frame of the inscribed panel is decorated with laurel-leaf patterning. Above the

inscribed panel is a pediment with a laurel wreath with ribbon garlands. On the corners of the pediment, filling the space between the pediment and tympanum on either side are palmette acroteria. A laurel-leaf border similar to the one framing the inscribed panel separates the inscribed panel and doors from the tympana and pediment above them.

The lid of the urn takes the shape of a roof with two *pulvini*, or armrests. Vines and rosettes decorate the interior of the pediment, and rosettes decorate the ends of the *pulvini*. The surface of the lid and *pulvini* are decorated with leaf patterning. Both sides and presumably the back of the urn have been left undecorated.

Bibliography: Haarløv 1977, 115, Nr. II.12, Fig. 21; Davies 1978, 212, Nr. 34; Sinn 1987, 110, Nr. 79, Taf. 23b

2.8 Cinerary Urn

Current Location: Bibliothèque Nationale de France, Cabinet des Médailles, Paris, France

Findspot: Unknown

Date: Mid-first century CE, Claudian; lid is from later time period, not originally paired with urn

Material: Marble

Measurements: Width 28.2 cm; Height 29.5 cm; Depth 25.1 cm

Inscription:

DIS MANIBUS

TITIAE HYGIAE

SEX TITI

FAUSTI LIBERTAE

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. The lid comes from a later period. Fluted Ionic pilasters extend along the front edges of the urn. On the front of the urn is a two-leaf door with upper and lower panels. The door frame is carved in high relief. On both sides of the door are laurel trees.

Above the door is an inscribed panel. Translated, the inscription reads, “For the gods of the deceased, for Titia Hygia a freedwoman and Sextus Titus Faustus.”

On each side of the urn is a blooming acanthus plant. Three sprigs of what may be wheat bloom from the acanthus flower. On both sides of the plant stem are small flowers. It is unclear whether the back of the urn is decorated (presumably it was left undecorated).

Bibliography: Davies 1978, 213, Nr. 54, Taf. 16, VI; Sinn 1987, 111 Nr. 80, Taf. 23c, d

2.9 Cinerary Urn

Current Location: Lapidario Zeri, Mentana, Rome, Italy, inv. n/a

Findspot: Unknown

Date: First century CE

Material: Marble

Measurements: Width 32 cm; Height 30 cm; Depth 31 cm

Inscription: L'Année Epigraphique (AE) 1988, vol. 2 157

ARGENTARIA
ALBANA FECIT
CORINNAE
ARGENTARIAE MATRI
QUAE V A L

Description: The only available photograph of this cinerary urn shows just the front panel with the door motif. Two pilasters decorated with floral imagery decorate two front corners of the urn. At the center of the front side is a closed, two-leaf door, each leaf split into upper and lower panels. Circular door knockers decorate each panel. Though it is difficult to discern, it appears that there may have been a pair of tree branches framing both sides of the door. Above the door is an inscription panel. Translated, it reads,

“Argentaria Albana made this for her mother Argentaria Corinna who lived to fifty years of age.” The lid of the urn takes the shape of roof with palmette acroteria decorating each corner. A pair of rosettes decorate the center of the pediment. It is unclear what the sides of the urn looked like.

Bibliography: Cecere 1988, 29-34, Nr. 13

2.10 Cinerary Urn

Current Location: John Soane Museum, London, England, [inv. M374](#)

Findspot: Unknown; purchased from Christie's in 1801

Date: Mid- to late first century CE

Material: Marble

Measurements: Width 28 cm; Height 28 cm; Depth 24 cm

Inscription:

D M

TITUS CLODIUS PULCHER

CONIUGI B M FECIT

Description: This cinerary urn is decorated on three sides, with a door on the front panel.

Two fluted Corinthian pilasters decorate the two front corners of the urn. At the base of the urn are carved rosettes, which were possibly added later. At the center of the front side is a closed, two-leaf door, each leaf split into upper and lower panels. On either side of the door are Tuscan pilasters that support an inscribed panel above. Translated, the inscription reads, “To the gods of the dead, for the well-deserving Titus Clodius Pulcher built by his wife.” A garland hangs from the Corinthian pilasters and frames the top and sides of the inscribed panel. On both sides of the urn are large palmettes carved in ovals, which take up almost the entirety of each side. The back of the urn is undecorated. The

lid of the urn takes the shape of a roof with palmette acroteria on the corners. Two griffins face a “vase-candelabrum” according to the Soane Museum’s description. The museum also indicates that the base may not be ancient.

Bibliography: Christie’s 7 April 1801, Lot 40; Vermeule 1930, 69, Nr. 322, Fig. 38

2.11 Fragment of Cinerary Urn

Current Location: John Soane Museum, London, England, [inv. M802](#)

Findspot: Unknown

Date: Mid- to late first century CE

Measurements: Width 15 cm; Height 14 cm

Inscription: None

Description: This is a fragment of the front panel of a cinerary urn, and the surface of the fragment is worn. On the left side of the fragment is a two-leaf closed door split into upper and lower panels. The lower panels are decorated with circular door knockers in the center. The right side of the fragment is decorated with overlapping shields. The museum suggests that this may also be vegetation rather than shields. The right corner may have had a column originally, but it is damaged.

Bibliography: Vermeule 1930, Nr. 341

2.12 Cinerary Urn

Current Location: Doria Pamphilj, Rome, Italy

Findspot: Unknown

Date: Mid- to late first century CE (late Claudian-Neronian [Sinn]); end of the first century CE (Dulière)

Material: Marble

Measurements: Width 34 cm; Height 36 cm; Depth 26 cm; Lid: Width 34.5 cm; Height 17 cm; Depth 25.3 cm (Sinn questions whether this lid corresponds to this urn)

Inscription: CIL VI 21983
MANLIA PARATA
VIXIT ANNOS XL
L MUSSIUS PHILEMO
CONIUGI SUAE PIISIMAE
FECIT

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. Spiral-fluted Ionic columns decorate the front corners. On the bottom half of the urn's front is a door with two leaves, each with an upper and lower panel. The lower panels are approximately twice the height of the upper panels. The door frame and mullion are carved in higher relief, distinguishing them from the door itself. On both sides of the door are laurel trees.

Above the door is an inscribed panel. Translated, the inscription reads, "For Manlia Parata, his most pious wife who lived for 40 years Lucius Mussius Philemo made this." Above the inscribed panel are dentils. Directly below this, a looped laurel garland is attached to the Ionic capitals on either side of the urn's front. Another loop in the garland once blocked the middle of the door (it is now damaged). Another set of garlands extends down either side of the inscribed panel.

The lid of this urn is unusual, leading Sinn to conclude it may not originally have been associated with this urn. The lid of the urn takes the shape of a roof with a particularly high and narrow pediment. The pediment is decorated with a scene of a goat suckling a young child. Above the goat is a spring of branches with leaves and fruit. On the corners of the roof are palmette acroteria.

Though the sides of the urn are not pictured, Sinn's descriptions indicate that the sides were carved to represent ashlar masonry blocks. The back corners of the urn also had Ionic spiral-fluted pilasters.

Bibliography: Matz-Duhn 1881, Vol. 3, 205, Nr. 3962; Calza 1977, 125, Taf. 127, Taf. 98; Davies 1978, 212, Nr. 42; Dulière 1979, Vol. 2, 31 Nr. 67, Abb. 256; Sinn 1987, 132, Nr. 162, Taf. 34a

2.13 Cinerary Urn

Current Location: Antikensammlung, Staatliche Museen zu Berlin, Germany, [inv. sk1124](#)

Findspot: Rome, Italy; from a tomb complex on the Via Tusculana in the Vigna Mazzanti where a number of members of the Abucci family were buried, discovered in 1498

Date: Mid-first century CE (Claudian/Neronian [Sinn])

Material: Marble

Measurements: Width 47.2 cm; Height 30 cm; Depth 28.5 cm

Inscription: CIL VI 8171

MANIBUS

L ABUCCI POTHI VERNAE

ABUCCIAE ARESCUSAE. L(IBERTA)

Description: This is a rectangular cinerary urn with a door on the front panel. The left side of the urn is now mostly missing. Fluted Corinthian pilasters decorate the two corners of the front of the urn. The front of the urn consists of a closed, double door with two panels on each door leaf. Two circular door knockers decorate the lower panels of the doors. On the mullion, there seems to be an additional knob or decoration, and a pair of lion paws grip the sides of the door frame. Directly above the door is a rectangular inscription. Translated, it reads, "To the spirits of the deceased, for Lucius Abuccius Pothus, a home-borne slave and the freedwoman Abuccia Arescusa." Vegetation or ivy leaves decorate the front of the urn next to both the inscription and the door motif. The

remains of the left side show a laurel tree, and it is likely the right side of the urn had an identical decoration

Select Bibliography: Tieck 1832, 41, Nr. 351; Gerhard 1836, 126, Nr. 351; Conze 1891, 436, Nr. 1124; Altmann 1905, 124, Anm. 1; Haarløv 1977, 116, II.16; Davies 1978, 212, Nr. 43; Sinn 1987, 134, Nr. 166, Taf.35a; Kunze 1992, 222f; Vogtherr 1997, Nr. 21, Anm. 66; Dostert-Polignac 2001, 124, 130, Nr. 161; Solin 2003, 478, 933; Binsfeld-Deißler 2007, 31; Hüneke 2009, 323, Nr. 203; Schmidt 2013, 307-8, Nr. 1

2.14 Cinerary Urn

Current Location: Museo Civico Archeologico, Lapidarium, Bologna, Italy, embedded in courtyard wall of the *lapidarium*

Findspot: Unknown; originally in Rome then in a private collection in Bologna

Date: 41-54 CE, Claudian (Sinn)

Material: Marble

Measurements: Width 28.3 cm; Height 30 cm; Depth unknown

Inscription:

P SEPTIMIO

P I

HERMAE

LIBERTI PATRON

FECERUNT

VIXIT ANNIS

XL

Description: The object is a cinerary urn or loculus slab now embedded in the wall of Bologna's archaeological museum. The door decorates the front panel, which is the only side of the object that protrudes visibly from the wall. Two Ionic pilasters frame the corners of the front of the urn. Stemmed flowers (possibly lotuses) pattern the shaft of the pilasters. In the middle of the urn is a closed double door with two panels carved on each door leaf. Small circular door knockers decorate the bottom panels. Symmetrical drill holes were added to the mullion of the door providing additional decoration. Laurel trees

frame either side of the door. Above the door is an inscribed panel. Translated, it reads, “For Publius Septimius and Publia Hermae, two freed individuals made this for their patron, who lived for forty years.”

Select Bibliography: Davies 1978, 213, Nr. 56; Rantz 1979, 48 Taf. 4; Sinn 1987, 132, Nr. 160

2.15 Cinerary Urn

Current Location: Musei Capitolini, Palazzo Nuovo, Galleria Lapidaria, Rome, Italy, inv. 4600

Findspot: Rome, Italy; possibly Grottaferrata

Date: 2nd half of first century CE (Caligula)

Material: Marble

Measurements: Width 31 cm; Height 27.5 cm; Depth 31 cm

Inscription: CIL XIV 2519

CELADUS

C CAESERIS (SIC)

DISP(ENSATOR)

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. Fluted Corinthian pilasters decorate the two corners of the front of the urn. The front of the urn consists of a pair of closed double doors, each with four panels and door knockers on the panels. Cypress trees frame either side of the door. Directly above the doors is an inscription with the name of the deceased, “Celadus Caius Caeseris, Dispensator”—*dispensator* referring to an administrator. The lid of the cinerary urn takes the shape of a roof with palmettes flanked by two *pulvini* decorated with rosettes and leaf patterning. A wreath and ribboned garlands decorate the interior of the pediment. The

two sides of the cinerary urn are decorated with carved rosettes. The back of the cinerary urn is undecorated except for two Tuscan pilasters attached to the corners.

Bibliography: Stuart Jones 1912, 111, Nr. 35a, Taf. 33; Goethert 1969, 85, Abb. 15; Manacorda 1974/1975, 501; Davies 1978, 212, Nr. 38; Haarløv 1977, 113, II.6, Fig. 16; Sinn 1978, 101, Nr. 38

2.16 Cinerary Urn

Current Location: Musei Vaticani, Vatican City, inv. 9815 (lid); [inv. 9816 \(urn\)](#)

Findspot: Rome, Italy; found in 1825 on the Via Appia, in the Vigna Cantoni, Volusii tomb; acquired in 1827 by the Camerlengo

Date: 50-70 CE (Vatican)

Material: Marble

Measurements: Urn: Width 43.7 cm; Height 41.7 cm; Depth 37 cm; Lid: Width 43.7 cm; Height 10.3 cm; Depth 37.2 cm

Inscription: CIL VI 7382

Q VOLUSIO NARCIS

[-----] FECIT VOLUSIA

[---I] CON[---]GI

[-----]MERENTI ET SIBI

Description: This cinerary urn is decorated on three sides, with the door on the front panel. A pair of fluted Tuscan pilasters frame the corners of front of the urn. These pilasters support an entablature with a braided pattern and dentils. On the bottom half of the front is a pair of closed doors. Each door is split into four panels with circular door knockers at their centers. The door sits on a base with three bucrania with ribboned garlands hanging from their horns.

Above the door is an inscribed panel. Though damaged, translated the inscription likely read, “Quintus Volusius Narcissus made this for his well-deserving wife Volusia [missing the second half of her name] and himself.” Above the inscribed panel is a pair of

rams' heads, which are damaged, with a palmette frieze between them. An astragal in a volute shape decorates the area around each rams' head and the palmette frieze. Above this decoration is an entablature with dentils. From the astragal hangs two leaf garlands with fruit that extend down either side of the inscribed panel and the door.

The lid of the urn has a wave pattern on the edge and takes the shape of a roof. In the pediment are a pair of birds looking upward, framing a crater. The top of the pediment is decorated with dentils. Palmette acroteria decorate the corners of the roof. The surface of the lid is decorated with floral patterning.

On the left side of the urn, another Tuscan pilaster runs along the back corner of the urn. The left and right edges of the lid is decorated with laurel-leaf patterning. A *patera* decorates the left side and an *urceus* the right side of the urn.

Bibliography: Benndorf 1867, 93, Taf. 152; Altmann 1905, 54, Nr. 9, Fig. 46; Mercklin 1962, 125; Haarløv 1977, 173, II.7, Fig. 17; Davies 1978, 212, Nr. 35; Buonocore 1984, 123, Nr. 86, Taf. 20,44; Sinn 1987, 130, Nr. 155, Taf. 33e,f; Sinn 1991,117, Nr. 115

2.17 Cinerary Urn

Current Location: British Museum, London, England, [inv. 1817,0208.3](https://www.britishmuseum.org/objects/181702083)

Findspot: Unknown; in the late fifteenth century, located in San Sebastiano, Rome, Italy,

Date: 50-70 CE

Material: Marble

Measurements: Width 31.75 cm; Height 30.48 cm; Depth unknown

Inscription: CIL VI 21188

D[IS] [MAN]IBUS

L [L]EPI[D]I EP[APHRA]E PATR[IS] [OPTIM]I

L. LEPIDUS MAXIMUS F DE SUO

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. The urn sits on a *cyma recta* decorated with acanthus leaves. Spiral-fluted columns with Corinthian capitals frame the front of the urn. A large garland of fruit with ribbons hangs from the Corinthian capitals of the columns and blocks the front of a door on the bottom half of the urn. Though the upper half of the door is blocked, the mullion indicates the door consists of two door leaves, with two panels on each leaf. Circular door knockers decorate the lower panels of the door. On both sides, there are swans with their wings spread. Above the door is an inscribed panel. Though much of the inscription is lost, translated in its entirety, it would have read, “To the gods of the deceased, for Lucius Lepidus Epaphra, the best of fathers. Lucius Lepidus Maximus commissioned this himself.”

The lid of the urn is modern according to the British Museum. The photograph shows the right side of the urn decorated with a large palmette. Presumably the left side of the urn was decorated with the same image.

Bibliography: Smith 1904, Vol. 3, 353, Nr. 2468; Davies 1978, 213, Nr. 52, Taf. 16V; Sinn 1987, 132, Nr. 161; Elsner and Huskinson 2011, 29-30, 35, 50, Fig. 1.1

2.18 Cinerary Urn

Current Location: National Museums, Liverpool, England, [inv. 59.148.326](#) (originally part of the Ince Collection in Blundell Hall)

Findspot: Italy

Date: 50-70 CE (National Museums, Liverpool)

Material: Marble

Measurements: Width 33 cm; Height 34 cm; Depth 27.5 cm

Inscription: None

Description: This cinerary urn is decorated on three sides, with the door on the front panel. Spiral-fluted Corinthian columns decorate the front corners. Between them is a large, closed door that covers most of the surface. An incised door frame and a vertical mullion split the door into two leaves each with an upper and lower panel. On the upper part of the lower panels are two circular door knockers. Laurel trees frame both sides of the door. A thin laurel garland, each end growing out of a rosette, loops down and would have blocked the entrance to the door. The center of the garland is now missing. A pair of birds are carved above the door frame and underneath their beaks is a small cup. The Liverpool Museum notes that the upper part of this urn has been heavily restored, and there may have been an inscription in the past that no longer exists after modern restorations.

Both sides of the urn were likely identical though there are only images of the right side. The sides of the urn were decorated with large laurel bushes with fruit growing from their branches.

The lid of the urn takes the shape of a roof with a laurel wreath and ribboned garlands decorating the pediment. Palmette acroteria decorate the front corners of the lid. If this lid is ancient, its surface has been left undecorated seems to have been sanded smooth. It is unclear from the photograph but can be presumed that the back of the urn and the back of the lid were left undecorated.

Bibliography: Michaelis 1882, 405, Nr. 326; Davies 1978, 212, Nr. 42; Davies 2007, 25-28, Nr. 7, Pls. 11, 12, 13, Figs. 13, 14

2.19 Cinerary Urn

Current Location: Musei Capitolini, Centrale Montemartini, Rome, Italy, inv. 2112

Findspot: Rome, Italy; found in the Ostiense necropolis (also known as necropolis San Paolo) in 1897

Date: Mid-first century CE

Material: Marble

Measurements: Width 33 cm; Height 70 cm; Depth 30 cm

Inscription:

DIIS

MANIBUS

P CIARTI

ACTI

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. Spiral-fluted, attached Corinthian columns decorate each corner of the urn.

The front of the urn is carved to suggest ashlar masonry or brickwork. The front of the urn consists of a closed double-paneled door with a circular door knocker on each of the four panels. The door is inset into a frame and flanked by Ionic pilasters on either side.

These sit on a stylobate decorated with ribbons and garlands hanging from the horns of bucrania. Directly above the door is an inscription panel. Translated, it reads, “To the

spirits of the deceased for Publius Ciartus Actius.” A garland hangs across two of the

corner columns, in front of the inscription. On the two sides of the cinerary urn are

identical, carved tripods with additional floral imagery. The lid takes the shape of a roof

with leaf patterns on the surface. A wreath and ribboned garlands decorate the interior of

the pediment and all four corners of the lid are decorated with palmette acroteria.

Bibliography: Mustilli 1939, 42, Nr. 19, Taf. 31; Mercklin 1962, Nr. 542c; Davies 1978, 212, Nr. 37; Haarløv 1977, 112, II.4, Fig. 14; Sinn 1987, 133, Nr. 163, Taf. 34b

2.20 Cinerary Urn

Current Location: Louvre, Paris, France, inv. [Ma 3949/Ma 39](#) (lid pictured does not belong to the urn)

Findspot: Rome, Italy

Date: 50-75 CE (3rd quarter of first century CE [Louvre]); 69-96 CE (Flavian [Sinn])

Material: Marble

Measurements: Width 35.5 cm; Height 41 cm; Depth 29.5 cm

Inscription: CIL VI 28284

DIIS MANIBUS

VALERIAE

THETIDI

M VALERIUS

STEPHANIO

CONIUGI SUAE

BENEMERENTI

Description: This cinerary urn is decorated on three sides, with a door on the front panel.

A pair of spiral-fluted Ionic columns frame the front of the urn. On the bottom half of the front of the urn is a door with two door leaves. Each leaf has an upper and a lower panel that is twice the height. Each panel is also carved adding depth to the surface of the door.

Symmetrical holes were drilled into the door's mullion and stiles adding further embellishment. A small pediment tops the door, but it is heavily damaged making the decoration indecipherable. On both sides of the door is a cupid that looks upward with raised arms holding the garland.

Above the door is an inscribed panel. Translated, it reads, "For the gods of the deceased, for Valeria Thetida, M. Valerius Stephanus made this for his well-deserving wife." A laurel wreath garland is attached to both of the spiral-fluted columns and loops in front of the inscribed panel just above the inscription. Another loop hangs down past

the inscribed panel and blocks the entrance to the door. A pair of ribbons also hangs down from the corners of the Ionic pilasters.

Bibliography: Visconti 1817, Nr. 538; Clarac 1828-30, Vol. 2, Nr. 549, Pl. 253; Clarac 1830, 211, Nr. 549; Clarac 1841, II.2, 981, Nr. 605, Pl. XXIII; Héron de Villefosse 1890, Nr. 1525; Hauteceur 1910, 64, Nr. 1; Ducroux 1975, 156, Nr. 569; Davies 1978, 213 Nr. 47; Sinn 1987, 159 Nr. 273; Martinez 2004, 532, Nr. 1073

2.21 Cinerary Urn

Current Location: Lost (originally in St. Germain, Paris, France [Altmann])

Findspot: Rome, Italy

Date: mid to late first century CE

Measurements: Unknown

Inscription: CIL VI 28143a

D M

VALERIO

VERNAE

OPTIMO ET

FIDELISSI

MO LIB VAL

EFFICAX ET

AGA TXYH

Description: This is a drawing by Montfaucon of the front of a cinerary urn which is now lost. A pair of Ionic pilasters decorated with leaf patterns frame the front of the urn. On the bottom half of the front of the urn is a door that appears to be divided into four panels. It is unclear whether it is a single-panel or two-leaf door, though studded central stile may indicate a mullion. The upper panels have small circles, possibly studs carved in the center. On both sides of the door is a cupid standing on a pedestal.

Above the door is an inscribed panel. Translated, it reads, "For the gods of the deceased, for the freedwoman Valeria Verna the best and most faithful. Valerius Efficax

and Agathe Tychus made this.” A laurel wreath garland is attached to both of the Ionic capitals and hangs down past the inscribed panel and blocks the entrance to the door.

The lid of the urn is decorated with three birds. A pair of eagles stand on each corner of the pediment, and a swan decorates the tympanum. From the drawing it is unclear whether the sides were decorated.

Bibliography: Altmann 1905, 169, Nr. 218; Montfaucon 1724, Suppl. 5, 117, Taf. 49; Davies 1978, 213, Nr. 46

2.22 Cinerary Urn

Current Location: Louvre, Paris, France, [inv. 2137.1](#)

Findspot: Rome, Italy

Date: 75-100 CE (4th quarter of the first century CE [Louvre])

Material: Marble

Measurements: Width 38 cm; Height 39.5 cm; Depth 30 cm

Inscription: CIL VI 26679

DIIS MANIBUS

SPERATO

VIXIT ANNIS XV

MENSIBUS VIII

DIEBUS XIII FECIT

A SERGIUS

CHRYSANTHUS

FILIO PISSISSIMO

ET SIBI ET SUIS

POSTERIQUE EORUM

Description: This is a cinerary urn that is only decorated on the front side. Fluted

Corinthian pilasters frame the front the urn. On the bottom half of the front of the urn is a

door with two upper and two lower panels. The lower panels are twice as high as the

upper panels with heavily worn *protomes*, architectural decorations in the shape of

animals. On the bottom panels are circular door knockers. Symmetrical drilled holes decorate the rails and stiles on the door, but it is unclear if there is a mullion at the center of the door indicating two door leaves. On both sides of the door are sphinxes, with their bodies turned in profile facing the door. The sphinxes' heads are turned slightly away from the door, and at the tip of their wings are what may be swans' heads. A pediment (also highly worn) decorates the top of the door. It has palmette acroteria.

Above the door is an inscribed panel. Translated, it reads, "For the gods of the deceased, for Speratus who lived 15 years, 9 months, and 14 days. Aulus Sergius Chrystanhus made this for his most pious son, and for himself, and for his family, and their descendants." On either side of the inscribed panel is a thick laurel garland that is attached to the corners of the fluted Corinthian columns. The garland loops down past the inscribed panel and blocks the entrance of the door. The lid pictured does not correspond to this urn and likely comes from another cinerary urn.

Bibliography: Visconti 1817, Nr. 115; Clarac 1828-30, Bol. 2, Pl. 253, Nr. 104; Clarac 1830, 51, Nr. 104; Clarac 1841, II.2, 876-67, Pl. V, Nr. 598; Villefosse 1890, 70, Nr. 2848; Hauteceur 1910, 64, Nr. 1; Ducroux 1975, 151, Nr.551; Davies 1978, 213, Nr. 50; Sinn 1987, 157-58, Nr. 267; Martinez 2004, 557-58, Nr. 1128

2.23 Cinerary Urn

Current Location: Louvre, Paris, France, [inv. Ma 2209.1/MR 900/ N 1126](#)

Findspot: Rome, Italy

Date: 75-100 CE (Flavian [Louvre])

Material: Marble

Measurements: Width 32.5 cm; Height 42 cm; Depth 24 cm

Inscription: None

Description: This cinerary urn is decorated on three sides and is missing its lid. The back of the urn has a hole drilled on the bottom. Spiral-fluted Corinthian columns frame the front of the urn. On the bottom half of the front of the urn is a door with two leaves, each split into an upper and lower panel. The lower panels are twice as high as the upper panels; on the upper panels are heavily worn *protomes*. Symmetrically drilled holes decorate the mullion separating the two door leaves. Above the door is a pediment that is heavily worn. Armor (a combination of helmets, rectangular shields, and *peltae*, curved shields) decorate the space on both sides of the door and pediment.

Above the door is a panel with no inscription. A laurel-wreath garland is attached to both spiral-fluted, Corinthian capitals and creates a loop on the top of the blank panel.

The sides of the urn are identical. The spiral-fluted column on the front corner of the urn also frames the side. Both show a laurel tree laden with fruit. At the base of the tree is a pair of birds, and the bird on the right looks upward.

Bibliography: Villefosse 1890, Nr. 83, 86; Clarac 1828-30, Vol. 2, pl. 252, Nr.226; Clarac 1830, 103, Nr. 226; Clarac 1841, II.2, Paris, 989, Nr. 621; Altmann 1905, 170, Nr. 220; Davies 1978, 212, Nr. 45; Sinn 1987, 159, Nr. 272; Martinez 2004, 532, Nr. 1075

2.24 Cinerary Urn

Current Location: Louvre, Paris, France, [inv. Ma 471/MR 906/ N 95](#)

Findspot: Unknown; before Paris, it was in Rome

Date: 75-100 CE (Louvre)

Material: Marble

Measurements: Width 39 cm; Height 42 cm; Depth 32 cm

Inscription: None

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. The lid of this urn is also missing. A pair of palm trees decorates the front corners of the urn. On the bottom half of the front of the urn is a door with two leaves split into upper and lower panels. The lower panels are approximately twice as high as the upper panels. At the center of the door is a mullion with symmetrically drilled holes.

Above the door is a blank inscription panel. A laurel garland hangs from the palm leaves that serve as capitals of the palm tree “columns.” The garland loops down under the inscribed panel and blocks the entrance of the door. Carved representations of shields (circular, rectangular, and curved) decorate the entire space below the garland and the sides of the door.

The sides of the urn are identical to one another. The palm trees on the front corner continue onto the urn’s side. The back corner is decorated with two torches that face upward. From the torch and the palm leaves, a looped laurel garland hangs down on the side of the urn. Ribbons decorate the top and bottom of the garland. Above and below the garland are birds, one in flight (possibly eating a piece of fruit) and the other eating a piece of fruit between the two ribbons.

Bibliography: Clarac 1828-30, Vol. 2, Pl. 252, Nr. 610; Clarac 1830, 232 Nr. 610; Clarac 1841, II.2, 989, Nr. 622; Altmann 1905, 121, Nr. 128 (with incorrect inscription); Davies 1978, 212, Nr. 44; Sinn 1987, 161 Nr. 278; Martinez 2004, 533, Nr. 1076

2.25 Cinerary Urn

Current Location: Museo Comunale Castello Ursino, Catania, Italy, inv. 823 (originally Museo Biscari, Catania, Italy, inv. 951)

Findspot: Unknown

Date: 69-96 CE (Flavian [Sinn])
Material: Marble
Measurements: Width 27 cm; Height 37 cm

Inscription: None

Description: This cinerary urn is decorated on three sides, with a door on the front panel.

Date palms decorate the front corners of this cinerary urn. On the front of the urn is a closed, two-leaf door. The bottom half of the door is heavily damaged with a hole drilled at the bottom. Despite the damage, the upper part that remains has a vertical mullion splitting the two door leaves, and the upper panels of the doors have *protomes* (it is unclear whether these are the commonly found lionhead *protomes*). A vase stands on each side of the door, with a pair of birds under each vase turning toward one another. What looks to be ivy leaves grow out of the vase and cover the sides of the urn. Above the door is a blank, uninscribed panel also framed by the ivy from the vases. The sides of the urn have been left undecorated.

The lid takes the shape of a roof with a pediment. The tympanum is decorated with a pair of birds framing a vase, and a braided pattern decorates the edge of the pediment and edge of the vase. On both sides of the pediment are palmette acroteria and two *pulvini* with rosettes

Bibliography: Libertini 1920, 74, Nr. 153, Taf. XL; Davies 1978, 219, Nr. 116; Sinn 1987, 161, Nr. 279

2.26 Cinerary Urn

Current Location: Broadlands, Hampshire, England, inv.11

Findspot: Rome, Italy; discovered in 1764 on the Via Appia, possibly from the columbarium of the Volusii Saturnini
Date: End of first century CE- beginning of second century CE (late Flavian/early Trajanic [Sinn])
Material: Marble
Measurements: Width 36 cm; Height 58 cm; Depth 31.5 cm

Inscription: CIL VI 9973
T AQUILIO
T L PELORO
VESTIARIO DE HOR
VOLUSIANIS
PLOTIA FLORA
CONIUG B MERENT

Description: This cinerary urn is only decorated on the front side and is missing its lid. A pair of spiral-fluted Ionic columns decorates the front corners of the urn. On the bottom half of the urn is an open door. The two door leaves are split into upper and lower panels, each of which has a circular door knocker at the center. These doors frame a marriage handshake scene. The left arm of the husband is raised and touches the cheek of his wife. On the left, the husband is dressed in a toga, indicating his status as a freedman. On the right, the wife wears a chiton and himation. The female figure's hairstyle is especially elaborate with detailed drillwork to indicate curls.

The opening of the door is topped by a pediment with a laurel wreath and ribboned garlands. On each corner of the pediment is a palmette acroterion. Above the door is an inscribed panel. Translated, it reads, "For Titus Aquilius Pelorus, freedman of Titus, a tailor at the Horrea Volusianis, Plotia Flora made this for her well-deserving spouse." A garland with laurel leaves, fruit, and acorns hangs from the Ionic columns at the corners and decorates the top of the inscribed panel.

Bibliography: Michaelis 1882, 219, Nr. 8; Altmann 1905, 57 Nr. 14; Dentzer 1962, 571; Haarløv 1977, 116, Nr. II.18; Davies 1978, 215, Nr. 73; Sinn 1987, 160, Nr. 277, Taf. 49d; Grassinger 1994, 80-82, Abb. 145-48, Nr. 20

2.27 Cinerary Urn

Current Location: Museo Gregoriano, Musei Vaticani, Vatican City, [MV.10550.2.1](#)

Findspot: Unknown

Date: First century CE

Material: Marble

Measurements: Width 37.3 cm; Height 19.7 cm; Depth 27.8 cm

Inscription: CIL VI 26764

T STATILI

EUDAEMONS

Description: This cinerary urn is decorated on the front with a pair of rectangular, two-leaf doors framing both sides of a square inscribed panel. The leaves are identical with a vertical mullion that separates them, and each is split into rectangular upper and lower panels. The inscribed panel indicates the name of the deceased, Titus Statilius Eudaemons. Though only one side of the urn is shown in the photograph, it can be presumed that both the left and right sides of the urn were left undecorated.

The lid of the urn takes the shape of a roof. The center of the pediment is decorated with a laurel wreath and ribbons. Palmette acroteria embellish the front corners. The surface of the lid is incised with a leaf pattern. It is unclear whether the pediment on the back of the lid is undecorated, but there may be decorative acroteria on the back. The corners on the back of the lid are decorated.

Bibliography: Davies 1978, 211, Nr. 33; Sinn 1987, Nr. 324; Sinn 1991, 113f, Nr. 109

2.28 Cinerary Urn

Current Location: San Crisgono, Rome, Italy

Findspot: Unknown; likely Rome, Italy

Date: First century CE

Material: Marble

Measurements: Width 37.3 cm; Height 19 cm; Depth 32.2 cm

Inscription: None

Description: This cinerary urn is heavily damaged with the upper half now missing and the right side eroded. On the front corners of the urn are sphinxes facing outward. They may have served as the base of columns or pilasters that are missing. On the front of the urn is a closed, most likely four-panel door. This door is like a four-panel single door because we see a vertical mullion and middle rail that is thicker than the surrounding door frame. These two components also have what appear to be symmetrically drilled holes. The closed door is split into four panels, upper and lower, with the inside of each panel incised to create a sense of depth. Though quite a bit of the upper half of the door is missing, the door includes a pair of circular door knockers on the lower panes. On both sides of the door are winged cupids with their arms extended as if they were holding up the door. Their facial features and the head of the cupid on the right are almost completely worn away.

Bibliography: Sinn 1987, 174, Nr. 336, Taf. 55b

2.29 Cinerary Urn

Current Location: Broadlands, Hampshire, England, inv.21

Findspot: Rome, Italy; originally located in the Palazzo Capodiferro; purchased and exported to England in 1764

Date: Marble

Material: 69-96 CE (Flavian [Grassinger])

Measurements: Width 42 cm; Height 54 cm; Depth 32 cm

Inscription: CIL VI 8915

T. FLAVIO AUG LIB

ONESIMO MINISTRAT

DEC IIII

DEC FAVORIS

T FLAVIUS VITALIANUS

PATRI OPTIMO

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. The base of the urn has a carved undulating line. The front corners of the urn consist of multiple tiers of floral, faunal, and figural decorations. From bottom to top, these consist of, a mask, flower, what seems to be a lotus bulb, sphinxes, and another lotus bulb at the top.

On the bottom half of the urn's front side is a door with its leaves split into two panels, upper and lower. The panels themselves are incised to add additional embellishment and the bottom panels have a pair of lionhead *protomes*. On each side of the door is a pair of lionesses on pedestals whose heads are turned toward the door. The door is topped by a pediment with a laurel wreath and ribboned garlands. The corners of the pediment are decorated with palmette acroteria.

Above the door is an inscribed panel. Translated, the inscription reads, "For Titus Flavius Onesimus, a freedman servant of the Augustus, who was a favored decurion (a cavalry officer) of the fourth. Titus Flavius Vitalianus made this for his excellent father." The inscribed panel indicates the deceased was a freed slave who likely was in the household of the emperor.

Above the inscribed panel are two seashells, each framed by a pair of dolphins facing downward with their tails tied together. Behind each shell and each dolphin is a trident. Between the shells and dolphins is a palmette. The two dolphins on the outermost edge hold the laurel garland that loops down past the inscribed panel and blocks the entrance of the door.

There are no available photographs or descriptions of the right side of the urn, but it is likely identical to the left side. The left side consists of a floral arrangement. Three leaves decorate the base of the plant with three longer leaves growing out from them. Three different sprigs of flowers blossom from behind these leaves.

Bibliography: Michaelis 1882, 225, Nr. 30; Davies 1978, 215, Nr. 64; Sinn 1987, 202, Nr. 461 Taf. 72; Grassinger 1994, 82-84, Abb. 149-51, Nr. 21

2.30 Front Panel of Cinerary Urn

Current Location: Université Catholique de Louvain, Louvain, Belgium

Findspot: Unknown; was in Rome, Italy, in 1618, then Antwerp, Belgium

Date: First century CE; 1st half of the second century CE (Rantz)

Material: Marble

Measurements: Width 28 cm; Height 30 cm (only the front of the urn panel of the survives according to Sinn)

Inscription: CIL VI 29507

DIS MANIB

CN VOLUNTILLIO

SOPHRO

VOLUNTILLA RODINE

PATRONO BENE MEREN

ET SIBI FEC

Description: This is the front panel of a cinerary urn, which is the only part of the object that survives. A pair of fluted Ionic pilasters frames the front of the urn. A closed double-

leaf door is at the center of the urn. Two panels are carved on each door leaf with circular door knockers on each of the four panels. Above the door is a pediment at the center of which are two birds facing one another. Palmette acroteria decorate the corners. Framing the door and pediment is a pair of palm trees. Above the door is an inscription panel. Translated, it reads, “To the gods of the deceased, for Cnaius Voluntillius Sophrus, Voluntilla Rodine made this for her well-deserving patron and herself.”

The illustration suggests that the lid of the urn was extant in 1724, but it is now lost. If the illustration is correct, then the lid of the urn takes the shape of a roof with a pediment. At the center of the pediment is another pair of birds facing one another. Palmette acroteria also frame the corners of the lid’s pediment. The surface of the lid is carved with a leaf pattern.

It is unknown whether the sides of this urn were decorated. According to Montfaucon’s illustration, they were left undecorated.

Bibliography: Montfaucon 1724, Supplement V, 122, Taf. 50; Altmann 1905, 170, Nr. 219; Davies 1978, 213, Nr. 57; Rantz 1979, 31, Taf. 1.2; Sinn 1987, 173, Nr. 334, Taf. 55a

2.31 Front Panel of Cinerary Urn

Current Location: Museo Civico Archeologico, Lapidarium, Bologna, Italy, no invoice number, embedded in courtyard wall of the lapidarium

Findspot: Supposedly found in Rome, Italy, in a columbarium

Date: First century CE

Material: Marble

Measurements: Unknown

Inscription: CIL VI 29061

DIS MANIBUS

VITALIONI VIX
ANN III FECER
L TIBERILIUS FELIX ET
AURUNCULEIA IANUARIA
VERNAE SUO

Description: This is either a cinerary urn or a loculus slab now embedded into a wall.

Only the front panel is visible. A pair of fluted Corinthian pilasters are shallowly carved on either side of that panel. In the middle of the object is a pair of closed double doors, with four panels carved onto each door leaf. The upper panels of the doors have lions' heads carved on them, but the decoration is highly eroded. The bottom four panels have circular door knockers. Symmetrical drill holes add further decoration to the surface of the rails, stiles, and mullions of each door leaf. A pediment sits on top of the door with palmette acroteria on each corner. A laurel wreath with ribboned garlands decorates the pediment. Above the pediment is an inscribed panel with remains of red paint.

Translated, the inscription reads, "To the gods of the deceased, for Vitalioni, Lucius Tiberilius Felix and Arunculeia Ianuria commissioned this themselves." A lid may be missing for this object, which makes it unclear if it was an urn meant to emulate the shape of a temple or an altar, or if it was a loculus slab.

Bibliography: Mercklin 1962, 221 Nr. 254i; Davies 1978, 212, Nr. 39

2.32 Cinerary Urn

Current Location: National Museums, Liverpool, England, [inv.59.148.318a \(urn\)](#); [inv.59.148.318b \(lid\)](#)

Findspot: Rome, Italy

Date: 80-100 CE (late Flavian [Liverpool Museums])

Material: Marble

Measurements: Width 39 cm; Height 45 cm; Depth 32.5 cm

Inscription: CIL VI 13663
DIS MANIBUS SACRUM
M. BURRIO FELICI PATRON
BENE MERCENTI FECIT
M BURRIUS HERMES
M BURRIUS [//]RIUS
ET BURRIA [//]MINI
M BURRIUS VANNIUS
M BURRIUS ATTICUS
M BURRIUS ABASCANTUS

Description: This cinerary urn is decorated on three sides, with a closed door on the front panel. Spiral-fluted, Corinthian columns decorate the front corners of the urn. The base of the left column and the center shaft of the right column are both damaged and missing. The front of the urn consists of a closed door with a small pediment (the pediment is damaged). A vertical mullion with symmetrical drill holes splits the door into two leaves, each with an upper and lower panel. The upper left panel of the left door leaf is missing, but based on what remains, lionhead door knockers decorated the center of the four panels. Sphinxes stand on both sides of the door. Attached to the Corinthian capitals on the side of the urn, a laurel garland festooned with fruit loops down and blocks the middle of the door. Another set of smaller laurel garlands hang down to directly above the sphinxes.

Above the door and the garland is an inscribed panel with extensive text. Translated, the inscription reads, “To the sacred gods of the deceased, Burrius Hermes, Burrius [//]ius [presumably a male individual], Burria [//] [presumably a female individual], Burrius Vannius, Burrius Atticus, and Burrius Abanscantus made this for their well-deserving patron, M. Burrius Felix.”

While only one side, the right, of the urn is shown in existing photographs, but both sides were likely identical. The side shows an eagle with its wings spread, holding a snake in its claws. Behind the eagle stands a laurel tree. Fluted Corinthian pilasters decorated the back corners of the urn.

Given its slightly larger dimensions, this lid may or may not have been originally associated with this particular urn according to Davies. The front of the lid depicts a rounded pediment decorated with a laurel wreath and ribboned garlands. Two theater masks of male youths decorate the front corners of the lid. According to the Liverpool Museum's description, the surface of the lid and the back of the lid are not decorated and have been left unfinished.

Bibliography: Michaelis 1882, 404, Nr. 318; Davies 1978, 214, Nr. 51; Davies 2007, 77-79, Nr. 37, Figs. 58-59

2.33 Cinerary Urn

Current Location: Lost (originally in an art shop [Haarløv])

Findspot: Rome, Italy; discovered in 1886 between the Via Salaria and Via Pinciana

Date: 2nd half of first century CE (Sinn)

Material: Marble

Measurements: Unknown

Inscription: CIL VI 28351

DIS MANIBUS

SACRUM

VARIAE

AMOEBE

VIX ANN XV

MENSB IIII

DIEB XVIII

Description: This cinerary urn is in the shape of a temple. Spiral-fluted Tuscan columns decorate the front corners of the urn. On the bottom half of the urn is a door with two leaves, each with an upper and lower panel. On each panel is a circular door knocker. The door is topped by a pediment with a laurel wreath and ribboned garlands. On each corner of the pediment is a palmette acroterion. A pair of scepters (possibly clubs) frames both sides of the door.

Above the door is an inscribed panel. Translated, it reads, "For the sacred gods of the deceased, for Varia Amoeba who lived 15 years, 4 months, and 18 days." Running the length of the urn, from the inscribed panel to the door are two tripod legs with a scale pattern and lion paws.

The lid of the urn is in the shape of a roof and is highly ornate. At the center of the pediment is a shell that frames a portrait of a couple. The couple clasps one another's hands in a marriage handshake. On each side of the shell is a cornucopia. On the corners of the urn are two eagles (the heads are damaged). Available publications and photographs do not indicate what the decorations are on the sides and back of this urn.

Bibliography: Gatti 1886, 334, Nr. 1374; Fiorelli *Notize Scavi* 1886, 401, Nr. 418; Altmann 1905, 156, Nr. 189, Fig. 127; Davies 1978, 214, Nr. 59; Sadurska 1953, 48; Haarløv 1977, 113, II.13; Sinn 1987, 166, Nr. 299, Taf. 53a

2.34 Cinerary Urn

Current Location: San Sebastiano, Rome, Italy

Findspot: Unknown; likely Rome, Italy

Date: End of first-early second century CE (late Flavian-Trajanic [Sinn])

Material: Marble

Measurements: Width 42.5 cm; Height 35 cm; Depth 35 cm

Inscription: None

Description: This cinerary urn sits on a high, undecorated base, and the bottom right has been destroyed. A pair of twisting vines or plant stems decorates the front corners of the fragment, where columns typically are found. On the front of the urn is a rectangular, closed, two-panel door, with a raised mullion delineating the door leaves. Each door leaf is split into an upper and lower panel, and lionhead door knockers decorate the center of each door panel. A small pediment sits on top of the door. This pediment has a pair of birds adorning the interior and acroteria on the two corners (the decorations on these acroteria are heavily eroded). Weaponry, armor, rectangular shields, circular shields, *peltae*, and greaves fill the space between the door and the vines. The upper half of the urn is completely destroyed, but just above the pediment on the door, what looks to be the remnants of an inscription panel can still be identified. The image depicted does not show either side of the urn, and it is unclear whether the sides were decorated.

Bibliography: Zanker 1970, 540, Abb. 60; Davies 1978, 214, Nr. 60; Haarløv 1977, 115, II.15, Fig. 23; Sinn 1987, 199, Nr. 449, Taf. 70a

2.35 Fragment of Cinerary Urn

Current Location: Pavlovsk Palace Museum, St. Petersburg, Russia (formerly in the Lyde Brown Collection, Nr. 54)

Findspot: Unknown

Date: First century CE-early second century CE (Sinn)

Material: Marble

Measurements: Unknown

Inscription: Illegible

Description: There is no image for this work, but relying on Sinn and Stefani's catalogue descriptions, we have a general sense of what this cinerary urn looked like. Fluted Ionic pilasters run along the front corners of the urn. The front of the urn is decorated with a closed two-leaf door, and each leaf is split into an upper and lower panel. The upper panels of the door have lionhead door knockers, while the bottom panels are decorated with birds. A pediment with two birds facing one another sits on top of the door. Above the door is an inscribed panel, and Stefani states that the panel has been so heavily damaged that the original inscription is illegible, though he suggests that the letter *k* is legible. The sides of the urn are identical to one another and have a round shield with two crossed spears behind it. The back of the urn is undecorated.

Bibliography: Stefani 1872, 60, Nr. 54; Sinn 1987, 192, Nr. 426

2.36 Cinerary Urn

Current Location: Antiquario Comunale del Celio, Rome, Italy, inv. 1997

Findspot: Unknown

Date: First century CE

Material: Marble

Measurements: Width 31 cm; Height 40 cm; Depth 24.5 cm

Inscription: (damaged)

[----]

Ca[---]

M C[---]

FELICIS [---]

FECIT ET SIBI

Description: This cinerary urn is heavily damaged with over half—from the upper left extending to the lower right section—of the object missing. From what survives, we can

identify a pair of twisting vines or plant stems decorating the front corners of the urn rather than pilasters or columns. On the front of the urn is a rectangular, closed two-leaf door set into a door frame. The central mullion and middle rail of the door have drilled symmetrical holes. The mullion splits the door into two leaves, each with upper and lower panels. Unlike many doors, there are no door knockers embellishing its surface. A pediment with a laurel wreath and palmette acroteria on the corners sits on top of the door. Weaponry, helmets, *peltae*, and circular and rectangular shields decorate the space between the vines and the door.

Above the door are the remains of an inscribed panel. Though most of the inscription is lost, the last line, translated, reads, “made for [the deceased] and him or herself,” which indicates that an individual dedicated the urn to someone deceased but also commissioned this urn to house their own ashes. The cognomen, the last part of the name, is *Felicis*, suggesting this was a male, freed individual. However, it is unknown who commissioned the urn. It is unclear based on the photograph whether the sides were decorated, and the lid is now lost.

Bibliography: Cicerchia 1968, 76, Nr. 63; Sinn 1987, 199, Nr. 450, Taf. 70b

2.37 Cinerary Urn

Current Location: Magazzino, Musei Vaticani, Vatican City, inv.10581

Findspot: Unknown

Date: Late Flavian-early Trajanic

Material: Marble

Measurements: Width 32 cm; Height 33.5 cm; Depth 28.5 cm

Inscription: None

Description: Though there is no photograph of this urn fragment, Sinn's description of the door provides a few details. Twisted plant stems or vines decorate the front corners of the urn where columns are usually located. Sinn's description also suggests that the door is a two-leaf door with each leaf split into upper and lower panels. Representations of weapons, similar to those adorning the two urns from the Louvre, decorate both sides of the door. A pediment sits on top of the door. A garland festooned with fruit hangs down and blocks it. The sides and back of the urn are undecorated according to Sinn. There is no discussion of the inscribed panel, which may suggest the panel is damaged or this part of the urn is missing.

Bibliography: Sinn 1987, 199, Nr. 451; Sinn 1991, Nr. 119

2.38 Cinerary Urn

Current Location: National Museum, Warsaw, Poland, inv. 199341

Findspot: Rome, Italy; Corso d'Italia, between the Via Salaria and Via Pinciana in the grave of Quintus Vergilius

Date: End of first century CE- early second century (Sinn)

Material: Marble

Measurements: Width 37 cm; Height 56 cm; Depth 28 cm

Inscription: CIL VI 33420

VERGILIA

VENERIA SIBI ET

Q VERGILIO

DIADUMENO

CONLIBERTO

BENE MERENTI

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. Two spiral-fluted columns decorate the two corners of the front of the urn.

The capitals consist of a pair of dolphins facing one another and a shell. The front of the urn consists of closed double doors with two panels on each door leaf. Lion heads, which may be door knockers, decorate each of the four panels. Small symmetrical holes have been drilled into the rails, stile, and mullion adding further decorative detail to the door frame. Winged sphinxes facing forward frame either side of the door, and a small pediment with acroteria and a laurel wreath and ribboned garlands on the tympanum decorate the top of the door. A garland hangs across the corners of the Corinthian columns and blocks the door. Above the door is an inscribed panel with leaf decorations along the frame. Translated, the inscription reads, "Vergilia Veneria herself and for the well-deserving Quintus Vergilius Diadumenos her fellow freedperson." The lid of the cinerary urn takes the shape of a roof with palmette acroteria on the corners. Like the aedicula, the pediment is decorated with a laurel wreath and ribbon garlands. The lid and the top of the urn both have an undulating line carved on the edge. The sides of the urn are carved to suggest ashlar masonry.

Bibliography: Gatti and Michaelis 1899, 65, Nr. 2; Sadurska 1953, 46, Nr. 8, Taf. 13; Haarløv 1977, 115, II.14, Fig. 22; Davies 1978, 213, Nr. 49; Sinn, 1987, 196, Nr. 440, Taf. 69a

2.39 Cinerary Urn

Current Location: Musei Capitolini, Palazzo Nuovo, Rome, Italy, inv. 2114

Findspot: Rome, Italy; 1959

Date: Early first century CE

Material: Marble

Measurements: Width 28 cm; Height 28 cm; Depth 24 cm

Inscription:

DIIS MANIBUS
DIS MAN
APHRODISIO
CAES SER AUG
CAETELLIA DoNATA
UXOR

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. Spiral-fluted, attached Ionic columns decorate the two corners of the front of urn. The front of the urn consists of a closed double-paneled door topped by a pediment. A wreath and ribboned garlands decorate the tympanum, and palmette acroteria flank either side. A garland hangs from the Ionic columns blocking the front of the door. Under the garland are dolphins that frame either side of the door. In between the garland and pediment is leafy, vegetal imagery. Above the door is the framed inscription. Translated, it reads, “To the spirits of the deceased, for Aphrodisius Caesar, servant of Augustus, [and] Caetellia Donata, [his] wife.” The word *uxor* is carved in a smaller size, suggesting it may have been added later. On the lid of the cinerary urn is an additional inscription, DIIS MANIBUS, or “to the spirits of the deceased,” also possibly added later. The lid of the cinerary urn takes the shape of a roof flanked by two *pulvini* decorated with rosettes and leaf patterning. The surface of the lid, behind the pediment, is flat. On the two sides of the cinerary urn are palmette decorations.

Bibliography: Altmann 1905, 13ff; Mustilli 1939, 45, Nr. 29, Taf. 31, 122; Davies 1978, 213, Nr. 53; Haarløv 1977, 112, II.5, Fig. 15; Sinn 1987, 196-97, Nr. 441, Taf. 69b

2.40 Cinerary Urn

Current Location: Musei Vaticani, Lateran Collection, Vatican City, inv. 10783

Findspot: Ostia, Rome, Italy

Date: End of first century CE (late Flavian [Sinn])

Material: Marble

Measurements: Width 45 cm; Height 34.3 cm; Depth 38.2 cm

Inscription:

L CACIUS CINNAM

AUG ET

CACIAE AUXINI

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. A pair of spiral-fluted Ionic pilasters decorate the front corners of the urn. A closed double door with two panels on each door leaf decorates the front of the urn.

Small symmetrical holes were drilled into the stiles and mullions adding further embellishment. Four circular door knockers decorate the center of each door panel. A smaller pair of Ionic fluted pilasters frames either side of the door. A large garland with ribbons, pine cones, and fruits hangs from the spiral-fluted Ionic pilasters on either corner of the urn, blocking the door as well as the smaller Ionic pilasters. A cupid stands on each side of the pilasters peering at the closed door. The Ionic columns framing the door also support an inscribed panel above. Translated, the inscription reads, "Lucius Cadius Cinnam, an Augustales and for Cacia Auxina," indicating the remains of two individuals were placed in this urn. The lid of the cinerary urn takes the shape of a roof with *pulvini* on either side. The edge of the lid is decorated with an egg-and-dart pattern. On the *pulvini* are laurel wreaths that frame two portraits, presumably of the deceased. A *corona lemniscate*, a laurel wreath with ribboned garlands, decorates the tympanum. The pediment and the *pulvini* are decorated with leaf patterning. Both sides of the urn are

carved to create the sense of ashlar masonry on the surface of the urn. However, the back of the urn has been left plain and undecorated.

Bibliography: Benndorf 1867, 394, Nr. 574; Marucchi 1922, 93, Nr. 977; Haarløv 1977, 114, II.19, Fig. 19; Davies 1978, 213, Nr. 48; Sinn 1987, Nr. 438, Taf.68a,b; Sinn 1991 115, Nr. 111

2.41 Cinerary Urn

Current Location: Louvre, Paris, France, [inv. Ma 1509](#) (acquired from Rome in 1863)

Findspot: Rome, Italy

Date: End of first century-beginning of second century CE (Sinn)

Material: Marble

Measurements: Width 32 cm; Height 39 cm; Depth 22.5 cm

Inscription: CIL VI 2883

[-----] TULLIO
PROCULO MIL
CHO X URB

SUPERI MILITAV
ANN V VIXIT ANN
XXIV FECIT CLAUDI
BALBILLA MATER
INFELICISSIMA

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. The lid pictured is not the original lid associated with this cinerary urn. A pair of fluted Ionic pilasters decorates the front corners of the urn. On the bottom half of the front of the urn is a door with four carved panels. The door leaves themselves are not clearly delineated. On each panel are worn, circular knobs; these may have been lionhead *protomes* originally. The mullion, rails, and stiles of the door have symmetrically drilled

holes, adding further embellishment. The door is topped by a pediment decorated with two birds. On the corners of the pediment are palmette acroteria.

Above the door is an inscribed panel, with remains of red paint on the inscription. Translated, the panel reads, “For Tullius Proculus, a soldier of the 10th urban cohort, a soldier of Superus, who served for 5 years and lived for 24 years. His most unfortunate mother, Claudia Balbilla made this.” The inscribed panel is split into two sections by a laurel wreath garland that hangs across it. Garlands hang down the sides of the door.

The sides of the urn are identical. Both sides show an *oscilla*, a disc typically hung from columns, hanging from a cord. The *oscilla* is in the shape of a *pelta*, with the left end shaped like a griffin’s head.

Bibliography: Freis 1967, 100; Davies 1978, 214, Nr. 65; Ducroux 1975, 43, Nr. 127; Rantz 1979, 34, Abb. 5; Sinn 1987, 192, Nr. 424; Busch 2011, Nr. CU 032

2.42 Cinerary Urn

Current Location: British Museum, London, England [inv. 1805.0703.161](#)

Findspot: Unknown; bought from Charles Townley in 1805; previously in the collection of Cardinal Domenico Passionei

Date: End of first century CE- early second century (Sinn)

Material: Marble

Measurements: Width 58.4 cm; Height 24.1 cm

Inscription:

D MAGIO

Q F PAL

HERCLIADE

V A XVIII

Description: This is a double cinerary urn decorated on three sides, with four doors decorating the front panel. Spiral-fluted Corinthian and leaf-patterned Ionic columns

frame the front of the urn. Between each of these columns are four, identical, closed, double doors, with two panels on each door leaf. Small holes symmetrically dot the frames and mullions of each door adding further embellishment. The doors are topped by aediculae with small acroteria and a decorated pediment that is now eroded. Above each door is an inscriptive panel, with three left blank. The leftmost panel has an inscription. Translated, it reads, "For Gaius Magius, son of Quintus, of the Palatina Quintus, of the Palatina Tribe, who lived 18 years." Garlands hang from the capitals of the columns, framing the sides and top of the inscription panels all the way to the doors. The lid of the cinerary urn appears to be two pediments joined together with *pulvini* decorated with rosettes. The pediment depicts a hunting scene with what appears to be a pair of dogs in each gable chasing an animal, and a rabbit eating from a small basket. The sides of the urn are decorated with a pair of crisscrossed arrows, with the arrow heads pointing to the left side.

Bibliography: Combe et al. 1826, Part 5, Pl. 9, Fig. 1.; Smith 1904, 354, No. 2370; Davies 1978, 212, Nr. 40, Pl. 16, XIII; Walker 1985, 52, Fig. 42; Sinn 1987, 197, Nr. 444

2.43 Cinerary Urn

Current Location: Speed Art Museum, Louisville, KY, United States, inv.

KY.Lou.SAM.L.1929.17.305

Findspot: Rome, Italy; Porta Salaria

Date: First-second century CE (U.S. Epigraphy Project)

Material: Marble

Measurements: Unknown

Inscription: CIL VI 33698

RUTILIA LYRIS V A XXVIII

Description: This is a cinerary urn with a door on one side. It is unclear whether the three other sides of this object were decorated. Fluted Tuscan pilasters decorate the front corners of the cinerary urn. On the front of the urn, a closed, square two-leaf door takes up most of the surface. An incised door frame and entablature surround the door, and a vertical mullion separates the two leaves. Each door leaf is split into an upper and lower panel of approximately the same size. Circular door knockers decorate the lower panels of the door.

Above the door frame's entablature is an inscription. Translated, it reads, "Rutilia Lyris who lived for 28 years." This inscription is not carved on a delineated panel either.

The lid of the urn takes the shape of a roof with *pulvini* on both sides. The ends of the *pulvini* are decorated with rosettes, and a similar rosette decorates the center of the pediment.

Bibliography: Purnelle 1995, 220; [U.S. Epigraphy Project](#)

2.44 Cinerary Urn

Current Location: Museo Archeologico, Florence, Italy (previously Polo Museale, Florence, Italy, inv. 642; previously Uffizi, Florence, Italy)

Findspot: Unknown

Date: 98-117 CE (Trajanic [Kłodzinski])

Material: Marble

Measurements: Width 28 cm; Height 33.5 cm

Inscription: CIL VI 8427

EVANDRO AUG LIB

TABULA RAT AMICO

OPTIMO ULPII ATHYRON

ET DEMETRIUS

HEREDES

Description: Though there is no photograph of this cinerary urn, previous catalogues and scholarship provide information on key elements associated with this object. According to catalogues by the Polo Museale, Dütschke, and Gori, this is a fragment of a cinerary urn: only the front panel survives and part of it is broken off.

Altmann identifies spiral-fluted columns on both sides, and he presumably means these columns frame the front of the urn. All catalogues describe the front of the urn as having a central door flanked by winged sphinxes. Dütschke elaborates describing the door as a two-leaf type with each leaf split into upper and lower panels. Circular door knockers decorate the center of each panel. Gori identifies bucrania on the urn fragment, but it is unclear where they were located.

Above the door is an inscription, which, translated, reads, “Evander, a freedman of the Augustus, who held the office of *rationum*, for their best friend, Ulpus Atyhron and Ulpus Demetrius Heredes made this.” The inscription indicates that the freedman Evander was likely a former slave in the household of Trajan and held the role of *rationum*, an administrative position that oversaw the mines in colonies such as Dalmatia, Spain, and later Portugal, according to Klodzinski.

