

ROMAN FUNERARY SCULPTURE
CATALOGUE OF THE COLLECTIONS



THE J. PAUL GETTY MUSEUM

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Guntram Koch

with Karol Wight

THE J. PAUL GETTY MUSEUM
MALIBU · CALIFORNIA

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Cover: Front of an Endymion Sarcophagus (detail).
Roman, circa A.D. 210. Light-colored, close-grained
marble with dark bands; H: 0.545 m; W: 2.14 m. 76.AA.8 (No. 12).

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FOREWORD

Two centuries ago the thirty-seven-year-old Goethe, on his first trip to Italy, saw the antiquities in the Teatro Filharmonico in Verona and wrote:

The wind that blows from the tombs of the ancients is charged with fragrance as if it had passed over a hill of roses. The sepulchral monuments are intimate and moving and always represent scenes from everyday life. Here a husband and wife look out from a niche as from a window. Here a father and mother and son look at each other with an indescribable tenderness. Here a married couple join hands, here a father reclines on a couch and appears to be chatting with his family. To me, the immediacy of these sculptures was extremely moving. They date from a late period in art, but all are very simple, natural and expressive. There is no knight in armour kneeling in anticipation of a joyful resurrection. With varying degrees of skill, the artist has represented only the simple realities of human beings, perpetuating their existence and giving them everlasting life. No one folds his hands or looks up to heaven. Here they are still the people they were on earth, standing together, taking an interest in each other, loving each other. All this, despite a certain lack of craftsmanship, is charmingly expressed in these works (*Italienische Reise*, September 16, 1786, trans. W. H. Auden and E. Mayer).

The sensations that moved Goethe can be experienced at the Getty Museum today: on one Roman monument a dead girl is shown reclining on a couch with her dolls and stroking her Maltese (No. 4); on another a young man bids farewell to his mother (No. 32); and on a third the wool merchant T. Aelius Euangelus, “a patient man,” is shown feasting with his wife near scenes of wool working (No. 9). We are more attentive nowadays than the creator of *Werther* to the mythological and symbolic apparatus of Roman funerary art. We know more about the vast industry behind its production throughout the Roman world, and we have become more intrigued than bored by its strongly conventional aspect. Yet its human messages still reach us. This gives added importance to the scholar’s tasks—classifying standard forms, stock imagery, and regional preferences, as well as establishing a chronology—for it is these tools that let us measure the peculiarities of any single piece, not least the strength of its individual sentiments.

Publishing catalogues poses an unusual problem for the Getty Museum: our collections are growing so steadily in many areas that catalogues will soon be obsolete. The Museum’s holdings of antiquities were enlarged rapidly during the last decade through the donation of much study material by private collectors, as well as through the purchase of major pieces; more recently, however, the volume of acquisitions has diminished. We now concentrate on finding outstanding examples and on the publication of parts of the collection that have reached an appropriate size and shape. Our forty-odd pieces of Roman funerary sculpture form a group of considerable variety and interest for specialists. Guntram Koch’s catalogue of the material is the first of a series treating sections of the permanent collection of antiquities that is now in various stages of preparation. We hope that the appearance of this book is a propitious beginning.

John Walsh
Director

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PREFACE

A good deal of the preparatory work on this catalogue was completed during my two-month stay at the Getty Museum as a guest scholar in the spring of 1982. My thanks for this invitation go to the Trustees, to the director at that time, Stephen Garrett, to the former curator of antiquities, Jiří Frel, and to the Department of Education and Academic Affairs, especially to Laurie Fusco.

Particular thanks are owed to Dr. Frel, who entrusted the publication of the imperial funerary monuments to the author as part of a planned catalogue of the sculpture at the Getty Museum; he also read the texts, provided many hints and suggestions, and discussed the dating and inscriptions as well as many other problems.

Thanks also go to Donald Hull and Penelope Potter for the numerous photographs, to Marit Jentoft-Nilsen and Renate Dolin for their help, to Melanie Richter-Bernburg for the excellent translation, to Sandra Knudsen for her solicitous care of the manuscript, to Jane Crawford Frischer and Sylvia Tidwell for attentive editing, to Faya Causey, to Marion True and Andrea P.A. Belloli for seeing the book through to completion, and, finally, to Heidemarie Koch for her critical scrutiny of the texts and translations.

For information, help, and photographic materials, I also wish to thank B. Andreae, K. Fittschen, P. Herrmann, K. Parlasca, H. Sichtermann, and H. Wiegartz.

The friendly help extended by all the members of the staff of the Getty Museum made my stay there as guest scholar most enjoyable.

Guntram Koch
Marburg 1988

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ABBREVIATIONS

Frequently cited publications are abbreviated as listed below:

<i>AA</i>	<i>Archäologischer Anzeiger</i>	<i>BJb</i>	<i>Bonner Jahrbücher des Rheinischen Landesmuseums in Bonn und des Vereins von Altertumsfreunden im Rheinlande</i>
<i>AAA</i>	<i>Archaiogika analekta ex Athenon</i>	<i>BullCom</i>	<i>Bullettino della Commissione Archeologica Comunale di Roma</i>
<i>AbhGöttingen</i>	<i>Abhandlungen der Akademie der Wissenschaften zu Göttingen. Philologisch-historische Klasse</i>	<i>BWPr</i>	<i>Winckelmannsprogramm der Archäologischen Gesellschaft zu Berlin</i>
<i>AbhMainz</i>	<i>Abhandlungen der geistes- und sozialwissenschaftlichen Klasse. Akademie der Wissenschaften und der Literatur in Mainz</i>	<i>Calza 1964</i>	R. Calza, <i>I ritratti</i> , pt. 1, <i>Ritratti greci e romani fino al 160 circa d.C. I Scavi di Ostia 5</i> (Rome 1964)
<i>ActaAArtHist</i>	<i>Acta ad Archaeologiam et Artium Historiam Pertinentia</i>	<i>Calza 1978</i>	R. Calza, <i>I ritratti</i> , pt. 2, <i>Ritratti romani dal 160 circa alla metà del III secolo d.C. I Scavi di Ostia 9</i> (Rome 1978)
<i>ADelt</i>	<i>Archaiogikon Deltion</i>	<i>Candida 1979</i>	B. Candida, <i>Altari e cippi nel Museo nazionale romano</i> (Rome 1979)
<i>AJA</i>	<i>American Journal of Archaeology</i>	<i>Cat.</i>	C. C. Vermeule and N. Neuberger, <i>Catalogue of the Ancient Art in the J. Paul Getty Museum</i> (Malibu 1973)
<i>Altmann 1905</i>	W. Altmann, <i>Die römischen Grabaltäre der Kaiserzeit</i> (Berlin 1905; reprint, New York 1975)	<i>Checklist 2</i>	J. Frel, <i>Antiquities in the J. Paul Getty Museum. A Checklist. Sculpture 2. Greek Portraits and Varia</i> (Malibu 1979)
<i>AM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>	<i>CIL</i>	<i>Corpus Inscriptionum Latinarum</i>
<i>Amelung 1903–1908</i>	W. Amelung, <i>Die Skulpturen des vaticanischen Museums 1–2</i> (Berlin 1903–1908)	<i>Comstock-Vermeule 1976</i>	M. B. Comstock and C. C. Vermeule, <i>Sculpture in Stone. The Greek, Roman, and Etruscan Collections of the Museum of Fine Arts, Boston</i> (Boston 1976)
<i>AntK</i>	<i>Antike Kunst</i>	<i>Conze 1911–1922</i>	A. Conze, <i>Die attischen Grabreliefs 1–4</i> (Berlin 1911–1922)
<i>AntPl</i>	<i>Antike Plastik</i>	<i>CSIR</i>	<i>Corpus Signorum Imperii Romani</i>
<i>ArchCl</i>	<i>Archeologia Classica</i>	<i>Cumont 1942</i>	F. U. M. Cumont, <i>Recherches sur le symbolisme funéraire des romains</i> (Paris 1942)
<i>ArchForsch</i>	<i>Archäologische Forschungen</i>	<i>Daltrop 1958</i>	G. Daltrop, <i>Die stadtrömischen männlichen Privatbildnisse der trajanischer und hadrianischer Zeit</i> (Münster 1958)
<i>ASR</i>	<i>Die antiken Sarkophagreliefs</i> , vol. 1–. Deutsches archäologisches Institut (Berlin 1890–). The citations include the number of the volume and part, and the number of the sarcophagus (e.g., <i>ASR</i> III.2, 214 = <i>ASR</i> , vol. III, pt. 2, no. 214).	<i>DArch</i>	<i>Dialoghi di Archeologia</i>
<i>BABesch</i>	<i>Bulletin van de Vereeniging tot Bevordering der Kennis van de Antieke Beschaving</i>	<i>DenkschriftenWien</i>	<i>Denkschriften der Österreichischen Akademie der Wissenschaften</i>
<i>BCH</i>	<i>Bulletin de Correspondance Hellénique</i>	<i>Eikones 1980</i>	<i>Eikones, Studien zum griechischen und römischen Bildnis: Hans Jucker zum sechzigsten Geburtstag gewidmet. AntK, supp. 12</i> (Bern 1980)
<i>BdA</i>	<i>Bollettino d'Arte</i>		
<i>Bergmann 1977</i>	M. Bergmann, <i>Studien zum römischen Porträt des 3. Jahrhunderts n. Chr.</i> (Bonn 1977)		

<i>Enchoria</i>	<i>Enchoria. Zeitschrift für Demotistik und Koptologie</i>	McCann 1978	A. M. McCann, <i>Roman Sarcophagi in the Metropolitan Museum of Art</i> (New York 1978)
Firathl	N. Firathl, <i>Les stèles funéraires de Byzance gréco-romain</i> (Paris 1964)	MEFRA	<i>Mélanges de l'Ecole française de Rome, Antiquité</i>
Frel, <i>Greek Portraits</i>	J. Frel, <i>Greek Portraits in the J. Paul Getty Museum</i> (Malibu 1981)	Michaelis 1882	A. Michaelis, <i>Ancient Marbles in Great Britain</i> (Cambridge 1882)
Frel-Morgan, <i>Roman Portraits</i>	J. Frel and S. K. Morgan, <i>Roman Portraits in the J. Paul Getty Museum</i> (Malibu 1981)	<i>Le monde des Césars</i> 1982	J. Chamay, J. Frel, and J.-L. Maier, <i>Le monde des Césars: Portraits romains</i> (Geneva 1982)
Frenz 1977	H. G. Frenz, <i>Untersuchungen zu den frühen römischen Grabreliefs</i> (Ph.D. diss., Frankfurt 1977)	MonInst	<i>Monumenti inediti pubblicati dall'Istituto di Corrispondenza Archeologica</i>
<i>Gesichter</i> 1982	H. Jucker and D. Willers, eds., <i>Gesichter: Griechische und römische Bildnisse aus Schweizer Besitz, ex. cat.</i> , Bern Historical Museum, November 6, 1982–February 6, 1983	NSc	<i>Notizie degli Scavi di Antichità</i>
<i>GettyMusJ</i>	<i>The J. Paul Getty Museum Journal</i>	Parlasca 1982	K. Parlasca, "Syrische Grabreliefs hellenistischer und römischer Zeit," 3. <i>Trierer Winckelmannsprogramm</i> (Mainz 1981 [1982])
Helbig ⁴	W. Helbig, <i>Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom</i> ⁴ 1–4 (Tübingen 1963–1972)	Pfuhl-Möbius 1977–1979	E. Pfuhl and H. Möbius, <i>Die ostgriechischen Grabreliefs</i> 1 (Mainz 1977), 2 (Mainz 1979)
Himmelmann 1973	N. Himmelmann, <i>Typologische Untersuchungen an römischen Sarkophagreliefs des 3. und 4. Jahrhunderts n. Chr.</i> (Mainz 1973)	Poulsen 1962–1974	V. Poulsen, <i>Les portraits romains</i> 1–2 (Copenhagen 1962–1974)
<i>IstForsch</i>	<i>Istanbuler Forschungen</i>	<i>Recent Acq.</i>	J. Frel, <i>Recent Acquisitions, Ancient Art. The J. Paul Getty Museum</i> (Pullman, Wash., 1974)
<i>JbZMusMainz</i>	<i>Jahrbuch des Römisch-Germanischen Zentralmuseums, Mainz</i>	Richter 1966	G. M. A. Richter, <i>The Furniture of the Greeks, Etruscans, and Romans</i> (London 1966)
<i>JdI</i>	<i>Jahrbuch des Deutschen Archäologischen Instituts</i>	Ridgway 1972	B. Sismondo Ridgway, <i>Museum of Art. Rhode Island School of Design, Classical Sculpture</i> (Providence 1972)
<i>Joys</i>	J. P. Getty et al., <i>The Joys of Collecting</i> (New York 1965)	RM	<i>Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung</i>
<i>JPGM</i>	B. B. Fredericksen et al., <i>The J. Paul Getty Museum</i> (Malibu 1975)	<i>RoczMusWarsz</i>	<i>Rocznik Museum Narodowego w Warszawie</i>
Kleiner 1977	D. E. E. Kleiner, <i>Roman Group Portraiture. The Funerary Reliefs of the Late Republic and Early Empire</i> (New York 1977)	Sichtermann-Koch 1975	H. Sichtermann and G. Koch, <i>Griechische Mythen auf römischen Sarkophagen</i> (Tübingen 1975)
Koch, <i>Monuments</i>	G. Koch, ed., <i>Roman Funerary Monuments in the J. Paul Getty Museum, Occasional Papers on Antiquities</i> , 5 (Malibu, forthcoming)	<i>StMisc</i>	<i>Studi miscellanei</i>
Koch-Sichtermann 1982	G. Koch and H. Sichtermann, <i>Römische Sarkophage. Handbuch der Archäologie</i> (Munich 1982)	Vermeule, <i>GARSLA</i>	C. C. Vermeule, <i>Greek and Roman Sculpture in America. Masterpieces in Public Collections in the United States and Canada</i> (Berkeley, Calif., 1981)
Mansuelli 1958–1961	G. A. Mansuelli, <i>Galleria degli Uffizi. Le sculture</i> 1 (Rome 1958), 2 (Rome 1961)	Wegner 1939	M. Wegner, <i>Die Herrscherbildnisse in antoninischer Zeit</i> (Berlin 1939)
<i>MarbWPr</i>	<i>Marburger Winckelmann-Programm</i>	Wiggers-Wegner 1971	H. B. Wiggers and M. Wegner, <i>Caracalla bis Balbinus</i> (Berlin 1971)
		ZPE	<i>Zeitschrift für Papyrologie und Epigraphik</i>

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I Cinerary Urn with Architectural Decoration

Light-colored, close-grained marble; Height: 0.415 m;
Length: 0.66 m; Width: 0.44 m

72.AA.I15

THE CHEST HAS FOUR RELATIVELY HIGH FEET. There are pilasters at the four corners, and wide pilasters divide each of the long sides into two fields. The upper parts of the capitals of the corner pilasters on all but one of the long sides and on the end with the portal are each decorated with two dolphins turned toward the center of the capital. On the pilaster on the right end of the more weathered long side and on the pilasters on the end with the aedicula, the capitals are decorated with tendrils. The capitals of the middle pilasters on the long sides are decorated with leaves. Above these are volutes to either side; in the middle of each is a palmette. No architrave is represented. On the long sides, each of the fields has a molded frame containing the representation of a richly decorated kantharos; they appear to imitate kantharoi of metal. Two birds sit drinking on each cup's rim.¹ On one end there is an aedicula; its gable holds two birds pecking at a small round object, perhaps a cherry. Between the pilasters there is a wreath of laurel leaves containing a lituus, or augur's staff.² The other end contains a magnificently decorated grave portal with several mountings. Serving as door pulls are heads of lions with rings in their mouths. On both sides of the door are staffs covered with laurel leaves and fruits, the ends pointed at top and bottom.

The urn is of excellent quality. The details, such as kantharoi, birds, laurel wreath, portal, and capitals, were worked very finely with a chisel. The form, the pictorial representations, and the workmanship link this urn to a small group of early imperial urns that also use architectural forms as a principle of organization and are decorated with reliefs on all four sides. Some of these urns are very simple; others have very finely detailed decorations.³ This piece can be compared with the urn of P. Volumnius in Perugia, although the two differ as far as decoration is concerned.⁴ Both date from the late Augustan or early Tiberian period.⁵

CONSERVATION: Only the chest is preserved; the lid, which was originally attached to the chest by a clamp at each end, is missing. The lead clamp on the end with the grave portal is partially preserved. There is a depression on

the top to accommodate the lid. For a time, the urn bore a lid that did not date from antiquity.⁶ The urn was broken into several fragments; small pieces of the upper edge are missing and have been slightly repaired; architectural details, however, have not been restored. The surface of one of the long sides is more weathered and discolored than the other, probably as a result of the action of water. Inside, the marble has taken on a green color in places, perhaps from a bronze vessel containing the ashes.

BIBLIOGRAPHY: *Cat.*, 38f., no. 86; *Checklist* 2, 2I, no. v28; Koch-Sichtermann 1982, 46, n. 55 (F. Sinn-Henninger); F. Sinn, *Stadtrömische Marmorurnen* (Mainz 1987) 96, no. 2I, pls. 9a-c.

1. For this motif see K. Parlasca, *JdI* 78 (1963) 256ff., especially 285ff.

2. On the lituus, see *Der Kleine Pauly. Lexikon der Antike* 3 (Stuttgart 1969) 686, s.v. "lituus" (A. R. Neumann and W. Eisenhut).

3. E.g., Altmann 1905, 20, figs. 12, 13 (on fig. 12, see G. Ciampoltrini, *Prospettiva* 25 [1981] 41, fig. 10); A. von Gerkan and F. Messerschmidt, *RM* 57 (1942) 229ff., figs. 44-47; P. Kranz, *RM* 84 (1977) 359, pl. 163.2; *Guide to the Collections. Highlights from the Indiana University Art Museum, Bloomington* (1980) 63; G. Ricci, *NSc*, n.s. 15 (1939) 62, fig. 4; D. Manacorda, *DArch* 8 (1974-1975) 496, fig. 6. The cinerary urns have now been studied as a group: F. Sinn, *Stadtrömische Marmorurnen* (Mainz 1987). See also Koch-Sichtermann 1982, 41ff. (F. Sinn-Henninger).

4. A. von Gerkan and F. Messerschmidt (supra, note 3) 229ff., figs. 44-47; Koch-Sichtermann 1982, 46 with n. 54; F. Sinn, *Stadtrömische Marmorurnen* (supra, note 3) 93, no. 10, pls. 5d, 6a-b.

5. On the chronology see F. Sinn, *Stadtrömische Marmorurnen* (supra, note 3) 17-53.

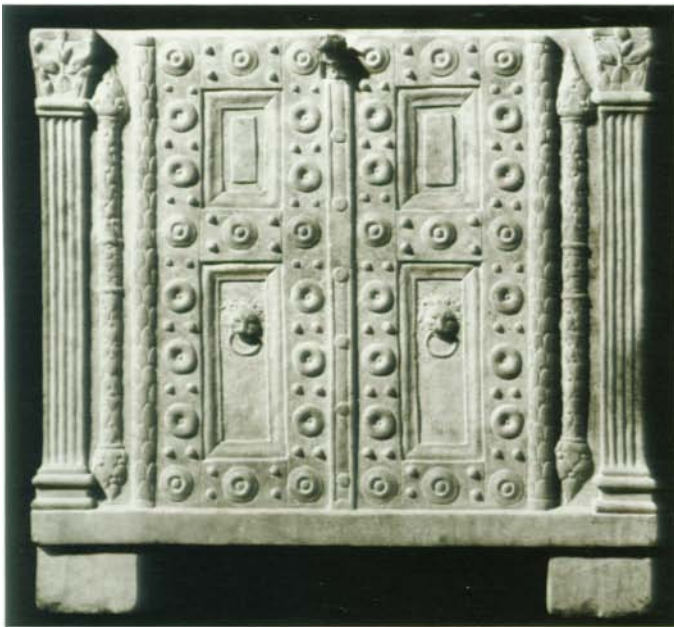
6. *Cat.*, 38f., no. 86 (with illus.). J. Frel recognized that the lid was made in modern times to complete the urn: *Checklist* 2, 2I, no. v28.



Right side. Malibu 72.AA.I15.



Left side. Malibu 72.AA.115.



Cinerary urn with architectural decoration (No. 1). Front.
Malibu 72.AA.115.



Back. Malibu 72.AA.115.

2 Cinerary Urn with a Tabula and Scrolls

Light-colored, close-grained marble; Chest: Height: 0.31 m; Length: 0.45 m; Width: 0.395 m; Lid: Height: 0.115 m; Length: 0.46 m; Width: 0.41 m

72.AA.113

THE FRONT AND SIDES OF THE CHEST are enclosed in frames. There are small feet at the front. The lower border is wider on the sides and lies directly on the floor.

A rectangular tabula with a molded frame is set into the top of the front side in the middle. There are round drill holes at the four corners in the outer border of the tabula. In the middle of the chest beneath the tabula acanthus leaves form a cup from which two scrolls emerge symmetrically to the left and right. The first loop of each scroll holds a blossom; the scrolls end in a chalice of leaves in the second loop. Representations of flowers are found in the lower corners, while at the top, a bird perches on the upper loop on each side. The birds turn toward the center while pecking at the stems.

The two sides are alike. In the middle, growing out of a cup of acanthus, a leaf motif bears a small krater at the top. Two birds sit drinking on the rim of the vessel.¹ Scrolls of leaves extend from the acanthus cup on both sides and form three loops; in the lowest is a flower; the middle one holds leaves, and the top one holds what appear to be fruits. There are also two flowers at the sides between the top and middle loops. On the left end there are two flowers growing out of the scrolls in the space next to the central motif.

The lid is a mixture of the rooftop form with gable and an altar form with volutes.² The gable, which is turned toward the front, is finely framed on all sides by a twisted band, and at the top, below the twisted band, by a row of dentils as well. Within the frame of the gable two birds are depicted drinking from a flat bowl with a wavy rim. The corners are taken up by representations of shells out of which protrude lions' heads. There is a flower in each of the volutes. In the spandrels between the gable and the volutes are palmettes emerging from a small leaf motif. On top of the roof are leaves and fruits lying on the slanted sides. One strip runs along the ridge of the roof, resembling a ridgepole, while a second strip divides the two sides. The volutes, which are also decorated with leaves, are encircled in the middle by

a stiff brace consisting of twisted bands on the sides and overlapping leaves in the middle.

This urn is one of the many executed in Rome during the first and early second centuries A.D.; they were, along with tomb altars, the usual form for funerary monuments.³ The work is of high quality; the leaves are very finely delineated. This urn is one of a small group that can be dated to the Tiberian or early Claudian period,⁴ that is, to circa A.D. 20–40.

CONSERVATION: A small piece has been broken off the chest at the left end on the top. There is damage on the front side of the lid to the right volute, to the left side of the gable, and to the palmette between the volute and the gable in the spandrel. The back is smooth. There are numerous traces of root fiber on the surface. Traces of red pigment can be seen. On the tabula the inscription was evidently colored, but none of the letters can now be deciphered. In the middle of the upper border of the front of the chest and of the lower border of the lid there are small triangles worked with a chisel, perhaps a sculptor's mark indicating that these two parts belong together.

BIBLIOGRAPHY: *Cat.*, 39 (mentioned); *JPGM*, 42; *Checklist* 2, 21, no. v29; F. Sinn, *Stadtrömische Marmorurnen* (Mainz 1987) 109–110, no. 75, pls. 22e–f.

1. For this motif see K. Parlasca, *JdI* 78 (1963) 256ff., especially 285ff.

2. Cf., e.g., Altmann 1905, 50ff., figs. 39, 44 (shape of an altar); 54ff., figs. 45–47 (pediment with akroteria); 47, figs. 36, 37 (mixed shapes).

3. Cf. Malibu 72.AA.115, here No. 1, note 3, p. 2, and the literature cited there.

4. Cf., e.g., Rome, Museo Nazionale, 34158: Koch-Sichtermann 1982, pl. 20; Berlin, Antikenmuseum, 1975.4: *Römisches im Antikenmuseum* (Berlin 1978) 202f., no. 307; Hever Castle: *Foto und Skulptur* (Cologne 1978) 67, no. 52, pl. 95b (left side); Koch-Sichtermann 1982, pl. 21; Vatican: Altmann 1905, 124, fig. 99. On the chronology see F. Sinn, *Stadtrömische Marmorurnen* (Mainz 1987) 24–28.



Cinerary urn with a tabula and scrolls (No. 2). Front. Malibu 72.AA.113.



Left side. Malibu 72.AA.II3.



Right side. Malibu 72.AA.II3.



Lid. Malibu 72.AA.II3.

3 *Sarcophagus of a Boy with Eros and Griffins*

Light gray, close-grained marble; Chest: Height (left): 0.29 m, (right): 0.33 m; Length: 1.16 m; Width: 0.41 m; Lid: Height: 0.13 m; Length: 1.185 m; Width: 0.40 m 74.AA.25

IN THE CENTER OF THE FRONT SIDE two erotes are holding a large bust of a youth. His hair is combed forward in strands that part to the sides of the forehead and come together in a pincerlike shape in the middle. The pupils of the eyes are represented by drill holes. The ears are bent forward to lie flat on the relief ground. On each end there is an eros and a lion-headed griffin with horns. The erotes are standing on tiptoe, each pouring a liquid from a raised pitcher into a bowl that they are holding out to the griffins; the griffins each rest a paw on the bowl. On the short ends, there are similar representations of griffins with eagles' heads; there is no raised paw, however. On the left short end in the corner, there is a narrow protrusion. In the corners toward the front there is a large leaf, upright at the bottom, bending slightly outward at the top. Details were probably painted on. Inside there is a "pillow" at the right end, with a depression for the head. The chest is also more rounded at this end.

Two putti are pictured in the middle of the frame on the lid, emerging from leafy scrolls. Between them is a small pillar standing at an angle; the putti are reaching up to it with their right hands raised above their left hands. The scrolls grow out of acanthus leaves and form two loops, in each of which there is a large blossom. These loops adjoin two others like them which trail from griffins with eagles' heads, one of which is preserved in the corner on the right and the other of which is missing but surely to be assumed on the left. The hind parts of the griffin merge into acanthus leaves. There is a small column, or possibly a torch, standing in the right corner, toward which the griffin is raising a paw. On the left short end of the lid there is a blossom in the gable with a leaf on either side; the one on the left merges into a small leaf pictured on the rear akroterion. On the right short end there is also a flower on the gable, to the sides of which are leaf motifs; there is a standing leaf on the akroterion.

The graphic motifs and style identify this sarcophagus as made in Rome or its environs. There are

a few parallels. The acanthus scrolls emerge from erotes on the lid here as they do on a work, now lost, that was formerly in the Palazzo Circi in Rome.¹ A sarcophagus in Warsaw has putti and griffins;² various examples have griffins but no erotes or putti;³ on two examples, the tails of the griffins end in scrolls.⁴ The models for the griffins and erotes are to be found in the frieze of Trajan's Forum;⁵ these groups are also to be found in the minor arts.⁶ Standing erotes holding a bust are not otherwise known on sarcophagi but do appear on other tomb monuments.⁷

The relief is quite low, and the figures are defined by rapid chisel strokes. This indicates that this piece is from the early phase of the main period of sarcophagus manufacture in the city of Rome and its environs. The portrait also points to this period and was probably done during the Trajanic period or somewhat later.⁸ The sarcophagus can therefore be dated to circa A.D. 110–130 and is of great importance as one of the earliest examples from the second century.⁹

CONSERVATION: Except for some chips, the chest is well preserved. Large pieces of the lid are broken off the left front side; the rear akroterion on the right end appears to have been removed in antiquity. Certain irregularities, such as chiseled-off places on the lower edge of the lid, on the upper and lower edge of the chest, and on the genitals and feet of the erotes, could have occurred during the making of the sarcophagus rather than after its completion.¹⁰ There is a hole on the left short end at the front edge. Just above the bottom on the inside the marble is discolored; perhaps as a result of water seepage, it is black at the same height all the way around. The edge of the lid was worked on the underside to fit the chest exactly. The upper edge of the chest was worked cleanly, and the inside is roughly finished. The back of the chest is finely smoothed. Traces left by a claw can be found all over the chest and lid, indicating that a final smoothing of the surface was not carried out. There are traces of sinter and of root fibers on the surface.

BIBLIOGRAPHY: *Recent Acq.*, no. 13; *Checklist 2*, 22, no. v30; Frel-Morgan, *Roman Portraits*, 63, no. 49; J. Frel, *GettyMusJ* 9 (1981) 72f., n. 8; Koch-Sichtermann 1982, 236; J. Frel, *GettyMusJ* 12 (1984) 77ff., no. 14, figs. 7, 8; Koch, *Monuments*.

1. F. Matz and F. von Duhn, *Antike Bildwerke in Rom 2* (Leipzig 1881; reprint, Rome 1968) no. 2446; O. Benndorf, *Annali dell'Instituto di corrispondenza archeologica* 37 (1865) 229; *MonInst* 8 (1864–1868) pl. 15.3.

2. Warsaw, National Museum, inv. 143217; F. Matz and F. von Duhn (supra, note 1) no. 2447; P. Parandowski, *RoczMusWarsz* 14 (1970) 235ff., figs. 1–3.



Left section of front. Malibu 74.AA.25. Photo by the author.



Right section of front. Malibu 74.AA.25. Photo by the author.

3. For all these sarcophagi, see Koch-Sichtermann 1982, 236ff.

4. Koch-Sichtermann 1982, 237, pl. 278.

5. M. E. Bertoldi, "Ricerche sulla decorazione architettonica del Foro Traiano," *StMisc* 3 (1960–1961 [1962]) 9ff., pl. 18; E. Simon, *Latomus* 21 (1962) 772f., fig. 3; T. Kraus, *Das römische Weltreich* (Berlin 1967) pl. 207b; P. Zanker, *AA* (1970) 512f., figs. 21ff.; C. F. Leon, *Die Bauornamentik des Trajansforums und ihre Stellung in der früh- und mittelkaiserzeitlichen Architekturdekoration* (Vienna 1971) 67ff., pls. 11, 12.