Bibliography: Gori 1726, Vol. 1, 56, Nr. CXXV; Dütschke 1878, Vol. 3, 173-74, Nr. 347; Altmann 1905, 157, Nr. 190; Davies 1978, 214, Nr. 62; Klodzinski 2018, 107, 291-310

2.45 Cinerary Urn

Current Location: Antikensammlung, Staatliche Museen zu Berlin, Germany, [inv. 1125](#)
(lid was possibly not originally associated with the urn)

Findspot: Rome, Italy

Date: 98-117 CE (Trajanic [Sinn])

Material: Marble

Measurements: Urn: Width 32 cm; Height 36.5 cm; Depth 22 cm; Lid: Width 35.5; Height 16 cm; Depth 26 cm

Inscription: CIL VI 2317

D M

HELIO AFIN

PUB AUG

SEXTIA PSYCHE

COIUNGI B M

Description: This cinerary urn is decorated on three sides, with a door in the upper half of the front panel. The front corners of the urn consist of three levels. On the bottom half of the front corners, a pair of sphinxes face outward and sit on a table with a pair of lion legs. These two decorative elements frame the inscribed panel on the bottom half of the urn. Translated, it reads, “For the gods of the deceased, for Helius Afinius a servant/attendant to the augurs, Sextia Psyche made this for her well-deserving spouse.”

Above the inscribed panel is a *dextrarum iunctio* scene, with the husband and wife appearing to clasp their left hands. This is unusual as the marriage handshake is typically depicted as a pair of individuals clasping right hands. On the left, the husband wears a toga, and on the right, the wife wears a himation and chiton. Between them is an altar with offerings (possibly bread). Behind them is an open door framing the couple. Each door leaf is split into two panels with a circular door knocker in the center of the panel. On both sides of the door beyond the *dextrarum iunctio* scene are cupids decorating the corners of the urn. These two cupids stand on circular balls and are directly above the sphinxes. The sides of the urn were carved to represent ashlar masonry blocks.

The lid currently paired with the urn may have originally belonged to another urn given its slightly larger dimensions. The lid is in the shape of a roof with pair of palmette acroteria decorating the corners. A large laurel wreath and ribboned garland decorate the pediment.

Select Bibliography: Altmann 1905, 18-107, Nr. 233; Davies 1978, 215, Nr. 71; Haarløv 1977, 116, II.7; Koch-Sichtermann 1982, 56, Anm. 187; Sinn 1987, 217, Nr. 522, Taf.78b; Kunze 1992, 223, Nr. 122; Hüneke 2009, 62f, Nr. 41

2.46 Cinerary Urn

Current Location: Bibliothèque Nationale de France, Cabinet des Médailles, Paris, France, [inv.54.lat.55](#)

Findspot: Rome, Italy; found in 1788 in Vigna Moroni

Date: Second century CE (Bibliothèque Nationale); 117-128 CE (possibly Hadrianic [Sinn])

Material: Marble

Measurements: Urn: Width 36 cm; Height 38.5 cm; Depth 26 cm; Lid: Width 39 cm; Height 7 cm; Depth 26.4 cm

Inscription: CIL VI 14369

D M

CANTIAE PRI

MITIVAE EPI

THYMIAS FILIA

MATRI PIENTIS

SIMAE - ET SIBI

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. On the bottom half of the urn's front is a door with circular door knockers on the bottom half of the two door leaves. On the upper half of the door is an inscription, "ET SIBI." On both sides of the door are sphinxes facing inward. Above the door is an inscribed panel. Translated, it reads, "For the gods of the deceased for Cantia Primitiva

Epithymias, the most devoted mother, her daughter made this for her.” The addition of “ET SIBI” on the door indicates that the urn is not only for Cantia Primitiva but also her daughter. This additional dedication carved onto the door suggests that it was added later.

The inscription still has remains of red paint

On both sides of the inscribed panel are rams’ heads in profile facing outward. Hanging from their horns are ribbons and an ornate, fruit-festooned garland. The garland loops below the inscribed panel and above the door.

The lid of the urn is in the shape of a roof, and on the corners of the lid are palmette acroteria . At the center of the pediment is a shell with a portrait of a female figure, presumably Cantia Primitiva. Framing the shell is a pair of dolphins. The surface of the lid has been left undecorated.

The decoration on the front of the urn continues onto the sides. There, rams’ heads are depicted in profile. They correspond to the rams’ heads on the front of the urn. Ribbons hang from the rams’ horns on the sides of the urn.

Bibliography: Guttani 1788, Bd.5, 44, Taf. I; Dubois 1819, Nr. 100; Davies 1978, 214 Nr. 63; Sinn 1987, 219, Nr. 528, Taf. 46a (lid), 79b (urn); *La mort dese notables en Gaule romaine* 2002, Nr. 59

2.47 Cinerary Urn

Current Location: Musei Vaticani, Vatican City, [inv. M.V.10523.0.0](#)

Findspot: Rome, Italy; found near the Vigna del Cardinale di Pietro near Tor Sapienza outside of the Porta Maggiore, 1861

Date: Hadrianic

Material: Marble

Measurements: Width 27 cm; Height 58 cm; Depth 35 cm

Inscription:

Front:

C VOLTILIO
DOMESTICO
PATER FILIO
FECIT ET SIBI
V A VII

Back:

DIIS MANIBUS
SACRUM
C. VOLTILIO C.L.
DOMESTICO
V. A. VII

Description: This cinerary urn is decorated on the front and back, with the door motif on the front panel. Instead of fluted columns, twisted plant stems decorate the two corners of the front of the urn with floral “capitals.” The front of the urn consists of a closed double door; the two panels on each door leaf have door knockers at the center. Small symmetrical dots have been drilled into the mullion, adding further detail or indicating where paint or other embellishments to the door have disappeared over time. A small pediment with a laurel wreath and ribbon garlands decorates the top of the door. Directly above the door is an inscription in red. Translated, the inscription reads, “For Gaius Voltilius Domestico. His father made this for his son, who lived to 7 years of age, and himself.” The lid of the cinerary urn takes the shape of a roof with two theater mask acroteria wearing Phrygian caps. A portrait of the deceased son appears in the center of the pediment, framed in a carved shell. Two ducks face either side of the portrait. The sides of the cinerary urn are undecorated, but the back of the urn has a similar inscription as the front. Translated, it reads, “To the sacred spirits of the deceased, for Gaius Voltilius, most dear, a freedperson, who lived 7 years of age.”

Bibliography: Benndorf 1867, 172, Nr. 260; Altmann 1905, 113; Haarløv 1977, 113, II.8, Fig.18; Davies 1978, 213, Nr. 58; Sinn 1987, 225, Nr. 549; Sinn 1991, 119, Nr. 120

2.48 Cinerary Urn

Current Location: Musei Vaticani, Belvedere, Vatican City, [inv. MV.1042.0.0](#)

Findspot: Rome, Italy

Date: 120-150 CE (Hadrianic to early Antonine [Sinn])

Material: Marble

Measurements: Width 32 cm; Height 75; Depth 42 cm

Inscription: CIL VI 15699

Above inscribed panel:

C. CLODIUS APOLLINARIS

V.A. V.M. VI. D. VIII

Inscribed panel:

DIS MANIBUS

C CLODIUS C F

PRIMITIVUUS VIXIT ANN

XI DIEBUS XXV

CLODIUS SECUNDUS

ET CLODIA PRIMA F

Description: This cinerary urn is decorated on three sides, with the door motif on the front panel. Palm trees and winged Victories decorate the corners of the front of the urn. The victories are opening a double door in the middle of the urn, pulling on the lionhead door knockers on the upper panels of the door. Lionhead door knockers also decorate the lower panels of each door leaf. Above the door is an inscribed panel. Translated, it reads, “To the gods of the deceased, Clodius Primitivus lived 11 years and 25 days; Clodius Secundus and Clodia Prima made this urn.” Above the inscribed panel is another inscription carved on the top edge. Translated, the inscription reads, “Clodius Apollinarius lived 5 years, 6 months, and 8 days.” The inscription suggests the urn was

originally for one child, Clodius Primitivus, and that his sibling, Clodius Apollinarius was added to the urn by his parents. The sides of the urn show laurel trees and a bird at the bottom left eating fruit from the tree. The back corners of the urn are decorated with lit torches facing upward.

The lid of the urn depicted is made of a different color marble, but it is original. At the center of the lid is a small shell with a portrait of a couple. Both sides of the shell are framed by snake-like sea monsters.

Bibliography: Altmann 1905, 101, Nr. 83, Abb. 85; Amelung 1908, Kat. II, 216, Nr. 80, Taf. 21; Lehmann-Hartleben 1934, 118, Abb. 19; Cumont 1942, 481, Nr. 1; Lawrence 1958, 276; Helbig 1963, Vol. 1, 91, Nr. 158; Conti 1974/75, 143f, Abb. 2.3; Haarløv 1977, 114, II.10; Davies 1978, 214, Nr. 67, MacCormack 1981, 112f., Taf. 37; Sinn 1987, 225, Nr. 551, Taf. 82 c, d

2.49 Cinerary Urn

Current Location: Museo Archeologico Nazionale di Firenze, Florence, Italy, inv. 86313

Findspot: Unknown; previously in Strozzi Collection, Florence, Italy

Date: End of second century to early third century CE

Material: Marble

Measurements: Width 41.5 cm; Height 35 cm

Inscription: None

Description: This is a cinerary urn with the door on the front panel. It is unclear from publications whether the sides were decorated. Two fluted Corinthian columns decorate the corners of the front of the urn. In the center of the cinerary urn is a half-open door with the left door leaf slightly open. The door has four large panels with circular door knockers on the bottom panels. The door is set into an aedicula with spiral-fluted Corinthian columns and a pediment with a small shield inside. On either side of the door

are “Mourning Eros,” also known as Eros Psychophoros. The cupids each hold a torch turned downward.

Bibliography: Dütschke 1875, II, 226, Nr. 484; Sinn 1987, 256, Nr. 680, Taf. 98b

2.50 Cinerary Urn

Current Location: Pavlovsk Palace, St. Petersburg, Russia

Findspot: Unknown; previously in Rome, Italy, Vigna Sinibaldi, later in Wimbledon, Warren House, the Lyde Browne collection [Nr.54]; likely sold to Hermitage Collection in 1787

Date: Mid- to late second century CE (middle of the Antonine Period [Sinn])

Material: Marble

Measurements: Unknown

Inscription:

D M

T AELIO

AUG LIB

FELICI

CONIUGI

B M F

Description: This cinerary urn is in the shape of an altar. Instead of columns, twisted plant stems decorate the two corners of the front of the urn with floral “capitals.” The front of the urn consists of an open double door with two panels on each door leaf. The door is topped by a pediment with small acroteria and a wreath with ribbon garlands on the pediment. The open door frames a couple in the marriage handshake pose, with the husband’s left hand raised toward his wife’s face. The husband is depicted wearing a toga, indicating his status as a citizen, while the wife appears in a himation, depicting her as a Roman *matrona*. Directly above the doors is the inscription, which, translated, reads, “To the gods of the deceased, for the well-deserving Titus Aelius Felix, the freedman of

the Augustus (Antoninus Pius), made by his wife.” The lid of the cinerary urn consists of a rounded pediment with *pulvini* decorated with theater masks on the ends. A *pelta* and two baskets decorate the pediment on the lid. It is unknown what decorative imagery is found on the sides and back of this urn.

Bibliography: Stephani 1972, 33, Nr. 56; Koch-Sichtermann 1982, 52, Abb. 48; Sinn 1987, 241, Nr. 618, Taf. 90c

2.51 Cinerary Urn

Current Location: Carlsberg Glyptotek, Copenhagen, Denmark, inv.862

Findspot: Rome, Italy

Date: 120-150 CE (Østergaard)

Material: Marble

Measurements: Width 35 cm; Height 41 cm

Inscription: CIL VI 6828

D M

SEX ALLIDIUS

SYMPOR FEC

SIBI ET SEX ALLIDI

HYMENAO FIL

ET ALLIDIAE ATTICIL-

LAE SORORI ET AL-

LIDAE HYMINIDI UXORI

Description: This cinerary urn has the door motif on the front panel. The lid of this urn is most likely lost, and it is unclear what decorations are on the sides. A pair of spiral-fluted Corinthian pilasters decorates the front corners of the urn. On the front of the urn is an open double door, with two panels on each door leaf carved with lion heads at the center. The door leaves frame a couple in the marriage handshake. The male figure stands on the right and wears a toga indicating he is a citizen. His right hand clasps the left hand of his wife, a female figure wearing a himation and chiton indicating she is a Roman *matrona*.

A small pediment tops the door. Inside the pediment is a pair of birds drinking from a cup, and palmette acroteria decorate the corners of the pediment. Between the door leaves is a pediment with an inscriptive panel above it, and a pair of winged cupids face outward and touch the pediment as if holding it up. Above the door and the marriage handshake motif is the inscriptive panel. Translated, the inscription reads, “Sextus Allidius Symphorus made this for himself, and his son Sextus Allidius Hymenaos, his sister Allidia Attilica, and his wife Allidia Hyminida.” The inscription still has remaining flecks of red paint. Above the inscribed panel is the head of Medusa flanked by two rams’ heads. Ribbon and laurel garlands hang from the curved horns of each ram framing the side of the inscribed panel and door motif.

Bibliography: Altmann 1905, 153, Nr. 183; Ny Carlsberg Glyptotek 1907, 798, Taf. 68; Poulson 1951, 570, Nr. 798; Toynbee 1971, 266; Haarløv 1977, 166, II.9; Davies 1978, 215, Nr.76; Sinn 1987, 224, Nr. 545; Østergaard 1996, 62f, Nr. 26

2.52 Cinerary Urn

Current Location: Musée des Beaux-Arts de Lyon, France, [inv. 2002](#) (previously owned by Artuad François; purchased in 1835)

Findspot: Italy

Date: First century CE

Material: Marble

Measurements: Width 34 cm; Height 44 cm; Depth 29 cm

Inscription: CIL XIII 299

A HOSTILIUS

NESTOR

AUGUST

Description: This cinerary urn is decorated on one side, the front, where the door motif is located. Fluted Ionic pilasters decorate the front corners of the urn. On the bottom half of

the urn is a closed two-leaf door, with each leaf split into upper and lower panels. In each panel, there is a circular door knocker. The mullion, middle rail, and vertical posts of the door frame have symmetrically drilled holes. A pair of winged geniuses or Victories stands on both sides of the door. Their arms are raised, and they appear to be holding perhaps a crescent or column capital (this is unclear again as the object is heavily eroded). A pediment sits on top of the door with two corners that may have been decorated with palmette acroteria. The remains of a small circle suggest a laurel wreath decorated the pediment.

Above the door and its pediment is an inscribed panel. Translated, the inscription reads, "A. Hostilius Nestor, an Augustales." The title *Augustales* indicates the deceased was a type of administrator. A laurel garland is attached to both corners of the pilasters and loops across the top of the inscribed panel. Wavy ribbons hang down both sides of the inscribed panel.

The lid of the urn takes the shape of a roof. Three rosettes, one in the middle and two smaller ones on both sides, decorate the pediment of the lid. Palmette acroteria appear on the front corners of the pediment. The surface of the lid appears to be smoothly sanded.

Bibliography: De Boissieu 1846-54, 217-19, Nr. XLI; Comarmond 1855, 542-43, Nr. 575, Pl. 18; Gatier 2001, Vol. 1, 69, Nr. 49; Darblade-Audouin 2006, *Tome 2, Lyon/Paris*, 171, Nr. 513

2.53 Fragment of Cinerary Urn

Current Location: Lost (bought by Christian B. Peper, St. Louis, MO, United States, from Sestieri Artichita, Rome, in 1975)

Findspot: Unknown

Date: First century CE (Christie's)

Material: Marble

Measurements: Height 33.7 cm

Inscription: AE 2017, 136

DIS MANIBUS

SACRUM

ARRIAE C L CLAMYS

Description: This is a fragment of a cinerary urn of which most of the sides and back have been lost. Some of the bottom part of the urn's front has also been destroyed. Spiral fluted Corinthian columns decorate the front corners of the urn. On the front of the urn is a closed two-leaf door with an incised door frame and mullion. Small symmetrically drilled holes decorate the vertical mullion and separate the door leaves. Each leaf is split into an upper and lower panel, with circular door knockers decorating each panel. A thick laurel garland dotted with fruit or berries loops down from the column capitals and blocks the entrance of the door. A pair of laurel garlands also dotted with fruit or berries hangs down flanking both sides of the door.

Above the door is the inscribed panel. Translated, it reads, "For the sacred gods of the dead, for Arria Clamys, the freedwoman of Gaius." Small ribboned garlands hang from the capitals of the column and frame both sides of the panel.

Though the sides of the urn are damaged and almost completely gone, we can identify thin incised lines on the surface. These lines create the illusion of ashlar masonry blocks on the surface of the urn. Based on the photograph, it is highly likely that the entire back of the urn is missing.

Bibliography: Christie's 2012, Live Auction 2565: Antiquities

2.54 Cinerary Urn

Current Location: Pawlowsk Palace Museum, St. Petersburg Palace, St. Petersburg, Russia, inv. 409 (purchased from the Lyde Browne collection in 1787)

Findspot: Unknown

Date: Unknown

Material: Marble

Measurements: Unknown

Inscription: CIL VI 12163

D M

APONIAE FELICITATI

APONIUS HIPPIAS

FIL DULCISSIMAE

V A XVI MX DX

BENE M FECIT

Description: There are no photographs of this cinerary urn. Based on previous catalogues, we know that two columns framed the front of the cinerary urn. These may have been spiral-fluted, as Altmann and Stefani describe them as fluted. On the front of the urn is an open door with the two leaves framing a *dextrarum iunctio* scene. Eagles frame both sides of the door. Above the door is the inscribed panel, which, translated, reads, "To the gods of the deceased, for Aponia Felicitata, Aponius Hippias made this for his most beloved well-deserving daughter who lived 16 years, 10 months, and 10 days." Altmann states that a garland hangs from the two capitals of the columns and loops just above the inscribed panel.

Bibliography: *Mémoires de la Société d'archéologie eet de numismatique de St. Pétersbourg* 1847-49, Vol. 2, 356; Stefani 1872, 73-74, Nr. 69; Altmann 1905, 145 Nr. 159; Davies 1978, 215, Nr. 74

2.55 Cinerary Urn

Current Location: Louvre, Paris, France, inv. n/a

Findspot: Unknown

Date: Unknown

Material: Marble

Measurements: Unknown

Inscription: None

Description: There is no image of this cinerary urn in the Louvre, but Davies's catalogue entry provides some limited information on this object. The front side of the cinerary urn has a closed door. There are four panels on the door with circular door knockers in each panel. A pediment with birds decorates the top of the door. Although Davies does not mention whether there is a blank panel meant for an inscription, it is possible there is. The key feature that Davies emphasizes in her catalogue is that this cinerary urn does not have the garland blocking the door, which suggests there is a garland that may be either looping above the inscribed panel or hanging down the sides of the panel and even the door. This also means there were likely columns or pilasters on the front corners of the urn. No additional information is given regarding the lid, sides, or back of this object.

Bibliography: Davies 1978, 214, Nr. 65

2.56 Cinerary Urn (possibly altar)

Current Location: Ashmolean Museum, Oxford, England, [inv. ANMichaelis. 213](#)

Findspot: Unknown

Date: End of first century-early second century CE (27 BCE-395 CE [Ashmolean])

Material: Marble
Measurements: Unknown

Inscription: None

Description: This is either a cinerary urn or altar that is heavily eroded with the door on the central panel. Two pilasters with leaf or scale-like patterning frame the front of the urn. On the bottom front of the cinerary urn is a closed two-leaf door, with each leaf split into an upper and lower panel. Though heavily eroded, a mullion with symmetrically drilled holes can be identified separating the two doors leaves. It is unclear whether there were additional decorations on the door panels. Above the door sits a pediment that suggests it was decorated with a laurel wreath and ribbons. Palmette acroteria may have also decorated the corners of the pediment, but this embellishment has been completely worn away. Drill marks indicate that there was some type of decoration flanking both sides of the door, but it is unclear what this would have been. Above the door and pediment is a panel for an inscription that has been left blank. Laurel garlands appear to decorate the left and right edges of the panel. On the photograph, it is unclear whether the sides and the back of the urn were decorated.

Bibliography: Davies 1978, 214, Nr. 66

2.57 Cinerary Urn

Current Location: Wellcome Collection, London, England, [inv. n/a](#)

Findspot: Unknown

Date: Unknown

Material: Marble

Measurements: Width 30 cm (approximate); Height 20 cm (approximate)

Inscription: None

Description: This cinerary urn is decorated on three sides, with the door on the front panel. Four fluted, foliated columns split the front panel into three sections and support a plain architrave that forms the upper edge of the urn. The two central columns are slightly shorter and sit on a stylobate decorated with garlands and bucrania. A closed two-leaf door is carved between these two shorter columns. The door is split into upper panels and lower panels that are slightly taller. Circular door knockers decorate the center of each panel. On either side of the door, the surface of the urn is carved to represent ashlar masonry. The sides of the urn are also carved to represent ashlar masonry, and foliated, fluted columns decorate the back corners of the urn.

The lid of the urn takes the shape of a roof. A sphinx sits in the center of the lid's tympanum. She is turned to the right and raises her left paw. The sphinx's paw rests on a basket of fruit with two theater masks resting next to it, which decorate the right side of the pediment. The surface of the roof is carved with a leaf pattern, and a pair of palmette acroteria decorates the corners of the pediment.

Bibliography: Unpublished to author's knowledge

III. FUNERARY ALTARS

In this chapter of the dissertation, I address the second type of funerary monument in the catalogue: altars.⁸⁹ Very few altars with the door motif survive, and these examples include some of the most unusual uses of the image in this study. I begin the chapter by discussing the number of extant door motif altars and the time during which they were produced. I then review the context of altars and their function, emphasizing the difference between altars and other funerary monuments. The next section of the chapter is the door motif's formal characteristics. Here I note the way in which dimensions and representations of the door often differ. After examining formal characteristics, the final section of this chapter continues the discussion of unusual representations of the door motif. In particular, I discuss the placement and repetition of the door motif on the altars. Here, I revisit whether the door motif represents the entrance to the tomb or the *Porta Ditis* or if there are other possible usages for the door's image.

Overview

Funerary altars date from the first to fourth century CE, but only a few include the door motif. Out of 1003 funerary altars found, only 11 altars, or 1%, use the door motif.⁹⁰ Out of these examples, 4 altars are dedicated to women, 3 to men, and 1 to a couple.⁹¹ The 10 door motif altars date to the mid-first century CE to the early second century CE,

⁸⁹ See Appendix B.1 for altars in relation to all objects in the catalogue

⁹⁰ In total Boschung catalogues 999 altars in his publication, but these are only examples found in Metropolitan Rome. In addition, 4 door motif altars are missing from his work. Together this equals 1003 altars. Altmann 1905, Boschung 1987, and Kleiner 1987 are still the most comprehensive works on Roman funerary altars to date. See also Kleiner (1987, 116–18) on older scholarship on funerary altars.

⁹¹ Altars dedicate to women are: 3.2, 3.3, 3.4, 3.5. Altars dedicated to men are 3.1, 3.9, 3.10. The altar dedicated to a couple is: 3.8. Two altars, 3.6, 3.7, and 3.11 are uninscribed.

or the early half of altar production.⁹² The rarity of the door motif on altars is noteworthy especially in comparison to contemporaneous and visually similar funerary monuments such as cinerary urns.⁹³ The door motif's appearance on cinerary urns was more common than on altars, and further examination of the function and context may help elucidate the rarity of the door motif on this particular object.

Location and Function

Funerary altars look almost identical to religious altars, but they possess a slightly different function. Religious altars are meant for offerings, typically public sacrifices. Funerary altars are commemorative markers meant to memorialize the deceased.⁹⁴ In a few instances, funerary altars sometimes included circular recesses on top, as seen on the altar of Telegennius Optatus.⁹⁵ This recess would have allowed for the placement of small offerings, but this was not the main purpose of these funerary objects.

Funerary altars were memorials placed both in and outside of tombs. Outside of tombs, funerary altars stood on the side of roads and demarcated the boundaries of funerary plots.⁹⁶ Altars decorated on all four sides, such as one dedicated to Telegennius Optatus and another for Valgia Silvilla, were likely placed by the roadside or served as boundary markers so all sides could be viewed.⁹⁷ In tombs, altars sometimes held dual

⁹² See Appendix B.7; Ewald 2015, 690; Boschung 1987, 53

⁹³ For comparison, cinerary urns were produced at around the same time as altars, and as discussed in the last chapter there are 55 door motif urns, approximately five times as many urns as altars with the door motif.

⁹⁴ Kleiner (1987, 87) points out that the function of funerary altars are commemorative works rather than “working altars” can be indicated by the fact that so many have gabled lids, so nowhere to place offerings, and no place to put braziers for incense.

⁹⁵ 3.1

⁹⁶ Kleiner 1987, 24–25; Boschung 1987, 37–41.

⁹⁷ 3.1, 3.3

purposes and were hollowed out so that cinerary urns could be placed inside.⁹⁸ Two door motif altars, one for Festus Gemethlianus and another dedicated to Aelia Italice, likely had this function of being ash altars.⁹⁹ The multiple contexts and functions indicate a level of malleability particular to altars. All other funerary monuments in the catalogue typically have clearly defined functions. In contrast, altars could have a number of usages, which makes the meaning of the door motif challenging to pinpoint.

Formal Characteristics

The visual imagery on door motif altars is similar to those found on cinerary urns. All of the doors on altars have two leaves split by a central mullion.¹⁰⁰ Three of the doors are depicted in a square shape.¹⁰¹ Four of the doors are decorated with circular door knockers, three are slightly more ornate with lionhead door knockers. Framing imagery such as cupids, sphinxes, and weaponry appear again on altars and flank both sides of the door.¹⁰² One framing motif, a pair of scaly, tripod legs, is popular on altars in general and found on three with the door motif.¹⁰³ One of the doors sits on a set of stairs while four sit on a small decorative base. Most of the bases are decorated with *bucraniae* and garlands,

⁹⁸ In older scholarship, the specific term “aschenaltar,” or ash altar was used for these types of monuments. The issue with this however was a number of larger urns were mistaken as ash altars. For example, the cinerary urn for Quintus Volusius Narcissus, X.X, was classified by Altmann (1905, 54) as an “aschenaltar.”

⁹⁹ 3.10, 3.5 respectively. A drawing by Giovanntonio Dosio indicates that Festus Gemethlianus’s altar had a large square cavity carved out, and the lid was missing, see Tedeschi (1983, fol. 57). In comparison, Montfaucon’s (1772, 1: Taf. 146b) drawing does not show the top of the altar at all. The image of the altar for Aelia Italice appears to show the altar has a lid that can be removed.

¹⁰⁰ Appendix B.5, Type 1A

¹⁰¹ Altars with square doors are 3.1, 3.9, and 3.10.

¹⁰² Altars with cupids are: 3.10. Altars with sphinxes are: 3.5, 3.6. Altars decorated with weaponry are: 3.4 on the architrave, and 3.6 in the astragals on the side panels.

¹⁰³ Altars with tripod legs are: 3.4, 3.7, and 3.8. There is one urn, 2.32, with tripod legs. Boschung categorizes the type of altar with the tripod legs as Category III.a1.

but 1 is embellished with birds.¹⁰⁴ Eight of 10 door altars are decorated with looped and/or hanging garlands.¹⁰⁵ Five of the door altars are decorated with astragals with highly detailed decorative vignettes.¹⁰⁶ For example, on the altar of Volusia Arbuscula, the astragal consists of two volutes that look similar to snake tails, and these frame both sides of an eagle. Altars in general seem to be more ornate than cinerary urns with far more combinations of embellishments decorating the front panels.

One of the most common images on the side panels of altars are the *urceus* and *patera*, an ewer and offering dish. These two images, placed on the left and right side panels respectively, most likely referenced the function of sacrificial altars.¹⁰⁷ Door motif altars deviated from this standard. Only 1 altar with the door motif, for Valgia Silvilla, depicts an *urceus* and *patera* on its side panels.¹⁰⁸ Of the remaining 9 altars, 5 altars depict trees on the side panels, one has a tripod and garlands, one has palmettes, and two are decorated with doors on the side panels.¹⁰⁹ It seems unusual that one of the most commonplace motifs for other altars is paired only once with the door.

Experimentation with the Door Motif

Three altars have open doors, and on each, the door leaves frame a different scene. On the altar for Volusia Arbuscula, Hercules stands in the door frame with his left

¹⁰⁴ Altars with bases decorated with *bucrania* and skulls: 3.4, 3.6, 3.7. The base with birds is 3.8.

¹⁰⁵ Boschung describes these as part of the garland type, which he labels as Category III.

¹⁰⁶ 3.2, 3.4, 3.6, 3.7, and 3.8

¹⁰⁷ Huskinson 2007, 328; Kleiner (1987, 22) further notes that Bowerman suggests that the placement of these two objects on each panel indicated where the priest, on the left, and the *camillus*, the sacrificial servant, on the right, stood.

¹⁰⁸ Note in comparison, in Kleiner's 130 examples of funerary altars with portraits, 75% of these altars had the *urceus* and *patera* on the side panels (1987, 21).

¹⁰⁹ See Appendix B.8

arm raised and his right arm holding a hare.¹¹⁰ As the only mortal to have twice crossed into the underworld and returned, Hercules most likely symbolizes the belief of “triumph over death.”¹¹¹ The second altar, dedicated to Herenia Iusta, is heavily damaged, but the door leaves likely framed a banqueting scene with the deceased on a *kline*, a dining couch.¹¹² This scene may represent Herenia Iusta while she was alive or referenced the tomb where feasting would occur in her honor.¹¹³ The third altar, dedicated to Caius Domitius by his wife Volusia Severa depicts the familiar marriage handshake scene framed by the open door leaves. The inscription clarifies that Caius Domitius died at the age of 31, and this scene presumably represents their eventual, future reunion upon her death. New combinations of imagery further specified what the door meant on an object, such as whether it was the house of the living or deceased, or the *Porta Ditis*.

The Placement and Repetition of the Door Motif

Some altars utilize the door motif in unusual ways, potentially altering the motif’s meaning. On 4 door motif altars, 2 have doors carved on the back, 1 has doors decorating the side panels, and 1 features the door motif on all three sides.¹¹⁴ On some funerary altars, such as the door with Hercules on the altar for Volusia Arbuscula, the motif clearly indicates the *Porta Ditis*. But on the altars for Valgia Silvilla and

¹¹⁰ 3.4

¹¹¹ For Hercules as a symbol for the triumph over death, see Jean Bayet (1921, 239–47); the two times in which Hercules enters the underworld is to take Cerberus, the 3-headed dog, from the underworld to complete one of his 12 labors, and the second time was to bring Alcestis, the wife of Admetus, back from Dis.

¹¹² 3.2. See Vout (2014, 301–9) on the funerary altar to Pedana and other examples of banqueting couples depicted on altars; see Dunbabin 2010 (114–220) on depictions of women dining on urns, altars, and reliefs.

¹¹³ Toynbee 1971, 50-2.

¹¹⁴ Altars with doors on the back are: 3.1, 3.4; the altar with the door on the side panels: 3.6; the altar with the door on the front, sides, and possibly back: 3.7. It is unclear what side the door is placed in 3.11.

Telegennius Optatus, where the doors are carved on the back, the door may have had two meanings. During the early to late first century CE, representations of altars, were minted on coins and widely circulated throughout the empire.¹¹⁵ Though the door motif on funerary altars is most likely not a direct reference to these coins or a specific altar, the image of altar enclosure would have been familiar, and the door motif on altars could have been interpreted as transforming the object into the shape of a miniaturized enclosure.

On 2 altars, one in Castle Howard and another in the Isabella Stewart Gardner Museum, more than one door is depicted. On some cinerary urns, multiple doors indicate the remains of multiple deceased family members contained in the urn. This is most apparent on the cinerary urn for Caius Magio, where there are three additional doors and uninscribed panels which were likely for additional family members.¹¹⁶ On the Castle Howard altar, each door motif is part of a larger decorative composition that includes an inscription panel topped by an astragal and is repeated on three sides. On the Gardner Museum altar, an unusually elongated door decorates each of the side panels. Above each door is *tropaeum* imagery framed in an astragal. Like the urn of Caius Magio, the Gardner museum altar may have been meant to memorialize multiple individuals from a single family, two in this case for the two doors. In these cases, the door's depiction may function as an embellishment rather than a specific signifier for the tomb or *Porta Ditis*. This would imply that not every example of the door motif holds the same meaning.

¹¹⁵ See Elkins' (2015, 68, 78, and 80) discussion of the Ara Providentia minted during Tiberius, Vitellius, Vespasian, then Titus's rule. Note that Elkins did not identify Nero's coinage with a door of an altar enclosure as the Ara Providentia specificalla.

¹¹⁶ 2.42

Overall, the motif's appearance on altars, especially when considering its placement and function, is far more enigmatic than on other funerary objects discussed.

Conclusion

While altars are a small percentage of this dissertation's catalogue, they provide some of the most creative, distinctive uses of the door motif. In many ways, the ten examples discussed are typical of altars in general. They date to the peak of altar production in the mid-first to early second century CE. All ten examples were found in Rome, and likely were located in tombs or in the vicinity of tombs as boundary markers. Their height varied, which has been noted as a trend in altars overall. The door motif's presence on funerary altars however, make these ten examples highly atypical. Its appearance on not just the front, but the back and sides of the monuments suggest that the door motif's placement was not necessarily consistent. In addition, the door's image may have represented not just the *Porta Ditis*. In considering imagery on coinage, but also the doors of altar enclosures, w . The door motif's presence on altars indicates new creativity incorporating the door motif along with popular, recurring imagery.

FUNERARY ALTARS CATALOGUE

3.1 Funerary Altar

Current Location: Uffizi, Florence, Italy, inv. 973

Findspot: Unknown; was in Rome, by the basilica of St. John Lateran, now in Florence

Date: 69-96 CE (Flavian [[Census BBAW](#)])

Material: Marble

Measurements: Width 96 cm; Height 110 cm; Depth 72 cm

Inscription: CIL VI 1829

DIS MANIBUS

C TELEGENNI

OPTATI L ANTHI

VIATORIS QUAESTORI

AB AERARIO ET

SCRIBAE LIBRARI QUAESTORI

TRIUM DECURIARUM

Description: This rectangular funerary altar is decorated on four sides with the door motif on the back. On the front of the urn is a large inscribed panel that, translated, reads, “For the gods of the deceased, for Caius Telegennius Optatus who was a courier of the Quaestors to the treasury, and a scribe for the library of the Quaestors of three Decurions.” Surrounding the inscribed panel are curling acanthus leaves that create a thick floral frame. On both sides of the altar are laurel trees with a pair of birds that Haarløv identifies as peacocks. On the left panel, the right peacock appears to be pecking at a salamander. On the right panel, the right peacock pecks at a *bucranium*.

On the back of the altar is a door with two panels carved on each leaf. In each panel is a lionhead door knocker. The door is framed by an aedicula with Corinthian pilasters. The column is decorated with flowers rising from a vase at the base of the pilaster. The pilasters flank either side of the door and support the pediment carved above it. The door and Corinthian pilasters sit on a stylobate. The pediment is decorated with a

patera at the center, a jug lying on its side to the right, and a *lituus*, a religious staff held by augurs, on the left. On the corners of the pediment are two sphinx acroteria.

This funerary altar does not have a lid, but there is a hole carved on the top and bottom of the altar for libations to be poured through the object and offered to the deceased.

Bibliography: Dütschke 1878, Vol. 3, 120, No. 217; Manuselli 1958, 209, Nr. 212; Haarløv 1977, 119, III.9; Davies 1978, 211, Nr. 31; Boschung 1987, 33, 112, Nr. 922; Chastel 1989-2010, Vol. 5, 426-27, Nr. 33, Fig. III.3; Restituizioni 2016, Cat.7

3.2 Funerary Altar

Current Location: Chiesa di San Biagio, Nepi, Italy

Findspot: Unknown

Date: Second century CE ([Epigraphic Database Roma](#))

Material: Marble

Measurements: Unknown

Inscription: CIL XI 03212
HERENIAE C F IUSTAE
M APISUS M EPAISABINUS DUUM VIR
VEIO S IIII VIRNEPETE
VXXORI SANCTISSIMAE
ET PIENTISSIMAE ET
DESF OPTIMEMERITAE
TESTAMENTO FIERI
IUSSIT

Description: This is a funerary altar decorated on three sides with the door on the front panel. A pair of spiral-fluted pilasters decorates the front corners of the altar. The capitals consist of small leaves and a shell at the center of each capital. On the bottom half of the front of the urn, is an open door with two carved panels on either door leaf. The scene framed by the door leaves is extensively damaged. Next to each door leaf are the

remnants of two figures (the head of the right figure is missing, and the one on the left is missing everything above its upper torso). The space between the statues is carved to represent ashlar masonry. While typically an aedicula tops the door, in this case, there is a sloping tiled roof above the statues and door leaves.

Above the door is a large inscribed panel. Translated, the inscribed panel reads, “For Herenia Iustae the most dedicated, pious and well-deserving wife. M. Apisus and M. Epaisabinus the Duumvir gave this monument.” Above the inscribed panel is an ornate fruit and floral garland, and above the garland is an astragal. The astragal curves inward at the center to create two volutes. Within these volutes is a pair of portrait busts. On either side of the portrait busts is a pair of cupids riding two animals (the left is possibly a ram, while the right is possibly a deer). From the astragal, two garlands hang down the length of the altar framing the inscribed panel and door leaf. One is a laurel garland, and the other is decorated with scales and ends with a pair of lion paws.

The sides of the altar are identical to one another. Fluted Corinthian pilasters frame the back corner of the altar. On both sides of the altar are laurel trees. It is unclear if there was a lid for this altar. This funerary altar does not appear to have a lid.

Bibliography: Haarløv 1977, 119, III.10, Taf. 27 a-d; Davies 1977, 214, Nr. 70

3.3 Funerary Altar

Current Location: Museo Nazionale, Rome, Italy, inv. n.80699

Findspot: Rome, Italy; found on the Via Latina, near the Porta Furba

Date: 2nd quarter of the first century CE (Museo Nazionale Romano); 1st half of the second century CE (Boschung)

Material: Marble

Measurements: Width 75 cm; Height 150 cm; Depth 85 cm

Inscription:

DIS MANIBUS

SACRUM

VALGIA SILVILLA

SIBI ET

TI CLAUDIO AUXIMO

CONIUGI SUO

BENEMERENTI ET

LIBERTIS LIBERTABUS

QUE SUIS ET AUXIMI

POSTERISQUE EORUM

Description: This funerary altar is decorated on four sides, with an inscription on the front and the door on the back of the altar. An inscribed panel with a thick frame takes up most of the front of this altar. Translated, the inscription reads, “For the gods of the deceased, the freedwoman Valgia Silvilla made this for herself and her most well-deserving husband Titus Claudius Auximus, a freedman, and their future descendants.”

According to the Museo Nazionale catalogue, when viewing the object from the back, an *urceus* decorates the right side and a *paterna* decorates the left side of the altar.

The door motif takes up the entire back of the altar. It consists of two leaves with upper and lower panels. The upper panels are about half the height of the lower panels. On the lower panels are two circular door knockers. A central mullion separates the two door leaves.

This funerary altar has no lid. On the back, this pediment has been left undecorated. According to the Museo Nazionale catalogue, it has also been left undecorated on the front of the altar.

Bibliography: Mancini 1924, 47-48; Davies 1978, 211 Nr. 32; Walsh 1983, 48; Giuliano 1984, Vol. 1, Pt.7, 560-62, Nr.25, 31; Boschung 1987, 91, Nr.452

3.4 Funerary Altar

Current Location: Château de Chantilly, Chantilly, Oise, France, [inv. OA 869](#)

Findspot: Rome, Italy; found in the columbarium of the Volusii on the Via Appia

Date: First century CE (Boschung)

Material: Marble

Measurements: Unknown

Inscription: CIL VI 9424

On the panel:

VOLUSIAE

ARBUSCULAE

PALLANS Q N

A FRUM

CONTUBERNALI

CARRISIMAE ET SIBI

On the base of the altar:

PERMISSU DEC

Description: This funerary altar is decorated on three sides, with the door on the front panel. A pair of spiral-fluted Corinthian columns decorates the front corners of the altar.

On the front of the altar is a stylobate decorated with bucrania with ribbons and laurel garlands hanging from the horns of *bucrania*. Stairs lead from the stylobate to the door whose leaves frame the figure of Hercules. Each door leaf is split into two panels, upper and lower. Hercules's right arm is raised as he grasps his club. In his left hand, he holds a hare.

Above the door is an inscribed panel. Translated, it reads, "For Volusia Arbuscula, the partner of Pallan, who oversaw the granaries for Quintus (most likely

Quintus Volusiu and Volusia Arbuscula's master), for his most dear partner and himself, granted by the decurion (Quintus).”

Above the inscribed panel is a volute decorated formed from what appears to be two snakes. In the middle of the volute is an eagle. Behind the eagle and volute is a frieze decorated with oval shields. A small cornice tops the eagle and volute decoration in the center of the altar. A fruit-festooned garland loops directly under the eagle, through the volutes, and hangs down the length of the altar past the inscribed panel to the sides of the door. A pair of tripod legs also extends down and frames the sides of the inscribed panel to the base of the door. The tripod legs end with lion paws and both sides stand on a pair of rams' heads at the base.

The sides of the altar are identical to one another and are equally ornate. Spiral-fluted columns decorate the back corners of the altar. At the bottom of the side panel is a stylobate with bucrania decorated with ribbons and garlands hanging from their horns. Sitting on the stylobate is a tripod with lion-paw legs and acanthus leaves decorating the space between the tripod legs. On top of the tripod is an astragal in the shape of a volute. At the center of the volutes are rams' heads facing one another. A pair of laurel garlands hangs from the volutes down the sides of the tripod. The upper frieze on the sides of the urn may have been decorated, but it is now unclear what this decoration would have been.

Bibliography: Altmann 1905, 55, Nr. 11; Mercklin 1962, Nr. 487; Boschung 1987, Nr. 778

3.5 Funerary Altar

Current Location, Hampshire, Broadlands, England, inv. 46

Findspot: Unknown; owned by antique dealer Vescovali in 1825; sold by Christie's in 1913 to the Broadlands by Wilfred Ashley

Date: Mid-first century CE (late Claudian/Neronian [Grassinger])

Material: Marble

Measurements: Width 60.5 cm; Height 104 cm; Depth 42 cm

Inscription: CIL VI 10922

D M

AELIAE ITALICE

FECIT

P NOVIUS CALLIP-

PUS COIUGI DE SE B M

Description: This funerary altar has a high base. The front of the altar is framed by scrolling acanthus leaves. At the center of the altar is a closed double-leaf door, and each leaf has two panels. Lionhead door knockers decorate the center of the bottom panels. A sphinx sits on either side of the door, and a leaf and ribbon garland hangs from the edge of the pediment on the sides of the door. The part of the garland that originally blocked the entrance of the door is now lost. The pediment, though worn, has palmette acroteria and sits on top of the door. Above this, there is an inscribed panel. Translated, it reads, "To the spirits of the deceased, Publius Novius Callippus made this for his wife Aelia Italica for being well deserving." The lid of the altar is decorated with pulvini and a round gable with floral decorations. In the center of the gable, two birds face one another looking toward two rosettes. Both sides of the altar are decorated with the same acanthus leaf "frames." Next to the altar adornments is a scene with birds sitting on a leafy tree branch. It is unclear whether the back of the altar was decorated.

Bibliography: Marsden 1863, Pls. 1f; Bothmer and Vermeule 1955, 131; Bothmer and Vermeule 1959, 141, 152; Grassinger 1994, 79-80, Figs. 141-4, No. 19

3.6 Funerary Altar

Current Location: Isabella Stewart Gardner Museum, Boston, MA, United States, [inv. S27e29](#)

Findspot: Rome, Italy; found on the Via Ostiense in 1897

Date: 50 CE (Vermeule); late first century CE (Boschung); 27-68 CE (Isabella Stewart Gardner Museum)

Material: Marble

Measurements: Width 46.5 cm; Height 65 cm; Depth 39 cm

Inscription: None

Description: This funerary altar is decorated on all four sides, with the door motif decorating the side panels. On bottom corners of the front panel are scaled tripod feet that end in lion paws. Underneath the lion paws is a pair of sphinxes facing outward. At the bottom center of the object is a representation of a small altar decorated with looped laurel-wreath garlands. Above this altar in the upper zone of the object is a panel with no inscription. Above the panel is a decorative volute with heads at the center of the scrolls. These heads are highly damaged and may be cupid heads according to Boschung. The volute is decorated with an astragal. Between the two rams' heads is a scene of a cockfight. Attached to the two volutes is a laurel garland with fruit that decorates the top sides of the uninscribed panel.

The two sides of the urn are identical with an elongated door with two leaves. Each door leaf is separated into an upper and lower panel with a circular door knocker at the center of each panel. The door sits on a high platform decorated with bucrania and laurel garlands. Above the door is an astragal in the shape of a volute, and a pair of rams'

heads are in the center of the volutes and face inward. Between the volutes are representations of weaponry: a cuirass at the center, shields flanking the armor, and two *peltae* in the background. From each of the volutes, a laurel garland dotted with fruit hangs in front of the upper rail of the door and hangs down framing either side of the door motif.

The back corners of the urn are decorated with scale-patterned tripod legs ending in lion paws. As with the front of the urn, a pair of sphinxes sits below the tripod legs facing outward. It is unclear what the back of the urn looks like.

Bibliography: Matz and Duhn 1881, Vol. 3, 194, Nr. 3929; Altmann 1905, 163, Nr. 205; Longstreet and Carter 1935, 246; Haarløv 1977, 118, III.7; Davies 1978, 212, Nr. 36; Vermeule 1977, 122-25, Nr. 151; Vermeule 1981, 265, Nr. 223; Boschung 1987, 105, Nr. 798

3.7 Funerary Altar

Current Location: Castle Howard, England

Findspot: Unknown

Date: 4th quarter of the first century CE (Boschung)

Material: Marble

Measurements: Width 39 cm; Height 63 cm; Depth 39 cm

Inscription: None

Description: This funerary altar is decorated on all four sides. A pair of fluted Corinthian columns decorates the corners of the front of the altar. A closed double door with two panels on each door leaf decorates the lower half of the front of the altar. Each door panel is decorated with lionhead *protomes* with circular door knockers. The door sits on a stylobate that depicts an eagle soaring above a laurel wreath and ribboned garlands.

Above the door is a blank panel meant for an inscription. Two carved, decorative pilasters with what are possibly lion paws on the base frame either side of the panel and door. Above the panel is an astragal with an egg-and-dart border. Inside the astragal is a pair of ram's heads facing one another. There are small leaves on either side of the ellipse and fruit-laden garlands and ribbons that hang down to on either side of the panel and doors. In between the garlands and Corinthian pilasters on the corners, the front of the altar is carved to suggest ashlar masonry or brickwork.

Bibliography: Boschung 1987, 105, Nr. 799; Borg et al. 2005, 139, Nr. 83, Taf. 75, 1-2

3.8 Funerary Altar

Current Location: Musei Vaticani, Vatican City, [inv. MV.770.0.0](#)

Findspot: Rome, Italy; discovered in fifteenth century by Basilica di San Lorenzo outside the walls; acquired in 1792 by Pope Pious VI

Date: 90-100 CE (Musei Vaticani)

Material: Marble

Measurements: Width 57 cm; Height 84; Depth 43 cm

Inscription: CIL VI 28639

DIS MANIBUS

T. VESTRICIO

HYGINO. ET

VESTRICIAE

GETERAE

CONIUGI

CARISSIMAE. FECIT

RHAMNUS. LIBERT

BENEMERENTI

Description: This is a funerary altar decorated on three sides. Two spiral-fluted Corinthian pilasters form the front corners of the altar. At the bottom center of the altar is an open door, with two panels carved on each door leaf. These door leaves frame a

couple in the marriage handshake pose. The husband stands on the left and holds his wife's right hand while his left hand rests on his wife's shoulder. The husband is depicted wearing a toga, indicating his status as a citizen. The wife wears a chiton, and her left arm is wrapped in a himation. Her clothing indicates that she is a Roman *matrona*. The door and *dextrarum iunctio* scene sit on a base decorated with two birds facing one another.

Above the door is an inscribed panel that is almost completely illegible.

Translated, the inscription reads, "To the gods of the deceased, for the most well-deserving Vestricius Hyginus and Vestricia Getera, his most dearest wife. Commissioned by Rhamnus, the freedman." Above the panel are two rams' heads facing one another. Between the rams' heads is a scene of a goat suckling its young. A decorative volute shape frames the rams' heads and the goat. Hanging between the rams' heads and under the goat is a large fruit-and-flower garland.

From the pair of rams' heads, two strings of garlands hang down and frame the sides of the door. One garland is made of fruit and flowers and decorates the top of the inscribed panel as well as entire length of the front of the altar. Another garland is patterned with laurel leaves with what looks to be lion paws resting next to each open leaf of the door.

Fluted Ionic pilasters form the back corners of the altar. Laurel trees with fruit decorate each the side of the urn. On the tree are birds eating the fruit. At the bottom of the tree is a pair of herons. It is unclear whether there is decoration on the back of the urn.

Bibliography: Altmann 1905, 162f., Nr. 204, Abb. 132; Amelung 1908, Vol. 2, 413-14, Nr. 250a, Tav.45; Mercklin 1962, 125; Haarløv 1977, 118, III.5; Davies 1978, 215, Nr.

75; Boschung 1987, 104, Nr. 779, Taf. 34; Spinola 1999, Vol. 2, 63f. Nr. 86

3.9 Funerary Altar

Current Location: Villa Albani, Rome, Italy, inv. 255

Findspot: Rome, Italy; found on the Via Aurelia

Date: Beginning of second century CE

Material: Marble

Measurements: Unknown

Inscription: CIL VI 16979

C DOMITI C F

PAL VERI

VIXIT ANNIS XXXXII

MENSIBUS VII DIEB XII

VOLUSSIA SEVERA

CONIUX MARITO

OPTIMO ET

INDULGENTISSIMO

Description: This is an eighteen-century drawing of a funerary altar by Montfaucon.

Fluted Corinthian pilasters decorate the front and back corners of the altar. In the bottom half of the altar is a fully open door framing a marriage handshake scene. Each door leaf is split into an upper and lower panel, and in between the couple is a small lit altar. The door is topped by a pediment with acroteria on each corner.

Above the door is an inscribed panel. Translated, it reads: "For Caius Domitius, son of Caius, of the Veri tribe lived 42 years, 7 months, and 12 days. Volussia Severa wife by marriage for the best and most beloved made this." Above the inscribed panel is a frieze consisting of two shells with a pair of dolphins facing one another and framing both sides of the shells. Palmette acroteria decorate the corners of the altar.

Only one side of the altar is pictured in the drawing, but both sides are likely identical. A laurel tree decorates the entire right side of the altar and likely the left side.

Bibliography: Montfaucon 1772, Vol. I, Taf. 146; Altmann 1905, 155, Nr. 185a; Macchioro 1909, 77; Haarløv 1977, 118, III.6; Davies 1978, 215, Nr. 72; Boschung 1987, 108, Nr. 854; Bol 1998, 279-280, Nr. 754, Taf. 117

3.10 Funerary Altar

Current Location: Lost (according to Altmann [1905])

Findspot: Sant' Angelo in Pescheria, Rome, Italy

Date: 117-138 CE (Hadrianic)

Material: Marble

Measurements: Unknown

Inscription: CIL VI 17901

FESTO AUG L

GEMETHLIANO

ANTONIA LAETA

CONTUBERNALI

Description: This is a drawing of a lost funerary altar. What appear to be twisted plant stems create the shafts of two columns topped with Corinthian capitals. These two columns frame the front of the altar. On the bottom half of the altar is a door with two leaves separated into upper and lower panels. On both sides of the altar are cupids with their bodies turned toward the door. The cupids' arms are placed on but do not seem to be opening the door. A pediment tops the door. The drawing does not indicate whether the pediment was left undecorated or if additional embellishments are simply indecipherable.

Above the door is an inscribed panel. Translated, it reads, "For, Festus Gemethlianus, a freedman of Augustus, Antonia Laeta, his partner in a *contubernium* [a marriage between two different social classes], made this." On both sides of the inscribed panel are hanging laurel-leaf garlands. These are attached to the plant columns with ribbons.

Though one side of the altar is not shown in the extant drawing, it can be assumed both sides were identical. The left side of the altar has a palmette decoration with what appears to be either a leaf (or possibly feather) decorating the back corner of the altar. It is unclear whether the back of the altar was decorated.

Bibliography: Boissard et al. 1600, Vol. V, Taf. 22; Montfaucon 1772, Vol. I, Taf. 146b; Lessing 1859, Vol. 1, Taf. III, Fig. 1; Altmann 1905, 170, Nr. 223; Chantraine 1967, 315; Davies 1978, 214, Nr. 61, Tedeschi 1983, 98 (Folio 57r)

3.11 Fragment of Funerary Altar

Current Location: Ferentillo, Umbria, Italy

Date: Mid-first to second century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a fragment of a funerary altar as identified by the German Archaeological Institute (DAI). The bottom third of the funerary altar is now missing as is about half of the left side of the altar. This is only a photograph of this single panel, and it is unclear whether this is the front or back of the altar. Fluted, foliate pilasters frame the corners of the panel. Between the pilasters, the two-leaf door on the altar is divided into upper and lower panels with what appears to be circular door knockers in the center of each panel. Above the door is a pediment with palmette acroteria and a wreath and ribboned garlands in the tympanum. A laurel garland hangs from the foliate pilasters on the corners of the altar and loop down to block the upper panels of the door. Laurel garlands also hang down the sides of the door.

Bibliography: Unpublished to author's knowledge

IV. LOCULUS SLABS

In this chapter of the dissertation, I present *loculus* slabs with the door motif, the smallest group of objects in this study. I will provide an overview of *loculus* slabs, examine their chronological distribution and rarity, as well as their function and context. The discussion of function and context is significant in that *loculus* slabs were only used in *columbaria*, underground tombs that were affordable burial plots typically for freed individuals. Then, the formal characteristics of the two extant *loculus* slabs with the door motif will be investigated.¹¹⁷ Because so few of the slabs with the door motif survive, it is difficult to make any overarching conclusions about the motif within this typology. However, in this final section of the chapter, I will review previous scholarship's interpretations of the door motif and tentatively discuss whether these earlier interpretations should be revisited

Overview

Loculus slabs, sometimes called *loculus* closers or *lastre di locule*, represent the smallest number of extant funerary objects with the door motif.¹¹⁸ The *loculus* closers consist of a large rectangular panel nailed to the wall to cover a dovecote niche.¹¹⁹ While hundreds of *loculus* slabs survive, only three depict the door motif. Unlike urns and altars, there is no publication that comprehensively catalogues all known *loculus* slabs. Despite this, publications focused on archaeological evidence from particular *columbaria*

¹¹⁷ The *loculus* slabs that will be discussed are 3.2 and 3.3. 3.1 is likely lost.

¹¹⁸ See Appendix B.1 for *loculus* slabs in relation to all objects in the catalogue.

¹¹⁹ This definition of *loculus* closers or slabs is from Borbonus's (2014, 216) glossary.

help emphasize the rarity of the *loculus* slabs overall.¹²⁰ For example, out of the 428 pieces of epigraphic labels in the *columbarium* of the *Statilli* family, only 31 are *loculus* slabs.¹²¹ Out of these 31 examples, only 1 was decorated with the door motif, which was dedicated to Philemos Posidippus, a *dispensator*, or a money handler, in a home.¹²² *Loculus* slabs also had a very limited chronological distribution, dating to the early to mid-first century CE. Their brief production period may have been due to the size of the marble slab, which were larger than other types of *columbarium* inscriptions and as a result, would have been costlier to produce.¹²³ *Loculus* slabs were clearly already rare and expensive, and the door motif carved on it was even rarer.

Context and Function

Loculus slabs stood out amongst the urns, inscriptions, and undecorated niches in the *columbarium*. The niches in the *columbaria* are relatively uniform in size and shape and cover the entire walls of these subterranean structures (fig. 13). *Tabulae*, small marble rectangular panels directly under the dovecote niches, are common and typically only indicate the name of the deceased.¹²⁴ *Loculus* slabs are distinctive as they are one of the most decorative plaques used in *columbaria* (fig. 14).¹²⁵ The slab covered the entire

¹²⁰ For example, Brizio (1876, 27) identifies 747 examples of *tabulae* and *loculus* slabs found in the *columbaria* on the Esquiline Hill, and Borbonus (2014, Appendix A) provides the capacity of multiple *columbaria* discussed in his text. Neither of these two works however are comprehensive as the material found in *columbaria* likely amounts to an incalculable number that continues to grow.

¹²¹ 3.3. Caldelli and Ricci 1998, 296. I use the term “epigraphic labels” to describe *loculus* slabs and all *tabulae*, small tablets, with inscriptions used to identify the deceased and dedicants.

¹²² 3.3. *Dispensators* were typically slaves, or occasionally, freemen. On the unique role of *dispensators* in the household and a bibliography on further scholarship, see Kleijwegt (2006, 98; footnote 31).

¹²³ Caldelli and Ricci 1998, 321-322.

¹²⁴ Borbonus 2014, 113–4.

¹²⁵ Borbonus, 2014, 114, fig.48. Borbonus separates *loculus* slabs from *tituli*, which are simply marble plaques with inscriptions. On further discussion of types of inscribed panels, see also Hasegawa, 2005, 28).

burial niche, hiding the cinerary containers placed inside. Most include a hole cut in the center of the stone slab allowing for a hand to place offerings into or remove the container of ashes from the niche.¹²⁶ The design and placement of the *loculus* slab, as a single panel that disrupted the rows of identical niches was meant to immediately attract attention to the living who visited the space.¹²⁷ For example, Philemos Posidippus's *loculus* slab is typical with an inscription including his name, occupation, and age, key identifiers of the deceased. The inscription on a *loculus* slab differs from a *tabula* in that it is carved on the ornate slab with the four-panel door, and this slab then covers the entire dovecote niche.¹²⁸ The dovecote niche was not changed in any manner, but the *loculus* slab visually altered the façade of the *columbarium* so that the deceased's burial dramatically stood out.¹²⁹

Formal Characteristics

To date, only three *loculus* slabs have been found with the door motif, and one is likely now lost. The two extant examples, and *loculus* slabs in general, seemed to vary considerably in their formal characteristics. The marble slabs typically measured approximately 30 cm wide and 40 to 50 cm tall. The slabs were cut into both squares and rectangles, and slightly more ornate panels were cut into squares topped by triangular pediments (fig.15). These forms are similar to a temple or *domus* and like the for of

¹²⁶ Borbonus 2011, 114.

¹²⁷ Borbonus (2011, 68) notes that in *columbaria*, almost all or most burial niches were visible from any vantage point.

¹²⁸ 3.3

¹²⁹ See also a discussion by Borbonus (2011, 68–75) on a “uniformity principle,” where the initial occupants of the tomb abided by the architecture of the *columbarium*. In other words, they did not make any alterations to the niches by expanding them. The *loculus* slabs might even be considered a clever “skirting” of this uniformity principle by not physically altering the niche but entirely covering it.

cinerary urns and altars. Imagery often consisted of architectural elements such as carved columns and pediments. Additional embellishments included rosettes, garlands, libation vessels, and birds (fig. 16).

The door motif *loculus* slabs showed two very different representations of the motif. The slab from the Esquiline appears to have been cut into a rectangular panel with a square door and pediment with *acroteria*. This representation of the door on the *loculus* slab is formally similar to some of the doors carved on the front of cinerary urns, such as one dedicated to Titus Flavius with a low pediments and lionheads decorating the lower panels of the door.¹³⁰ While none of the door motif imagery on cinerary urns is identical to those found on *loculus* slabs, the visual embellishments are similar enough where perhaps workshops produced both types of objects.

The *loculus* slab originally from the *columbarium* Statilii was carved from a square panel topped by a triangular pediment with a single-leaf door split into four panels. Here, the door on the *loculus* slab looks similar to a folding door or partition, such as those painted on the south wall of *triclinium* G in the Villa of P. Fannius Synistor (fig. 17). The *loculus* slab may have even been rendered with windows above the four panels though the two central windows appear to have been damaged or even cut out.¹³¹ The detailed rendering of typical *loculus* slabs and the door motif examples exhibit extensive embellishment. Each slab is distinctive, perhaps indicating individual taste that could be incorporated on this type of funerary monument rather than on the typical *tabula*.

¹³⁰ 2.30

¹³¹ It is unclear whether the central square on the panel is modern damage, a hole cut into the panel in the Roman period.