6. A. Borbein, *Campanareliefs*, 14. *Ergh. RM* (1968) 97ff., pl. 21.2.

7. H. Wrede, *RM* 85 (1978) 413ff., pls. 134.1, 135.1.

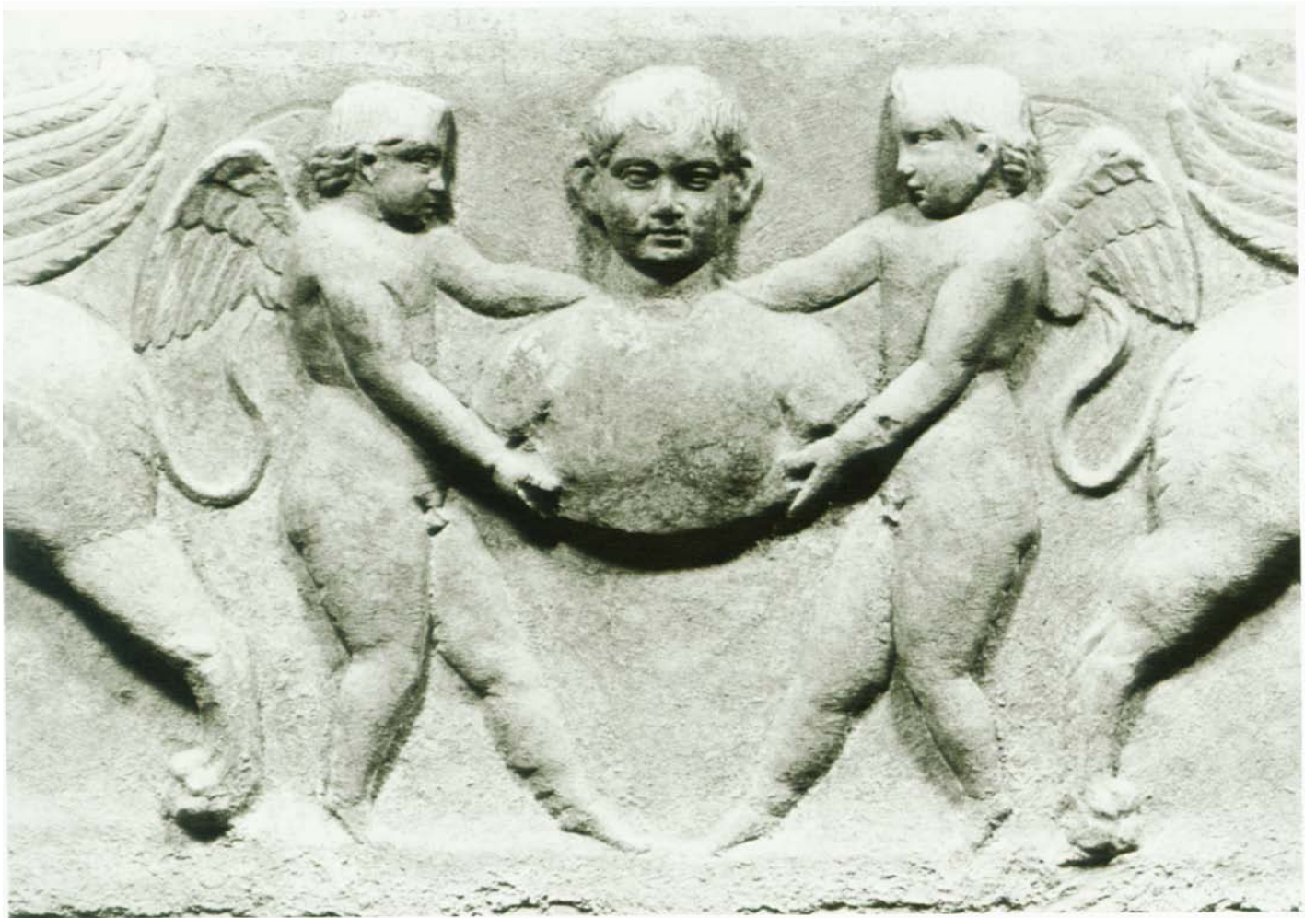
8. W. H. Gross, *Bildnisse Traians* (Berlin 1940) 65ff., pls. 4ff.; Daltrop 1958, 23ff., 84ff., figs. 2ff.; J.-C. Balty, *Cahiers de Mariemont* 8–9 (1977–1978) 45ff.; F. Baratte, *Revue Archéologique* (1980) 239ff.; P. Zanker, in *Eikones* 1980, 196ff., pls. 65ff.

9. On this period see Koch-Sichtermann 1982, 253f.

10. J. Frel, *GettyMusJ* 9 (1981) 72f., n. 8.



Sarcophagus of a boy with erotes and griffins (No. 3). Front. Malibu 74.AA.25.



Middle section of front. Malibu 74.AA.25. Photo by the author.



Left end. Malibu 74.AA.25.



Right end. Malibu 74.AA.25.



Middle section of lid. Malibu 74.AA.25. Photo by the author.



Right section of lid. Malibu 74.AA.25. Photo by the author.



Portrait of the boy. Malibu 74.AA.25.



"Pillow" inside chest. Malibu 74.AA.25.

4 *Kline Monument with a Reclining Girl*

Light-colored, close-grained marble; Height: 0.26 m, (to top of head): 0.38 m; Length: 1.41 m; Width: 0.47 m
73.AA.II

THE KLINE AND ITS MATTRESS WERE WORKED in the round. There are small feet in the front and a high backrest on three sides.¹ The recessed strip between the feet of the kline has been used for an inscription. At the foot end (left), a piece of marble projects beyond the end of the couch;² the marble has not been finished on the top of this piece, and there are two small holes in it.³ The fulcra are unornamented. A young girl is lying on the mattress. She is wearing a tunic with sleeves and a mantle that wraps around and covers her lower body, comes across her left shoulder to the front, and is held tightly between her upper left arm and her body. There are two pillows at the head of the kline; a narrow piece of cloth with fringes on the end toward the front is spread over the pillow in front. The girl is reaching out to pat a small dog, probably a *Canis melitaeus*, or Maltese,⁴ that is lying turned toward her on the mattress. Two dolls are lying against the backrest at the foot of the couch. More or less directly behind the head of the girl, on a somewhat wider part of the backrest, a sleeping eros is depicted. Comparable figures were worked in the round as well, often to serve as decoration for tombs.⁵

An opening near the middle of the right short end goes all the way through the marble at a downward slant.⁶ This opening was designed to receive offerings into the sarcophagus after burial.

The head of the girl is a portrait. The hair is very

finely worked; it is combed back in slight waves, braided in the back, and then fixed in a large knot at the back of the head.

The inscription reads:

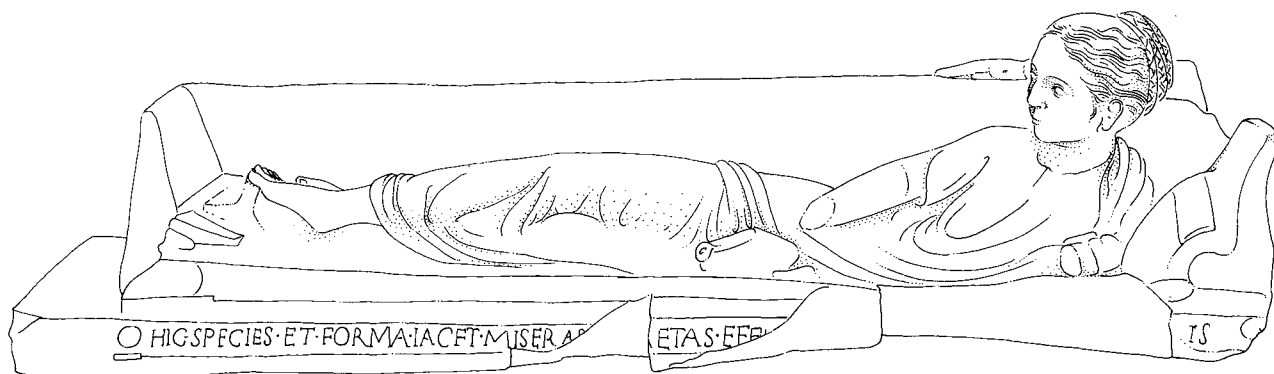
Hic species et forma iacet, miserab[ilis] aetas,
effi[giesque]—(about 25 letters)]is.

Here reposes the most beautiful girl, what a pity
in such a young age, and the image. . . .

The piece belongs to a group of kline monuments of which there are many examples from Rome.⁷ They could be placed in niches in funerary structures, on prepared bases on closed sarcophagi, or they could be used as freestanding monuments on the floor in mausolea. The hole in the right end of this piece shows that it stood on a sarcophagus, with which it must have been connected. A work now in Copenhagen, one of many examples of the type, can be used here for comparison; on that piece, the skyphos, or cup, in the hand of the reclining figure has been drilled for receiving libations.⁸ The Getty piece is probably not a lid for a sarcophagus decorated with reliefs, for the marble mass on the left side could not then be explained.

The work can be dated with relative certainty on the basis of the girl's hairstyle. Comparable portraits date from Hadrianic times;⁹ in the case of these portraits, however, the hair in the front is more lively, with deeper waves. The years A.D. 120–140 can be suggested for the execution of this piece.

CONSERVATION: A large part of the front border with the girl's left and right hands and part of the little dog she caressed with her right hand are broken off. Her head was broken off and has been reattached. In addition, the left front corner of the backrest of the kline is missing. There



Drawing of Malibu 73.AA.II, showing the inscription.



Kline monument with a reclining girl (No. 4). Front. Malibu 73.AA.II.

are some small chips as well. The girl had an earring made of metal in her left earlobe; it is now missing.¹⁰

On the underside an indentation was chiseled out on three sides close to the edge. While there is no such indentation on the right, there must originally have been a projecting end on that side, which corresponded to the one on the left. The indentation would have continued on the projecting end, which was, however, sawed off in antiquity. The piece must therefore have been placed on a sarcophagus that was smaller than the one for which it was originally intended.

BIBLIOGRAPHY: R. Symes, *Ancient Art* (London 1971) 17, illus. (head only); *JPGM*, 43; H. Wrede, *AA* (1977) 412; 426, n. 263; 431, n. 283; Frel-Morgan, *Roman Portraits*, 64f., no. 50; Koch-Sichtermann 1982, 60; J.-P. Boucher, *GettyMusJ* 10 (1982) 121f.; H. Wrede, "Der Sarkophagdeckel eines Mädchens in Malibu und die frühen Klinensarkophage Roms, Athens, und Kleinasien," in Koch, *Monuments*.

395ff.; L. Berczelly, *ActaArtHist* 8 (1978) 49ff.; H. Wrede, *AA* (1981) 86ff.; Koch-Sichtermann 1982, 58ff.; *Gesichter* 1982, 30f., no. 8.

8. Koch-Sichtermann 1982, 61, pl. 65.

9. E.g., Poulsen 1966–1974, vol. 2, pls. 113ff., nos. 70, 71, 75; Helbig⁴, vol. 1 (1963) 1071 (E. Simon; monument of the Haterii family with the bust of a lady in an aedicula).

10. This information has been provided by J. Frel (contrary to Frel-Morgan, *Roman Portraits*, 126, no. 50).

1. On the shape of the kline, see Richter 1966, 105ff., figs. 53off.

2. The length of this ledge is 11.5 cm.

3. It is not known what purpose the ledge and holes served.

4. Cf. Malibu 71.AA.271, here No. 30, p. 85. On kline monuments, e.g., see also H. Wrede, *AA* (1977) 417ff., figs. 98, 105, 107, 108, 115.

5. See Malibu 73.AA.95, here No. 43, p. 114. On a kline monument, e.g., see also H. Wrede (supra, note 4) 418, fig. 102.

6. It was first chiseled, then drilled with a thick drill at somewhat of a slant, then drilled more steeply through the marble. The diameter of the drill hole is approximately 7.5 cm.

7. On the kline monuments, see H. Wrede (supra, note 4)



Head of the girl. Malibu 73.AA.II.



Head of the girl, left profile. Malibu 73.AA.II.



Hole in right end. Malibu 73.AA.II.



Sleeping eros. Malibu 73.AA.II.

5 *Fragment of a Sarcophagus Lid with Orestes*

Light-colored, close-grained marble with dark bands, brownish discoloration; Height: 0.30 m; Width: 1.02 m
71.AA.266

THE LID SHOWS THREE SCENES FROM THE STORY OF Orestes and Iphigenia in Tauris, a theme made widely known by Euripides' drama. There are several parallels to be found on sarcophagi and lids, so that the composition of the groups can be surmised and the representation becomes understandable.¹

Part of the earliest of the scenes is preserved on the right.² Goaded by the Erinyes and in order to ward them off, Orestes has killed the cattle of the Scythian shepherds in a fit of madness. Here he has collapsed, exhausted, and is being supported by his friend Pylades. Orestes is wearing a chlamys, which is fastened on the right shoulder. His left hand is raised to his head; in his right hand, now missing, he held a sword. To the left, Pylades wears a chlamys fastened on his left shoulder. Part of the cliff is recognizable to the right. Above it is one of the Erinyes, who is turned to the right but looks back at Orestes; she is thus moving away from him. She is holding a flaming torch in her left hand; in her right hand, now missing, she probably held a scourge.

The middle scene depicts the recognition of brother and sister.³ Iphigenia gives Pylades a letter, probably a diptych,⁴ and asks him to give it to her brother, Orestes; the mention of his name leads to their recognition of one another. Iphigenia is wearing a chiton, which has slipped from her right shoulder. She has a mantle wrapped around her body. There is a fluted hydria standing on the ground, probably the vessel in which Iphigenia had hidden her letter. Pylades and Orestes approach excitedly with rapid strides. Pylades has a chlamys across his left shoulder, wrapped around and hanging from his left forearm. Orestes' chlamys lies across his neck and falls down his back, winding around the left elbow toward the front and then waving upward in the background.

In the scene on the left, there is only a very small trace of Iphigenia preserved at the bottom left on the edge of the break. She must have been on her way to the sea, ostensibly to purify the image of Artemis, in reality in order to flee with Orestes and Pylades and to

carry off the image.⁵ Orestes and Pylades, bound, are being led off to the left by a Scythian guard, who is wearing trousers, a chlamys, and a Phrygian cap and who is holding a sheathed sword in his left hand.

The folds of the garments are scanty. The corners of the mouths, the nostrils, and the corners of the eyes were slightly treated with a drill, indicating that this piece is from the middle of the Antonine period, perhaps from circa A.D. 160.⁶

The different groups depicted here are variously known from sarcophagi and other monuments. On the relatively few sarcophagi using this theme, the groups were constantly varied by the sculptors; no sarcophagus is like another. This approach is typical of Roman sculptors of sarcophagi, who rarely invented new groups and figures but depicted known themes in new ways,⁷ a practice that is readily apparent on this lid.

CONSERVATION: The fragment is broken on the sides; the projecting border is preserved on the top and bottom. The lid is relatively thick and is curved on the back, a characteristic feature of lids made in the city of Rome.⁸ The surface is weathered and discolored.

BIBLIOGRAPHY: *Checklist 2*, 22, no. v31.

1. On the Orestes sarcophagi, see C. Robert, *ASR II* 154ff., pls. 54ff.; Sichtermann-Koch 1975, 52ff., nos. 53, 54, pls. 133–140; K. Schefold, *MEFRA* 88 (1976) 773f.; M. C. Parra, *Prospettiva* 13 (1978) 52ff.; Koch-Sichtermann 1982, 170ff., pls. 192–195.

2. Cf., e.g., *ASR II* 167, 168a, 169; Sichtermann-Koch 1975, 53f., no. 54, pls. 133.1, 134; M. C. Parra (supra, note 1) 52, schema A.

3. Cf., e.g., *ASR II* 155 (lid, left scene), 156a, 167, 172, 177, 178; Sichtermann-Koch 1975, pl. 138.2; M. C. Parra (supra, note 1) 52, schema D.

4. It is easier to recognize on *ASR II* 167b, 177.

5. Cf., e.g., *ASR II* 155 (lid, scene in the middle), 157b, 167b; Sichtermann-Koch 1975, pl. 139.1; M. C. Parra (supra, note 1) 52, schema B.

6. On this period see Koch-Sichtermann 1982, 254f.

7. M. C. Parra (supra, note 1) 52ff. (on the Orestes sarcophagi); Koch-Sichtermann 1982, 250ff.

8. Koch-Sichtermann 1982, 68, fig. 1; 69, n. 21.



Fragment of a sarcophagus lid with Orestes (No. 5). Malibu 71.AA.266.

6 *Fragment of a Muse* *Sarcophagus*

Light-colored, close-grained marble; Height: 0.435 m;
Length: 1.145 m; Width: 0.53 m
8I.AA.48, anonymous donation

A GROUP OF FEMALE FIGURES IS DEPICTED ON the front; five of them are more or less completely preserved. They can be identified as muses.¹ At the left corner is Euterpe. She is wearing a long chiton with long sleeves, girded high. A narrow cloth drape lying across her left shoulder comes around her right hip and hangs down over her left forearm.² On most sarcophagi she has no such narrow mantle but is holding her arms in a similar position.³ Euterpe is holding the tibiae, or pipes, separately in her hands. Her right arm hung down, and part of the right flute is preserved on her robe. The lower end of the flute was evidently attached to the ground by a thick strut at knee height. Her left arm is bent, the forearm held upward; a small part of the flute held in this hand has been preserved on the arm, as have two thin struts on the robe of the muse standing to the right.

To the right of Euterpe is Melpomene, wearing the same kind of long robe. She has a mantle lying across her left shoulder and falling over her left forearm; the mantle is tucked into her belt on the right side of her body. Her hair is gathered together with a band. Her right hand rested on a club, of which only a trace remains on the rock at the bottom.⁴ She held a mask in her raised left hand; only the back of the head of the mask is preserved.⁵

The third muse is wearing a long chiton with sleeves and has a mantle wrapped about her. In her lowered right hand she once held an object that touched the robe of the figure to her left. That there must have been a larger object in her raised left hand can be determined from traces in the relief ground. This muse is most likely Thalia, who held a shepherd's staff in her right hand and a comic mask in her left.⁶

To the right of Thalia we find Polyhymnia, preserved from the torso down, leaning on a rock, a representation that was very widespread.⁷ Of the fifth muse, to the right of Polyhymnia, only the lower part of the body is preserved. She wore a long chiton and had a himation wrapped around her. This could be Calliope.⁸ To the right of her is preserved the lower part of a pillar, which must have served a sixth muse.

All of the muses are wearing shoes, the soles of which are set off by a fine groove; there must once have been painting. Whether or not Apollo was also represented along with the nine muses on the front of the sarcophagus can no longer be determined.

There is a pile of rocks depicted on the left of the left short end, to the right of which is a large barrel on its side with a bearded man standing in the opening. He is bald with a tuft of hair on his forehead and long hair hanging down his back. His mantle is slung around the lower body only. He must be Diogenes.⁹ He is bent slightly forward, leaning on a knotty staff with his right hand, which is hidden by his mantle. He is holding a book roll open in his left hand, and a bundle of rolls lies next to the edge of the barrel. A dog is lying on top of the barrel itself.

There are a number of sarcophagi whose compositions can be drawn on for comparison with the widely spaced muses that appear on the front, although their order, the twists and turns of their bodies, the position of their arms, and the details of their drapery are constantly varied.¹⁰ The left end, however, is unique. Poets and sages are often pictured on the ends of muse sarcophagi,¹¹ and sometimes they are accompanied by a muse;¹² there are no parallels for this figure of Diogenes, however.

The workmanship of the front and side is relatively dry. The figures are widely spaced, and there are few folds indicated in the drapery. The hair has been worked with a chisel. There are small round drill holes in the eyes of two of the muses on the front, as well as in the hair, beard, corners of the mouth, pupils, and inner corners of the eyes of Diogenes. These peculiarities of style indicate that the sarcophagus dates from the middle of the Antonine period, circa A.D. 160.¹³ In particular, it is closely related to the muse sarcophagus in Kansas City, which may have been executed by the same workshop.¹⁴

CONSERVATION: The left side of the front and the adjoining left short end have been preserved. In antiquity the chest was broken vertically and repaired. The break, to the right of the second muse from the left, was repaired at that time, as can be seen from two clamps that have been preserved on the underside. The other cracks are also old, as the discoloration reveals. The chest was not rectangular in shape but slanted on the left side in the back; the marble block used was probably not large enough. A hole was chiseled in the lower left corner of the left end, also in antiquity, as the weathering indicates. Some of the marble around the hole was chipped off rather coarsely. A second hole was also begun further to the right, just to the left of



Fragment of a muse sarcophagus (No. 6). Front. Malibu 81.AA.48.



Left end, with Diogenes in his barrel. Malibu 81.AA.48.

the rim of the barrel. The back was sawed off smoothly. The faces of the figures on the front are damaged, and their arms and attributes have been knocked off. Other damage occurs to the right of the heads of the second and third muses from the left. The piece was restored by the staff of Antiquities Conservation at the Museum. A fill was placed between the feet of the third figure from the left.

BIBLIOGRAPHY: Frel, *Greek Portraits*, 98, no. 47; 117.

1. On sarcophagi with muses, see M. Wegner, *ASR* v.3 (1966); Koch-Sichtermann 1982, 197ff. (with references to the literature); E. Rudolf, *MarbWPr* (1981) 33ff.

2. The piece in *ASR* v.3, 28, pl. 4a, depicts the same type.
3. Cf., e.g., *ASR* v.3, 215, pl. 29; 219, pl. 31a; 36, pl. 31b; 34, pl. 150a.

4. *ASR* v.3, supp. 3 and no. 34, pl. 150a.
5. Cf. *ASR* v.3, 34, pl. 150a.
6. E.g., *ASR* v.3, 75, pl. 5; 55, pl. 25.
7. E.g., *ASR* v.3, supps. 4–5 and no. 34, pl. 150a.
8. E.g., *ASR* v.3, 28, pl. 4a; 178, pl. 8b; 228, pl. 11; 180, pl. 21; 16, pl. 23a; 55, pl. 24a.
9. Frel, *Greek Portraits*, 98.
10. *ASR* v.3.
11. *ASR* v.3, pl. 137f.
12. *ASR* v.3, 75, pl. 135 (on the left side, Socrates and a muse).
13. For this period see Koch-Sichtermann 1982, 198.
14. *ASR* v.3, 34, pl. 150a; Koch-Sichtermann 1982, 198, n. 16.

7 *Front of a Garland Sarcophagus with a Tabula Ansata*

White, close-grained marble with dark bands, presumably from Carrara; Height: 0.52 m; Length: 1.985 m; Width (left side): 0.215 m, (right side): 0.26 m 77.AA.66, presented by Gordon McLendon

THE FRONT DEPICTS A TABULA ANSATA in the center; it takes up the entire vertical surface of the chest. In the middle, rectangular part of the tabula (but not in the ansae) there had been an inscription that was chiseled off in antiquity. In its place there is a new inscription, which fills the tabula and the ansae and is continued onto the middle part of the lower projecting border as well. The letters have been carved most cursorily. It may date from the fourth century A.D. and thus demonstrates that the sarcophagus, a pagan work, was reused during late antiquity, that is, during the Christian Era. The inscription reads:¹

D(is) M(anibus) | Alfenius Ve|nerius hic [es]t | iacet(?), coniux(?) [---(?)] vixit | annos XLVI, | m(enses) VIII.

On the ansae: sicut meru/it fecit.

On the lower border: [s]uper cuius fuit mortem Cassia Ermione coniux huius.

To the soul of the deceased. Alfenius Venerius is lying here,....spouse.....; he lived 46 years and 9 months. As he deserved it, he [or better: she, i.e., his wife] has made it [the tomb]. After his death was [still living] Cassia Ermione, his wife.

There is a heavy garland swag in each of the fields at the sides of the front. The garlands are each held by two putti who take long strides away from the middle of the swag. Each putto extends one arm down behind the garland and raises the other, with the forearm bent, behind his head. With these raised hands they are holding onto the ends of the garland, from which long, narrow, tightly pleated ribbons curve off to the sides. The swags are thicker in the middle and have a stiff band around each end, from which extends a large covering leaf, probably a grape leaf. The garlands are of fruits, with ears of grain bound in the left swag. There are small protruberances in the upper curve formed by the swags, probably representing rocks, on which there are heads turned in profile toward the

middle of the sarcophagus. The head on the left is of an old satyr who wears a grapevine wreath with leaves and a cluster of grapes around his head. On the right is the head of a young satyr who is wearing a crown of fir twigs.

A remarkable variation can be seen in the execution of different parts of the relief. The putti and the heads above the swags are worked in deep relief. The corners of the mouths, the nostrils, the inner corners of the eyes and pupils, and details of the hair show some drilling, but only the hair and beard of the old satyr have long grooves. In the garlands, however, the individual fruits and leaves are not smoothed, nor are they set off one from the other; they are separated only by deep round drill holes. This was not to be the final state, of course, as can be seen from other garland sarcophagi: this piece was never completed. The work on the swags of the garlands was never finished, a fact that lends this garland sarcophagus its particular importance.

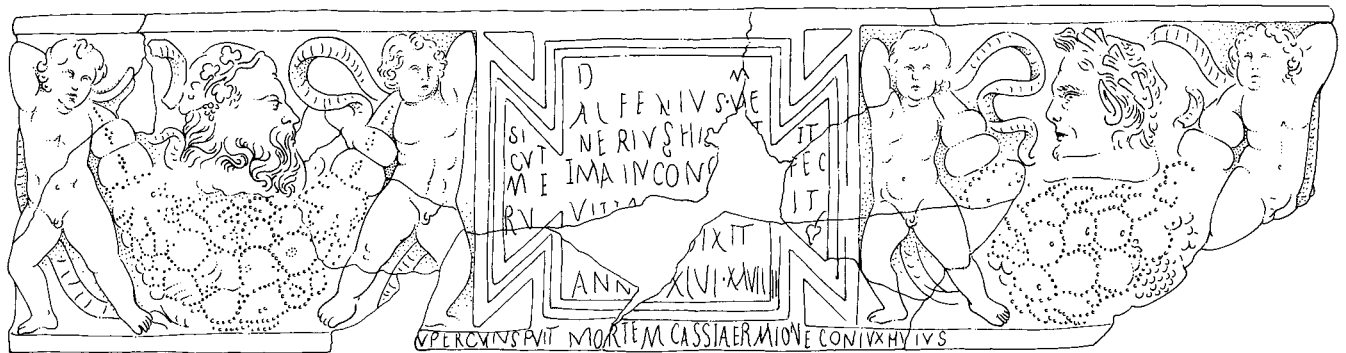
On the short ends, only limited remains are preserved, but they show that crossed shields with spears behind them were carved cursorily in low relief. Such decoration is common on sarcophagi from the city of Rome.

The sarcophagus was clearly made in the city of Rome, although there are few parallels for the type found here, namely, a combination of garland sarcophagus and sarcophagus with tabula.² The sarcophagus can be dated to the middle Antonine period, perhaps to circa A.D. 160, on the basis of the restrained use of the drill in the faces and hair and of the fat, somewhat clumsy putti with their rather flattened faces.³

CONSERVATION: Only the front and adjoining parts of the short ends are preserved. The remainder of the short ends and the back and bottom were cut off in modern times, probably to facilitate transport. Remnants of the "pillow" are preserved inside at the right. The lid, which was originally attached to the chest by means of two clamps on each side, is missing, but the notches for one clamp on each side are still preserved. The piece is broken in several places; it was cleaned and reassembled by the staff of Antiquities Conservation at the Museum. Repairs made with synthetic resin are to be seen to the right of the head of the left-corner putto, to the right of the satyr's head in the left swag of the garland, between the legs of the putto to the left of the tabula, in the tabula itself, and in the lower right corner of the front. Other slight damage has also been repaired. There are various chips, the largest of which is in the hair and beard of the old satyr in the left swag of the garland. The lower right corner was still intact when the



Garland sarcophagus with a tabula ansata (No. 7). Front. Malibu 77.AA.66.



Drawing of Malibu 77.AA.66, showing the inscription.

piece was offered on the Philadelphia art market.

PROVENANCE: On the market for several years in Philadelphia.

BIBLIOGRAPHY: *Checklist 2*, 23, no. v32; Koch-Sichtermann 1982, 231, no. 18; H. Herdejürgen, *MarbWPr* (1984) 22, n. 11; J. Frel, *GettyMusJ* 12 (1984) 79, no. 13; H. Dittmers-Herdejürgen, in Koch, *Monuments*.

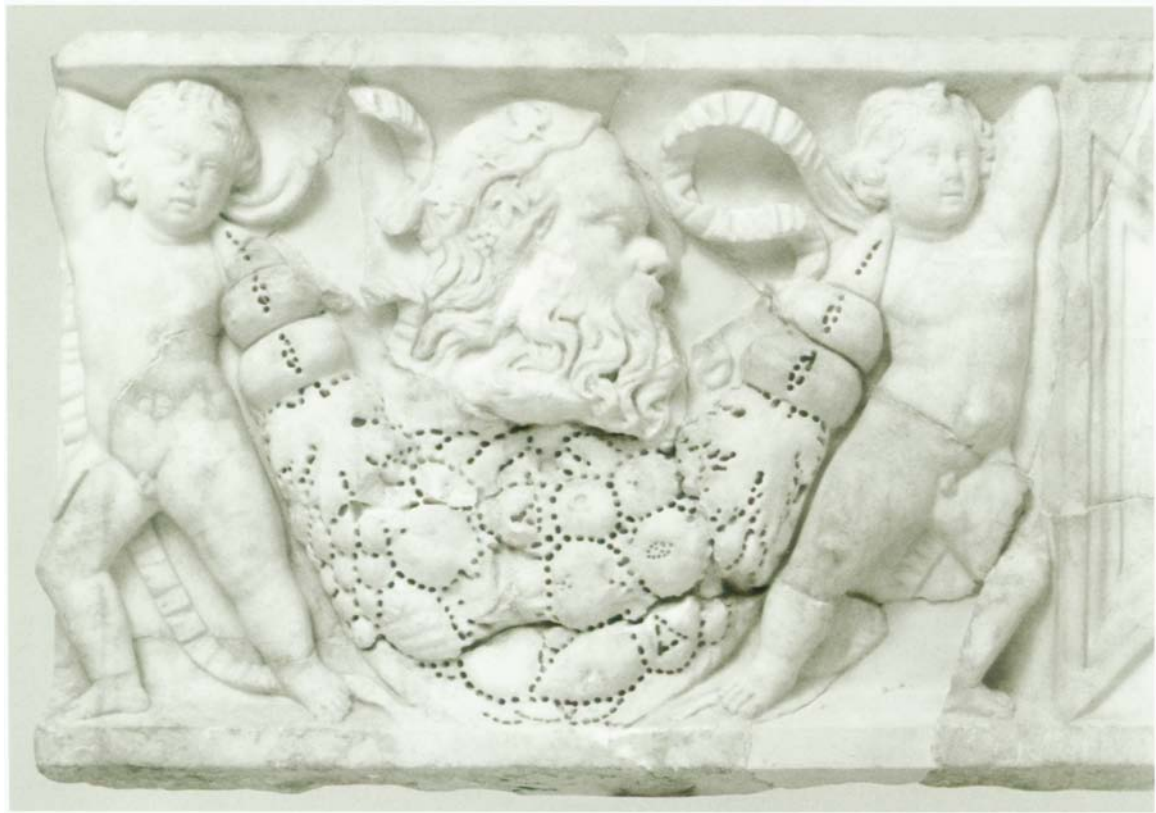
1. J. Frel assisted in reading the inscription.
2. On the garland sarcophagi from the city of Rome, see Koch-Sichtermann 1982, 223ff. (with a list and further references). On the small group of garland sarcophagi with a tabula ansata, see Koch-Sichtermann 1982, 224.
3. On this period cf. Koch-Sichtermann 1982, 230, 254f.



Middle section. Malibu 77.AA.66.



Left edge. Malibu 77.AA.66.



Left section. Malibu 77.AA.66.



Right section. Malibu 77.AA.66.

8 *Fragment of a Sarcophagus with Sea Creatures*

Grayish white, close-grained marble; Height: 0.38 m;
Width: 0.62 m

71.AA.261

WATER IS REPRESENTED ON THE LOWER EDGE. On the left there is a young triton swimming toward the left; he was holding an object, now lost, in his missing hands. This object formed the middle of the long side, and the fragment is therefore the right half of a sarcophagus front. The object in the center could have been a tondo with an inscription or a portrait, a shield, a shield with a gorgoneion, a tabula ansata, a rectangular tabula, or a head of Oceanus.¹ The triton's tail is curled once and then swings upward in an arch on the relief ground; the edge of the fin is just beneath the upper border. There is a naked nereid sitting on the triton's tail; she is leaning on her right hand while holding a narrow band of cloth that waves in an arch on the relief ground behind her. On the right a second youthful triton is swimming to the left. His right hand is stretched out and downward toward the nymph, while in his left hand he holds a rudder.