The Door Motif versus Temple Facades

The door motif *loculus* slabs raise questions regarding the meaning of the door in this context. Dorian Borbonus suggests that most *loculus* slabs represent the façade of a temple.¹³² Following this interpretation, the door motif then would supposedly represent the entrance to a temple.¹³³ However, this reading may not work in regards to the door motif *loculus* slabs. *Loculus* slabs with niches allowed for the placement of offerings and the removal of cremation ashes for rituals. This recreated the giving of offerings at a temple. Yet both door motif examples and Altmann's description of the lost Vigna Codini slab suggest that dovecote niche was completely closed and inaccessible after the door motif slabs were nailed to the wall.¹³⁴ Certain rituals that required taking out the cremation ashes would have been impossible. As a result the suggestion that the *loculus* slab represented and signified a miniaturized temple and rituals such as giving offerings at temples, If typical *loculus* slabs were meant to recreate the giving of offerings at a temple, then the door's representation, meant to signify a temple, may not be correct, if these panels completely closed the dovecote niche.

Conclusion

The 3 door motif examples exemplify the distinctive representations and context of *loculus* slabs while also asking new questions about the meaning of these objects.

Loculus slabs visually disrupted the space of the *columbarium* by adding an

¹³² Borbonus 2014, 114.

¹³³ Note that in earlier scholarship, Brizio (1876, 53, Nr. 108) also mistakenly identified *loculus* slabs in the shape of temples with an arcuated hole as examples of the door motif. This identification was incorrect as there was no door depicted at all.

¹³⁴ Though the Vigna Codini slab is lost, Altmann describes the slab as a grave door "blocking" the niche. This assumes that there was no hole cut into the slab.

individualized decoration to an otherwise visually repetitive and even austere burial space. These *loculus* slabs are distinctive, from simple panels with inscriptions and a hole cut in the center, to the slabs that took the shape of a temple. The door motif *loculus* slabs in particular exhibited highly detailed embellishments that may have been visual precursors to decorations on cinerary urns which became popular in the mid-first century CE. The meaning of the highly unusual door motif *loculus* slabs also require revisiting. While previous scholars such as Dorian Borbonus have astutely suggested many *loculus* slabs take the shape of a temple façade, the door motif *loculus* slabs do not seem to signify a temple. Most apparent was the lack of a hole carved on the door motif *loculus* slabs. With this key difference, the door motif *loculus* slabs seem to differ from the temple façade type. Instead, it may have represented the *Porta Ditis*, and the clear divide between the world of the living and deceased.

LOCULUS SLABS CATALOGUE

4.1 Loculus Slab

Current Location: Lost

Findspot: Rome, Italy; found in the Vigna Codini

Date: 14-68 CE (Julio-Claudian [Haarløv])

Material: Marble

Measurements: Unknown

Inscription: None

Description: This loculus slab is unusual in that there is only one mention of the object's existence in Altmann's 1905 publication. Altmann notes that an "einfache grabestür," or simple grave door, was used to block the front of a columbarium niche and then mentions an example located in the Vigna Codini. He states that this example is similar to one found on the Esquiline (see cat. 4.2) but does not elaborate any further.

Bibliography: Altmann 1905, 17

4.2 Loculus Slab

Current Location: Museo Nazionale Romano, Terme di Diocleziano, Rome, Italy

Findspot: Rome, Italy; Esquiline Hill

Date: 14-68 CE (Julio-Claudian [Haarløv])

Material: Marble

Measurements: Unknown

Inscription: None

Description: This loculus slab is rectangular in shape with a door taking up most of the stone panel. There is some damage to the upper left and right corners. If the drawing is correct, the door appears to be a closed four-panel door with upper and lower panels of approximately the same size. A vertical mullion with a single drill hole on the upper part

of it separates the left and right panels. The bottom door rail has a drilled hole on the left and right side of the mullion, both framed by studs. The central door rail has two drilled holes on the left and right side. Finally, the uppermost door rail has three drilled holes on the left and the right side of the mullion. Rosettes with faces in the center decorate the lower two panels, while circular door knockers inset into rectangular panels decorate the center of the upper panels.

Above the door is a pediment decorated with what may be Medusa's head and vines. On the photograph, the right corner of the pediment was embellished with palmette acroteria. Though the left side of the loculus slab is damaged, we can assume the left and right corners are identical. On the four corners of the loculus slab (the bottom right is damaged and almost indiscernible) are four drill holes where the loculus slab would have been attached to the columbarium walls.

Bibliography: Brizio 1876, Taf. 3,17; Haarløv 1977, 125, V.4

4.3 Loculus Slab for Philemo Posidippus

Current Location: Museo Nazionale Romano, Rome, Italy, inv. 30822

Findspot: Rome, Italy; columbarium of the Statilii

Date: 10-20 CE

Material: Marble

Measurements: Width 36 cm; Height 59 cm; Depth 1 cm

Inscription: CIL VI 6278

PHILEMO POSIDIPPI

DISPENSATOR VIXIT AN XX

Description: This loculus slab takes the shape of a door, and its bottom half consists of four rectangular door panels. Carved circles where the door rails and stiles intersect most

likely depict studs. Above these bottom door panels is an open space cut into the center of the slab, most likely to insert offerings. Two rectangles frame both sides of the space and represent windows. These windows are divided into six sections, possibly indicating a decorative grill on the door.

Above the opening and the windows is the inscription that indicates the name of the deceased, Philemos Posidippus, who was a *dispensator*, a type of administrator, and lived to be twenty. Above the inscription is a triangular pediment decorated with a five-petal flower and two ribbons extending from the flower. There is no indication of holes where the slab would have been nailed to the columbarium walls.

Bibliography: Caldelli and Ricci 1988, 310, Nr. 31, Fig. 11,30

V. CIPPI

In this chapter, I discuss examples of the door motif on *cippi*. I present the number of *cippi* with the door motif and the time period during which they were produced. Then the function and context of *cippi* will be examined, with specific attention paid to the door motif *cippi*'s production and use in a specific area. Next, I turn to the formal characteristics of the door motif *cippi* and the recurring imagery that is paired with it. I highlight how this decorative imagery is regionally unique and only consistently used with the door motif's depiction on *cippi* in one area.

Overview

The *cippi* discussed in this dissertation are part of a category of monuments called *cippi carsulani*.¹³⁵ The door motif *cippi* are found only in Carsulae and its environs in central Italy, and they represent the majority of *cippi* in the area.¹³⁶ Haarløv and Davies only identified a small number of door motif *cippi* in their publications, and Haarløv groups the *cippi* with Pre-Roman examples of the door.¹³⁷ *Cippi carsulani* date to between the first century BCE to the first half of the first century CE.¹³⁸ Of 51 extant *cippi carsulani*, 36, approximately 70%, include the image of the door.¹³⁹ Of the 36

¹³⁵ See Appendix B.1 for *cippi carsulani* in to all other objects in the catalogue. For the sake of clarity in this dissertation chapter, I use the term *cippi carsulani* and door motif *cippi* to identify the group of materials included in my dissertation's catalogue. Objects without the door motif and not found in Carsulae and its surround areas are simply called *cippi*.

¹³⁶ See Appendix B.9 for map with location of *cippi carsulani*.

¹³⁷ Davies (1978, Nr.24) only includes one door motif *cippus* from the Museo Archeologico Nazionale dell'Umbria in Perugia, but she identifies this as Etruscan. This example is most likely 5.22. Haarløv (1977, Nr.7-12) puts the *cippi* under the stelae category.

¹³⁸ Diebner 1986/88, 59.

¹³⁹ 36/51= 70.59%; 51 *cippi carsulani* come from the 48 *cippi carsulani* Sylvia Diebner identified in her 1986 publication. She identified 1 additional door motif *cippi* in her 2009 publication, and then 2 additional door motif *cippi carsulani* were discovered that were not in Diebner's catalogue.

examples with the door motif, only 7 have inscriptions, with 6 dedicated to men.¹⁴⁰ The door motif, unlike its use on cinerary urns and altars, was a predominant and recurring image on this type of funerary monument in one region.

Function and Context

Cippi in general were used in both secular and funerary contexts in Roman Italy. Many *cippi* functioned as road markers demarcating town limits and distances travelled, but funerary *cippi* specifically have been a more difficult category to define. In older scholarship, the terms *cippus*, *stelae*, and funerary altar seem to be interchangeable.¹⁴¹ However, funerary monuments in the shape of a pillar were and continue to be typically called a *cippus* or grave pillar.¹⁴² On funerary *cippi*, such as one found in Roman Cyprus in the second century CE, the short, pillar-shaped monument includes a portrait of the deceased, a woman named Kratea, and an inscribed dedication (fig. 18).¹⁴³ In other cases, the funerary *cippus* could also measure distance and denote the size of a burial plot.¹⁴⁴

It is unclear whether *cippi carsulani* functioned in the same way as other funerary *cippi*. The material of the *cippi carsulani*, travertine, was most likely quarried from Carsulae itself for the production of the funerary markers.¹⁴⁵ As a result, the *cippi carsulani* cluster around the site and its surroundings, appearing as far east as Spoleto and

¹⁴⁰ 6.21 has an inscription but Diebner (1986–88, 44) states the inscription is indecipherable. Diebner (1986/88, Nr.30, 32, 41) identified an additional 3 *cippi* without the door motif that were also inscribed, 2 for men, and 1 most likely for a deceased couple.

¹⁴¹ Toynbee, 1971, 267 calls a funerary altar for Iulia Victorina a *cippus*. In comparison in her more recent publication, Borg (2019, 266) calls the same object a funerary altar. For the purposes of this dissertation, any object that abides by Boschung's formal descriptions of funerary altars will follow this designation.

¹⁴² See again Toynbee (1971, 75) referencing a grave-pillar as also a *cippus*.

¹⁴³ Hermary and Mertens 2014, 381.

¹⁴⁴ Toynbee (1971, 75) described one funerary *cippus* that measured the number of feet the funerary monument was away from the street and the area of the burial plot.

¹⁴⁵ Diebner 1986/1988, 35; Arignoli et al. 2009, 9.

as far west as Nifili.¹⁴⁶ None of the inscriptions on the *cippi carsulani* however indicate distances or associations to a funerary plot.

Formal Characteristics

The form of the *cippi carsulani* remains relatively consistent with or without the door motif. Unlike the typical pillar-shaped *cippi*, *cippi carsulani* are cut into a rectangular form with a gabled roof.¹⁴⁷ The size and dimensions of *cippi* also often vary. The tallest door motif *cippus* measures 105 cm high while the shortest door motif *cippus* measures only 68 cm high.¹⁴⁸ The *cippi carsulani* are usually wider than they were tall, but this relationship between the width and the height of the *cippi* is not always consistent.¹⁴⁹

In almost every case, the front of the door motif *cippus* is divided into three sections with the door motif carved at the center.¹⁵⁰ Some representations of the door motif are abstracted, with a highly schematic delineation of the rails and stiles.¹⁵¹ Others are highly ornate and include embellishments such as lionhead and circular door knockers.¹⁵² In two instances, sculptors also carved the door into the familiar T-frame.¹⁵³

The door motif *cippi* are typically flanked on the left and right panels by representations of weaponry and armor. 18 of the door motif *cippi*, exactly half, are

¹⁴⁶ See Appendix B.9; Barone (2015, 38) describes the *cippi* as a “boundary benchmark” for Carsulae’s influence, but it is difficult to tell whether the *cippi* were actual boundary markers.

¹⁴⁷ Diebner (2013, 78-9); Diebner (1986, 55).

¹⁴⁸ Appendix B.10, 5.12 is the shortest door motif *cippi*, and 5.24 is the tallest.

¹⁴⁹ See Appendix B.10 where 12 examples of the *cippi carsulani* are above the trend line of width to height.

¹⁵⁰ 5.24 is only one case shows a pair of doors flanking both sides of a central figure.

¹⁵¹ 5.4, 5.5, and 5.20

¹⁵² For lionhead door knockers see 5.2, 5.3, 5.14, 5.19, 5.23, 5.36; for circular door knockers see 5.17, 5.20, 5.22, 5.24.

¹⁵³ 5.4, 5.6

framed on either side by *peltae*, curved Amazonian shields, and *bipennis*, double-headed axes.¹⁵⁴ 9 doors are only framed with *peltae*.¹⁵⁵ The *peltae* and *bipennis* seem to be funerary imagery found specifically in the area of Carsulae.¹⁵⁶ The purpose of the paired *peltae* and *bipennis* is uncertain but may have represented weapons originally popular in the area, emphasizing the regional specificity and production of the monument.

The side panels of all *cippi carsulani* are almost always decorated with weaponry. Depictions of helmets, circular shields, and armor are the most common decorations on the sides. Sometimes one panel would be decorated with a different motif. For example, on 1 *cippus*, a griffin decorates the left side panel, while a shield and spear decorate the right side.¹⁵⁷ On 1 highly unusual example, the side panel of a *cippus* shows a parasol on the right side.¹⁵⁸ This image has been used on other funerary monuments, specifically, a funerary altar now located in the Museo Nazionale Romano (fig. 19). Here, the parasol may have been a reference to the goddess Venus or a representation of an object used in mourning processions.¹⁵⁹ The small variants in decorative motifs and the dimensions of the door motif *cippi* makes it seem unlikely that a single workshop produced the *cippi carsulani* with the door motif. Perhaps more plausibly, a small group of workshops

¹⁵⁴ 5.1–13, 5.1517

¹⁵⁵ Door motif *cippi* with only *peltae* are: 5.4-7, 5.10, 5.16, 5.26, 5.27, 5.34.

¹⁵⁶ Kleiner (1987, Nr. X) provides one example where an altar from Rome has a *pelta* and *bipennis*, but besides this, it seems as if this was a highly regional image.

¹⁵⁷ 5.22

¹⁵⁸ 5.25

¹⁵⁹ Kleiner (1987, 107) identifies an altar with a similar parasol, and in the case of the altar, suggests that the deceased who was memorialized may have been female.

possessed a familiarity with these framing decorations and form of the door and created a small industry producing these monuments in Carsulae and its surrounding cities.¹⁶⁰

The Door *Cippi* and Its Origin

The door's origin on *cippi carsulani* and how it became an essential motif remains unclear. Diebner believes that the door motif *cippi*'s form derived from Etruscan urns from Chiusi.¹⁶¹ Some of the terracotta urns, likely dated to around the second century BCE, have images of the door framed by *peltae* and others by weaponry such as axes and a club (figs. 20-21).¹⁶² While Chiusi is quite far from the cluster of *cippi carsulani*, the formal similarities between the terracotta urns and the *cippi* are indisputable, and seems to strongly support Diebner's hypothesis that the Etruscan cinerary urn's imagery became adapted onto the travertine *cippi carsulani*.¹⁶³

Conclusion

The *cippi carsulani* are a particular funerary monument only produced and used in a small area of Roman Italy. Though the dimensions of the *cippi* varied, perhaps the most significant aspect of the *cippi carsulani* with the door motif was the consistency of the decorative imagery. The door was almost always carved at the center of the front panel of the monument and flanked by *peltae* and *bipennis*. These representations of weaponry are also specific to the door motif *cippi* and do not often appear on other *cippi carsulani*. Because the door motif *cippi* were found in such a limited area, scholars have

¹⁶⁰ Aringoli, et al. (2015, 9) call the quarrying of travertine blocks and carving the *cippi* "industries" in Carsulae.

¹⁶¹ Diebner 1986/1988, 55.

¹⁶² The date for both of these urns are proposed by myself because neither of these urns are in museum collections and are presumed to be lost.

¹⁶³ Appendix B.11, note Chiusi is northwest of Carsulae and the cluster of sites with *cippi carsulani*.

attempted to identify precursors such as Etruscan cinerary urns from Chiusi. These questions of the origin of the door motif on funerary monuments remain unanswered and can benefit from further research.

CIPPI CATALOGUE

5.1. *Cippus*

Current Location: Biblioteca Comunale, Terni, Italy

Findspot: Italy; on the road between Terni to Cesi, near Chiesa della Madonna della Pittura, 1893

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 112 cm; Height 75 cm; Depth 63 cm

Inscription: CIL XI 7853

L. FULVIUS C F CLU

Description: This *cippus* is split into three sections divided by a thick, undecorated frame.

At the center is a closed two-leaf door split by a mullion. The leaves themselves are divided into upper panels and lower panels that are taller than the upper ones. Diebner notes remains of a bucranium in the upper left panel, but this is difficult to discern. On both sides of the door are *peltae*, both facing inward toward the door. Behind the right *pelta* is a double-headed battle-axe. Behind the left *pelta* is a circle, split into quarters. This may be the rounded end of a sword or staff, but it is unclear. On the upper frame above these three sections is the inscription. Translated, it identifies Lucius Fulvius Clu, son of “C” (possibly Caius). On the right side of the *cippus* is a round shield with a sword behind it. On the left side of the *cippus* is a Phrygian-style helmet. The top of the *cippus* has been carved to take the shape of a pediment of slightly larger dimensions than the body of the *cippus*.

Bibliography: Persichetti 1896, 65; Lanzi 1897, 386; Becatti 1938, Col. 94; Diebner 1986/88, 1–3, Nr. 1, Tav. XIX, 36; Ciotti 1975, 1976, Fig. 54; Forni 1982, 30; Sisani and Coarelli 2008, 204, Nr. 233

5.2. *Cippus*

Current Location: Biblioteca Comunale, Terni, Italy

Findspot: Carsulae, Terni, Italy

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 100 cm; Height 88 cm; Depth 62 cm

Inscription: CIL XI 4622

T TERENETIO T F CLU VEVEIO

Description: This *cippus* is split into three sections by two engaged Tuscan columns with the door motif in the center. Two additional columns frame the front of the *cippus*. At the center of the *cippus* is a closed two-leaf door split by a mullion. The leaves are split into upper and lower panels of approximately the same length. What appear to be lionhead door knockers decorate the upper portion of the lower panels, but the lion heads themselves are heavily eroded. On both sides of the door are *peltae*, both facing inward toward the door. Behind each *pelta* is a double-headed battle-axe. Above the three sections, supported by the columns, is an entablature with a carved inscription.

Translated, it reads, “Titus Terentio Veveio, son of Titus Clu.” On the right side of the *cippus* is a round shield with what looks to be a spear behind it. On the left side of the *cippus* is an amphora, a vessel for holding liquid. The top of the *cippus* has been carved to take the shape of a pediment of slightly larger dimensions than the body of the *cippus*.

Bibliography: Becatti 1938, 103, Nr. 2 Tav.34, Fig. 30; Diebner 1986/88, 37, Nr. 2, TAV.XX, 1–3

5.3. *Cippus*

Current Location: Chiesa Sant’Andrea, Cesi, Terni, Italy (embedded in wall)

Findspot: Unknown

Date: First century BCE–first century CE
Material: Travertine
Measurements: Width 92 cm; Height 62 cm

Inscription: None

Description: This *cippus* is embedded into the wall of a church. The front of the *cippus* is split into three sections divided by two engaged Tuscan columns. Two additional Tuscan columns run along the front corners of the *cippus*. At the center of the *cippus* is a closed door. It is unclear whether this is a four-panel or two-leaf closed door due to damage on the *cippus*. The door has a pair of upper and lower panels. A circular door knocker on the left lower panel hangs from the central door rail. Presumably the right lower panel had an identical door knocker, but this is no longer discernable. On both sides of the door are *peltae* facing inward toward the door. Behind each *pelta* is a double-headed battle-axe. Above the three sections, supported by the columns, is an entablature. Above the entablature is a cyma, a projecting architectural molding. Because this *cippus* is embedded in a wall, it is unclear whether the sides were decorated and what these decorations might have been.

Bibliography: Righini 1965, 152, Fig. 6; Diebner 1986/88, 37, Nr. 3, Tav. XXII, 1

5.4. *Cippus*

Current Location: Centro visita e documentazione “U. Ciotti,” Carsulae, Terni, Italy
Findspot: Carsulae, Terni, Italy
Date: First century BCE–first century CE
Material: Travertine
Measurements: Width 117 cm; Height 88 cm; Depth 56 cm

Inscription: None

Description: This *cippus* is split into three sections divided by four engaged Tuscan columns. At the center of the *cippus* is a closed four-panel door set into a T-frame. The upper panels of the door are approximately half of the height of the lower panels. The door's surface has been left undecorated. On both sides of the door are *peltae* facing inward toward the door. Above the door and *peltae* is a thin entablature and cyma supported by the columns. The left and right sides of the *cippus* are decorated with the same imagery. Both sides depict a helmet, and behind it is a *carnyx*, a type of elongated trumpet. Viewed from above, the *cippus* also has a rectangular recess in its top, which Diebner believes was carved into the *cippus* to hold liquid so it could be reused as a font for holy water.

Bibliography: Becatti 1938, 104, Nr. 4 Tav. 34, Fig. 1; Diebner 1986/88, 38, Nr. 4, Tav. XXI 1–3; Diebner 2009, 161–62, Nr. 1, Abb. 1

5.5. *Cippus*

Current Location: Centro visita e documentazione “U. Ciotti,” Carsulae, Terni, Italy

Findspot: Carsulae, Terni, Italy

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 101 cm; Height 91 cm; Depth 53 cm

Inscription: None

Description: This *cippus* is split into three sections divided by four engaged Ionic columns. The Ionic column on the right corner of the *cippus* has been almost completely eroded. At the center of the *cippus* is a closed four-panel door with upper and lower panels. A pair of circular door knockers decorates the center of the lower panels, though

these are almost indiscernible. On both sides of the door are *peltae* facing inward toward the door. Behind each *pelta* is a double-headed battle-axe. Above the door and *peltae* is a thin entablature supported by the columns. Above this is a cyma. The left side of the *cippus* is adorned with an amphora. The right side is decorated with a helmet.

Bibliography: Becatti 1938, 104, Nr. 5, Tav. 34, Fig. 2; Diebner 1986/88, 38 Nr. 5, Tav. XXII, 2; Diebner 2009, 164–65, Nr. 2, Abb. 5–8

5.6. *Cippus*

Current Location: Chiesa Sant'Angelo, Cesi, Terni, Italy

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 90 cm; Height 67 cm; Depth 48 cm

Inscription: None

Description: The front of this *cippus* is split into three sections divided by four engaged Tuscan pilasters. The right corner of the *cippus* is not only broken off, but the pilaster here is also heavily eroded. The central pilasters are angled slightly outward. At the center of the *cippus* is a closed four-panel door in a T-frame. The upper panels of the door are half the height of the lower panels. On both sides of the door are *peltae* facing inward toward the door. Above the door and *peltae* is a thin entablature supported by the columns. Above this is a cyma that appears damaged. This *cippus* also may have had a pediment based on the amount of stone above the damaged cyma, but the top of the object has been heavily damaged making it difficult to discern. Though there is no

published photograph showing the sides of the object, Diebner states that both sides were decorated with round shields.

Bibliography: Diebner 1986/88, 38, Nr. 6, Tav. XXII, 3

5.7. *Cippus*

Current Location: Chiesa Sant'Andrea, Cesi, Terni, Italy (embedded in wall)

Findspot: Unknown

Date: 1st century BCE–1st century CE

Material: Travertine

Measurements: Width 68 cm; Height 69 cm

Inscription: None

Description: This *cippus* is now embedded in a wall of a church. The front of the *cippus* is split into three sections divided by two engaged Tuscan columns. A column also extends along the right corner of the *cippus*. At the center of the *cippus* is a closed four-panel door. The upper door panels are slightly shorter than the lower panels, and none of them are decorated. On the right side of the door is a *pelta* turned toward the door. The left side of the *cippus* has been cut away so the object could fit as building material into the wall. However, it does show the edges of a *pelta* turned inward toward the door and what is likely a double-headed battle-axe. Despite heavy damage, it is apparent that the columns likely supported a thin entablature, and there may have been a cyma above this entablature. This assumption is largely based on the eroded stone on the right side of the *cippus*. The upper left side of the *cippus* has also been cut away. Because this *cippus* is embedded in a wall, it is unclear whether the sides were decorated and what these decorations might have been.

Bibliography: Diebner 1986/88, 39, Nr. 7, Tav. XXIII, 1

5.8. *Cippus*

Current Location: Santa Maria di Fuori, Cesi, Terni, Italy (embedded in wall)

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 69.5 cm; Height 58 cm; Depth 24 cm

Inscription: None

Description: This *cippus* is now embedded in the wall of a church. A part of the right corner of the object is missing. The front of the *cippus* is split into three sections divided by engaged Doric pilasters. Pilasters frame the front of the *cippus*. Only the bottom half of the right pilaster survives. At the center of the *cippus* is a closed four-panel door with a small pediment above it. This depiction of a door is unusual because it does not take up the entire central section of the *cippus*. The *cippus* may have been unfinished. In addition, there is architectural molding below the bottom rail of the door. This architectural molding is more commonly found in painted depictions of windows rather than doors. Another unusual element on this *cippus* is a carved line above the door. This may suggest a garland hanging between the capitals of the two pilasters.

On both sides of the door are *peltae*, turned inward toward the door. Behind each *pelta* is a double-headed battle-axe. Above the door and *peltae* is a thin entablature supported by the columns. Though the *cippus* is damaged, the amount of stone above the entablature may suggest that this object originally also had a carved pediment. Because

this *cippus* is embedded in a wall, it is unclear whether the sides were decorated and what these decorations might have been.

Bibliography: Diebner 1986/88, 39, Nr. 8, Tav. XXIII, 2

5.9. *Cippus*

Current Location: Near Quadrelli, Montecastrilli, Terni, Italy

Findspot: In situ

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 90 cm; Height 69 cm; Depth 24 cm

Inscription: None

Description: The front of this *cippus* is split into three sections with the center section framed by a pair of engaged Doric columns. In the center section of the *cippus* is a closed four-panel door split into upper and lower panels. Above the door is a roundel split into eight sections. On both sides of the door are *peltae* turned inward toward the door. Behind the left *pelta* is a double-headed battle-axe. It is possible that another battle-axe was behind the *pelta* on the right, but the *cippus* is heavily eroded and the design is difficult to make out. Above the door and *peltae* is an entablature supported by the columns. Above this the stone has been carved in the shape of a pediment.

The back of this *cippus* is unusual in that there is a recess. It is unclear what purpose it served. The left side of the *cippus* is decorated with a helmet. Above the helmet is a pair of small roundels split into eight sections. On the right side of the *cippus* is a round shield with two spears behind it.

Bibliography: Becatti 1938, 85, Nr. 47, Tav. 33, Fig. 21, 23; Diebner 1986/88, 39 Nr. 9, XXIV, 1–3

5.10. Fragment of *Cippus*

Current Location: Quadrelli, Montecastrilli, Terni, Italy

Findspot: In situ

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 73 cm; Height 42 cm; Depth 49 cm

Inscription: None

Description: This object is part of a *cippus*. The bottom portion of the *cippus* seems to be missing, and the front is heavily eroded. The front of the *cippus* is split into three sections. The center section is framed by two engaged columns. The left column is more eroded and damaged than the right. At the center is a closed four-panel door split into upper and lower panels. There may have been decorative imagery on the sections framing both sides of the door. For example, even with the damage, what appears to be the upper portion of a *pelta* remains on the right section. The columns support an entablature and, above this, a pediment. The right side of the pediment is damaged.

The right side of the *cippus* is decorated with a helmet. The left side of the *cippus* is decorated with a round shield and what may be a spear behind it. There is no photograph of the back of the object, but it was likely left undecorated.

Bibliography: Diebner 1986/88, 40, Nr. 10, Tav. XXV, 1–3

5.11. Fragment of *Cippus*

Current Location: Chiesa di Santa Maria Assunta, Quadrelli, Montecastrilli, Terni, Italy
(embedded in wall)

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 108 cm; Height 85 cm

Inscription: None

Description: This is a fragment of a *cippus* embedded in a wall. The front of the *cippus* is split into three sections by engaged Tuscan pilasters. Two-thirds of the left section and part of the central section of the *cippus* is now missing. At the center is a closed four-panel door. The lower panels are slightly shorter than the upper panels. On the right side of the door is a *pelta* turned inward toward the door. Behind it is a double-headed battle-axe. The left section of the *cippus* likely also had a *pelta*, but only the corner of the shield remains. The head of the double-headed axe also survives. The engaged pilasters support an entablature above the three sections on the front of the *cippi*. Above this, some stone still remains, and there may have originally been a pediment in the upper part of the *cippus*, which is now damaged and missing. Because this *cippus* is embedded in a wall, it is unclear whether the sides were decorated.

Bibliography: Diebner 1986/88, 40, Nr. 11, Tav. XXIII,3

5.12. Fragment of *Cippus*

Current Location: Chiesa di Santa Maria di Ciciliano, Montecastrilli, Italy (embedded in wall)

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 61 cm; Height 49 cm

Inscription: None

Description: This is a fragment of a *cippus* embedded in a wall. Both the left and right corner of the *cippus* have been cut. The front of the *cippus* is split into three sections. The central section is framed by two engaged columns. At the center is a four-panel door with upper and lower panels. On both sides of the door are *peltae* turned inward toward the door. Behind the left *pelta* is a double-headed battle-axe. The right *pelta* appears to possibly also have had a double-headed battle-axe behind it. An entablature sits above the three sections on the front of the *cippus*, supported by the central columns. Because this *cippus* is embedded in a wall, it is unclear whether the sides were decorated.

Bibliography: Diebner 1986/88, 40, Nr. 12, Tav. XXVI, 1

5.13. *Cippus*

Current Location: Chiesa di Santa Maria di Ciciliano, Montecastrilli, Italy (embedded in wall)

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 79 cm; Height 54 cm; Depth 49 cm

Inscription: None

Description: This *cippus* is now embedded in the wall of a church. It is split into three sections, with the central section framed by two engaged Tuscan columns. At the center is a four-panel door with upper and lower panels of approximately the same height. On both sides of the door are *peltae* turned inward toward the door. Behind each *pelta* is a double-headed battle-axe. An entablature sits above the three sections on the front of the

cippus, supported by the central columns. Because this *cippus* is embedded in a wall, it is unclear whether the sides were decorated.

Bibliography: Diebner 1986/88, 41, Nr. 13, Tav. XXVI, 2

5.14. Fragment of *Cippus*

Current Location: Chiesa di San Lorenzo in Nifili, Farnetta di Montecastrilli, Italy

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 74 cm; Height 55 cm; Depth 48 cm

Inscription: (not in CIL)

[---]ANIO Q F L[---]

Description: This is a fragment of a *cippus*. Part of the bottom extending to the left side of the object has been damaged and is missing. The right side of the *cippus* appears to have also been mostly eroded. The central section of the front of the *cippus* is framed by two engaged columns. At the center is a two-leaf door with each leaf split into upper and lower panels. Circular door knockers decorate the lower panels of the door. To the left of the door is part of a *pelta* that still remains with a double-headed battle-axe behind it. The bottom half of the left side of the *cippus* is missing.

The columns on the front of the *cippus* support an entablature. Above the entablature is a cyma and a pediment that takes up the upper portion of the *cippus*. On the edge of the roof is an inscription that only partially survives. What is left of the inscription indicates the deceased was, “a son of Quintus,” as indicated by the “Q F.”

There are no photographs of the left side and back of the *cippus* to show whether there were additional decorations that survived on these sides. The right side is heavily eroded, and no imagery on this side is identifiable.

Bibliography: Diebner 1986/88, 41, Nr. 14, Tav. XXVI, 3

5.15. Fragment of *Cippus*

Current Location: Chiesa San Nicolò, Farnetta di Montecastrilli, Italy (embedded in wall)

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 74 cm; Height 58 cm

Inscription: None

Description: This is a fragment of *cippus* now embedded in the wall of a church. A portion of the bottom left and two-thirds of the top right of the *cippus* were cut and removed so the object would fit into the wall. The front of the *cippus* is split into three sections. Parts of the engaged pilasters framing the central section are still discernible. In the center section is a four-panel door split into upper and lower panels. These lower panels have the remains of what appear to be door knockers carved on them.

On both sides of the door are *peltae*, both turned in the same direction toward the door; however, only the upper portion of the left *pelta* remains. Behind the left *pelta* is a double-headed battle-axe. There may have also been an identical battle-axe behind the right *pelta*, but the upper portion of the right section of the *cippus* has been cut away. The pilasters on the front of the *cippus* support a wide, undecorated entablature; half of this

entablature remains. Because this *cippus* is embedded in a wall, it is unclear whether the sides were decorated.

Bibliography: Diebner 1986/88, 41 Nr. 15, Tav. XXVIII, 1

5.16. *Cippus*

Current Location: Casa G. Crespi, Casteltodino, Italy

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 76 cm; Height 64 cm; Depth 31 cm

Inscription: None

Description: The front of this *cippus* is split into three sections. In the center is a closed door framed by columns with an entablature above it. However, the door is heavily eroded, and it is difficult to discern what type it is. The door in this example is unusual for a few reasons. It is smaller and narrower than most and does not cover the entire central section. In addition, the door is carved in high relief with the sections on the sides in lower relief. On both sides of the central door are *peltae*, turned inward toward the door. Engaged Corinthian columns run along the front corners of the *cippus*. These pilasters support an undecorated entablature and pediment that makes up the upper portion of the *cippus*. The right and left sides of the object are identical. Each side is decorated with an amphora, and the back of the *cippus* is also framed by engaged Corinthian columns. The column on the left back corner is heavily eroded and almost completely missing.

Bibliography: Diebner 1986/88, 41, Nr. 16, Tav. XXVII, 1–3

5.17. *Cippus*

Current Location: San Biagio, Macerino, Italy

Findspot: Near Chiesa di Santa Maria Paganica, Paganica, L'Aquila, Italy

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 67 cm; Height 57 cm; Depth 47 cm

Inscription: CIL X 7852

H CALVEDIUS S P[---]

Description: The front of this *cippus* is split into three sections, with the central section framed by engaged Tuscan columns. Columns run along the front corners of the *cippus*. In the center section is a closed four-panel door. The upper panels of the door are approximately half the height of the lower panels. Circular door knockers hang from the middle rail and decorate these lower panels. The door does not extend to the base of the *cippus*, which is slightly unusual. On both sides of the door are *peltae*, turned inward toward the door. Behind each *pelta* is a double-headed battle-axe.

All four columns dividing the front section of the *cippus* support an entablature. Above this is a cyma and the upper section of the *cippus*. Originally this may have been a pediment that has now been eroded. The edge of this upper portion has part of an inscription that remains. It indicates the first part of the deceased's name, H Calvedius.

Though there are no photos of the sides of the *cippus*, Diebner provides descriptions. She states that both sides are identical and depict a round shield with a spear behind it.

Bibliography: Sordini 1900, 140, Nr. 36; Diebner 1986/88, 42, Nr. 17, Tav. XXVIII, 2

5.18. Fragment of *Cippus*

Current Location: Next to the wall of Chiesa di Santa Maria di Fuori, Cesi, Terni, Italy

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 67 cm; Height 53 cm; Depth 43 cm

Inscription: None

Description: This is a fragment of a *cippus* where the left side is damaged and almost entirely missing. The front of the *cippus* is split into three sections. The central section is framed by two engaged Doric columns. In this center section is a closed door where the mullion/central stile is still discernible. It is unclear from the photograph whether it is a four-panel or two-leaf door, but Diebner identifies it as a two-leaf door. On the right section is a *pelta* turned toward the door; however, only the upper portion of the *pelta* remains. Behind the right *pelta* is a double-headed battle-axe.

The columns on the front of the *cippus* support an undecorated entablature and a cyma. Above this, the top of the *cippus* has been carved to take the shape of a pediment of slightly larger dimensions than the body of the *cippus*. The photograph does not show the sides of the *cippus*, but Diebner notes that the decoration on the right side, a round shield, survives.

Bibliography: Diebner 1986/88, 42, Nr. 18, Tav. XXVIII, 3

5.19. *Cippus*

Current Location: Palazzo Cesi, Acquasparta, Terni, Italy
Findspot: Near Pisciareello, Viterbo, Italy
Date: First century BCE–first century CE
Material: Travertine
Measurements: Width 101 cm; Height 70 cm; Depth 56.5 cm

Inscription: None

Description: The front of this *cippus* is split into three sections by engaged Ionic pilasters. The rightmost column on the corner of the *cippus* is almost entirely missing. At the center is a closed four-panel door with an entablature above it. The upper panels of the door are approximately half the height of the lower panels. Lionhead door knockers decorate all four panels. Vines with blooming flowers fill the left and right sections of the front of the *cippus* on both sides of the door.

The columns on the front of the *cippus* also support a plain entablature. Above this would have been a pediment that took up the upper portion of the object. Most of this part of the *cippus* has now been eroded, but on the left side of the *cippus* a palmette acroterion still survives and decorates the eroded pediment.

Both the left and right sides of the *cippus* are decorated. On the left, another Ionic column extends along the back corner of the left panel. A helmet, depicted frontally, decorates the left side of the *cippus*. On the right side, a miniaturized image of a cuirass and *pteruges*, the leather skirt attached to armor, decorates the right side. The back corner of the *cippus* is now missing, so it is unclear whether the right side also had a column along the back corner as the left side does.

Bibliography: Becatti 1938, 84, Tav. 33, Fig. 22; Ciotti 1976, Fig. 56; Diebner 1986/88, 42, Nr. 19, Tav. XXIX, 1–3

5.20. Fragment of *Cippus*

Current Location: Chiesa Sant'Andrea, Cesi, Terni, Italy (embedded in wall)

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 67 cm; Height 63 cm

Inscription: None

Description: This is a fragment of a *cippus* where the left section has been cut away in order for the object to be embedded in the wall as building material. The remaining fragment of the *cippus* is split into two sections by engaged Doric pilasters. A four-panel door takes up what would have been the center section of the object. The upper panels of the door are slightly smaller than the lower panels. Small circular door knockers decorated the upper part of the lower panels, close to the central rail. To the right of the door, in the right-hand section of the *cippus*, is an amphora. The base of the amphora is now missing. Above the two sections of the *cippus* and supported by the engaged columns is an undecorated entablature. Because the object is embedded in the wall, it is unclear what the decorations on the side of the *cippus* looked like.

Bibliography: Righini 1965, 395, Fig. 5; Ciotti 1976, 37 n. 164; Diebner 1986/88, 43, Nr. 22, Tav. XXX, 3

5.21. *Cippus*

Current Location: Villa ex Mattina, San Gemini, Terni, Italy

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 61 cm; Height 50 cm; Depth 33 cm

Inscription: Diebner describes it as present but indecipherable

Description: The front of this *cippus* is split into three sections with engaged columns on the front corners of the *cippus*. At the center is a closed door, but it is unclear whether the door is a two-leaf or four-panel door. It is still somewhat apparent that the door has upper panels that are much smaller than the lower panels. A small entablature sits directly above the door. Two amphorae decorate the *cippus* on either side of the door. An entablature sits above these three sections of the *cippus* and is supported by the engaged columns. Above this is a cyma and a pediment that makes up the upper portion of the *cippus*. On the edge of the roof are the remains of an inscription, but Diebner states it is now indecipherable. The pediment is also slightly larger than the body of the *cippus*. Though the photo does not show the sides of the *cippus*, Diebner states that one side is decorated with a round shield and the other with a helmet.

Bibliography: Diebner 1986/88, 44, Nr. 23, Tav. XXI, 1

5.22. *Cippus*

Current Location: Museo Archeologico Nazionale, Perugia, Italy

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 85 cm; Height 62 cm; Depth 35 cm

Inscription: (not in CIL)

C. SALVIUS C F PAMPHILUS TRAVIUS [---]

Description: The front of this *cippus* is split into three sections by engaged Ionic columns. At the center is a closed four-panel door, with upper panels that are slightly

smaller than the lower panels. Circular door knockers decorate the upper part of the lower panels near the central stile. Above the door sits an entablature. To the left of the door is an amphora, and to the right of the door is a bucket with a handle hanging from a nail.

The columns that split the front of the *cippus* also support a plain entablature and cyma. Above this is a pediment that takes up the upper portion of the *cippus* and that is slightly larger than the body of the *cippus*. On the edge of the roof is an inscription with the name of the deceased; translated it reads, “Caius Salvius Pamphilus, son of Caius.” The name Travius may be the first part of another individual’s name.

On the left side of the *cippus*, an engaged Tuscan pilaster extends along the back corner of the object. A griffin decorates the left panel of the *cippus*. Part of the roof on the left side is damaged, but part of a roundel is still discernable. On the right side of the *cippus*, an engaged pilaster extends along the corner. A round shield with a spear behind it decorates the left panel of the *cippus*. A rosette adorns the pediment on the right side of the *cippus*.

Bibliography: Ciotti 1976, Fig. 122; Diebner 1986/88, 44, Nr. 25, Tav. XXXIII, 1–3

5.23. *Cippus*

Current Location: Near Casa Santini, Spoleto, Italy

Findspot: Chiesa di Santa Maria Paganica, Paganica, L’Aquila, Italy

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 92 cm; Height 56 cm; Depth 46 cm

Inscription: (not in CIL)

[---] CALVEDIO [---] [---] CLU

Description: The front of this *cippus* is split into three sections. The central section is framed by a pair of engaged Tuscan pilasters. In this section is a closed two-panel door with each leaf split into an upper and lower panel. Lionhead door knockers decorate the upper part of each lower panel. On both sides of the door are altars, and above each altar is a garland hanging from the Tuscan capitals.

The columns also support an entablature that has an inscription. Part of the inscription is now destroyed, but the name Calvedius is discernible and most likely is the second part of the deceased's name. "Clu" in other inscriptions often references a specific tribe.

Diebner also takes note of the indentation on the top of the *cippus*, and she suggests this object may have later been reused as a font for holy water, which explains the concave shape of the *cippus*'s top. Though the photos of the object do not show the sides, Diebner states that both the left and right sides of the *cippus* were decorated identically with a round shield and a spear behind it.

Bibliography: Pietrangeli 1939, 97, Fig. 7; Ciotti 1976, 36; Diebner 1986/88, 44, Nr. 28, Tav. XXXII, 2

5.24. *Cippus*

Current Location: Villa ex Mattina, San Gemini, Terni, Italy

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 116 cm; Height 105 cm; Depth 66 cm

Inscription: None

Description: The front of this *cippus* is split into three sections divided by four engaged Ionic columns. At the center of the *cippus* is a representation of the deceased, seated. Closed doors decorate the left and right sections. While it is unclear whether these doors are two-leaf or four-panel doors, it is clear there are upper and lower panels. Circular door knockers decorate the center of the upper panels. Above both doors is a garland that hangs from the Ionic capitals that separate each section of the door.

The Ionic columns also support an entablature and cyma. Above this is a pediment of slightly larger dimensions than the body of the *cippus*. Diebner notes that there are dolphins in the tympanum on left side of the object. Diebner also states that the right and left sides of the *cippus* are decorated with helmets.

Bibliography: Ciotti 1976, 36; Diebner 1986/88, 47 Nr. 33, Tav. XXXVIII, 1–3

5.25. *Cippus*

Current Location: Villa ex Mattina, San Gemini, Terni, Italy

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 100 cm; Height 82 cm; Depth 48 cm

Inscription: None

Description: The front of this *cippus* is split into three sections. The central section is framed by a pair of engaged Ionic columns, while the columns on the corners of the *cippus* are heavily eroded. Hanging between each of these columns is a string of garlands. In the central section of the *cippus* is a door. Diebner identifies it as a two-leaf door split into upper and lower panels. The upper panels appear to be shorter than the lower ones.

The decorations on the sections flanking the door are difficult to identify, but Diebner describes armor depicted on the left section next to the door and a basket hanging from a nail to the right of the door.

The columns splitting the front of the *cippus* support a thin entablature and cyma. Above this is a heavily eroded pediment that originally was the upper portion of the *cippus*. Only one side of the *cippus* is shown in the photographs. On the right side of the *cippus* is a parasol. On the left side of the *cippus*, according to Diebner, is a round shield with a spear behind it.

Bibliography: Diebner 1986/88, 47–48, Nr. 34, Tav. XXXIX, 1–2

5.26. *Cippus*

Current Location: Castello di Porzano, Terni, Italy (embedded in wall)

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Unknown

Inscription: None

Description: This fragment of a *cippus* is now embedded in the wall of a church. The location of the *cippus*, on the corner of a wall, makes it difficult to measure. In addition, damage and erosion over time have made the decorative elements on the front of the *cippus* difficult to identify. The front of the *cippus* is split into three sections divided by engaged columns. At the center of the *cippus* is a door. Some of the middle rail of the door is apparent and seems to show upper and lower panels of the same size. However, it is unclear whether this is a two-leaf or four-panel door. On both sides of the door are

peltae turned inward toward the door. The columns that split the front of the *cippus* also support a plain entablature and a cyma. Based on the left side of the *cippus*, the object may have originally had a pediment above the cyma, taking up the upper portion of the object, but it has been either cut away in order to embed the *cippus* in the wall or damaged over time. The right side of the *cippus* is in the wall, so it is unclear what the decoration on this side may have been. The left side of the *cippus* appears to have modern concrete covering it, also making it impossible to determine whether there was a decoration.

Bibliography: Diebner 1986/88, 48, Nr. 35

5.27. *Cippus*

Current Location: Fogliano, Casa de Carolis, Spoleto, Italy

Findspot: Unknown; Sordini notes owners found the *cippus* by a grove of oak trees near where an ancient church was said to have been built

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 82 cm; Height 94 cm; Depth 60 cm

Inscription: None

Description: No photographs of this *cippus* exist, but there are two descriptions of the work provided by Diebner and Sordini. According to both, the front of the *cippus* is split into three sections by four columns. In the middle is a closed door, and *peltae* decorate the two sections on both sides of the door. Diebner notes that the sides of the *cippus* are decorated with an amphora. Sordini seems to imply that the *cippus* also included a pediment on the upper portion of the object.

Bibliography: Sordini 1900, 141; Diebner 1986/88, 48, Nr. 36

5.28. *Cippus*

Current Location: Chiesa Sant'Angelo, Cesi, Terni, Italy

Findspot: Unknown

Date: First century BCE–First century CE

Material: Travertine

Measurements: Width 73 cm; Height 90 cm; Depth 50 cm

Inscription: None

Description: The front of this *cippus* is split into three sections by four engaged columns.

In the center section is a closed door with upper and lower panels. In the sections flanking the door are what Diebner calls “arcuated passageways with small openings above.” It is unclear in the photograph what the decorations on the sides of the *cippus* are, and Diebner does not clarify. Diebner’s interpretation is unusual as there are no instances of *cippi*, with or without the door with “arcuated passageways” framing the central image. This *cippus* is also unique because the door frame is carved in sunken relief, and this technique differs from all other door motif *cippi*. The *cippus* could have been recarved later on to remove the typical framing imagery such as *peltae* and battle axes.

Bibliography: Verzar 1976, 127, Fig. 12; Diebner 1986/88, 49, Nr. 40

5.29. *Cippus*

Current Location: Villa ex Mattina, San Gemini, Terni, Italy (lost)

Findspot: Unknown

Date: First century BCE–First century CE

Material: Travertine

Measurements: Unknown

Inscription: None

Description: This is a *cippus* that Diebner identifies as lost. Based on her description, the front of the *cippus* was split into three sections by engaged columns or pilasters. A closed door decorated the center section, and vases flanked the two sides of this central section.

Diebner provides no further description of the sides of the *cippus*.

Bibliography: Ciotti 1976, 37, Nr. 162; Diebner 1986/88, 50, Nr. 43

5.30. *Cippus*

Current Location: Santa Maria di Fuori, Cesi, Terni, Italy

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 68 cm; Height 68 cm; Depth 25 cm

Inscription: None

Description: This is a *cippus* that Diebner identified and that was previously unpublished.

There is no photograph of this *cippus* provided, and the description of the object relies on

Diebner's catalogue entry. Diebner describes only the front of the *cippus*. It is split into

three sections by four columns. In the center section is a closed two-leaf door. This

description of the door may not be accurate. On both sides of the door are *peltae*, mostly

likely turned inward toward the door, as seen in other examples. Behind each *pelta* is a

double-headed battle-axe. It is unknown whether the sides were decorated and what these

decorations might have been.

Bibliography: Diebner 1986/88, 50, Nr. 44

5.31. *Cippus*

Current Location: Chiesa Sant'Angelo, Cesi, Terni, Italy

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 89 cm; Height 57 cm; Depth 52 cm

Inscription: None

Description: This is a *cippus* that Diebner identified and that was previously unpublished.

There is no photograph of this *cippus* provided, and the description of the object relies on

Diebner's catalogue entry. Diebner's entry identifies the object as having the same

decoration as 5.30. This means the front of this *cippus* is split into three sections by

columns. A closed door decorates the center section. Diebner identifies the door as a two-

leaf door, but this designation is not necessarily correct. On both sides of the door are

peltae, mostly likely turned inward toward the door, as seen in other examples. Behind

each *pelta* is a double-headed battle-axe. It is unknown whether the sides were decorated

and what these decorations might have been

Bibliography: Diebner 1986/88, 50, Nr. 45

5.32. *Cippus*

Current Location: Chiesa Sant'Angelo, Cesi, Terni, Italy

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 78 cm; Height 49 cm; Depth 42 cm

Inscription: None

Description: This is a *cippus* that Diebner identified and that was previously unpublished. There is no photograph of this *cippus* provided, and the description of the object relies on Diebner's catalogue entry. Diebner states this is a fragment of a *cippus* where the left side of the object is now missing. The front of the *cippus* is divided by columns, and at the center is a closed door. Diebner identifies it as a two-leaf door, but this may not be correct. On the right side next to the door is a *pelta*, presumably turned inward toward the door as in other examples, with a battle-axe behind it.

Bibliography: Diebner 1986/88, 50-51, Nr. 46

5.33. *Cippus*

Current Location: Quadrelli, Montecastrilli, Terni, Italy (by entrance)

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 73 cm; Height 42 cm; Depth 48 cm

Inscription: None

Description: This is a *cippus* that Diebner identified and that was previously unpublished. There is no photograph of this *cippus* provided, and the description of the object relies on Diebner's catalogue entry. Diebner states that the front of the *cippus* is divided into three parts by columns, and at the center is a closed door. Diebner identifies it as a two-leaf door, but this may not be correct. On both sides of the door are *peltae*. These are mostly likely turned inward toward the door as in other examples. Behind each *pelta* is a double-headed battle-axe. Diebner also notes that the right side of the *cippus* is decorated with a round shield. There are no additional descriptions of the back or left side of the *cippus*.

Bibliography: Diebner 1986/88, 51, Nr. 47

5.34. Fragment of *Cippus*

Current Location: Casa Astolfi, Carsulae, Terni, Italy (possibly lost)

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Width 68 cm; Height 88 cm; Depth 48 cm

Inscription: None

Description: This object is a *cippus* that Diebner identifies as lost. The object is a fragment of the front of a *cippus*. At the center is half of a closed two-leaf door. On both sides of the door are the remains of *peltae* turned towards the door. The right side of the *cippus* survives, but it is unclear in the photo whether the right side was decorated.

Bibliography: Becatti 1938, 86, Nr. 48, Tav. 34, Fig. 4; Diebner 1986/88, 51, Nr. 48

5.35. Fragment of *Cippus*

Current Location: Pieve di Santa Maria di Fuori, Cesi, Terni, Italy (embedded in wall)

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Unknown

Inscription: None

Description: This is a fragment of a *cippus* now embedded in a wall. The left side of the *cippus* has been heavily eroded, and the decorations are difficult to discern. On the rest of the object, it is clear that the *cippus* is split into two sections by an engaged Tuscan

column. A closed four-panel door takes up the central section of the *cippus*. This is an unusual example in that the lower panels appear to be shorter than the upper panels. On the right side is a *pelta* turned inward toward the door. It is likely the eroded left side of the *cippus* was identical, with another *pelta* as seen in other examples. Because the *cippus* is embedded in a wall, it is unclear what decorations were on its left side.

Bibliography: Unpublished to author's knowledge

5.36. Fragment of *Cippus*

Current Location: Lost

Findspot: Unknown

Date: First century BCE–first century CE

Material: Travertine

Measurements: Unknown

Inscription: None

Description: There is a photograph of this *cippus*, but it is unclear where the object is now. Based on the photograph from the Deutsches Archäologisches Institut's database, this is a fragment of a *cippus* where the top of the object is broken off and now missing. The front of the *cippus* is split into three sections with two engaged pilasters framing the center. In addition, two engaged columns frame the front of the *cippus*. In the center section of the *cippus* is a closed four-panel door split into upper and lower panels. Lionhead door knockers decorate the lower panels of the door. This door is slightly unusual in that the central stile is especially wide. Framing the center section are two *peltae* turned inward toward the door. A double-headed battle-axe is behind the *pelta* on

the left, and remnants of the *pelta* are still discernible on the right side. There are no photographs of the sides of this *cippus*, so it is unclear whether they are decorated.

Bibliography: Unpublished to author's knowledge

VI. STELAE

In this chapter of the dissertation, I discuss stelae carved with the door motif.¹⁶⁴ Stelae were above ground funerary markers placed in the vicinity of other tombs, altars, and funerary structures. They lined the roads leading into towns, demarcating the burial spot of the deceased. Similar to *cippi*, discussed in chapter 5, the stelae in this chapter are found outside of metropolitan Rome. This chapter begins with a brief overview of the number of extant door motif stelae and noting how former scholars have focused on the origins of the door motif. This overview is then followed by a review of the general function and context of stelae. The formal characteristics of the door stelae are then investigated with special attention is paid to the embellishments on the door motif itself. This chapter then ends on a discussion of the inscriptions on a number of stelae. Here, I examine inscriptions dedicated to men, women, and families. I note that in certain regions, door motif stelae are only dedicated to women and in other regions they are only dedicated to men.

Overview

Much of the information on door motif stelae remains difficult to obtain. Of the 39 stelae with the door motif only about half have known dates.¹⁶⁵ From the information that does exist however, door motif stelae were produced from the late second century BCE to the mid-first century CE. The oldest stele, dedicated to Ava Sertoria found near Urbino, dates to approximately 120-90 BCE.¹⁶⁶ Three stelae date to the 1st century CE

¹⁶⁴ See Appendix B.1 for stelae in relation to all objects in the catalogue.

¹⁶⁵ 18 out of 39 stelae have unknown dates.

¹⁶⁶ 6.21

such as one for the Caspertii family found near Urbino, one for Caius Rufinius found in Verona, and another for Murassia Alvia from Sassoferrato.¹⁶⁷ These dates and the various locations where stelae were found indicate the door motif's presence for at least two hundred years on these funerary monuments in Roman Italy.

There are a few competing theories regarding the origin of the door stelae in Roman Italy. Some scholars believe the door motif originated from across the Adriatic Sea, drawing parallels to door stele found in the Greek colonies such as Issa (fig. 22). From the eastern coast, the door spread throughout Roman Italy.¹⁶⁸ Another hypothesis is that the door motif came from Asia Minor and Phrygia, and specifically this was the origin of door stelae from Roman Dalmatia and northern Italy¹⁶⁹ Both of these potential origins are difficult to prove as the number of extant door motif stelae are so few.

Because the total number of extant stelae remains unknown, it is unclear what percentage of overall stelae these 39 door motif examples represent. While extensive regional studies do mention the door motif stelae, no comprehensive catalogue exists of all extant stelae in Roman Italy, let alone the Roman Empire.¹⁷⁰ It seems apparent though that the popularity of the door motif in Roman Italy varied. For example, only 1 door motif stele was found in Carsulae, yet in Sarsina, at least 4 examples were excavated

¹⁶⁷ 6.25, 6.13, and 6.28.

¹⁶⁸ This is proposed by both Righini (1965, 395-7) and Verzár Bass (1985, 198-9).

¹⁶⁹ This is proposed by Cumont (1942, 213) and Waelkens (1986, 17). Dodig (2005, 209) argues against Waelkens and points out that the door stelae of Dalmatia have their entirely own set of decorative imagery.

¹⁷⁰ Much like *cippi*, I suspect that a catalogue of all known stelae examples in Roman Italy would be impossible due to the sheer amount of material. For examples of regional studies, see studies on stelae outside of Roman Italy such as Roosevelt (2006) on Phrygian door motif, Dodig (2005) on the door motif stelae in Roman Dalmatia. On studies of stelae in Roman Italy, Righini (1965) provides an excellent discussion of stelae in Sarsina and its possibly origin, and Tramunto (2008a) provides an overview of stelae from the Marche region.

from the Pian de Bezzo, the ancient necropolis of the site. Architectonic stele decorated with arcuated niches and pilasters were common in the region of ancient Venetia, and unsurprisingly 14 door motif stelae derive from this region. In modern Sassoferrato, the site of the ancient city of Sentinum, a total of 5 door motif stelae were found. While the number of door motif stelae found in each area is too small to draw a clear conclusion, it seems that the door motif's popularity differed by region.

Context and Function

As highly visible works, stelae were purposely placed and constructed in a way to attract attention and be compared with surrounding funerary monuments. For example, the monument for Titia Prima was erected amongst a number of funerary stelae and altars such as a stele for Lucius Cesellio Diopane (fig. 23).¹⁷¹ The two works would have stood out for their unusual representations of a full-length portrait and a door. Titia Prima's stele would have stood out for its height at 168 cm. In Aquileia, six of the roads leading into the city were lined with funerary monuments, many of them positioned in multiple rows behind one another.¹⁷² Eight door motif stelae were found in Aquileia alone, and these works would have been part of this funerary landscape where distinctiveness among the multitude of stelae, tombs, and altars, helped memorialize and individualize the deceased.

Formal Characteristics

¹⁷¹ Ortalli 2008, 437-8.

¹⁷² Hope (1997, 9) describes the tombs being "five feet deep" from the road, implying multiple rows of tombs.

The formal characteristics of door motif stelae are similar to previously discussed funerary monuments. Like *cippi*, stelae were mostly carved from local stone such as limestone or travertine, like the stele for Titia Prima.¹⁷³ Only three are made of marble: the stele dedicated by Rameius Hilarus, a stele for Caius Rufinius, and a fragment found in Brescia.¹⁷⁴ Like urns, altars, and *loculus* slabs, the dimensions and scale of the door motif also change based on the shape of the stone. The smallest stele is found in Sassoferrato and is less than 100 cm in height.¹⁷⁵ In contrast, the tallest door stele dedicated by Rameius Hilarus is 365 cm.

Like the doors depicted on other funerary monuments, the doors on stelae also exhibit a range of embellishments.¹⁷⁶ Eleven are decorated with lionhead door knockers and 13 with circular door knockers. Five are embellished with studs, and 2 have depictions of locks and keys. Three stelae also include what appears to be u-shaped door handles.¹⁷⁷ Only 2 stelae have portraits: one dedicated to the Caspertii and another to freedpersons associated with Rameius Hilarus. Six out of 38 of the stelae are decorated with two or more embellishments, and only 5 stelae have no decorations at all. More often than not, the door motif on stelae was depicted with decorations that emulated what would be found on real doors.

Door motif stelae are difficult to identify in some areas. In Sarsina, monumental tombs like the Mausoleum of Obulaccus include carved representations of doors (figs.

¹⁷³ 6.18

¹⁷⁴ 6.2, 6.13, 6.16

¹⁷⁵ 6.29; the measurements for this stele is unknown, but when examining it in person, it was less than 100 cm in height.

¹⁷⁶ B.14

¹⁷⁷ 6.6; 6.11, 6.18

24-25). This door, carved on the back wall of the monument's *portico*, was an architectonic decoration, meant to represent perhaps an entrance to a temple or tomb rather than the *Porta Ditis*.¹⁷⁸ Fragments of these doors found on these larger funerary monuments become easily confused with fragments of door stelae, and they become difficult to tell apart. In particular, door motif stelae carved from unusually thick stone closely imitate the dimensions of the representations of temple fronts, and these two are often the most difficult to differentiate. For example, on a stele from Avezzano for Pomponaeus Quintus, the door is framed by pilasters that support an inscribed architrave and most likely a lost pediment.¹⁷⁹ The large fragment also measures approximately 83 cm wide by 125 cm tall. Similarly, a heavily damaged fragment for Caius Rufinius, discovered in Verona, measures 70 cm by 210 cm. Both of these stelae are unusually large and could easily have been part of a larger mausoleum constructed in Sarsina and another in Verona. While these objects are included in this dissertation's catalogue as door motif stelae, with more information in the future, they may be reidentified as part of monumental tombs rather than door stelae.

Gender, Regionality, and the Door Motif

In the case of the door motif stelae, the inscriptions provide further evidence of regional trends and the origin of the door motif on Roman Italian stelae. Specifically, different regions seem to be associated with almost exclusively male or exclusively

¹⁷⁸ Righini (1965, 397) notes that these representations of doors are not the same as the depiction of doors on stelae. Instead, she argues the cuspidal funerary monuments like the mausoleum of Obulaccus derived from the form of the Mausoleum of Halicarnassus. The door on the mausoleums as a result are architectonic decorations rather than signifying the *Porta Ditis*, which she believes door motif on stele represent.