This fragment is one of a large group of sarcophagi with sea creatures from the city of Rome; this group has been discussed by A. Rumpf in his volume in the corpus of the sarcophagi;² the group can be expanded.³ Although the marine sarcophagi with a frieze and a central motif are all very similar, there is no example in Rumpf that corresponds exactly to this fragment. The relationships between the individual figures and the way they twist and turn are different in each instance.⁴

As far as can be determined, the frieze was long and narrow. Only slight drill marks can be seen in the hair and the faces. This fragment most likely dates from the transition from the middle to late Antonine period, that is, from circa A.D. 170–180.⁵

CONSERVATION: The projecting border is preserved on the top, but there are irregular breaks on the other three sides. The surface is damaged and weathered; there have been no repairs.

PROVENANCE: Formerly in the collection of P. Goldman, New York.

BIBLIOGRAPHY: *Checklist 2*, 24, no. v35.

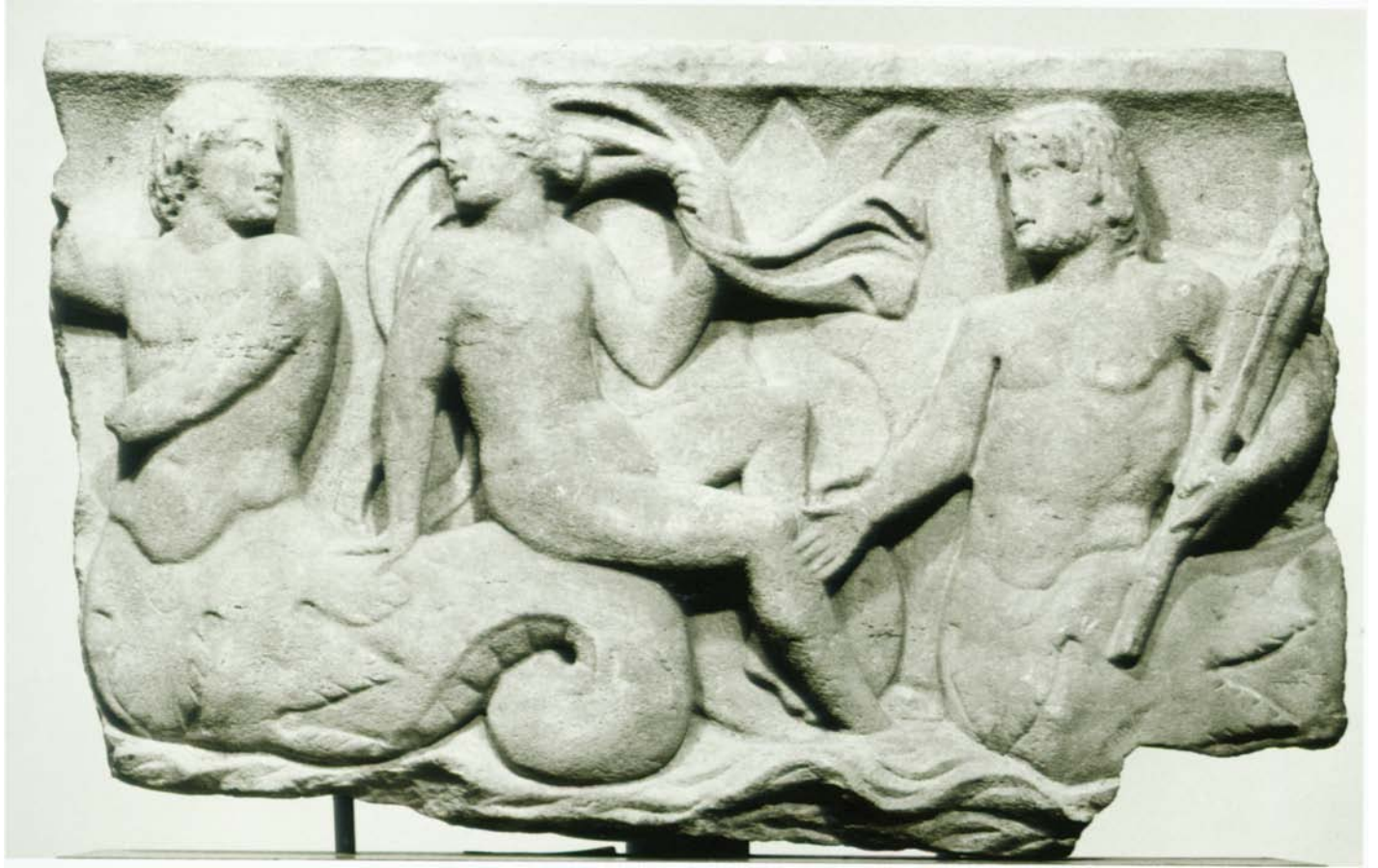
1. A. Rumpf, *ASR* v.I (1939) pls. 7.2, 7.5, 8.1, 8.4, 11.2, 17.1, 20.1, 23.1; H. Wrede, in *Festschrift G. Kleiner* (Tübingen 1976) 147ff., pls. 30.2, 30.3.

2. A. Rumpf, *ASR* v.I.

3. H. Brandenburg, *JdI* 82 (1967) 195ff.; H. Sichtermann, *JdI* 85 (1970) 224ff.; idem, *AA* (1970) 214ff.; J. S. Boersma, *BABesch* 48 (1973) 124ff.; H. Wrede (supra, note 1) 147ff., pls. 30ff.; Koch-Sichtermann 1982, 195ff.

4. Very similar, e.g., is *ASR* v.I, 55, pl. 17.1, where there are bearded tritons.

5. On these periods see Koch-Sichtermann 1982, 254ff.



Fragment of a sarcophagus with sea creatures (No. 8). Malibu 71.AA.261.

9 *Front of the Sarcophagus of Titus Aelius Euangelus and Gaudenia Nicene*

White, close-grained marble; Height: 0.465 m;
Length: 1.75 m; Width (right end): 0.09 m
86.AA.701

IN THE MIDDLE OF THE FRONT IS A KLINE with turned legs, curved sides, and a backrest that is somewhat higher on the right side than on the left. Reclining on a mattress on the kline is a man wearing a short-sleeved tunic with a mantle wound around his lower body. He has a beard and short, thick hair molded only with the chisel. He is holding a beaker in his left hand; with his right hand he extends a cluster of grapes toward a rooster standing at the end of the mattress. In front of the kline stands a three-legged table and a basket-wrapped bottle with its lid off.¹ There is what appears to be a fish carved on the tabletop, along with two unclear lines. The inscription that begins at the upper edge continues in the empty surface at the left of the table.

A woman is approaching from the left with a small garland in her lowered left hand² and a beaker in her outstretched right hand. She is wearing a tunic with sleeves. There is a mantle wrapped around her lower body and bunched together around her waist; she is wearing shoes. Her hair is combed back and fastened in a thick knot at the back of her head. A goat looks out from behind the woman's legs. To the left is a man wearing a long-sleeved tunic and sitting on a stool; he has a wide band of cloth wrapped around his waist and wears boots, the top of whose shaft is set off. In his left hand he is holding a tool with three prongs, probably a comb for working wool. There is a chairlike frame to the right, where a ball, probably of wool, lies on the seat. A tool with five prongs is attached to the backrest, and the man appears to be pulling wool through it with his right hand, evidently combing it. This man's features are similar to the features of the reclining man.

The area near the left edge was never fully worked but only roughed in. Since it is damaged, especially on the lower part, it is difficult to know exactly what was represented. On a projecting rock in a sketchy landscape, at about the height of the seat of the stool, there is a tree with a goat climbing up its

branches; beneath the tree is what may be another goat with its head raised.

To the right of the kline, the scene continues on two horizontal levels separated by a projecting strip of groundline that rises gradually toward the right and ends before it reaches the corner. There the figure of a young man is seated on a stool and turned toward the left. The young man is wearing shoes and a short-sleeved tunic that ends below the knee. To his left stands a table that holds a ball of wool and another object—possibly the end of the ball or loose wool. Beneath this is a basket from which the man is winding wool in a thick strand into a ball. Further to the left, beneath the strip that serves as a baseline, is a large scale. Under the pans of the scale and somewhat to the right of center is an object the shape of a slender amphora. It appears to be a balance upon which the scale rests.

Three figures appear in the small scene above the projecting groundline: a man leading a horse through an arched doorway toward the right, a dancing man, and a figure with a woman's hairstyle (the hair is rolled up on the sides and knotted in the back). The woman is wearing a tunic with short sleeves and has a mantle over her left shoulder, which she is holding with her left hand. She is walking toward the right but has turned back and appears to be waving to the men. The men are wearing long-sleeved belted tunics that come to the knees; they also have on trousers, shoes, and Phrygian caps.

What appear to be the hindquarters of a sheep turned toward the left can be seen on remnants of the left short end of the sarcophagus. The right short end is only coarsely chiseled, but there are scanty remains, which may belong to the hindquarters of two sheep, placed one above the other, both of them turned toward the right.

The inscription reads:³

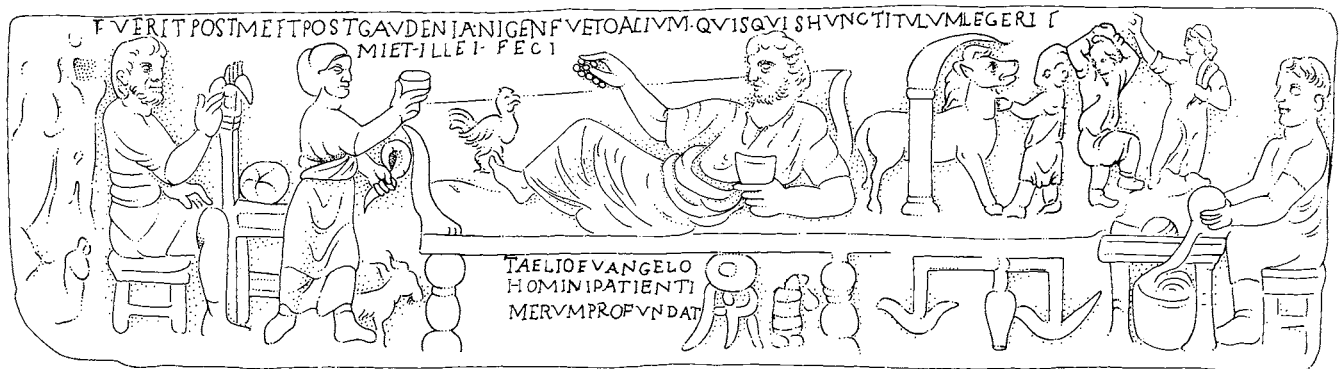
Fuerit post me et post Gaudenia Nicene veto
alium; quisquis hunc titulum legerit, | mi et ille
feci, | T(ito) Aelio Euangelo, | homini
patienti, | merum profundat.

That there be after me and after Gaudenia
Nicene any other person [inhumed in this
sarcophagus], I forbid; whoever reads this
inscription, [which] I have made for me and for
her, let him pour unmixed wine for Titus Aelius
Euangelus, a patient man.

It is not clear from the inscription whether one or



Sarcophagus of Titus Aelius Euangelus and Gaudenia Nicene (No. 9). Front. Malibu 86.AA.70I.



Drawing of Malibu 86.AA.70I, showing the inscription.

both of those named had already died. The sarcophagus may exemplify the practice whereby sarcophagi were sometimes commissioned during the lives of those for whom they were intended.⁴

The sarcophagus is unusual in two respects: first, it was executed in a way that clearly sets it off from those common in the city of Rome and, second, there is no parallel for its graphic representation. The relief is very shallow, the figures widely spaced. The folds in the draperies are only suggested by rapid chisel strokes, and the drill was used very sparingly. The projecting border that is always found at the top of sarcophagi from the city of Rome is lacking.⁵ Moreover, the groundline on which the figures stand is not continuous.⁶ There is an inscription engraved in the figural field.⁷ The figures are awkward in their movements, and the work itself is quite coarse. All of these factors point to a conclusion that the sarcophagus was executed in a provincial workshop and not in the city of Rome.⁸ The eastern part of the Roman empire cannot be considered a possibility, nor could one name

any artistic province in the West where the sarcophagus could have been produced. In Ostia, however, very near Rome, there are a number of works that must be regarded as local products, inasmuch as the execution and sometimes the graphic representations differ from those of sarcophagi from Rome. There were workshops in Ostia in which models from the city of Rome were modified, supplemented, or executed in simplified form. This much is clear, although the sarcophagi in Ostia have not yet been comprehensively studied, and a large part of the material has not yet been published.⁹ Slabs with reclining figures¹⁰ in Ostia reveal the use of a technique similar to that used for this sarcophagus; other pieces could be cited by way of comparison. We can thus justifiably ascribe this piece to a workshop in Ostia.

Sarcophagi showing a meal being taken on a kline form a small group.¹¹ The grapes and the rooster on this piece are unusual, but there are many parallels for the table and the basket-wrapped bottle.¹² Many examples in Ostia depict the deceased on a kline,¹³ but

not with the typology usually seen in the kline-meal sarcophagi from the city of Rome. On this sarcophagus we see representations not only of the deceased, T. Aelius Euangelus, and his wife, Gaudenia Nicene, both of whom are depicted with portrait heads, but also of the occupation of the deceased; he was evidently involved in the working of wool, as shown by the combing and winding, and in the wool trade, as indicated by the scale. The bearded man at the left could be the occupant of the sarcophagus who is shown here at his work; the young man on the right could be his son, an employee, or a slave. A second relief with a dedication to Titus Aelius Euangelus, also depicting a man combing wool in a manner similar to the seated figure on the left of this relief, was on the New York art market in 1986.

Representations of occupations are extremely rare on imperial sarcophagi,¹⁴ but they are widespread on Ostian reliefs¹⁵ and are occasionally to be found on Ostian sarcophagi as well.¹⁶ This is a further indication that this piece was made in Ostia. In addition, there is another scene, that of the woman and men with the horse on the upper right next to the kline. The Phrygian caps and the dancing indicate that they are members of the cult of Cybele and Attis; no parallels are yet known for this scene, however.¹⁷ On the far left, in the narrow, unfinished strip, is a suggestion of a bucolic landscape.¹⁸ Thus, four themes are treated: the deceased on the kline at a feast with his wife drinking to him; the occupation of the deceased, which made it possible for him to commission such a monument; the pietas of the deceased and his wife, who were members of the cult of Cybele and Attis; and the bucolic landscape, which perhaps suggests in a general way the hope for a life hereafter.

The style of the drapery folds and the restrained use of the drill point to the middle Antonine period for the work's execution.¹⁹ The portrait of the man can be compared with portraits of the emperors Antoninus Pius, Marcus Aurelius, and Commodus.²⁰ Yet the portrait of the woman with the thick knot at the back of her head has good parallels only in portraits of Crispina, the wife of Commodus.²¹ The portraits of Faustina Maior, the wife of Antoninus Pius, have a different hairstyle, while Faustina Minor, the wife of Marcus Aurelius, is shown with a comparable hairstyle but with a smaller, thinner knot. Therefore, this piece may be dated to circa A.D. 180. This sarcophagus makes no claim to being a work of art, but it does have unique features; it was probably commissioned from a sculptor in Ostia.

CONSERVATION: Only the front of the sarcophagus is preserved; the short ends and bottom were sawed off in modern times. A break, somewhat to the right of the middle, begins beneath the middle leg of the table and runs diagonally upward to the right, in front of the horse's head and through the last two letters of the inscription, where a small piece has been restored. There is some damage on the bottom of the left front and chips in other places. The right corner on the upper edge of the relief has a depression for a clamp; perhaps this represents a repair undertaken in antiquity. A hole has been chiseled in the upper left corner, perhaps for a clamp to hold the lid. There is no projecting border at the top. At the bottom, an irregularly projecting marble mass serves as a groundline for the figures.

BIBLIOGRAPHY: Summa Galleries, Beverly Hills, California, auction 1, September 18, 1981, no. 75; J. K. Whitehead, "Biography and Formula in Roman Sarcophagi" (Ph.D. diss., Yale University, 1984) 51–52, no. 3; 80–89; "Acquisitions/1986," *GettyMusJ* 15 (1987) 159.

1. On the utensils shown in representations of banquets, see Himmelfmann 1973, 20.
2. On small garlands held by different figures, see H. Sichtermann, *Späte Endymion-Sarkophage* (Baden-Baden 1966) 30ff.
3. VETO ALIVM QVISQVIS is in place of an inscription that was eradicated.
4. On this difficult problem, see Koch-Sichtermann 1982, 610ff.
5. Cf., e.g., Malibu 81.AA.48, No. 6, p. 16; 77.AA.66, No. 7, p. 18; 76.AA.8, No. 12, p. 32.
6. An irregular groundline is found sporadically, but it is continuous; see, e.g., Sichtermann-Koch 1975, pls. 21.2, 35.1, 36–37.
7. For inscriptions on sarcophagi, see Koch-Sichtermann 1982, 25ff.
8. On sarcophagi in the provinces, see Koch-Sichtermann 1982, 33f., 276ff.
9. On sarcophagi in Ostia, see Koch-Sichtermann 1982, 277f.; H. Herdejürgen, "Girlanden Sarkophage aus Ostia," in Koch, *Monuments*.
10. Himmelfmann 1973, 18f., pl. 24; G. Zimmer, *AA* (1983) 133ff.
11. Koch-Sichtermann 1982, 109ff.
12. Himmelfmann 1973, pls. 24–26, 33ff.
13. See supra, note 10.
14. Koch-Sichtermann 1982, 121f. On the representations of occupations in Roman imperial times, see G. Zimmer, "Römische Berufsdarstellungen," *ArchForsch* 12 (1982) iff., catalogue 93ff.; J. K. Whitehead, "Biography and Formula in Roman Sarcophagi" (Ph.D. diss., Yale University, 1984).
15. G. Calza, *La necropoli del Porto di Roma nell'Isola Sacra* (Rome 1940) 247ff. Cf. Helbig⁴, vol. 4, 3004 (with further references) and index, s.v. "Berufe"; N. Kampen, *Image and*



Middle section. Malibu 86.AA.701.



Left section. Malibu 86.AA.701.



Right section. Malibu 86.AA.701.

Status. Roman Working Women in Ostia (Berlin 1981) passim.

16. Koch-Sichtermann 1982, 121f. (sarcophagus with shoemaker and rope maker, Rome, Museo Nazionale; fragment of a lastra with a smith, Ostia; ship and inn, Ostia; physician, New York, from Ostia); Kampen (supra, note 15) pls. 18, 53, 66.

17. On representations of the cult of Cybele and Attis, see M. J. Vermaseren, *Cybele and Attis. The Myth and the Cult* (London 1977) passim. It is relevant to note that there was a large sanctuary of Cybele and Attis in Ostia near the Porta Laurentina.

18. On bucolic representations see N. Himmelmann, *Über Hirten-Genre in der antiken Kunst* (Opladen 1980) passim.

19. On this period see Koch-Sichtermann 1982, 254f.

20. Cf. Wegner 1939, pls. 1ff., 19ff., 53ff.; Frel-Morgan, *Roman Portraits*, 78f.

21. Wegner 1939, pl. 64; K. Fittschen, "Die Bildnistypen der Faustina Minor und die Fecunditas Augustae," *AbhGöttingen* 126 (1982) 82ff., pls. 52ff.

10 *Fragment of a Sarcophagus Lid with Athletes*

White, close-grained marble; Height: 0.22 m; Width: 0.85 m

71.AA.257

THE RELIEF SHOWS SIX NUDE YOUNG MEN engaged in sports or play. The four on the right are running toward the right; the last runner carries a shield on his left arm. To the left of him is a man standing on tiptoe holding halteres, or jumping weights, in his hands; perhaps he is about to start. The man at the far left is bending forward holding a stick in both hands. It is no longer clear what he was doing. It is possible that he was pushing a disc that is now missing; there are parallels for this on children's sarcophagi.¹ It is also possible, however, that the man is holding a rake, with which he is preparing the ground. All the figures wear their hair in a small knot on the back of the head, a hairstyle found in representations of athletes.²

The tabula at the right is turned slightly toward the left and divided lengthwise into two fields; both features are unusual.

The inscription reads:

T(ito) Aelio | Maximo | Iun(ia) Aelia | Rufina
fil(ia).

For Titus Aelius Maximus, Iunia Rufina, [his]
daughter [had this sarcophagus made].

This lid is one from a very small group of imperial sarcophagi with representations of competitions. Some of them depict children or erotes; few of them depict adults or, as on this piece, young men.³ Sarcophagi in this group depict different scenes. This lid may have belonged to a sarcophagus that depicted wrestling, *pancratium* (a combination of wrestling and boxing), the honoring of the victors, or other scenes. There is scarcely any basis for dating it; it could have been executed in the late Antonine period, perhaps circa A.D. 180–190.

CONSERVATION: Preserved is the left part of the border of a lid of a sarcophagus from the city of Rome. The akroterion at the left and a small piece from the bottom left corner are missing. The tabula marks the center. The surface is very weathered and damaged in many places but has not been repaired.

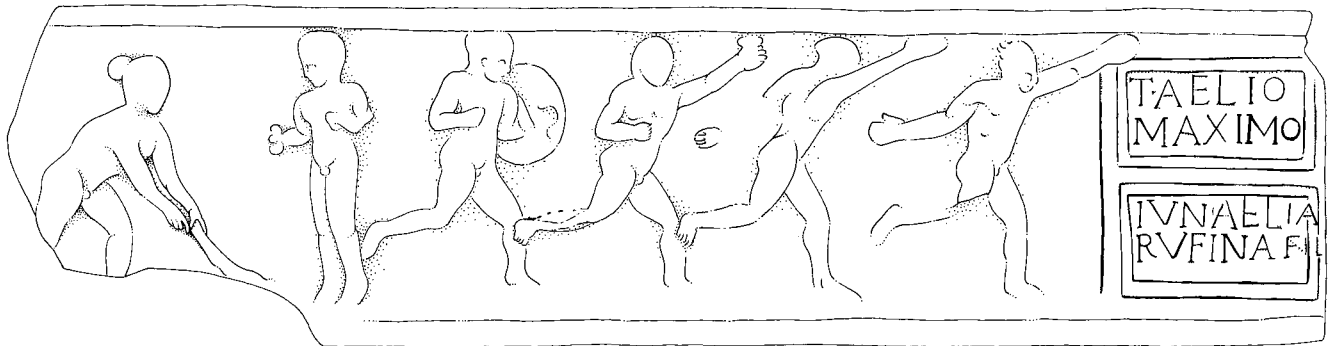
PROVENANCE: Formerly in the collection of the Earl of Lonsdale, Lowther Castle, Westmorland (now Cumbria), England.

BIBLIOGRAPHY: *CIL* 6, no. 10735; Michaelis 1882, 494, no. 48; Sotheby's, London, July 1, 1969, 69, lot 127; *Checklist* 2, 23, no. v33; M. Bonnano Aravantinou, *BdA* (1982) 71, no. D7.

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1. See, e.g., H. Sichtermann, *RM* 76 (1969) 293, pl. 94.1.
 2. Koch-Sichtermann 1982, 112, n. 58. See also Cumont 1942, 469, fig. 100, pl. 46.2.
 3. On sarcophagi with athletes, see Koch-Sichtermann 1982, 123f., 212. For an example with a race, see O. Kern, *RM* 5 (1890) 153ff., pl. 7.1.



Fragment of a sarcophagus lid with athletes (No. 10). Malibu 71.AA.257.



Drawing of Malibu 71.AA.257, showing the inscription.

II *Front of a Garland Sarcophagus*

Grayish, close-grained marble; Height: 0.485 m;
Width: 1.975 m
72.AA.158

THERE ARE TWO SWAGS IN THE GARLAND, which is being held, on the sides, by erotes and, in the middle, by an eros emerging from the herm. The garlands are of laurel leaves wound with ribbons. At the ends of the garlands there are several creased ribbons with many twists and turns. A flower is placed in the middle of each swag; directly above the flower on the left swag is a representation of a panther's head.¹ Above the left swag are two heads of maenads; on the right are heads of Pan and a satyr. In each group the heads are shown in profile and turned toward each other. The maenads wear vine wreaths with a grape leaf, grapes, and two blossoms in their hair. A thyrsos projects behind the head on the left, and a tambourine with rattles is behind the one on the right. A trace of the representation on the right short end survives on the bottom; it is perhaps the paw of a griffin or sphinx.

This is the front of one of the garland sarcophagi from the city of Rome, many examples of which have been preserved.² The two swags, the heads above the swags, and the material composing the garlands—laurel leaves—are common in this type. Rare, however, is the use of an eros emerging from a herm to hold the garlands.³ This piece is therefore an example of the fact that even in a group as consistent as the garland sarcophagi, variations were continually being introduced; no one example is exactly like another.

As can still be seen, a drill was used extensively in the faces and hair. There are deep grooves in the ribbons and between the individual leaves of the garlands; small struts were left in many places. Garland sarcophagi have not yet been studied as a group,⁴ and for this reason there are many questions that remain unanswered as far as dating is concerned. A date of circa A.D. 200–210, that is, in the middle Severan period, may be suggested for this piece.⁵

CONSERVATION: There are two almost vertical cracks: through the eros on the left and through the middle of the right swag. The sarcophagus was reworked as a fountain basin, perhaps during the Renaissance, for which purpose the following holes were made to drain water: a large one to the right of the shaft of the herm and small ones in the eyes of the eros emerging from the herm; in the mouth of the eros holding the garland on the right end; in the mouths of all four heads in the spaces above the swags; and in place of the genitals of the erotes at the two ends. Parts of the projecting border above the left swag and in the right corner were attached by pegs. At the time the sarcophagus front was purchased, small bronze pipes plugged with pieces of marble remained in three of the holes; they were removed by the staff of Antiquities Conservation at the Museum, who also cleaned the surface and removed a triangular piece on the right side, making slight repairs. The surface is chipped in several places. The short ends were chiseled off in modern times.

PROVENANCE: Formerly in the collection of the Marquess of Lansdowne.

BIBLIOGRAPHY: Michaelis 1882, 462, no. 80; *Catalogue of Ancient Marbles, the Property of the Marquess of Lansdowne*, Christie's, March 5, 1930, 46, lot 67; Sotheby's, London, December 4, 1972, lot 120, pl. 19; K. Schauenburg, *GettyMusJ* 2 (1975) 61ff., fig. 1; *Checklist* 2, 26, no. v36; Koch-Sichtermann 1982, 231, no. 17.

1. This is, as far as the material is accessible for comparison, a unique motif; cf. K. Schauenburg, *GettyMusJ* 2 (1975) 63.

2. See Koch-Sichtermann 1982, 223ff., with a list and references to further literature.

3. K. Schauenburg (*supra*, note 1) 63.

4. Scheduled for vol. VI of the corpus of sarcophagi (*ASR*); cf. B. Andreae, *AA* (1977) 477; H. Herdejürgen, "Girlanden Sarkophage aus Ostia," in Koch, *Monuments*.

5. K. Schauenburg (*supra*, note 1) 63; Koch-Sichtermann 1982, 230.



Garland sarcophagus (No. 11). Front. Malibu 72.AA.158.



Left section. Malibu 72.AA.158.



Right section. Malibu 72.AA.158.

12 *Front of an Endymion Sarcophagus*

Light-colored, close-grained marble with dark bands;
Height: 0.545 m; Width: 2.14 m
76.AA.8

THE PIECE IS FROM AN ENDYMION SARCOPHAGUS made in the city of Rome.¹ The left part is filled by a representation of a landscape in several tiers. Sitting at the lower left is a shepherd wearing an exomis, a chiton that leaves one shoulder bare. He has a bag slung over his shoulder and is leaning on a staff with his left hand; with his right, he seems to be giving a dog sitting in front of him something to eat. A small child is sitting and playing with a bird in a cavelike recess below the shepherd. To the right, a sheep stands on the lower border, turned to the right. It can be identified as a fat-rumped sheep, a type commonly found in the Mediterranean area. A ram with curled horns is standing on an outcrop of rock somewhat higher to the left. To the right, somewhat higher again, a goat suckles her kid. In the upper zone on the left, there had been a goat turned toward the left standing next to the tree at the edge; only the feet are preserved. The goat, worked almost in the round, was attached to the relief ground only at the rump and by a thick strut at the height of the tail of the cow standing behind it. To the right stands a second cow, also turned toward the right. Somewhat below that, a goat is lying looking up at a local god, who is sitting to the right between two trees.

Further to the right, just off-center, Selene is descending from a chariot drawn by two rearing horses. A female figure who has hurried in from the left holds them by the reins. The figure once had wings, of which traces can still be seen. Identification of this figure is difficult, since she is not mentioned in literary versions of the story. It has been suggested that she is Aura, a goddess of the wind.² Behind the forelegs of the horses are some struts and a wing. Other remains above the border at the bottom have been identified as a group composed of Eros and Psyche embracing and kissing. Local gods are usually situated beneath the rearing horses on the Endymion sarcophagi; the Eros-Psyche group is not normally found in this position. The gods of love illuminate the situation, however, and have been used in different scenes—for example, on the troughlike Endymion

sarcophagus in New York (beneath the left lion's head);³ on the front of a sarcophagus in Castel Gandolfo (to the right of a reclining Endymion);⁴ and on various Hippolytus sarcophagi.⁵ There was another eros standing on the back of the horse in the front, as can be seen from the remains of the left foot and the wing. He was perhaps brandishing a whip, to which the traces above the wing would belong.⁶ Because of the extensive damage to this part of the scene, it is no longer possible to determine whether there was another eros above and near Selene's veil, possibly holding it.⁷ The remains on the background and on the tree trunk next to the "Aura" figure probably belonged to a flying eros.⁸

The chariot is richly decorated, the body with scrolls, the end of the shaft and hub of the wheel with a lion's head. The small figure standing in the chariot has no parallel on other sarcophagi. Although there are no wings, the long robe and the arrangement of the hair in a small knot on the forehead suggest Psyche. Various other sarcophagi have an eros standing in the chariot, sometimes clearly depicted as the driver.⁹

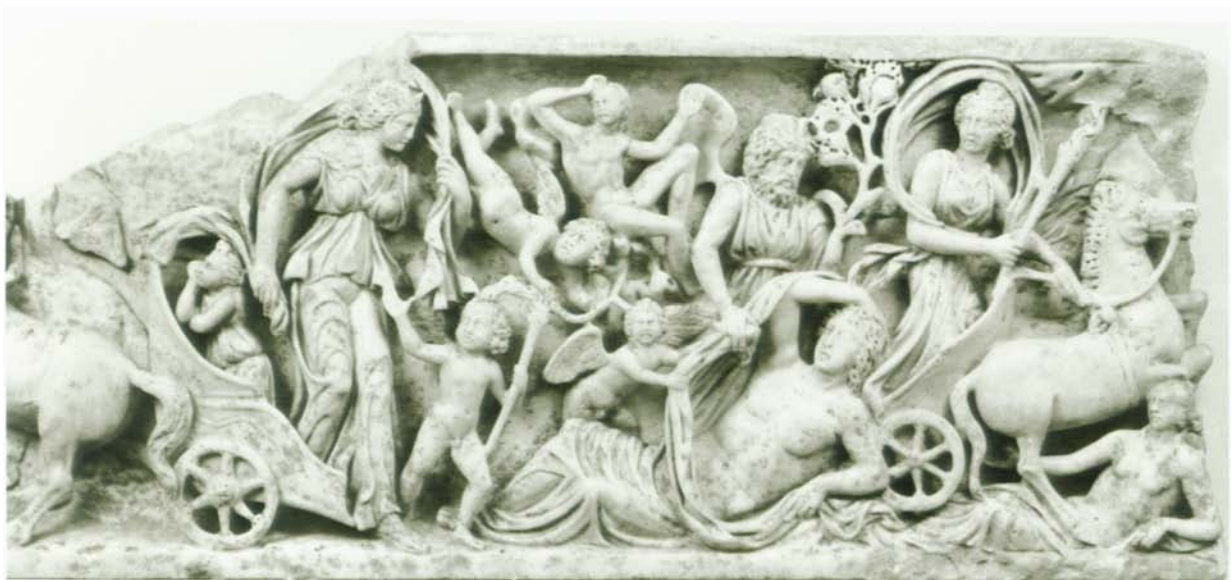
Selene is just stepping to the ground on her left foot. She is wearing a long chiton with overfold and is holding an archlike, billowing veil in both hands. A small crescent moon adorns her hair. She is accompanied by a small eros holding a torch—it is night—and by another eros flying down headfirst holding a small garland in both hands. There is no comparable eros on other Endymion sarcophagi, except, perhaps, on two late examples, where the figures diverge from this one in many ways.¹⁰ (The sarcophagus in New York¹¹ has a flying eros with a torch above Selene's departing horses on the right end.) In the Getty sarcophagus, another eros is raising the garment of the fair sleeper Endymion, so that the beauty of his body is clearly seen. This gesture is often found on other sarcophagi. Endymion is sleeping in the pose typical for him: his right arm raised, his hand behind his head, with his upper body somewhat elevated. A bearded, robed god with small wings in his hair, a large butterfly-like wing on his back—the other would be presumed—and closed eyes, who is surely Hypnos, god of sleep, is pouring poppy liquor from a horn over the sleeper. In his left hand, Hypnos holds a branch that marks the division between scenes; the branch has large fruit and may represent a poppy plant, although it would be an exceptionally large one.¹² In the background is suggested a rocky ledge, upon which a nude local divinity is sitting, his right hand to his head in a



Endymion sarcophagus (No. 12). Front. Malibu 76.AA.8.