¹⁷⁹ 6.35

female dedications. Scholars have only just begun to discuss these trends, but the existing number of door motif examples remains too small in which to identify a clear pattern.¹⁸⁰ When examined geographically, stelae dedicated to one gender—either female or male—cluster in two main regions. Stelae dedicated to women are predominantly found in four cities near the Adriatic coast: 2 in Sarsina, 4 in Urbino, 3 in Sassoferrato, and 1 in Foligno.¹⁸¹ All of these towns were initially controlled by the Umbrians.¹⁸² In comparison, the 8 stelae dedicated to men are found predominantly in two areas: central and northern Italy.¹⁸³ In central Italy, next to where the Fucine Lake originally was, 1 stele was found in each of the following towns: Collelongo, Trasacco, and Avezzano.¹⁸⁴ One stele was found in Sassoferrato, and 1 stele was found in each of three northern cities: Aquileia, Verona, and Baone.¹⁸⁵ The first group near the Fucine Lake was where the Marsi were originally located, and the second group in northern Italy was where the Veneti were located.¹⁸⁶ All of these regions controlled by Italic tribes were later incorporated into the Roman Republic in the third century BCE. Older Italic trends may have influenced who was identified with door motif stelae. The number of door stelae is too small to draw a strong conclusion about why certain door stele in regions were

¹⁸⁰ Tramunto (2008a, 248) notes that the Sassoferrato stelae are mostly dedicated to women but does not build upon this line of discussion.

¹⁸¹ Appendix B.12. One stele for a woman is found in Avezzano: 6.37. Two stelae in the area have no inscriptions: 6.20 and 6.31.

¹⁸² Farney and Bradley, 2015, 7, Map 2; Manconi 2015, 604

¹⁸³ One stele in Sassoferrato has an inscription for a male individual: 6.27.

¹⁸⁴ Appendix B.13.

¹⁸⁵ Appendix B.14. Note that one stele found in northern Italy was dedicated to two brothers, 6.11. It is crucial to note most of the stelae in northern Italy are actually uninscribed. These are 6.5-10, 6.2, and 6.32

¹⁸⁶ Letta 2018, 509.

dedicated to one gender. In the future however, if more stelae are discovered, these patterns on funerary stelae might be further illuminated.

Conclusion

In this dissertation, stelae consist of the third largest group of monuments with the door motif, but these works still require extensive research in the future. A total of 39 examples of the door motif are found dispersed throughout Roman Italy. At the same time, like all of the other funerary monuments discussed, the door motif appears to have been a rarity on stelae. The formal attributes of the door motif also indicate that the depictions of doors took different shapes. They sometimes appear undecorated and other times embellished with door knockers, portraits, and inscriptions. A small group of stelae by the eastern coast of Italy have inscriptions predominantly dedicated to women. Another group of inscribed stelae in northern Italy are dedicated to men. This discussion is noteworthy but not enough information currently exists to establish any specific trends. Hopefully future research will further questions that have begun to be discussed with these inscriptions.

STELE CATALOGUE

6.1 Stele

Current Location: Antiquarium, Carsulae, Terni, Italy

Findspot: Terni, Italy

Date: Unknown

Material: Limestone

Measurements: Width 53 cm; Height 123 cm; Depth 36 cm

Inscription: (not in CIL)

C VETULENO C L

AMPHIONI

VINDIAE NYMP

L FLAMINIO

ATTICO

Description: The front of this funerary stele is framed by a pair of pilasters with leaf-shaped capitals on the front corners of. A closed two-leaf door takes up the bottom half of the stele and sits on a base. Studs decorate the vertical mullion separating the two door leaves as well as the rails and stiles of the door. Each leaf is also split into two panels, with lower panels that are taller than the upper ones. The leaf-shaped capitals extend above the door enclosing a rectangular panel with part of the inscription. Translated, the inscription reads, “For Caius Vetulenos Amphioni, the freedman of Caius, Vindia Nympheni, and Lucius Flaminius Atticus.” This means the funerary monument was for two freedmen and one freedwoman. Because of the length of the inscription, the writing begins on the entablature, fills the inscription panel, and ends on the door frame.

Above the inscription and the door is a triangular pediment with a griffin at the center. Above the pediment is a central acroterion, and carved palmette decorations frame both sides. A hole is drilled on the acroterion suggesting that something might have initially been inserted here and likely further embellished the stele.

A thick, plain border surrounds the undecorated sides of the stele. Pilasters with vegetal capitals decorate the back corners of the stele though the capital on the right is heavily damaged. Palmettes decorate the top of the stele. The back of the stele has been left undecorated.

Bibliography: Diebner 2009, 171–78, Nr. 5, Abb. 17–22

6.2 Stele

Current Location: Museo Archeologico Nazionale, Aquileia, Italy

Findspot: Aquileia, Italy (at Colombara and S. Egidio in 1935)

Date: 2nd half of the first century BCE

Material: Limestone

Measurements: Width 95 cm; Height 383 cm; Depth 19 cm

Inscription: IA 1993 3:3454

Inscription panel:

P RAMEIUS

HILARUS V F ARIO L

ET LIBERT LIBERTA

Door rail:

T FIRMIUS PRIMIGENIUS

Description: This stele is unusually tall, measuring 383 centimeters in height. Most of the stele's front is taken up by an elongated, closed two-leaf door framed by Doric pilasters on both sides. Each door leaf is split into an upper and lower panel, with the lower panels slightly taller than the upper ones. Lionhead door knockers decorate the upper part of each of these lower panels. Above the door is a rectangular space meant for the inscription. Translated, the inscription reads, "Publius Rameius Hilarus, while alive constructed this for the freedman Ario, and his freedmen and women." Another

inscription seems to have been added later on because it is carved directly on the upper door rail; it reads, “Titus Firmius Primigenius.” The inscriptions indicate that the stele marks the burial place of multiple free individuals including Publius Rameius Hilarus and Titus Firmius Primigenius.

Above the inscription is a niche with a portrait of a couple. The male figure is on the left and wears a toga. The female figure on the right wears a himation. On both sides of the couple, two Doric columnar pilasters frame the niche.

The top of the stele seems to be damaged and likely took the shape of a pediment (note that this part of the stele has not been restored). The sides and back of the stele have been left undecorated.

Bibliography: Righini 1965, 396; Scrinari 1972, 204, Nr. 649; Haarløv 1977, 123, Nr. 21; Pflug 1989, Nr. 94; Hope 2001, 145; Ventura 2001, 633, Fig. 12; Lettich 2003, Nr. 416; Legrottaglie 2005, 142

6.3 Stele

Current Location: Museo Archeologico Nazionale, Aquileia, Italy, inv. 000157

Findspot: Beligna, Aquileia, 1910

Date: 50–27 BCE (late Republican)

Material: Limestone

Measurements: Width 39 cm; Height 103 cm; Depth 25 cm

Inscription: IA 1991 1:70

HAGIAI

MEDICI

Description: This funerary stele has a third of its base left undecorated. Above the base is an unadorned, closed four-panel door that covers most of the front of the stele. On the upper rail (or door frame) is the inscription. There are two different translations for this

inscription. One, suggested by Tramunto and Lettich is that this stele is for Hagi-
us Medicus, a slave. However, Brusin suggests that the inscription is for a different
individual named Hagi-
us, who is a doctor. Above the inscription is a small pediment. It is
likely that the sides and back of the stele were left undecorated, though it is unclear in
this photograph.

Bibliography: Brusin 1929, 122, Nr. 26(2); Gummerus 1932, III.6, 647, Fig. 611;
Bandelli 1988, 109, Nr. 69(7); Jacumin 1991, 1:15; Hope 1997, 108; Lettich 2003, 224,
Nr. 292; Tramunto 2003, 521–22, Fig. 1; Alonso 2019, 25, Fn. 44

6.4 Stele

Current Location: Giardino del Parco Villa di Toppo Florio, Buttrio, Friuli-Venezia
Giulia, Italy, inv. 266 (embedded in wall)

Findspot: Venetia et Histria (Regio X), Italy

Date: 50–30 BCE

Material: Limestone

Measurements: Width 60 cm; Height 108 cm

Inscription: IA 1993 3:3406/CIL V 8363

[---] [LIBERTIS] LIBERTA[BUSQ]

CN CEIANIUS CN L

AMPIO (carved vertically)

Description: This is a funerary stele that is now embedded in a wall. The top part of the
stele is damaged. The base of the stele, about one-third of the surviving object, has been
left undecorated. At the center of the base, a large hole has been drilled, but it is unclear
if this was original or added later. Above the base is a closed two-panel square door split
into equal-sized, square upper and lower panels. Circular door knockers decorate the
upper panels of the door. On the top and right sides of the door frame is an inscription
indicating the deceased was Cnaius Ceianius Ampio, freedman of Cnaius. The word

“AMPIO” is carved vertically on the right side, which suggests this inscription may have been added later. Above the door frame is a plain, undecorated pediment. This stele is unusual because it is clear that there was an additional inscription above the pediment that has now been lost. The only words that can be seen are “LIBERTIS,” which suggests the original inscribed line was “LIBERTIS LIBERTABUSQ,” which can be translated as, “For freedmen and freedwomen.” This means that the stele was likely for Cnaius Ceianius Ampio and another group of freedmen and women whose names are now lost.

Because the stele is embedded in a wall, it is unknown whether the sides or back of the object was decorated.

Bibliography: Hope 1997, 144; Verzár Bass 2007, 97–98, 244, Tav. 19, 58–59

6.5 Fragment of Stele

Current Location: Lapidario, Museo Archeologico Nazionale, Aquileia, Italy

Findspot: Aquileia, Italy

Date: Unknown

Material: Limestone

Measurements: Width 32 cm; Height 60 cm; Depth 43 cm

Inscription: None

Description: The upper half of this stele has been eroded and damaged. Only the bottom half of the stele’s decoration remains, which consists of rectangular bottom panels and the middle door rail. An incised *x* has been carved where the central rail and stile intersected. Based on what remains, this was likely a closed four-panel door that was rectangular and narrower in shape. The stele is also carved from an unusually large piece

of stone such that its depth is considerably greater than most door stelae found in the region.

The upper portion of the door has been completely eroded and damaged, and it is unclear if it was a pediment or had additional inscriptions. The photo does not provide any indication as to whether the sides or back of the stele was decorated.

Bibliography: Ubi Erat Lupa, Nr. 14035 (object on left)

6.6 Stele

Current Location: Lapidario, Museo Archeologico Nazionale, Aquileia, Italy

Findspot: Aquileia, Italy

Date: Unknown

Material: Limestone

Measurements: Width 80 cm; Height 76 cm; Depth 59 cm

Inscription: None

Description: The top part of this stele is damaged and eroded. The base of the stele has been left plain and undecorated. Above it is a square closed four-panel door. The upper panels are slightly smaller than the bottom panels. Circular door knockers have been carved on the bottom door knockers and positioned near the central door stile. U-shaped door straps, possibly used to open doors, are carved on the upper half of the upper panels. The remainder of the stele above the door is now damaged, but the pointed shape of what remains suggests that there was a pediment on top of the door.

Bibliography: Ubi Erat Lupa, Nr. 14035 (object in center)

6.7 Fragment of Stele

Current Location: Lapidario, Museo Archaeologico Nazionale, Aquileia, Italy

Findspot: Aquileia, Italy

Date: Unknown

Material: Limestone

Measurements: Width 34 cm; Height 27 cm; Depth 26 cm

Inscription: None

Description: This stele is highly eroded or otherwise damaged. The upper half of the stele has been damaged, but the bottom half remains mostly intact. We can discern that the base of the stele has been left undecorated. There are carvings on both sides of the door, which may suggest there were pilasters, but these are difficult to make out. Based on the shape of the stele, a pediment was likely added above the door. The sides and the back of the stele though not pictured, but they were likely left undecorated.

Bibliography: Ubi Erat Lupa, Nr. 14035 (object on right)

6.8 Fragment of Stele

Current Location: Lapidario, Museo Archeologico Nazionale, Aquileia, Italy

Findspot: Aquileia, Italy

Date: Unknown

Material: Limestone

Measurements: Width 37.5 cm; Height 50 cm; Depth 17.5 cm

Inscription: None

Description: This is a fragment of a door stele. At the center of the fragment is a door panel with a lionhead door knocker. On the right of the fragment is what appears to be a pilaster. The placement of the pilaster and the lionhead door knocker suggests this is likely the bottom right panel of a closed four-panel or two-leaf door. It is likely that the

sides and back of the stele have been left undecorated, but this is difficult to discern from the photograph.

Bibliography: Ortalli 2005, 249

6.9 Fragment of Stele

Current Location: Aquileia, Italy (embedded in wall)

Findspot: Aquileia, Italy

Date: Unknown

Material: Limestone

Measurements: Unknown

Inscription: None

Description: This is a fragment of a door stele that is now embedded in a wall. The only part of the stele that remains is a rectangular door panel on the left-hand side and part of the door frame. In the door panel is a lionhead door knocker.

Bibliography: Ubi Erat Lupa, Nr. 18947

6.10 Fragment of Stele

Current Location: Depot, Museo Archeologico Nazionale, Aquileia, Italy

Findspot: Aquileia, Italy

Date: Unknown

Material: Marble

Measurements: Width 36 cm; Height 63 cm; Depth 12 cm

Inscription: None

Description: This is a fragment that may not have been a stele. The left, right, and bottom parts of the object are broken off, leaving part of the door. This closed two-leaf door is unusually ornate. It is split into two large upper and lower panels, with smaller

horizontal, rectangular panels in between. Each panel is incised with rectangles inside. Studs are carved on the vertical mullion and on left panel of the door. A pair of lionhead door knockers decorates the lower panels; they are positioned in the upper portion of the panel near the mullion. The right door knocker is mostly eroded. Above the door frame is an entablature with dentils. On the left of the door frame are carved vertical lines that likely suggest the depiction of ashlar masonry.

It is difficult to discern if this relief was actually a stele or perhaps the remains of a sarcophagus with a door motif on it. The ashlar masonry carving and dentils as well as the highly embellished door are all unusual traits for door stelae found in this region.

Bibliography: Ubi Erat Lupa, Nr. 18174

6.11 Stele

Current Location: Cancellaria, Castello di Strassoldo di Sopra, Friuli-Venezia Giulia, Italy (embedded in wall)

Findspot: Venetia et Histria (Regio X), Italy

Date: 100–50 BCE

Material: Limestone

Measurements: Width 63 cm; Height 77 cm

Inscription: CIL V 1382; IA 1993 3:3462

L P SPDIES SAL F SALVETIS

Description: This is a funerary stele now embedded in a wall. A closed four-panel door takes up almost the entire front side of the stele. The upper panels are slightly smaller than the lower panels. Circular door knockers decorate the lower panels. What appear to be door handles that look like U-shaped straps decorate the upper panels. The inscription

is carved on the door frame and indicates the two deceased are Lucius and Publius Spedius, sons of Salvus.

Above the door is a pediment with a central decoration. This may be a representation of Medusa, but the figure has been heavily damaged. Because the stele is embedded in a wall, it is unclear if the sides and back of the object were left undecorated.

Bibliography: Hope 1997, 145; Gargiulo 2005, 60, Nr. 2

6.12 Stele

Current Location: Museo Archeologico Nazionale, Verona, Italy

Findspot: Verona, Italy

Date: Unknown

Material: Limestone (most likely)

Measurements: Unknown

Inscription: None

Description: This is a fragment of a funerary stele. What looks to be about one-fourth of the bottom of the stele, its base, is missing. The closed four-panel door takes up the entire front side of the stele. The upper panels may have been slightly shorter than the lower panels as the part of the bottom panel is now missing. Lionhead door knockers decorate the upper portion of the lower panels. There is no inscription or pediment decorating the stele. It is likely the sides and back of the stele were left undecorated though they are not shown in the photo.

Bibliography: Tramunto 2008, 523–24, Fig. 4

6.13 Fragments of stele

Current Location: Museo Archeologico Nazionale, Verona, Italy
Findspot: Verona, Italy; Chiesa dei Santi Quirico e Giulitta in 1913
Date: 1st half of first century CE (Haarløv)
Material: Marble
Measurements: Width 70 cm; Height 210 cm; Depth 21 cm

Inscription: (not in CIL)
C. RUFINIO

Description: This is a funerary stele now broken into seven parts. A pair of Corinthian pilasters decorates the front corners of the stele. While the center of the stele is now missing, there are still remains of the door that suggest what it looked like. The bottom half of the door was decorated with what Da Lisca describes as a gate with rectangular patterning, which still survives on the right side of the stele. Above the door is an inscribed panel that indicates the name of the deceased, Caius Rufinius. Above the panel, is a decorative frieze that is now heavily damaged. Da Lisca identifies two relief busts, but these are difficult to identify in the photograph. It is likely that the sides and back of the stele were left undecorated, but it is unclear in the photograph.

Bibliography: Da Lisca 1913, 195–96

6.14 Stele

Current Location: Museo Nazionale Atestino, Este, Italy, inv. 1380
Findspot: Chiesa di San Fidenzio, Baone, Padua, Italy (according to CIL)
Date: 27 BCE–14 CE
Material: Limestone
Measurements: Width 45 cm; Height 96 cm; Depth 33 cm

Inscription: CIL V 02499
T ATIDIUS T
ROM PORCIO
MILES LEG XIIX

Description: There is no photograph of this object, but textual sources describe it as a stele with a closed four-panel door. Lionhead door knockers decorate the center of the upper and lower panels. It is unclear where the inscription is located without a photograph, but translated, the inscription indicated the deceased was “Titus Atidius, son of Titus of the Porcio tribe, a soldier in the 18th legion.”

Bibliography: Buchi 2005, 221, Nr. 53; Tramunto 2008, 523

6.15 Fragment of Stele

Current Location: Museo Nazionale Atestino, Este, Italy, inv. 1535

Findspot: Unknown

Date: First century BCE – first century CE

Material: Limestone

Measurements: Width 47 cm; Height 47 cm; Depth 31.5 cm

Inscription: None

Description: This is a fragment of a funerary stele where the part of the bottom portion of the stele is now missing. A two-leaf door is carved at the center and split into upper and lower panels. A carving of a lock and a circular stud decorate each of the lower panels. A pair of Doric pilasters frame both sides of the door and support a plain, undecorated architrave. Above the architrave is a pediment. It is unclear what are the decorations in the tympanum. The photo shows the right side of the stele is undecorated, and it is likely the left side is also undecorated.

Bibliography: Giordani and Strozzi 2005

6.16 Fragment of Stele

Current Location: Piazza del Duomo, Brescia, Italy
Findspot: Piazza del Duomo, Brescia, Italy
Date: Unknown
Material: Marble
Measurements: Unknown

Inscription: AE 1991 830
[- - -]INO SA[- - -]
[- - A]LPINAE M[- - -].

Description: This is a small fragment of a stele with part of an inscription and part of a door remaining. The bottom half of the fragment shows remnants of two upper panels of a door. Between the door panels is what seems to be a door rail, rather than a vertical mullion splitting the door in half. This means that the stele likely had a closed four-panel door.

Above the door are the remains of an inscription, “INO SA,” where the *SA* is now difficult to see, and “LPINAE M,” where the *M* is also difficult to discern. The “LPINAE” was likely originally *Alpinae*, which has been found in other inscriptions such as CIL V 04951, “Cerialis Pladae f/ cent coh Alpinae/aram refecit l m.” “INO” likely is part of the name of the deceased.

Bibliography: Garzetti 1991, Vol. 8, 215, Nr. 14; Garzetti and Valvo 1999, 22, Nr. 3; Tramunto 2008, 523

6.17 Stele

Current Location: Museo Archeologico Nazionale, Sarsina, Italy, inv. 278
Findspot: Sarsina, Italy; likely Pian di Bezzo (Righini) or Sant’Agata Feltria, Rimini (Epigraphic Database Roma)
Date: First century BCE
Material: Limestone
Measurements: Width 47 cm; Height 107 cm; Depth 27 cm

Inscription: CIL XI 6561
HELVIA C L
ARBUSCULA

Door frame:
ANN XXIII

Description: A closed two-leaf door takes up most of the front of this funerary stele. A wide vertical mullion separates the door leaves. The leaves themselves are separated into upper and lower panels, with the lower panels twice as tall as the upper ones. Small circular door knockers decorate the upper portion of the lower panels. Above the door is a space for inscriptions; however, part of the inscription is also carved onto the upper door frame. Translated, the inscription identifies the deceased as “Helvia Arbuscula, a freedwoman of Caius.” Based on the placement of the inscription “ANN XXIII,” on the door frame, it may have been added later.

An older source, *Della Antichità di Sarsina*, includes a drawing showing that the stele originally had a small triangular pediment above the inscription. The sides and back of the stele have been left undecorated.

Bibliography: Filippo 1607, 37; Susini 1985, 86, Fig. 17; Righini 1965, 396; 418, Nr. 5, Fig. 8; Guarnieri 2010, 28, Nr.1 3

6.18 Stele

Current Location: Museo Archeologico Nazionale, Sarsina, Italy, inv. 155

Findspot: Pian di Bezzo, Sarsina, Italy

Date: First century BCE

Material: Limestone

Measurements: Width 42 cm; Height 168 cm; Depth 24 cm

Inscription: AE 1980 00412

TITIA T F

PRIMA

Description: This funerary stele is rectangular and narrow in shape. The base of the stele has been left plain and undecorated. A closed four-panel door takes up most of the front of the stele. The upper panels are slightly smaller than the lower panels, and circular studs are carved in the center of the upper panels. U-shaped door straps are carved on the bottom halves of the lower panels. On the upper part of the lower right panel is a carved lock.

Above the door is a carved rectangular space meant for the inscription.

Translated, it reads, “Titia Prima, daughter of Titus.” Above the inscribed panel is a triangular pediment with a roundel at the center. The sides and the back of the stele were left undecorated.

Bibliography: Susini 1955, 247–48, Nr. 6, Fig. 6; Aurigemma 1963, 104, Fig. 106; Righini 1965, 398–99; Guarnieri 2010, 22, 31

6.19 Fragment of Stele

Current Location: Museo Archeologico Nazionale, Sarsina, Italy

Findspot: Pian di Bezzo, Sarsina, Italy (likely)

Date: First century BCE (likely)

Material: Limestone

Measurements: Width 58 cm; Height 69.5 cm; Depth 22 cm (at base), 25 cm (on top)

Inscription: None

Description: This is a fragment of either a door stele or more likely a false door on a large funerary monument. The fragment shows a closed two-leaf door with a plain vertical mullion. Most of the rectangular lower panels of the door remain preserved. Large lionhead door knockers decorate the center of the lower panels. Above these panels are

the corner edges of the upper door panels, but it is impossible to identify what their height would have been.

The sides and back of the fragment have been left undecorated, but the sides appear to have been cut away rather than broken off. Based on the rather large dimensions of the fragment, it could have been a door stele, but it is more likely that it is a piece of limestone cut from a large funerary monument in the Pian di Bezzo. Instead of a door stele, this would have been a false door on a funerary monument. However, if it is a door stele, then it would have been a particularly detailed and carefully carved example.

Bibliography: Finamore 1954, 116, nota 4

6.20 Fragment of Stele

Current Location: Museo Archaeologico Nazionale, Sarsina, Italy

Findspot: Unknown

Date: Unknown

Material: Unknown

Measurements: Width 62 cm; Height 64 cm; Depth 24 cm (base) 22 cm (middle) 28 cm (top)

Inscription: None

Description: This fragment of the stele is broken into three parts. From the three parts, we can identify a closed two-leaf door split into upper and lower panels. The lower panels are taller than the upper panels, and circular door knockers decorate the upper part of the lower panels. The right upper panel is more eroded than the left.

The sides and the back of the fragments are not decorated. Based on the dimensions of this object, it is possible that it too could have been a large door stele or, perhaps more likely, a false door incorporated into a larger funerary monument.

Bibliography: Unpublished to author's knowledge

6.21 Stele

Current Location: Palazzo Ducale, Urbino, Italy, inv. 00015185

Findspot: Urbino, Italy

Date: 120–90 BCE

Material: Limestone

Measurements: Width 27 cm; Height 47 cm; Depth 17 cm

Inscription: (not in CIL)

AVA SERTORIA SEX F (note the last two letters of the inscription are not clear)

Description: This fragment of a stele most likely retains a little over half of the original work. The bottom half of the stele fragment consists of what would have been a closed four-panel door. Only the upper panels and a small part of the lower right panel now survive. On the door frame is the inscription. Translated, it reads, "Ava Sertoria, daughter of Sextus." The last two letters of the inscription are difficult to discern. Above the door is a pediment with a patera at the center. A thick, plain border frames the triangular pediment, but besides this there are no other decorations. The sides and back of the stele have also been left undecorated.

Bibliography: Susini 1965, 313; Luni and Gori 1986, 50; Trevisiol 1999, 34

6.22 Fragment of Stele

Current Location: Palazzo Ducale, Urbino, Italy, inv. 00015188

Findspot: Urbino, Italy; originally in the Fabretti Collection from 1688 to 1705

Date: First century CE

Material: Limestone

Measurements: Width 30 cm; Height 38.5 cm; Depth 13.5 cm

Inscription: CIL V 6078
On the inscription panel:
REGILLA A XIIX
QUARTIONIS FU
LLONI VICARIA
QUA VIVI [---]NULI
DEDI DOLORES NON
EBA[---]S ACERBIS A FIN

On the door rail:
VAL A SUPERO DULCIS PUERI

Description: This is a fragment of a stele with likely over half of the work missing. On the bottom of the fragment, are the remains of what is likely a closed four-panel door. Only part of the two upper panels remain. On the door frame is one inscription.

Translated, it roughly means “Valeria [or Valerius] gave this to their most sweet sons.”

Above the door is a panel with another inscription. The first four lines, translated, say, “Regilla, who lived 19 years, in the fullonica quarter.” The last three lines are damaged in areas. Based on the placement of the inscriptions, it is likely that the inscriptions were carved at two different times: the dedication to the deceased boys was likely added later, while Regilla was the original individual associated with the stele.

Above the inscription is a pediment with a patera at the center. The upper portion of the pediment was originally damaged and has now been restored. The right side of the pediment still shows some damage. The sides and back of the stele were left undecorated.

Bibliography: Susini 1965, 313; Luni and Gori 1986, 50; Trevisiol 1999, 29

6.23 Stele

Current Location: Palazzo Ducale, Urbino, Italy, inv. 00015187

Findspot: Urbino, Italy
Date: First century BCE
Material: Limestone
Measurements: Width 30 cm; Height 70 cm; Depth 15 cm

Inscription: CIL V 6090
MARIA C F APULA T

Description: This funerary stele is decorated with a closed four-panel door that takes up approximately two-thirds of the front of the stele. The door sits on a thick base with two pilasters that extend along the front corners of the stele. Above the door is a pediment with an inscription carved on its base. Translated, the inscription reads, “For Maria Apula Tita, daughter of Gaius.” At the center of the pediment is a highly embellished rosette with eight petals. Peltae and palmettes decorate the right, outside edge of the pediment. The left corner of the pediment is damaged. Both sides and the back of the stele have been left undecorated.

Bibliography: Susini 1965, 313; Luni and Gori 1986, 50; Trevisiol 1999, 32–33

6.24 Stele

Current Location: Palazzo Ducale, Urbino, Italy, inv. 00015186
Findspot: Urbino, Italy
Date: 120–90 BCE
Material: Limestone
Measurements: Width 30 cm; Height 64 cm; Depth 15 cm

Inscription: CIL V 6098
VIV SATRIVIA T II(?) T F

Description: A closed four-panel door makes up approximately two-thirds of the front of the stele. The base of the stele has more damage (possibly chisel marks). The surface of the stele has thin, incised lines to indicate where the door panels should be carved. In this

example, the representation of the door is roughly carved and more schematic. On the door frame is an inscription. Though eroded, the deceased's name, Satrivia, is discernable. A pediment with an ornate rosette at the center tops the door. The base of the pediment extends slightly beyond the width of the door. On the corners of the pediment are carved palmettes and peltae. The sides and back of the stele have been left undecorated.

Bibliography: Susini 1965, 313, Tav. LXVIIIId; Luni and Gori 1986, 50; Trevisiol 1999, 34

6.25 Stele

Current Location: Palazzo Ducale, Urbino, Italy, inv. 00015189

Findspot: Chiesa Sant'Andrea, Serra d'Ocre, Urbania, Italy; in 1712

Date: 0–40 CE

Material: Limestone

Measurements: Width 56 cm; Height 107 cm; Depth 26 cm

Inscription: CIL V 6082

On entablature:

CASPERTIA T F

Above door:

T CASPERTIO SAL F CASPERTIAE

C RULEONIUS CAPITO

AVO SUO ET MATRI SUAE

ET AVIAE POSUIT

Description: Part of the right side of this stele has been destroyed. A Corinthian column extends along the front, left corner of the stele. An identical column would have likely decorated the right side of the stele, but it is now destroyed. On the bottom half of the stele is a closed two-leaf door with each leaf split into upper and lower panels. The

mullion is raised slightly higher than the rest of the door frame. Circular door knockers decorate the center of the bottom door panels.

Above the door is an inscribed rectangular panel. On the left side of the rectangle are curved, incised lines. Translated, the inscription reads, “For Titus Caspertius Salvius, son of Caspertius, Caius Ruleonius Capito set up this monument for his grandfather, and his mother, and grandmother.” Above this inscription are two *imagines clipeatae*, or shield portraits, of a male figure on the left and female figure on the right. Above the pair of portraits is a carved semicircle with a portrait of a female figure. This portrait cuts into the entablature originally carved on the stele. Another inscription appears on both sides of this portrait. Translated, it reads, “Caspertius, son of Titus.” Based on their placement, the third portrait and additional inscription may have been added later. The stele is topped with an undecorated pediment. Both the sides and the back of the stele were left undecorated.

Bibliography: Luni and Gori 1986, 50; Bacchielli 1984, 419–31; Scarpellini 1987 143–44; Trevisiol 1999, 31; Luni 2003, 89; Luni 2005, 236–37, Nr. 126, Fig. 237

6.26 Stele

Current Location: Museo Civico Archeologico, Sassoferrato, Italy

Findspot: Sassoferrato, Ancona, Italy

Date: First century BCE

Material: Limestone

Measurements: Unknown

Inscription: CIL 11 5769

APPAEDIA Q F

Description: This is a rectangular funerary stele. The base has been left undecorated, and a closed door covers most of the front of the stele. The door is split into six sections; there is no other example of the door represented in this manner. The upper and middle panels are the same size, while the bottom panels are slightly smaller. An *x* is carved on these bottom panels. A small drill hole is located directly below the bottom panels suggesting something may have been attached to the stele. On the center panels, circular door knockers hang from the door rail. On the uppermost panels, two circles (possibly representing door knockers or studs) are carved in the center.

The inscription on the stele is carved on the upper door rail. Translated, it indicates the deceased, Appaedia, was the fifth daughter of a family. Above the door stele is what was a triangular pediment, but a large part of it has been worn away. The sides and back of the stele were left undecorated.

Bibliography: Paci 1981, 431–32, Nr. 15, Tav. 40; Tramunto 2008a 248

6.27 Stele

Current Location: Museo Civico Archeologico, Sassoferrato, Italy

Findspot: Chiesa di San Donato di Camarano, Sassoferrato, Ancona, Italy

Date: First century CE

Material: Limestone

Measurements: Width 59.7 cm; Height 100.6 cm

Inscription: CIL XI 5767

T AETRIUS T L PAL EROS

Description: This is a rectangular funerary stele. The base has been left undecorated, and above it is a closed four-panel door covering most of the front of the stele. The upper panels of the door are slightly smaller than the lower panels. On these lower panels, small

circular door knockers hang from the middle rail of the door. The inscription on the stele is carved on the upper door rail. Translated, it indicates the name of the deceased, Titus Aetrius, freedman of Titus, from the Eros tribe. Above the door is what was a triangular pediment, but a large portion of it has been worn away. At the center of the pediment is a star-shaped embellishment. The sides and back of the stele were left undecorated.

Bibliography: Paci 1981, 431-32, Nr. 15, Tav. 40, 2; Tramunto 2008a, 248

6.28 Fragment of Stele

Current Location: Museo Civico Archeologico, Sassoferrato, Italy

Findspot: Sassoferrato, Italy

Date: First century CE

Material: Limestone

Measurements: Unknown

Inscription: AE 1981 328

MURRASIA CN F ALVIA

Description: This is a fragment of a funerary stele. Only the top of the object remains, where part of the upper panels of a door are depicted. On the left, part of a circular door knocker hangs from the uppermost rail of the door. On the right upper panel is a carved, small rectangular shape, possibly part of a door lock, but this is difficult to discern. The inscription is carved on the door frame and what is left of the upper portion of the stele. Translated, it reads, "Murassia Alvia, daughter of Cnaius." The sides and back of the stele are undecorated.

Bibliography: Paci 1981, 432, Nr. 16, Tav. 41, 1

6.29 Stele

Current Location: Museo Civico Archeologico, Sassoferrato, Italy

Findspot: Sassoferrato, Ancona, Italy

Date: 50 BCE–30 CE

Material: Limestone

Measurements: Unknown

Inscription: AE 1981 329

VETTIA SEX L

Description: The base of this funerary stele has been left undecorated, and above it is a closed four-panel door covering most of the front of the stele. The lower panels are slightly larger than the upper panels. Two roundels are carved in the center of the upper panels. The inscription is carved on the door frame. Translated, it indicates the name of the deceased, Vettia, freedwoman of Sextus. Above the door is a triangular pediment decorated with carved lines. The lines create a semicircular shape with a triangle at the center. The sides and back of the stele have been left undecorated.

Bibliography: Paci 1981, 433, Nr. 17, Tav. 41, 2; Tramunto 2008a, 248

6.30 Fragment of Stele

Current Location: Museo Civico Archeologico, Sassoferrato, Italy

Findspot: Sassoferrato, Italy

Date: Most likely first century BCE–first century CE

Material: Limestone

Measurements: Unknown

Inscription: None

Description: This is a fragment of a funerary stele. The base, part of the left side of the object, and the left half of the pediment are missing. Though damaged, most of the closed four-panel door at the center of the stele survives. The lower panels are larger than the

upper ones, and circular door knockers decorate the centers of the lower panels. The left door knockers hang from the middle rail. What is unusual about this example is that we can see the outline of a T-shaped door frame on the surface of the stele. Above the door is a pediment with much of the left side missing. We can discern a decoration at the center of the pediment, possibly a tree. The sides and back of the pediment have been left undecorated.

Bibliography: Unpublished to author's knowledge

6.31 Stele

Current Location: Museo Civico Archeologico, Castelleone di Suasa, Ancona, Italy

Findspot: Amphitheater, Parco Archeologico di Suasa, Italy; in the 1990s

Date: Early first century CE

Material: Limestone

Measurements: Width 41 cm; Height 85 cm; Depth 9 cm

Inscription: None

Description: This is a fragment of a door stele. The fragment shows the base of the object was left undecorated. Above the base is a four-panel door with rectangular lower panels. Only the left lower panel survives with part of the door stiles. A lionhead door knocker decorates what appears to be the center of the left lower panel. The edge of the object is rounded with a base, suggesting this may have originally been an engaged column. The sides and back of the stele have been left undecorated.

De Maria and Brunetti believe this is a fragment from a door stele rather than a false door from a funerary monument. They base their conclusion on the undecorated base, which is typically found on door stelae. Based on the dimensions of the fragment, if

this object were a door stele, the full dimensions would be approximately 80–85 centimeters wide and over 170 centimeters tall. This would make the stele somewhat taller than many extant examples of door stelae.

Bibliography: De Maria and Brunetti 2020, 75, Nr.3c

6.32 Stele

Current Location: Museo Civico di Concordia Sagittaria, Venezia, Veneto, Italy

Findspot: La Necropoli Orientale, Concordia Sagittaria, Venezia, Veneto; in 2008

Date: Unknown

Material: Limestone

Measurements: Width 81 cm; Height 78 cm; Depth 11 cm

Inscription: None

Description: This is a fragment that may or may not have been a stele. The bottom part of the object as well as the upper right corner are missing. From what is left, we can identify a door divided into three parts, each separated by a mullion. Each part is split into upper and lower panels. Lionhead door knockers are positioned near the central door rail and decorate the upper panels of the middle and right section of the door. The left section of the door is fragmented but likely also had a door knocker and a lower panel. It is unclear whether this object was a door stele as there are no other examples of vertically split, tripartite doors depicted on stelae. The sides appear to be smoothed, which also suggests that this was not the central motif on a sarcophagus.

Bibliography: Unpublished to author's knowledge

6.33 Stele

Current Location: Chiesa di Santa Maria Nuova, Collelongo, L'Aquila, Italy

Findspot: Trasacco, L'Aquila, Italy

Date: First century BCE

Material: Limestone

Measurements: Width 91 cm; Height 118 cm; Depth 12 cm

Inscription: CIL IX 7819

N BAEBIDIUS N F

Description: This funerary stele consists of a square door topped by a pediment. The door is split into two leaves with upper and lower panels. The lower panels are decorated with circular door knockers near the horizontal rail. The door is framed by a plain border with the inscription carved on the top. Translated it reads, "Numerous Baebidius, son of Numerius." The door is topped by a pediment which is now partially damaged. At the center of the tympanum was a rosette, and the bottom half of it survives.

Bibliography: Letta and D'Amato 1975, 231-32, Nr. 138, Pl. IL, Fig. 138; Buonocore and Firpo 1998, Vol. 2., 254, Nr. 47

6.34 Stele

Current Location: Chiesa di Santa Maria Nuova, Collelongo, L'Aquila, Italy

Findspot: Trasacco, L'Aquila, Italy

Date: First century BCE – early first century CE

Material: Limestone

Measurements: Unknown

Inscription: Indecipherable

Description: This funerary stele is damaged on the top of its pediment and the upper left side. The stele consists of a square door topped by a pediment. The single panel door is split into four panels with circular door knockers on the upper rails of the upper panels. Above the door is an architrave which may have had an inscription, but it is

now indecipherable. Above the architrave is a pediment with its upper corner and left side damaged. It is unclear whether there is any decoration in the pediment

Bibliography: Letta and D'Amato 1975, Nr. 155

6.35 Stele

Current Location: Museo del Fucino, Avezzano, L'Aquila, Italy

Findspot: Villavallelonga, L'Aquila, Italy

Date: 27 BCE – 14 CE ([EDR](#))

Material: Limestone

Measurements: Width 83 cm; Height 125 cm; Depth 13 cm

Inscription: CIL IX 7830

[-]JOMPONAEUS Q F GIBBA V A XXXIII

EX TES

Description: This funerary stele is damaged on the top and left sides, but the door at the center still survives. The two-leaf door is split into two leaves with upper and lower panels. The lower panels are decorated with lionhead door knockers and the upper panels are decorated with Medusa heads. Two pilasters with ornate palmette and acanthus leaf capitals frame both sides of the door. These pilasters support a plain architrave where the inscription is carved. Translated it reads, "Pomponaeus Gibba son of Quintus who lives thirty-three years old." On the upper portion of the pilaster shafts, the inscription continues with "ex" on the left pilaster and "testament" on the right. Together *ex testament* translates to "in the memory of." The top of the stele is now damaged, but it possibly could have been a pediment.

Bibliography: Fiorelli 1888, 714-15; Orlandi 1967, 292 Nr. 56, Letta and D'Amato 1975, 267-73, Nr. 164, Tav. LVII, Fig.164; Palozzi 1982, 38-40, Figs. 5-6; Buonocore and Firpo 1998, 253, Nr. 37, Catalli 1998, 83, Nr. 71

6.36 Stele

Current Location: L'Aia Dei Musei, Museo Lapidario Marsicano, Avezzano, L'Aquila, Italy

Findspot: Unknown

Date: First century BCE to first century CE

Material: Unknown

Measurements: Unknown

Inscription: None

Description: This funerary stele is damaged on the top left corner but the door at the center still remains. The two-leaf door is split into upper and lower panels, with circular door knockers decorating the lower panels. The door is set into a T-frame and a pair of square Doric pilasters flank both sides of the door. Originally it appears there may have been an architrave that projected slightly over the above the door, but this is now damaged and missing.

Bibliography: Unpublished to author's knowledge

6.37 Stele

Current Location: L'Aia Dei Musei, Museo Lapidario Marsicano, Avezzano, L'Aquila, Italy

Findspot: Avezzano, Italy

Date: 2nd half of first century BCE

Material: Limestone

Measurements: Width 55 cm; Height 94 cm; Depth 12 cm

Inscription: CIL IX 4036
TITUCIA M FILIA

Description: This is a rectangular funerary stele with a door set into a T-frame at the center. The two-leaf door is split into upper and lower panels, with circular door knockers carved on the lower panels. Above the T-frame of the door is an architrave with an inscription. Translated, it reads, "Titucia daughter of Manius." The architrave is topped by a pediment, and a rosette decorates the center of the tympanum.

Bibliography: Buonocore 1982, 738; Catalli 1998, 61. Nr. 47; de Sanctis et al 2012, 33, Nr. 22.

6.38 Fragment of Stele

Current Location: Oratio, Basilica dei Santi Cesidio e Rufino, Trasacco, L'Aquila, Italy

Findspot: Trasacco, L'Aquila, Italy

Date: 100 BCE – 25 CE

Material: Limestone

Measurements: Width 55 cm; Height 94 cm; Depth 12 cm

Inscription: CIL IX 03871
P PETICIUS SA F PETRONIA SA F
PETICI

Description: This is the upper half of a funerary stele with the door motif. The two-leaf door is split into upper and lower panels with circular door knockers on the upper panels and vertical door handles on the lower panels. The center of the door may have originally had a decoration, but it is now missing. A pair of foliated pilasters frame both sides of the door and support an architrave above with an inscription. Translated, it reads, "Publius Peticius, son of Salvus, Petronia daughter of Salvus Peticius." The last word on the

inscription “Petici” is carved on a second line. Above the inscribed architrave is a triangular pediment. A *cista* decorates the tympanum.

Bibliography: Angelini 1973, 15(3); Letta and D’Amato 1975, 243-4, Nr. 147, Tav. LI, Fig.147; Buonocore and Firpo 1998, 251, Nr. 25, Buonocore 2000, 138, Nr. 39

6.39 Fragment of Stele

Current Location: Museo Archeologico di Colfiorito, Foligno, Perugia, Italy

Findspot: Foligno, Perugia, Italy

Date: 1st half of first century CE ([EDR](#))

Material: Limestone

Measurements: Width 44.5 cm; Height 55 cm; Depth 10 cm

Inscription: CIL XI 5247

PRAESSENTIA L F

PRISCA, A II M

Description: This funerary stele is heavily damaged and only the top third of the stele survived. Only the rails of the upper panels of two-leaf door are still discernible on the fragment. Above the door is an inscribed architrave. Translated it reads, “Praesentia Prisca, daughter of Lucius, who lived 2 years and half a month.” Above the architrave sits a pediment with carvings along the edge. The tympanum is decorated with a central rosette and a pair of birds facing one another.

Bibliography: Diebner 1986, 106, Fol. 7; Sensi and Sensi 1986, 65, Nr. 21, 66, Nr.35

VII. SARCOPHAGI

In the final chapter of this dissertation, I discuss sarcophagi with the door motif. Door motif sarcophagi likely represent the most studied objects in this dissertation, but a closer discussion should be considered regarding the depiction of the door and its changing representation over time.¹⁸⁷ Much like all of the objects in this dissertation, the meaning of the door motif on sarcophagi has been continuously discussed in contemporary scholarship, but the actual form of the door remains understudied.¹⁸⁸ This chapter first provides an overview of the number of extant sarcophagi, and the rough percentage of how many had the door motif as a decoration. I also discuss why Asiatic sarcophagi are included in this study focused on works produced in Roman Italy. I then describe the formal characteristics of the door motif, and the ways in which the motif's representation changed. Here, Haarløv's "half-open door" and its interpretation is reviewed. The focus of this chapter however remains on how the representation of the door motif affected the depictions on and interpretations of sarcophagi.

Overview

Sarcophagi, including those with the door motif, were produced everywhere in the Roman Empire from the second through fourth century CE with the popularity of inhumation. Sarcophagi were manufactured not only in Rome but also Athens and Dokimeia in Roman Phrygia.¹⁸⁹ These funerary containers from the east of the Roman

¹⁸⁷ See Appendix B.1 for number of sarcophagi in relation to other objects in the catalogue

¹⁸⁸ See Kranz (1977, 377), Haarlov (1978, 38-41), Platt (2017, 363-75) and Huskinson (2015, 81-), and Borg (2013, 199-211) for scholarship that discusses the meaning of the door motif on sarcophagi.

¹⁸⁹ The focus of this epilogue is not on Eastern sarcophagi produced outside of Roman Italy, but these will be discussed briefly in regard to show how the door was represented on them.

Empire were then shipped west, typically to Rome, to be sold.¹⁹⁰ Because of this large-scale industry where objects were commissioned, made, transported, and finally sold across the entire Roman empire, the inclusion of Asiatic sarcophagi in this dissertation is necessary. One of these examples of an Asiatic sarcophagus purchased and sent to Roman Italy is the Melfi sarcophagus, found in 1856 in Rapolla, Italy.¹⁹¹ The work provides just one example of the wide market of both Eastern and Western sarcophagi for customers.¹⁹² For the first time, rather than a localized production and use, as seen with the *cippi carsulani*, depictions of the door motif on sarcophagi were produced in multiple places and sent throughout the Roman Empire.

Also a large number of sarcophagi exist, this extant material only consists of a small amount of the total production. In total, extant sarcophagi number between 12–15,000 examples and span almost two centuries, 120–310CE, but this only constitutes approximately 2 to 5% of totally sarcophagi produced.¹⁹³ From these extant sarcophagi, 84 objects, or less than 1%, include representations of the door motif. This number of extant door motif sarcophagi makes this the largest group of materials in the dissertation, but the door motif itself is only a very small subset in this category of funerary monument.

¹⁹⁰ The discussion of the sarcophagi “industry,” by Ben Russell (2011, 124–7) in *Life, Death, and Representation*, provides a far more thorough discussion of steps it took to ship a sarcophagus from Athens or Dokimeia, by suggesting this process required about three stages from the quarry to the sculpting workshop, and finally to the customer).

¹⁹¹ 7.1

¹⁹² For another door sarcophagus produced in Asia Minor but shipped to Italy, see 7.5, the Torlonia sarcophagus. See also Morey (1921, 68) for five examples of Asiatic sarcophagi found in Italy.

¹⁹³ Ben Russell (2010, 127) proposes this percentage of 2-5%. He takes these numbers from Koch’s introduction (1993, 1), and Russell points out these surviving examples are most likely only 2-5% of total sarcophagi that were produced throughout the Roman Empire. Koch estimates between 300,000–750,000 sarcophagi were produced for about two hundred years.

Function and Context

The long, rectangular shape of sarcophagi offered an entirely new viewing experience for funerary monuments. The sarcophagus was more conducive to narratives read from one side to the other and offered new possibilities of representations compared to the limited space for decorations on cinerary urns. Sarcophagi were also placed and viewed in tombs in a few different ways. Sarcophagi decorated on three sides like most cinerary urns, were placed with their back panel facing the wall of the tomb. However, sarcophagi decorated on all four sides, like Asiatic sarcophagi, were likely placed in the tomb in a manner where a viewer could walk around and read a narrative that decorated all four sides. Like altars decorated on more than one side, the viewing experience for funerary objects was no longer only oriented towards the front, and the interaction with the sarcophagus was different than that with its “predecessors,” cinerary urns.

Formal Characteristics – Asiatic Sarcophagi

On Asiatic sarcophagi, the door motif was placed on the short, side panels, or the “head” and “foot.”¹⁹⁴ On 15 of 23 of the Asiatic sarcophagi, the door is framed on both sides by *camilli*, sacrificial servants.¹⁹⁵ Typically a veiled female figures stands to the left of the door, occasionally leading an ox, and a togate bearded male figure stands to the right of the door.¹⁹⁶ On a highly unusual example, a male figure wearing a short *chlamys* stands to the left of the door while a female figure in a *chiton* stands to the right.¹⁹⁷ On 2

¹⁹⁴ Shapley (1923) calls the right-side panel the “head,” and the left side panel the “foot,” based on the lid of *kline* sarcophagi. Here, the figure depicted on the *kline* sarcophagus typically is positioned with his or her head on the right and feet pointed towards the left. For the purposes of this dissertation, the designation of the side panels as “head” and “foot,” and the right and left side panels will be used interchangeably.

¹⁹⁵ See Appendix B.15

¹⁹⁶ 7.19, and 7.23 are the two examples with the ox.

¹⁹⁷ 7.6

other sarcophagi, a female figure, possibly a *camillus* stands to the left of the door, and instead of a male *camillus*, Hercules stands to the right.¹⁹⁸ On these 4 works, the door motif may represent the *Porta Ditis*, from which Hercules emerges.¹⁹⁹ On 2 examples, figures representing the god Attis, wear Phrygian caps and short chitons. They stand with their legs crossed, and their hands on their chin as if in thought.²⁰⁰ The figures framing both sides of the door show the variations in sarcophagi decoration, and it may also imply slightly different meanings associated with the door motif. When *camilli* stand on both sides, the door seems more likely to signify the entrance of a tomb. On the other hand, when Attis figures flank both sides, the door's meaning may represent the concept of rebirth. These different interpretations follows Haarløv's suggestion that the motif possessed a fluid meaning, simultaneously signifying both the tomb, the *Porta Ditis*, and the concept of life after death.

The door panels on the Asiatic sarcophagi were typically undecorated, 2-leaf closed doors. On four sarcophagi, the door panels are decorated.²⁰¹ On the Melfi sarcophagus, the decorations are now damaged, but on a columnar sarcophagus now in the Antalya Museum, a pair of dolphins decorate the upper panels, and a what may be a pair of herms decorate the lower panel.²⁰² On another sarcophagus in the Antalya museum, the upper panels of the door are now damaged, but similar herm figures are

¹⁹⁸ 7.4, 7.5

¹⁹⁹ See Platt (2017, 364-5; footnote 37) for further discussion of Hercules as the "ultimate 'liminal figure' who can cross between the world of the living and dead.

²⁰⁰ Attis was the god of vegetation, death, rebirth, and resurrection, and his cult originated in Phrygia. The figure of Attis was also found on Greek funerary art then later on in Roman art.

²⁰¹ 7.1, 7.2, 7.3, 7.15

²⁰² 7.1

carved on the lower door panels.²⁰³ The last example, the garland sarcophagus in the Konya Museum is distinctive because it is also the only instance where the door motif appears open on Asiatic sarcophagi.²⁰⁴ The two door leaves frame a female figure wearing a chiton and a diadem. The interior door panels are decorated with Medusa heads on the upper and Attis figures on the lower panels. Herms, Medusa heads, and dolphins were old, long-established protective and transitional imagery.²⁰⁵ By embellishing the doors with this imagery, the door motif itself, no matter what it signified, was continuously paired with concepts of life, rebirth, and the afterlife.

Formal Characteristics – Western Sarcophagi

On Western sarcophagi, the door motif was depicted on the center of the front panel and decorated with a wide variety of embellishment.²⁰⁶ A few exceptions to this standard are instances where the door motif is utilized in mythic sarcophagi from the second century CE.²⁰⁷ Of 56 examples of doors on Western sarcophagi, only 9 doors were left undecorated. The most common decorations on the door motif on Western sarcophagi are lionhead door knockers, Medusa heads, locks and keys, lionheads, and circular door knockers. 22 examples of the 61 Western sarcophagi show two motifs combined.²⁰⁸ For example, lionhead door knockers and Medusa heads decorate 6 representations of the door.²⁰⁹ Circular door knockers and lock and keys are

²⁰³ 7.2

²⁰⁴ 7.15

²⁰⁵ See Johnson *et al.* (2016, 247–8) on dolphins' appearances also on Greek and Etruscan funerary objects.

²⁰⁶ Appendix B.16

²⁰⁷ 7.24, 7.26, 7.27, and 7.28

²⁰⁸ Appendix B.17, B.18

²⁰⁹ Instances with lionhead door knockers and Medusa heads are: 7.30, 7.34, 7.41, 7.47, 7.49, and 7.77

predominantly depicted together and appear 6 times.²¹⁰ One unusual example depicts the door motif with Medusa heads paired with lambs, which may indicate the initial appearance of Christian imagery on sarcophagi in the late third century CE.²¹¹ An examination of these embellishments show that the image of the door was decorated with a very specific set of imagery and its representation remained relatively consistent from the second century to the fourth century CE. Combining imagery, such as door knockers with apotropaic lion or Medusa heads was also common. At the same time, while the decorations on door remained the same, the way in which the door itself was represented began to change.

Changing Meanings of the Door Motif

The function and meaning of the door motif changed over time with new representations of the door and new kinds of sarcophagi. Two types of sarcophagi function as helpful case studies for the changing door motif: mythic and strigil sarcophagi. The door motif was rare on mythic sarcophagi, and one of the few examples of the door motif is a sarcophagus that displays a continuous narrative recounting the tragic myth of Protesilaus and Laodamia.²¹² Both appear as a couple with their hands clasped together in the marriage handshake, most likely drawing upon representations from earlier funerary monuments. The door on the sarcophagus is closed and directly behind the couple. The motif in the case of this sarcophagus acts as a divider, neatly splitting the narrative in half. The left side focuses on Protesilaus and his departure from

²¹⁰ Instances with door knockers and locks and keys are: 7.50, 7.53, 7.54, 7.64, 7.68, and 7.76

²¹¹ 7.73

²¹² 7.26

Troy, subsequent death in battle, and eventual brief reunion with his wife. To the right of the door, Laodamia lies on her couch suggesting the moment before her suicide to reunite with her dead husband.²¹³ The final scene on the front side of the sarcophagus depicts Protesilaus's departure. Mercury leads the deceased soldier toward Charon, the ferryman, who stands at an arcuated entryway, presumably the entrance to Hades.

The door represents a reunion scene and a hopeful ending to the story where the couple reunites after death, but the image also creates a disruption in its visual retelling. It requires the viewer's vision to be interrupted as the story moves from left to right. The ending requires doubling back to the center of the sarcophagus and reading the narrative out of order. The door motif here provides a clever split in the narrative, differentiating events between Protesilaus and Laodamia at home and away. At the same time, to incorporate Laodamia and Protesilaus's reunion at the door, the visual recounting on the sarcophagus had to be broken in two. The door motif functions as a clever device that breaks a seamless narrative which also highlights crucial moments within the mythic narrative.

Perhaps one of the most innovative ways of seamlessly combining the door motif into mythic narratives can be found on the Velletri sarcophagus.²¹⁴ The door motif is carved multiple times on the central register of the front and short sides of the sarcophagus.²¹⁵ On the front panel of the sarcophagus, Hades and Persephone sit at the

²¹³ See Crowley (2019, 174) for this identification of the two Laodamias, one as a shade and the other lying on the couch. Crowley also astutely notes that the ghost of Laodamia stands symmetrically on the other side of Protesilaus in front of the door.

²¹⁴ 7.27

²¹⁵ See Marion Lawrence (1965) and Bartoccini's (1958) publication for a comprehensive discussion of all imagery on the Velletri sarcophagus.

center of the upper register. To the left of the couple, Jupiter stands with a lightning bolt and eagle. To the right of Hades and Persephone stands Neptune holding a dolphin. Both gods on either side stand in front of closed doors decorated with Medusa heads on the upper panels. In contrast to the gods, two scenes on either side of Zeus and Jupiter show half open doors. On the left is Mercury leading the deceased Protesilaus out from a half-open door, while a veiled woman, Laodamia, stands to the left. To the right of Neptune, Hercules leads a female figure, Alcestis, out of a half-open door with her husband, Admetus, standing on the left side. On the foot of the sarcophagus, Hercules reappears again, leading Cerberus the 3-headed dog out from a half-open door. At the head of the sarcophagus is a pair of male figures, which Lawrence identifies as a bearded male figure who may represent the ancestors of the younger deceased figure standing on the left.

The Velletri sarcophagus's use of doors has received attention from Verity Platt in her discussion on the use of framing on sarcophagi. She suggests that the entire sarcophagus, "adapts the concept of the tomb-as-house to suggest the casket itself functions as a veritable palace of the dead."²¹⁶ What Platt also seems to suggest is the intentional choice of repeating and emphasizing the door as the *Porta Ditis* for many of these scenes. This intention is clear as the image of Hercules exiting the underworld was also represented on other sarcophagi without the door. On a sarcophagus now in the British Museum, Hercules leading Cerberus is depicted on the left, front side (fig. 26). The sarcophagus, produced in Rome, depicts the labors of Hercules on its front panel. Instead of Hercules exiting from a door, the entrance to Hades is represented as a rocky,

²¹⁶ Platt 2017, 371.

cave entrance. On another sarcophagus now in the Vatican and dated to 160–170CE, the myth of Alcestis also shows Hercules and Cerberus on the left side of the front panel (fig. 27).²¹⁷ Instead of a door, the entrance to Hades is an archway. The three representations of Hades, as a door, archway, or cave, each indicate that the door was not always the immediate visual choice on sarcophagi to express transitional bounds. The workshop that created the Velletri sarcophagus intentionally represented Hercules and Cerberus and these other myths with the door motif to create a repetitive, architectural pattern on the surface of the object. The Protesilaus-Laodamia and Velletri provide instances where the door motif became incorporated into the visual composition and the narrative rather than explicitly representing the *Porta Ditis* or the entrance tomb.

When strigil sarcophagi began to be produced in the mid-2nd century CE onwards, the door motif changed from its representation on urns, altars, and earlier sarcophagi. The door was now depicted as slightly open, or ajar, creating what Britt Haarløv called the “half-open” door. Haarløv’s key argument in her study of the door motif was that the half-open door, which comes into use in 2nd century sarcophagi best encapsulated the fluidity between life and death.²¹⁸ Both Haarløv and Huskinson assign a highly specific meaning to the door, unlike the more ambiguous function and meaning of the door on the mythic sarcophagi. On strigil sarcophagi with the standalone door motif, the door’s meaning moves way from the understanding of death as a final and mournful moment, or even a site of reunion as seen on the Laodamia-Protesilaus sarcophagus. Instead, the

²¹⁷ Lawrence 1978, 507.

²¹⁸ Huskinson 2015, 9

strigillated panels and the half-open door doubly emphasize ideas of resurrection and the very fluid boundary between the world of the living and dead that began to gain popularity in the second century CE.²¹⁹ The door-strigil type moves away from the mythic sarcophagus used to console the living family members, acting as an object to express mourning.²²⁰ Instead, the half-open door punctures the surface of the sarcophagus with an opening, as if to provide the deceased a way out.²²¹

Perhaps even more explicit than the strigil-door type, seasonal allegories paired with the half-open door emphasized the idea of rebirth. Four door motif sarcophagi are decorated with seasonal allegories, and the season type was long lasting and produced even into the 4th century CE.²²² Typical of the seasons type are four male allegorical figures, or occasionally winged cupids, that represent each season.²²³ Three sarcophagi, one from the Metropolitan Museum of Art, another in San Lorenzo in Panisperna, and a third in the Palazzo dei Conservatori in Rome, have often been compared by scholars and provide an overview of the door-seasons composition.²²⁴ Two seasons are placed on either side of the door; in the Met and San Lorenzo sarcophagi, Spring and Summer are positioned on the left, Autumn and Winter on the right. The Palazzo dei Conservatori

²¹⁹ Huskinson (2015, 9; specifically 82 on doorways); Platt (2017, 365) even calls the sarcophagi with the half-open door an “ambiguous veil veil between the spheres of the living and the dead.”

²²⁰ On the sarcophagi as an object upon which to focus one’s mourning, see Gessert 2004.

²²¹ This interpretation is close to Platt’s (2017, 364) description of what the door does on sarcophagi, which she says, “The door is an explicit visual invitation (‘open me!’) – the ultimate ‘self-conscious frame’ (to echo Stoichita), which even at its most forbidding suggests the possibility of continued movement through the formal framework that it establishes.”

²²² The most thorough discussion of the Season type sarcophagi is likely Marion Lawrence’s 1958 article.

²²³ In the Asiatic types, Lawrence points that sometimes the seasons are both male and female, represented as Cupid and Psyche.