Left section. Malibu 76.AA.8.



Right section. Malibu 76.AA.8.

gesture of astonishment, his left arm stretched out to the side. This is probably Latmos, who is depicted on a number of sarcophagi, often accompanied by a female local divinity.¹³

A small scene, not usually found on Endymion sarcophagi, has been added to the right. Selene, recognizable by the crescent moon in her hair, is being carried upward in her horse-drawn chariot after the encounter. One must imagine that the team of horses has turned around in the meantime. Selene is holding a torch in her right hand, the reins in her left. A goddess reclines on the ground in the right corner, beneath the horses; while she has no identifying attributes, she may be Ge, or the Roman Tellus. The irregularly shaped marble mass with drill holes beneath the projecting border in the upper right corner is evidently intended to represent clouds.

Only as much of the two short ends is preserved as corresponds to the thickness of the front side. On the left end a tree remains at the right edge; on the right are the hindquarters of an animal. The ends could have depicted bucolic scenes, shepherds with their animals, or animals only, for all of which there are a number of surviving parallels.¹⁴

There are many parallels for all of the individual figures and groups. No identical predecessor has been preserved, however, and so it is likely that this piece is a unique work by a single artist. The graphic representation identifies this sarcophagus as one of a small group of sarcophagi on which the arriving Selene is depicted in the main scene, while to the right the departing goddess is shown.¹⁵

Stylistic comparisons can be made between the Getty piece and the Hippolytus and Adonis sarcophagi in the Vatican. Both Vatican works were found in the same tomb and presumably came from the same workshop.¹⁶ They are characteristic examples of the middle Severan period, namely, the first quarter of the third century A.D. These are often elongated sarcophagi with very slender figures whose robes and hair are somewhat stiff. The Endymion sarcophagus can probably be added to the group, which includes the two Vatican sarcophagi. It may therefore be dated to circa A.D. 210 and attributed to a workshop that produced a whole series of other examples besides those named; it must have been one of the leading workshops during the first half of the third century A.D.¹⁷

CONSERVATION: Only the front side of the sarcophagus is preserved; the short ends were sawed off in modern times. The lid is missing. There are cracks and damage on the left front side, and parts of the upper and lower border are missing. The piece was cleaned slightly by the staff of Antiquities Conservation at the Museum. There have been no repairs.

BIBLIOGRAPHY: "Works of Art on the Market," *Connoisseur* 189, no. 762 (August 1975) 319; *Checklist 2*, 24, no. v37; G. Koch, *GettyMusJ* 8 (1980) 129ff., figs. 1, 2, 4-7, 11; The J. Paul Getty Museum, *Guidebook*, 5th ed. (1980) 46; Koch-Sichter-
mann 1982, 145, n. 5; H. Jung, *MarbWPr* (1984) 70, fig. 13.

1. For the most recent discussion of Endymion sarcophagi, see Koch-Sichter-
mann 1982, 144ff., with detailed refer-
ences to the literature.

2. C. Robert, *ASR* III.1, pp. 55, 59ff.; *ASR* III.3, p. 568; G. Koch, *GettyMusJ* 8 (1980) 131.

3. McCann 1978, 40, fig. 36.

4. *ASR* III.1, 71.¹

5. *ASR* III.2, 166-168.

6. *ASR* III.1, 51, 71², 79, 88.

7. *ASR* III.1, 46, 50, 61, 64, 71², 73, 75, and others.

8. *ASR* III.1, 65, 77, 79.

9. *ASR* III.1, 40, 42, 71², 83.

10. G. Koch (supra, note 2) 131, n. 14.

11. McCann 1978, 41, fig. 39.

12. *ASR* III.1, 49, 50, 71¹, 72, 75, and others.

13. *ASR* III.1, 58, 61, 62, 64-66, and others; in large size on no. 55.

14. G. Koch (supra, note 2) 132, n. 18.

15. G. Koch (supra, note 2) 132ff. A typological classifica-
tion of the Endymion sarcophagi appears on p. 137.

16. Sichter-
mann-Koch 1975, pls. 10.2, 12ff., 59.2, 60f.; G. Koch (supra, note 2) 138, n. 46, figs. 3, 5.

17. See G. Koch (supra, note 2) 138f., with further refer-
ences to the literature.



Shepherd, right profile. Malibu 76.AA.8.



Shepherd. Malibu 76.AA.8.



Selene. Malibu 76.AA.8.



Hypnos. Malibu 76.AA.8.

13 *Dionysiac Sarcophagus of Maconiana Severiana*

Light-colored, close-grained marble; Chest: Height: 0.508 m; Length: 1.725 m; Width: 0.57 m; Lid: Height: 0.115 m; Length: 1.70 m; Width: 0.45 m
83.AA.275

THE SARCOPHAGUS IS IN THE SHAPE OF A LENOS, OR tub, and judging by its size, it was intended for a child. The chest is decorated with reliefs on all four sides, those on the front and short ends more deeply incised, that on the back more shallowly worked. The back is also more cursorily worked: there are only a few widely spaced figures. The chest depicts Dionysiac revels with a wealth of figures centered around Ariadne's discovery by Dionysos.¹

Dionysos is standing in the middle of the front side, supported by a satyr. To the left and including the left short end, six figures from the thiasos are portrayed, from right to left, a maenad with a tympanum; a satyr with a child on his shoulder, beneath him a panther; an old satyr with a thyrsos; a satyr playing a double flute; a maenad with a kithara; and a satyr with a lagobolon and a syrinx. To the right of the center group Ariadne is lying on a rock, supporting herself on her left elbow. The face was left as a boss and was therefore supposed to be worked as a portrait. Ariadne's mantle is being lifted by a satyr. Behind Ariadne there is a maenad with a cymbal. The scene is bordered on the right by a tree that is carved in higher relief than the rest of the scene; to Ariadne's left, between a satyr and a pan, there is a tree in the background. On the right there is a statue of Priapus atop a herm standing on a round base encircled by a wreath; a satyr who is holding a lagobolon in his right hand and pulling a stubborn goat by the horns with his left; in front of the satyr, a rock, partially restored, upon which is placed a basket of fruit; to the right a maenad playing a double flute; and, finally, a satyr whose figure continues around the corner to the back; he is holding a torch in his right hand and a plate with fruits in his raised left hand.

In the center of the back stands a large wine vat in which three small satyrs are crushing grapes. The vat has a spout in the form of a lion's head. A satyr is approaching from the left holding a large cluster of grapes in his right hand and supporting a small filled basket on his shoulder with his left hand. At the left is a

large basket with grapes. The scene is bordered at the left by a tree that lies diagonally across the relief field. A satyr has come from the right and is pouring grapes into the wine vat from a basket. Further to the right a dancing maenad is holding a tympanum on a band in her left hand and a small thyrsos in her right.

The lid is in the shape of a flat board with a high-standing border at the front. The relief frieze on this high-standing border is unusual in that it is not continuous but divided into individual fields; there is a tabula with an inscription in the center and six fields to both right and left that differ from one another in size and in the nature of their borders. They each bear representations of small figures.² The figures to the left of center, from left to right, are a seated satyr playing the flute; a satyr with a lyre; a satyr with a cymbal and a panther; a maenad with a thyrsos; Herakles, seated, with a kantharos and his club; and a satyr playing a cross flute. To the right of center are a satyr with a syrinx and a lagobolon; a mule on its knees with a satyr on its back; a paniskos playing a double flute; a satyr placing a vessel on a square base; a satyr with a torch; and, finally, as a mirror image of the first figure on the left, a seated satyr playing the flute.

The inscription reads:³

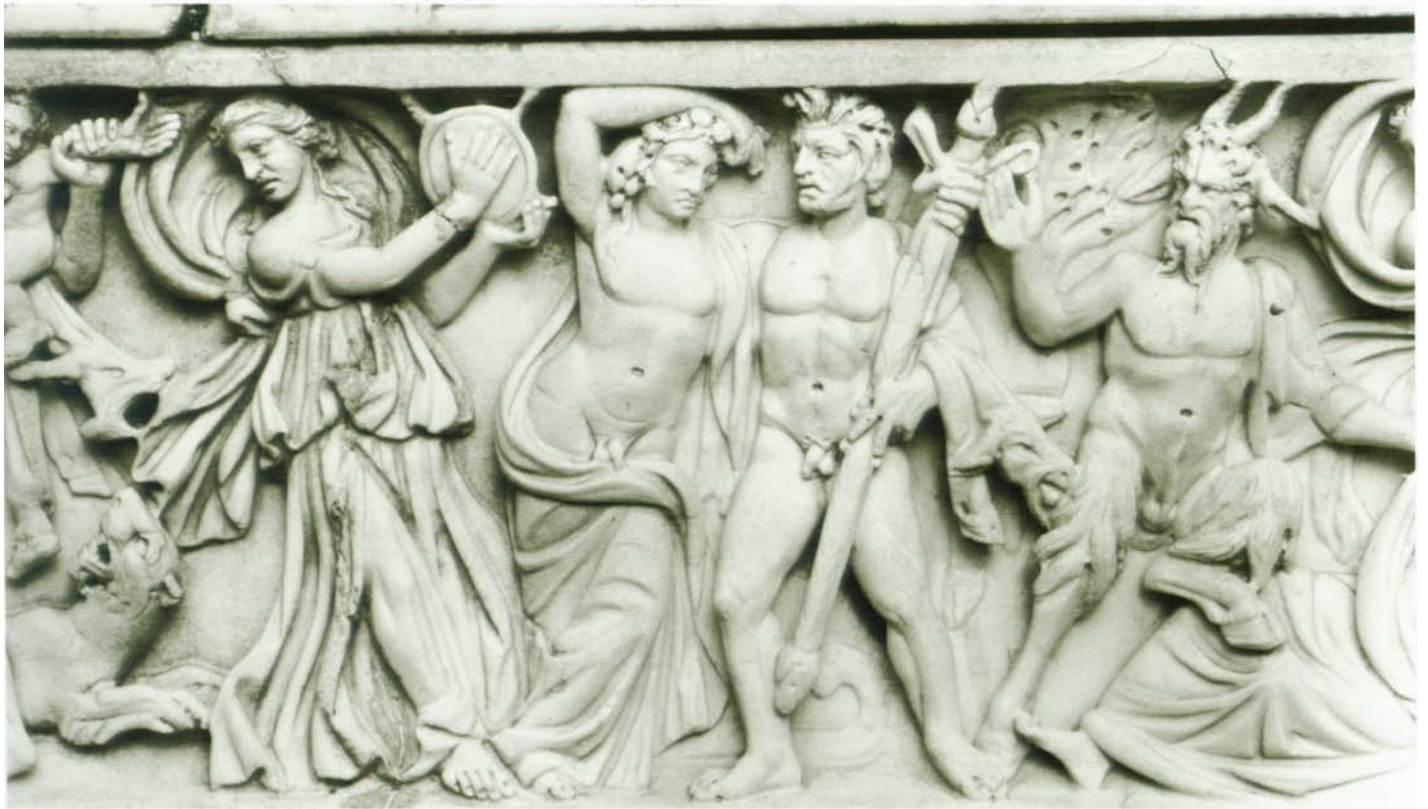
D(is) M(anibus) | Maconianae Severianae | filiae
dulcissimae | M(arcus) Sempronius Proculus |
Faustinianus v(ir) c(larissimus) et | Praecilia
Severiana c(larissima) f(emina) | parentes.

To the soul of the deceased. For Maconiana Severiana, the sweetest daughter, Marcus Sempronius Proculus Faustinianus, vir clarissimus [i.e., holding senatorial rank], and Praecilia Severiana, clarissima femina [i.e., from a senatorial family], her parents [had this sarcophagus made].

The letters of the inscription are not very carefully carved, and there is a free strip at the bottom, which raises the question of whether the inscription was originally present or only inscribed later. The forms of the letters provide no information that would contribute to dating the piece.⁴ However, since the sarcophagus was worked for an older child, since Ariadne was the only figure that was supposed to be given portrait features, and since the inscription names a girl whose parents erected the monument, it seems likely that the inscription was part of the work as originally completed and that the sarcophagus was intended for Maconiana Severiana from the beginning.



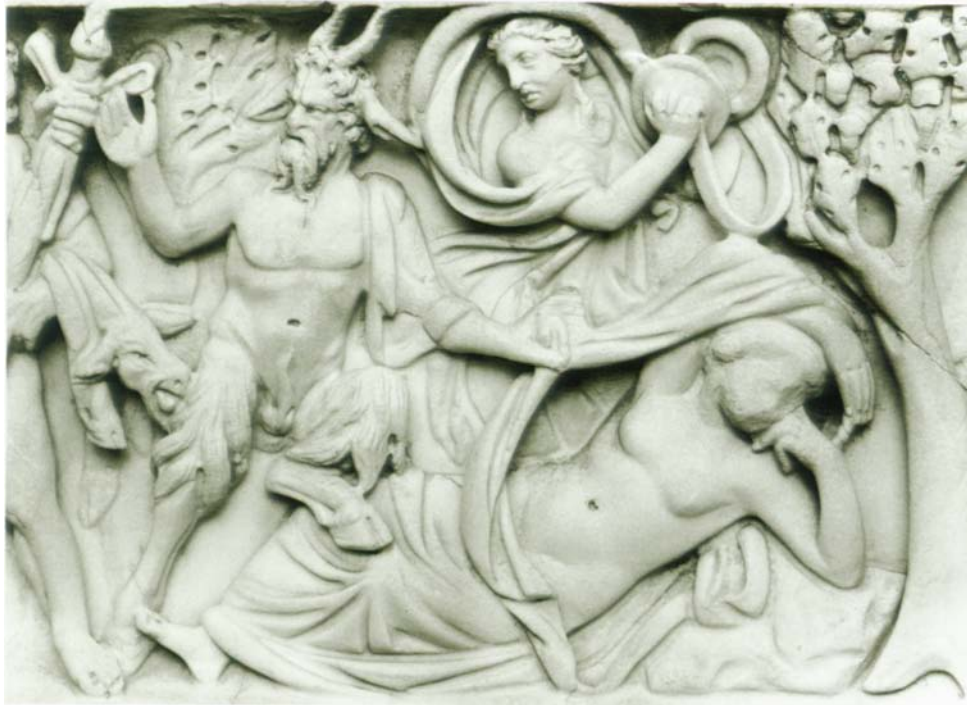
Dionysiac sarcophagus of Maconiana Severiana (No. 13). Front. Malibu 83.AA.275.



Middle section of front. Malibu 83.AA.275. Both photos courtesy Forschungsarchiv römische Plastik, Cologne.



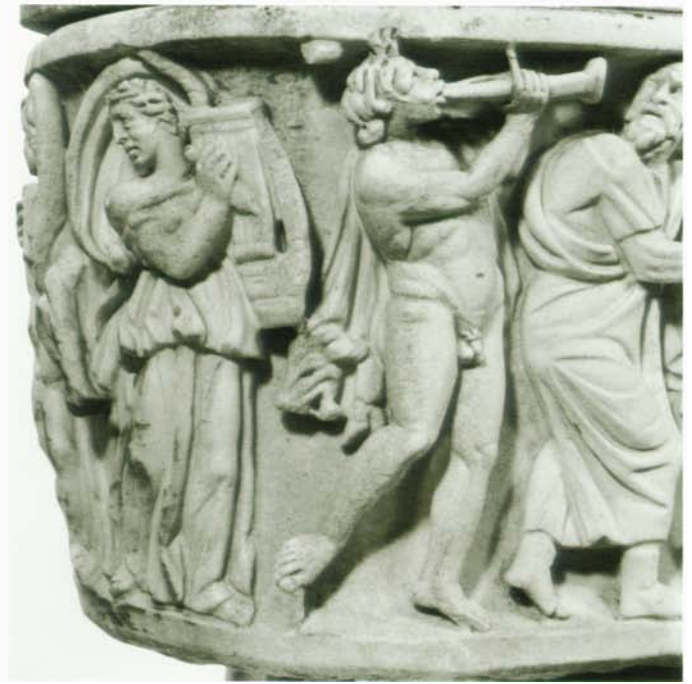
Left section of front. Malibu 83.AA.275.



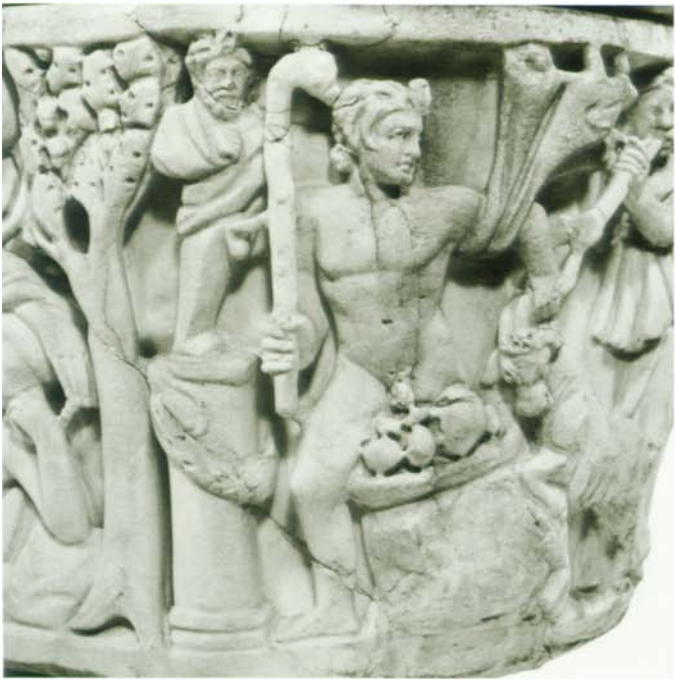
Pan and Ariadne. Malibu 83.AA.275. Both photos courtesy Forschungsarchiv römische Plastik, Cologne.



Left end. Malibu 83.AA.275. Photo courtesy
Forschungsarchiv römische Plastik, Cologne.



Left corner. Malibu 83.AA.275.



Right corner. Malibu 83.AA.275.



Right end. Malibu 83.AA.275.

The sarcophagus was made in the city of Rome and is one of a very large group of Dionysiac sarcophagi depicting different events,⁵ one of them being the discovery of Ariadne by Dionysos. There are a number of parallels,⁶ and the types of all the figures are known from numerous examples. Yet the sarcophagus of Maconiana is striking for its clear organization and the liveliness of the individual figures. Nevertheless, the details are in many instances incongruous and awkward. The somewhat fussy figures, the creased but rather rigid folds of the garments, and the drill work in the faces, hair, fingers, toes, and in many other places show that the piece is to be dated to the early third century A.D., to circa A.D. 210–220.⁷ It may have been executed in a large workshop where the Endymion sarcophagus (Malibu 76.AA.8, No. 12, p. 32) was also produced.⁸

CONSERVATION: The sarcophagus is broken in many places. The diagonal break in the right part of the front and rear sides seems to date from antiquity, from the beginning of work on the piece or shortly thereafter, for the tree on the back is slanted so that the break runs exactly through it lengthwise; moreover, the figures and the tree on the front seem also to have been arranged in consideration of the break. The sarcophagus was once painted, and this will have covered the break completely. On the rear part of the left short end, part of the lower border with the right foot of the satyr is broken off. At the front of the right short end, a piece of the rock has been restored. Because the sarcophagus stood for several decades in the open, the surface of the lid and the upper parts of the chest are somewhat weathered. On the whole, however, it is in an excellent state of preservation. It is clear that the upper side of the lid was cut with a saw to give it its flat, smooth surface.

PROVENANCE: The sarcophagus was found in 1873 in Rome, Vigna Casali, near the Porta Capena (Porta San Sebastiano), where it was seen in 1881 by F. Matz and F. v. Duhn; after that it was in the possession of the art dealer Scalabrini; in 1888 it was brought to the Palazzo Lazzeroni in Rome, where it was seen between 1921 and 1929 by F. Matz; after that it was at Hever Castle, Kent, England, the seat of Lord Astor; in 1983 it was auctioned by Sotheby's in London and purchased by the Getty Museum.

BIBLIOGRAPHY: *CIL* 6, nos. 3834, 31733; R. Turcan, *Les sarcophages romains à représentations dionysiaques* (Paris 1966) 360, 530, 578, pl. 36b; F. Matz, *ASR* IV.3, 214, pl. 223.2 and supp. 98 (with further references); B. Andreae and H. Jung, *AA* (1977) table following p. 434; H. Oehler, *Foto und Skulptur. Römische Antiken in englischen Schlössern* (Cologne 1980) 65, no. 47, pl. 63; H. Wrede, *Consecratio in Formam Deorum* (Mainz 1981) 209, no. 47, pls. 7.2, 7.3; B. Andreae, *Wissenschaftliche Zeitschrift der Humboldt-Universität zu Berlin, Gesell-*

schafts- und Sprachwiss., ser. 21 (1982) 137, no. 4; Koch-Sichtermann 1982, 65, 70, 193, pl. 229; Sotheby's, London, July 11–12, 1983, 133ff., lot 370 (with further references); B. Andreae, *MarbWPr* (1984) 114, figs. 12–13; *GettyMusJ* 12 (1984) 238f., no. 32; S. Walker, in Koch, *Monuments*.

1. The sarcophagus was acquired after the completion of the rest of the manuscript for the present volume and could therefore not be examined by the author in the original; for that reason it is discussed only briefly here. A detailed treatment of this important piece by S. Walker appears in Koch, *Monuments*. The author would like to thank H. Oehler for the excellent photographs, for permission to reproduce them, and for much information as well.

2. On the unusual shape of this lid, see Koch-Sichtermann 1982, 70; a comparable piece is the Endymion sarcophagus in New York, Koch-Sichtermann 1982, 70, pl. 159.

3. The letters are very cursorily carved, and in several instances there is an *F* instead of an *E* and a Λ instead of an *A*.

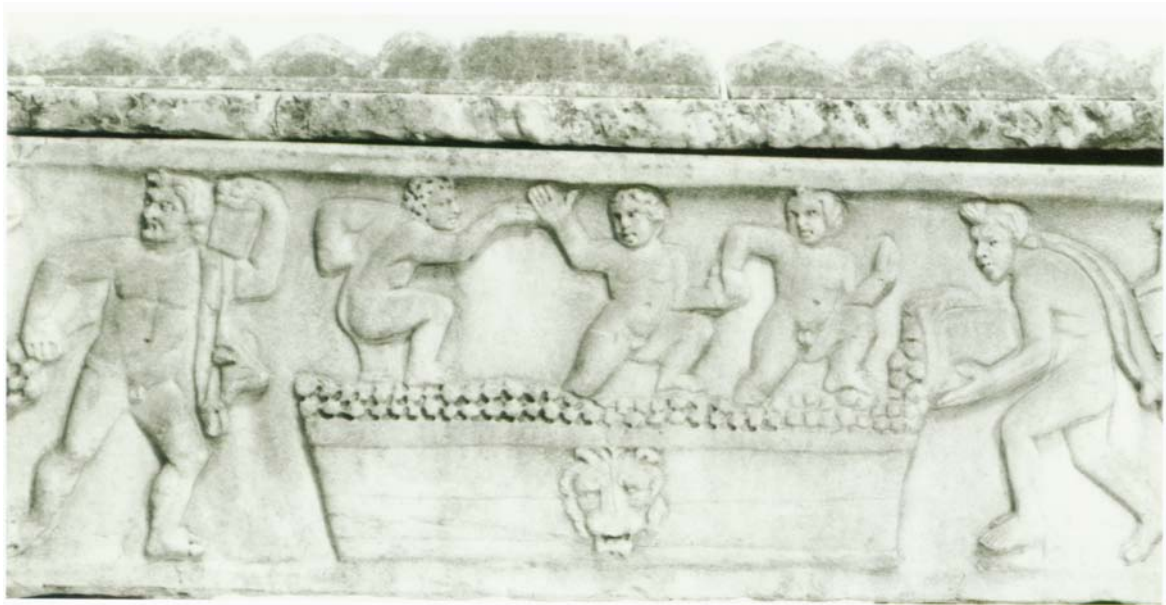
4. F. Matz, *ASR* IV.3, pp. 384–385.

5. F. Matz, *ASR* IV.1–4; Koch-Sichtermann 1982, 191ff., pls. 221–236.

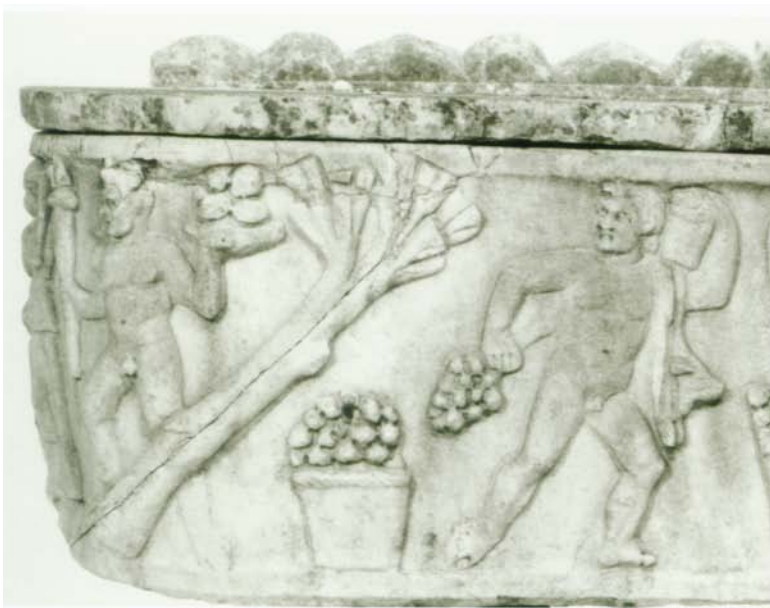
6. F. Matz, *ASR* IV.3, 207–227, pls. 220–248.

7. B. Andreae and H. Jung, *AA* (1977) table following p. 434; on this phase see Koch-Sichtermann 1982, 256.

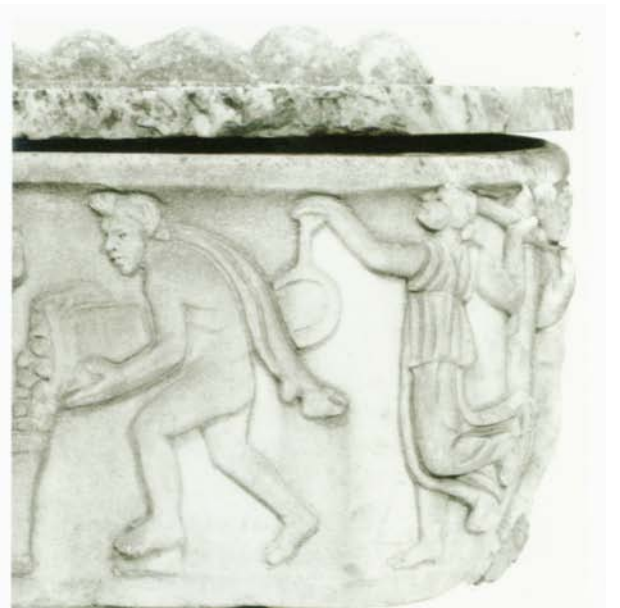
8. On this workshop see B. Andreae and H. Jung, *AA* (1977) table following p. 434; H. Jung, *AA* (1977) 437ff.; G. Koch, *GettyMusJ* 8 (1980) 138–139.



Middle section of back. Malibu 83.AA.275.



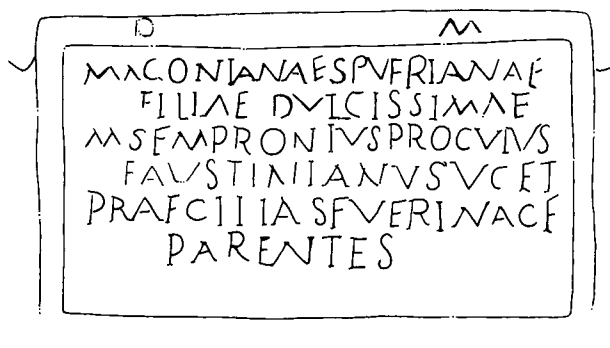
Left section of back. Malibu 83.AA.275.



Right section of back. Malibu 83.AA.275.



Tabula with inscription on lid. Malibu 83.AA.275.



Drawing of lid, showing inscription. Malibu 83.AA.275.



Detail of lid, left section. Malibu 83.AA.275.



Detail of lid, left section. Malibu 83.AA.275.



Detail of lid, left section. Malibu 83.AA.275.



Detail of lid, right section. Malibu 83.AA.275.



Detail of lid, right section. Malibu 83.AA.275.



Detail of lid, right section. Malibu 83.AA.275. All photos courtesy Forschungsarchiv römische Plastik, Cologne.