²²⁴ 7.41-3. Also see Lawrence (1958) and McCann (1978) for examples of commonly grouping these three sarcophagi as a single unit.

sarcophagus differs slightly in that Spring and Winter stand on the left, and Autumn and Summer are on the right. This organization, which is unusual may have been purposely done as Spring and Summer are depicted in a similar manner holding flowers. The half-open door is placed at the center of the sarcophagi with the left leaf slightly ajar. The doors on all three sarcophagi are especially ornate, studded with lionhead door knockers and apotropaic Medusa heads. In particular, the Palazzo dei Conservatori sarcophagus reiterates the seasons imagery on the door panels with small, winged *putti*. The Vatican sarcophagus is similar to the Palazzo dei Conservatori example in that representations of the seasons only appear on the panels of the door.²²⁵ Huskinson describes the mutability of the seasons motif as being able to be “read at various levels and fine-tuned according to their immediate context.” In this case, Huskinson points out that the seasons overall represented the idea of renewal, but specifically in the sepulchral context, they were associated with the offerings at the tomb.²²⁶ The seasons paired with the door most likely again echoed the entrance of the tomb and the act of visiting the deceased in their final resting place. Yet using the half-open rather than closed door moves away from the idea that life comes to a finite end. With the seasons sarcophagus and the door, death functions as part of a cyclical concept which also includes the return from death.

Conclusion

The meaning of the door motif on sarcophagi has been thoroughly investigated in scholarship, but the details of its form and its changing representation on sarcophagi have

²²⁵ Lawrence (1965, 276) barely discusses this work except to mention the seasons decorate the door panels.

²²⁶ Huskinson 2015, 186.

been less examined. Asiatic sarcophagi were imported to metropolitan Rome from Turkey and Greece, and the door on these works is located on the short sides of the panel. Here, the meaning of the door motif seems consistent: it either represents the door of the tomb, flanked by *camilli*, or the Porta Ditis when depicted with Attis and Hercules. The door motif on western sarcophagi, the focus of the chapter, is more unusual in that it changes depending on the type of sarcophagi. The door motif is uncommon on mythic sarcophagi, but when it was used, it functioned as a narrative device. When strigil and season sarcophagi became popular, the “half-open door,” was used on these types of sarcophagi. Here, various embellishments such as lionhead door knockers, Medusa heads, ram’s heads and seasonal figures were also paired with the door. With this additional imagery and the door now “opened,” the motif increasingly represented an ideological idea of rebirth.

SARCOPHAGI CATALOGUE

Asiatic Sarcophagi (Columnar and Mythic)

7.1. Melfi Sarcophagus

Current Location: Museo Nazionale Archeologico del Melfese, Melfi, Italy

Findspot: Rapolla, Potenza, Basilicata, Italy; found in 1856

Date: 165-170 CE

Material: Marble

Measurements: Width 264 cm; Height 1.19 cm (without lid); 1.66 cm (with lid); Depth 124 cm

Inscription: None

Description: This sarcophagus is decorated on all four sides with a columnar portico and ornate borders at the base. The portico that wraps around the entire sarcophagus consists of spiral-fluted Corinthian columns supporting an ornate cornice. The cornice is made up of a lower cyma carved with leaves, an egg-and-dart frieze, dentils, and an upper cyma also decorated with leaf patterns. Above the cornice is a frieze with sea creatures such as dolphins and *hippocampi* that also wraps around all four sides of the sarcophagus.

The front of the sarcophagus is split into five niches by a portico with six spiral-fluted Corinthian columns. Arcuated niches decorates the left and right edges while a pediment decorates the central niche. Each of these niches is decorated with a shell lunette. A figure stands in each niche. From left to right, a male figure, possibly Apollo, is seated in the arcuated niche on the farthest left. To his right is a nude male figure wearing a helmet, possibly Mars, surrounded by representations of weaponry. Under the central archway is a female figure, identified as Persephone by Delbrueck and as Thetis by Strocka. She is holding with a shield behind her and two branches framing her on each side. On her right is another standing male figure identified as Achilles by Strocka. The

arcuated niche on the farthest right depicts a seated bearded male figure. Delbrueck believes this figure is Hades, but Strocka identifies him as Agamemnon.

The back of the sarcophagus is similar to the front, with the portico split into five niches supported by six spiral-fluted Corinthian columns. Like the front panel, a figure occupies each niche. Here again, scholars also differ on the identification of the figures. The female figure on the far left has been left unidentified by Delbrueck, as is the helmeted nude youth to her right. The female figure in the center holding a shield is possibly Aphrodite. Left of her is either Artemis or Atalanta, and on the farthest right is Meleager. Strocka agrees with Delbrueck's identifications of Aphrodite, Atalanta, and Meleager and believes the two figures left of Aphrodite, left unidentified by Delbrueck, are Achilles and Briseis.

The door motif is carved on the "head," the right short side of the sarcophagus. The closed two-leaf door is placed at the center of that side. A hole has damaged the center of the right door leaf, but presumably the two door leaves were identical. Each leaf is split into two vertical panels, with figures decorating them. However, these decorations have been heavily damaged and are unidentifiable. The upper, middle, and bottom stiles have been carved and add further embellishment to the door's surface. Above the door frame is a cornice made up of an egg-and-dart frieze, dentils, a projecting shelf, and finally an upper cyma decorated with leaves. Above the cornice is a lunette carved in the shape of a shell. The columns that frame the door support an architrave and pediment that the shell lunette cuts into. On both sides of the door are figures that are now heavily damaged. On the left is a female figure (the head now missing), who extends her left

hand out and holds a *patera*. On the right is a nude male figure (both the head and lower portion of the body are missing). This right figure is likely Hermes Psychopompos and the left figure is likely a *camillus*, a sacrificial servant. The pair are often represented together framing both sides of the door.

On the “foot,” the left short side of the sarcophagus, the columnar portico frames three figures. Similar to the “head” of the sarcophagus, a central architrave and pediment on the “foot” also has a shell lunette that cuts into it. The figure standing in the center is damaged with her head missing, making her difficult to identify. On the left, a bearded male figure wears a *pileus*, conical cap. He is turned away from the center. On the right, an unbearded male figure is turned toward the center. Delbrueck identifies the left male figure as Odysseus and the right male figure as Diomedes. He suggests the central female figure is Helen. These identifications are plausible as Odysseus is often depicted wearing the *pileus* hat. Since the three are grouped together, Delbrueck proposes that the trio of figures on the “foot” of the sarcophagus references the Trojan War, specifically when Odysseus and Diomedes steal the Palladium.

The sarcophagus lid shows a female figure reclining on a *kline*, or couch. By her head is a cupid, whose head is now missing, holding flowers in his right hand. The remains of a torch, turned downward, can also be discerned near where the cupid’s left hand would have been. At the base of her feet is a small dog, now mostly destroyed except for its feet. Below the *kline* is an architrave that decorates the front side of the lid. Directly below the *kline* is a frieze with various mythical sea creatures, much like the

imagery in the space above the portico. Below this is a lower cyma carved with leaves and a narrow bead-and-reel pattern.

Select Bibliography: Altmann 1902, 55; Delbrueck 1913; Weigand 1914, 73; Morey 1924, 23-24; Wiegartz 1965, 164; Haarløv 1977, 127, VI.B.3; Strocka 1984, 228-35; Kenner 1985; Ghiandoni 1995; Thomas 2011, 408-9

7.2. Columnar Sarcophagus

Current Location: Antalya Müzesi, Antalya, Turkey, inv. A 928, inv. 898 (inv. 1004 previously)

Findspot: Perge, Antalya, Turkey; found in 1961

Date: 140-150 CE (Strocka); 150-160 CE (Waelkens); 150-155 CE (Wiegartz)

Material: Marble

Measurements: Unknown

Inscription: None

Description: This sarcophagus is decorated on all four sides with a columnar portico.

Spiral-fluted Corinthian columns support this portico, which is made up of a plain architrave and cornice. The lower cyma on the cornice is carved with a leaf pattern. Three decorative borders wrap around the base of the sarcophagus. At the bottom and top are carved leaf patterns. Between them is a border that is a carved garland.

A closed two-leaf door decorates the center of the “foot” of the sarcophagus. Each leaf is split into two vertical panels, and the central stile is carved to add additional embellishment. Dolphins decorate the upper panels while the bottom panels appear to have figural decorations (possibly herms). Above the door frame is an ornate cornice made up of a bead-and-reel pattern, an egg-and-dart pattern above it, and finally an upper cyma with carved leaves. Above this is a frieze with carved vines. The architrave is interrupted where the door is placed. Two figures of Attis, the Phrygian god of

vegetation, death, rebirth, and resurrection, dressed identically in short chitons and wearing Phrygian, cap stand on pedestals on either side of the door. They appear slightly turned toward one another, and each has his hand on his chin. They stand with their legs crossed. These same figures are found on three other sarcophagi, 7.3 and 7.13, and 7.15.

The “head” of the sarcophagus shows three figures separated by a columnar portico. On the left is Hercules wearing his lion skin. Hercules may be holding the apple from the garden of the Hesperides in his right hand, but this is not clear. His left hand is damaged but shows that he is holding his club. At the center is a damaged figure with its head missing. Waelkens identifies this figure as Omphale. This is a plausible identification due to her association with Hercules. What remains of this figure is also similar to representations of Venus, who is often shown partially nude. However, Omphale is also occasionally depicted in this same manner, nude in contrapposto, and she is often paired with Hercules. On the far right is a nude male figure, with his head missing, that is unidentifiable. His body is turned slightly toward the left. Waelkens and Baumer both believe that this may be Hercules again. The identification makes sense as the left hand seems to be holding a lion skin.

The columnar portico splits the front of the sarcophagus into five distinct niches. Each of these niches shows a scene from the labors of Hercules. From left to right: Hercules slaying the Nemean lion, slaying the Hydra, capturing the Erymanthian boar, killing the Ceryneian hind, and shooting the Stymphalian birds.

On the back of the sarcophagus are another five scenes from the labors. On the far left is Hercules taming the Cretan bull. The second scene is heavily damaged, but this

may be Hercules killing the horses of Diomedes. At the center is Hercules taking the girdle of Hippolyta. The next scene depicts Hercules defeating Geryon. The final scene on the right shows Hercules leading Cerberus from the underworld.

The lid takes the shape of a roof with lionhead antefixes on the front and back sides. Palmette acroteria decorate the four corners and the ridge of the lid. On the short sides of the sarcophagus are pediments with carvings of Medusa heads in the tympanum. Below the pediment is a plain architrave.

Bibliography: Wiegartz 1965, 147 (Antalya M); Haarløv 1977, 127, VI.B.1; Waelkens 1982, 56, Nr. 20; Özgen and Özgen 1988, 214, Abb. 135; Özgür 1996, 101; Strocka 2017, 27.70, no.16, Pls. 14,2, 15,1; Waelkens et al. 2019, 223, Figs. 15, 16

7.3. Columnar Sarcophagus from Termessos

Current Location: Termessos, Antalya, Turkey

Findspot: Unknown

Date: 175-250 CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: There are no photographs for this object. Haarløv states that a door is on the short side of a sarcophagus but does not describe whether it is the “head” or “foot.”

Haarløv describes this short side as a central door “flanked by two Attis figures,” which is similar to 7.2, 7.13, and 7.15.

If 7.3 is similar to the three sarcophagi mentioned, then most likely the short side consists of a closed two-leaf door with two panels on each leaf. There may also be carvings on the top, middle, and bottom stiles of the door. The Attis figures likely wear

short chitons and Phrygian caps as seen on the other sarcophagi. They are also likely depicted in the same way with both figures shown with their legs crossed, their bodies carved so that they are turned slightly inward, and their chins resting on their hands. It is not specified what the lid looks like.

Bibliography: Lanckoroński 1892, 2:73, Abb. 24, 112, Abb. 83; Rodenwaldt 1933, 205; Wiegartz 1965, 171 (Termessos A); Haarløv 1977, 127, VI.B.2

7.4. Mythic Sarcophagus

Current Location: Antalya Müzesi, Antalya, Turkey, inv. 1,11,81-1.3.99-2.3.99

Findspot: Perge, Antalya, Turkey

Date: 160-165 CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: A leaf-patterned upper cyma wraps around the entire upper edge of the sarcophagus. The base of the sarcophagus is decorated with two borders, a leaf-patterned frieze and a garland frieze. Four spiral-fluted Corinthian pilasters decorate the four corners of the sarcophagus and support a cornice that makes up the upper edge of the sarcophagus. The cornice is made up of a lower cyma carved with leaves. The front, “foot,” and back of the sarcophagus depict the labors of Hercules in a continuous narrative.

A closed two-leaf door is carved on the “head” of the sarcophagus. Part of the door is damaged, but some of the decoration is still discernible. Each leaf is split into two vertical panels, with the upper, middle, and bottom stiles carved to add further

embellishment. Herm statues decorate the lower vertical panels that are not damaged. Above the door frame is a cornice made up of an egg-and-dart frieze, dentils, a projecting shelf with vine patterns, and finally an upper cyma decorated with leaves. A veiled female figure holding a *patera* stands to the left of the door. A nude, beardless male figure stands to the right. Though damaged, his left hand may have held a staff or torch. If so, this figure may be Hermes Psychopompos. The veiled female figure may be a *camillus*.

From left to right, the front side of the sarcophagus depicts Hercules slaying of the Nemean lion, then slaying the Hydra, and capturing the Erymanthian boar. The fourth scene is missing due to damage but likely showed the capture of the Ceryneian hind. On the far right of the front side is the final scene, with Hercules slaying the Stymphalian birds.

From left to right, the back of the sarcophagus shows Hercules capturing the Cretan bull, stealing the mares of Diomedes, fighting Hippolyta the Amazonian queen, defeating the giant Geryon, and leading Cerberus from Hades. The last two labors are depicted on the “foot” of the sarcophagus. On the left, Hercules is picking an apple in the garden of the Hesperides, and, on the right, Hercules is shown cleaning the Augean stables.

The lid of the sarcophagus takes the shape of a pediment. Acanthus acroteria decorate the four corners of the lid as well as the two ridges on both ends. Lionhead antefixes decorate the long sides of the lid. On the short sides, each tympanum is decorated with a *patera*.

Bibliography: Koch and Sichtermann 1982, 501 Nr. 44; Asgari 1990, 522, Pls. 80, 2-3; Özet-Gözümlü 2002, 117-21, Figs. 91-93; Strocka 2017, 71, Nr. 1, Pls. 17, 2-19; Waelkens, Baumer, and Demirel 2019, 233, Nr. 2.327, Figs. 21-24

7.5. Torlonia Sarcophagus

Current Location: Collezione Torlonia, Rome, Italy

Findspot: Unknown

Date: 170 CE

Material: Marble

Measurements: Width 244 cm; Height 100 cm; Depth 129 cm

Inscription: None

Description: This sarcophagus is decorated on all four sides with an arcuated columnar portico and ornate border at the base. Each archway is framed by a leaf pattern and additional vegetal leaf carvings decorate the space above the archways. The base of the sarcophagus has two borders. At the bottom is a carved leaf frieze, and above it is a border that alternates between garlands and a meander pattern.

The door motif is located on the “foot” of the sarcophagus. The portico divides the “foot” into three arcuated niches supported by four spiral-fluted Corinthian columns. The closed two-leaf door is at the center. Each door leaf is split into two panels with carvings on the upper and lower stiles to add further embellishment. Above the door frame is a cornice made up of an egg-and-dart frieze, dentils, a projecting shelf, and finally an upper cyma decorated with leaves. Above the cyma is an undecorated lunette. To the left of the door is a veiled female figure. She originally held something in her left hand, but it is now missing. On the right, a male figure with a chlamys holds an ox head in his left hand and a staff in his right. The female figure on the right may be a *camillus*.

It is unclear who the figure on the right may be. Small carved heads decorate the spandrels in the arcuated portico.

The columnar portico divides the “head” of the sarcophagus into three niches with spiral-fluted Corinthian columns. A figure stands in each arcuated niche. In the central archway is a female figure holding what appears to be a staff. In the right archway is Hercules, who rests his club on the head of a sheep. On the left is a nude, bearded figure holding a torch or club in his left hand. This could also be Hercules. The trio of figures might represent Omphale at the center, with Hercules completing two labors, likely retrieving the apples of the Hesperides and cleaning the Augean stables.

The front and back of the sarcophagus are divided into five arcuated sections by a columnar portico supported by six spiral-fluted Corinthian columns. Within each archway is a scene representing the labors of Hercules. Moving from left to right, the front side shows Hercules fighting the Nemean lion, slaying the Hydra, capturing the Erymanthian Boar, slaying the Ceryneian hind, and shooting the Stymphalian birds.

On the back of the sarcophagus from left to right, the scenes show Hercules capturing the Cretan bull, taking the girdle from Hippolyta, taming the horses of Diomedes, killing Geryon, and leading Cerberus from Hades.

The lid of the sarcophagus is carved to represent a couple on a *kline*. The female figure is holding garland of flowers in her right hand. Small cupids are on both ends of the *kline*. The cupid on the left is sitting on the couch while the one on the right stands. Below the *kline* is a frieze of sea creatures that are paired together facing one another.

Two small pedestals support the base of the *kline* and separate the frieze from the upper portion of the lid.

Select Bibliography: Visconti 1883, Nr. 240; Robert 1897, Nr. 126, Taf. 34-37; Weigand 1914, 73; Weigartz 1965, 169; Haarløv 1977, 127, VI.B.4.

7.6. Columnar Sarcophagus

Current Location: Palazzo Colonna, Rome, Italy

Findspot: Unknown

Date: 180-200 CE

Material: Marble

Measurements: Width 216 cm; Height 91 cm; Depth 109 cm (including lid)

Inscription: None

Description: This sarcophagus is decorated on all four sides with a columnar portico that wraps around it. It consists of spiral-fluted Corinthian columns supporting an ornate cornice. The cornice is made up of a lower cyma carved with leaves, an egg-and-dart frieze, dentils, and an upper cyma also decorated with leaf patterns.

The door motif is located on the “foot” of the sarcophagus. Here, the portico divides the “foot” into three sections, with the closed two-leaf door at the center, framed by an aedicula. Each leaf is split into two long panels in high relief with carvings on the upper and middle stiles to add further embellishment. In front of the closed door is what Haarløv identifies as a “sacrificial flame.” Above the door is an ornate egg-and-dart frieze and dentils, decorated with a leaf-like carved cyma. Above this is a lunette carved in the shape of a shell that cuts into the pediment and architrave. A male figure wearing a chlamys holds a bowl possibly of offerings. A female figure stands on the right and holds what appears to be a *patera*.

On the “head” of the sarcophagus, the columnar portico splits the side into three niches with four spiral-fluted Corinthian columns. Here, there are three figures. A female figure stands on the left, and a male figure in a chlamys stands in the central archway. Another female figure stands on the right side. The damage on the sarcophagus makes it difficult to identify these figures.

The front of the sarcophagus is divided into five niches by six spiral-fluted Corinthian columns. On the farthest left, a male figure (part of his head is missing) sits in front an arcuated niche. He is sitting in profile facing his left and holds a scroll in his left hand. To his right is a veiled female figure. Her face is missing, but she seems to be turned slightly toward her right. In the central archway is a figure wearing a short chiton holding what appears to be a cornucopia or garland of flowers. He is framed by an aedicula topped with a pediment. To his right is a male figure wearing a toga. On the farthest right is a veiled female figure. She is seated in profile and faces her right. In her right hand she holds the edge of her himation. The front of the sarcophagus may depict Hades and Persephone seated on the far sides, a god (Apollo or Hermes possibly) at the center, and two deceased family members in the indented niches.

The back of the sarcophagus is also divided into five niches framed by six spiral-fluted Corinthian columns. On the far left is a male figure (his head is missing) wearing a toga. To his left is a veiled female figure. The central niche depicts a male figure that has now been heavily eroded. On his right is another veiled female figure. The final rightmost archway has a male figure (the head is missing) wearing a chiton.

Select Bibliography: Morey 1921, 37, Ill. 55; Rodenwaldt 1940, 44; Wiegartz 1965, 169; Haarløv 1977, 128, VI.B.5

7.7. Short Sides of Columnar Sarcophagus

Current Location: Kunsthistorisches Museum, Vienna, Austria, inv. I 1142; I.1143
(originally in the Este collection)

Findspot: Unknown

Date: 180-190 CE

Material: Marble

Measurements: Width 105 cm; Height 90 cm

Inscription: None

Description: These are two fragments of the “head” and “foot” of a sarcophagus. A columnar portico with four spiral-fluted Corinthian columns splits each side into three sections. The portico consists of a cornice with a lower cyma with leaf patterns, an egg-and-dart frieze, dentils, and an upper cyma with leaf patterns.

On one of the short sides (inv. 1143), the closed two-leaf door takes up the center of the panel. Each leaf is split into two long, vertical panels, with carvings on top, middle, and bottom stiles to add further embellishment. The mullion separating the door leaves is particularly thick. Above the door frame is a cornice made up of an egg-and-dart frieze, dentils, a projecting shelf, and finally an upper cyma decorated with leaves. Above the cornice is a lunette carved in the shape of a shell. The lunette cuts into the pediment that frames the door. On each side of the door is a two male figure in a short chiton. These figures are likely *camilli* helping with the funerary rituals. The individual on the left holds a *patera* in his left hand and extends his arm toward the door. In his right hand, he appears to hold a jug. The figure on the right holds a platter with additional offerings. Above the head of each *camillus* is a small shell lunette.

The portico with four spiral-fluted Corinthian columns splits other short side (inv. 1142) into three sections with a central aedicula. In the central space is a male figure wearing a toga with his head turned to his left. On both sides of the aedicula are veiled female figures. The figure on the left extends her hand out, possibly holding a tablet. Above each of the female figures' heads is a carved shell lunette.

Bibliography: Dütschke 1874, Vol 5. Nr. 565, 570; Morey 1924, 43, Ill. 71; Wiegartz 1965, 172; Haarløv 1977, 128, VI.B.6

7.8. Fragment of Short Side of Columnar Sarcophagus

Current Location: Louvre, Paris, France, inv. Ma 3198, with inv. Ma. 3197, Ma. 3196 from the same section

Findspot: Denizli, Turkey

Date: 190 CE

Material: Marble

Measurements: Width 47 cm; Height 63 cm; Depth 27 cm

Inscription: None

Description: There are three fragments associated with a single sarcophagus, and Haarløv identifies one of these fragments, Ma. 3198, as including a part of a door. Focusing on just this fragment and comparing it to other examples, this is likely one of the short sides of a Asiatic columnar sarcophagus. The design of the columnar portico is similar to that of 7.7, where what remains of a spiral-fluted Corinthian column supports an ornate columnar portico. The portico has a cornice with a leaf-patterned lower cyma, egg-and-dart frieze, dentils, and a leaf-patterned upper cyma.

On this fragment, a male figure wears a chiton and is turned to his left. In his left hand he holds a plate of offerings. His right hand, which may have held another offering,

has been destroyed. Behind him is a bull, likely being led to sacrifice. Haarløv argues that a small remnant of the door appears behind the bull and the offerings held in the figure's left hand. While the door is almost indiscernible, it is clear that to the left of the figure is a door frame that is similar to what is found on 7.7. Part of a cyma survives, and a portion of a shell lunette remains and cuts into an ornate aedicula.

Bibliography: Morey 1921, 30, Ill. 26; Wiegartz 1965, 166 (Paris B); Haarløv 1977, 128, VI.B.7

7.9. Columnar Sarcophagus

Current Location: Antalya Müzesi, Antalya, Turkey, inv. A 929 (Haarløv lists invoice number as 1005)

Findspot: Perge, Turkey; found in 1961

Date: 190-195 CE (Waelkens); 210 CE (Strocka)

Material: Marble

Measurements: Unknown

Inscription: (inscription in Greek, translated by Wiegartz)

C. DOMITIUS IULIANUS C DOMITIA PHILISCA

Description: This is a columnar sarcophagus decorated on all four sides with a columnar portico supported by spiral-fluted Corinthian columns. The portico consists of a lower cyma carved with leaf patterns, an egg-and-dart frieze, and an upper cyma with leaf carvings.

The door motif is located on the “foot” of the sarcophagus. The portico divides the “foot” into three sections supported by four spiral-fluted Corinthian columns. The closed two-leaf door is at the center and is split into upper and lower panels. The upper and central stiles appear to be carved to add further embellishment. In front of the door is

a *thymiaterion*, a sacrificial flame. Above the door frame is a cornice made up of an egg-and-dart frieze, dentils, a projecting shelf, and finally an upper cyma decorated with leaves. On both sides of the door, the spiral-fluted Corinthian columns support an architrave and pediment. The pediment has wavy incised lines decorating its edges and a palmette acroterion on each corner. A shell lunette cuts into the architrave and some of the tympanum. To the left of the door is a veiled female figure with a sacrificial ox standing behind her. Her left arm is damaged, but it may have held a jug. A male figure in a toga stands to the left of the door. His right arm is extended out, but his hand is missing. It may have also held an object.

On the “head” of the sarcophagus, the columnar portico splits the side into three niches with four spiral-fluted Corinthian columns. Here, there are three figures. A male figure wearing a toga stands on the left, a veiled female figure stands in the center, and another male figure stands on the right. Though it is difficult to discern, the female figure at the center may be holding a bouquet of flowers.

The front of the sarcophagus is divided into five sections with six spiral-fluted Corinthian columns. An aedicula with a pediment decorates the center of the front panel. Each of these is decorated with a shell lunette. There is one figure in each of the five niches. In the leftmost niche, a female figure is seated holding a scroll in her left hand. Her body is almost in profile. To the right is a veiled female figure that is turned toward her left. In the central aedicula is a male figure wearing a toga. He is also turned toward the seated woman. To the right is a female figure whose head is now missing. In the

rightmost niche is a male figure, who is also seated and holding what appears to be a tablet. His right hand is raised to his chin.

The back of the sarcophagus is divided into five sections as well with six spiral-fluted Corinthian columns. An aedicula with a pediment also decorates the center of this back panel, and a shell lunette decorates the left- and rightmost niches. In the leftmost niche, a veiled female figure is seated and turned toward her left. Moving to the right, there is a bearded male figure wearing a toga, who is turning to his left. In the central niche is a veiled female figure. To the right is an unbearded male figure wearing a toga. In the rightmost niche is a standing female figure wearing a chiton and himation.

The lid of the sarcophagus depicts a couple on a *kline*. Part of the female figure's head still survives, but the male figure's head is missing. At the head and foot of the couch are seated cupids. On the edge of the sarcophagus lid is an inscription that, in translation, reads, "C. Domitius Iulianus and C Domitia Philisca."

Bibliography: Wiegartz 1966, 147, Pl. 29b; Strocka 1971, 71, Nr. 6; Haarløv 1977, 128, VI.B.8; Waelkens 1982, 82, Nr. 80; Özgen and Özgen 1988, 213, Abb. 134; Özgür 1996, 100; Thomas 2015, 414

7.10. Short Side of Columnar Sarcophagus

Current Location: Antalya Müzesi, Antalya, Turkey (possibly in the courtyard)

Findspot: Unknown

Date: End of the second century CE

Material: Marble

Measurements: Unknown

Description: The photograph shows only one of the short sides of this sarcophagus though it is clear from the photograph that both of the long sides also had figural

sculptures. Assuming this sarcophagus is similar to other Asiatic columnar types, the columnar portico on the short side likely wraps around the entire sarcophagus. The portico consists of spiral-fluted Corinthian columns supporting an ornate cornice. The cornice is made up of a lower cyma carved with leaves, an egg-and-dart frieze, dentils, and an upper cyma also decorated with leaf patterns. A frieze, now heavily damaged, also decorates the space above the cornice.

It is unclear whether this short side with the door is the “head” or “foot” of the sarcophagus. The closed two-leaf door is placed at the center of this side. In front of the door is a table with three legs (though one is now missing) with funerary offerings. This table blocks the lower portion of the door, which has been left uncarved. Above the door is a cornice made up of an ornate leaf frieze topped by dentils and a projecting shelf. Above this is an upper cyma decorated with carved leaves. Above the cornice is a lunette carved in the shape of a shell. A pair of spiral-fluted columns frames both sides of the door and supports an architrave and pediment that the shell lunette cuts into. The architrave and pediment are similar to the cornice above the door, with a leaf frieze, egg-and-dart frieze, dentils, and an upper cyma with leaf patterning.

A figure stands on either side of the door. On the left is a veiled female figure with her body turned toward the door. Her hands are missing, but she may have held a *patera* or some type of offering. A male figure wearing a toga stands to the right of the door. His right hand is missing, and it also may have held an offering. These two figures may both be *camilli*, but this identification is not entirely certain. One final unusual feature of this sarcophagus is the size of the door. The door appears quite short, and the

two figures are approximately twice as tall as it. The lid of this sarcophagus is also missing.

Bibliography: Unpublished to author's knowledge

7.11. Fragment of Columnar Sarcophagus
Current Location: Carallia (formerly Uskeles), Turkey
Findspot: Unknown
Date: 186-195 CE
Material: Marble
Measurements: Unknown

Inscription: None

Description: The only image of this object is a drawing from Morey's 1924 publication. Based on this drawing and Morey's description, this is a fragment of the short side of a sarcophagus. It is unclear whether it is the "head" or "foot." A closed two-leaf door is at the center of this fragment. The drawing indicates that in front of the door is a table, possibly with offerings, which blocks the bottom part of the door. The drawing also suggests vertical panels on the upper portion of the door. Above the door frame is a cornice made up of an egg-and-dart pattern and dentils. Above this is possibly an upper cyma decorated with carved leaves. Above the cornice is a lunette carved in the shape of a shell. A pair of spiral-fluted columns frames both sides of the door and supports a pediment that the shell lunette cuts into. The embellishment in the tympanum is similar to the cornice above the door. The drawing may suggest a leaf frieze, dentils, then an upper cyma with leaf patterning.

A figure stands on either side of the door. The left corner of the short side is damaged, so the head of the figure on the left is missing. In the drawing, the figure is

wearing a short chiton, suggesting a male. The figure on the right appears to be a veiled female figure. The face appears damaged. These two figures may both be *camilli*, but this identification is not entirely certain.

Bibliography: Weigand 1914, 73; Morey 1921, 43, Ill. 70; Wiegartz 1965, 172 (Üskerles); Haarløv 1977, 128, VI.B.9

7.12. Fragment of Columnar Sarcophagus

Current Location: Arkeoloji Müzesi, Istanbul, Turkey, inv. 1886

Findspot: Izmit (ancient Nicomedia), Turkey

Date: 185-195 CE

Material: Marble

Measurements: Width 121 cm; Height 117 cm; Depth 83.5 cm

Inscription: None

Description: This is a damaged sarcophagus on which most of the “head” and “foot” are now missing. Morey, Mendel, and Haarløv all believe this columnar sarcophagus shows a fragment of a door, but this is difficult to discern. It is also unclear whether the short side of this sarcophagus, which is pictured, is the “head” or “foot.”

On the front of the sarcophagus is what remains of an arcuated portico supported by two spiral-fluted Corinthian columns. A male figure wearing a chlamys stands in front of the archway. His right leg is mostly missing. To his right is a veiled female figure.

Morey and Haarløv both state that there are remnants of a closed door, described as a “tomb portal,” at the center of the short side. To the left of the door is a damaged male figure wearing a chiton.

Bibliography: Mendel 1908, Cat. 20; Morey 1921, 33, Ill. 32; Wiegartz 1965, 157 (Istanbul C); Haarløv 1977, 128, VI.B.10

7.13. Mythic Sarcophagus

Current Location: Kayseri Arkeoloji Müzesi, inv. 92/01

Findspot: Kayseri (ancient Caesarea in Cappadocia), Turkey

Date: 165-170 CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a mythic sarcophagus with the labors of Hercules decorating three sides and the door motif on the “foot.” An egg-and-dart cyma decorates the entire upper edge of the sarcophagus, and two borders, a leaf-patterned frieze and bead-and-reel pattern, decorate the base.

The closed two-leaf door is split into two vertical panels, and the central stile is carved to add further embellishment. The central mullion includes three small carved studs. Above the door frame is a plain, undecorated shelf and cornice. Two male Attis figures, identically dressed in short chitons, stand on either side of the door. They appear slightly turned toward one another, and each has his hand under his chin. The left figure is wearing a Phrygian cap, a tunic, and trousers. The head of the right figure is missing. They stand with their legs crossed, though the left leg of the left figure is also missing. These same figures are found on three other sarcophagi, 7.2, 7.3, and 7.15. This side is identified as the “foot” due to the placement of the narratives on the rest of the sarcophagus.

The labors of Hercules are depicted as a continuous narrative beginning on the front, continuing on the “head,” and ending on the back of the sarcophagus. Starting with

the front side, Hercules is shown slaying the Nemean lion, then the Hydra, capturing the Erymanthian boar, slaying the Ceryneian hind, and finally shooting the Stymphalian birds.

On the “head,” Hercules is cleaning the Augean stables on the left, and on the right he is capturing the Cretan bull. On the back of the sarcophagus, from left to right, Hercules is shown taming the mares of Diomedes, taking the girdle from Hippolyta who is on horseback, defeating Geryon, bringing Cerberus from the underworld, and finally holding an apple from the Hesperides.

The lid of the sarcophagus takes the shape of a pediment, with lionhead antefixes on the front and back sides. Palmette acroteria decorate the four corners and the ridge of the roof. A rounded *patera* decorates the tympanum on the “head” and “foot” of the sarcophagus.

Bibliography: Biçer and Elmağaç 2007, 72, Nr. 86, Fig. 1; Strocka 2017, 71, Nr. 2; Waelkens 2019, 234, Nr. 327.386, Figs. 25-27

7.14. Columnar Sarcophagus

Current Location: Konya Arkeoloji Müzesi, Konya, Turkey, inv. 112

Findspot: Unknown

Date: Approximately 205 CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a heavily damaged columnar sarcophagus. The portico, supported by spiral-fluted columns, consists of a lower cyma carved with leaves, an egg-and-dart frieze, and dentils.

According to Lawrence and Haarløv, the door is located on the “foot” of the sarcophagus. Part of the upper part of the “foot” is now missing. The portico splits the foot into three sections with four spiral-fluted columns. In the central space is a closed two-leaf door. According to Haarløv, there was a table with funerary offerings in front of the door, but it is now missing. Above the door is an egg-and-dart frieze, dentils, and a projecting shelf. The remains of a leaf frieze are still discernible but heavily damaged. To the left of the door is a veiled female figure wearing a chiton and himation. To the right of the door is a male figure wearing a toga. The male figure’s head is now missing.

The “head” of the sarcophagus is heavily damaged. It is also split into three niches by four spiral-fluted columns. Two figures likely stood in front of the left and central niches, but they are now missing. Some of the figure on the right side still remains.

The portico and spiral-fluted columns divide the front side into five niches. A female figure, whose head and shoulder are missing, stands on the far left. Another female figure stands next to her. In the center of the sarcophagus is a male figure wearing a cuirass. Most of his head is damaged. To the right of this central figure is a veiled female figure. On the far right is a male figure wearing a chiton. Most of his face, right arm, and left leg are damaged and broken off. He may be depicted as if in motion. Lawrence suggests this scene may be Thetis arming Achilles, who would have been standing at the center. The damage on this sarcophagus makes it difficult to discern.

Bibliography: Lawrence 1951, Fig. 26; Wiegartz 1966, 163 (Konya B), Taf. 41a, b; Haarløv 1977, 128, VI.B.11

7.15. Garland Sarcophagus

Current Location: Konya Arkeoloji Müzesi, Konya, Turkey, inv. 1343

Findspot: Konya (ancient Iconium), Turkey

Date: 130-140 CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This sarcophagus is decorated on three sides, the front, “head,” and back, with a large ribboned garland. The door motif is carved at the center of the “foot” of the sarcophagus. Along all four sides of the sarcophagus is an upper border made up of bead-and-reel and egg-and-dart patterns. Four borders embellish the base of the sarcophagi. From bottom to top, these are a carved garland, leaf border, bead-and-reel, and another carved leaf border.

The door motif is carved at the center of the “foot” of the sarcophagus. Here, the door is open, with a female figure wearing a chiton standing in the door frame. Each of the door leaves is split into two panels, with Medusa heads decorating the upper inside panels and Attis figures, similar to those framing the doors in 7.2, 7.3, and 7.13, on the bottom inside panels. It is unusual that the carvings on the door leaves are on the inside of the door. Above the door frame is a cornice made of dentils, a bead-and-reel pattern, and an upper cyma decorated with leaves. This is topped by a plain architrave. A figure stands on either side of the open door. The left figure appears to be male figure wearing a toga, though his head is missing. A veiled female figure stands to the right of the door. On the edges of the “foot” are two winged Victories, each standing on a globe.

On the “head” of the sarcophagus, a winged cupid stands at the center and holds a garland. He stands on a sea creature, and his head is turned to his right. On both sides, above the hanging garlands are birds (possibly peacocks). Like the “foot” of the sarcophagus, winged Victories decorate the corners, and each stands on a globe.

On the front of the sarcophagus, three figures stand at the center of the sarcophagus. These figures are damaged with their heads missing, but Waelkens and Strocka identify them as the three Fates. On either side of the figures are winged cupids standing on sea creatures. These figures hold the ribboned garlands on the front of the sarcophagus. Above the looped, hanging garlands are two portrait busts of female figures, one on the left and another on the right.

On the back of the sarcophagus, the central scene depicts a cuirassed soldier fighting an Amazon on horseback. Similar to the front of the sarcophagus, winged cupids flank the central scene and hold up the hanging garlands. In the space above the garlands at the two ends are Medusa heads.

The lid of the sarcophagus takes the shape of a pediment. Acanthus acroteria decorate the four corners of the lid as well as the two ridges on both ends. Lionhead antefixes decorate the long sides of the lid. On the short sides, a *patera* decorates the center of each tympanum and dentils embellish the edges. On the upper edge of the pediment is a wave-like pattern and palmette antefixes. A plain architrave supports the base of the lid.

Bibliography: Waelkens 1982, 23, Nr. 90, Pls. 3,4, 30,4; Işık 1998, 282, Pls. 113,1, 115,2; Yıldız and Şimşek 2000, 104; Özgen 2003, 55-60, Pls. 4-48; Stročka 2017, 58, No. 2, Pl. 9, 4.5; Waelkens 2019, 215-17, Figs. 12-13

7.16. Columnar Sarcophagus

Current Location: Possibly Anadolu Medeniyetleri Müzesi, Ankara, Turkey (originally in Ankara Müzesi, inv. 10061)

Findspot: Şuhut (ancient Synnada), Turkey

Date: 205 CE

Material: Marble

Measurements: Width 267 cm; Height 123 cm; Depth 153 cm

Inscription: None

Description: This sarcophagus is decorated on all four sides with a columnar portico. This portico consists of spiral-fluted Corinthian columns supporting an ornate cornice. The cornice is made up of a lower cyma carved with leaves, an egg-and-dart frieze, and dentils.

The door motif is carved on the “foot” of the sarcophagus. The closed two-leaf door is placed at the center. In front of the door is a table with three legs (one is missing). On top of the table is what looks like a *thymiaterion*. The photo is not clear, and the table and flame block most of the door. Above the door is a cornice made up of an egg-and-dart frieze, dentils, and a projecting shelf. Above this is an upper cyma that may be decorated with leaves, but the carving has eroded significantly. Above this is a lunette carved into the shape of a shell. A pair of spiral-fluted columns frames both sides of the door and supports a pediment that the shell lunette cuts into. The embellishment of the tympanum is similar to the cornice above the door, with a leaf frieze, egg-and-dart frieze, and dentils. The tympanum also has an upper cyma with leaf patterning. A figure stands on either side of the door. The figure on the left is missing her head and appears to be

wearing a long chiton. Her right hand may have held an offering, but the object is now heavily eroded. Behind her is a sacrificial ox. To the right of the door is a veiled male figure wearing a toga. His right hand is missing, which also may have held an offering. Small shell lunettes are carved directly above the figures' heads. These two figures may both be *camilli*, but this identification is not entirely certain. The door appears quite short, and the two figures are approximately twice as tall as it.

The "head" of the sarcophagus is heavily damaged, with the upper third of this side missing. Even with this damage, it is clear that the columnar portico splits this short side into three niches. A figure on the left wears a toga. In the center niche is a seated female figure. The figure on the right is likely a male figure wearing a toga. It is unclear who these three figures might be.

The front of the sarcophagus is split into five niches by six spiral-fluted columns. On the far left, the upper half of the seated figure is destroyed, but it appears to be a male figure wearing a toga. He is framed by an arcuated niche behind him. To his right is another figure whose head is missing. This is likely a female figure wearing a long chiton who is possibly veiled. In the central niche, framed in an aedicula, is a male figure wearing a toga. His head is also missing. To his right is a veiled female figure who is turned to her left. Next to her in the arcuated niche on the right is a seated figure. He appears to be holding an object, possibly a book. The two figures on the right appear to be looking at each other and paired together.

The back of the sarcophagus is split into five niches like the front by six spiral-fluted columns. On the far left, a nude male figure holds a spear and stands in front of an

arcuated niche. Inside the niche is a shell lunette. The figure is looking to his left. Next to this figure is a male figure in a toga who also looks to his left. The central niche consists of an aedicula that frames a veiled female figure. She is carved in profile, seated, facing her right. To her right is another veiled female figure who is depicted standing and turned to her left. The arcuated niche on the far right has another nude male figure holding a spear, most of which is missing. His head is turned to his right.

It is unclear whether this is the original lid of the sarcophagus. If it is, then three sides, the “head,” “foot,” and back, have been carved, but the front side of the lid was left unfinished. Holes have been drilled along the edge of the lid (most likely modern damage). The lid’s form suggests it took the shape of a *kline*. Below the *kline* is a cornice with dentils and a plain, undecorated architrave.

Bibliography: Lawrence 1951, 123-30, Figs. 7-12; Wiegartz 1965, 144; Haarløv 1977, 129, VI.B.12

7.17. Borghese-Louvre Sarcophagus

Current Location: Galleria Borghese, Rome, Italy, inv. 75; Louvre, Paris, France, invs. Ma 1497.1; Ma 1500

Findspot: Unknown

Date: 220-230 CE

Material: Marble

Measurements: Short sides: Width 108 cm; Height 108 cm; Depth 26 cm; Long sides: Width 213 cm; Height 108 cm

Inscription: None

Description: This is a sarcophagus that is now split into four panels. The short sides of the sarcophagus (including the one with the door motif) are in the Louvre in Paris, while the long sides are now in the Galleria Borghese in Rome. The sarcophagus is decorated

on all four sides with a columnar portico. The portico wraps around the entire sarcophagus and consists of spiral-fluted Corinthian columns supporting an ornate cornice. The cornice is made up of a lower cyma carved with leaves, an egg-and-dart frieze, dentils, and an upper cyma also decorated with leaf patterns.

According to Shapley, the door motif is located on the “foot” of the sarcophagus. The closed two-leaf door is placed at the center. In front of the door is a table with its legs missing. Two upper panels and the carved upper and central stiles are visible. The bottom panels are heavily eroded. The top and bottom of the mullion is decorated with lion paws. Above the door is a cornice made up of an egg-and-dart frieze, dentils, and a projecting shelf. Above this is an upper cyma decorated with carved leaves. Above the cornice is a lunette carved in the shape of a shell. A pair of spiral-fluted columns frames both sides of the door and supports a pediment that the shell lunette cuts into. The embellishment in the tympanum is similar to the cornice above the door, with a leaf frieze, egg-and-dart frieze, dentils, and an upper cyma with leaf patterning. To the left of the door is a veiled female figure. She originally held something in her left hand, but it is now missing. It may have been an offering. To the right of the door is a male figure wearing a toga. These two figures may be *camilli*, according to Shapley’s identification.

On the “head” of the sarcophagus are three niches between the columns of the portico. In the leftmost niche is a female figure standing on a ship’s prow. Her left hand is missing, and it is unclear whether she originally held something. In front of the central niche, is a male figure framed by an aedicula. His head is turned to his right, with his right hand on his chin. In his left hand he appears to be holding a scroll. To his right is

another female figure standing on a ship's prow like the female figure on the left. Her right hand is damaged and may have originally held something. Shapley believes that the central figure is the poet Homer and that the two female figures are personifications of the *Odyssey* and the *Iliad*.

The front side of the sarcophagus is split into five niches divided by six spiral-fluted Corinthian columns. The central male figure holds a lyre and is framed by an aedicula. Shapley identifies him as the god Apollo, with four of the nine Muses in the remaining niches. Following Shapley's identification, from left to right, these are: Clio, who is holding a scroll; Euterpe holding an aulos, a type of flute; Thalia standing to the right of Apollo with a shepherd's crook and comic mask; and Melpomene holding a sword and a tragic mask in the rightmost niche.

The back of the sarcophagus is also split into five niches divided by six spiral-fluted Corinthian columns. The remaining five Muses are depicted here. From left to right these are: Terpsichore holding a lyre, Erato resting her left hand on a large kithara, Calliope at the center holding a book and scroll, Urania holding a stylus and a globe, and Polyhymnia, who is holding her himation.

Select Bibliography: Clarac 1841, 690, Nr. 253; Shapley 1923; Morey 1921, 38, Fig. 59; Cumont 1942, 312-13, Nr. 1; Charbonneaux 1963, 252; Haarløv 1977, 130, VI.B.15, Figs. 36a-b; Baratte and Metzger 1985, 282-84, Nr. 186; Martinez 2004, 478-79, Nr. 0966, 0967. On Borghese panels: Calza 1957, Vol. 4, Nr. 205-6; Wegner 1966, 206, Tafs. 78-79; Moreno and Stefani. 2000, 69, Nr. 7; Moreno and Vicava 2003, 149, Nr. 115

7.18. Columnar Sarcophagus
Current Location: Adana Müzesi, Adana, Turkey
Findspot: Mersin, Turkey

Date: 225 CE
Material: Marble
Measurements: Unknown

Inscription: None

Description: Haarløv only describes the “foot” of this sarcophagus, which has the door motif. A closed two-leaf door decorates the center of the “foot.” An offering table with its legs now missing blocks the lower half of the door. The bottom half of the door has not been carved. Part of the mullion, the upper panels, and carvings on the upper and central stiles appear in the photograph. Above the door frame is an egg-and-dart frieze and a projecting shelf. A shell lunette sits on top of the shelf and cuts into the architrave and part of the pediment. The tympanum of the pediment is decorated with an egg-and-dart frieze and dentils. To the left of the door is veiled female figure who is turning her face to her left. She is holding an object, but it is indiscernible in the photograph. To the right of the door is a male figure wearing a toga. These two figures may be *camilli*.

Bibliography: Wiegartz 1965, 143 (Adana), Taf. 24; Haarløv 1977, 130, VI.B.16

7.19. Fragment of Columnar Sarcophagus
Current Location: Bursa Arkeoloji Müzesi, Bursa, Turkey, inv. 1052
Findspot: Unknown
Date: 245-250 CE
Material: Marble
Measurements: Width 66 cm; Height 96 cm; Depth 32 cm

Inscription: None

Description: This is a fragment of a sarcophagus that is not finished according to Haarløv and Jongste. Only the left of the “foot” of the sarcophagus survives. There, a veiled

female figure stands by a corner of what remains of the door motif. Next to her is a sacrificial animal, most likely an ox. Behind the female figure is a column and an undecorated columnar portico.

Bibliography: Ferrari 1966, 59, Tav. 17.3-4; Wiegartz 1965, 153, Taf. 25; de Waele 1970, 51, Nr. 34; Haarløv 1977, 130, VI.B.18; Waelkens 1982, 93, 119, Nr. 152, Nr. 52; Jongste 1992, 126, Nr. 1, Fig. 79

7.20. Fragment of Columnar Sarcophagus

Current Location: Sagalassos, Turkey

Findspot: Unknown

Date: 250 CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: There are no photographs of this sarcophagus. Haarløv describes this as a fragment of the short side of a sarcophagus. It is unclear whether it is the “head” or the “foot.” On this fragment, Haarløv identifies the remains of the door (likely a closed two-leaf type) and a male figure “wearing a gown,” standing to the right. The figure may be a *camillus*, but this identification is unclear.

Bibliography: Wiegartz 1965, 170; Haarløv 1977, 131, VI.B.19

7.21. Columnar Sarcophagus

Current Location: Arkeoloji Müzesi, Istanbul, Turkey, inv. 1179

Findspot: Isparta, Turkey

Date: 250 CE

Material: Marble

Measurements: Width 381 cm; Height 313 cm (with lid); Depth 193 cm

Inscription: None

Description: This sarcophagus is decorated on all four sides with a columnar portico. The portico consists of spiral-fluted Corinthian columns supporting an ornate cornice. The cornice is made up of two registers of carved leaves and an upper cyma with the same leaf patterns. A frieze with cupids fighting with various animals wraps all four sides of the lid.

The door motif is carved on the “head” of the sarcophagus. The closed two-leaf door is placed at the center. In front of the door is a table with three legs (one is missing), with funerary offerings. This table blocks most of the bottom of the door leaving only part of two lower panels and the carved upper and central stiles discernible. Above the door is a cornice made up of an ornate leaf frieze with egg patterns topped by dentils and a small projecting shelf. Above this is an upper cyma decorated with carved leaves. Above the cornice is a lunette carved in the shape of a shell. A pair of spiral-fluted columns frames both sides of the door and supports a pediment that the shell lunette cuts into. The embellishment inside the tympanum is similar to the cornice above the door, with a leaf frieze, dentils, and then an upper cyma with leaf patterning. A veiled female figure stands to the left of the door. She is turned to her left and holds a plate of offerings. Haarløv states that she holds a sacrificial knife in her left hand, but this is indiscernible. A male figure stands to the right of the door and looks toward the female figure. In his left hand he holds a scroll. His right hand is raised as if gesturing to speak. The bottom border on the “head” consists of a frieze with winged cupids fighting lions.

The “foot” of the sarcophagus depicts a hunting scene. At the center is a male figure riding a horse, participating in a hunt. Two dogs, one to the right of the horse (now damaged) and one below the figure’s feet, are turned toward the two deer depicted on the left of the “foot.” The dog directly below the horse is biting the hind leg of one of the deer. Three shell lunettes decorate the upper portion of the “foot,” with the central lunette blocked by the figure. The bottom register of the “foot” depicts a chariot-race frieze.

On the front of the sarcophagus is a scene with riders and wild animals. The columnar portico has five niches with shell lunettes in the background. Each of the lunettes frames a figure on horseback. Starting from the left, the male figure’s back is turned toward the front of the sarcophagus and is looking to the rider behind him. Under his horse is a lion that appears to be biting the hind leg, now missing, of the horse. The second rider is turning around on his horse. He may have held a weapon in his right hand, but part of it is now missing. In his left hand he holds the stirrups. Below his horse is an animal with its head now missing. This may have been a deer, but it is unclear. The third figure at the center has his horse turned facing the horse of the second rider. The third horseman is looking back stretching out his arm behind him. The front legs of the horse are now missing. Behind him another horseman is riding in the opposite direction but is turning to his right and stretching his hand out to the central figure. The fifth rider on the far right has his horse turned to his left and is facing the same direction. A bear is attacking the hind leg of his horse, and another animal, perhaps a lion, is attacking the front leg of his horse. The bottom border on the front side shows a frieze depicting

various athletic games according to Reinach's identification. These include boxing, discus throwing, and wrestling.

On the back of the sarcophagus are five figures framed by the columnar portico, which is supported by six spiral-fluted Corinthian columns. From left to right, a nude male figure wearing a chlamys is turned to his left. A horse that is heavily damaged with only its torso remaining stands behind him. Reinach suggests his left hand may have held a spear. To his right is a young female figure dressed in a short chiton. Her head is turned to her left. At the center of the front side, framed by an aedicula, is a bearded figure seated in profile. He is facing his left and looking down to read a scroll in his left hand. Next to him is a veiled female figure. In contrast to the young female figure, she wears a long chiton and himation and is facing the central bearded figure. The final figure on the right is a nude male figure with a chlamys. Like the male figure on the far left, his left hand holds the stirrups on a horse that is behind him, whose head is now missing. He may have held a spear in his right hand. Reinach believes that the figure at the center is the deceased. The two male figures with horses are possibly the Dioscuri, the twins Castor and Pollux. Reinach posits that young woman in a short chiton may be Atalanta, Helen, or the goddess Artemis.

The lid of the sarcophagus originally depicted a couple reclining on a *kline*, but the heads of these figures are now missing. At the head and foot of the *kline* are winged cupids. The cupid on the foot is seated and holding fruit in his hand, while cupid at the head of the *kline* is standing. On the front edge of the *kline* is a frieze that is now heavily damaged, and most of it is missing. One part that remains shows a small cupid fighting

a lion. The other three sides of the sarcophagus lid (the “head,” “foot,” and back) consist of a continuous frieze. There cupids are shown battling lions. Some of the cupids hold shields and carry spears. Below this frieze and wrapping around all four sides of the sarcophagus is a plain architrave supported by a cornice. This cornice is made up of a lower cyma with leaf patterns and dentils underneath.

Bibliography: Mendel 1912, 288, Nr. 112; Wiegartz 1965, 156, Taf. 7c.f, 34a; Haarløv 1977, 131, VI.B.20; Koch and Sichtermann 1982, 505, 548, Taf. 490-93; Schauenburg 1995, 103, Nr. 165, Taf. 64, 1-3

7.22. Columnar Sarcophagus

Current Location: Arkeoloji Müzesi, Istanbul, Turkey, inv. 5213T

Findspot: Iznik (ancient Nicaea), Turkey

Date: 245 CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This sarcophagus is decorated on all four sides with a columnar portico. The portico that wraps around the entire sarcophagus consists of spiral-fluted Corinthian columns supporting an ornate cornice. The cornice is made up of a lower cyma carved with leaves, another leaf pattern with interspersed egg decorations, and dentils.

The door is carved on the “foot” of the sarcophagus. A closed two-leaf door is placed at the center of this side. In front of the door is a table with three legs (one is missing), with funerary offerings. This table blocks the bottom half of the door leaving only part of two panels and the carved upper and central stiles discernible. Above the door is a cornice made up of an ornate leaf frieze topped by dentils and a projecting shelf. Above this is a bead-and-reel pattern and an upper cyma decorated with carved leaves.

Above the cornice is a lunette carved in the shape of a shell. A pair of spiral-fluted columns frames both sides of the door and supports a pediment that the shell lunette cuts into. The embellishment on the tympanum is similar to the cornice above the door, with a leaf frieze, egg-and-dart pattern, dentils, and then an upper cyma with leaf patterning. A figure stands on either side of the door. On the left is a female figure with her body turned toward the door. She holds what appears to be a jug with both of her hands. A bearded male figure wearing a toga stands to the right of the door. His right hand is extended and gestures as if he were about to speak. These figures may both be *camilli*, but this identification is not entirely certain.

The “head” of the sarcophagus depicts a male figure riding a horse. Two dogs, one to the left of the horse’s head and one below the horse, indicate the figure is participating in a hunt. The dog directly below the horse is biting the hind leg of a deer. Another deer (now damaged) is on the left side of the “head.” Three shell lunettes decorate the top of this side.

The front of the sarcophagus is split into five niches separated by spiral-fluted composite columns with a figure in each niche. The portico has an arcuated niche on the left and right ends of the front side, and at the center is a pediment. In the leftmost niche a male figure is turning to his left. To the right is a veiled female figure with her head now damaged. At the center of the sarcophagus is a nude youth. Both of his arms are missing, and it is unclear who this figure may be. To the right is a female figure wearing a chiton turned to her left. In the rightmost niche is a bearded male figure turned to his right.

The back of the sarcophagus is similar to the front with five figures and a columnar portico. From left to right, a male figure wearing a toga is turned to his left. Then female figure is turned to her right and is looking slightly downward. In the central portico, framed by an aedicula, is a bearded male figure in a toga turned to his right. Most of his face is missing. To the right is a veiled female figure holding her himation with both hands. In the rightmost niche is a male figure whose face is partially damaged wearing a toga and who is looking to his left.

The lid of the sarcophagus is heavily damaged but originally had a couple reclining on a *kline*. Most of the two figures is now missing. At the head and foot of the *kline* are cupids, with the cupid on the foot now almost completely missing. On the front edge of the *kline* are the remnants of a frieze. One part that is still intact shows a cupid petting a rooster. The other three sides of the sarcophagus lid (the “head,” “foot,” and back) consist of a continuous frieze. Below the bed is an architrave supported by a cornice. This cornice is made of an upper cyma with leaf patterns and dentils underneath.

Bibliography: Wiegartz 1965, 158; Haarløv 1977, 130, VI.B.17

7.23. Columnar Sarcophagus

Current Location: Hatay Arkeoloji Müzesi, Antakya, Turkey

Findspot: Antakya, Turkey; discovered in 1993

Date: 250 CE

Material: Marble

Measurements: Width 250 cm; Height 118 cm; Depth 124 cm (Öğüş)

Inscription: None

Description: This sarcophagus is decorated on all four sides with a columnar portico. The portico that wraps around the entire sarcophagus consists of spiral-fluted composite columns supporting an ornate cornice. The cornice is made up of a lower cyma carved with leaves, another leaf pattern with interspersed egg decorations, and dentils.

The “head” of the sarcophagus has a framed space where a door would have been carved; however, it has been left blank. In front of this uncarved space is a table with three legs decorated with animal heads and lion paws. On top of the table is a basket with funerary offerings. The offerings seem to consist of a vase and flowers placed on top. This table blocks the bottom half of the uncarved space where the door would have been. Above the door space is a cornice made up of an ornate leaf frieze topped by dentils and a projecting shelf. Above this is an upper cyma decorated with carved leaves. Above the cornice is a lunette carved in the shape of a shell. A pair of spiral-fluted columns frames both sides of the uncarved door and supports an architrave and pediment that the shell lunette cuts into. The decoration in the tympanum is similar to the cornice above the door. It is embellished with a leaf frieze, egg-and-dart pattern, dentils, and then an upper cyma with leaf patterning. A figure stands on either side of the door frame. On the left is a veiled female figure with her body turned to her left. She holds a small container in her hands, possibly an offering. Behind her is a sacrificial ox. A bearded male figure wearing a toga stands to the right of the empty door frame. His right hand is outstretched and holds a *patera*. His left hand holds what may be a scroll. These figures may both be *camilli*, but this identification is not entirely certain. To the right of the male figure is the horse on the back panel of the sarcophagus.

The “foot” of the sarcophagus has three figures standing in three niches. On the left is a male figure gesturing with his right hand. His head is turned slightly to his left. In the central niche, framed by a pediment, a veiled female figure is turning to her left. Next to her on the far right is a male figure in a chiton. His right arm is missing, and he is turned to his right.

The front side of the sarcophagus is split into five niches with six spiral-fluted composite columns and a figure in front of each niche. In the leftmost arcuated niche, a female figure is seated and turned to her left. Next to her is a bearded male figure turned to his right. His right hand, which is now missing, may have been outstretched and gesturing. A nude male youth wearing a chlamys stands in the central aedicula. He is turned to his right. Both arms are missing, and it is unclear if he held something in his hands. Next to him is a female figure who is turned to her left. In the rightmost arcuated niche is a seated male figure. His right hand is extended and gesturing, and his left hand is damaged. As with a number of examples with a male seated figure, he may have held a scroll in his right hand.

The back of the sarcophagus is also split into five niches with a figure in front of each niche. In the leftmost arcuated niche, a youthful male figure in a short chiton holds the stirrups to a horse. He is turned to his left. Next to him is another male figure wearing a short chiton. He is holding the head of a spear in his right hand and what appears to be a trumpet in his left hand. A central aedicula frames a figure on horseback. He is holding a spear in his right hand and stabbing a lion that is lunging at him. Below his foot is a dog biting the front paw of the lion. To the right of the rider is a male figure holding the

stirrups of the rider's horse. He is holding stick or club in his left hand. In front of the rightmost niche is a male figure holding a staff in his right hand and the stirrups of his horse in his left. A dog is depicted under the horse's front leg.

The lid of the sarcophagus is heavily damaged but originally depicted a couple reclining on a *kline*. Part of the female figure remains though her face is heavily damaged. Most of the male figure, from his shoulders up, is missing. On the head and foot of the *kline* are cupids. The cupid at the head is standing, while the seated cupid at the foot is damaged. A central frieze on the edge of the bed also depicts two cupids fighting with one another. Below the bed is a plain architrave supported by a cornice. This cornice consists of dentils and an upper cyma with a leaf pattern.

Bibliography: Kiliç 2000, 103.