14 *Two Fragments of a Sarcophagus Lid with a Hunt*

White, relatively close-grained marble with dark bands; Left fragment: Height: 0.215 m; Width: 0.975 m; Right fragment: Height: 0.247 m; Width: 0.566 m 73.AA.99, presented by Dr. and Mrs. F. Bromberg

AT THE ENDS THERE ARE HEADS AS AKROTERIA,¹ as is usual for sarcophagi from Rome; the heads have beards but are not further individualized. A hunting scene is depicted on the front of the lid; it was probably presented without the interruption of, for instance, a tabula. On the left fragment, a lion has pulled down a man; a companion with a spear and a dog move toward the left; the companion looks back at the endangered man, while from the right a man is throwing a stone; behind the lion we can see the head of another hunter; it is not clear what he is doing. On the right fragment a deer can be seen leaping to the right while being attacked by two dogs. From the right comes a man bent forward and carrying a spear in his left arm, his right hand stretched forward and upward. It is unclear whether he wants to chase the stag back or whether the figure serves simply as a decorative filler. There are trees between the figures and the groups on both fragments.

Many sarcophagi from the city of Rome depict a lion hunt. As a rule, the main figure among the hunters is on the sarcophagus itself, riding a horse; other hunters may also be on horseback. Nonstandard types have been chosen for the depiction of the hunt on this lid. The lion that has pulled the man down and the man throwing a stone have parallels only on a few other sarcophagi: on a chest in Rome (Museo Nazionale) from circa A.D. 150,² on a chest in Ajaccio from circa A.D. 300,³ and on the side of a frieze sarcophagus from Asia Minor, which is dated to circa A.D. 150.⁴ It is not possible to establish an order that could provide information about the date of this piece.

Given the way that small holes have been drilled in many places (for example, in the faces, hair, and navels of the hunters and in the head, mane, and paws of the lion), this piece probably dates from circa A.D. 220.⁵ Judging by its size, it must have belonged to a very large sarcophagus, which could also have had a lion hunt in its usual form on the front.

CONSERVATION: Preserved are two fragments, which certainly belong together, from the front of a sarcophagus lid from the city of Rome. Both fragments have been reconstructed from several parts; they were cleaned by the staff of Antiquities Conservation at the Museum, and modern additions were removed at that time. The surface and its original polish are in excellent condition.

PROVENANCE: Formerly in the Courcel Collection, Cannes, Villa Faustina.

BIBLIOGRAPHY: A. Michaelis, *RM* 8 (1893) 182, no. 22; *Checklist* 2, 25, n. v38; B. Andreae, *ASR* 1.2 (1980) 46, pls. 75.3, 75.4; Koch-Sichtermann 1982, 96f.

1. They are not, as is frequent, characterized by small wings as wind deities. For a discussion of the akroteria on the lids of sarcophagi from the city of Rome, see T. Brennecke, *Kopf und Maske. Untersuchungen zu den Akroteren an Sarkophagdeckeln* (diss., Berlin 1970).

2. B. Andreae, *ASR* 1.2, 107, pl. 75.5; Koch-Sichtermann 1982, 97. On the types of the figures, see Andreae, *ASR* 1.2, p. 105.

3. *ASR* 1.2, 1, pl. 75.6.

4. Ridgway 1972, 96ff., no. 38, fig. 38i; B. Andreae, *ASR* 1.2, p. 105, n. 516.

5. In most cases it is difficult to date the lids of sarcophagi because the relief is less detailed and the work more cursory than on a sarcophagus chest. This piece may be compared with the fragmentary lid of the Hippolytus sarcophagus in the Vatican (Sichtermann-Koch 1975, pls. 58.1, 60.1; *ASR* 1.2, 233, pls. 45.1, 45.2), which was made about A.D. 210. B. Andreae, *ASR* 1.2, p. 105, proposes a date of circa A.D. 240 for the Getty fragments.



Two fragments of a sarcophagus lid with a hunt (No. 14). Left section. Malibu 73.AA.99.



Right section. Malibu 73.AA.99.

15 *Fragment of a Sarcophagus with a Boar*

White, close-grained marble; Height: 0.315 m; Width: 0.283 m

80.AA.65, presented by Alan Mindell

PRESERVED IS THE HEAD OF A BOAR with a large tusk, turned toward the left. Beneath the head is a suggestion of the turf on which the boar has set his left foot.

Boars are depicted in different ways on sarcophagi. The most salient characteristic of the presentation on this fragment is that the angle between the head and the left leg is very small. The boar on an Adonis sarcophagus always holds his head up and cannot be related to this type,¹ nor do the Hippolytus sarcophagi include a boar with this gesture.² Among the Meleager sarcophagi there is a large group depicting a boar hunt;³ however, none of those examples has a boar in the same position.

Among the hunt sarcophagi, there are only a few examples with a boar,⁴ and they are typologically quite varied. On one of them, the angle between the boar's head and his leg is as small as in this piece, but the boar is turned to the right.⁵ The Getty fragment could, therefore, be one of the boar hunt sarcophagi that represents a free variation on the type of the mythological sarcophagi.

The fragment is too small to provide substantial evidence for dating. It may date from the third century A.D., probably from the first half.

CONSERVATION: The fragment is broken on all sides. The ear of the boar is damaged; the left leg was broken off and repaired by the staff of Antiquities Conservation at the Museum.



Fragment of a sarcophagus with a boar (No. 15). Malibu 80.AA.65.

1. C. Robert, *ASR* III.1, 3ff., pls. 2ff.
2. C. Robert, *ASR* III.2, 164ff., pls. 52ff.
3. G. Koch, *ASR* XII.6, 1ff., pls. 2ff.
4. B. Andrae, *ASR* I.2, pls. 86ff.
5. *ASR* I.2, 184, pl. 86.3.

16 *Fragment of a Muse* *Sarcophagus*

Light-colored, close-grained marble; Height: 0.495 m;
Width: 0.64 m

73.AA.2, presented by J. M. Heil

THE RELIEF DEPICTS FOUR MUSES standing in front of a parapetasma, or curtain; since there are a number of parallels, the muses can be identified.¹ On the left, Polyhymnia is leaning on a pilaster holding a rotulus in her left hand. Next to her is a muse whose attributes are missing. She could be Urania, who is often shown in similar garb;² she would have held a celestial globe in her left hand and a pointer in her right. Next is Terpsichore, who holds a plektron in her right hand and a lyre in her left arm, of which parts of the body and the left, hornlike end are preserved. Thalia is standing at the right. Her attribute, a comic mask, is lying on a pedestal; her right hand rested on the mask. The muses are wearing feathers in their hair above the forehead.

The figures are very slender and have small heads. Their robes are relatively deeply chiseled, the hair enlivened by numerous somewhat short small drilled grooves. There are drill holes in the nostrils, pupils, and corners of the mouths and eyes. This piece can be compared with others in Rome, the Villa Medici, in San Simeon, California, and with one that has been lost. These examples all came from one workshop, from which the Getty fragment probably also came. They can be dated to circa A.D. 230–240.

CONSERVATION: The left part of the front of a frieze sarcophagus is preserved. The left edge as well as the upper and lower borders are preserved, though damaged. The fragment is broken in many places. It was reassembled by the staff of Antiquities Conservation at the Museum, and a gap on the left side was filled. The surface is chipped in a number of places.

BIBLIOGRAPHY: *Checklist* 2, 24, no. v34, Koch-Sichtermann 1982, 198.

1. M. Wegner, *ASR* v.3, 74, pl. 7b; 228, pls. 8–12; 118, 16, 55, 125, pls. 21ff. On muse sarcophagi in general, see Malibu 81.AA.48, No. 6, p. 17, note 1.

2. M. Wegner, *ASR* v.3, 55, pl. 25a; 125, pl. 26a.



Fragment of a muse sarcophagus (No. 16). Malibu 73.AA.2.

17 *Fragment of a Sarcophagus with a Marine Thiasos*

White, close-grained marble; Height: 0.43 m; Width:
0.445 m
73.AA.48

PRESERVED IS THE CENTRAL PART OF THE FRONT OF a sarcophagus, a shell containing a portrait bust. The shell is being held by two hands on both the right and the left. Judging by the many parallels that exist, the hands belong to sea centaurs.¹ The slightly raised remains on the relief ground at the left beneath the shell belong to the foot and hoof of the rear leg of the left sea centaur in the relief; the struts belong to the right leg, which was higher in the relief. A small wing is preserved next to the upper hand at the right; there was evidently a flying eros in that position, where they are found on many other sarcophagi.² Beneath the shell is the head of a small figure, turned to the right. In a similar position on other sarcophagi are erotes in boats,³ an eros with accompanying figures holding the shell,⁴ or Scylla with the rudder.⁵ On this fragment, the marble mass to the left of the small head belonged to the raised right upper arm and slightly bent lower arm of this figure. A small part of the left arm remaining behind the head indicates that this arm also was raised. This figure was therefore Scylla with the rudder; the hairstyle, too, points to Scylla rather than to an eros.⁶

In the shell is the bust of a man. He is wearing a tunic and an outer garment the tip of which hangs down over his left forearm. He is holding a rotulus in his left hand. Three fingers of his right hand are resting on the roll; the other two are bent inward. Inside the shell, erotes come toward the man from both right and left. The eros on the left has his right hand on the man's shoulder and is raising his left hand as if in greeting; the eros on the right is touching the man's garment with his left hand and has his right arm around the man's neck. The man is looking toward his right. Because of the difference in technique, it is readily apparent that the head was worked from a boss in a second stage by a specialist.⁷ A drill was used on the faces and the hair of the erotes, while only a chisel was used on the man's head. Furthermore, on the neck and the left side of the head, adjacent to the portions that were worked from the boss, parts of the relief ground have been left unfinished. This fact reveals

that the boss itself was larger than the finished head.

The portrait is rather coarsely worked. The man has protruding cheekbones and wrinkles running from nose to mouth. His hair lies like a flat cap against his head and is furrowed by a few chisel strokes. Short chisel strokes suggesting a beard are visible on the cheeks and under the chin.

There are a number of sea-creature sarcophagi with a shell as the central motif. While most of them depict the deceased⁸—a man, a woman, or a married couple—sometimes Aphrodite is represented instead.⁹ This piece is without known parallel in its depiction of two erotes accompanying the bust. When Aphrodite is shown, they are indeed present in the shell; here, uncharacteristically, they are depicted in the shell along with the bust of the deceased. While there are erotes holding busts on various tomb monuments,¹⁰ on this sarcophagus fragment they are not so much holding the bust as accompanying and greeting the man.

It is difficult to date this fragment precisely. Drilling of the kind found on the head of the left eros appears on works from the first half of the third century A.D.¹¹ The sea-creature sarcophagi with comparable central shell motifs also date from this period. Two different periods are possible for the portrait head: it could have been carved during the second quarter of the third century¹² or in the late third century A.D.¹³ The earlier dating would mean that the head was done shortly after the sarcophagus, while a later dating would mean that the head was done after a considerable lapse of time (parallels could be cited for such a practice).¹⁴ Since the quality of the portrait is quite poor, it is impossible to decide between these two alternatives.

CONSERVATION: The upper border of the sarcophagus is preserved; there are cracks on the sides and bottom. The fragment has been sawed off flat in the back.

BIBLIOGRAPHY: *Art of Ancient Italy*, ex. cat., André Emmerich Gallery, New York, April 4–29, 1970, 57, lot 92; *Checklist 2*, 26, no. v42; Frel-Morgan, *Roman Portraits*, 112, no. 92; J. Frel, *GettyMusJ* 12 (1984) 79, no. 16.

1. Cf., e.g., A. Rumpf, *ASR* v.1, 75–77, pl. 19; 70, 71, pl. 20; 69, pl. 21; 86, pl. 23; 74, 78, 81, 73, pl. 24; 72, pl. 25; 68, 87, pl. 26; 82, pl. 27; H. Jung, *JdI* 93 (1978) 339, fig. 6. For the shell held by nereids and sea centaurs, *ASR* v.1, 67, pl. 21. For the shell held by two tritons, *ASR* v.1, 55, pl. 17.

2. E.g., *ASR* v.1, 75, 76, pl. 19; 70, 71, pl. 20; 69, pl. 21; 86, pl.



Fragment of a sarcophagus with a marine thiasos (No. 17). Malibu 73.AA.48.

23; 74, 78, 81, pl. 24; 82, pl. 27; 85, pl. 29.

3. E.g., *ASR* v.1, 76, pl. 19; 81, pl. 24; 87, pl. 26.

4. E.g., *ASR* v.1, 66, pl. 17 (made not in Rome but in Campania); 67, 69, pl. 21.

5. *ASR* v.1, 71, pl. 20; 72, pl. 25; 74, pl. 24; 84, pl. 29; 79, fig. on p. 31; this fragment is now in Bloomington, Indiana, in the University Art Museum (inv. 66.27); see *Guide to the Collections* (1980) 61; H. Sichtermann, *AA* (1970) 217f., no. 2, figs. 4–6.

6. Cf. H. Sichtermann (supra, note 5) 217, fig. 4.

7. This is often the case; cf. Malibu 72.AA.90, No. 18, p. 50; 77.AA.65, No. 19, p. 58.

8. *ASR* v.1, 67–82, 84–86; H. Jung (supra, note 1) 339, fig. 6.

9. *ASR* v.1, 91–93, pls. 36, 37.

10. Cf. Malibu 74.AA.25, No. 3, p. 7.

11. E.g., Sichtermann-Koch 1975, pls. 48ff., 62f., 130f., 152ff.

12. Bergmann 1977, 26ff., pls. 2–6.

13. Bergmann 1977, 104ff., pls. 32ff.

14. See for this, e.g., B. Andreae, *ASR* 1.2, 75, pls. 13.2, 15.5, 15.6, 15.8, 15.9 (sarcophagus from A.D. 260–270, portrait from the time of Constantine); G. Koch, *ASR* 11.6, 30, pl. 44b; 45 (sarcophagus, A.D. 250–260; portrait, if it belongs to it, A.D. 270–280).

18 *Fragments of a Muse* *Sarcophagus*

White, coarse-grained marble; Front: Left fragment: Height: 1.38 m; Width: 1.46 m; Right fragment: Height: 1.28 m; Width: 0.78 m; Original height: approximately 1.42 m; Right side: Height: 1.20 m; Width: 0.69 m

72.AA.90

THE FRIEZE OF MUSES IS IN HIGH RELIEF, framed by a projecting border above and below. A decorative series of pointed leaves is carved in low relief on the lower border; the upper edge of the top border is beveled.¹

There are several other examples of the same type as this piece: a chest in Palermo, a front in the Vatican, a sarcophagus in Rome (S. Paolo), and a fragment in Paris.² Drawing on these parallels, the order of the figures can be determined with some certainty, and the muses can be identified.

A curtain pulled across the background is fastened in several places beneath the projecting border at the top. Standing in the right corner is a muse who held a mask in her raised right hand; this is Melpomene with the mask of tragedy. A lion skin representing Herakles was drawn over the mask. The muse's left arm must have hung down next to her body; the base of a strut has been preserved on the relief ground. Melpomene is wearing a chiton with long sleeves; it is girded very high with a wide belt. She has a chlamys around her shoulders as well; it is fastened on her right shoulder and draped across her upper body, then hangs down in the back.

The celestial globe to the left of the mask is always held by Urania, who would have occupied the next position to the left. She stood somewhat in the background, behind the seated figure of the man, also missing, who was the corresponding figure to the seated woman on the left. There are three stars on the left part of the globe, and in the middle a strip runs diagonally upward from left to right with slightly raised borders. It bears a crab and further traces, perhaps the tail of a fish. On the right of the globe is a star, part of another star, and a small disc. Traces of drapery immediately next to the right lower body of Melpomene could have belonged to the seated man.

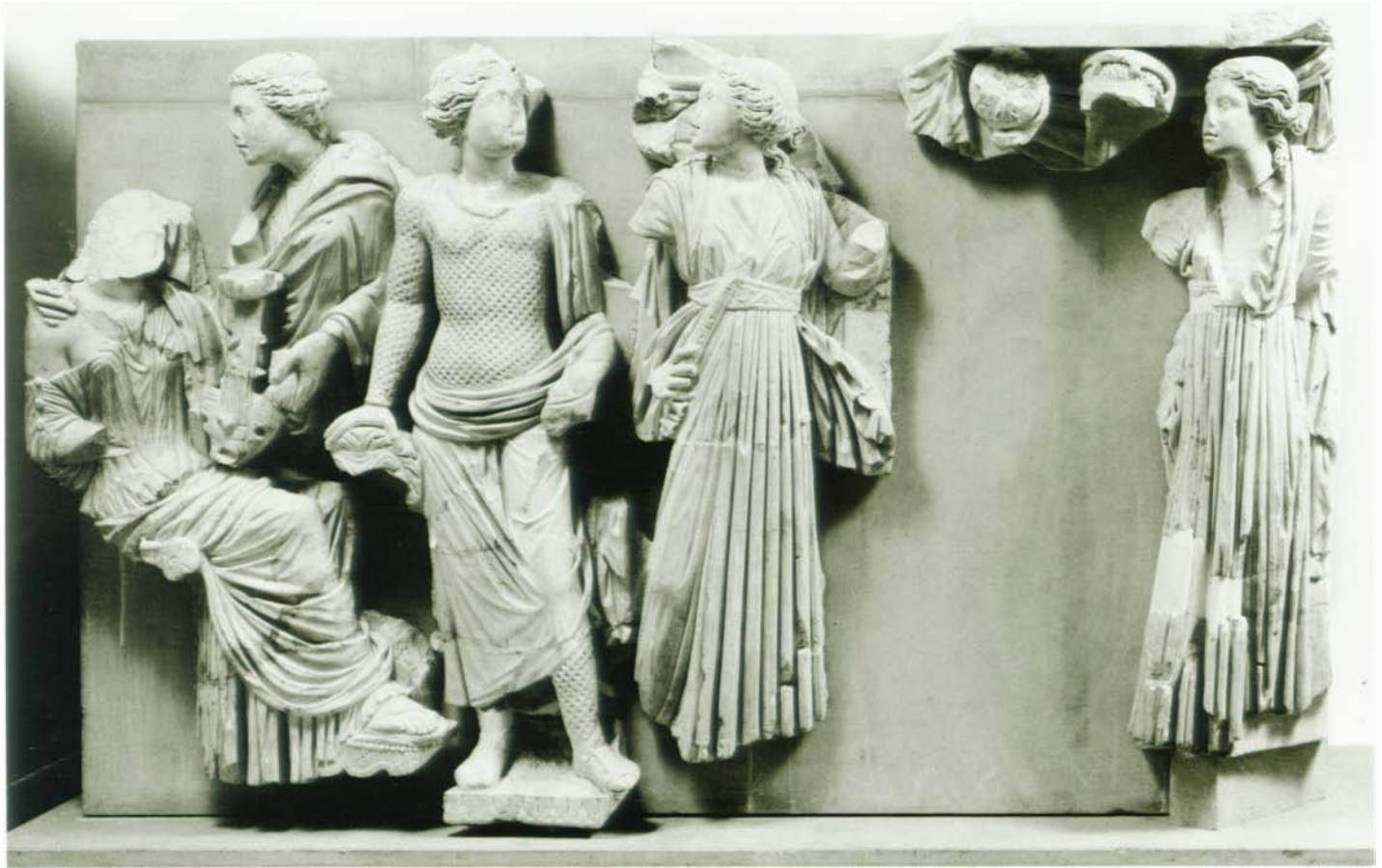
The parallels indicate that Clio would have stood to the left of Urania. In order to provide room for the

additional figure, the large fragment from the left half should be placed farther away from the smaller fragment on the right side than as reconstructed.

On the left fragment, Euterpe is preserved standing to the right holding the tibiae, or pipes, separately in her hands. The flute in her right hand has the two openings for the sound extending at a right angle at the bottom. The missing flute that she held in her left hand must have come down to the top of her left thigh, since part of a strut is still preserved there. Euterpe is wearing a chiton that has sleeves and is trimmed with tassels at the hem. The wide belt, worn very high, is decorated with vines. She appears to wear a second chiton over her shoulders as well; it is tucked under the belt on both sides and billows out and downward to the left and right of the body. The remains of a thick strut on the billowing fabric to the left belonged to part of the drapery of the next figure. To the right of Euterpe, part of a pilaster is shown in the background behind her bent arm. To the left of Euterpe's head is a thick marble mass on top of the curtain; it is probably what remains of the head of another muse who was standing in the background.³

Thalia is preserved next on the left. She is clothed in her typical close-fitting netlike garment⁴ and has a mantle wrapped around her lower body. There is a bulla around her neck,⁵ and she wears shoes with open toes. In her left hand, which is concealed by the cloak, she was holding a lagobolon;⁶ knotholes can be seen on what remains of the staff. Her right hand is resting on a comic mask, which was probably resting on a pedestal.⁷

Assuming that all nine muses were represented on the front, we see that three of them are missing. Those not yet identified are Erato, Calliope, Polyhymnia, and Terpsichore. One of them stood in the background between Thalia and Euterpe. At the left end stood a muse whose arm is lying across the shoulder of the seated woman. On the sarcophagus in the Vatican,⁸ this muse can be identified as Erato on the basis of the kithara. There was a kithara on this fragment as well; the upper end of the right side is preserved immediately to the left of the knob of the folding stool on which the woman is sitting. The muse showing the seated woman how to play the lyre can be identified as Terpsichore. There are remains of drapery running in vertical folds behind the head of the seated woman; it is not clear whether they belong to the muse at the left edge, that is, Erato, or whether there was an additional figure here.⁹ It is therefore not possible to determine whether the seated wom-



Fragments of a muse sarcophagus (No. 18). Front. Malibu 72.AA.90.

an—the occupant of the tomb—was depicted as one of the muses (in this case as Calliope, as on some other examples),¹⁰ or whether she and her husband were added to the circle of the muses.¹¹

Terpsichore is wearing a chiton and is completely enveloped in a himation from which her left hand emerges to hold her attribute, the lyre. Her right forearm emerges from the himation and is bent upward; it is no longer possible to tell how she was holding her hand.

The seated woman is wearing a richly draped, thin chiton with shoulder fastenings; it has slipped off her right shoulder. She has a himation across her left shoulder that wraps around her lower body and legs. The head was never worked as a portrait, as we can see from the limited remains, but was only roughed in; traces of the claw chisel can be seen on the chin. The hair is long and hangs down on the neck and the left side, but the hairstyle is not so fully realized that it can provide a basis for dating the work. The woman's right foot, clad in a sandal, rests on a richly

decorated footstool. The woman is reaching forward with her right hand, touching the strings of the lyre being held toward her by Terpsichore. She is plucking the strings from behind with the middle and ring fingers of her left hand; the index and little fingers are bent back, the thumb lies over the strings in the front. The lyre had curved horns; the lower part of the right one is preserved. The horns curved in toward the thick rectangle decorated with incised triangles; the horns then curved apart farther up. There is a trace of one horn on the left side of Terpsichore's chest.

The order of the figures can thus be reconstructed in its essentials. The only major uncertainty is whether there was a muse standing behind the seated figure or not, but this does not alter the overall design.

Clio would thus in all likelihood have stood to the right of Euterpe in the foreground, with the seated man also in the foreground and Urania somewhat behind him.¹² There are no grounds for assuming the presence of another figure in the foreground, as is



The deceased, Terpsichore, and Thalia. Malibu 72.AA.90.



Euterpe. Malibu 72.AA.90.



Melpomene. Malibu 72.AA.90.



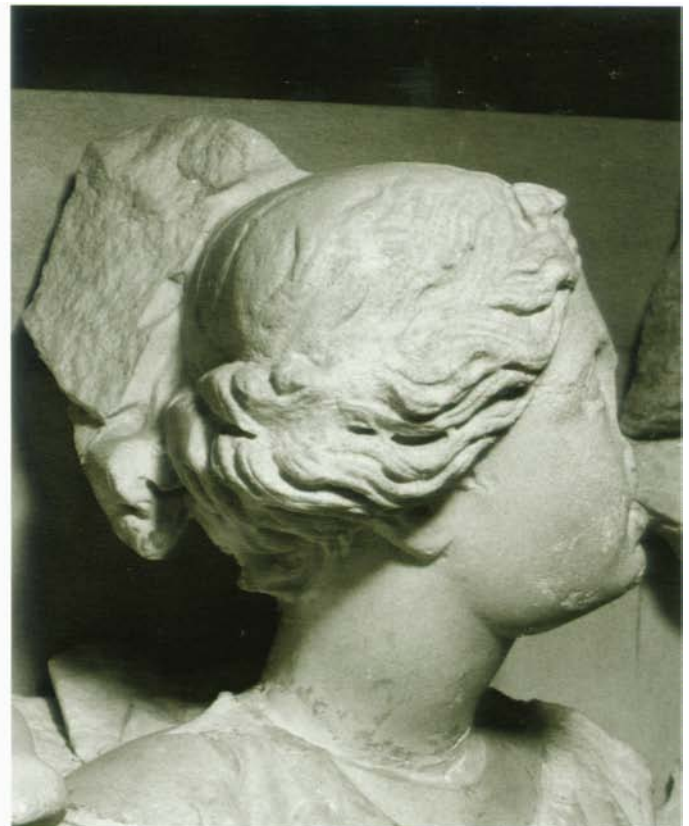
Melpomene. Malibu 72.AA.90.



Celestial globe of Urania. Malibu 72.AA.90.



Euterpe, left profile. Malibu 72.AA.90.



Thalia, right profile. Malibu 72.AA.90.



Terpsichore. Malibu 72.AA.90.



Terpsichore, detail of lyre. Malibu 72.AA.90.



Head of the deceased woman. Malibu 72.AA.90.



The deceased and the mask of Thalia. Malibu 72.AA.90.



Right end. Malibu 72.AA.90.

the case on the sarcophagus in Palermo.¹³ The overall length of the sarcophagus was probably about 2.6 m, or perhaps a little more; this piece is thus one of the largest sarcophagi still preserved from the city of Rome.

On the right end there is preserved the upper part of a bearded man in very low relief; he is wearing only a mantle and stands with his head turned to his left. His right arm hangs down and the left is bent. He holds a rotulus in his left hand, and has a small club pressed between his left forearm and his body. At the broken edge to the right, next to his shoulder, there are remains that may have been part of a tree. Below at the left is a bundle of book rolls. Poets or sages are often found on the sides of muse sarcophagi, with book rolls, bundles of book rolls, and sometimes with muses.¹⁴ Yet there seems to be no parallel for the club.

Such a club is an attribute of Melpomene, the muse of tragedy.¹⁵ Perhaps the club on this fragment has been transferred to the tragic poet, who is the neighboring figure of Melpomene, the figure in the right corner of the front.¹⁶

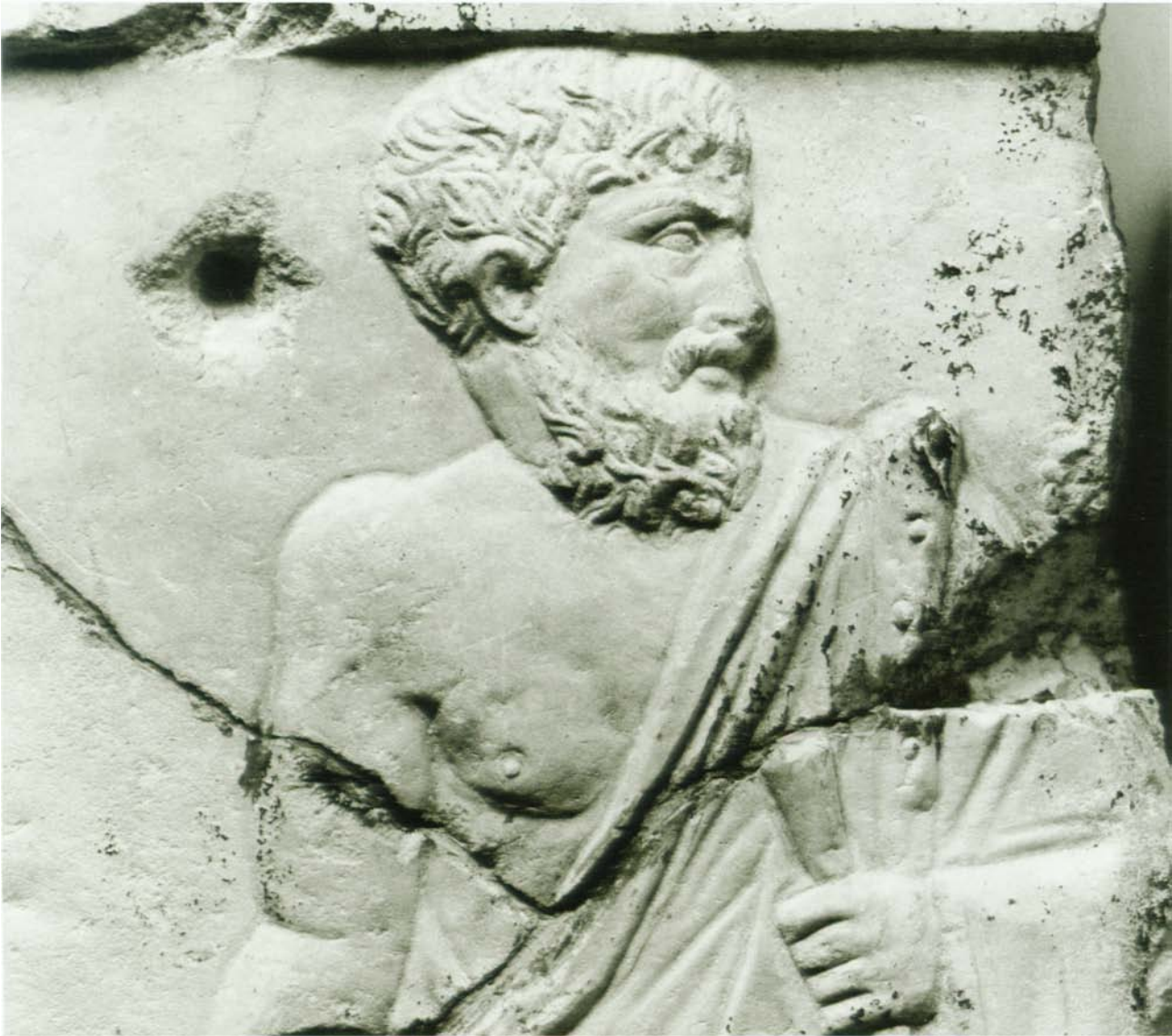
The sarcophagus is of excellent quality and worked in very high relief. The figures are almost in the round in front of the background. They are shown in movement, turning slightly, their heads inclined toward one another as if in conversation. The engaged and free legs are differentiated. The workmanship of the draperies is very fine; Thalia's cloak and the inner and outer garments of the seated woman are of very high quality. The woman's thin chiton with its fine folds is set off quite beautifully from the himation of a different fabric. The faces are freely worked, and the hair, which is full, finely detailed, and enlivened by deep drilling, is clearly set off from the faces.

All indications are that this sarcophagus is one of the masterpieces of the early phase of the period of Emperor Gallienus, that is, from A.D. 253–260. The piece can probably be attributed to a known large workshop that also produced other excellent works in the Gallienic period.¹⁷

CONSERVATION: Large parts of the left half of the front have been preserved; only one muse has to be added to the left side. Of the right half of the front, only the right corner figure and parts of the upper border to her left have been preserved. The edges of the fragment from the upper border, containing the Herakles mask and the globe, do not join exactly, but the space between them could not have been much greater than it is in the present reconstruction. The back and lower parts of the sarcophagus have been broken off the right short end. There is a hole for a clamp to secure the lid on the right short end.