Western Sarcophagi (Garland, Mythic, and Columnar)

7.24. Garland Sarcophagus

Current Location: Metropolitan Museum of Art, New York, United States, inv. 90.12a, b

Findspot: Capranica, Roman Campagna, just outside of Rome, Italy; in 1889

Date: 130-150 CE

Material: Marble

Measurements: Width 217.8 cm; Height 71.1 cm; Depth 78.7 cm

Inscription: None

Description: This is a garland sarcophagus with the door used as part of a mythic narrative. The front of the sarcophagus is decorated with a large garland with ribbons wrapped around it. The garland continues on both the “head” and “foot.” The various sections of the garland represent the four seasons, with wheat, grapes, pomegranates, and laurel. Four cupids hold up the garlands creating the three sections of the hanging garland.

Above the hanging sections of the garland are three scenes from the myth of Theseus. The first scene on the left depicts Ariadne and Theseus standing in front of the closed door to the labyrinth. Theseus stands to the right of the door, and Ariadne stands to the left. In her left hand, she has a ball of yarn to give Theseus to help him navigate the labyrinth. The central scene depicts Theseus fighting the Minotaur. Theseus is holding the Minotaur by the horns with his left hand and raising a club with his right hand. The last scene on the right depicts Ariadne sleeping awhile Theseus abandons her on the island of Naxos.

The garland continues on the “foot.” The garland, most likely decorated with acanthus, also has decorative ribbons. A cupid stands to the left, holding one side of the

garland. Above the hanging section of the garland is a bust of a figure. It is unclear who this is and whether it is a portrait.

On the “head,” the garland continues as the primary decorative element. Here, the garland, possibly laurel, also has ribbons entwined with it. A cupid stands on the right and holds one end of the garland, while another winged cupid holds the left side of this garland. Above the garland is a theater mask.

The sarcophagus lid is decorated on three sides. On the front, the lid depicts a chariot race with winged cupids. These cupids ride chariots drawn by bears, lions, oxen, and boars. The cupid on the far left rides a horned mythical creature. On the “head” and “foot” of the lid, tragic masks decorate the center. Vines and flowers appear to emerge from the beards of the masks.

Select Bibliography (see Metropolitan Museum of Art’s website for full bibliography): Bazzichelli 1889, 358-60; Robert 1919, Vol. 3, 3, Nr. 425, Pl. CXXXIII; Rodenwaldt 1930, 143, Figs. 22, 23; Turcan 1966, 86, 151, 600, 608; Honroth 1971, 56, 89, Nr. 105; Davies 1978, 215, Nr. 78; Picón 2007, n. 455, 390, 494; Zanker et al. 2019, n. 134, 274-75

7.25. Garland Sarcophagus

Current Location: Lost (sold in 2012 by the Rootes family through Duke’s, then in 2021 by Sotheby’s)

Findspot: Ramsbury Manor, Wiltshire, England (originally in Newton Manor, Swanage, Dorset, until 1913)

Date: Late second-early third century CE (Duke’s)

Material: Marble

Measurements: Width 216 cm; Height 69 cm; Depth 69 cm

Inscription: None

Description: The front of this sarcophagus is split into three sections with a two-leaf door at the center. Each door leaf is split into upper and lower panels with the lower panels decorated with lionhead door knockers. The upper left panel has a vertical door knocker, and the upper right panel has a lock. The upper, central, and bottom stiles are carved to add further embellishment to the door. The left door leaf is carved to appear slightly ajar. An undecorated cyma tops the upper door frame. Fluted composite columns frame both sides of the door and support a plain architrave and a pediment. In the space between the door and the pilasters are thin incised lines meant to suggest ashlar masonry. A laurel wreath and ribbons decorate the tympanum, and acroteria decorate the corners of the pediment. The acroteria may have been embellished, but they are now eroded. Framing both sides of the door is a large laurel garland dotted with berries. The garland hangs from the upper border of the sarcophagus. Ribbons decorate each end of the garland, hang down on one end, and curl in the space above the garland. Fluted composite pilasters decorate the left and right edges of the front side.

Only the “foot” of the sarcophagus is shown. Descriptions from Duke’s Fine Arts and Sotheby’s indicate the left and right sides are identical. A circular shield with a smaller circle incised in the center decorates the “head” and “foot” of the sarcophagus. Two oval shields cross behind it. A spear crosses the oval shield and is behind the large circular shield as well.

Bibliography: Duke’s Fine Art 2012, 163-65, no. 987; Sotheby’s 2020, lot 48; Sotheby’s 2021, lot 66

7.26. Mythic Sarcophagus

Current Location: Musei Vaticani, Vatican City, MV.2565.0.0

Findspot: Via Latina, Barberini Tomb, Rome, Italy; discovered in 1772

Date: 160-170 CE

Material: Marble

Measurements: Width 205 cm; Height 67 cm; Depth 70 cm

Inscription: None

Description: This is a sarcophagus with a continuous mythic narrative decorating three sides, with the fourth side, the back, left unfinished. The door motif is placed in the center of the front panel. The continuous narrative on the sarcophagus depicts the story of Protesilaus and Laodamia, which begins on the “foot,” continues on the front, and ends on the “head.”

Starting with the “foot,” this short side depicts the departure of Protesilaus for the Trojan War. Laodamia is seated, with a *parapetasma*, a hanging curtain, usually indicating a domestic interior, behind her. She appears veiled with her facial features obscured. Her right hand is extended and clasps the right hand of Protesilaus. He stands in front wearing a chlamys and holding a spear. Another warrior or attendant holds a shield and stands behind Protesilaus. A pilaster decorates the right edge of the sarcophagus.

The front depicts the ongoing narrative of Protesilaus’s death and brief return to the world of the living. On the far left, Protesilaus stands on the prow of a ship. In his right hand he holds a shield and in his left hand, now missing, he may have held a spear, according to Zanker and Ewald. Hector, also identified by Zanker and Ewald, stands to the right of Protesilaus. The next scene shows Protesilaus on the ground, deceased, and a shrouded figure, presumably his shade, rising from the dead body. The shrouded ghost of

Protesilaus is turned to his left where Hermes, wearing a chlamys and holding a caduceus staff stands to Protesilaus's left. The next scene shows Hermes and Protesilaus in motion, with the god leading Protesilaus as they walk to their left. In this scene, Protesilaus is not shrouded, and Zanker describes him as "changed back into his original shape" and being led back to his home by the god.

The central scene on the front of the sarcophagus shows the reunion of Protesilaus and Laodamia in front of a closed door. Laodamia stands on the left and Protesilaus stands on the right. Behind them is a closed two-leaf door. A small set of stairs is shown at the base of the door, suggesting a temple entrance according to Zanker. Ionic columns flank both sides of the door and support a pediment above it. A *patera* decorates the center of the tympanum. This scene is difficult to identify. While this moment most likely represents the brief reunion of the revived Protesilaus and Laodamia, this image may also allude to the couple's reunion later, when Protesilaus returns to Hades and Laodamia commits suicide in order to join her husband. As a result, this scene has two possible interpretations.

On the right half of the front side, two scenes are shown. First, Laodamia is shown lying on a *kline*, wailing. Protesilaus sits at the edge of the *kline* with his head turned away and is depicted as if in thought. Though Laodamia's right hand is lost, Zanker believes it may have held a dagger suggesting Laodamia's suicide. Between the couple is a veiled figure. This figure has a few identifications. Crowley suggests it is the ghost of Laodamia, mirroring the ghost of Protesilaus on the left side. Zanker suggests

that this veiled figure could be the cult statue of Protesilaus, which Laodamia made after her husband's death and before she was briefly reunited with him.

The last scene on the far right shows Protesilaus (his head is now missing) departing with Hermes again. On the farthest right is a bearded figure standing on a ship. This is presumably Charon, the ferryman who will take Protesilaus back to the underworld. Zanker notes that here, the slight arch on the right edge of the sarcophagus alludes to the entrance to Hades. This would correspond to the last scene on the "head" of the sarcophagus.

The "head" of the sarcophagus has different imagery from the other two sides. Here, the scene takes place in Hades. Three individuals are depicted, from left to right: Sisyphus, Ixion, and Tantalus. Sisyphus holds a heavy stone above him, Ixion is tied to a wheel, and Tantalus is shown trying to drink water from a small spring on the right. These scenes show the punishment of individuals in the underworld, which differs from the rest of the mythic narrative on the "foot" and front of the sarcophagus.

Bibliography: Robert 1919, Vol. 3, 3, Nr. 423, Pl. CXXXII; Koch and Sichtermann 1975, 64, Nr. 69, Pls. 168, 2; Davies 1978, 215, Nr. 79; Koch and Sichtermann 1982, 184, Ill. 2018; Zanker and Ewald 2012, 393-96; Platt and Squire 2017, 370, Figs. 7.7a-c; Crowley 2019, 164-77, Figs. 1.12, 1.15, 3.11-3.13

7.27. Velletri Sarcophagus

Current Location: Museo Civico Archeologico, Velletri, Italy

Findspot: Contrada Arcione, near Velletri, Italy

Date: 150-170 CE

Material: Marble

Measurements: Width 257 cm; Height 145 cm; Depth 124.5 cm

Inscription: None

Description: The Velletri sarcophagus is decorated on all four sides with mythic narratives. The door motif decorates three of these sides. Each side is split into three registers. The uppermost registers consist of arcuated tympana and pediments. The central registers are divided into sections of scenes by caryatids. The bottom registers are supported by telamones that also divide the register into sections. The base of the Velletri sarcophagus is carved on all four sides with vertical incised lines.

The central register on the front consists of a series of identifiable figures and scenes with the door motif. Caryatids with their arms raised separate each of these scenes. On the far left is a heavily eroded male figure. Next to him, a veiled female figure is standing by a slightly open door. To the right of the female figure, a male figure is stepping out of the door guided by Mercury. This scene is most likely Protesilaus and Laodamia's reunion. To the right of this scene is Jupiter holding a long scepter in his right hand and a thunderbolt in his left. An eagle sits perched next to him on his right. Behind Jupiter is a closed two-leaf door. Three of the panels (the upper two and lower left) are decorated with Medusa heads. The lower right panel has a circular door knocker. In the center of the main register are two enthroned figures. On the left is Hades with Cerberus the three-headed dog. On the right is Persephone. To the right of Hades and Persephone is Neptune standing in front of a closed door. Neptune's left hand is damaged, but it may have held a trident. In his right hand he holds a dolphin. Next to his feet, to his left, is a sea monster. The door behind him is likely a two-leaf door, and

Medusa heads decorate the upper panels. To the right of Neptune is a scene with three figures and a slightly open door. A male figure wearing a short chiton stands by the door. A veiled female figure is exiting the door guided by Hercules, who is wearing his lion skin and holding his club. The male figure outside the door is likely Admetus and the female figure is likely Alcestis who was brought back from Hades by Hercules. On the farthest right is a single male figure holding a sheep.

The caryatids in the central register support the upper register. This upper register is made up of an architrave and alternating pediments and arcuated tympana. In the first lunette (directly above Protesilaus and Laodamia) is a Triton blowing a horn. Above Jupiter is a pediment with possibly Aurora, the goddess of dawn, wearing a crown. To the right, in the lunette above Persephone and Hades is most likely Caelus, the god of the sky. Next to this is a pediment above Neptune, which mirrors the image of Jupiter and Aurora. In the pediment above Neptune is most likely Nyx, the goddess of night. The final lunette shows another Triton blowing a horn and sitting directly above Alcestis and Admetus. In spandrels above the lunettes and pediments are sphinxes, lions, and palmette decorations.

The bottom register on the front side has multiples scenes from the rape of Persephone. Each of the scenes is split by telamones, which are depicted as if supporting the upper frame of the register. Lawrence identifies the first scene on the far left as Ceres with her charioteer. To her right in the next scene are two women, one of whom is likely Persephone, crouching and holding baskets of flowers. Minerva and Diana stand next to the two female figures. In the central scene, Persephone is being kidnapped by Hades in

his chariot riding away. In front of the chariot's horses is Mercury. To Mercury's left in the next scene is a figure in front of what appears to be the mouth of a cave. Lawrence believes this is another representation of Nyx, the goddess of night. The final figure on the far right is a charioteer (Lawrence believes this may be Caelus). To the chariot's right is a cupid holding a torch. This is likely Eros Psychopompos, according to Lawrence. On both corners of the lower register are busts of bulls with acanthus leaves at the base.

The "head" of the sarcophagus also consists of three registers. A door is depicted in the middle of the central register. The two-leaf door is split into upper and lower panels, and four studs decorate the central mullion. The left leaf of the door is carved to make the door appear slightly open from the inside. Standing in front of the door is a pair of male figures. On the left is a youthful, nude male figure. He clasps hands with a bearded male figure standing to the right. Bartoccini and Lawrence both believe the older figure on the right is the representation of the gens, or familial ancestors. The male figure on the left may be the more recently deceased. On the left and right of the door are the first two labors of Hercules. On the left, Hercules is shown wrestling the Nemean lion. To the right of the door, Hercules is shown slaying the Hydra. Two spiral-fluted Ionic columns frame the outermost sides of the two scenes. These columns also support the upper register, which consists of an architrave and a central lunette. The lunette is directly above the door and has a Triton at the center. On the left and right edges of the "head" is half of a pediment. In the spaces between the lunettes and pediments are palmette decorations. On the bottom register of the "head" are two pilasters decorated with leaf patterns that frame the left and right side. In between these two pilasters are two

telamones supporting the upper frame with three figures between them. The three figures are likely part of a sacrificial procession. The figure on the left is leading an ox and holds a banner. The second figure between the two telamones holds an axe. The third figure also holds an axe and is leading another sacrificial ox.

The back of the sarcophagus is similar to the front in that there are three registers, with vignettes depicted in the central and bottom registers. Caryatids split the scenes into sections and support the upper register. The scene on the far left shows Hercules bringing the slain Erymanthian boar to Eurystheus, who is hiding in a pot. The scene is split by a spiral-fluted column. The scene to the right of Eurystheus is Hercules slaying the Ceryneian hind. The next scene depicts Hercules shooting the Stymphalian birds. In the central scene, Lawrence identifies two labors. On the left Hercules is taking the girdle from the Amazonian queen, Hippolyta, who is lying on the ground. To the right, Hercules is cleaning the Augean stables (this scene is heavily damaged). In the last two scenes, Hercules is fighting the Cretan bull and taming the mares of Diomedes. On the right edge is a spiral-fluted column.

The upper register supported by the caryatids consists of alternating lunettes and pediments. Directly above the Erymanthian boar and Ceryneian hind is a lunette with a Triton blowing a horn. Next to it, above Hercules shooting the Stymphalian birds, is a pediment decorated with the head of Medusa. The central lunette may be depicting Victory, according to Lawrence. The pediment next to it, directly above Hercules and the Cretan bull, is also decorated with the head of Medusa. The rightmost lunette shows

another Triton blowing a horn. Palmette designs decorate the spaces between the lunettes and pediments.

The bottom register is framed by two leaf-patterned pilasters and telamones that support the upper frame of the register. The telamones also split the bottom register into various scenes. The leftmost scene is difficult to identify. Lawrence believes this scene of two female figures with a tree could be a representation of the Islands of the Blessed, a place in the underworld (specifically Elysium) where heroes go. Bartoccini suggests that the scene may be the Heliades, the two daughters of the sun god Phaeton. To the right of this scene is a representation of Sisyphus shouldering the rolling boulder on his back. At the center of the bottom register is a ship with three figures steering it. Lawrence describes the next scene as “a beardless youth with strangely long hair who stands frontally, cupping his hands across his breast, his legs in water up to his knees.” On the far right are three female figures holding amphorae. Lawrence identifies the trio as the Danaides, the daughters of Danaus, the king of Libya. On the corners of the bottom register are busts of bulls.

The “foot” of the sarcophagus completes Hercules’s labors in the main central register. On the left, Hercules is fighting with Geryon who is raising his club. In the center of the register is a half-open door. Here Hercules is shown exiting the door, and he is guiding Cerberus, the three-headed dog, out through the open door. There may be another figure exiting the door, but it is not clear. The final scene on the right shows Hercules completing his final task, retrieving an apple from the Hesperides. A pair of spiral-fluted Ionic columns frames both sides of the three scenes and supports the upper

register. This register is made up of a plain architrave with a central lunette and half pediments at the corners. Part of a pediment decorates the left edge of the “foot,” while a lunette with a Triton holding a shield decorates the center of the upper register, directly above the door. Another partial pediment decorates the right edge of the “foot.” Between the pediments and lunettes are palmette decorations. The bottom register shows a pair of telamones and two square, leaf-patterned pilasters supporting the upper frame. On the left side is a standing male figure with a sheep next to him. Moving to the central scene between the two telamones, there is a tree with various animals eating the fruit. To the right is another figure with a sheep at his side.

The lid of the sarcophagus takes the shape of a pediment with cupid antefixes holding a garland on the long sides of the sarcophagus. On the short sides of the sarcophagus are highly ornate acroteria on the ridges of the roof that appear to be decorated with fruit and acanthus leaves. In the pediment on the “foot,” Victory is shown sacrificing a bull. The pediment on the “head” was damaged and is now missing. The edge of the lid is decorated with dentils and an egg-and dart pattern that wraps around all four sides of the sarcophagus.

Select Bibliography: Bartoccini 1958; Andrae 1963, 11-87; Lawrence 1965; Haarløv 1977, 26-31, Ills. 15-27; Davies 1978, 215, Nr. 80; Koch and Sichtermann 1982, 142; Jongste 1992, 39-43; Zanker and Ewald 2012, 29-30; Elsner 2012, 185-186, 34f; Thomas 2011, 399-404, Figs. 12.6-7; Platt 2017, 371-75, Fig. 7.8

7.28. Mythic Sarcophagus

Current Location: Palazzo Barberini, Rome, Italy

Findspot: Unknown

Date: mid-Antonine (mid- to late second century CE) (Koch)

Material: Marble

Measurements: Width 110 cm; Height 35.5 cm; Depth 40.5 cm

Inscription: None

Description: This is a child's sarcophagus that is now heavily eroded. Starting with the "foot," this short side depicts a seated cupid whose face is turned in profile view. On the right is a closed door, with a garland blocking the entrance. A wreath with ribbons decorates the pediment. Koch and Davies describes this scene as a cupid "mourning" the death of Meleager, which is depicted on the front panel. This means the door may represent the *Porta Ditis*.

The front panel of sarcophagus consists of a continuous narrative depicting the myth of Meleager. The narrative almost indiscernible now due to damage, but from left to right, there seem to be three scenes. On the far left of the panel, Meleager seems to be riding a horse and partaking in the famous Calydonian boar hunt. At the center of the front panel, the deceased figure of Meleager is being carried to the right by Cupids. In the final, rightmost scene, a female figure in a chiton, possibly Meleager's mother, Althaea, extends her arm out towards her dead son.

The "head" of the sarcophagus is heavily eroded and shows an archway that frames a tree. On the right, a nude figure holds a shield and seems to move forward. This may be the entrance to Hades, and the figure with the shield may be Meleager, but this is unsure.

Bibliography: Robert 1909, Vol. 3, 2, Nr. 308, Taf. 98; Koch 1975, Vol. 12, 6, 108, Nr. 76, Tafs. 74d, 78c-d. Davies 1978, 215, Nr. 77

7.29. Sarcophagus

Current Location: Museo Provinciale Campano, Capua, Italy

Findspot: Unknown

Date: Early Severan (Matz); late second-early third century CE

Material: Marble

Measurements: Width 213 cm; Height 70 cm; Depth 72 cm

Inscription: None

Description: This is the front side of a sarcophagus, split into three sections, with the door motif at the center. It is unclear what the “head,” “foot,” and back of this sarcophagus look like.

The door in this example is unusual in that there is only a depiction of the left door leaf. Medusa heads are depicted on the upper and lower panels. The door is shown as slightly open, with a figure exiting. Crowley describes this figure as a ghost with an “ambiguously gendered body tightly wrapped in the carapace of a mantle, perhaps even a burial shroud, who emerges from the Underworld.” A pair of foliated columns frames both sides of the door and supports an architrave and pediment above the door. A wreath with ribbons decorates the tympanum. Unembellished acroteria also decorate the corners of the pediment.

Flanking both sides of the door are figures that may be portraits of the deceased individuals. A female figure in a chiton stands at the center of the left panel. In her left hand she holds a scroll, and her right hand is raised. To the left is a female herm statue. To the right is a female attendant and a small bird at the base of her foot. To the right of the door, a bearded male figure stands at the center of the panel. He also seems to be holding a scroll with both hands. To his left is a male herm statue. To the left is likely a

male attendant or servant, but this figure's face is now damaged. A pair of engaged Corinthian columns frame the front panel.

Sleect Bibliography: Wilpert 1929, 56, 144, Fig. 23; Marrou 1938, 131-33, No. 154; Lawrence 1958, 274, No. 8; Matz 1968, *ASR* 4, 300-10; Haarløv 1977, 132, VI.C.1, Fig. 37; Davies, 1978, 216, Nr. 85; Borg 2004, 157-58; Crowley 2019, 3, Fig. 0.1

7.30. Sarcophagus

Current Location: Duomo, Florence, Italy

Findspot: Unknown

Date: 240-250 CE (Reinsberg)

Material: Marble

Measurements: Width 246 cm; Height 119 cm; Depth 127 cm

Inscription: None

Description: This is the front side of a sarcophagus, split into three sections, with the door motif at the center. It is unclear what the "head" and "foot" look like.

The two-leaf door is split into four panels, with Medusa heads on the upper panels and lionhead door knockers on the lower panels. Carvings on the upper, middle, and bottom stiles add further embellishment to the door's surface. The door is also slightly open, with Hermes Psychopompos emerging from the doorway. In his hands he holds a caduceus staff. A pair of pilasters with composite capitals frames both sides of the door and supports an undecorated architrave and pediment above the door. Above the pediment is a pair of winged Victories facing one another.

Flanking both sides of the door are likely portraits of the deceased, a husband and wife. Each is framed by an arcuated portal supported by Ionic columns. On the corners of each archway is a sheep and a sphinx. In the left arcuated portal stands a veiled female

figure in a long himation. Behind her is a *parapetasma*. In lower relief to the left near her feet is a peacock standing on what is possibly an altar. To the right is a sprig of flowers (much of which is eroded). Between this arcuated portal and the aedicula framing the door is a winged Victory standing on a globe. She holds what appears to be a labarum, a type of military standard. To the right of the door in the other portal is a portrait of possibly a magistrate wearing a toga with scrolls by his feet. A *parapetasma* also hangs behind him. To the bottom right is a small figure, but it is heavily eroded, and it is unclear who this may be. Between this arcuated portal and the aedicula framing the door is another winged Victory standing on a globe. This Victory also holds what appears to be a standard.

Bibliography: Dütschke 1875, Vol. 2, Nr. 122; Rodenwaldt 1923/24, 17f, Abb. 8, Nr. B1; Haarløv 1977, 134, VI.C.5; Davies 1978, 216, Nr. 82; Koch and Sichtermann 1982, 78, Anm. 19; Reinsberg 2006, 196, Nr. 14, Pls. 74.2-5, 75.2-3, 76.3-4, 77.5-6, 120.3., 122.5

7.31. Sarcophagus

Current Location: Hermitage Museum, Russia, St. Petersburg, inv. A 889

Findspot: Unknown (arrived in Hermitage in 1926 from Stieglitz Museum)

Date: 250 CE

Material: Marble

Measurements: Width 209 cm; Height 97 cm

Inscription: None

Description: This is the front panel of a sarcophagus, split into three sections, with the door motif at the center. It is unclear what the “head,” “foot,” and back looked like and they may be missing.

The two-leaf door is split into four panels, with Medusa heads on the upper panels, and lion heads on the lower panels. Carvings on the upper, middle, and bottom stiles add further embellishment to the door's surface. The door is also slightly open, with Hermes Psychopompos emerging from the doorway. In his right hand he holds an animal (possibly a goose). A pair of pilasters frames both sides of the door and supports an architrave and pediment. A wreath with ribbons decorates the tympanum, and palmette acroteria decorate the corners of the pediment. Sea monsters and Tritons decorate the space between the pediment, acroteria, and the upper edge of the sarcophagus.

Flanking both sides of the door are likely portraits of the deceased, a husband and wife. A veiled female figure in a long himation stands in the left panel. Behind her is a *parapetasma*. Her face is turned to her left. Next to her, on her right, is a small cupid holding what may be funerary offerings. Part of the right panel is damaged, but a bearded male figure wearing a cuirass stands in the center. There is some damage to this figure (both his right and left arms are missing), but his face is turned to his right looking at his wife. Behind him are the remains of a *parapetasma*. At his feet to his right are the remnants of a small figure, possibly a winged Victory.

Spiral-fluted columns decorate the front corners of the sarcophagus, and the base of the sarcophagus has a border of a garland intertwined with ribbons.

Bibliography: Koehne 1852, 47-49, Nr. 31, Taf. 12; Morey 1921, 56, Nr. 5, Abb. 98; Lawrence 1958, 274, Anm. 8,9; Matz 1968, 301-6, Pl. 99b; Haarløv 1977, 134, VI.C.6; Davies 1978, 216, Nr. 83; Saverkina 1979, 43f, Nr. 16, Taf. 40-42; Koch and Sichtermann 1982, 78, Anm. 21; Kranz 1984, 37, Anm. 166; Reinsberg 2006, 233, Nr. 138

7.32. Córdoba Sarcophagus

Current Location: Alcázar de los Reyes Cristianos, Córdoba, Spain

Findspot: Huerta de San Rafael, Córdoba, Spain; in 1958

Date: Third century CE (Matz)

Material: Marble

Measurements: Width 258 cm; Height 128 cm; Depth 110 cm

Inscription: None

Description: This is the front side of a sarcophagus, with the door motif at the center. It is split into three sections. At the center is a two-leaf door with upper and lower panels.

Rams' heads that are turned toward one another decorate the upper panels, and lionhead door knockers decorate the lower panels. The upper, central, and lower stiles of the door are also carved to add further embellishment and studs frame these carved sections of the door. The left door leaf is carved to appear slightly ajar. A pair of Corinthian spiral-fluted columns frames both sides of the door and supports an architrave and pediment above the door. A pair of birds facing a vase or basket decorates the tympanum, and palmette acroteria decorate the corners of the pediment. Tritons decorate the space above the pediment and next to the acroteria.

To the left and right of the door are most likely portraits of the deceased. On the left panel, a female figure in a chiton is shown standing. A *parapetasma* hangs behind her. Her right hand is raised, as if speaking, and in her left hand is a scroll. Next to her feet is a small bird sitting on a woven basket. On the right is another female figure in a chiton. Her face is turned in profile facing the central female figure. She also holds a scroll in her left hand.

Mirroring the left panel, to the right of the door is a pair of male figures wearing togas. A *parapetasma* also hangs in the background. The central male figure looks out frontally and holds a scroll in his right hand. On the left a second standing figure turns his head to face the central figure. Spiral-fluted columns decorate the right and left corners of the sarcophagus. There are no photographs of the “head,” “foot,” and back of the sarcophagus.

Bibliography: García y Bellido, 1959, 3-37; Haarløv 1977, 135, VI.C.7, Figs. 39a-b; Davies 1978, 216, Nr. 90; Béltran Fortes 2001, 96-97; Walker 2016, 59, Fig. 21

7.33. Fragments of Sarcophagus

Current Location: Lost

Findspot: Madīnat al-Zahrā, Córdoba, Spain

Date: Late third century CE

Material: Marble

Measurements: Width 260 cm (approximate)

Inscription: None

Description: This is a drawing of the fragments of the front side of a sarcophagus with the door motif at the center. It is unclear whether any fragments from the sides, back, and lid survive.

The front side of the sarcophagus is split into three sections. At the center is a two-leaf door with upper and lower panels. Lionhead door knockers decorate the bottom panels, and the upper panels may have had figural decorations such as representations of the seasons. The upper stiles of the door are also carved to add further embellishment. It is unclear whether the door was carved to appear ajar. Though now lost, a pair of foliated

columns framed both sides of the door and supported an architrave and pediment. A pair of birds facing one another and eating fruit from a basket decorates the tympanum.

On both sides of the door were arcuated niches framed by composite columns. In these niches were representations of figures, possibly portraits. Fragments of the left niche depict two female figures, with one smaller in scale. Fragments of the right niche also depict what appear to be three female figures in chitons. On the corner of the right niche, horizontal lines were carved behind the column to indicate ashlar masonry.

Bibliography: B ltran Fortes 1999; B ltran Fortes 2001, 96-97; B ltran Fortes 2006; Calvo Capilla 2012, 140-41; Calvo Capilla 2014, 3-4, Figs. 3-4; Walker 2016, 59, Fig. 21

7.34. Sarcophagus

Current Location: Musei Vaticani, Vatican City, MV.914.0.0 (embedded in wall)

Findspot: Rome, Italy; near Via Appia (documented in drawing of the Codex Pighianus around middle of sixteenth century CE)

Date: 250 CE

Material: Marble

Measurements: Width 248 cm; Height 98 cm

Inscription: None

Description: This is the front side of a sarcophagus, with the door motif at the center. The sarcophagus is embedded in the wall, so it is unclear what the “head,” “foot,” and back of looked like. The lid is also lost.

The front side of the sarcophagus is split into three sections by Corinthian columns. At the center is a two-leaf door with upper and lower panels. Medusa heads decorate the upper panels of the door, and lionhead door knockers decorate the lower panels. The upper, central, and lower stiles of the door are also carved to add further

embellishment. The left door leaf is carved to appear slightly ajar. A pair of Corinthian columns frames both sides of the door and supports a plain architrave above the door.

To the left and right of the door are most likely portraits of the deceased. On the left panel, a female figure is seated with a *parapetasma* behind her. She is turned slightly to her left and is looking in the same direction. In her left hand is a book. Her right hand is gesturing as if about to speak. Under her seat is a tragic theater mask. Standing next to the female figure are two Muses. On the right is Euterpe holding a flute, and on the left is likely Clio or Calliope holding a scroll in her right hand. Haarløv notes that this right hand is restored.

To the right of the door is a seated male figure wearing a toga. A *parapetasma* is also behind him. He is turned slightly to his right and is looking in the same direction. In his right hand he holds a stylus, and in his left a scroll. Below his seat is a tragic mask of Hercules. A small bunch of scrolls is also to the left of the male figure's feet. As with 7.28, these scrolls by his feet may suggest he held a government position, but this identification is uncertain. Standing next to the male figure is another pair of Muses. Melpomene stands to the right holding a club, and Thalia, wearing woolen tights, according to Haarløv, stands to the left holding a small shepherd's crook in her right hand.

Bibliography: Amelung 1908, 117, Nr. 48, Pl. 13; Morey 1921, 56; Marrou 1938, 107-8, Nr. 108; Cumont 1942, 307; Wegner 1966, 55, Nr. 134, Taf. 56; Haarløv 1977, 136, VI.C.9, Fig. 40; Davies 1978, 216, Nr. 88, Pl. 16.XV

7.35. Fragment of Sarcophagus

Current Location: Lost
Findspot: Cimitero di Pretestato, Rome, Italy
Date: Late second-early third century CE
Material: Marble
Measurements: Unknown

Inscription: None

Description: This is a small fragment of a sarcophagus found in the Praetextatus Catacombs. The fragment shows the upper left corner of a door. Carvings on the upper stile of the door are still apparent. Based on other doors, it is likely this was a two-leaf door with upper and lower panels and upper, central, and bottom stiles that were carved to add further embellishment. Wilpert's drawing of the reconstruction appears to be accurate. The fragment also shows the left corner of the pediment. A palmette acroterion is depicted here. To the left of the door is a Corinthian capital and some of the remains of the spiral-fluted column shaft. This column supported an arcuated niche, only part of which survives. Only a left hand of a figure survives. This hand holds a scroll. It can be presumed from other examples that this may have been a male figure. Wilpert suggests there must have been a right, arcuated niche with a similar figure to mirror this male figure. No other information exists regarding this sarcophagus fragment.

Bibliography: Wilpert 1929, 145, Taf. CXXXI, 3; Haarløv 1977, 138, VI.C.12

7.36. Sarcophagus
Current Location: Lanuvio, Italy
Findspot: Unknown
Date: 300-325 CE
Material: Marble
Measurements: Unknown

Inscription: None

Description: This is the front side of a sarcophagus, with the door motif at the center.

While there is a photo that shows the “foot” of the sarcophagus, it is difficult to discern how it was decorated. There are no photos of the “head” of the sarcophagus. The base and top of the sarcophagus are both slightly damaged. The lid is missing from this sarcophagus, and the object is being used as a fountain in a piazza in Lanuvium just outside of Rome.

The front side of the sarcophagus is split into three sections by spiral-fluted Corinthian columns. At the center is a two-leaf door. Each door leaf is split into three square panels. The left door leaf appears to be slightly ajar. Though heavily damaged, it appears the door frame was quite wide and ornate. Spiral-fluted columns frame both sides of the door and support a central pediment above it. In the space above the door is a small cup or libation vessel. Two garlands are carved in this space and hang from the ridge of what may be a pediment down to the top edge of the columns.

To the left of the door is an arcuated niche with two figures. The leftmost figure is very damaged, but it is likely they are both women. Both figures wear long chitons, and the figure on the right is veiled and turned to her left. Mirroring these two figures is a pair of male figures in the arcuated niche to the right of the door. The figure on the right holds a scroll in his left hand.

Bibliography: Lawrence 1928, 421-34, Figs. 1-4; Lawrence 1932, 178, No.4; Haarløv 1977, 136, VI.C.10, Fig. 41; Davies 1978, 216, Nr. 89

7.37. Ampurias Sarcophagus

Current Location: Museu d'Arqueologia de Catalunya - Parc Montjuïc, Barcelona, Spain, inv. 22,400

Findspot: Ampurias, Spain; in 1908

Date: Late third century, 250-300 CE (Kranz); fourth century CE (Lawrence)

Material: Marble

Measurements: Width 208 cm; Height 58 cm; Depth 63 cm

Inscription: None

Description: This is the front side of a sarcophagus, with the door motif at the center. It is unclear what the "head," "foot," and back look like as no photographs exist.

The entire front side of the sarcophagus is heavily damaged, but it is discernible that originally it was split into seven niches by a portico. The portico appears to alternate between arcuated niches and pediments and is supported by eight columns. Only the rightmost column and the base of the other columns remain.

The door is now heavily damaged, and only part of the left door leaf remains. This left door leaf is split into upper and lower panels, with the central stile carved to add further embellishment. A shell decorates the top of the door. Originally, columns framed both sides of the door and supported an aedicula, but the pediment is almost completely damaged and the columns are missing.

On both sides of the door are figures in each niche. A male figure in a chlamys stands in the leftmost arcuated niche. Next to him is a damaged representation of a male figure. This figure stands under a pediment and is smaller in scale than the figures on both sides of him. Next to this figure is another male figure. The bottom half of his body is missing. To the right of the door is another set of three figures. A male figure with a cloak stands next to the right of the door. To his right is likely a female figure, but she is

heavily damaged. She is smaller in scale than the figures next to her. This is likely a female figure due to the remains of the long chiton. She and the smaller male figure on the left side may have represented the deceased. In the far right arcuated niche is a veiled figure. It is unclear whether this figure is male or female.

The lid of the sarcophagus takes the shape of a pediment. It appears undecorated and only roughly carved. However, the lid shown in the photograph may not have been the original lid associated with this sarcophagus.

Bibliography: Carriazo 1925, 204; Lawrence 1932, 153, 183, Nr. 53; García y Bellido 1949, Nr. 272; Almagro 1951, 222ff, Abb. 96; Hanfmann 1951, Nr. 539; Bovini 1954, 13, Nr. 5; Almagro 1956, 125, Fig. 44; Lawrence 1958, 276, 291f, Abb. 29, Taf. 78; Haarløv 1977, 138, VI.C.13; Koch and Sichtermann 1982, 310; Kranz 1984, 283-84, Nr. 573, Pl. 121

7.38. Fragment of Sarcophagus

Current Location: Tomb in Vigna Codini on Via San Sebastiano, Rome

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Width 41 cm; Height 27 cm

Inscription: None

Description: This is a fragment of the front panel of a sarcophagus. On the right of the fragment are the remains of the left leaf of a door split into upper and lower panels. The upper panel is decorated with a lionhead, and the lower panel may have been decorated with a Medusa or lion head based on a curling hair that still survives. The upper and middle stiles are still discernible and also carved to add further embellishment. Left of the

door are a pair of spiral-fluted columns shafts. The innermost column shaft likely supported an aedicula that framed the door. The outer column shaft likely supported a portico that split the sarcophagus into niches. The feet and legs of a figure—possibly a Cupid—wearing *chlamys* is still discernible, and he may be holding a staff or bow in his right hand. The base of another column is still discernible left of the staff or bow.

Bibliography: Kranz 1984, Vol. 5, 4, 189, Nr. 20, Pl. 15.3

7.39. Oval Sarcophagus

Current Location: Lost

Findspot: Unknown (Listed as in the Liverpool Museums by Davies, previous in the Ince Blundell Collection [Michaelis])

Date: 3rd century CE

Material: Marble

Measurements: Length 100 cm

Inscription: None

Description: This sarcophagus has no photo, and the description relies upon Davies and Michaelis's catalogue entries. The shape of the sarcophagus is oval which is unusual as there are no other examples of the door motif on oval sarcophagi. The front of the sarcophagus is split into five niches by six spiral fluted columns. At the center of the sarcophagus is a door with one of the leaves depicted as slightly open. The upper and lower panels are decorated with lion heads. On either side of the door is a bearded male figure in a toga with one hand gesturing toward the door. The figure on the right according to Michaelis is holding something in his hand, and the figure on the left may be

wearing a *bullā*, an amulet typically worn by male children. A female figure stands in each of the outermost niches. Each of them is playing a flute.

Bibliography: Michaelis 1882, 378, No. 232, Engr. 83, 3; Ashmole 1929, 89, No.232, Pl. 50; Davies 1978, 219, Nr. 111

Western Sarcophagi (Seasons Types)

7.40. Seasons Sarcophagus

Current Location: Vatican Museum, Vatican City, inv. MV.866.0.0 (embedded in wall)

Findspot: Rome, Italy; near Villa Negroni

Date: 240-250 CE

Material: Marble

Measurements: Width 239 cm; Height 120 cm

Inscription: None

Description: This is a sarcophagus now embedded in the wall of the Vatican Museum's courtyard. The front of the sarcophagus is divided into three sections with a two-leaf door at the center of the front side. Each door leaf is split into upper and lower panels, and these panels have winged cupids that represent the seasons, according to Haarløv. Each of these cupids is identical and holds a basket in his right hand and a branch in his left. The rest of the door is further embellished with carvings and studs on the upper, central, and lower stiles. The left and right door leaves are carved to appear slightly ajar. Framing the door are spiral-fluted columns with composite capitals. These columns support a plain architrave and a pediment. A flower basket decorates the tympanum. Above the pediment are additional decorations. Some of these are now missing, but the ridge is decorated with a disc, and on top of the pediment is a pair of flower baskets lying on their sides. At the corners of the pediment are palmette acroteria.

On both sides of the aedicula framing the door are identical divine beings, winged *genii*, which Haarløv believes represent the seasons. If that identification is correct, these two figures are most likely representations of Spring, who is often depicted holding a bouquet of flowers as they are. Both of the *genii* look upward and hold a branch in their other hands. Above these figures is a pair of winged Victories crowning them with laurel

wreaths. The remaining space on the front side of the sarcophagus is occupied by two arcuated niches to the left and right of the door. These archways consist of a plain architrave supported by spiral-fluted composite columns. The arcuated portico frames figures that are most likely portraits of the deceased. In the left niche is a veiled female figure in a himation and chiton with a *parapetasma* behind her. Her head is turned slightly to her right. Her arms are outstretched in prayer in an *orans* pose. Near her feet and much smaller in scale is a male figure, possibly a child. He holds something in his right hand, but it is unclear what it is. Another woman stands behind the female figure. She holds a *patera* in her right hand. The right niche mirrors the left with a male figure, most likely a portrait, with a *parapetasma* behind him. He wears a *toga contabulata*, a banded toga, and in his left hand holds a scroll. His right hand is raised either in prayer or as if he were about to speak. To the left of that male figure, standing slightly behind him, is a bearded man. His face is turned toward the male figure, and he holds a *patera* in his right hand.

In front of the bearded figure, in a much smaller scale, is another male figure, possibly a child. This figure appears to be in motion, as if stepping forward.

On the left- and rightmost upper edges of the sarcophagus, in the spandrels of the arches, are lion heads. It is unclear what the “head” and “foot” of the sarcophagus look like.

Bibliography: Amelung 1908, II, 153, Nr. 60, Taf. 17; Morey 1921, 56; Lawrence 1932, 178, Nr. 8; Hanfmann 1951, II, 163, Nr. 315; Klauser 1959, 128, Pl. 13; Helbig 1963, IV, 192, 248; Haarløv 1977, 132, VI.C.2; Davies 1978, 216, Nr. 87, Pl. 16.XIV; Reinsberg 2006, 236, Nr. 151

7.41. Seasons Sarcophagus

Current Location: Palazzo dei Conservatori, Rome, Italy, inv. 1185 (embedded in wall)

Findspot: Unknown

Date: 220-240 CE (Hanfmann)

Material: Marble

Measurements: Width 239 cm; Height 104 cm

Inscription: None

Description: This is a sarcophagus embedded in the wall of the courtyard in the Palazzo dei Conservatori. The front of the sarcophagus is split into three sections with a closed two-leaf door at the center. A plain border decorates the upper edge of the sarcophagus.

The left leaf of the door is carved so it appears slightly ajar, but it is difficult to discern. Each leaf is split into upper and lower panels, and these panels are decorated with winged cupids representing the seasons. On the left leaf, the upper panel shows Summer with a tall sheaf of wheat, while the bottom panel is most likely Spring picking flowers and placing them into a basket. On the right leaf, the upper panel depicts Winter holding a brace of ducks. A tall reed stands next to him while a small basket of flowers sits next to the winged cupid's feet. The bottom right panel depicts Autumn balancing two baskets, most likely grapes, on his right shoulder. The top and bottom stiles of the door are decorated with lionhead studs, and the central stile is decorated with Medusa heads. The mullion is also embellished with six studs. The door is framed by a pair of spiral-fluted foliated columns that support a plain architrave and pediment. A laurel wreath with ribbons decorates the tympanum. Two Tritons decorate the top edges of the pediment, and palmette acroteria decorate the ridge and corner.

On either side of the columns framing the door are two figures—a male on the left and a female on the right—standing on pedestals. Haarløv identifies these as the genii of the deceased, and they appear to be portraits. The male figure wears a toga and holds a cornucopia in his left hand. In his right he holds a *patera*. The woman on the right also holds a cornucopia in her left hand and what Haarløv identifies as an oar in her right hand. Above each of these figures is a winged Victory. Though these two Victories are damaged, they likely were crowning the male and female figures, as seen in 7.35. The remaining space on the front side of the sarcophagus is occupied by two archways to the left and right of the door. These archways consist of a plain architrave supported by spiral-fluted foliated columns. In the spandrels of the archways are mythical sea creatures. In each of these archways is a pair of winged cupids that represent the seasons.

In the left arcuated niche stands Spring on the left and Winter on the right. Spring is holding a basket of flowers in his right hand. His left hand originally held something, possibly wheat, but is now damaged. Next to him is Winter, who is holding a brace of ducks in his left hand. In his other hand, he is holding something as well, but it also damaged. Another sheep stands at Winter's feet and looks up at him. A large stalk of wheat grows between the two seasons, and at its base is a theater mask.

In the right archway stand Autumn and Summer. Autumn on the left is holding some grapes in his left hand. His right arm is missing. Summer mirrors Spring in that he is holding a basket of flowers. At the feet of the two seasons is a pair of lions looking up at them. Another tragic mask is between the feet of Summer and Autumn.

Select Bibliography: Stuart-Jones 1926, 49, Nr. 4, Taf. 17; Lawrence 1928, 422, Abb. 5; Wilpert 1929, Pls. 117.3, 127.2, 271.8; Lawrence 1932, 179, Nr. 9; Hanfmann 1951, Nr. 462, Fig. 33; Lawrence 1958, 274, 276, 279, 293, Pl. 73, Fig. 5; Helbig 1963, IV, 262, Nr. 1451; Haarløv 1977, 133; VI.C.3, Figs. 38a-b; Davies 1978, 216, Nr. 86; Koch and Sichtermann 1982, 221, Nr. 258; Kranz 1984, 187, Nr. 16, Taf. 15,1, 16, 17

7.42. Seasons Sarcophagus

Current Location: San Lorenzo in Panisperna, Rome, Italy (embedded in wall)

Findspot: Unknown

Date: 250 CE

Material: Marble

Measurements: Width 199 cm; Height 50 cm; Depth 26 cm

Inscription: None

Description: This is a sarcophagus now embedded in the wall of a church, so it is unclear what the back looked like, and we can only see half of the “head” and “foot.” A square two-leaf door takes up the center of the front side. Each leaf is split into square upper and lower panels with Medusa heads on the upper panels and lionhead door knockers on the lower panels. The left door leaf is carved to appear slightly ajar. Above the door and supported by a pair of spiral-fluted Tuscan columns is a pediment. A laurel wreath with ribboned garlands decorates the tympanum. On the corners of the pediment are two theater masks depicted in profile. Behind them are likely props and instruments such as shepherds’ crooks and possibly an aulos, a reed instrument, on the right.

The remaining space on the front of the sarcophagus is divided into two arcuated niches on either side of the door with a columnar portico. Six spiral-fluted Tuscan columns support the portico, and in the spandrels of the arches are small baskets overflowing with fruit. A winged cupid representing one of the four seasons decorates each of the four niches. In the leftmost archway is Spring holding a sprig of flowers and

wearing a floral wreath. To the right is Summer holding a sheaf of wheat. Most likely this figure also had a sickle in his hand, now missing. To the right of the door is Autumn holding a cornucopia. His right arm is missing and may have held something. Winter stands in the rightmost niche and is wearing a short chiton. He holds a rabbit in his right hand. His left arm is now mostly missing, but based on what remains, he likely held a duck in his left hand.

Because the sarcophagus is now embedded in the wall, only part of the short sides survives. It is unclear what the “head” of the sarcophagus looked like. The “foot” originally had an undecorated archway supported by Doric pilasters. Only half of this remains now that it is embedded in the wall. On the left corner of this side is a carving of a shaft in low relief. Birds, likely eagles, sit on front corners of the sarcophagus.

Bibliography: Lawrence 1958; Hanfmann 1959, 538; Lawrence 1960, 111; Turcan 1966, 80.610; Matz 1974, 440; Sichtermann 1974, 312f, Nr. 27, Taf. 106; Koch 1975, 53, Nr. 47; Haarløv 1977, 133, VI.C.4; Kranz 1977, 351ff, Taf. 157,1, 158,1, 160,1; McCann 1978, 134f, Abb. 171; Koch and Sichtermann 1982, 312, Nr. 27, Taf. 106a; Kranz 1984, Nr.19, Pls. 4.1, 6.1-2, 84.6

7.43. Seasons Sarcophagus

Current Location: Metropolitan Museum of Art, New York, United States, inv. 18.145.51

Findspot: Unknown

Date: 290-300 CE (Metropolitan Museum of Art)

Material: Marble

Measurements: Width 115.6 cm; Height 42.6 cm; Depth 3.2 cm

Inscription: None

Description: This is the front panel of a child’s sarcophagus. The side panels, back, and lid of the sarcophagus are now missing.

The door motif is at the center of the front side. The square two-leaf door is split into upper and lower panels. On each of the four panels is a lionhead door knocker. The left door leaf is carved to appear slightly ajar. Two columns frame both sides of the door and support a plain architrave and pediment above the door. A wreath with ribbons decorates the tympanum, and above the pediment are winged cupids holding hanging garlands. A genius, a divine being, stands on either side of the columns on a small pedestal and holds a basket over his head.

The remaining space on the front side of the sarcophagus consists of arcuated niches supported by six composite columns. Theater masks decorate the spandrels of the niches. The two arcuated niches to the left and right of the door have representations of each season portrayed as youthful male figures wearing chlamyses and standing on pedestals. They each have imagery associated with the season and, at their feet, a “seasonal beast,” as Haarløv describes it. In the far left arch is Spring holding a hare in his left hand and most likely a stalk of grain, now damaged, in his right hand. A lion stands on the base by his feet. Next to Spring is Summer holding a cornucopia in his right hand and a sickle in his left. What appears to be a wolf stands at his feet. To the right of the door is Autumn, holding a cornucopia in his right hand and a bunch of grapes in his left hand. A stag stands by his feet. The last niche on the far right depicts Winter holding a brace of ducks in his right hand and a stalk of grain, or possibly a branch, in his left. What may be a bear stands by his feet.

Select Bibliography: Pinney 1924, 243; Alexander 1930-31, 44-45, Fig. 15; Lawrence 1958, 274, Pl. 73, Fig. 6; Haarløv 1977, 135, VI.C.8; McCann 1978, 21, 43, 133, Nr. 23, Fig. 170; Weitzman 1979, 180-81, Nr. 159; Zanker et al. 2019, 291-92, Nr. 144

7.44. Fragment of Sarcophagus

Current Location: Magazzino, Musei Vaticani, Vatican City

Findspot: Unknown

Date: End of second century CE (Wilpert)

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a small fragment of a sarcophagus where most of what survives is the left door leaf. This door leaf is split into an upper and lower panel. Wilpert identifies the figures in the two panels as two genii representing the seasons. In the upper panel is Spring holding a basket of flowers, and in the lower panel is Autumn holding a basket with fruit. Presumably Summer would have been depicted on the upper panel and Winter in the lower panel of the right door leaf, which is now damaged. The upper and central stiles of the door still remain and are carved with studs to add further embellishment. To the left of the door is a spiral-fluted Corinthian column with the capital mostly missing. Behind the shaft of the column are horizontal incised lines to suggest ashlar masonry. As with other second-century sarcophagi, the door was likely framed by an aedicula with an architrave and pediment. It is unclear what additional imagery was on the left and right sides of the front of the sarcophagus.

Bibliography: Wilpert 1929, 144, Taf. CXXXI,4; Haarløv 1977, 139, VI.D.3

Strigil Sarcophagi

7.45. Strigil Sarcophagus

Current Location: Centrale Montemartini, Musei Capitolini, Rome, Italy, inv. 1394

Findspot: Piazzale del Verano, Rome, Italy; discovered in 1920

Date: 180 CE (Helbig)

Material: Marble

Measurements: Width 240 cm; Height 60 cm; Depth 65 cm

Inscription: None

Description: This is a strigil sarcophagus with a two-leaf door at the center of the front side. The door is undecorated, and a set of stairs leads up to the door. The left door leaf is slightly open, and Hercules is depicted exiting from the door and looking backward. The hero wears the skin of the Nemean lion and holds his club in his left hand. In his right hand he holds a leash and guides Cerberus, the three-headed dog, out from Hades.

On both sides of the door are strigillated panels. The S-shaped curves are carved in the pattern oriented toward the central door motif. On the left and right edges of the front side are winged cupids. In each of their hands they hold a hare. Haarløv also states that the cupids are holding ducks in their other hands, but this is difficult to identify. By their feet, dogs are jumping up and trying to reach the hares held by the cupid.

On the “head” of the sarcophagus, two shields are carved in low relief on the surface. Three spearheads jut out from behind the shields. The “foot” of the sarcophagus likely had a similar decoration.

The lid of the sarcophagus has a vertical decorated panel on the front edge, and the rest of the lid has been left uncarved but polished. A blank panel meant for an inscription is located at the center of the lid’s front panel. On both sides of the blank

panel is a frieze depicting three cupids holding a garland of fruit and leaves (likely laurel) with ribbons. On the left and right corners of the front panel are winged cupids.

Select Bibliography: Boehringer 1929, 95; Bocconi 1950, 286, Nr. 6; Lawrence 1965, 216, Taf. 54; Helbig 1966, II, Nr. 1737; Haarløv 1977, 139, VI.D1, Fig. 42; Davies 1978, 216, Nr. 81; Koch and Sichtermann 1982, 69, 75, 149, 222, 24, 244, Nr. 12; Kranz 1984, 224, Nr. 149, Taf. 67,1; Platt 2017, 364-5, Fig. 7.5

7.46. Fragment of Strigil Sarcophagus

Current Location: Antikensammlung, Staatliche Museen zu Berlin, Germany, Nr.Sk 863

Findspot: Unknown (acquired by Eduard Gerhard in 1857 in Rome)

Date: Second century CE

Material: Marble

Measurements: Width 71.5 cm; Height 71 cm; Depth 15 cm

Inscription: None

Description: This is a fragment of a strigil sarcophagus where only the center of the front side of the sarcophagus survives. Part of the bottom half of this fragment is missing. A bead-and-reel pattern decorates the upper border. The two-leaf door takes up the center of this fragment, and each leaf is split into upper and lower panels. On the left door leaf, each panel has a circular door knocker. On the right door leaf, the upper panel has a circular door knocker, and the central door stile has a lock with keys hanging from it. The left door leaf has been carved to appear slightly ajar. The edge of the door is carved with a wavy incised line. In addition, the door is carved in high relief and behind it are horizontal incised lines to represent ashlar masonry. Two spiral-fluted Corinthian columns frame both sides of the door and support an ornate architrave with a bead-and-reel pattern, and dentils. This architrave supports a pediment with a frieze that appears to

be curling vines and a tympanum decorated with dentils and this same vine pattern. On the ridge and corners of the pediment are palmette acroteria.

Though damaged, parts of the strigillated panels that frame both sides of the door are still discernible. The S-shaped curves are oriented toward the central door motif.

Bibliography: Königliche Museen zu Berlin 1885, 164, No. 862; Conze 1892, 344, No. 863; Altes Museum 1922, 69, No. 863; Rodenwaldt 1923/1924, 17

7.47. Fragment of Strigil Sarcophagus

Current Location: Giardino di Palazzo Colonna, Rome, Italy

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Width 139 cm; Height 35 cm; Depth 88 cm

Inscription: None

Description: This is a fragment of a strigil sarcophagus. Even with extensive damage, it is still clear that a two-leaf door was at the center of the sarcophagus's front side. The bottom third of the two door leaves is still discernible with a lock with a key hanging from it decorating the lower panel on the right door leaf. The lower panel of the left door leaf is also decorated, but it is unclear what is depicted. It may have been a door knocker. A patterned border frames the edge of the door leaves. Two steps lead up to the door. The left door leaf is clearly carved to suggest it is ajar. On both sides of the door are the remains of column bases and some of the spiral-fluted column shafts. This suggests the door was likely framed by an aedicula, with columns supporting an architrave and pediment as seen in other strigil sarcophagus examples.

The right side of the sarcophagus is now gone, but to the left of the door is part of a strigillated panel. The remains of the S-shaped curves suggest the strigils turn inward toward the door. Presumably, to the right of the door was a strigillated panel as well with the S-shaped curves turned toward the door. To the left of the strigillated panel on the left edge of the front side is a foot. This may have been a genius or a winged cupid on the left edge of the sarcophagus, with a similar scene also on the right edge that is now missing. Next to it may be a rock or water, but it is difficult to identify.

The “foot” of the sarcophagus is badly damaged, but the bottom half of a *pelta* is discernible.

Bibliography: Unpublished to author’s knowledge

7.48. Door Sarcophagus

Current Location: Nelson-Atkins Museum, Kansas City, KS, United States, inv. 33-493

Findspot: Unknown (purchased by Nelson-Atkins in 1933 from Piero Tartaglia)

Date: 240-260 CE (Nelson-Atkins Museum)

Material: Marble

Measurements: Width 217.8 cm; Height 99.2 cm; Depth 102.2 cm

Inscription: None

Description: This is a strigil sarcophagus decorated on three sides with the door motif at the center of the front side. The lid is now missing.

The two-leaf door is split into upper and lower panels, with Medusa heads on the upper panels and lionhead door knockers on the lower panels. The upper, central, and bottom stiles are carved and decorated with studs to add further embellishment to the door’s surface. The left door leaf is carved to appear slightly ajar.

On both sides of the door are spiral-fluted composite columns that support a plain architrave and pediment. A basket of fruit flanked by two birds eating the fruit decorates the tympanum. The edges of the pediment are highly decorated. A frieze of palmettes decorates the ridge, and two larger palmette acroteria decorate the corners of the pediment. Between the acroteria are curling vines that embellish the upper edge of the pediment. Behind these curling vines are lines that appear to represent roof tiles. In the space behind this aedicula framing the door are incised horizontal lines carved to suggest ashlar masonry.

A pair of fluted composite columns decorates the left and right edge of the front side of the sarcophagus, with the space behind these columns carved to suggest ashlar masonry, much like on the central panel. The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door.

The “foot” of the sarcophagus is decorated with a pair of shields that cross one another. Behind each shield is a spear with the spearheads facing upward. A sword with an eagle head on the pommel and a rounded scabbard is carved horizontally behind where the shields cross. A double-headed axe is also carved vertically behind the crossed shields. The “head” of the sarcophagus is identical to the “foot.”

Bibliography: Robert Cohon, email correspondence and documents to author, March 17, 2018.

7.49. Fragment of Strigil Sarcophagus

Current Location: Palazzo dei Conservatori, Rome, Italy (embedded in wall)

Findspot: Unknown

Date: Mid-third century CE

Material: Marble

Measurements: Width 85 cm; Height 89 cm

Inscription: None

Description: This is a photo of a sarcophagus fragment embedded in a wall at the Palazzo dei Conservatori. It is unclear where the object is now (the photo is from 1926). Stuart-Jones and Haarløv provide the most thorough and perhaps only description of the object. Only part of the front side of the sarcophagus survives. Most of the fragment consists of part of a two-leaf door. The right leaf is almost entirely missing with only a small piece of the upper panel and upper stile still remaining. The left door leaf is mostly extant and has an upper and lower panel. Stuart-Jones describes the upper panel as having a female figure playing a lyre, while the lower panel has a seminude male figure holding an object. The left door leaf is carved such that it appears to be opening. To the left of the door is a spiral-fluted foliated column that supports a plain architrave topped by a pediment. A vase with two birds pecking at fruit decorates the tympanum. In the space behind the column, incised horizontal lines are carved to represent ashlar masonry.

The entire right side of the door is now missing, but part of the left side of the door indicates it was framed by a strigillated panel. The S-curves on the panel turn inward toward the center of the sarcophagus. Presumably, a similar strigillated panel decorated the right side of the sarcophagus with the S-curves also turned toward the center.

Bibliography: Stuart-Jones 1928, 247-58, No. 92, Pl. 95; Haarløv 1977, 139, VI.D.2; Davies 1978, 219, Nr. 113

7.50. Fragment of Strigil Sarcophagus

Current Location: Santa Sabina, Rome, Italy (embedded in wall)

Findspot: Unknown

Date: Mid-third century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is part of a strigil sarcophagus where the right edge, part of the left edge, and the bottom have been cut away possibly to embed it in a wall. The front of the sarcophagus is split into three main sections, with a two-leaf door at the center. Each leaf is split into two panels, an upper panel with Medusa heads and a lower panel with lionhead door knockers. The upper, central, and lower stiles of the door are also carved to add further embellishment. The left door leaf is carved to appear slightly ajar. A pair of Corinthian columns frames both sides of the door and supports a plain architrave and pediment. Behind the columns are horizontal incised lines that suggest ashlar masonry. A pair of birds drinking from a vase decorates the tympanum. The corners of the pediment are decorated with palmette acroteria. The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. On the left edge of the sarcophagus, part of a Corinthian column is still discernible.

Bibliography: Faldi 1966; Haarløv 1977, 143, VI.D.16

7.51. Strigil Sarcophagus

Current Location: Chiesa di San Paolo entro le Mura, Rome, Italy

Findspot: Tomb of the Sempronii in Vigna Casali, Italy; excavated in 1871-1872

Date: Third century CE (date of Tomb of the Sempronii from Marshall)

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a strigil sarcophagus with the door motif at the center of the front side. The square two-leaf door is split into upper and lower panels. On the upper right door panel is a lock and key. The lower panels are decorated with circular door knockers. The left door leaf is carved to suggest that the door is slightly ajar. A pair of spiral-fluted Corinthian columns frames both sides of the door. These columns support a pediment with a wreath and ribbons decorating the tympanum. On top of the pediment are two winged cupids.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. On the front corners of the sarcophagus are spiral-fluted Corinthian columns. Though there is no photo, Matz and Duhn state that the sides are decorated with shields and crossed spears.

Haarløv's catalogue entries, VI.D.12 and 13 are the same object. According to Giordani and Marshall, the dealer Scalambrini originally had this work in his possession in 1888 and it eventually ended up the garden of the American Church in Rome on Via Nazionale.

Bibliography: Matz and Duhn 1881, Vol. 2, 180, No. 2696; Scalambrini, 1888, Brizio 1893, 19; Haarløv 1977, 142, VI.D.12, VI.D.13; Fig. 46; Davies 1978, 217, Nr. 95; Santolini Giordani 1989, 140-41, Cat. 93; Marshall 2020, 242, Figs. 1, 4

7.52. Fragment of Strigil Sarcophagus
Current Location: Museo delle Mura, Rome, Italy
Findspot: Unknown

Date: Third century CE (Wilpert)

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a small fragment of a sarcophagus with a corner of the door, pediment, and a part of the left strigillated panel remaining. Only the upper left section of the door motif remains. The carved upper stile with studs and the frame of the upper panel on the left door leaf are still discernible. It is not clear from the fragment whether the left door leaf was carved to appear slightly ajar. To the left of the door fragment is the upper portion of a composite column that supports a pediment with a plain architrave. The center of the pediment is decorated with a laurel wreath and ribbons. The corner of the pediment is decorated with a palmette acroterion and on top of the pediment is a sea monster. To the left of the door is a small fragment with strigillated carvings. This likely indicates that the door was framed on both sides with strigillated panels on the front of the sarcophagus. The S-shaped curves of the strigils turn inward toward the door.

Bibliography: Wilpert 1929, 144, Taf. CXXXI, 2; Haarløv 1977, 140, VI.D.5

7.53. Fragment of Strigil Sarcophagus

Current Location: Museo Archeologico Nazionale dell'Umbria, Perugia

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a small fragment of a sarcophagus that does not have a corresponding photograph. This description relies on Davies's catalogue entry. Davies describes this

fragment as the front panel of a sarcophagus and only a two-leaf door remains. The door leaves are split into upper and lower panels with a lock decorating one of the upper panels and circular door knockers decorating the bottom panels. Above the door is a pediment with a *patera* in the tympanum.

Bibliography: Davies 1978, 219, Nr. 112

7.54. Strigil Sarcophagus

Current Location: Duomo, Palermo, Italy

Findspot: Unknown (reused to inter Archbishop Bartholomew of Antioch who died in 1311)

Date: Third century CE (Tusa)

Material: Marble

Measurements: Width 2.18 cm; Height 66 cm; Depth 86 cm

Inscription: None

Description: This is a strigil sarcophagus divided into three sections. A two-leaf door decorates the center of the sarcophagus's front side. Each leaf is split into upper and lower panels. Tusa, Haarløv, and Davies states that all of the panels are decorated with rams' heads, but it appears that lion heads actually decorate the panels of the right door leaf. The upper, central, and bottom stiles of the door are carved and studded to add further embellishment. The left door leaf is carved as if the door were slightly ajar. A pair of composite columns frames both sides of the door and supports an architrave and pediment. A laurel wreath with ribbons decorates the central tympanum. The corners of the pediment have palmette acroteria. On top of the pediment is a pair of sea monsters facing the corners.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. On the left and right corners of the sarcophagus is a pair of composite columns. It is unknown what the sides of the sarcophagus look like. This sarcophagus has a medieval lid placed much later, around the fourteenth century.

Bibliography: Compagni 1840, 22; Casano 1849, 34, tomba Nr. 11; Tusa 1957, 119 n. 53, Tav. LXIX, fig. 124; Haarløv 1977, 147, VI.D.27; Davies 1978, 218, Nr. 106; Paoletti 1984, 230-31, Nr. 11,12, Fig. 3; Tusa 1995, 58, No. 56, Tav. LXXXV; Huskinson 2015, 83, Fig. 5.3

7.55. Strigil Sarcophagus

Current Location: Palazzo Colonna, Rome, Italy

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a strigil sarcophagus with the door motif at the center of the front side. It is unclear whether the “head” and “foot” of the sarcophagus were decorated. The lid is also missing.

The square two-leaf door is split into upper and lower panels. On the left door leaf, the upper panel has what appears to be a door knocker possibly in the shape of a paw. Haarløv describes it as a “door hammer.” The bottom panel has a circular door knocker. On the right door leaf, the upper panel has a lock, and on the bottom panel is a key. The door is carved such that there is a space in between the leaves. It is unclear from the photo whether the left door leaf is depicted as slightly open. A pair of spiral-fluted

Corinthian columns topped with leaf capitals frames both sides of the door. These columns support a plain architrave and pediment with a circular disk, possibly a *patera*, at the center of the tympanum. Palmette acroteria decorate the corners of the pediment and the ridge. The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. On the front corners of the sarcophagus are spiral-fluted columns with leaf capitals.

Bibliography: Matz and Duhn 1881, Vol. 2, 181, Nr. 2698; Haarløv 1977, 141, VI.D.9., Fig. 43; Davies 1978 218, Nr. 98

7.56. Fragment of Strigil Sarcophagus

Current Location: Lost (Haarløv [1977] last noted that it was in an art shop)

Findspot: Unknown

Date: 200-300 CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a fragment of a strigil sarcophagus with most of the two-leaf door still extant. Each door leaf is split into upper and lower panels with lion heads. The upper, central, and bottom stiles are carved to add further embellishment to the door. The left door leaf is carved to suggest the door is slightly ajar. A column with a foliated capital supports part of a plain architrave and pediment that are still extant. Most likely an identical column also stood to the right of the door. A laurel wreath and ribbon decorate the tympanum. On top of the pediment is a sea monster facing the corner.

The right side of the sarcophagus is now missing, but a small part of the left strigillated panel remains. The S-shaped curves of the strigils turn inward toward the door. It can be assumed that the right side also had a strigillated panel.

Bibliography: Haarløv 1977, 141, VI.D.10; Davies 1978, 219, Nr. 114

7.57. Strigil Sarcophagus

Current Location: Campo Santo, Pisa, Italy

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Width 214 cm; Height 99 cm; Depth 102 cm

Inscription: None

Description: This is a strigil sarcophagus with the door motif at the center of the front side. The lid is now missing.

The two-leaf door is split into upper and lower panels. In each of the panels are representations of the seasons, but these are heavily damaged. In the upper panel on the left leaf is most likely Winter holding a shepherd's crook. In the upper panel on the right leaf is most likely Spring holding a basket. The lower panel on the right leaf may represent Summer and on the left leaf Autumn. The upper, central, and bottom stiles of the door are also carved to add further embellishment to the door. A pair of composite columns frames both sides of the door. These columns support a plain architrave with a pediment. A cross, presumably Christian, decorates the tympanum. This was most likely carved later because there is a faint outline of a circular wreath behind the cross. On the corners of the pediment are undecorated acroteria.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. On the left and right sides of each panel is a composite column. The corners of the sarcophagus are decorated with two unfinished figures most likely meant to be portraits. To the left is a female figure wearing a flowing chiton with a *parapetasma* behind her. Her left hand appears to have been holding something, possibly part of the curtain. On the right corner is a male figure wearing a toga with a *parapetasma* hanging behind him. Both figures stand on pedestals and appear to be in motion.

There are no photographs of the sides of the sarcophagus, but Dütschke provides a description. The “head” of the sarcophagus depicts Pegasus jumping over a vase. On the “foot” is a pair of griffins facing one another. Between them is a burning torch.

Bibliography: Lasinio 1814, Tav. XXI, XXII; Dütschke 1874, Vol. 1, 112-13, Nr. 146; Altmann 1905, 18; Papini 1932, 28, No. 41; Hanfmann 1951, 163, No. 316, Fig. 65; Haarløv 1977, 146, VI.D.25, Fig. 55, Davies 1978, 217, Nr. 91

7.58. Strigil Sarcophagus

Current Location: Hermitage Museum, St. Petersburg, Russia, inv. GR-3086

Findspot: Rome, Italy

Date: 215 CE (Wiegartz)

Material: Marble

Measurements: Height 131 cm

Inscription: None

Description: This is a strigil sarcophagus with the door motif at the center of the front side. The lid is now missing, and there is no additional information on or photographs of the “head” and “foot” of the sarcophagus.

The two-leaf doors are split into upper and lower panels. The lower panels are decorated with lionhead door knockers. The upper panels are decorated with two figures representing the seasons Winter and Autumn. On the left panel, Winter stands next to a sheaf of wheat and is holding a brace of ducks in his right hand. A basket of fruit sits by his feet. On the right panel, Autumn is holding a bunch of grapes in his right hand and what may be a shepherd's crook in his left. A basket of fruit sits by his feet. The central, middle, and lower stiles are also carved to add further embellishment to the door. The left and right door leaves are carved to appear slightly ajar.

The door is framed by an aedicula supported by spiral-fluted composite columns. Behind the columns are horizontal incised lines to suggest ashlar masonry. The columns support a plain architrave with an upper cyma carved with leaf patterns. The pediment is decorated with three friezes. The inner frieze is carved with leaves, there is an egg-and-dart pattern in the central frieze, and there is an acanthus-leaf pattern in the outer frieze. A pair of birds eating from a basket of fruit decorates the tympanum. A pair of hippocampi decorates the top of the pediment. Palmette acroteria embellish the pediment's ridge and corners.

The left and right sides of the door are framed by strigillated panels with a decorative upper and lower border. The lower border consists of a narrow leaf frieze, a wider frieze carved with leaves, and finally a bead-and-reel pattern at the bottom. The upper border consists of a bead-and-reel border, a narrow leaf frieze, and a wider frieze at the upper border carved with leaves. The S-shaped curves of the strigils turn inward

toward the door. Framing the front of the sarcophagus, on the left and right sides of each panel, are fluted composite columns.

Bibliography: Unpublished to author's knowledge

7.59. Strigil Sarcophagus

Current Location: Torre dei Conti, Rome, Italy (used as the sarcophagus for General Alessandro Parisi in 1938; originally in the Palazzo Barberini)

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a strigil sarcophagus with the door motif at the center of the front side. Though there are no photographs of the sides of the sarcophagus, Matz and Duhn note in their catalogue that the "head" and "foot" were left unfinished. In addition, though there are no measurements, they note that this sarcophagus was especially large.

The two-leaf door is split into upper and lower panels with lionhead door knockers decorating the center of each panel. The upper, central, and bottom stiles of the door are also carved to add further embellishment to the door. The left door leaf is carved to suggest that the door is slightly ajar. A pair of spiral-fluted Corinthian columns frames the door. These columns support a plain architrave with a pediment. Matz and Duhn identify two figures in the tympanum: Tellus, the goddess of earth, holding a cornucopia, and Oceanus, the god of the sea, holding a rudder. Above the pediment is a pair of Tritons with horns.

The left and right sides of the door are framed by strigillated panels. Each of these panels is decorated with a wide upper and lower border. The S-shaped curves of the strigils turn inward toward the door. On the left and right corners of the sarcophagus are spiral-fluted Corinthian columns.

Bibliography: Matz and Duhn 1881, Vol. 2, 180, Nr. 2695; Haarløv 1977, 144, VI.D.19, Fig. 49; Davies 1978, 218, Nr. 105; Diebner 2001, 202-3, Fig. 11; Huskinson 2015, 272

7.60. Strigil Sarcophagus

Current Location: Museo Archeological Nazionale di Napoli, Naples, Italy

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a strigil sarcophagus with the door motif at the center of the front side. The sarcophagus is decorated on one side, the front, with the “head,” “foot,” and back left uncarved. This may mean the sarcophagus was not yet finished. The lid of this sarcophagus was either not completed or is lost.

Each leaf of the two-leaf door is split into three panels. On the left leaf, the upper and lower panels are decorated with what appear to be Medusa heads, and the central panel has a vase filled with fruit. On the right leaf, the upper and lower panels are decorated with what appear to be lion heads, and the central panel has an identical vase with fruit. The left door leaf is carved to suggest that the door is ajar. Corinthian columns frame both sides of the door, and square blocks where the capitals would typically be indicate this part of the sarcophagus was unfinished. Above the door is a pediment with a

wreath and ribbons in the tympanum. The corners of the pediment have undecorated acroteria.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. Pilasters with possibly Corinthian capitals decorate the left and right edges of the front side of the sarcophagus.

Bibliography: Unpublished to author's knowledge

7.61. Strigil Sarcophagus

Current Location: Lost (originally in courtyard as a fountain in the Palazzo Mazio-Boncompagni, 39 Via della Scrofa, Rome, according to Haarløv)

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a strigil sarcophagus with the door motif at the center of the front panel. The currently location of this sarcophagus is unknown; Haarløv stated it was last being used as a fountain in Rome. The lid is now missing.

Each leaf of the two-leaf door is split into three panels. Each of the bottom panels has a circular door knocker, the left central panel has a key, and the right central panel has a lock. The upper panels of both leaves are undecorated. The left door leaf is carved to suggest that the door is slightly ajar. Two stairs lead up to the door. Fluted Ionic columns frame both sides of the door and support a plain architrave and pediment. Palmette acroteria decorate the corners of the pediment.

The left and right sides of the door are framed by strigillated panels. Both of the panels are framed by a plain border. The S-shaped curves of the strigils turn inward toward the door. Fluted foliated columns decorate the left and right edges of the front side of the sarcophagus. The base of the sarcophagus is unusually wide and may have had decorations that are now heavily damaged.

The “head” and “foot” of the sarcophagus are identical. Both are decorated with a pair of oval shields crossing one another. They take up almost the entire surface area of the sides. The shields are carved with curls and a diamond at their centers.

Bibliography: Wilpert 1929, 144-45, Taf. CXXX, 3; Haarløv 1977, 143, VI.D. 18, Fig. 48; Davies 1978, 218, Nr. 99

7.62. Strigil Sarcophagus

Current Location: Lost (Matz and Duhn list “V. Massimi-Negroni,” so possibly the Villa Massimo formerly Villa Montalo, Negroni; Haarløv interprets Matz and Duhn as meaning “Via Massimo, Rome, Negroni”)

Findspot: Unknown, likely Rome

Date: Third century CE

Material: Marble

Measurements: Unknown

Inscription:

D M

MARCIANAE

QUAE VIXIT ANNIS

XXVIII MENS X

DIEBUS XXII

C OFILIUS C F

HERMETIANUS

CONIUGI B M CASTAE

PUDICAE FECIT ET SIBI

Description: There is no photograph of this sarcophagus, but Haarløv and Matz and Duhn describe it in similar ways. Corinthian columns decorate the corners on the front side of the sarcophagus. At the center of the front side is a pair of Corinthian columns supporting a pediment with acroteria. Haarløv and Matz and Duhn state that a door is framed by this aedicula and that on the door is a lengthy inscription. Translated, the inscription reads, “For the gods of the deceased, for Marciana who lived 28 years, 10 months, and 12 days, C. Ofilius Hermetianus, son of Caius, made this for his most pious, chaste well-deserving wife and himself.” The inscription, which is quite lengthy, likely covered most of the door, much like 7.56, which also has an inscription. Haarløv identifies this sarcophagus as a strigillated type, meaning it likely had strigillated panels framing the door; however, none of the descriptions include information about strigillated decorations. No other additional information on this sarcophagus is provided.

Bibliography: Matz and Duhn 1881, Vol. 2, 181, Nr. 2699; Haarløv 1977, 142, VI.D.14

7.63. Strigil Sarcophagus

Current Location: Crypt, Duomo, Palermo, Italy (used to inter Archbishop Francesco of Antioch in the fourteenth century and later Archbishop Paolo Visconti in 1473)

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Width 227 cm; Height 57 cm; Depth 65 cm

Inscription: CIL X.2 7289

D M

TAC IULIA

NO IVOK

QUANDOM

AUR LUCIL

DA CONIU

GI KARRISI
MO ET IULI
US TACITIA
NUS FILIUS
HEREDES
POSUERUNT
MERENTI

Description: The front of this sarcophagus is decorated with a bead-and-reel pattern on the upper and lower borders, and it is split into three main sections. There are no photographs of the sides of the sarcophagus, and the lid dates to likely the fourteenth or fifteenth century CE.

At the center of the front side is a pair of fluted pilasters that supports a plain architrave and pediment. A laurel wreath and ribbons decorate the tympanum, and palmette acroteria decorate the corners of the pediment. At the center of the aedicula is what appears to be an inscribed panel. This panel may have originally been a door because there are stairs at the base of the panel. Faint carvings on the top and bottom of the panel at the center may be where the mullion would have been carved. The inscription may have been added later, once the door was removed, or the door may have never been carved at all. Translated, the inscription reads, “To the gods of the deceased, for Tactitus Iulianus Evocato once the spouse of the dearest Aurelia Lucilda, Iulius Tacitianus his son and heir made this for his well-deserving father.”

The left and right sides of the inscribed panel are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. Spiral-fluted foliated columns decorate the left and right corners of the sarcophagus.

Bibliography: Tusa 1995, 53, No. 50, Tav. LXXV, 1

7.64. Fragment of Strigil Sarcophagus

Current Location: Santa Sabina, Rome, Italy (embedded in atrium wall)

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Unknown

Inscription:

D M

C NOVIO C FIL IUCUNDIANO

NOVIA RUFINA FRATRI B M F

Description: This is a sarcophagus fragment that is now embedded in the wall of Santa Sabina in Rome. The photograph is not clear, so this description relies on Haarløv's and Matz and Duhn's descriptions. Parts of the bottom, left, and right of the front panel appear to be damaged. A two-leaf door is at the center of the front panel, with half of the door preserved. The door leaves have upper panels decorated with masks that face the center. Corinthian pilasters frame both sides of the door and support a pediment with a wreath in the tympanum. Above this pediment is an inscribed panel. Translated, the inscription reads, "To the gods of the deceased, for C. Novius Iucundianus, son of Caius, Novia Rufina made this for her well-deserving brother." Though damaged, parts of the left and right strigillated panels on both sides of the door are still extant. The S-shaped curves of the strigils turn inward toward the door.

Bibliography: Matz and Duhn 1881, Vol 2, 181-2, Nr. 2700; Haarløv 1977, 143, VI.D.17; Davies 1978, 218, Nr. 104

7.65. Strigil Sarcophagus

Current Location: Palazzo Taverna, Rome, Italy (Haarløv)

Findspot: Unknown (most likely Rome)
Date: Third century CE
Material: Marble
Measurements: Unknown

Inscription: None

Description: This is a strigil sarcophagus with the door motif at the center of the front side. There are no photographs of the sides of this sarcophagus, and the lid is missing. Based on the existing photograph, the sarcophagus is being used as a fountain.

The square two-leaf door is split into upper and lower panels. Each upper panel is decorated with a circular door knocker. The lower panels both have keys, and the right lower panel includes a lock. The left door leaf is carved so that the door appears slightly ajar. A pair of fluted Corinthian columns frames both sides of the door and supports a plain architrave and a pediment. At the center of the tympanum is a *patera* framed by a cornucopia and an oar, according to Haarløv. Palmette acroteria decorate the corners of the pediment.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. On the corners of the front side are fluted foliated columns.

Bibliography: Haarløv 1977, 142-43, VI.D.15, Fig. 47; Davies 1978, 218, Nr. 97

7.66. Strigil Sarcophagus

Current Location: Poli, Rome, Italy (possibly 17 Piazza Monsignor Giuseppe Cascioli)

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Width 220 cm; Height 62 cm; Depth 70 cm

Inscription: None

Description: The front of this sarcophagus is split into three sections with a two-leaf door at the center. It is unclear whether the back of the sarcophagus is decorated. The lid is missing, and, based on the photographs, the sarcophagus is being used as a fountain.

Each door leaf is split into upper and lower panels decorated with lionhead door knockers. The left door leaf is slightly damaged, but it was carved to depict the door as slightly ajar. Fluted Corinthian pilasters frame both sides of the door and support a pediment. Next to the right pilaster, horizontal incised lines are carved to suggest ashlar masonry. A laurel wreath with ribbons decorates the tympanum, and palmette acroteria decorate the corners of the pediment, though the left palmette has been worn away. Some of the upper part of the pediment is now eroded.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils face the same direction, the left. This is the only known case on a door strigil sarcophagus of the same orientation of the strigils on both sides. A bead-and-reel pattern creates top and bottom borders on these panels. On the corners of the front side are Corinthian columns.

This photo of the sarcophagus is from 1957, and it appears the sarcophagus was being used as a fountain. This sarcophagus may still be in Poli at 17 Piazza Monsignor Giuseppe Ciascioli. If this strigillated sarcophagus is the one in the Google Earth photo, then the “head” of the sarcophagus is decorated with crossed oval shields. The “foot” may have been decorated identically.

Bibliography: Nibby 1848, Vol. 2: 570; Cascioli 1896, 4, 5, 7, 212, 257; Cascioli 1933, 17; Haarløv 1977, 144, VI.D.21; Davies 1978, 218, Nr. 103

7.67. Strigil Sarcophagus

Current Location: Museo Archeologico Nazionale di Napoli, Naples, Italy, inv. 254739

Findspot: Mileto, Vibo Valentia, Calabria, Italy (used to inter Roger I of Sicily)

Date: Third century CE

Material: Marble

Measurements: Width 243 cm; Height 121 cm (73 cm without lid); Depth 132 cm

Inscription: None

Description: The front of this sarcophagus is split into three sections with a two-leaf door at the center. Each door leaf is split into undecorated upper and lower panels. The upper, central, and bottom stiles are carved to add further embellishment to the door. The door is depicted as closed, which is unusual for strigil sarcophagi from this time. A set of stairs leads up to the door. Fluted foliated pilasters on pedestals frame both sides of the door and support a plain architrave and pediment. A laurel wreath with ribbons decorates the tympanum. Sea monsters decorate the top of the pediment, and the one on the right is damaged.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. On the corners of the front side are columns on pedestals, but these columns are mostly damaged.

The “head” and “foot” of the sarcophagus are identical. The short sides depict curule chairs, small foldable chairs that represent military and political power. The chairs appear to be placed on three pedestals, but the central pedestal is slightly taller. Two laurel wreaths are placed on top of each chair, and the chairs sit on pedestals. Framing both sides of the curule chairs are fasces, small bundles of rods with an axe in them. The

fascēs were held by lictors, civil servants who attended the magistrate. On the “head,” the axe points out toward the edge of the sarcophagus, but the axe is missing from the right fascēs. On the “foot” both of the axe-heads point inward toward the chair. The right corner of the “foot” is broken off.

The lid of the sarcophagus takes the shape of a pediment with a pair of portrait busts on the front corners. These two figures are heavily damaged with both of their heads missing. The right figure wears a chiton, which suggests a female figure, and on the right, the figure wears a toga contabulata and holds a scroll, suggesting this is a magistrate. The front edge of the lid is decorated with leafy vines and flowers. The tympana that correspond to the “head” and “foot” of the sarcophagus are identical. Both tympana have carved crosses with curling hair framing them. It is highly likely that these were originally Medusa heads with curling hair and that the faces were removed and recarved into the crosses. Palmette acroteria decorate the back corners of the sarcophagi.

The back of the sarcophagus has been left undecorated.

Bibliography: Haarløv 1977, 145, VI.D.23, Fig. 53; Davies 1978, 218, Nr. 108; Faedo 1982, 691-706

7.68. Strigil Sarcophagus

Current Location: Duomo, Genoa, Italy (embedded in wall)

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Width 180 cm; Height 53 cm

Inscription: None

Description: This strigil sarcophagus now embedded into the wall of the Duomo in Genoa. It is unclear whether the short sides or back were decorated. Only the front and “head” of the sarcophagus are discernible. The photo of the front panel is from 1934. The lid is also lost.

The front of the sarcophagus is split into three sections with a two-leaf door at the center. Though it is difficult to see, it appears that the “head” of the sarcophagus is undecorated.

Each door leaf is split into upper and lower panels, with the upper panels decorated with lionhead door knockers. The lower left panel is decorated with a key and the lower right panel a lock. The left door leaf is carved as if the door were slightly ajar. Fluted foliated pilasters frame both sides of the door and support a plain architrave and a pediment. Part of the tympanum is damaged, but it appears to have been decorated with a laurel wreath with ribbons. The upper edge of the pediment is embellished with drillwork and has palmette acroteria on the corners.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. On the corners of the front side are spiral-fluted foliated columns.

Bibliography: Bozzo 1967, 31-43, No. 3, Pl. 2; Haarløv 1977, 146, VI.D.24, Fig. 54; Davies 1978, 218, Nr. 96; Faedo 2012, 133-40

7.69. Strigil Sarcophagus

Current Location: Musée de Timgad, Algeria (at entrance)

Findspot: Unknown

Date: Third century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a photograph of the front of a strigil sarcophagus. There are no photographs showing the “head” or “foot,” and the lid of the sarcophagus is also now lost.

The front of the sarcophagus is split into three sections with a square two-leaf door at the center. Each door leaf is split into upper and lower panels. The lower panels are decorated with circular door knockers that are attached to the upper edge of the panel. On the upper right panel is a lock, and on the upper left panel are two sets of keys that are carved as if to fit the upper right door lock. The left door leaf is carved as if the door were slightly ajar. Spiral-fluted Corinthian columns frame both sides of the door. Instead of an architrave, a thin band of dentils is directly over the door under the pediment. A laurel wreath with ribbons decorates the tympanum, and palmette acroteria decorate the corners of the pediment.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. On the corners of the front side are spiral-fluted Corinthian columns.

Bibliography: Haarløv 1977, 148, VI.D.31, Fig. 61; Davies 1978, 218, Nr. 100

7.70. Strigil Sarcophagus

Current Location: Possibly Musée Ahcene Chebli, Skikda, Algeria (originally in Musée de Philippeville according to Haarløv)

Findspot: Skikda (originally Philippeville), Algeria; in 1851 behind cavalry barracks

Date: Third century CE
Material: Marble
Measurements: Width 1.80 cm; Height 50 cm

Inscription: None

Description: The front of the sarcophagus is split into three sections with a two-leaf door at the center.

Each door leaf is split into upper and lower panels. They may have been carved but are now heavily eroded. The upper, central, and lower stiles are carved to add further embellishment to the door. Spiral-fluted Ionic columns frame both sides of the door and support a plain architrave and a pediment. There may have been decorations in the tympanum, but this is difficult to discern.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. On the corners of the front side are Tuscan pilasters.

Though there are no photographs of the “head” and “foot” of the sarcophagus, Gsell believes the “head” may have been decorated with a double-headed battle-axe, but the lines are very faint.

Bibliography: Gsell 1898, 34, Pl. IV. 3; Bertrand 1901, 27-28, Nr. 239; Cabrol and Leclerq 1924, Vol. 6, 1946-47, Fig. 5516; Haarløv 1977, 149, VI.D.32

7.71. Strigil Sarcophagus

Current Location: Duomo, Palermo, Italy

Findspot: Unknown (reused to inter Archbishop Tizio Rogereschi, who died in 1304)

Date: Third century CE

Material: Marble

Measurements: Width 194 cm; Height 54 cm; Depth 56 cm

Inscription: None

Description: This is a strigil sarcophagus divided into three sections. There are no photographs of the “head,” “foot,” and back, and it is unclear whether these sides were decorated. The lid is medieval lid, made around the fourteenth century CE.

A two-leaf door decorates the center of the sarcophagus’s front side. Each leaf is split into undecorated upper and lower panels. Circular embellishments, possibly meant to depict studs, decorate the edges of the upper, central, and lower stiles. The right door leaf is carved as if the door were slightly ajar. The door is topped by a pediment with a laurel wreath and ribbons in the tympanum. Plain acroteria decorate the ridge, which is slightly damaged, and corners of the pediment.

The left and right sides of the door are framed by strigillated panels. Both panels are carved with a plain border. The S-shaped curves of the strigils turn inward toward the door. On the left and right corners of the sarcophagus is a pair of foliated columns. It is unknown what the sides of the sarcophagus look like, but the fact that Tusa does not provide a description may suggest the “head” and “foot” were left undecorated.

Haarløv suspects this sarcophagus may be medieval. This could be plausible as it is unusual to see the right door leaf ajar rather than the left and no framing columns that support the pediment.

Bibliography: Compagni 1840, 26; Casano 1849, 46, tomba No. 15; Tusa 1957, 116, Nr. 51, Tav. LXVII, Fig. 120; Haarløv 1977, 147, VI.D.28; Davies 1978, 218, Nr. 107; Paoletti 1984, 230, Nr. 13; Tusa 1995, 56, No. 54, Tav. LXXX; Huskinson 2015, 83, Fig. 5.3

7.72. Fragment of Strigil Sarcophagus

Current Location: Villa Albani, Collezione Torlonia, Rome, Italy (possibly embedded in wall)

Findspot: Likely Catacombs of San Sebastiano, Rome, Italy (Wilpert)

Date: End of second century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a fragment of a strigil sarcophagus with the central section mostly intact. A two-leaf door is still discernible; though most of the right leaf is gone, half of the left leaf remains. The leaves were likely split into three panels, and the center of the upper left panel has a carving. The upper, central, and mostly likely bottom stiles were carved to add further embellishment. Based on the photo, the left door leaf appears to be carved to appear slightly ajar. A plain projecting shelf sits above the door frame. Fluted foliated pilasters frame both sides of the door and support a plain architrave and a pediment. In the space between the door and the pilasters are thin incised lines suggesting ashlar masonry. A laurel wreath and ribbons decorate the tympanum, and palmette acroteria decorate the corners of the pediment. Above the pediment is a pair of Tritons with horns.

Most of the left and right sides of the sarcophagus is missing, but it is still discernible that strigillated panels framed both sides of the door. The S-shaped curves of the strigils turn inward toward the door.

Bibliography: Wilpert 1929, 144, Taf. CXXXI, 6; Haarløv 1977, VI.D.5; Davies 1978 219, Nr. 115

7.73. Strigil Sarcophagus

Current Location: Campo Santo, Pisa, Italy

Findspot: Unknown

Date: Mid-third century CE

Material: Marble

Measurements: Width 211 cm; Height 84 cm; Depth 84 cm

Inscription: None

Description: This is a strigil sarcophagus where the front panel is split into three sections with a two-leaf door at the center. The lid is not shown and may be lost.

The door leaves are split into upper and lower panels, each decorated with a winged cupid. The panel decorations are heavily damaged. Haarløv and Dütschke describe the cupids in the lower panels as leaning on downturned torches. Altmann and Dütschke believe the cupids in the upper panels may be holding bows and carrying quivers. These identifications may not be accurate. The central stile of the door is also carved to add further embellishment. The left door leaf is carved to appear slightly ajar. Corinthian columns frame both sides of the door and support a plain architrave and pediment. A laurel wreath with ribbons decorates the tympanum, and palmette acroteria decorate the pediment's corners.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. On the corners of the front side are fluted Corinthian columns.

Though there are no photos of the “head” and “foot” of the sarcophagus, Dütschke provides a description. The left and right short sides are identical to one another with an outline of an oval shield that pointed on top. He also describes a thunderbolt

decoration at the center of the shield and two spears and a double-headed axe behind the shield.

Bibliography: Lasinio 1814, Tav. CXLV, LI; Dütschke 1874, 1:121-22, No.162; Altmann 1905, 18; Lawrence 1958, 276 N. 15; Haarløv 1977, 146, VI.D.26, Fig. 56; Davies, 1978, 218, Nr. 101

7.74. Strigil Sarcophagus

Current Location: Via Margutta 33, Rome, Italy

Findspot: Found on Via del Babuino, Rome (Matz and Duhn)

Date: Mid-third century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: There is no photograph for this sarcophagus, and the description relies on Matz and Duhn's catalogue entry. The strigil sarcophagus is decorated with Corinthian columns on the front edges. At the center of the sarcophagus is a two-leaf door split into upper and lower panels. Cupids holding inverted torches are carved on each of the panels. Above the door is a pediment with masks decorating the tympanum.

Matz and Duhn state that a sphinx sitting in front of a tree decorates both of the side panels

Bibliography: Matz and Duhn 1881, Vol. 2, 180-1, Nr. 2697; Davies 1978, 218, Nr. 102

7.75. Strigil Sarcophagus

Current Location: Crypt, Basilica di San Gavino, Sardinia, Italy

Findspot: Unknown

Date: Mid-third century CE; late Gallenic (Haarløv)

Material: Marble

Measurements: Unknown

Inscription: None

Description: The front of this sarcophagus is split into three main sections with a two-leaf door at the center. There are no photographs of the “head,” “foot,” and back of the sarcophagus, so it is unclear whether these three sides were decorated. Based on the photo of the sarcophagus, the painted lid appears to be more recent.

Each door leaf is split into upper and lower panels, with carvings of sheep in the upper panels and Medusa heads in the lower panels. This is only instance of a strigil sarcophagus with the door motif where sheep decorate the door panels. The upper, central, and bottom stiles are carved and decorated with studs to add further embellishment. The edge of the left door is slightly damaged, but it is carved to appear slightly ajar. Foliated pilasters frame both sides of the door and support a plain architrave and pediment. A sickle, or possibly a bow and arrow, decorates the tympanum. This may have been carved later on, similar to the cross in 7.51. On top of the pediment are two sea monsters each facing outward.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. The left and right edges of the front panel are decorated with two figures that may be portraits. To the left is a veiled female figure wearing a chiton with a *parapetasma* behind her. In her right hand she grasps part of the curtain, and her head is turned to her left. Mirroring her on the right corner is a

male figure wearing a toga with a *parapetasma* behind him. He also grasps at the curtain, and his face is turned to his left. A set of scrolls is located at his feet.

Bibliography: Pesce 1957, 108, n. 62, Figs. 128-31; Haarløv 1977, 147, VI.D.29, Figs. 59a-b; Davies, 1978, 217, Nr. 93; Teatini 2011

7.76. Strigil Sarcophagus

Current Location: Musée National du Bardo, Tunis, Tunisia, inv. 5095 / C 1475

Findspot: Unknown

Date: 2nd quarter of third century CE (Haarløv)

Material: Marble

Measurements: Width 210 cm; Height 60 cm; Depth 64 cm

Inscription: None

Description: The front of this sarcophagus is split into three main sections with a two-leaf door at the center. There are no photographs of the “head” and “foot” of the sarcophagus, and the lid appears to be missing.

Each door leaf is split into upper and lower panels with rectangle carvings at the center of each panel. The left leaf, which has some damage, appears to be slightly ajar. Foliated pilasters frame both sides of the door and support a plain architrave and pediment. Palmette acroteria decorate the corners of the pediment.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. The left and right edges of the front panel are decorated with two figures that may be portraits. Their faces have either been damaged or were never carved. To the left is a veiled female figure wearing a chiton. She grasps a piece of her clothing in her right hand and is turned to her left. Mirroring her on

the right is a male figure wearing a toga who is turned to his right. Next to the male figure is what appears to be a thin column. Haarløv identifies a set of scrolls by his feet.

Bibliography: Fournet-Pilipenko 1961/1962, 134, No. 130, Taf. II; Haarløv 1977, 148, VI.D.30, Fig. 60; Davies, 1978, 217, Nr. 92; Yacoub 1993

7.77. Strigil Sarcophagus

Current Location: Chiostro di Michelangelo, Museo Nazionale Romano, Terme di Diocleziano, Rome, Italy, inv. 72838

Findspot: Rome, Italy; columbarium in Centocelle

Date: Third century CE

Material: Marble

Measurements: Width 205 cm; Height 51 cm; Depth 53 cm

Inscription: *Inscriptiones Graecae Urbis Romae* [1973, vol. 2, Nr.917](#)

Θ Κ

Πριφερνία Πρακτικῆ
τῆ ἀσυνκρίτῳ ζησάση
πάσης ἀρετῆς ἀξίως
ἔτεσιν ο Τ Αἴλιος
Πριφέρνιος Σωκράτης \

Θ Κ

Αἴλια Πριφερνία Πρακτικῆ
ζησάση ἔτεσιν γ μη α
ἡμέ ιγ Τ Αἴλιος Πριφέρ-
νιος Σωκράτης καί
Σαλλουστία Τυραννίς
θυγατρι γλυκυτάτη

Description: The front of this sarcophagus is split into three main sections with a square two-leaf door at the center. It is unclear whether the “head,” “foot,” and back of the sarcophagus were decorated and what the lid looks like.

The door is split into upper and lower panels, with the lower panels decorated with circular door knockers. The upper left panel is decorated with what appears to be a

key. The upper right panel was once decorated but is now eroded. The left door is carved to appear slightly ajar. Fluted Corinthian pilasters frame both sides of the door and support a pediment with palmette acroteria decorating the corners.

On each side of the door is a *tabula ansata*, a type of panel, inscribed in Greek. This is the only known example of these panels paired with the door motif on sarcophagi. Fornari in *Notizie degli Scavi* translates the Greek text as referring to two deceased freepersons from the “gens Priferia,” or Priferia family, who have taken this last name. The two deceased individuals are identified as Priferia Sallustia Tyrannis and Priferia T. Elio Socrate, as translated by Fornari. On the left and right edges of the front are two decorated vases, almost the same height as the sarcophagus, possibly referencing vases used for funerary offerings.

Bibliography: Fornari 1915, 167-68; Wilpert 1929, 145, Taf. CXXXI,1; Gütshcow 1931, 102; Haarløv 1977, 149, VI.D.33, Fig. 62; Davies 1978, 219, Nr. 109; Giuliano 1982, Vol. 1,3, 94, Nr. IV,3; Di Mino et al 1991

7.78. Strigil Sarcophagus

Current Location: Villa Riva, Genzano di Roma, Italy, inv. 45

Findspot: Unknown

Date: 240 CE (Ewald); latter half of third century CE (Haarløv)

Material: Marble

Measurements: Width 229 cm; Height 84 cm; Depth 66 cm

Inscription: None

Description: The front of the sarcophagus is split into three sections with the door motif at the center. Only a small fragment of the lid survives. It depicts a frieze of vines and theater-mask antefixes above the frieze.

The two-leaf door is split into upper and lower panels, with Medusa heads in the upper panels and lionhead door knockers in the lower panels. The upper, central, and bottom stiles of the door are also carved to add further embellishment to the door. Both the left and right door leaves are carved as if they were slightly ajar. A pair of composite columns frames both sides of the door. These columns support a plain architrave with a pediment. A basket with two peacocks facing it decorates the tympanum.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. The left and right edges of the front panel are decorated with figures that are presumably portraits. To the left is a female figure wearing a chiton and wrapped in a long cloak with a *parapetasma* behind her. Her right hand grasps part of her clothing. The female figure is veiled, but the veil is missing at her neck, which makes her appear to be wearing a hat or bonnet rather than a veil. On the right edge is a male figure wearing a toga with a *parapetasma* hanging behind him. A bunch of scrolls rests by his feet.

The “head” of the sarcophagus depicts what Ewald identifies as a “philosopher figure,” who is bearded, holding a scroll, and seated in a chair. His right hand is raised as if he were about to speak. In front of him is a pilaster (the upper portion is broken). A similar figure is depicted on the “foot” of the sarcophagus. This bearded figure is also seated and holds a partially unfurled scroll in his left hand. His right hand appears to have held something, perhaps a stylus, but this is indiscernible.

Bibliography: Haarløv 1977, 144-45, VI.D.22, Fig. 52a-d; Davies 1978, 216, Nr. 84; Ewald 1999, 138, Nr. A 10, Taf. 7,1-3

7.79. Fragment of Strigil Sarcophagus

Current Location: Lost

Findspot: Catacombs of Priscilla, Rome, Italy

Date: End of the third century CE (Haarløv); third century CE (Wilpert)

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a small fragment of the front of a sarcophagus where most of what survives comes from the right door leaf. Wilpert notes that this sarcophagus also had traces of red paint when it was found.

Almost all of the upper panel of the right door leaf survives, which is decorated with a ram's head turned toward the center of the door. Only a small piece of the bottom panel survives, and, in Wilpert's reconstruction, he believes that the bottom panel was decorated with a lion head or lionhead door knocker. The upper and central stiles are carved to add further embellishment. The upper half of an Ionic pilaster frames the right side of the door. Above the door is a pediment that is mostly missing. Part of a bird is discernible in the tympanum, and the corner of the pediment is decorated with a plain acroterion.

To the right of the door are the remains of a strigillated panel with the S-shaped curves of the strigils turned inward toward the door. Another strigillated panel likely framed the left side of the door.

Bibliography: Wilpert 1929, 144, Taf. CXXXI, 5; Haarløv 1977, 140, VI.D.6

Early Christian Sarcophagi

7.80. Fragment of Strigil Sarcophagus

Current Location: Lost (Originally in the Liverpool Museums [Davies])

Findspot: Unknown (Originally in the Ince Blundell Collection)

Date: Third century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This object has no photograph, and the description relies on Davies's catalogue entry. Davies describes this as the front panel of a sarcophagus, and the door is decorated with lion heads and cupids leaning on torches. Most likely, this was a depiction of a two-leaf door at the center of the front panel with lion heads on the upper panels and cupids on the bottom panels. Above the door is a pediment with a wreath.

The door was most likely framed on both sides by two strigillated panels. The S-shaped curves of the strigils would have been turned inward toward the door. Davies also describes a "Good Shepherd figure" at the ends of the front panel. Most likely, these were two bearded figures either holding sheep, or sheep were standing by their feet.

Bibliography: Ashmole 1929, No. 396, Pl. 47; Davies 1978, 217, Nr. 94

7.81. Fragment of Strigil Sarcophagus

Current Location: Pontificio Istituto di Archeologia Cristiana, Rome, Italy

Findspot: Ostia, Italy; in 1926

Date: Third century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a fragment of the front of a sarcophagus where some of the central section and most of the right side survive. The front was mostly likely split into three main sections with a two-leaf door at the center. All but the upper portion of the door survives, but the upper panels on both the left and right door leaves appear undecorated. Both door leaves may be carved to appear slightly ajar, but this is difficult to discern. Framing both sides of the door are Corinthian columns supporting a pediment. A laurel wreath with ribbons decorates the pediment, and two Tritons blowing on horns face outward and decorate the corners of the pediment.

The door was most likely framed on both sides by two strigillated panels, but barely any of the left panel survives. The S-shaped curves of the strigils on the right panel turn inward toward the door. On the right edge of the front panel is a bearded figure wearing a short chiton and what may be a satchel on his waist. He stands on a pedestal, is holding a sheep on his shoulders, and is looking slightly downward to his right. A dog stands by his feet. Wilpert believes this may be a depiction of St. Peter.

Bibliography: Wilpert 1929, 143, Taf. CXXX, 1; Haarløv 1977, 141, VI.D.8

7.82. Fragment of Strigil Sarcophagus

Current Location: Lost

Findspot: Catacomb of Sant'Ippolito, Rome, Italy; discovered in the nineteenth century "during the time of de Rossi" according to Wilpert

Date: Third century CE

Material: Marble

Measurements: Unknown

Inscription: None

Description: This is a fragment of the front of a sarcophagus where most of the center is missing. Even with this damage it is still discernible that the front was split into three main sections with a two-leaf door at the center. The upper part of the door is now missing, but the bottom panels on both door leaves survive and are carved with lion heads. The central and bottom stiles are carved and decorated with studs to add further embellishment. The left leaf of the door is carved to appear slightly ajar. To the right of the door, most of a spiral-fluted composite capital survives and supports a fragment of a plain architrave and pediment. The palmette acroterion on the corner of the pediment is still extant.

The left and right sides of the door are framed by strigillated panels. The S-shaped curves of the strigils turn inward toward the door. What appears to be a floral border decorates the top and bottom edges of the strigillated panels. On the left and right edges of the front are two shepherd-like figures. On the left is a bearded male figure wearing a short chiton and tights. He is carrying a sheep on his shoulders and looking to his left. A dog sits by his feet. Wilpert identifies this figure as St. Peter though this identification is uncertain. On the right edge is a younger, unbearded male shepherd also wearing a short chiton and tights. His legs are crossed, and in his right hand he is holding a syrinx, a shepherd's pipe. Part of the right edge is damaged, but it is still discernible that a sheep stood behind him. Wilpert's reconstruction suggests the shepherd is also holding a crook or staff, but this is uncertain.

Bibliography: Wilpert 1929, 143, Taf. CXXX, 2; Haarløv 1977, 140 VI.D.7

7.83. Strigil Sarcophagus

Current Location: Lost, possibly Catacombs of St. Callixtus, Rome, Italy

Findspot: Catacombs of St. Callixtus, Rome, Italy

Date: Late third to early fourth century CE

Material: Marble

Measurements: Unknown

Inscription:

DEP PHOYBIANUS V IDES NOMBEMBRES

Description: This is a heavily fragmented strigil sarcophagus with two doors on the left and right edges of the front panel. This is the only known example of “double doors” on a sarcophagus. Though heavily damaged, the doors appear to be identical with each door leaf split into undecorated upper and lower panels. The left door leaves are carved as if the door were slightly ajar. Sets of stairs also lead up to the door. Each door is framed by a pair of spiral-fluted Corinthian columns that support a pediment. Laurel wreaths and ribbons decorate both tympana, and palmette acroteria decorate the corners of the pediments. The front of the sarcophagus is mostly taken up by a strigillated panel. S-shaped curves are carved inward from either end and meet in the middle of the sarcophagus creating a small oval.

The lid of the sarcophagus takes the shape of a *kline*. The head of the figure on the couch is now missing, but it is clear he is wearing a toga. A cupid sits at the front of the *kline* and lies on the couch arm. At the foot of the *kline* is a lion that is now damaged. The edge of the lid is damaged, but an inscription survives. Translated, it reads, “Phoybianus who was buried on the Ides of November.” It is unclear what the “head” and “foot” of the sarcophagus look like. Based on the location of the sarcophagus, in a catacomb where the back panel would be against a wall, it is likely the back was left uncarved.

Bibliography: Scaglia 1923, 203; Wilpert 1929, 145, Fig. 83; Haarløv 1977, 144, VI.D.20, Fig. 50; Davies 1978, 219, Nr. 110

7.84. Good Shepherd Sarcophagus

Current Location: Arheološki muzej u Splitu, Split, Croatia, inv. 29 D

Findspot: Solin (ancient Salona), Croatia

Date: Fourth century

Material: Marble

Measurements: Width 250 cm; Height 133 cm; Depth 133 cm

Inscription: None

Description: This sarcophagus is decorated on three sides with the door motif located on the “head.” The sarcophagus has an upper border consisting of a bead-and-reel pattern and a leaf-patterned upper cyma. The base is decorated with three borders: the uppermost border consists of an alternating wave and egg-and-dart pattern, the middle is a lower cyma, and finally the bottommost border is a carving that looks like vines.

The front of the sarcophagus is split into three main sections. The central section is framed by spiral-fluted Corinthian columns that support a pediment. The tympanum of the pediment has been cut out to create an arcuated niche. The edge of the arch is decorated with a leaf pattern and a bead-and-reel pattern. The outer edge of the pediment is decorated with a bead-and-reel and leaf pattern. The ridge and corners of the pediment have undecorated acroteria. A peacock sits on each corner of the pediment, and the peacocks are holding the ends of garlands that hang from the ridge of the pediment. Underneath each peacock are small figures. A bearded figure stands in the archway wearing a short chiton and tights. He carries a sheep on his shoulders. A pair of rams stands by his feet, and they are turned away from the figure and eating from a small tree.

To the left of the central pediment is an arcuated niche supported by spiral-fluted Corinthian columns. A veiled female figure stands in front of this niche on a pedestal and is holding a small child. Haarløv believes this is a depiction of a statue because the figure stands on a pedestal and is much larger in scale than the small figures—six women to her left and eight men to her right—standing around her. To the right of the central pediment is a similar arcuated niche supported by spiral-fluted Corinthian columns. A male figure wearing a toga stands in front of this niche on a pedestal. He is holding a scroll in his left hand, and a set of scrolls is located near his feet. Like the female figure, he is of a much larger scale than the figures (there are twenty-four) surrounding him. On the left and right corners of the front side are spiral-fluted Corinthian columns (these are the same columns seen on the “head” and foot”).

The two-leaf closed door is carved at the center of the “head” of the sarcophagus. A set of three stairs leads up to it. The door leaves are split into upper and lower panels with lion heads on each panel. The central mullion and the stiles of the door are decorated with studs. Above the door is a plain architrave. Part of the decoration above the architrave is damaged, but there is a peacock on the left edge of the architrave, holding one end of a hanging garland. A similar scene was likely on the right edge of the architrave, which is now damaged. Wilpert’s reconstruction also implies there was another hanging garland directly above the architrave between the two birds. Figures frame both sides of the door. To the left, a veiled female figure is standing with arms raised in an orans pose. A small child in front of her also stands in an orans pose. To the right of the door are three figures. The figure closest to the door is bearded and wears a

toga. He has raised arms in an orans pose. A male figure stands behind him, and a small child stands by his feet. A spiral-fluted Corinthian column decorates the left corner of the “head,” while a fluted Corinthian pilaster decorates the right corner.

The “foot” of the sarcophagus is decorated with spiral-fluted Corinthian columns that support a pediment. The tympanum of the pediment has been cut out to create an arcuated niche. The edge of the arch is decorated with a bead-and-reel pattern. The outer edge of the pediment is decorated with dentils and a leaf pattern. The space between the arch and the pediment is embellished with birds and leaves at the ridge. The ridge and corners of the pediment have undecorated acroteria. At the center of the arcuated niche is a winged cupid standing on a pedestal. His head is turning slightly downward, and he is holding a downturned torch. A fluted Corinthian pilaster decorates the left corner, and a spiral-fluted Corinthian column decorates the right corner of the “foot.”

It is unclear whether the lid pictured was originally associated with this sarcophagus. The lid is unfinished and only roughly carved, with acroteria delineated and what appears to be the shape of a figure on a *kline*.

Select Bibliography: Wilpert 1929, 134-37, Taf. CXXXII, 1-3; Haarløv 1977, 137, VI.C.11; Koch and Sichtermann 1982, 318, Pl. 131; Dresken-Weiland 1998, 105, Nr.297, Pl. 97; Koch 2000, 550-52, Fig. 80; Cambi 2010 128, Nr.156, Pl. 90; Koch 2018, 818, Figs. 18-20

CONCLUSION

Since the last systematic studies of the door motif in 1977 and 1978, I now offer new insights on the formal characteristics of the door motif that better elucidate the current interpretations in scholarship on the door motif. A few conclusions can be immediately clarified by my study. First, while 216 objects with the door motif seem significant, after examining these works in their respective typologies, it becomes clear that the image of the door is uncommon. A number of objects, such as cinerary urns, altars, *cippi*, and sarcophagi, have comprehensive catalogues that posit the total number of each respective type of work. In almost every chapter, the percentage of door motif objects comes to less than 10% of the total extant body of materials. The only outlier of this discussion is the *cippi carsulani*, which are a highly specific type of road marker only produced and used in the city of Carsulae and its environs. In cases such as wall paintings, stelae, and loculus slabs, where thousands of each type of object survive, the door motif's appearance was likely less than 1% within each type of object. Identifying these rough percentages helps to better contextualize current and future scholarship. When studies on a group of objects, such as sarcophagi or cinerary urns, discuss the use of the door motif, knowing the rarity of the door provides a more accurate depiction that the objects being discussed are anomalies rather than a norm. Because of the motif's rarity and peculiarity, how it is represented and how it affects the interpretation of the rest of the object or its surrounding context requires careful consideration.

The first group of materials, the door motif found in Roman domestic interiors, is unique. These examples are the only instances where the image of the door is used

outside of the funerary context in ancient visual culture. Only a small number of the door motif survives, but what these examples tell us is how specific imagery amplified the function of particular areas of the *domus* or *villa*. In entry spaces, where visitors naturally would pause before entering the home, the image of the door guided the viewer's gaze to admire what was on display in a residence. In rooms meant for entertaining and sleeping, the image of the door, usually a *porte dipinte*, on the wall served as a backdrop for other luxurious items in the space. Together, the usage of the door motif with expensive objects helped emphasize the hospitality of the homeowner as well as a display of his wealth.

After a discussion of wall paintings, the remainder of this study is devoted to classifying the door motif on funerary monuments: cinerary urns, altars, loculus slabs, cippi, and sarcophagi respectively. From each of these chapters, a few commonalities can be drawn across typologies. On cinerary urns, altars, and loculus slabs, the depiction of the door motif varied. Some were square shaped, rectangular shaped, and carved with or without mullions. Their dimensions indicated these representations of doors were not meant to imitate a real door. The "framing" imagery that flanked both sides of doors on cinerary urns also often help to indicate the specific meaning of the door. For example, sphinxes or laurel trees flanking both sides of a door motif more likely indicated that the door represented a tomb entrance as opposed to the *Porta Ditis* because these representations were seen in and near the funerary complex. Couples standing at the door depicted in a marriage handshake complicated the meaning of the door. The scene may have indicated the reunion of a couple upon death but this was not always the case as the

marriage handshake appeared on cinerary urns dedicated to parents, children, and family members.

Though doors on altars and *loculus* slabs look like the representations of doors found on cinerary urns, the motif's meaning on these two types of objects is enigmatic. The number of door motif altars and *loculus* slabs examples are very small, making it difficult to draw clear conclusions regarding overarching trends. Altars are perhaps even more unusual as the door motif appears not only on the front panel, but on the sides and back of the object. On *loculus* slabs, only three examples of the door motif survive, and they look distinctively different from other *loculus* slabs with architectural facades. For both altars *and* *loculus* slabs, it is uncertain what these representations of doors signify or why they were used, but clearly they were unusual representations on both types of objects.

The door motif's form and its regional popularity are the focus in the discussions on *cippi* and stelae. Carsulae in central Italy and its surrounding cities provide the only known examples of *cippi* with the door motif. In addition, *cippi carsulani* are the only type of funerary monument where the door motif recurs on over half of the total extant objects. Door motif stelae are similarly found in clusters throughout Roman Italy. One group of monuments is located near the Fucine Lake, another near the northeastern coast, and a final group in the northernmost region of Italy. The distribution of door motif stelae based on gender is also noteworthy. Almost the northern and Fucine Lake door stelae are dedicated to men. In comparison almost all but one door stelae from the northeastern

coast is dedicated to women. It is difficult to posit why these “clusters” of material occur, but perhaps in the future, should more material be found, this will be further elucidated.

In the last chapter of this dissertation, I discuss the largest body of material with the door motif, sarcophagi. The placement and representation of the door motif has largely been neglected in past scholarship. In discussing the specific formal embellishments on the door, and the door’s appearance on mythic then strigil sarcophagus, it becomes clear that the way the door was represented on Asiatic and Western sarcophagi did not change at all from the early second century CE to the early fourth century CE. The form remained relatively consistent with similar types of door knockers, door panel embellishments, and framing imagery. This consistency however did not mean that the meaning of the door stayed the same in every instance. With the new half-open door, the meaning of the door motif changed slightly to represent rebirth and a triumph over death.

As with Haarløv and Davies’s publications, this dissertation should serve as a comprehensive record of what has been gathered up to this point, but ideally more objects with the door motif will be found in museum collections, private collections, and elsewhere and this corpus of material will grow. In addition, with an increased interest in Open Access and online databases, door motif objects that may have been in storage could reappear, and information on these works will be accessible to everyone. This dissertation itself is most suitable as an online resource. Perhaps some of the new finds and bibliographic information in the catalogue can be added to the multitude of other excellent databases such as those managed by German Archaeologist Institituts, the

Epigraphen Datenbank Clauss /Slaby, the Epigraphic Database Roma, Ubi Erat Lupa, and many more.

There are many ideas in this dissertation upon which future scholars can expand. For example, a more comprehensive catalogue could be collected of the funerary monuments excavated in the Pian di Bezzo in Sarsina, or in ancient Sentinum in Sassoferrato. As mentioned in the introduction and in the dissertation chapters, there are a number of inscriptions on cinerary urns, altars, *cippi*, and stelae. This dissertation did not thoroughly examine who these individuals might have been in regards to social class, or family origin, and whether this may have had any correlation to the door motif's application. Finally, unrelated to the purview of this dissertation but worth noting is the "phasing out" of the door motif after the first few decades of the fourth century CE with the rise of Christianity. A short study could be entirely devoted to this transition to Christian imagery and why the door motif was no longer used.

What is clear is that even thoroughly discussed topics such as the door motif sometimes require a second look and revisitation. With my study, I hope to not only provide a resource for scholars in my field but also challenge us to remember that facts are rare in the field of ancient art when so little material survives. Long-established interpretations like the door motif's meaning often become the equivalent to fact, but after a number of years, even these ideas require reassessment and review. After forty-five years, there are still numerous questions that have been left unanswered regarding the door motif, and hopefully what we know about this topic will only increase after another forty-five years. New strides in scholarship do not always come from brand new

discoveries. Instead, new ideas can come from looking again at what has already been done to open new avenues of discourse to revitalize earlier scholarship.