The fragments are broken into many pieces. The staff of Antiquities Conservation at the Museum undertook restoration of larger pieces only on the robe of Melpomene, and restoration of small ones in the robe of Thalia. The muses had feathers in their hair above their foreheads; these have been broken off; only traces remain. The surface of the heads is somewhat weathered, probably from water; otherwise the original polish is in excellent condition.

BIBLIOGRAPHY: *Magna Grecia*, ex. cat., Kamer Gallery, New York, May–June 1967, no. 29; *Cat.*, 40f., no. 90; K. Fittschen, "Der Meleager Sarkophag," *Liebieghaus Monographie* 1 (1975) 29, n. 41, item y; *JPGM*, 65; *Checklist* 2, 25, no. v40; Vermeule, *GARSIA*, 256f., no. 215; Frel, *Greek Portraits*, 98, no. 48; 117; Koch-Sichtermann 1982, 200.



Detail of right end (preconservation). Malibu 72.AA.90.

1. On sarcophagi from the city of Rome the upper and lower projecting borders usually have no decoration; but cf., e.g., Sichtermann-Koch 1975, pls. 82.2 and 86ff., with egg and dart on the upper border. For the upper border of this piece, cf. Malibu 78.AA.352, No. 20, p. 60.

2. Palermo, Cattedrale: *ASR* v.3, 68, pl. 66; Vatican: *ASR* v.3, 138, pl. 68; Rome, S. Paolo: *ASR* v.3, 184, pl. 67; Paris 29: *ASR* v.3, 73, pl. 65a. On these sarcophagi see also Koch-Sichtermann 1982, 199f.

3. This arrangement is to be found on *ASR* v.3, 68, pl. 66.

4. For this kind of garment, see M. Wegner, *ASR* v.3, pp. 106f.; H. Schöndorf, *AA* (1980) 136ff.

5. For the bulla see *ASR* v.3, p. 107.

6. For the crooked staff see *ASR* v.3, p. 107. It is better preserved on *ASR* v.3, 183, pl. 47b.

7. Cf., e.g., *ASR* v.3, 68, pl. 66.

8. *ASR* v.3, 138, pl. 68.

9. Represented on *ASR* v.3, 184, pl. 67; 138, pl. 68. It has been cut away on *ASR* v.3, 68, pl. 66.

10. E.g., on *ASR* v.3, 184, pl. 67; 138, pl. 68.

11. E.g., on *ASR* v.3, 68, pl. 66.

12. See the sarcophagi mentioned supra, note 2.

13. *ASR* v.3, 68, pl. 66.

14. E.g., *ASR* v.3, pls. 135, 137, 138; cf. Malibu 81.AA.48, No. 6, p. 16.

15. *ASR* v.3, pp. 99, 101, 105f. with supp. 3.

16. Frel, *Greek Portraits*, 98, calls the figure "Herakles/Herakleitos?"

17. K. Fittschen, "Der Meleager Sarkophag," *Liebieghaus Monographie* 1 (1975) 12ff.; Koch-Sichtermann 1982, 257.

19 *Front of a Fluted Oval Sarcophagus*

Light-colored, relatively close-grained marble with dark bands; Height: 0.55 m; Length: 1.70 m; Width (left end): 0.40 m

77.AA.65, presented by Gordon McLendon

THE FRONT IS DIVIDED INTO FIVE PARTS. A clipeus, or medallion, containing a portrait occupies the middle. Beneath this, two tragic masks in profile face the ends. In the fields to the left and right there is vertical fluting; the lower parts of the flutes are filled. Each corner has a lion reaching around from the ends of the sarcophagus and attacking a boar. The sarcophagus is worked in low relief; only the lions' heads are executed in somewhat greater depth. The lions' manes are enlivened by coarsely drilled grooves. The drill was also used on the two masks and on the boar on the right, but not on the boar on the left; this discrepancy suggests that the sarcophagus was left unfinished.

The tondo contains the bust of a woman wearing a tunic and a mantle; the folds of the fabric are grasped in her right hand. The head, shown in a three-quarter view, has a very short neck. Grooves along the sides of the bust were probably intended to lend the figure greater depth. A boss was evidently left for the head; it was later worked as a portrait by a specialist. There was probably no great lapse of time between the completion of the sarcophagus and the working of the portrait. The head is of a young woman with wavy hair. Her left ear is showing, the right concealed by the turn of her head to the left. Comparable hairstyles, with the hair hanging far down onto the neck and the ears showing, are found from the time of Plautilla (circa A.D. 205), but they can also date from much later periods.¹ There is no braid at the part of the hair, which narrows the period from which the sarcophagus could possibly date.

Trough-shaped sarcophagi with fluting and groups of lions in combat are frequently found among the sarcophagi from the city of Rome. The fluted channels are usually curved, however, and vertical channels are somewhat rarer.² This piece is an example from the large group of modest decorative sarcophagi produced mostly in the late third century A.D.; this example probably dates from the last third of the third century A.D.³

CONSERVATION: The surviving fragments are from a sarcophagus, the sides of which slanted slightly outward from the bottom; the ends were rounded. The back parts of the ends and the bottom were knocked off in modern times, and the remainder of the piece was broken into several fragments. Many large pieces have been restored on the front: they are clearly set off in color and height. The chest was cleaned by the staff of Antiquities Conservation at the Museum. There is a more or less vertical break through the lion on the left side, and a slanted break through the lion on the right; both breaks may date from antiquity. They were repaired in the upper border with clamps put in from the top, which were therefore not visible when the lid was in place. The corresponding clamps, which would have been on the bottom and perhaps in the back, are missing. The lid, originally connected to the chest by two clamps on each side, is lost. Holes chiseled for the clamps are preserved only for the ones toward the front.

BIBLIOGRAPHY: *Conservation of Antiquities*, The J. Paul Getty Museum Pamphlet 3 (Malibu 1978) no. 5; *Checklist* 2, 26, no. v41; Frel-Morgan, *Roman Portraits*, 111, no. 91.

1. Wiggers-Wegner 1971, pl. 28, 42f., 59ff.; Bergmann 1977, pls. 7, 8, 26ff., 53ff., and coin pls. 1, 6; S. Nodelmann, *Getty-MusJ* 10 (1982) 105ff.

2. Further references are to be found in Koch-Sichter-mann 1982, 73–76, with plates showing the different types of fluted sarcophagi.

3. The sarcophagi with lions' heads and lions in combat on the ends have not yet been studied as a group; such a study is projected by K. Fittschen for *ASR* VI.1; cf. B. Andreae, *AA* (1977) 477.



Fluted oval sarcophagus (No. 19). Front. Malibu 77.AA.65.



Left end. Malibu 77.AA.65.



Detail of middle section with portrait. Malibu 77.AA.65.



Right end. Malibu 77.AA.65.

20 *Fragments of an Oval Column Sarcophagus with Lions*

Light-colored, close-grained marble with dark bands; Left fragment: Height: 0.955 m; Width: 1.14 m; Right fragment: Height: 1.12 m; Width: 0.93 m 78.AA.352, presented by Mr. and Mrs. Marshall Goldberg

ON THE LEFT SHORT END A LION IS SHOWN attacking a bull. Of the left front side there survives the left corner column with a composite capital, the end of a molded arch, and to the left of that, the remains of a triton blowing on a conch shell and the suggestion of water.¹ On the remains of the panel in the intercolumnium, there are small protrusions that belonged to a figure.

The right short end depicts a lion attacking a deer. The corner column with part of the base and a composite capital are preserved from the right front side. On the capital there are round drill holes beneath the volutes; the leaves were evidently supposed to be worked more freely than they were on the capital on the left. To the left and at the base of the column part of an object survives, probably a bundle of book rolls. The husband would thus have been depicted between the columns to the right on the front, the wife at the left. They could have been accompanied by other figures. There were probably three intercolumnia; beneath the pediment in the center, the couple could have been represented in *dextrarum iunctio*.²

The short ends preserved here were part of a column sarcophagus from the city of Rome, a type that is documented in numerous examples.³ This must have been an unusual piece, however, for it had rounded sides decorated with scenes of animal combat, such as are usually found only on sarcophagi with fluting or, in some exceptional cases, with figural friezes.⁴ The size of the fragments indicates that this was a monumental and important work.

There are a large number of sarcophagi with lions in battle or with lions' heads. Once the material has been evaluated and published, it will surely be possible to establish a relative chronology for these works.⁵ Sarcophagi with representations of a lion hunt can be used as a point of reference for dating this piece; the rigidity and schematization of the manes on this piece go far beyond that in the lion-hunt sar-



Left end with column. Malibu 78.AA.352.

cophagus Mattei I, which dates from about A.D. 270. The Getty piece can be compared with sarcophagi in Rome from the Cimitero Maggiore and S. Sebastiano.⁶ The fragments thus probably date from the end of the third century A.D., circa A.D. 290–300.

CONSERVATION: These two short ends were broken into many fragments; small missing pieces have been filled, but no larger repairs have been undertaken. The surface is chipped in many places, especially in the lions' manes. On each end there is a hole for a clamp that held the lid. At the top the relief ground is rounded toward the projecting upper border, which is smooth; the marble is worked at a slant above the border and then worked to a flat surface to hold the lid.

PROVENANCE: Paris art market, 1974.

BIBLIOGRAPHY: Sotheby's, London, April 10, 1978, 61, lots 255–256, pl. 21; *Checklist 2*, 26, no. v43.

1. Cf., e.g., Himmelmann 1973, pl. 9.
2. Koch-Sichtermann 1982, 78, fig. 3G.
3. Koch-Sichtermann 1982, 76ff.
4. Koch-Sichtermann 1982, 75–76.
5. Treatment is planned by K. Fittschen in *ASR VI.1*; cf. B. Andreae, *AA* (1977) 477.
6. Cf. the plates with the details of lions in B. Andreae, *ASR I.2* (1980) pls. 120–123; Rome, Palazzo Mattei I, pl. 122.2; Rome, Cimitero Maggiore, pl. 122.4; Rome, S. Sebastiano, pl. 122.5.



Fragments of an oval column sarcophagus with lions (No. 20). Left end. Malibu 78.AA.352.



Right end. Malibu 78.AA.352.

21 Fluted Oval Sarcophagus

Light-colored, relatively close-grained marble with dark bands; Height: 0.58 m; Length: 1.78 m; Width: 0.60 m

85.AA.30

THE FRONT OF THE SARCOPHAGUS IS DIVIDED into three parts. The large middle field, which covers most of the front side, is decorated with fluted ornaments in an S-shape (strigiles), carved symmetrically. In the center is a small, almond-shaped field decorated with a slim pointed vessel—an amphora—in low relief. Flanking the middle field are standing erotes, who occupy small corresponding fields at the edges. The erotes are supporting themselves on reversed burning torches, an iconography that signifies mourning. In one hand each erotes holds a hypothymis, or small garland. The other arm crosses the body, the hand resting on the shoulder. The heads are turned to the middle of the sarcophagus and are inclined, with the eyes nearly closed. One lower leg crosses the other.

On both short ends a large round shield is depicted in extremely low relief. It is decorated with ornaments in the middle, and four incised ornaments, each consisting of two double volutes, are arranged in the shape of a cross. The arms of the cross are completed with incised lines on the shield on the right short end, but these lines are missing from the shield on the left short end. The border of each shield has a molding. Behind the shield on the left short end, a double ax and a spear are lying diagonally; two spears lie diagonally behind the shield on the right short end.

The piece belongs to the large group of fluted sarcophagi made in the city of Rome.¹ Many of them are shaped like troughs. On a large number the front is divided into five parts,² but there are also many with an arrangement comparable to that seen on this example.³ We have parallels also for the little amphora in the center of the front.⁴ Standing and mourning erotes with reversed torches are frequently depicted on funerary monuments in general, especially on fluted sarcophagi.⁵ The small garland (hypothymis) is to be found very often in a sepulchral context.⁶ Decoration of the short ends with shields, axes, and spears was also used in Rome, although not very frequently.⁷ Thus, this piece is an example of a modest sarcophagus made in the city of Rome.

The execution of the erotes—above all, of the heads—provides some information for the date. Typical is the use of the drill in the mouths, noses, eyes,

and hair, and between the fingers and toes; also typical is the sharp engraved line on the eyebrows. The heads are somewhat bloated. As many parallels demonstrate, this execution is characteristic of tetrarchic times,⁸ in which decorative fluted sarcophagi are very common. This sarcophagus, therefore, can be dated to circa A.D. 300.

CONSERVATION: The chest is excellently preserved, and the surface on the front has a fine polish. On the back part of the left short end is a small defect in the marble near the lower edge. The back side is roughly cut. The lid is missing.

PROVENANCE: European market.

1. For fluted sarcophagi see Koch-Sichtermann 1982, 73ff., 247ff.

2. Koch-Sichtermann 1982, 74f., fig. 2; cf. Malibu 77.AA.65, No. 19, p. 58.

3. Koch-Sichtermann 1982, 74f., fig. 2, no. 14; some examples: G. Wilpert, *I sarcofagi cristiani antichi I* (Rome 1929) 12, pl. 5.7; F. Matz, *Mitteilungen des Deutschen Archäologischen Instituts, Madrider Abteilung* 9 (1968) 307, no. 8, pl. III; P. Kranz, *ASR* v.4, 141, 142, 145, pls. 66.1–3; 143, 144, pls. 68.1–2.

4. F. Matz (supra, note 3) pl. III.

5. Some examples: P. E. Arias et al., *Camposanto monumentale di Pisa. Le antichità* (Pisa 1977) 97, no. A2 int., pl. 35.72; 166, no. C16 int., pl. 113.238; R. Calza et al., *Antichità di Villa Doria Pamphilj* (Rome 1977) 229f., nos. 268, 269, pl. 153; L. Guerrini, *Palazzo Mattei di Giove. Le Antichità* (Rome 1982) 263f., no. 104, pl. 74; Koch-Sichtermann 1982, pls. 164, 292.

6. H. Sichtermann, *Späte Endymion-Sarkophage* (Baden-Baden 1966) 30ff., 40, figs. 27, 28, a fluted sarcophagus in Rome.

7. Cf., e.g., H. Sichtermann (supra, note 6) 15, fig. 7; G. Koch, *ASR* XII.6, 7, pl. 5h; 147, pls. 119e–f; cf. 150, 152, pls. 119c–d (provincial sarcophagi from Campania).

8. The piece belongs to the so-called pointillistic style; a bucolic sarcophagus dated by external clues to the years just before A.D. 275 (Koch-Sichtermann 1982, 118, 257f., pl. 124) has the same characteristics, but the drilled points and lines and the engraving on the eyebrows are not so sharp. For this sarcophagus, one may compare, e.g., B. Andrae, *ASR* I.2, 78, pls. 53.1, 56, 57.1–3, 58.3; 101, pls. 74.3, 79; 149, pls. 52.2, 57.4–9, 58.1–2, 58.4, 59; 150, pls. 74.2, 76.4, 77, 78 (lion hunt sarcophagi dated circa A.D. 290–300); P. Kranz, *ASR* v.4, 104, pl. 62.1 (season sarcophagus from circa A.D. 290–295).



Fluted oval sarcophagus (No. 21). Front. Malibu 85.AA.30.



Left end. Malibu 85.AA.30.



Right end. Malibu 85.AA.30.



Eros on left section of front. Malibu 85.AA.30.



Eros on right section of front. Malibu 85.AA.30.

22 *Fragment of an Attic Sarcophagus with a Scene from the Battle Beside the Ships at Troy*

Pentelic marble; Height: 0.33 m; Width: 0.28 m
77.AA.67, presented by Gordon McLendon

AS IS CLEAR FROM A COMPLETE SARCOPHAGUS with the same theme in Thessalonica,¹ this fragment was part of a sarcophagus that depicted the battle of the Greeks and Trojans next to the ships at Troy. The Getty fragment preserves the stern of a ship; it is very finely worked and decorated with a dolphin and a group showing a triton and a nereid. The keel and the edge of the ship have moldings. Standing in the boat are Achilles, parts of whose body and left hand, set off beneath his garment, are preserved, and Patroklos, his left hand on Achilles' left forearm. A triton was on the left below the boat, holding a dolphin on his left shoulder with his left hand: the dolphin and the hand can still be seen. Further to the right are traces of a female sea divinity; she is resting her right hand on the neck of a ketos.

Representations of the battle next to the ships are found only on Attic sarcophagi.² They begin to appear about A.D. 190, with the ships represented at the left edge of the sarcophagus.³ During the second quarter of the third century A.D., a second group came into existence in which the ships were depicted on the right side, with their sterns turned toward the left.⁴ This fragment belongs to the latter group.

The sarcophagus in Thessalonica probably dates from circa A.D. 230–240; this piece may be placed in the same period.⁵



Fragment of an Attic sarcophagus with a scene from the battle beside the ships at Troy (No. 22). Malibu 77.AA.67.

CONSERVATION: This fragment is incomplete on all sides. The surface is somewhat weathered in the upper left corner, and some places are chipped as well.

BIBLIOGRAPHY: G. Koch, *GettyMusJ* 6–7 (1978–1979) 103ff., fig. 1; *Checklist* 2, 27, no. v44; Koch-Sichtermann 1982, 411f., 413, no. 15.

1. G. Koch, *GettyMusJ* 6–7 (1978–1979) 106, no. 12, fig. 2; Koch-Sichtermann 1982, 414, no. 18, pl. 445.

2. Koch-Sichtermann 1982, 410ff.

3. Koch-Sichtermann 1982, 411, 413, nos. 1–12 with pl. 444.

4. Koch-Sichtermann 1982, 411ff., nos. 13–19 with pl. 445.

5. Koch-Sichtermann 1982, 412, 457ff.

23 *Front of a Garland Sarcophagus*

Light gray marble typical for the main group of sarcophagi from Asia Minor (Phrygian marble); Height: 0.91 m; Length: 2.27 m; Width (right end): 0.20 m
72.AA.152

PRESERVED HERE IS THE FRONT OF A GARLAND sarcophagus with three swags. The three garlands are held up at the ends by nikai, in the middle by erotes. The nikai were probably standing on sphinxes;¹ the very small remains on top of the ribbons that lie on top of the maeander are part of their wings. The left eros is standing on a sea bull, the right on a hippocamp. The garlands are made of closely overlapped oak leaves in high relief; there are several acorns. In the middle of each swag is a star-shaped flower. Grapes hang from the side swags; birds are pecking at them. Below the center swag hangs a wreath of leaves, from the middle of which an eros looks out frontally, his arms spread wide.

There were wide ribbons, in part carved in high relief, flying from the garlands and carried on the shoulders of the nikai and erotes; they once played richly over the surface. Two ribbons wind around each swag of the garland and hang down, freed from the background, to lie on the maeander frieze. Each of the erotes is holding a small object in his raised right hand, perhaps an apple.

Above the swags are tragic masks on the right and left, and in the middle is a head of Medusa; all of them are frontal. Two ivy leaves in low relief are above each of them. Just enough of the right short end has been preserved to show that the garlands continued around the corners.

The wide protruding base at the bottom is divided into five ornamental zones: at the bottom is a smooth strip, above that a garland of pointed leaves, then a frieze of palmettes, an astragal, and a maeander. No ornamental strip is found at the top; the raised border with ornaments corresponding to the raised profile below was provided by the roof-shaped lid, now missing. On the upper rim a strut was left to ensure that the lid would sit securely on the chest.

Because of the peculiarities of representation and the style, this piece clearly belongs to the main group of sarcophagi from Asia Minor.² This group includes frieze sarcophagi, with the corners sometimes em-

phasized by pilasters or columns; sarcophagi with flying erotes and nikai; garland sarcophagi; and, above all, column sarcophagi. These were probably produced of local marble by a workshop, or by a circle of closely related workshops, in Dokimeion in Phrygia.³ The garland sarcophagi represent a relatively small group limited to a period between circa A.D. 140 and 170.⁴ They are highly elaborate, especially in comparison with the garland sarcophagi from the city of Rome.⁵ They were decorated with equal care on all four sides, a feature typical of the main group of sarcophagi that are found in all regions of Asia Minor. The sarcophagi from this particular workshop in Asia Minor were very popular and were exported in large numbers in the second century A.D.; this piece is probably one of those works that came to Rome in antiquity; it was then exported to Great Britain in the early nineteenth century.⁶

Given the nature of the workmanship, this sarcophagus is probably not an early work produced by this workshop but more likely dates from circa A.D. 160.

CONSERVATION: Some parts have been broken off or damaged; no repairs have been made. On the underside of the right and the left ends, narrow strips have been chiseled off in modern times.

PROVENANCE: Formerly in the collection of the Earl of Lonsdale, Lowther Castle, Westmorland (now Cumbria), England.

BIBLIOGRAPHY: Michaelis 1882, 494, no. 49; Sotheby's, July 1, 1969, 73, lot 137; N. Himmelmann, "Der 'Sarkophag' von Megiste," *AbhMainz*, 1970, no. 1.19; G. Koch, *AA* (1974) 306, n. 61; B. Cook, *GettyMusJ* 1 (1974) 34, fig. 4; 36; K. Schauenburg, *GettyMusJ* 2 (1975) 63ff., fig. 8; D. Monna and P. Pensabene, *Marmi dell'Asia Minore* (Rome 1977) fig. 52; *Checklist* 2, 27, no. v46; G. Koch, *BjB* 180 (1980) 96ff., 98, n. 166; P. Pensabene, *DArch*, n.s. 3.1 (1981) 100f., fig. 20; G. Koch, *BjB* 182 (1982) 192, group II, no. 9, fig. 28; Koch-Sichtermann 1982, 499f., 509, n. 125; M. Waelkens, "Dokimeion. Die Werkstatt der repräsentativen kleinasiatischen Sarkophage," *ArchForsch* 11 (1982) 20, no. 10; 135f., s.v. "Malibu," pl. 2.1; A. Hall and M. Waelkens, *Anatolian Studies* 32 (1982) 154, pl. 28b.

1. Cf. H. Wiegartz, "Kleinasiatische Säulensarkophage," *IstForsch* 26 (1965) pls. 10, 11a.

2. On the main group of sarcophagi from Asia Minor, see H. Wiegartz (supra, note 1) passim; G. Ferrari, *Il commercio dei sarcofagi asiatici* (Rome 1966); H. Wiegartz, in J. Borch-



Garland sarcophagus (No. 23). Front. Malibu 72.AA.152.



Detail of middle section. Malibu 72.AA.152. Photo courtesy Deutsches Archäologisches Institut, Rome.



Eros. Malibu 72.AA.152. Photo courtesy Deutches Archäologisches Institut, Rome.



Mask. Malibu 72.AA.152. Photo courtesy Deutches Archäologisches Institut, Rome.

hardt et al., "Myra," *IstForsch* 30 (1975) 210ff.; Koch-Sichtermann 1982, 497ff.; M. Waelkens, "Dokimeion. Die Werkstatt der repräsentativen kleinasiatischen Sarkophage," *ArchForsch* 11 (1982).

3. M. Waelkens (supra, note 2) 105ff.

4. On the garland sarcophagi belonging to the main group of sarcophagi from Asia Minor, see H. Wiegartz (supra, note 1) 177ff.; N. Himmelmann, in *Mélanges A. M. Mansel* (Ankara 1974) 45ff.; K. Schauenburg, *GettyMusJ* 2 (1975) 63ff.; N. Asgari, *AA* (1977) 349ff.; G. Koch, *BjB* 180 (1980) 93ff., 98, n. 166 (with a supplement completing the list of these sarcophagi); Koch-Sichtermann 1982, 499f. (with additional supplements in n. 24); G. Koch, *BjB* 182 (1982) 192ff., nos. 8–12; M. Waelkens (supra, note 2) 7ff.

5. Cf. Malibu 77.AA.66, No. 7, p. 18; 72.AA.158, No. 11, p. 30.

6. On the importation of sarcophagi from Asia Minor and Athens to Rome, see G. Koch, *BjB* 182 (1982) 167ff.



Detail of birds pecking at grapes. Malibu 72.AA.152. Photo courtesy Deutches Archäologisches Institut, Rome.

24 Grave Relief for Popillius and Calpurnia

Italian marble with dark veins; Height: 0.635 m;
Width: 0.89 m
71.AA.260

THE PIECE IS WORKED IN RELATIVELY HIGH RELIEF surrounded by a border that is narrow on the sides and top and wider at the bottom. Shown are the frontal busts of a man and a woman. The man is wearing a tunic with a toga¹ over it; his right hand is resting in the draped fold of the fabric. The woman is dressed in a tunic; lying over her left shoulder is a width of fabric, possibly a mantle, on which her right hand rests.² The man's hair is combed forward in short curls to form a square frame for his forehead; the locks fork above his nose. The woman wears a hairstyle with a nodus above her forehead;³ a lock of hair hangs down behind each ear and onto her tunic in the front.

The inscription reads:

G(aius) Popillius G(aiae) l(ibertus) | Salvius. |
Calpurnia G(aiae) et | Octavi(i) l(iberta) Nice.

Gaius Popillius Salvius, the freedman of Gaia [i.e., a woman].

Calpurnia Nice, the freedwoman of Gaia [i.e., a woman] and Octavius.⁴

This piece belongs to a large group of grave reliefs executed in Rome.⁵ They were probably set into the outside walls of tomb structures.⁶ Where there are inscriptions, freedmen are usually mentioned.⁷ In spite of the seeming verism, the portraits on this relief are not of specific individuals but are highly idealized portrait types,⁸ as is the case on almost all comparable reliefs. The heads and hair have been carefully worked; the drapery and hands, however, have been only cursorily executed and are not in proportion to the rest of the figures.⁹ We can conclude from this that a specialist carved the faces; the lower parts of the two faces are quite similar.¹⁰

Portraits of Tiberius and Germanicus can be drawn upon for comparison with the portrait of the man,¹¹ portraits of Livia for that of the woman.¹² This piece therefore probably dates from the last quarter of the first century B.C. or from the beginning of the first century A.D.;¹³ it is a characteristic example of a group of grave reliefs typical for Rome.

CONSERVATION: The border is chipped, especially on the left side. The inscription was damaged intentionally but was not eradicated completely. The noses of both figures have been damaged, and there is other less serious damage as well. The width of the border varies, and it does not form a regular rectangle. The outside surfaces of the piece have been only coarsely worked, indicating that it was set into the wall of a structure.

BIBLIOGRAPHY: *Selected Works from the Ancient Art Collection of the John Paul Getty Museum, Malibu, California*, ex. cat., Hetzel Union Gallery, Pennsylvania State University, May 29–June 20, June 28–July 10, 1971; *Cat.*, 37f., no. 83; E. K. Gazda, *GettyMusJ* 1 (1974) 61ff., fig. 6; *JPGM*, 43; Kleiner 1977, 251; Frenz 1977, 81, 136, no. c13; Frel-Morgan, *Roman Portraits*, 24f., no. 10.

1. On the toga see E. K. Gazda, *GettyMusJ* 1 (1974) 69 (pallium); P. Zanker, *JdI* 90 (1975) 300ff., with n. 120.

2. On this article of clothing, see E. K. Gazda (supra, note 1) 69; P. Zanker (supra, note 1) 300.

3. On the nodus hairstyle, see E. K. Gazda (supra, note 1) 65, 69.

4. There are numerous Popillii and Calpurnii documented in Rome; see E. K. Gazda (supra, note 1) 61ff., n. 7. On the \bigcirc for Gaia = woman, see R. Cagnat, *Cours d'épigraphie latine*⁴ (Paris 1914) 415; E. Meyer, *Einführung in die lateinische Epigraphik* (Darmstadt 1973) 87, 90f.; S. Treggiari, *GettyMusJ* 10 (1982) 181ff., especially 182, n. 3.

5. E. K. Gazda (supra, note 1) 61ff.; P. Zanker (supra, note 1) 267ff.; Frenz 1977, passim; D. Manacorda, in "In memoria di Giovanni Becatti," *StMisc* 22 (1974–1975 [1976]) 117ff.; Kleiner 1977, passim; idem, *ArchCl* 30 (1978) 246ff.; P. Pensabene, *BullCom* 86 (1978–1979 [1981]) 17ff.; S. Walker, *British Museum Occasional Paper*, no. 16 (1981) 43ff.; *Apollo*, March 1981, 66 (advertisement of P. Donati).

6. E. K. Gazda (supra, note 1) 61, with n. 6; P. Zanker (supra, note 1) 271ff.; Kleiner 1977, 7ff.

7. P. Zanker (supra, note 1) 269f.; Frel-Morgan, *Roman Portraits*, 25. Cf. also G. Fabre, *Libertus. Recherches sur les rapports patron-affranchi à la fin de la république romaine* (Rome 1981) passim.

8. E. K. Gazda (supra, note 1) 65ff.; Frel-Morgan, *Roman Portraits*, 25.

9. There does not seem to be Hellenistic influence on the drapery: E. K. Gazda (supra, note 1) 72.

10. Observation of J. Frel in E. K. Gazda (supra, note 1) 65ff., with n. 23.

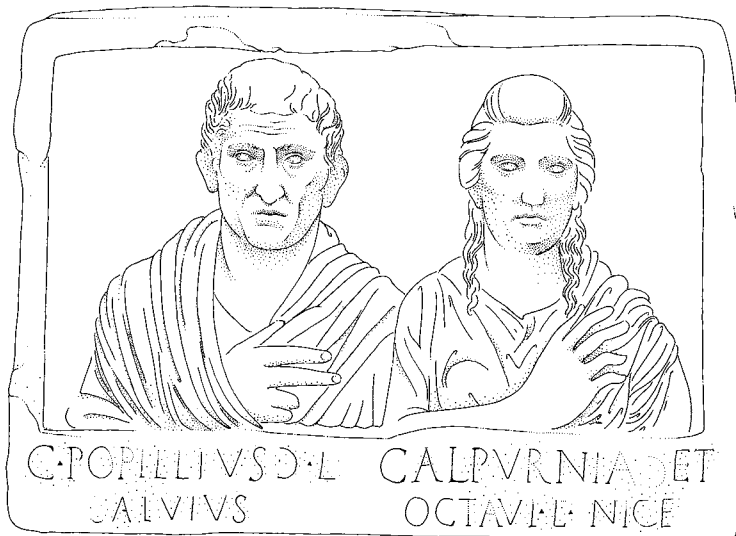
11. Cf., e.g., Frel-Morgan, *Roman Portraits*, 36ff., nos. 21–23.

12. Cf., e.g., Frel-Morgan, *Roman Portraits*, 30f., no. 17.

13. Cf. E. K. Gazda (supra, note 1) 72; P. Zanker (supra, note 1) 270; Frel-Morgan, *Roman Portraits*, 24f.



Grave relief for Popillius and Calpurnia (No. 24). Front. Malibu 71.AA.260.



Drawing of Malibu 71.AA.260, showing the inscription.

25 *Fragment of a Grave Relief with a Man in a Tunic*

Italian white, close-grained marble; Height: 0.57 m,
(head): 0.18 m; Width: 0.41 m
73.AA.56

THE MAN IS WEARING A TUNIC with short sleeves.¹ His right arm is lying on the projecting border as if it were a window ledge.² The man may have been shown in *dextrarum iunctio* with a woman who is now missing.³ Signs of aging—balding and deep wrinkles, for example—are depicted clearly.

Only the left part of the relief is preserved. Since the man is turned slightly toward his left, there was at least one other figure, perhaps that of his wife,⁴ but this fragment could also have been part of a larger relief with several figures.⁵

This fragment belongs to the same group of grave reliefs as the one for Popillius and Calpurnia (Malibu 71.AA.260, No. 24, p. 70); they compose a group typical of the city of Rome.⁶ As in the other example, this portrait is more a type than an individual,⁷ but this type is not so much an idealization as an embodiment of the old Roman virtues.⁸ There are differences here, too, in the execution of the head and the drapery, and it can be assumed that different artists worked on the piece. This fragment can be dated to the last quarter of the first century B.C. or the first quarter of the first century A.D.⁹

CONSERVATION: The border is damaged in some places; there are chips on the chin, lips, nose, eyes, and brows. The ground of the relief between the upper arm and the edge was not smoothed. There are traces of red paint on the drapery.

BIBLIOGRAPHY: *Greek and Roman Portraits from the J. Paul Getty Museum*, ex. cat., Fine Arts Gallery, California State University, Northridge, October 16–November 11, 1973, no. 16; E. K. Gazda, *GettyMusJ* 1 (1974) 61ff., fig. 1; Frenz 1977, 17, 190, no. MI; Frel-Morgan, *Roman Portraits*, 25, no. 11.

1. Usually men are shown wearing togas; see P. Zanker, *JdI* 90 (1975) 300ff.; perhaps the man on this relief is a slave (pp. 300ff., with fig. 39 [not a tunic]).

2. P. Zanker (supra, note 1) 271ff., with fig. 5.

3. E.g., E. K. Gazda, *GettyMusJ* 1 (1974) 61, 65, n. 21; 71, fig. 11.

4. Cf. Malibu 71.AA.260, No. 24, p. 70, or, e.g., E. K. Gazda (supra, note 3) 71, fig. 11.

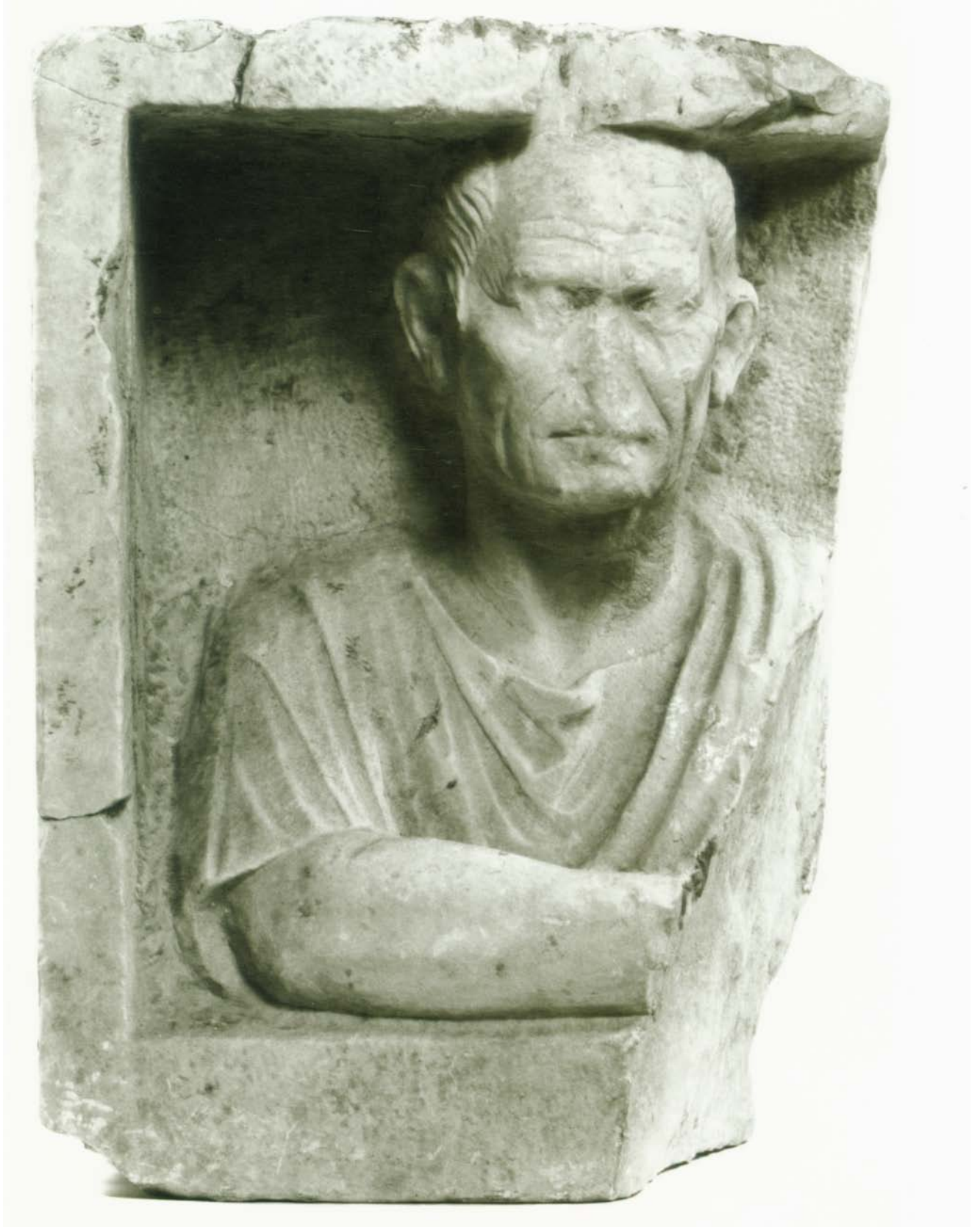
5. E.g., E. K. Gazda (supra, note 3) 66, fig. 4; 70, fig. 7.

6. For references, see Malibu 71.AA.260, No. 24, note 5, page 70.

7. E. K. Gazda (supra, note 3) 64; Frel-Morgan, *Roman Portraits*, 25.

8. E. K. Gazda (supra, note 3) 64.

9. E. K. Gazda (supra, note 3) 65.



Fragment of a grave relief with a man in a tunic (No. 25). Malibu 73.AA.56.

26 *Front of the Tomb Altar for Aulus Cornelius Dionysius*

White, close-grained marble; Height: 0.69 m; Width: 0.48 m

80.AA.63, presented by L. Shulka

THE FORM OF THIS TOMB ALTAR was the usual one for such works, with a base, a high rectangular middle part, and an upper projecting edge. The top is decorated with volutes containing flowers in the middle; the volutes on the sides also have flowers. In the center, surrounded by a molded frame on all sides, is the following inscription:

Memoriae | A(uli) Corneli Dionysi | Apollonius
lib(ertus) | p(atrono) b(ene)m(erenti).

In memory of Aulus Cornelius Dionysius,
Apollonius the freedman [has donated this altar]
to his worthy patron.

Tomb altars were produced in relatively large numbers in the first and early second centuries A.D. in Rome. They are varied in their decoration;¹ many simple ones bear only an inscription.² There is no basis for an exact dating of this piece, but it probably dates from the late first or early second century A.D.

CONSERVATION: The front of a tomb altar was sawed off in a thin plate.³ There are some cracks. The surface is slightly weathered overall, and the old polish is preserved only in small areas. The left side was worked with a claw, while the right side is smooth; how these differences are to be explained is open to question, but given the many extant parallels, this is clearly a front.

1. Cf. Malibu 83.AA.209, No. 27, p. 76; 86.AA.572, No. 28, p. 80.

2. See Altmann 1905, 33, fig. 21; 38f., figs. 23, 24; 42, fig. 29; Mansuelli 1958–1961, vol. I, nos. 209, 213–218, 230, 232, 234; Candida 1979, nos. 17–23, 50, 52, 53, 57.

3. The plate is 4.5 cm thick.



Drawing of Malibu 80.AA.63, showing the inscription.



Tomb altar for Aulus Cornelius Dionysius (No. 26). Front. Malibu 80.AA.63.

27 Tomb Altar for Caltilius and Caltilia

Italian white, close-grained marble; Height: 1.28 m;
Length: 0.80 m; Width: 0.64 m
83.AA.209, anonymous donation

THE FORM IS THE COMMON ONE FOR TOMB ALTARS, and it rests on a profiled base: a high-standing, rectangular middle part, a projecting edge with profile, and above that a rounded zone with volutes on the sides.¹ In the middle part above a strip with an inscription, there is a rectangular niche with the busts of a man and a woman. The man is undraped, and his head is turned slightly toward his left. He is an older man: the signs of age show on his neck and face. His hair is very thin and is combed toward the front in meager strands; there is a V-shaped wrinkle above each eyebrow. The woman's head is turned slightly toward her husband; she is wearing a tunic and has a mantle across her left shoulder. Her hair is laid in thick rolls in three rows, one above the other, with spaces between each roll; each of the rolls is further defined by fine grooves.

An Ammon's head² is seen on each of the volutes, and palmettes and two volutes containing flowers decorate the rounded surface.

On the left side there is an oinochoe, and the right side depicts a bowl for offerings. These are common decorative motifs for tomb altars.³

The inscription reads:

Dis manibus | L(ucii) Caltili(i) | Stephani |
Caltiliae Moschidis.

To the souls of the deceased, Lucius Caltilius
Stephanus and Caltilia Moschis.

The Caltilii are a family known from Ostia; several grave reliefs probably come from a tomb structure on the Via dei Sepolcri.⁴ One of these reliefs shows a woman with the same hairstyle and the same name, Caltilia Moschis; it now forms part of a wall in the Palazzo Mattei in Rome.⁵ Among the other reliefs belonging to this group, there is none preserved for Caltilius Stephanus. If the tomb altar and the grave relief depict the same woman, it is possible that they belonged to the same structure. The relief was set in the outside wall along with others, some of which are now lost;⁶ the tomb altar stood inside.

Both portraits can be dated with relative certain-

ty. The emphasis on the signs of aging and the man's hairstyle point to the period of Trajan.⁷ The woman's hairstyle is quite rare;⁸ it is part of the tradition of Flavian toupee hairstyles and also points to the Trajanic period.⁹

Many Roman tomb altars have been preserved.¹⁰ Next to urns, they are the most characteristic form of grave monument from the first and early second centuries A.D. Many of them have only inscriptions variously framed by ornaments;¹¹ a great many of them are decorated with garlands.¹² Few depict busts of the deceased,¹³ and in only a small number of cases are there busts of a married couple.¹⁴ There are many other different ornaments as well.¹⁵

This tomb altar is therefore an example of a special subgroup within the larger class of tomb altars from the city of Rome and environs. It is of excellent workmanship and dates from the first quarter of the second century A.D.



Drawing of Malibu 83.AA.209, showing the inscription.



Tomb altar for Caltilius and Caltilia (No. 27). Front. Malibu 83.AA.209.

CONSERVATION: The lower left part of the man's face and the woman's nose have been broken off; there is also slight damage in other places.

BIBLIOGRAPHY: *Le monde des Césars* 1982, 130f., pl. 25; K. Fittschen and P. Zanker, *Katalog der römischen Porträts in den Capitolinischen Museen* 3 (Mainz 1983) 59, n. 11; *GettyMusJ* 12 (1984) 237f., no. 26.

1. On tomb altars from the city of Rome, see Altmann 1905, passim; Candida 1979, especially pls. 7ff. for the shape.

2. Usually there are blossoms; cf. Malibu 80.AA.63, No. 26, p. 74. Heads of a Gorgon are found on, e.g., Candida 1979, pl. 7. Heads of Ammon are widespread as carriers of garlands: see Altmann 1905, 88ff.; Candida 1979, pls. 6–8.

3. Cf., e.g., Candida 1979, pls. 3–10.

4. L. Guerrini et al., "Sculture di Palazzo Mattei," *StMisc* 20 (1971–1972 [1972]) 61ff., pls. 60, 61; Calza 1978, 83f., nos. 110, 111, pl. 73 (with further references).

5. L. Guerrini (supra, note 4) pl. 60; Calza 1978, pl. 73; L. Guerrini, *Palazzo Mattei di Giove. Le antichità* (Rome 1982) 173f., no. 37, pl. 51.

6. Cf. P. Zanker, *JdI* 90 (1975) 271ff.

7. W. H. Gross, *Bildnisse Traians* (Berlin 1940) 65ff., pls. 4ff.; Daltrop 1958, 23ff., 84ff., figs. 2ff.; J.-C. Balty, *Cahiers de Mariemont* 8–9 (1977–1978) 45ff.; F. Baratte, *Revue archéologique* (1980) 239ff.; P. Zanker, in *Eikones* 1980, 196ff., pls. 65ff.

8. A. H. Smith, *A Catalogue of Sculpture in the Department of Greek and Roman Antiquities, British Museum* 3 (London 1904) 188f., no. 2004, pl. 22; Amelung 1903–1908, vol. 2, 526f., no. 335, pl. 72; R. West, *Römische Porträt-Plastik* 2 (Munich 1941) 95, no. 10, pl. 28; 105; A. Giuliano, *Catalogo dei ritratti romani del Museo Profano Lateranense* (Vatican City 1957) 46, no. 50, pl. 31; G. Daltrop, in *Eikones* 1980, 87, pl. 27.2; A. Giuliano, *Museo Nazionale Romano. Le sculture* 1.2 (Rome 1981) 73f., no. 55.

9. Amelung 1903–1908, vol. 1, 138, no. 113, pl. 14; cf. also 134, no. 111, pl. 18 (= G. Daltrop et al., *Die Flavii* [Berlin 1966] 118f.; Helbig⁴, vol. 1, 447); Amelung 1903–1908, vol. 2, 501f., no. 306, pl. 68 (= West [supra, note 8] 92, no. 9, pl. 26.98); A. Sadurska, "Les portraits romains dans les collections polonaises," *CSIR Pologne* 1 (1972) 26, no. 18, pl. 16; Poulsen 1966–1974, vol. 2, 47f., no. 13, pls. 23, 24; H. Wrede, *AA* (1977) 421, fig. 106; G. M. A. Richter, *Roman Portraits. The Metropolitan Museum of Art* (New York 1948) no. 68; N. Bonacasa, *Ritratti greci e romani della Sicilia* (Palermo 1964) 79, no. 99, pls. 45.3–4. Cf., e.g., A. Giuliano, *Catalogo dei ritratti* (supra, note 8) 55, no. 60, pl. 38.

10. See supra, note 1. See also, e.g., F. W. Goethert, *AntPl* 9 (1969) 79ff.

11. See Malibu 80.AA.63, No. 26, p. 74.

12. E.g., Altmann 1905, 50, 51, 59ff.; Mansuelli 1958–1961, vol. 1, nos. 206, 207, 210, 218, 219, 224; McCann 1978, 19, fig. 7; Candida 1979, pls. 3ff.

13. See Malibu 86.AA.572, No. 28, p. 80, and, e.g., Altmann

1905, 122, fig. 98; 211ff., figs. 168, 170–172; Cumont 1942, pl. 21; A. Sadurska (supra, note 9) 26f., no. 19, pl. 17; *Artefact. 150 Jaar Rijksmuseum van Oudheden, Leiden* (Leiden 1968) pl. 94; P. Kranz, *RM* 84 (1977) 356, pl. 162.1; McCann 1978, 19, fig. 8; Candida 1979, pl. 30; H. Jucker, *Das Bildnis im Blätterkelch* (Lausanne 1961) 26, no. 614, pl. 4. For garland and portrait see, e.g., Mansuelli 1958–1961, vol. 1, no. 219. The grave altars with portraits have now been studied as a group: D. E. E. Kleiner, *Roman Imperial Funerary Altars with Portraits* (Rome 1987); the pieces in the Getty Museum are not mentioned.

14. G. Daltrop, in *Eikones* 1980, 85ff., pls. 25, 26; cf. also P. Zanker, in *Eikones* 1980, 200, pl. 67.5 (mother and son); D. Manacorda, *StMisc* 22 (1974–1975 [1976]) 128f., pls. 33.1, 33.3; Amelung 1903–1908, vol. 1, 249f., no. 115a, pl. 27; A. de Franciscis, *BdA* 48 (1963) 27, no. 6, fig. 7. An exception with four portraits is to be found in A. Sadurska (supra, note 9) 27ff., no. 20, pls. 18.1, 19.3.

15. E.g., Altmann 1905, 54, fig. 45; 55, fig. 47; 103, fig. 85; 107, fig. 87; 109, fig. 88; 144ff., figs. 117, 118, 121, 124–133, 137; 191ff., figs. 153–155; 234ff. See also Mansuelli 1958–1961, vol. 1, nos. 208, 211, 213; F. W. Goethert, *AntPl* 9 (1969) 79ff., pls. 50ff.; P. Kranz, *RM* 84 (1977) 360, pl. 163.1; Candida 1979, pls. 21.24, 25–27, 28.35.



Left side. Malibu 83.AA.209.



Right side. Malibu 83.AA.209.

28 *Front of a Tomb Altar with the Bust of a Man*

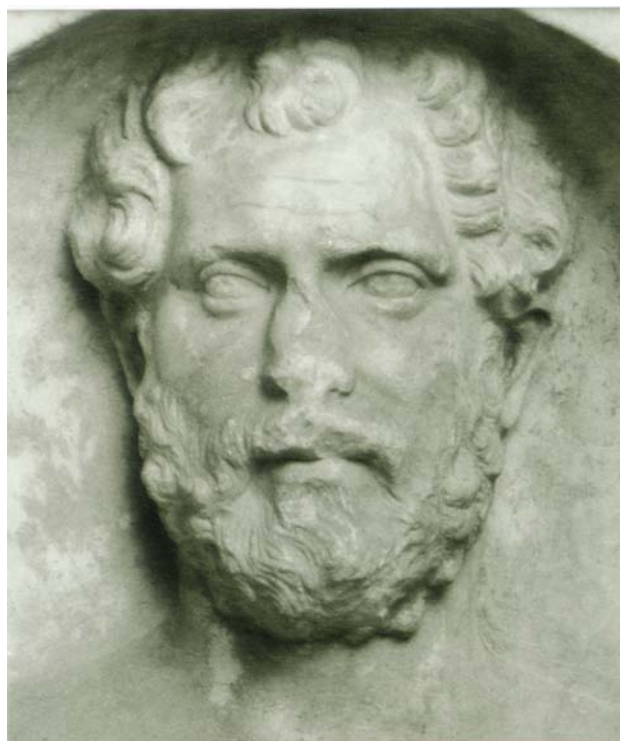
White marble with dark veins, from Carrara; Height: 0.64 m; (entire bust): 0.305 m, (head): 0.17 m; Width: (base): 0.49 m, (central portion, with portrait): 0.399 m, (top): 0.491 m

86.AA.572, presented by Abraham Rosen

BELOW THE HIGH RECTANGULAR FIELD is a well-defined, projecting pedestal, and above is a prominent cornice. In the field, above a wide lower zone, is a deep niche with the bust of a bearded man. He is undraped. His arms are cut by the edge of the niche's frame; his head is turned slightly to his right, and his eyes are directed somewhat to the right. The hair and beard have been defined by the chisel as separate locks and strands that are relatively fluid and have a rich, lively surface. His brows are indicated by fine furrows. The irises are slightly incised and the pupils are cut in.

The piece belongs to a rather small group of Roman tomb altars that have the portraits of one or more deceased;¹ the tomb altar for Caltilius and Caltilia (Malibu 83.AA.209, No. 27, p. 76), with the busts of a married couple, is an apt comparison. The typical terminating volute at the top of the altar is missing;² it was presumably worked separately. Only a few other examples also have a niche, rounded in the upper part and rectangular at the base, in which the bust is located.³ The inscription that specifies the name of the deceased is not chiseled in, as was customary; rather, it may have been painted on the surface under the bust.⁴

Tomb altars were produced in Rome primarily in the first and early second centuries A.D. According to the portrait head, which bears similarities to portraits of the emperor Antoninus Pius (A.D. 138–161), this example is to be dated to the middle of the second century A.D.⁵ It has special significance, therefore, because it is one of the latest tomb altars acknowledged to be from Rome; and among the material so far assessed, it is the latest that is furnished with a portrait. It was produced at a time when the use of sarcophagi had prevailed over cremation.



Detail of bust. Malibu 86.AA.572.

CONSERVATION: The back portion of the tomb altar was cut off in modern times. In the bottom of this cut section, there is still a part of an oval space for the urn. On the lower right a piece was attached in antiquity; it is now lost. The work has sustained other damage, especially to the upper edge of the left front corner and in the right portion, as well as at the right edge on the upper part of the bust. The man's nose is broken off, and there are small chips on the beard, face, and brow.

BIBLIOGRAPHY: "Acquisitions/1986," *GettyMusJ* 15 (1987) 159, no. 1.

1. See Malibu 83.AA.209, No. 27, notes 13 and 14, p. 78.
2. Cf., e.g., McCann 1978, 19, fig. 8.
3. E.g., Candida 1979, 86ff., no. 36, pls. 30, 33-3, and the provincial piece Altmann 1905, 215f., no. 278, fig. 175.
4. Cf. Malibu 83.AA.209, No. 27, p. 76.
5. Wegner 1939, 155ff., pls. iff.; Frel-Morgan, *Roman Portraits*, 75, no. 58.



Tomb altar with the bust of a man (No. 28). Front. Malibu 86.AA.572.

29 Grave Relief for Agrippina

White marble with some dark bands, presumably from Carrara; Height: 0.775 m; Height (bust and base): 0.335 m; Width: 0.545 m

71.AA.456

THE RELIEF IS NEARLY RECTANGULAR. At the bottom there is a wide, smooth strip. There are pilasters on the border at the right and left ends; the pilasters, set on pedestals with bases, have vertical fluting and Corinthian capitals. Above the capitals is a narrow architrave and above that a pediment decorated with a phiale. Palmettes serve as akroteria on the sides.

A rectangular tabula with a deeply recessed middle field is situated between the pilasters. It bears an inscription:

Θ(εοῖς) Χ(θονίοις).| Ἀγριππείνη θυγατρὶ|
ζησάση ἔτη γ´ μῆ(νας) α´ ἡμ(έρας) κζ´ | γονεῖς
ἐπο(ί)ησαν μνήμησ| χάριν.

To the gods of the underworld! For Agrippina, [our] daughter, who lived 3 years, 1 month, and 27 days, [we] the parents had this [relief] made in her memory.

A bust stands on a small pedestal; the pedestal, decorated with volutes, sits on the tabula.¹ Judging by the hairstyle, the bust is of a young boy ten to twelve years of age. He is wearing a garment, possibly a chiton, whose folds are unclear. His hair is arranged in individual locks combed onto the forehead in a lively fashion, one over the other. The hairstyle is one typical for men during the Trajanic period but is executed here in a somewhat more animated fashion than usual.² The iris of the eye is suggested by a fine groove, the pupil by a small arched drill hole. Similar drilling in the eyes was used only from the time of Hadrian, that is, from about A.D. 130.³ The relief may, therefore, have been executed toward the middle of the second century A.D.⁴

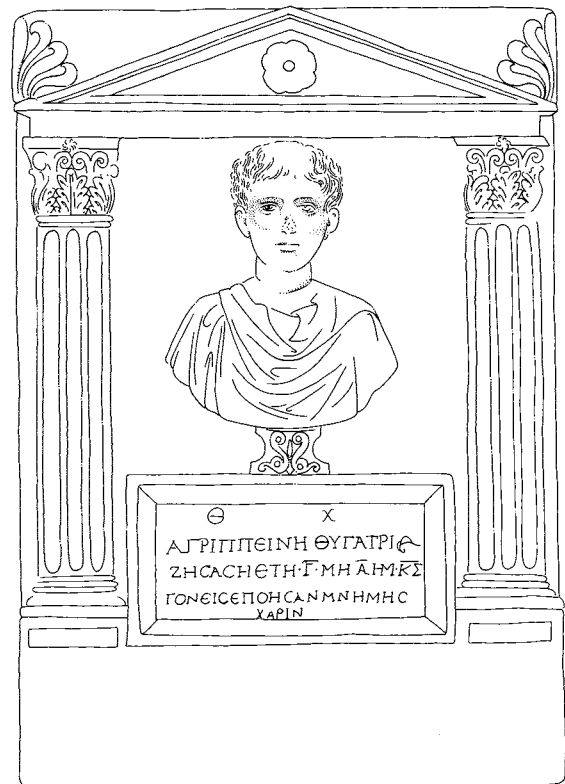
The inscription and the portrait present a problem: the inscription commemorates Agrippina, a girl who died at the age of three, but the bust seems to be that of a boy between ten and twelve years of age. It may be that a ready-made grave relief was used, but other explanations are conceivable.⁵

The work is, in spite of the Greek inscription, from the city of Rome. Grave reliefs from imperial Rome are quite rare, with the exceptions of the late republican/early imperial group⁶ and of those of the

equites singulares. Grave reliefs have not yet been studied as a group; nevertheless, there are some parallels for the form of this piece, that is, for an aedicula within which busts are set.⁷ Examples could also be cited that show a niche with one or more busts above a tabula.⁸ The foot of the bust is not depicted in these examples, however. The form is part of the tradition of the late republican/early imperial grave reliefs with busts, a tradition revived during the late Flavian-Trajanic and Antonine periods; some of these later works have busts.⁹ Niches and aediculae within which busts are set, with inscription plaques beneath them, are also found among tomb altars.¹⁰ In addition, grave reliefs with representations of full-length figures framed by pilasters can also be cited.¹¹

Grave reliefs sometimes stood inside or were incorporated into the walls of funerary structures.¹² This was probably the case with this piece, since the surface is in excellent condition. The precise rectangular form and the coarse notches on the sides also support this view.

This piece is one of the rare examples of grave reliefs of high quality from the city of Rome that date from the middle of the second century A.D., when the use of sarcophagi had already become predominant.



Drawing of Malibu 71.AA.456, showing the inscription.



Grave relief for Agrippina (No. 29). Malibu 71.AA.456.

CONSERVATION: The nose and part of the upper lip of the portrait have been broken off, and there are other chips as well; no repairs have been made.

BIBLIOGRAPHY: *The J. Paul Getty Collection*, ex. cat., Minneapolis Institute of Arts, June 29–September 3, 1972, no. 10, illus.; *Greek and Roman Portraits from the J. Paul Getty Museum*, ex. cat., Fine Arts Gallery, California State University, Northridge, October 16–November 11, 1973, no. 33; *Cat.*, 38, no. 85; *JPGM*, 61; B. Freyer-Schauenburg, in *Eikones* 1980, 120, no. 14; 121; Frel-Morgan, *Roman Portraits*, 90, no. 72; *Le monde des Césars* 1982, 166f., pl. 35.

1. On busts with a small panel decorated with reliefs, see B. Freyer-Schauenburg, in *Eikones* 1980, 118ff. Cf. also, e.g., *Gesichter* 1982, 160f., no. 67.

2. Cf., e.g., Daltrop 1958, figs. 35, 36, 45, 50.

3. On this subject see M. Wegner, *Hadrian* (Berlin 1956) 61, 72; Daltrop 1958, 71, 101, n. 66; K. Fittschen, "Katalog der antiken Skulpturen in Schloß Erbach," *ArchForsch* 3 (1977) 79; H. Wrede, *RM* 85 (1978) 429.

4. Cf., e.g., Frel-Morgan, *Roman Portraits*, 90, no. 73.

5. Frel-Morgan, *Roman Portraits*, 90, no. 72. Obviously this hairstyle is worn also by girls; see *Gesichter* 1982, 86f., no. 33

(girl of Julio-Claudian times); Cumont 1942, pl. 21 (tomb altar for Iulia Victorina); *Artefact. 150 Jaar Rijksmuseum van Oudheiden, Leiden* (Leiden 1968) pl. 94 (tomb altar for Caetennia Pollitta).

6. Cf. Malibu 71.AA.260, No. 24, p. 70; 73.AA.56, No. 25, p. 72.

7. Altmann 1905, 214, fig. 173 (tomb altar); 217, fig. 176; B. Ashmole, *A Catalogue of the Ancient Marbles at Ince Blundell Hall* (Oxford 1929) 113, no. 340, pl. 37; Calza 1964, 53, nos. 76, 77, pl. 45; Calza 1978, 83f., nos. 110, 111, pl. 73. The aedicula from the tomb of the Haterii (Helbig⁴, vol. 1, 1071 [E. Simon]) can also be cited here. Cf. also Malibu 71.AA.271, No. 30, p. 85.

8. Altmann 1905, 211, fig. 169; 215, fig. 174; 248, fig. 194; Comstock-Vermeule 1976, 223, no. 354; P. Zanker, in *Eikones* 1980, 201, pl. 68.1.

9. E.g., P. Zanker, *JdI* 90 (1975) 298, fig. 34; 301, fig. 36; 314, fig. 53; Comstock-Vermeule 1976, 205f., no. 325.

10. Altmann 1905, 122, fig. 98; 211ff., figs. 168, 170–172; 218, figs. 177–178; G. Daltrop, in *Eikones* 1980, 85ff., pls. 25–27; P. Zanker, in *Eikones* 1980, pl. 67.5.

11. H. Wrede (supra, note 3) 411ff., pl. 133; 414f., pl. 136.1. For a relief with the same shape but without the architectonic frame, see Calza 1964, 99f., no. 162, pl. 116.

12. H. Wrede (supra, note 3) 411ff., especially 415ff.

30 Grave Relief for Helena

Gray, coarse-grained marble; Height: 0.61 m; Width: 0.315 m
71.AA.271

AT THE BOTTOM THERE IS a relatively high zone on which a plaque with curved ansae is carved.¹ It bears the following inscription:

Helena alumnae, | animae | incomparabili et |
benemerenti.

To Helena, foster daughter, the incomparable
and worthy soul.

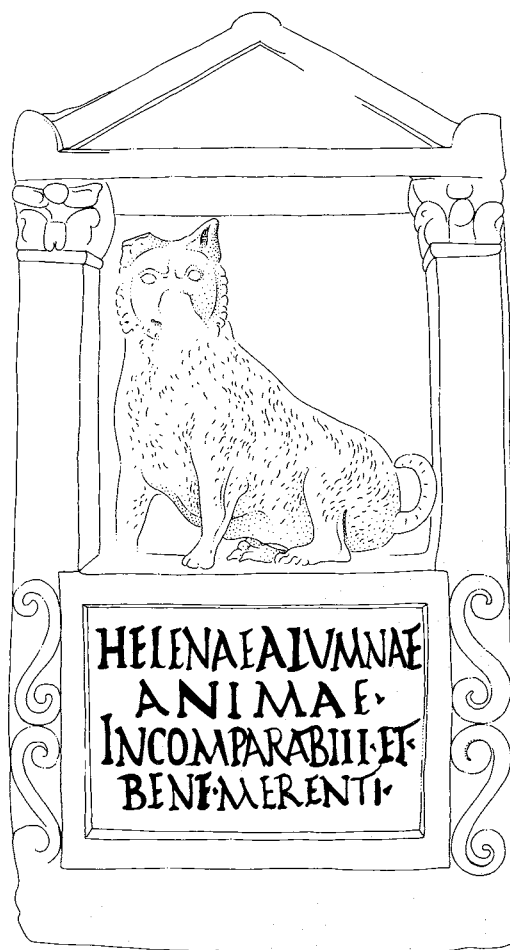
Above the plaque there is a naiskos, or shrine, that has pilasters with Corinthian capitals on the sides. Above this is a pediment with a small, simple akroterion in the middle and similarly plain akroteria on the sides. There is a heavy-bodied bitch sitting in the niche, her head turned toward her left but facing the observer. The dog is a *Canis melitaeus*, or Maltese, a breed known from antiquity from literary sources² and graphic representations.³ The texture of the coat has been suggested by treatment of the marble with a claw and by numerous short strokes with the chisel.