Appendix A. Figures



Figure 1. View of House of Paquius Proculus from the *fauces*
(Source: PompeiiniPictures)

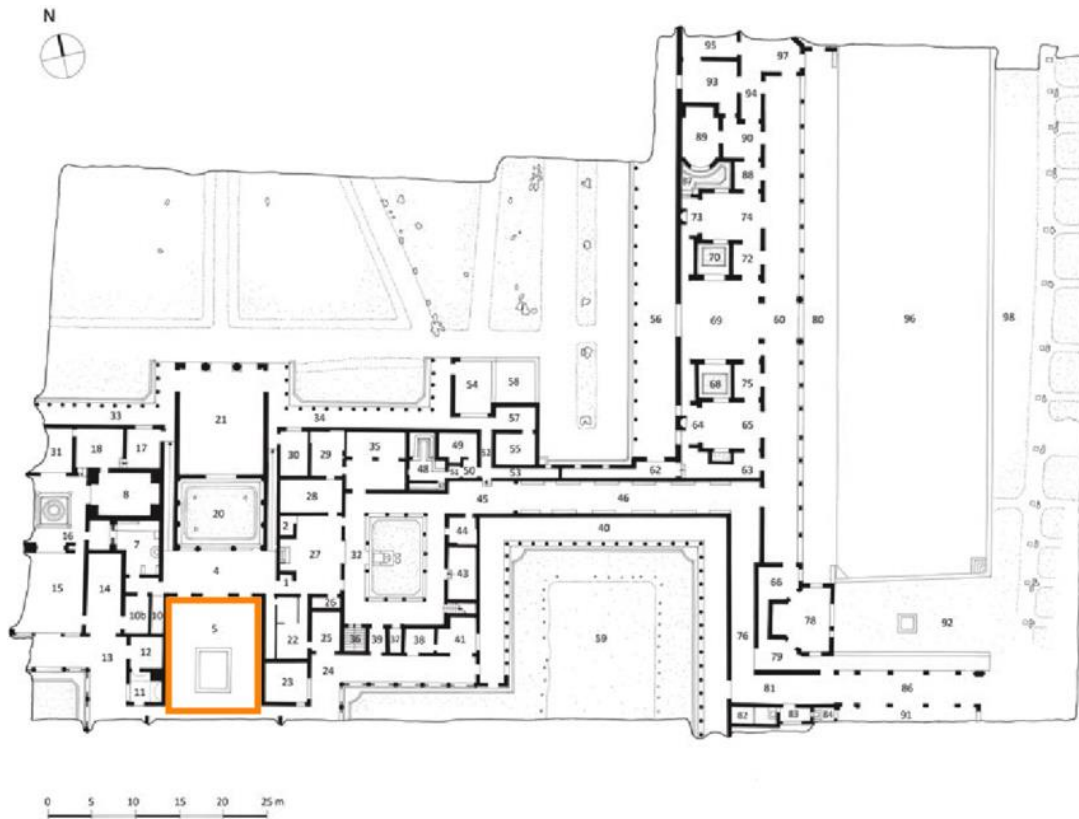


Figure 2. Plan of Villa A at Oplontis with *atrium* highlighted
(Source: [Liddell in Clarke and Muntasser 2019, Fig.1.7](#))



Figure 3. Enclosed garden space, looking north towards *portico* and orchard
(Source: Photo by Author)



Figure 4. View of *atrium*'s west wall from hallway exiting garden room
(Source: Photo by Author)



Figure 5. Detail of hunting frieze above door in *triclinium G*, Villa of P. Fannius Synistor
(Source: Photo by Author)



Figure 6. Distances between *porte dipinte* on walls of *cubiculum M*, Villa of P. Fannius Synistor
(Source: [Adapted from Metropolitan Museum of Art](#))



Figure 7. Interior of Tomb 77 on the Isola Sacra, Ostia Antica showing niches where cinerary urns would have been placed (Source: romanports.org)



Figure 8. Preserved door partition attached to *cubiculum* 16 in the Villa of Mysteries in Pompeii. (Source: Pompeii in Pictures)

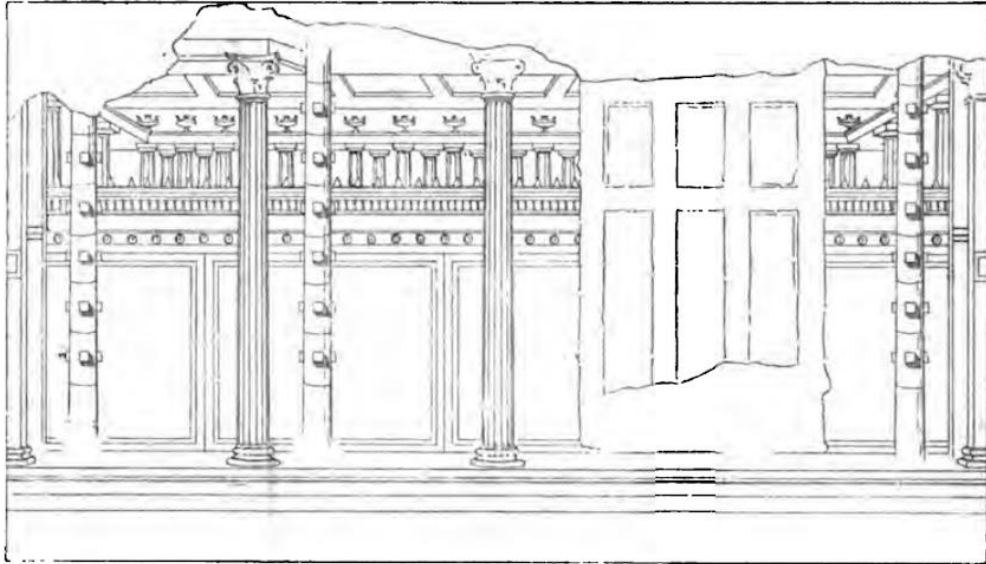


Figure 9. Drawing of west wall of *triclinium* N in the Villa of P. Fannius Synistor in Boscoreale with window shutters.
(Source: Barnabei 1901, fig.16, accessed through [Archive.org](https://www.archive.org))

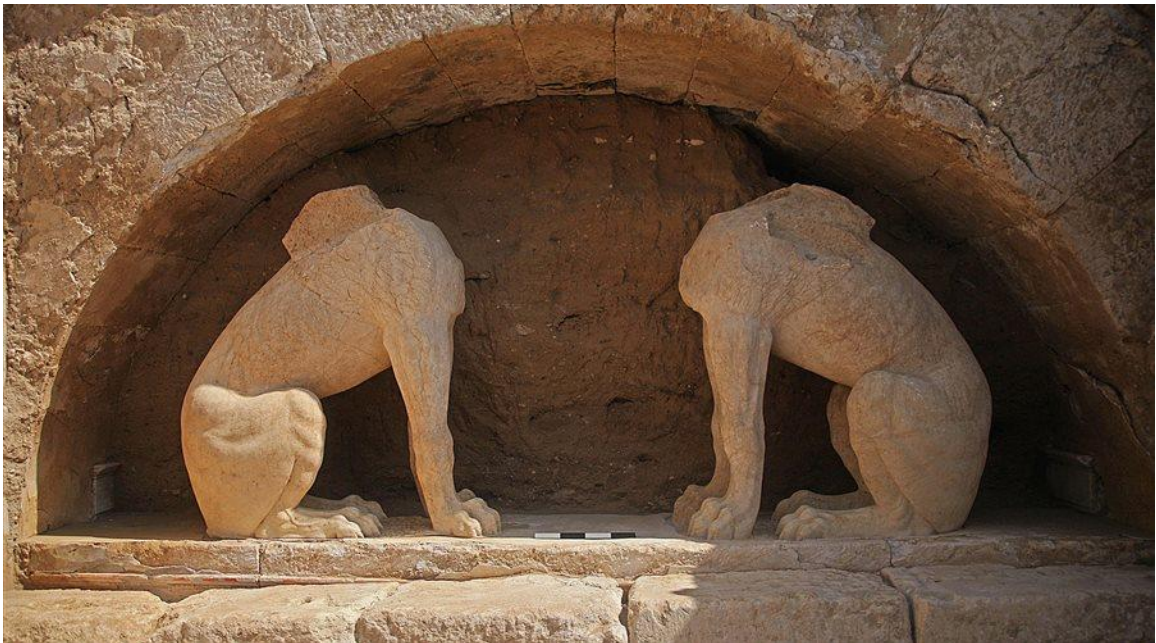


Figure 10. Amphipolis Tomb with damaged sphinxes, last quarter of fourth century BCE
(Source: thamphipolistomb.com)



Figure 11. Tomb of the Haterii marble panel, early second century CE
(Source: [Musei Vaticani](#))



Figure 12. Cinerary Urn for Vernasia Cyclas
(Source: © [The Trustees of the British Museum](#))

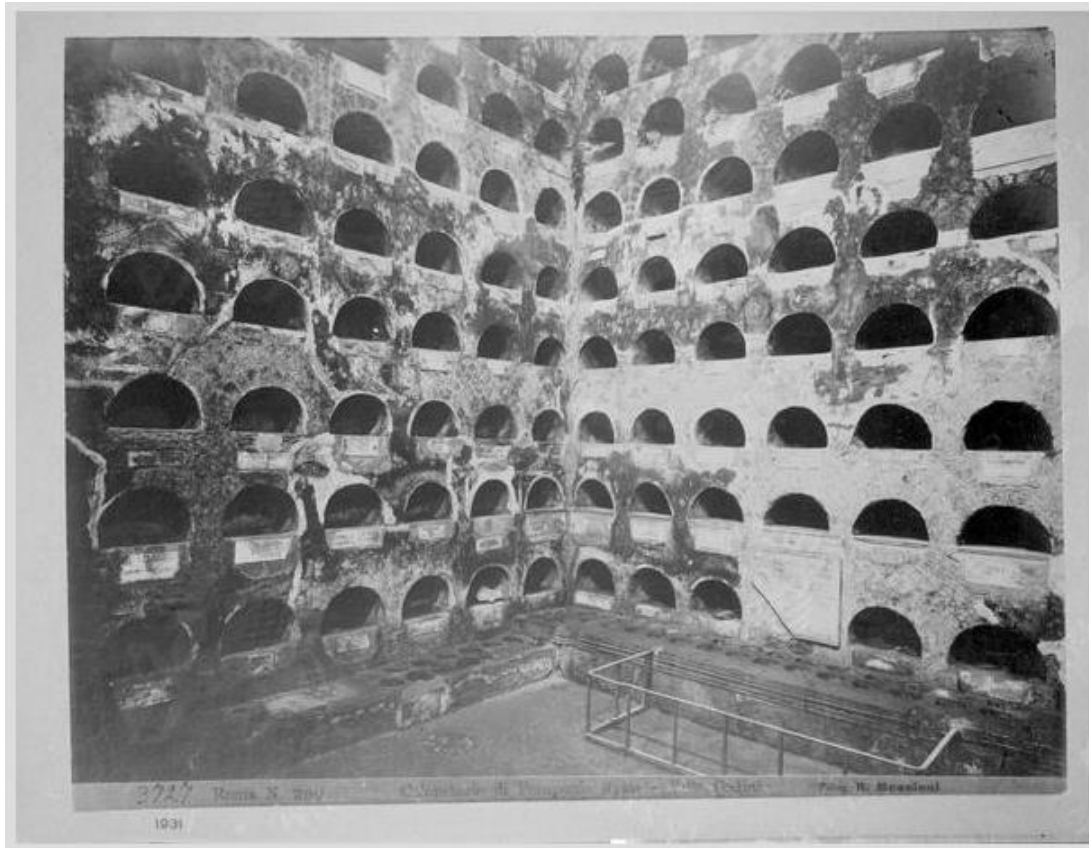


Figure 13. View of the *columbarium* in Vigna Codini
 (Source: Borbonus 2014, fig. 2)

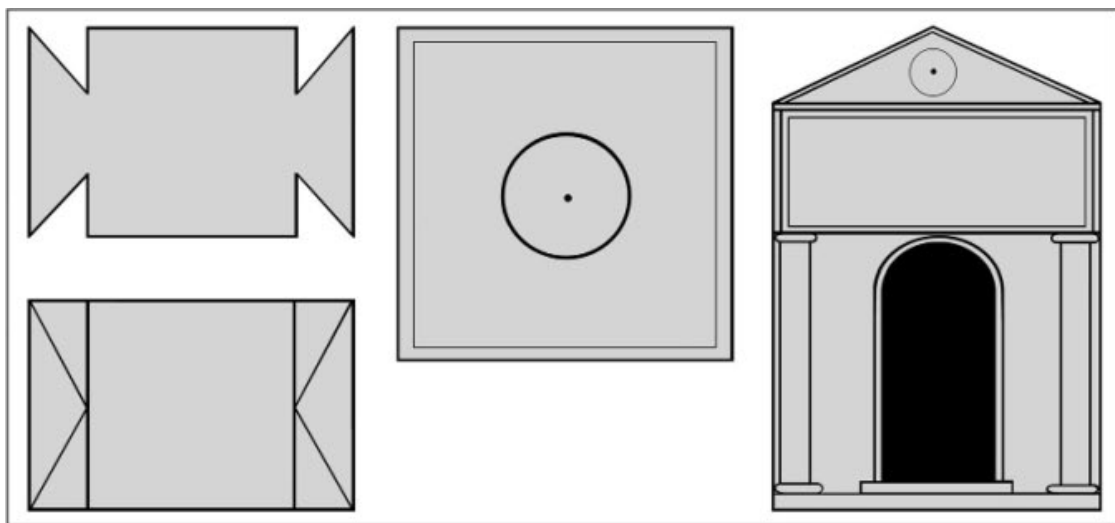


Figure 14. Categories of inscription labels: *tabulae ansatae*, podium inscriptions, and *loculus* slab
 (Source: Borbonus 2014, Fig. 48)



Figure 15. *Loculus* slabs with triangular pediments from the *columbarium* Statilli
 (Source: Caldelli and Ricci 1994-1995, 312, Figs. 26-29)

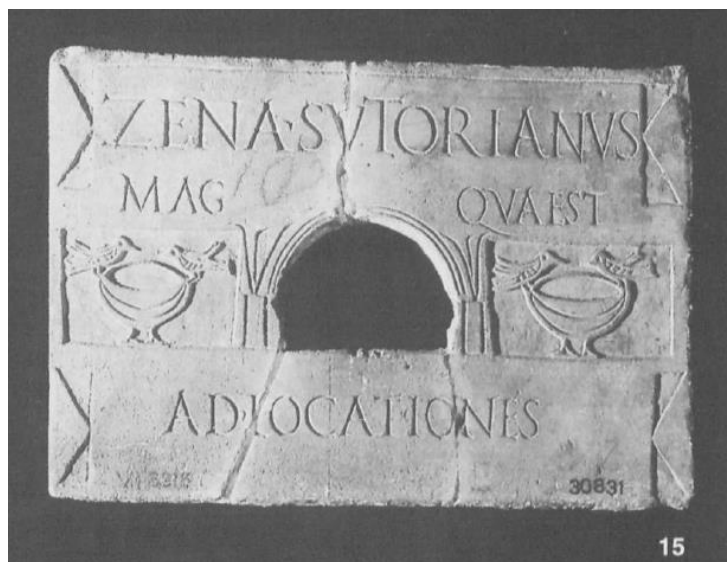


Figure 16. *Loculus* slab from *columbarium* Statilli
 (Source: Caldelli and Ricci 1994-1995, 304, Fig. 15)

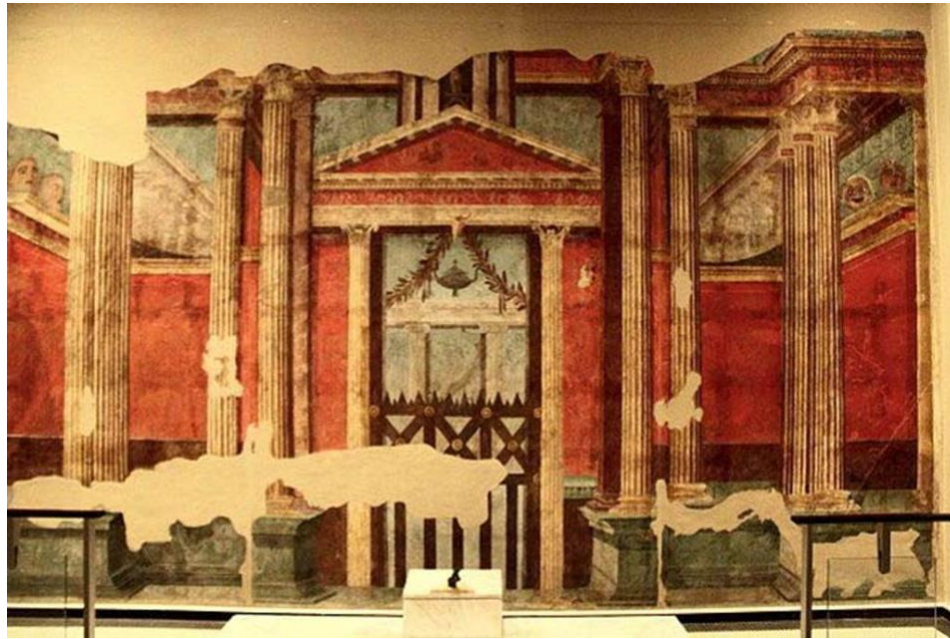


Figure 17. South wall, *triclinium* G, Villa of P. Fannius Synistor, Boscoreale
(Source: [Pompeiiinpictures](http://Pompeiiinpictures.com))

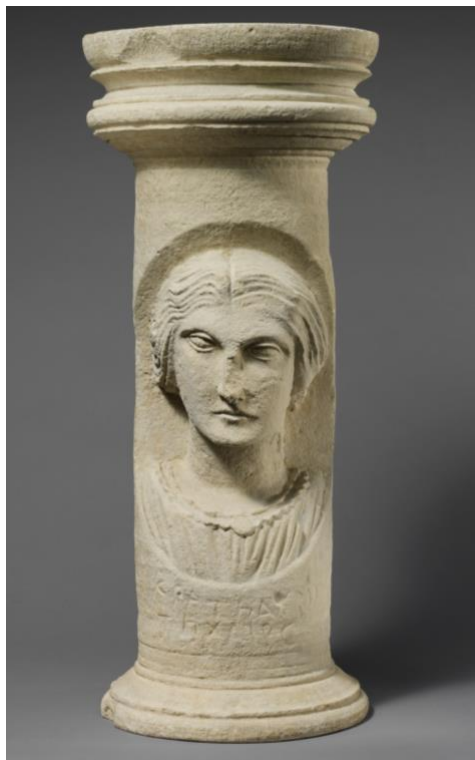


Figure 18. Grave *cippus* of Kratea
(Source: [Metropolitan Museum of Art](http://MetropolitanMuseumofArt.org))



Figure 19. Grave Altar with parasol on side panel
 (Source: femininaeromanae.org)

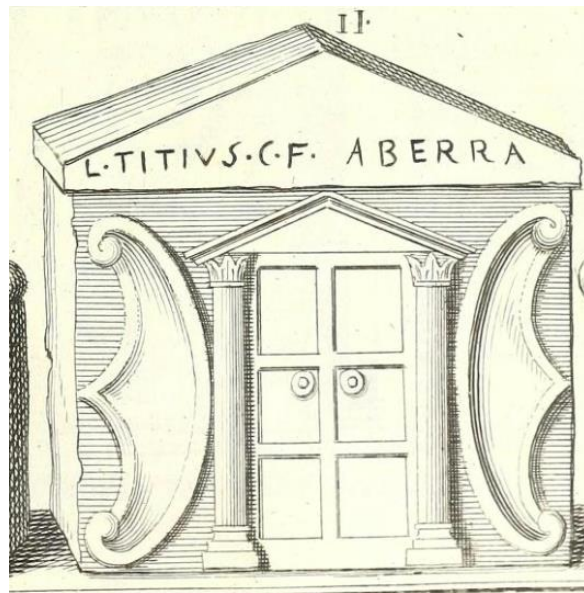


Figure 20. Urn from Chiusi with *peltae*
 (Source: Gori 1743, III: Tav. 25, II)

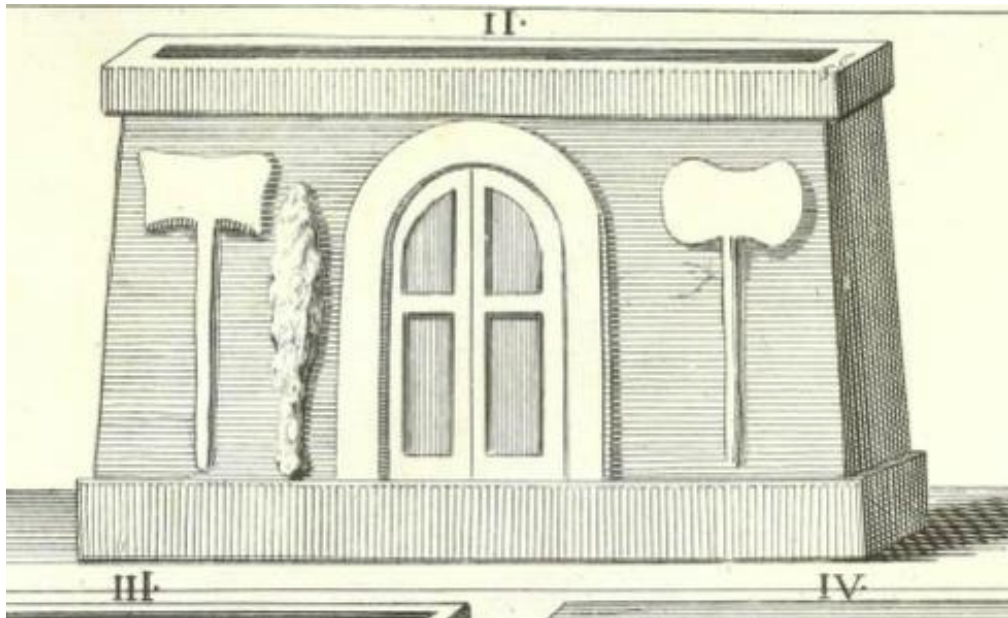


Figure 21. Urn from Chiusi with *bipennis* and club
(Source: Gori 1743, III: Tav. XVI, II)



Figure 22. Door stele from Issa, Arheološki muzej u Splitu
(Source: [D-DAI-ROM-82.2670](https://nbn-resolving.org/urn:nbn:de:DAI-ROM-82.2670))



Figure 23. Stele of Lucius Cesellio Diopane from Sarsina, Italy
(Source: EDCS-23200850)



Figure 24. Mausoleum of Obulaccus, Sarsina, Italy
(Source: author)

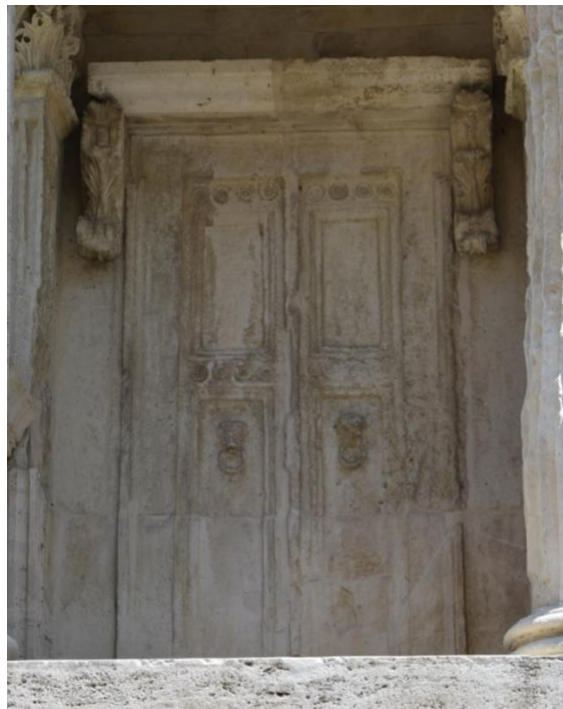


Figure 25. Detail of door, Mausoleum of Obulaccus, Sarsina, Italy
(Source: author)

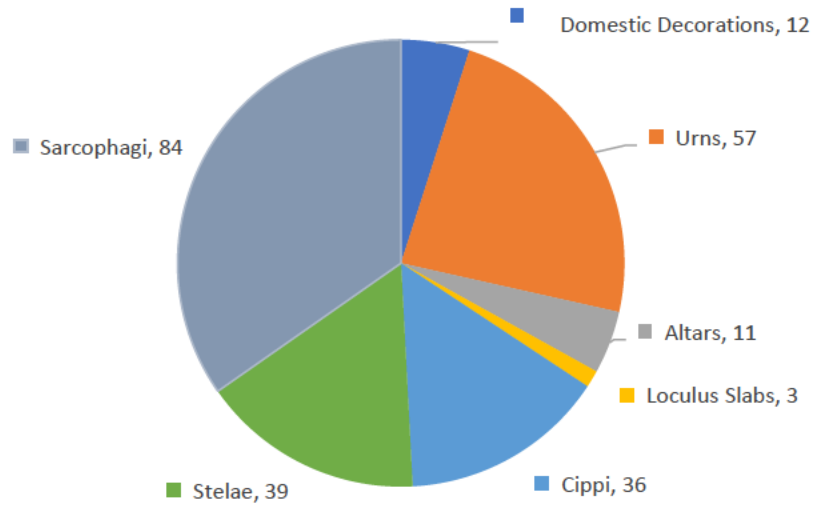


Figure 26. Marble sarcophagus showing the Twelve Labours of Hercules with Hercules and Cerberus on far left, British Museum (Source: © Trustees of the British Museum)

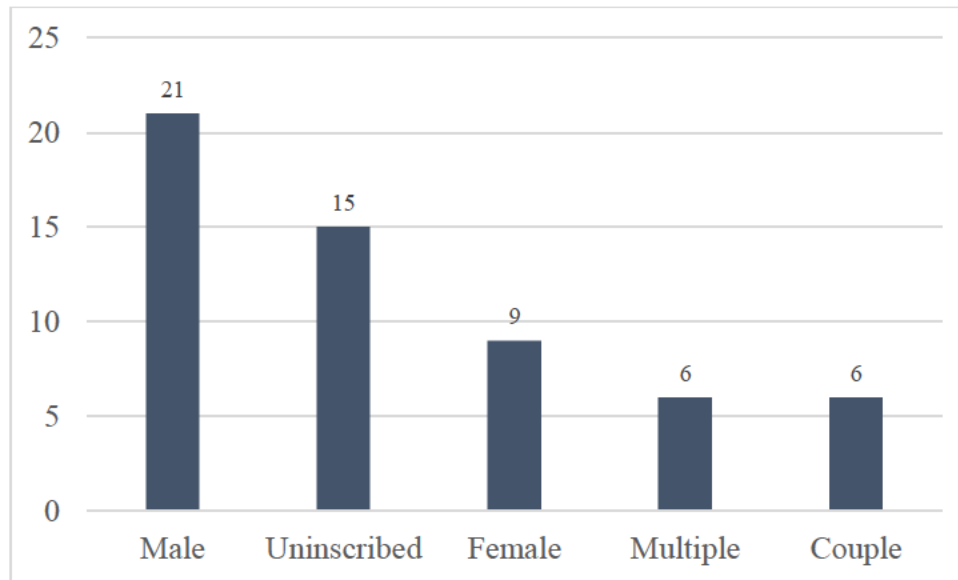


Figure 27. Marble sarcophagus showing the myth of Alcestis with Hercules and Cerberus on the far left, Museo Chiaramonti, Musei Vaticani (Source: [Wikimedia](#))

Appendix B. Graphs and Tables



B.1. Pie chart of total distribution

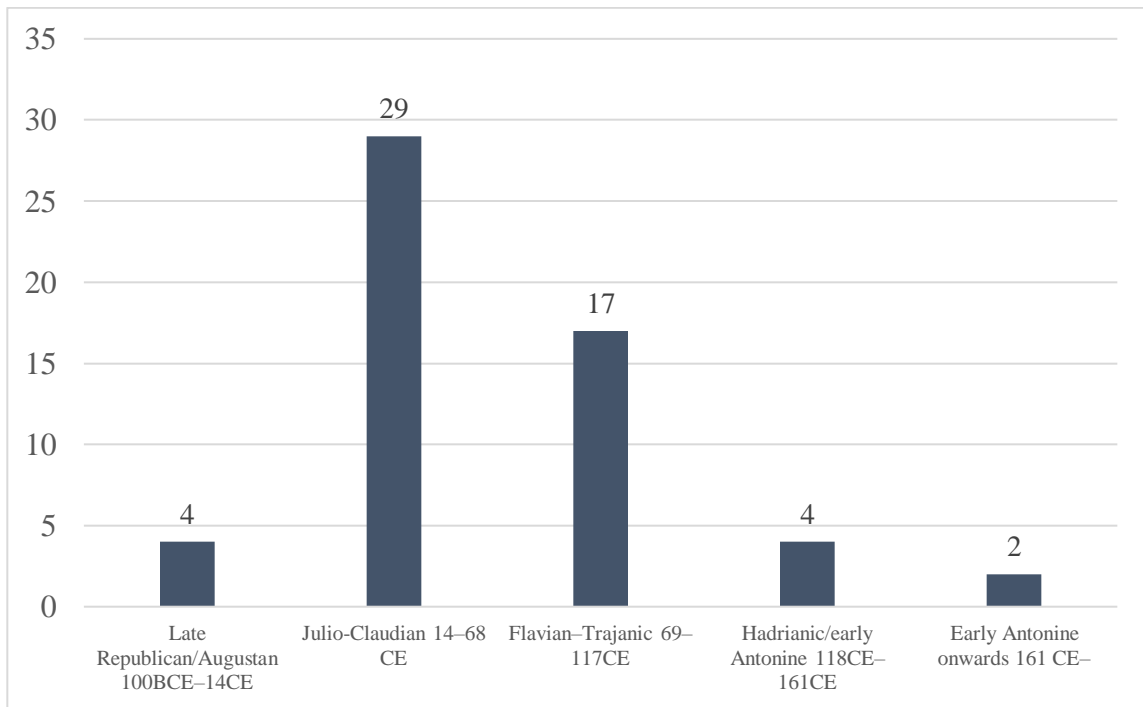


B.2. Distribution graph of urns by inscription and gender

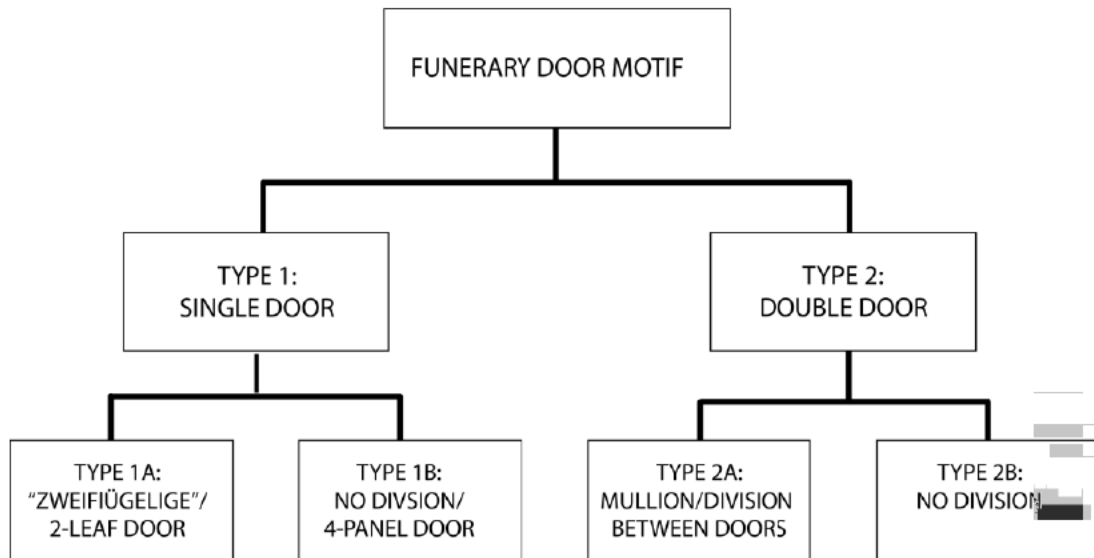
	Anzahl der ausgewählten Urnen	Äußere Gestalt					Vegetabler Schmuck auf Vorderseiten						Architektonische Rahmungen				Zahl der Beispiele	
		eckig	davon hinten abgerundet	rund	gefäßförmig	Füßchen	Frucht-/Blüten-girlande	Lorbeer-girlande	Eich-girlande	Efeu-zweige	Wein-zweige	Oliven-zweige	Ranken	Pilaster	Säulen	vegetabile Stützen		
vor- bis früh-augusteisch	•	•																1-3
augusteisch	•	•				•	•						•	•				4-9
tiberisch-caliguleisch	•	•				•	•						•					10-15
claudisch	•	•				•	•	•	•				•	•	•	•		16-21
spätclaudisch-neronisch	•	•				•	•		•	•	•	•	•	•	•	•		22-27
flavisch	•	•				•	•	•	•	•	•	•	•	•	•	•		28-33
Ende 1. Jh. – Anfang 2. Jh. n. Chr.	•	•				•	•	•	•	•	•	•	•	•	•	•		34-39
trajanisch-frühhadrianisch	•	•				•	•	•	•				•	•				40-45
hadrianisch-frühantoninisch	•	•				•	•	•					•	•	•			46-51
mittleres Drittel 2. Jh. n. Chr.	•	•																52-57
mittelantoninisch	•	•				•	•											58-63
spätantoninisch-frühseverisch	•	•				•	•	•	•				•	•				64-69
3. Jh. n. Chr.	•	•				•												70-75
4. Jh. n. Chr.	•	•																76-81

Urnenformen und häufigste Dekorationen

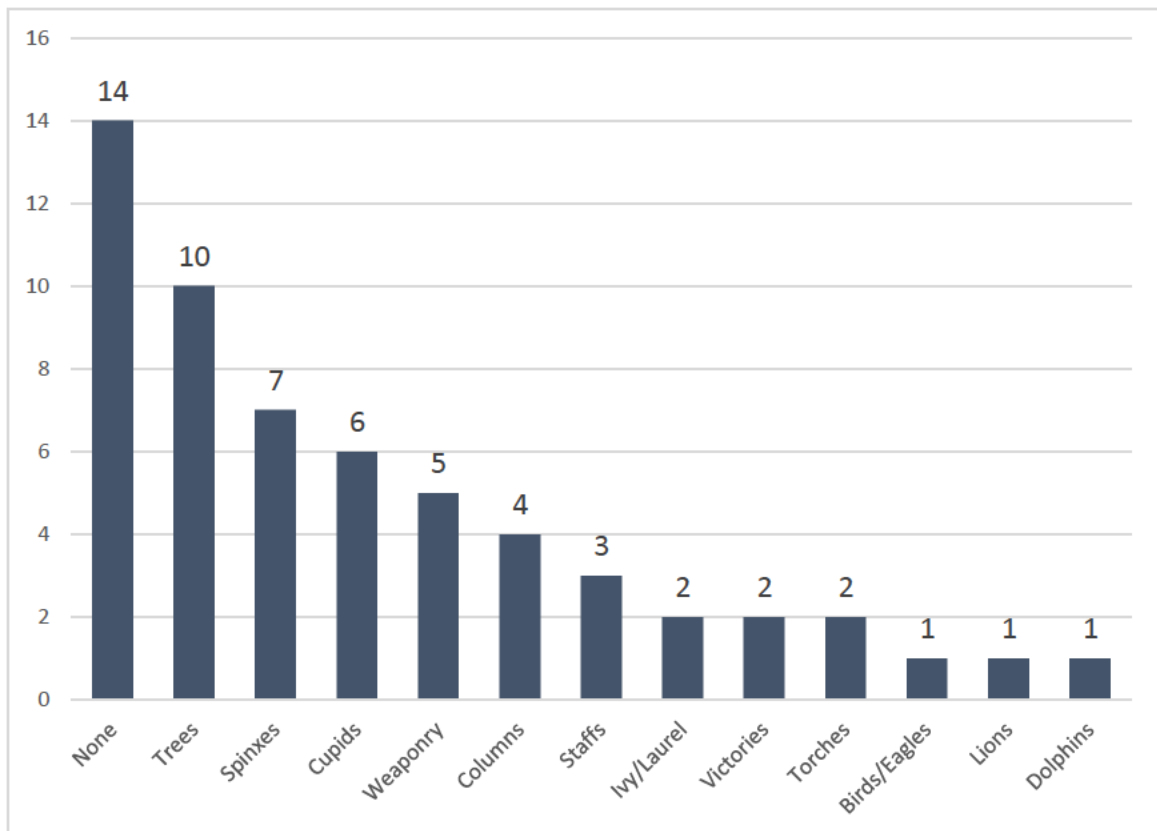
B.3. Table with overall urn production (see first column). Source: Sinn 1987, Tabelle 1



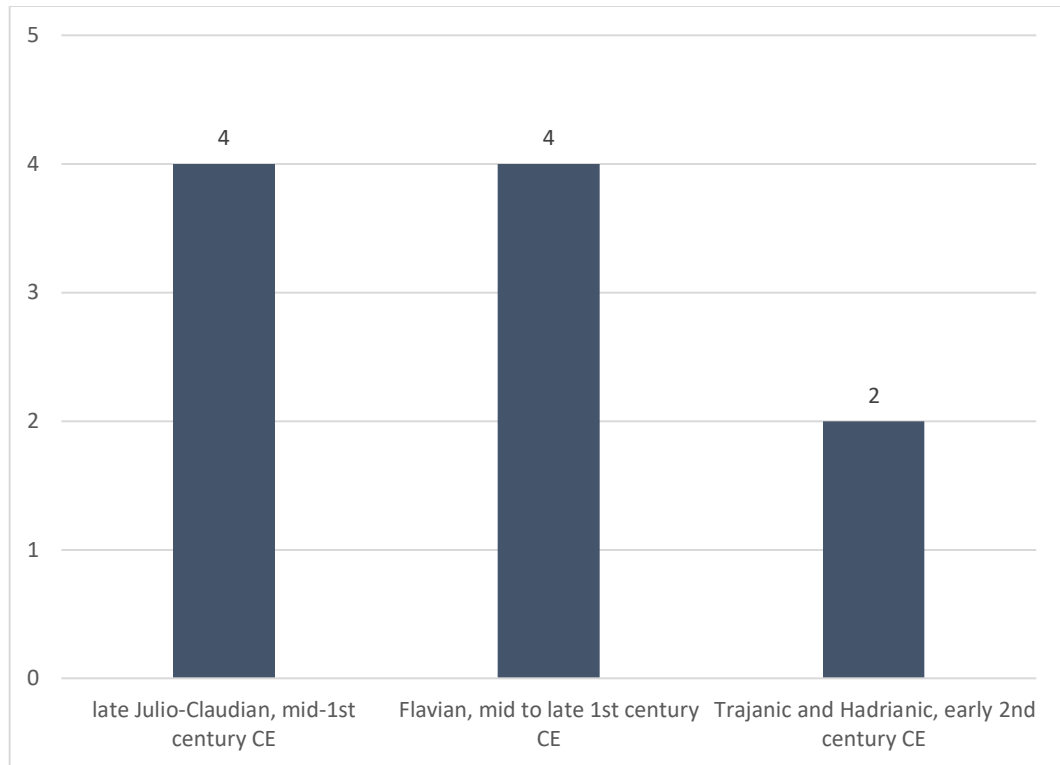
B.4. Distribution graph of door motif urns by time period of production



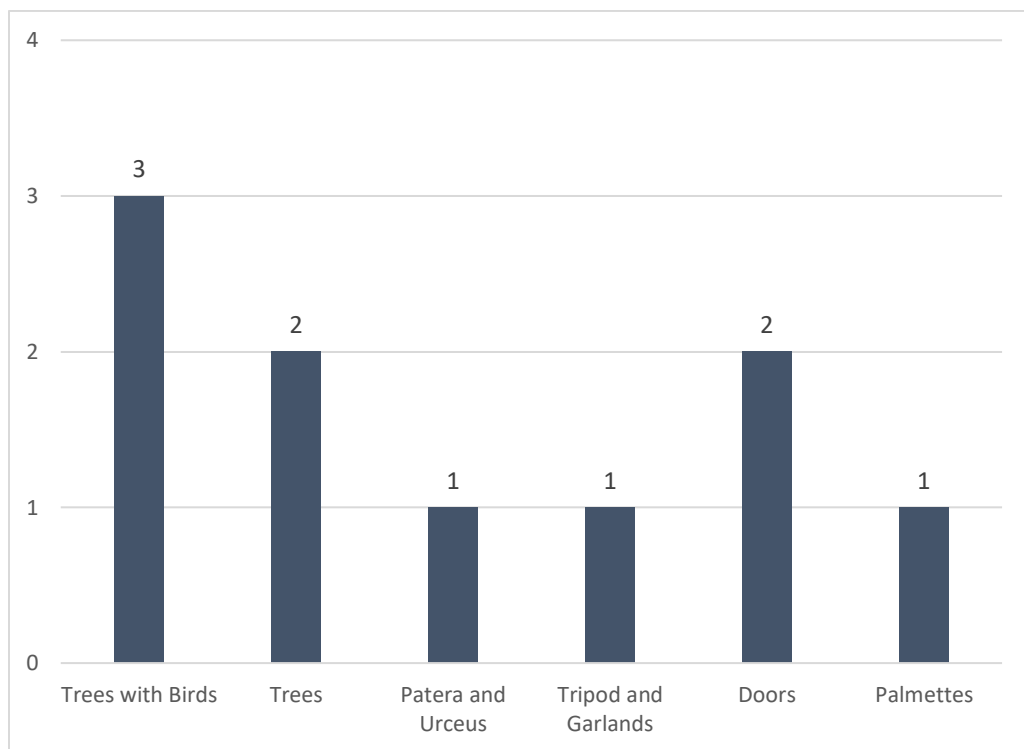
B.5. Chart with types of doors on funerary monuments



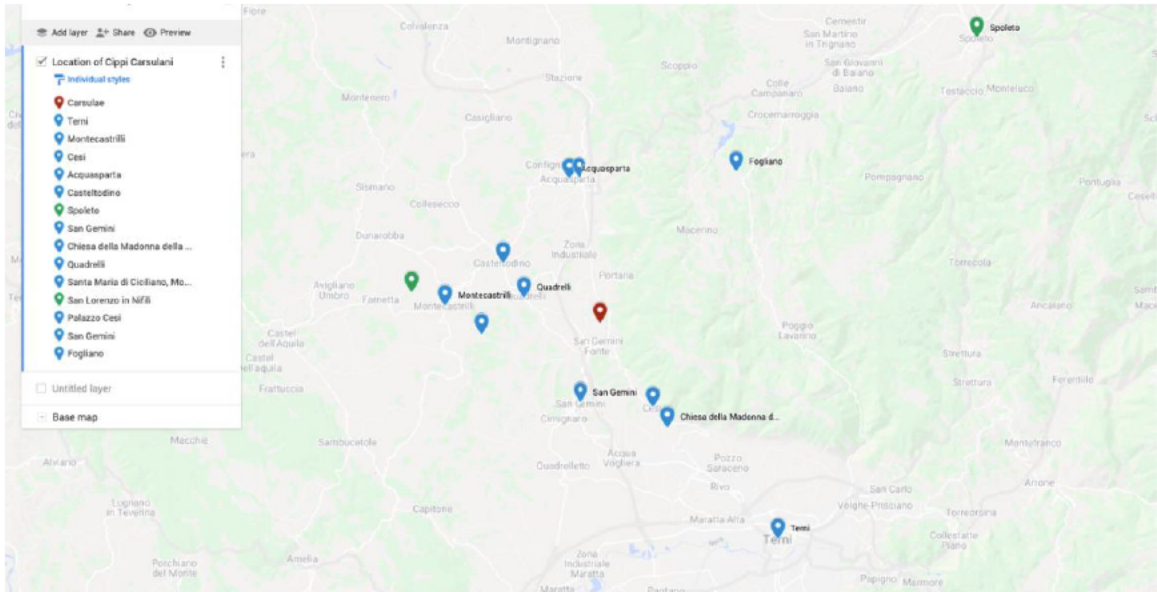
B.6. Graph with types of framing imagery on cinerary urns



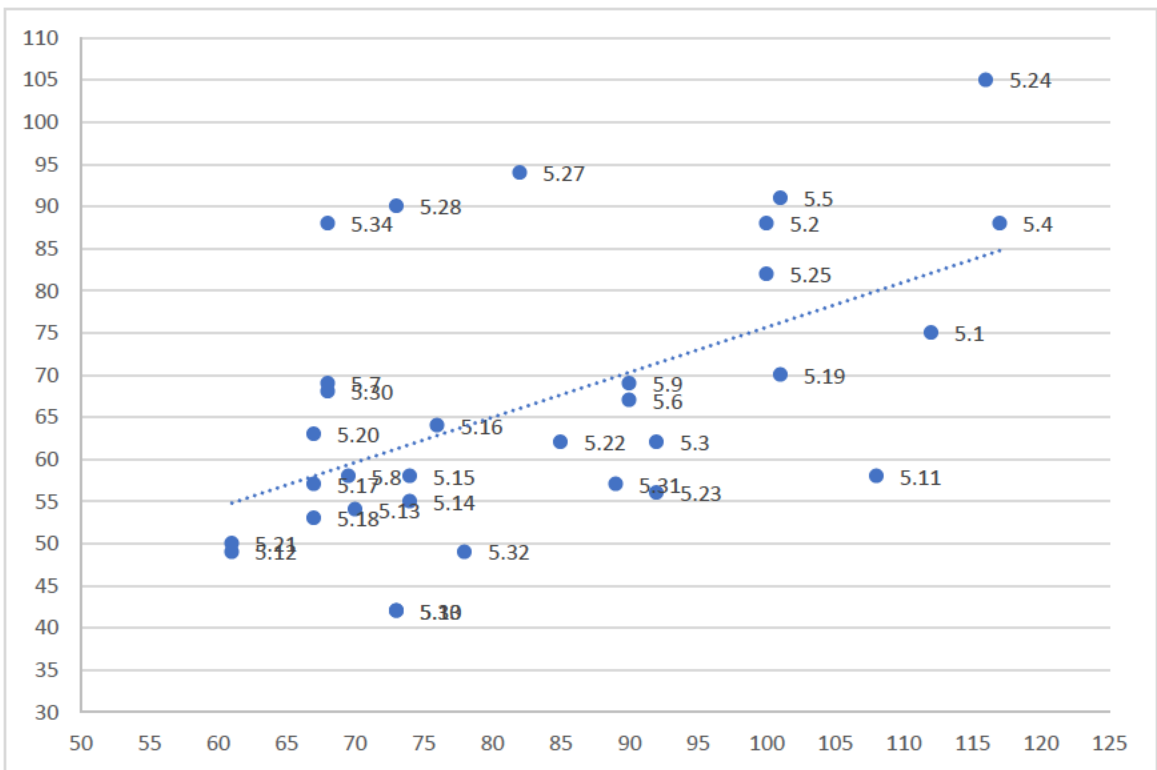
B.7. Graph of altars by time period of production



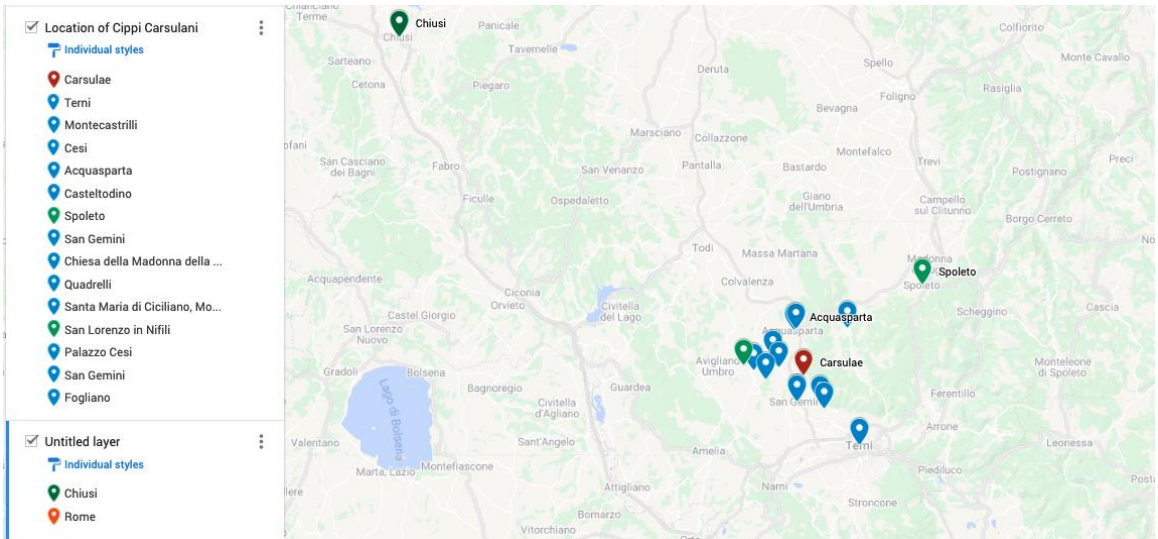
B.8. Graph of side panel decorations



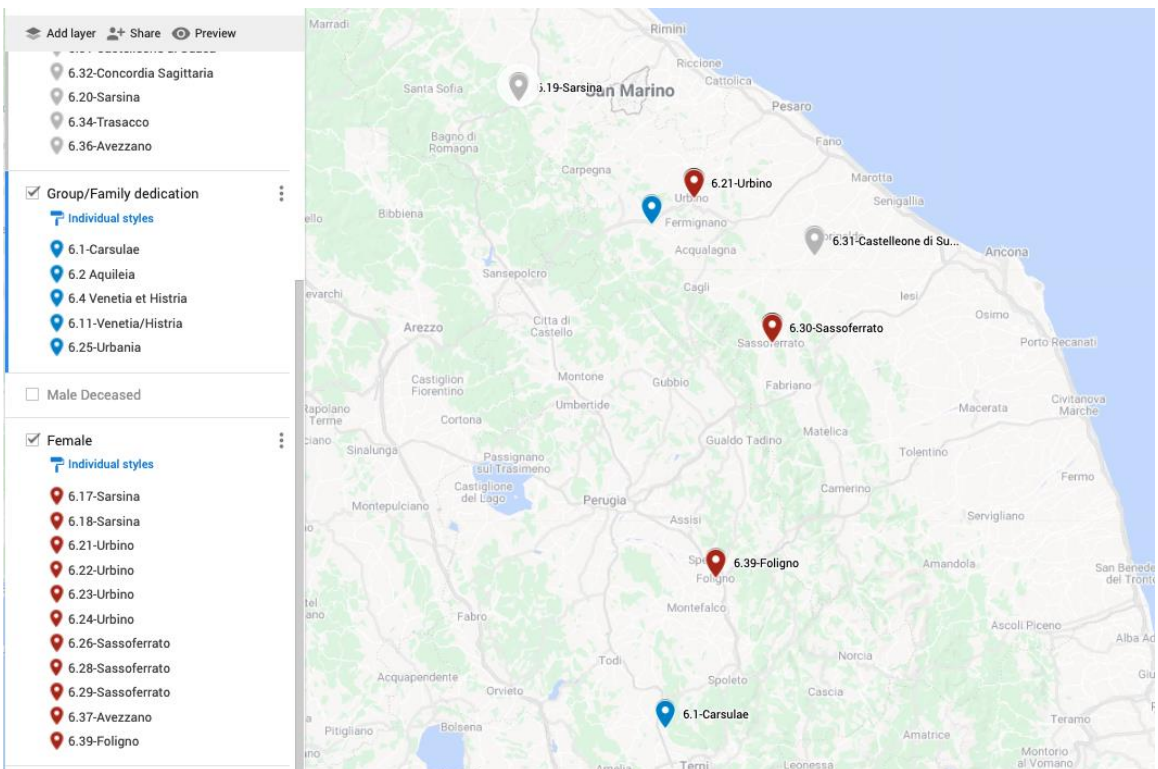
B.9. Map of *cippi carsulani* with the door motif



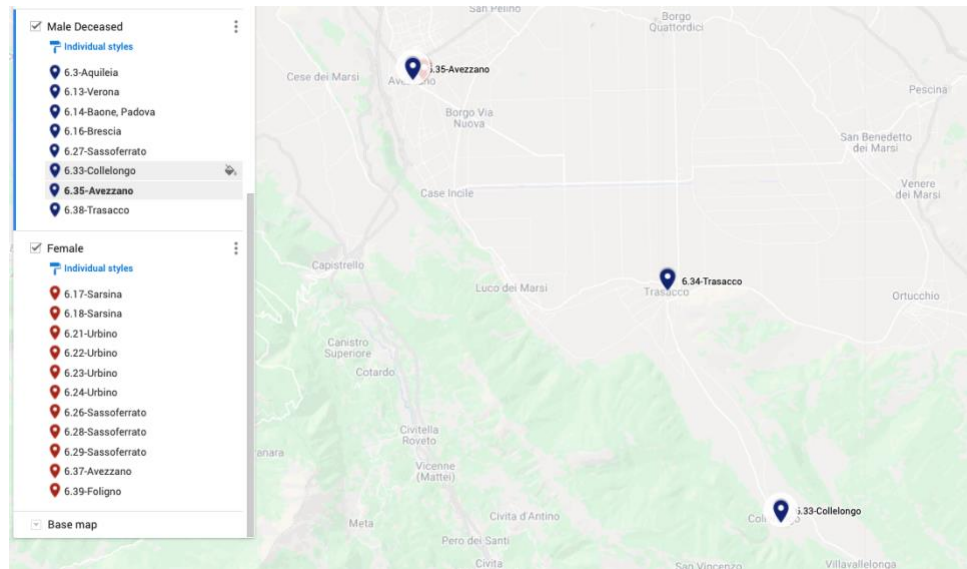
B.10. Graph of door motif *cippi* with X axis (width), Y (height) by centimeters and trendline



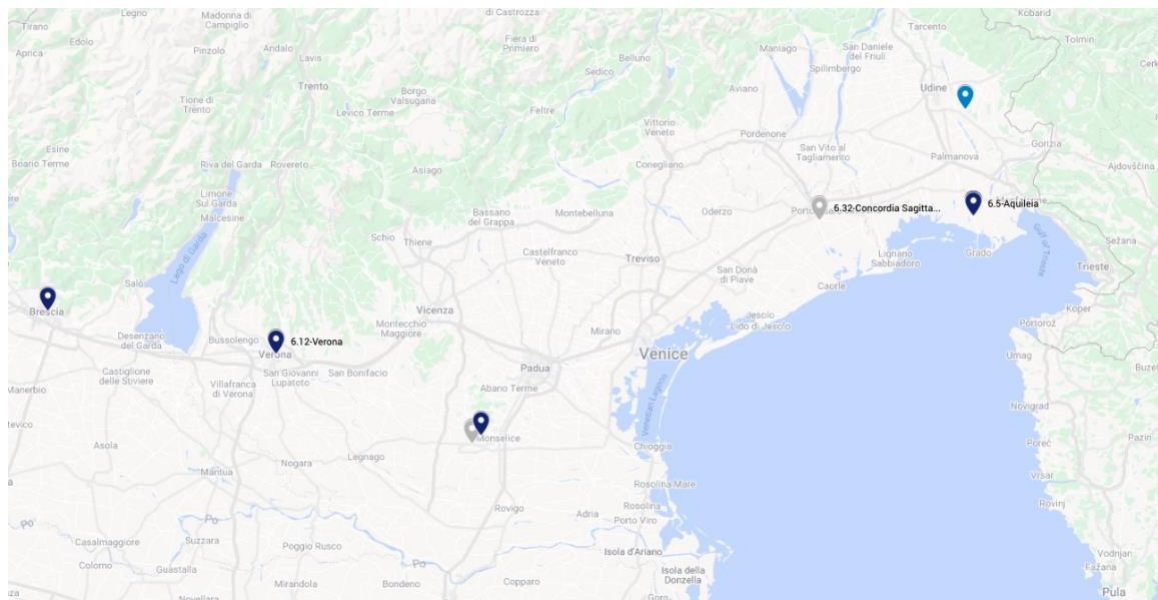
B.11. Map with Chiusi in relation to door motif *cippi carsulani* ([see full map](#))



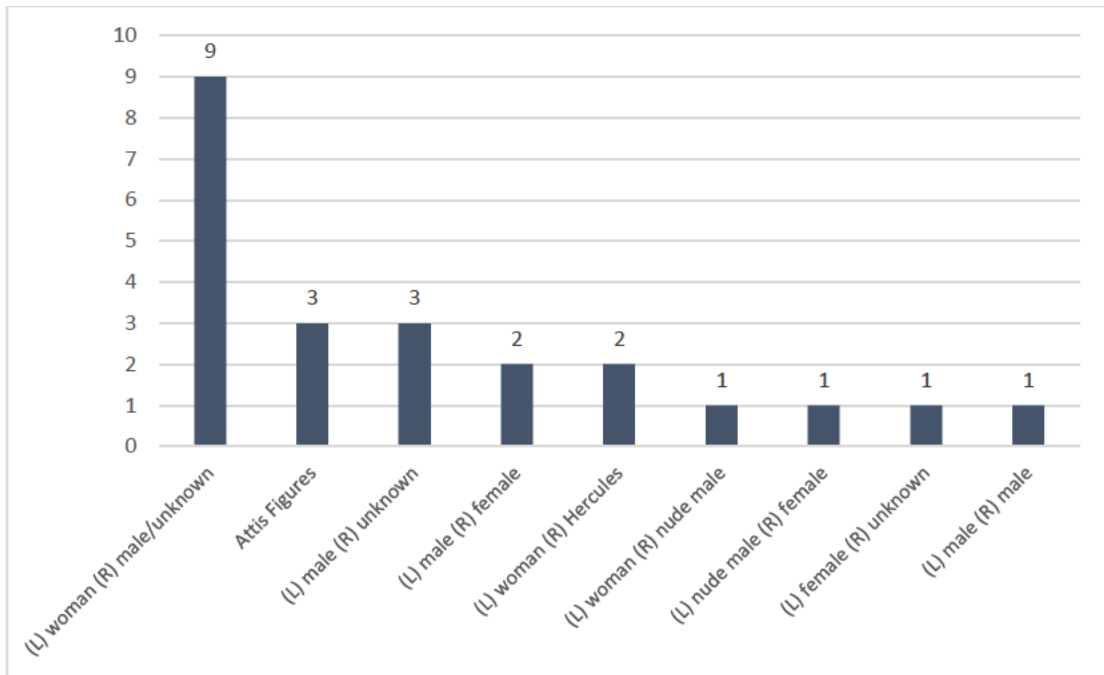
B.12. Map of stelae dedicated to women near the Adriatic coast marked in red ([see full map](#))



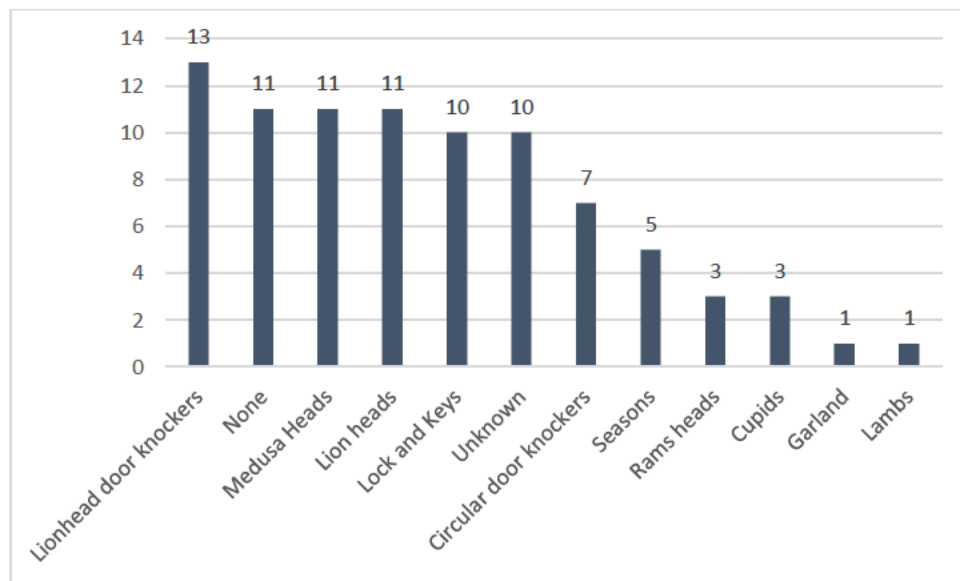
B.13. Map of stelae dedicated to men in Fucine Lake region marked in dark blue ([see full map](#))



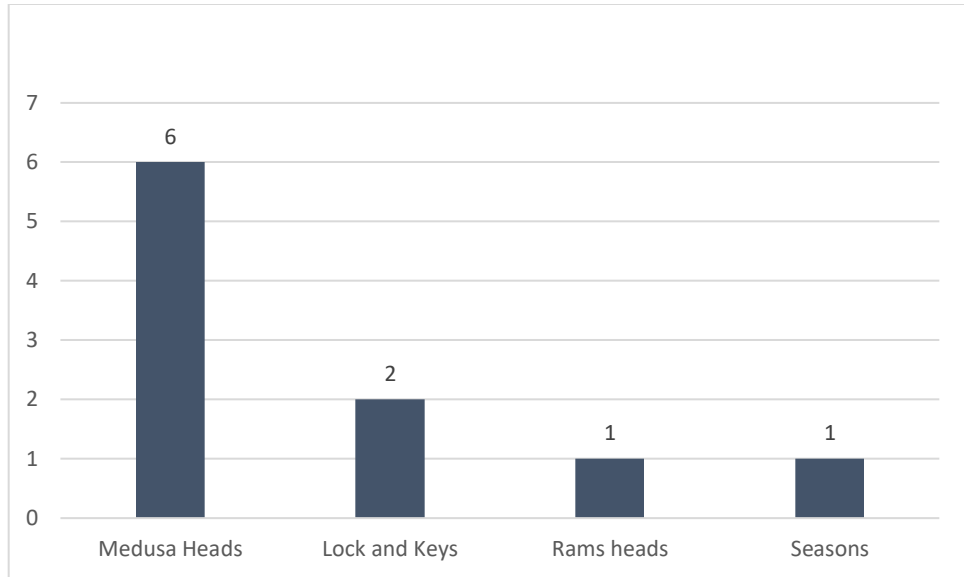
B.14. Map of stelae dedicated to men in northern Italy marked in dark blue ([see full map](#))



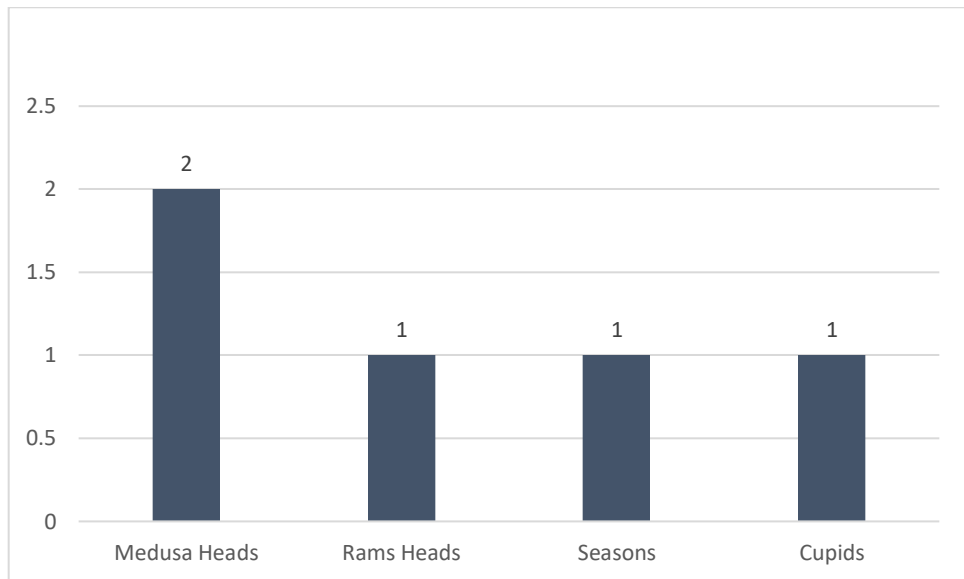
B.15. Graph of framing imagery on Asiatic Sarcophagi



B.16. Graph of door embellishments on Western Sarcophagi



B.17. Graph of embellishments paired with lionhead door knockers



B.18. Graph of embellishments paired with lion head *protomes*

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