There are no known parallels for this graphic representation, and the form of the stele is also unusual, being rounded in the back. The piece was found in Rome, but tablets there do not usually have curved ansae.⁴ The stele cannot be attributed to a particular province;⁵ it could have been made in Rome in a small workshop, but grave stelai are very rare in Rome.⁶

The main problem, however, is determining whether the stele was intended for a dog named Helena or a girl named Helena,⁷ since this is not clear from the inscription. A small number of grave reliefs were made for animals,⁸ but they are simple works that cannot be compared to this piece. Moreover, those reliefs clearly state that they were made for animals; the formulations are not comparable with that found on this relief. Nor are the various inscriptions used for dogs any aid in dealing with this piece, since they refer specifically to the animals.⁹ Exceptions among imperial funerary monuments are a small marble chest on whose lid¹⁰ a dog is depicted and another on whose front there is also such a representation.¹¹ Children, youths, and occasionally adults are often represented on funerary monuments with their favorite pets.¹² The kline monument in the Getty

Museum (Malibu 73.AA.II, No. 4, p. 11) is a good example of this; a small dog, probably also a Maltese, is lying on the cushion, and the girl is resting her hand on it.¹³ There is a dog, a Laconian,¹⁴ on an Attic grave stele from the late fifth century B.C., and there are lions to be found on comparable pieces.¹⁵ In the case of the Attic stele, the name of the deceased was probably decisive in the choice of a motif; with regard to the pieces with lions, those animals were used as guardians of the tomb. Dogs are depicted on a few tomb altars and grave reliefs of Roman imperial times.¹⁶ Freestanding sculptures of dogs are also to be found, if rarely, as guardians of a tomb.¹⁷

The dog depicted on this stele can scarcely be a watchdog. The animal was probably the favorite pet of the deceased, Helena, who was evidently a young slave.¹⁸ There are no concrete clues as to the date of execution. It could have been made in the second century A.D., perhaps during the second half of that century.



Drawing of Malibu 71.AA.271, showing the inscription.

CONSERVATION: The dog's nose, its right ear, and part of the right akroterion are damaged. There is also very minor damage in other places. The inscription has been traced over with color in modern times.

PROVENANCE: Formerly in Rome, Villa Sinibalda, then in the collection of the Earl of Lonsdale, Lowther Castle, Westmorland (now Cumbria), England.

BIBLIOGRAPHY: *CIL* 6, no. 19190; Sotheby's, London, July 1, 1969, 72, lot 135; *Cat.*, 38, no. 84; *Checklist* 2, 28, no. v48; J.-P. Boucher, *GettyMusJ* 10 (1982) 121f.; G. Koch, *GettyMusJ* 12 (1984) 59ff.

1. On the shape of the tabula on sarcophagi, see N. Asgari in N. Asgari and N. Firath, in *Studien zur Religion und Kunst kleinasiens. Festschrift F. K. Dörner* 1 (Leiden 1978) 37ff.

2. J.-P. Boucher, *GettyMusJ* 10 (1982) 121f.

3. E.g., Pfuhl-Möbius 1977–1979, vol. 1, 133, no. 392, pl. 64; 134, no. 395, pl. 64; 197ff., no. 726ff., pls. 109ff.

4. H. Gabelmann, *BJb* 177 (1977) 238ff.

5. In the region of the northern Adriatic, there are comparable shapes, but they are not so closely related that this piece could be localized there. Cf. *Arte e civiltà romana nell'Italia settentrionale* (Bologna 1964) vol. 1, 168, no. 311, pl. 91.185; vol. 2, 218, no. 330 (cf. *Cat.*, 38, no. 84, n. 1).

6. Cf. Malibu 71.AA.456, No. 29, p. 82, a relief that can be compared in structure.

7. J.-P. Boucher (supra, note 2) 121f. Cf. for this problem the grave relief of a choiros (or "pig") from Edessa: P. Petsas, *AAA* 2 (1969) 190f.; S. N. Koumanoudes, *AAA* 2 (1969) 422f.;

C. Makaronas, *AAA* 2 (1969) 424ff.; S. Marinatos, *AAA* 3 (1970) 81ff.

8. Pfuhl-Möbius 1977–1979, vol. 2, 524, 529, nos. 2196–2198, pl. 313.

9. F. Plessis, *Poésie latine. Epitaphes* (Paris 1905) 273ff., nos. 63–66.

10. The piece is in storage in the National Museum in Athens; to the author's knowledge it is unpublished.

11. Pfuhl-Möbius 1977–1979, vol. 2, 529, no. 2199, pl. 313.

12. See the examples mentioned supra, note 3, and, e.g., *Recent Acq.*, no. 11.

13. Supra, note 3. Other examples on kline monuments: H. Wrede, *AA*, 1977, 417ff., figs. 98, 105, 107, 108, 115.

14. R. Käppeli, *Kunstwerke der Antike* (Basel, n.d.) no. A4. Cf. also two grave monuments in the museum in Thebes: K. Demakopoulou and D. Konsola, *Archaeological Museum of Thebes* (Athens 1981) 42f., no. 44, fig. 8; 73, no. 43; D. Woysch-Méautis, *La représentation des animeaux et des êtres fabuleux sur les monuments funéraires grecs* (Lausanne 1982) 128, nos. 303, 304, pl. 47.

15. K. Kübler, *AM* 55 (1930) 210ff., supps. 65, 66, pl. 13; C. Vermeule, *AJA* 76 (1972) 55, pl. 13.11.

16. See the material gathered in a recent article by the author in *GettyMusJ* 12 (1984) 59–72.

17. C. C. Vermeule and P. v. Kersburg, *AJA* 72 (1968) 98ff., pl. 38.5; D. Ohly, *AA*, 1965, 314ff.; Helbig⁴, vol. 2, 1457 (H. v. Steuben).

18. For a different interpretation, see *Cat.*, 38, no. 84 (C. Vermeule and N. Neuerburg); J.-P. Boucher (supra, note 2) 121f. (examples of the designations *alumna* and *anima incomparabilis* for animals are not provided).



Grave relief for Helena (No. 30). Malibu 71.AA.271.

31 *Fragment of a Grave Relief with a Man in a Toga*

Marble of relatively low quality from Carrara;
Height: 0.59 m; Width: 0.644 m

81.AA.147

THIS RELIEF BELONGS TO THE SAME GROUP as the one for Popillius and Calpurnia (Malibu 71.AA.260, No. 24, p. 70) and the fragment with a man in a tunic (Malibu 73.AA.56, No. 25, p. 72).¹ The bust depicts an older man whose head is turned slightly to his left toward a figure now missing. He is wearing a toga with a contabulatio—a narrow, boardlike width of cloth that slants across the chest—on which he is resting his open right hand.² He holds a fairly long object in his left hand, thicker at the top than at the bottom, where it is divided into folds; it is evidently a cloth, or mappa.³

The signs of aging have been emphasized in the man's face; wrinkles slant downward from the nose, and the sagging flesh under the eyes is set off noticeably. The beard is raised from the surface of the face only very slightly and is suggested by short strokes made with a chisel. The man's hair is combed forward in long, thin, raised and slightly wavy strands.

There is a considerable contrast in workmanship between the head and the body: while that of the head is lively and of excellent quality, the hands, and particularly the robe, are only cursorily worked and superficially represented. As with the other grave reliefs already mentioned, we can assume that the head was done by a portrait specialist.⁴ The portrait head provides a good basis for dating the relief. The beard is only ticked, as is common after the time of Alexander Severus;⁵ beards have a woolly texture again only under Gallienus.⁶ The plastic treatment of hair is found at the time of Elagabalus⁷ and again during the reign of Gallienus.⁸ Signs of aging are given comparable realistic emphasis under Maximinus Thrax and his successors.⁹ This relief therefore probably dates from the second quarter of the third century A.D., perhaps from between A.D. 235 and 250.

The late date of execution lends this piece particular importance, for this type of funerary relief is to be found especially in the late republic and the early empire.¹⁰ There seems to have been a limited revival of the type only in the late Flavian and Trajanic periods¹¹ and in individual pieces during the Antonine period.¹² The latest such piece previously known was executed

around A.D. 200.¹³ No examples have been known to date from the third century A.D. A revival of republican and early imperial forms in the first half of the third century A.D. is not surprising, however, since the realism of portraits from that period seems to link them to republican and early imperial models.¹⁴

CONSERVATION: This piece was broken off irregularly from the rest of the original relief on the right side, where, as can be seen from the remains, there was at least one other figure. The narrow projecting frame is badly chipped, the man's nose is broken off, and his face and left hand are also chipped.

BIBLIOGRAPHY: Frel-Morgan, *Roman Portraits*, 101, no. 84; 131; *Le monde des Césars* 1982, 198f., pl. 44; J. Frel, *GettyMusJ* 12 (1984) 77, no. 10, figs. 4, 5.

1. See Malibu 71.AA.260, No. 24, p. 70, with further references in note 5.
2. Such a contabulatio is documented from the early third century A.D.; see M. Wegner et al., *Gordianus III. bis Carinus* (Berlin 1979) pls. 7, 12, 13; *Gesichter* 1982, 172f., no. 71; M. Wegner, in *Festschrift G. Kleiner* (Tübingen 1976) 105ff.
3. For the mappa see *Der Kleine Pauly. Lexikon der Antike* 3 (Stuttgart 1969) 986, s.v. "mappa" (S. Oppermann).
4. See Malibu 71.AA.260, No. 24, p. 70; 73.AA.56, No. 25, p. 72.
5. Cf., e.g., Bergmann 1977, pls. 2.2, 2.3, 3.4, 4ff.
6. Cf., e.g., Bergmann 1977, pls. 12f.
7. Cf., e.g., Bergmann 1977, pl. 1.
8. Cf., e.g., Bergmann 1977, pls. 12f.
9. Cf., e.g., Bergmann 1977, pl. 6.
10. P. Zanker, *JdI* 90 (1975) 270; Kleiner 1977, 5f.
11. Zanker (supra, note 10) 270f., with n. 11; Kleiner 1977, 6.
12. Zanker (supra, note 10) 270f., with nn. 12, 13; Kleiner 1977, 6.
13. Kleiner 1977, 9f., fig. 93; D. Manacorda, in "In memoria di Giovanni Becatti," *StMisc* 22 (1974–1975 [1976]) 119ff., pls. 30ff.
14. B. Schweitzer, *Zur Kunst der Antike* 2 (Tübingen 1963) 265ff.; Bergmann 1977, 5ff.; Frel-Morgan, *Roman Portraits*, 101.



Fragment of a grave relief with a man in a toga (No. 31). Malibu 81.AA.147.

32 *Grave Relief for a Youth*

Somewhat yellowish, relatively close-grained marble;
Height: 0.87 m; Width: 0.39 m

73.AA.II4

THE RELIEF IS ON A STANDING RECTANGULAR STELE that narrows slightly toward the top. To the left and right are pilasters with the suggestion of capitals and a molded arch. Above the arch is a rectangular frame. There is a flower in each of the two spandrels between the arch and the frame. Above the horizontal border of the frame is a wide undecorated strip; it probably carried the inscription, which was not chiseled into the relief, as usual, but was painted on. At the very top is a pediment with a shield and three akroteria; details would have been painted on here as well.

On the slightly recessed field of the relief are three figures. A woman seated on a stool is wearing a long chiton with short sleeves and a mantle that leaves the front part of the body uncovered; she appears to be pulling the mantle around her with her raised left hand. Her left foot is resting on a block; her shoes were probably more clearly accented with paint. Her hair is gathered into a roll on the sides and a knot at the back. A dog sits on her left side, looking up with its left paw raised. Behind the seated figure, the head and upper body of another woman can be seen; she is leaning over the seated woman, supporting her with her right hand. She is similarly dressed and has a hairstyle like that of the seated woman.

The seated woman is clasping hands with a young man, the deceased, who is standing at the right; she is probably his mother, the woman behind her another member of the family. The youth's left, or free, leg is placed somewhat to the side and back. He is wearing a chiton with short sleeves and has a mantle wrapped around him that leaves the right shoulder exposed and hangs down in a long fold over his left forearm. The toes of his feet are still clear; he was wearing sandals, the straps of which were painted on. The hair lies close to his head, detail having been provided only by the use of a chisel.

The workmanship is quite cursory. There are many irregularities in the treatment of architectural detail, and folds are very shallowly indicated. This suggests that the piece is not an Attic but a provincial work.¹ Yet there are parallels for the form² and the graphic representation³ in Athens. The relief was therefore probably executed in the Peloponnesos,

maybe in Corinth or perhaps Argos, using an Attic pattern. Comparable works from this area⁴ are not yet known, however, and it is for that reason impossible to classify this piece more specifically.

A relatively large amount of free space has been left in the relief field above the figures and between the two women and the boy, which suggests that the work dates from the first half of the first century A.D.⁵ The hairstyles of the two women also suggest this period, as can be seen in comparison with portraits from the time of Augustus and somewhat later.⁶

CONSERVATION: There is damage in several places, but there have been no repairs. The marble is probably Pentelic; there is a layer of mica running vertically through the relief near the right edge. Weathering has caused the stone to discolor to brown. The tenon by which the relief could be set into a base was sawed off in modern times.

BIBLIOGRAPHY: *Recent Acq.*, no. 12; *Checklist 2*, 29, no. v49.

1. On Attic grave reliefs of Roman imperial times, see A. Muehsam, *Berytus 10* (1951–1952) 51ff.; S. Dow and C. C. Vermeule, *Hesperia* 34 (1965) 273ff.; E. J. Walters, *AAA* 12 (1979) 215ff.

2. Cf., e.g., Conze 1911–1922, 32ff., no. 1838, pl. 389; no. 1856, pl. 393; no. 1863, pl. 396; no. 1872, pl. 397; no. 1875, pl. 399; no. 1901, pl. 406. On the prototypes of the ornamental arch, see A. Muehsam (supra, note 1) 93.

3. Cf., e.g., Conze 1911–1922, 36ff., no. 1867, pl. 392; no. 1872, pl. 397; nos. 1874, 1878, pl. 398. The exact representation is not found otherwise on Attic grave reliefs.

4. For Corinth see F. P. Johnson, *Corinth IX. Sculpture* (Cambridge, Mass., 1931) 120ff. Grave reliefs from Roman imperial times do not seem to be known from Argos. For some grave reliefs in the museum in Nauplia, see A. Philadelphus, *ADelt* 4 (1918) Parart. 6ff., fig. 6ff.

5. A. Muehsam (supra, note 1) 91ff.

6. Cf., e.g., Poulsen 1966–1974, vol. 1, pls. 52ff., nos. 34, 35, 40, 41; pls. 115ff., nos. 68–70; Frel-Morgan, *Roman Portraits*, 30ff., nos. 16–18.



Grave relief for a youth (No. 32). Malibu 73.AA.II4.

33 *Grave Relief for Lysandra*

Blue-gray, relatively coarse-grained marble from Proconnesus; Height: 0.845 m; Width: 0.555 m
75.AA.49

THE STELE NARROWS SOMEWHAT TOWARD THE TOP. At the bottom there is a wide strip that was worked with a claw; it was originally set into a base. The zone above that is smoothly worked and extends gradually into the pilasters, which bear simplified capitals and an architrave. Above this is a narrow zone with three antefixes, indicating that this was supposed to represent the long side of a roof.

There are two main figures, a man and a woman, and two small figures in the relief field. The man is lying on a couch represented by a smooth block; there is no suggestion of a mattress. He is wearing a chiton with short sleeves and a himation that leaves the upper body exposed. It hangs from his left shoulder and is wrapped around his left forearm. The man supports himself on his left arm, which is resting on a cushion; in his left hand he is holding a cup, in his raised right hand a wreath. He is wearing a fillet in his hair, the locks of which are animated by strokes made with a chisel. The woman sits on a throne in three-quarter view. The throne is richly decorated: the front leg has two sphinxes, the lower part of the armrest has another, and the armrest itself has been turned on a lathe and ends at the front in an animal's head. The backrest is high.¹ The woman is wearing a long inner garment and is wrapped in a mantle that is pulled up over her head. The folds of the mantle are not clearly defined. One corner hangs down over her right shoulder, and another crosses over her body from the right hip, hanging down across her left forearm. Her hair appears to be covered by a scarf beneath the mantle. The woman's right arm is bent upward; she is holding onto the edge of the mantle with her hand. Her left arm is lying in her lap, where she holds an open rotulus. Beneath her right foot an undecorated block serves as a footrest.

To the right is a three-legged table on which there are two small globular objects, perhaps fruits, and a larger two-part object, perhaps stacked loaves or cups. There is a shelf in the background above, on which there are a vessel (only the upper part is showing), a rectangular object with horizontal divisions, and a box with a bundle of rolls.

The figure of a girl in very small scale stands in

the foreground at the left, beside the right side of the throne; she is wearing a long chiton and holding a wool basket, or kalathos, in her right hand. There is a small boy in a short chiton on the right. His left forearm is bent upward, and he may have been touching his cheek with his hand; his right forearm is lying across his body. The gesture is one of mourning.

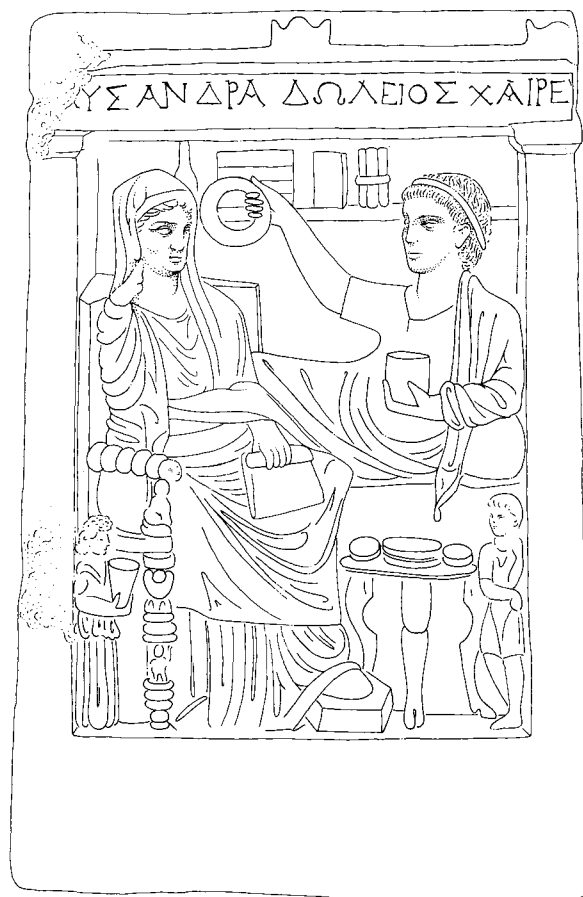
The work is sketchy and was hastily executed; the folds of the draperies are very shallow. Facial features have been indicated with only a few strokes of the chisel.

The inscription on the architrave reads:

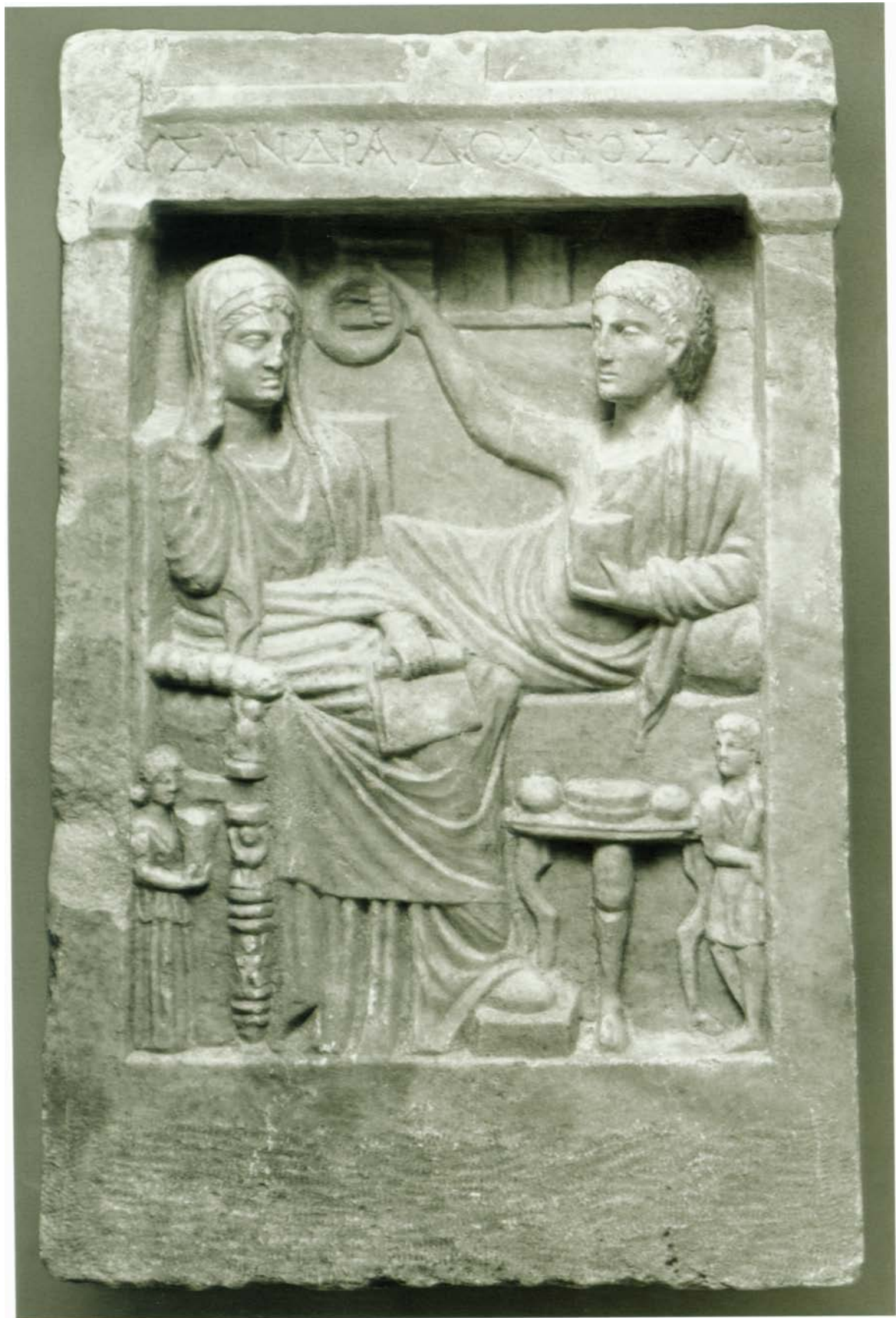
Λυσάνδρα Δώλειος χαιρε.

Lysandra [wife or daughter] of Dolon, farewell!

The seated woman therefore represents the deceased; the figure is emphasized by the throne. Other reliefs of the same origin appear to have been mass-produced, with the name or names of the deceased chiseled in as needed. In this case, the man, the woman, or both of those represented could be the



Drawing of Malibu 75.AA.49, showing the inscription.



Grave relief for Lysandra (No. 33). Malibu 75.AA.49.

deceased, and the piece therefore also belongs to this group. The names are not found on other tomb reliefs from Byzantium, from where it is thought to have originated.²

Nevertheless, the graphic representation and the style of the relief clearly identify this piece as one of a group made in Byzantium. The works in this group were made in Byzantium and its environs, but some examples seem to have been exported as well. Marble from the island of Proconnesus was usually used for these pieces. Reliefs in this group can be traced from the late fourth century B.C. to the second or third century A.D. They most frequently represent a funeral feast, as on this piece and on the grave relief for Meniskos and Hymnis (Malibu 77.AA.33, No. 34, p. 95), but they depict other scenes as well. The tomb reliefs from Byzantium have been collected,³ and some new finds have been made known,⁴ but a more exact chronology of the pieces has not yet been established.⁵ Since this relief clearly differs from examples that are certainly of late Hellenistic origin,⁶ it is suggested that it be attributed to the period of the early emperors, that is, to the first century A.D.

CONSERVATION: This relief is well preserved except for chips on the left pilaster and in the upper left corner.

BIBLIOGRAPHY: *Checklist 2*, 29, no. v50.

1. Cf. Firatlı, 57f., no. 38, pl. 10.

2. Lysandra is to be found in other regions; see Pfuhl-Möbius 1977-1979, vol. 1, 146f., no. 443, pl. 76; 231f., no. 893, pl. 133.

3. N. Firatlı has collected the pieces in Istanbul and other museums (Firatlı, no. 220 = Pfuhl-Möbius 1977-1979, 115, no. 292, pl. 53 = Vermeule, *GARSIA*, 130, no. 100).

4. C. Clairmont, *BCH 91* (1967) 451ff.; N. Firatlı, *Istanbul Arkeoloji Müzeleri Yıllığı 13/14* (1967) 188ff.; C. Vatin, *BCH 92* (1968) 220ff.; E. N. Lane, *Muse. Annual of the Museum of Art and Archaeology, University of Missouri* (1969) 35ff.; H. E. Frenkel, *BABesch 47* (1972) 147ff.; Comstock-Vermeule 1976, 173, no. 277; N. Asgari and N. Firatlı, in *Studien zur Religion und Kultur kleinasiens. Festschrift F. K. Dörner* (Leiden 1978) 6ff.; Pfuhl-Möbius 1977-1979, vol. 2, 606f.; E. Gibson, *ZPE 35* (1979) 273ff., pls. 16c-d, 17; M. H. Sayar, *ZPE 48* (1982) 291ff., pls. 9, 10.

5. N. Firatlı makes only a brief comment on chronology (Firatlı, 44); he has not tried to order the pieces according to style. Cf. Asgari and Firatlı in *Studien* (supra, note 4) 19f., on the problems of chronology. Similar reliefs from Odessus in Varna could perhaps be of help here; see Pfuhl-Möbius 1977-1979, vol. 2, 584 (index, s.v. "Varna").

6. The piece is much stiffer and more simplified than, to name just one example, Firatlı, 110, no. 179, pl. 45 (Pfuhl-Möbius 1977-1979, vol. 1, 252, no. 992, pl. 149).

34 Grave Relief for Meniskos and Hymnis

Blue-gray, relatively coarse-grained marble from Proconnesus; Height: 0.60 m; Width: 0.375 m 77.AA.33, presented by Bruce McNall

AT THE BOTTOM IS A WIDE ZONE that was worked only with the claw and was originally set into a base. The surface above that has been smoothed. This section is not set off from the pilasters and architrave that frame a deep relief field. The pediment was low and smooth, and the akroteria on the sides are also smooth. It can be assumed that the individual parts were painted.

The representation is similar to that on the grave relief for Lysandra (Malibu 75.AA.49, No. 33, p. 92). The workmanship, however, is much coarser and more cursory; the folds, for example, are highly schematized. The woman is shown seated facing right on a rectangular block. Her left hand is covered by her mantle; in her right hand she holds a pomegranate on her lap. Fruit, possibly grapes, a cake, a pomegranate, and an object in the shape of a small pyramid, perhaps bread, are lying on the table in front of her.

Five objects are represented in very low relief on the right in the smooth zone beneath the deep relief field: they could be a pair of tongs, a hammer, a T-shaped object, another pair of tongs, and another hammer. These are objects important to carpentry, probably the trade of the deceased; he or his family had them chiseled into the relief to give the mass-produced stele a personal touch.¹

The inscription reads:

Μενίσκος Παυσᾶ χαῖρε. | Ὑμνίς Μενίσκου χαῖρε.

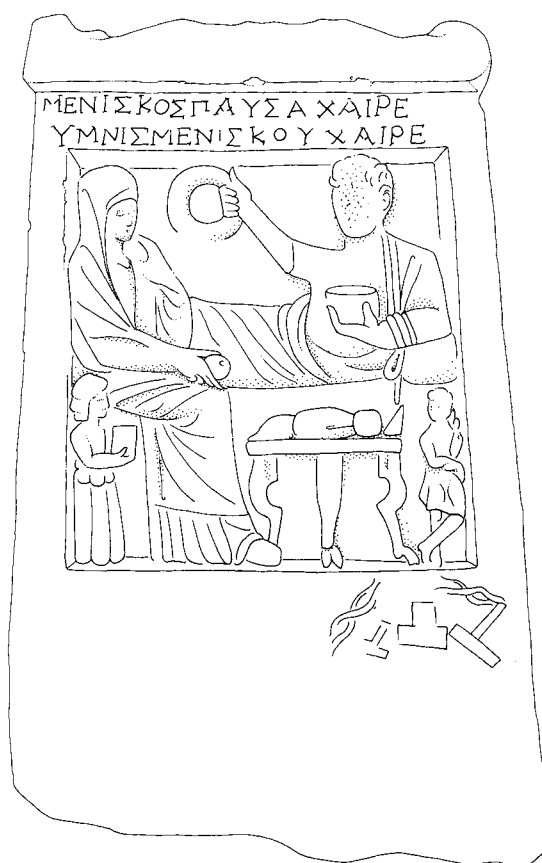
Meniskos, [son] of Pausa, farewell! Hymnis,
[wife or daughter] of Meniskos, farewell!

The stele was probably meant for a married couple. The name Meniskos is often found on tomb reliefs from Byzantium;² the other names are not documented there.³ Among the reliefs from Byzantium is a wealth of comparable examples for the representations and workmanship of this piece.⁴ None of them, however, is dated by an inscription. The difficulties involved in establishing a chronology for the reliefs from Byzantium were mentioned in connection with the grave relief for Lysandra. The grave relief for Meniskos and Hymnis may date from the late first or the second century A.D.

CONSERVATION: The middle part of the pediment has been broken off at the top, and the surface is damaged in many places, especially in the faces of the two figures.

BIBLIOGRAPHY: *Checklist 2*, 30, no. v51.

1. Cf. Firatlı, 66f., no. 62, pl. 22; 67, no. 63, pl. 23; 69f., no. 69, pl. 23; 85, no. 106, pl. 26.
2. L. Robert, in Firatlı, 173.
3. A Hymnis is named on a grave relief from Kyzikos; see Pfuhl-Möbius 1977–1979, vol. 2, 513, no. 2130, pl. 306.
4. E.g., Firatlı, 60, no. 44, pl. 14; 69, no. 68, pl. 14; 76f., nos. 84–86, pl. 12; 79, no. 90, pl. 16; 83, no. 101, pl. 19. On the grave reliefs from Byzantium, see also Malibu 75.AA.49, No. 33, note 4, p. 94.



Drawing of Malibu 77.AA.33, showing the inscription.



Grave relief for Meniskos and Hymnis (No. 34). Malibu 77.AA.33.

35 Grave Relief for Tation and Tatianos

Marble from Asia Minor; Height: 0.89 m; Width: 0.66 m

83.AA.204, presented by Vasek Polak

THE STELE TAPERS SLIGHTLY toward the rounded top. There is a tenon at the bottom for setting it into a base. Also at the bottom is a wide strip with an inscription. The surface on which the figures stand is irregular; it was cut down for the man so that the figure could be larger than that of the woman. There are pilasters on roughly suggested bases at the sides, the individual parts of which are indicated by chiseled grooves; the capitals are decorated with leaves. The top of the relief is formed by an arch with carved decoration and has akroteria at the top and on the sides.

A man stands at the left, and a woman stands at the right on a slightly recessed relief field. The man is wearing armor with shoulder plates, pteryges, and very long leather strips.¹ His chiton beneath the armor falls below the knees. At the top there are three incised disks, perhaps bosses or torques, and two bell-shaped objects on the armor; beneath them another bell-shaped object and two disks, perhaps bosses or phalerae, are seen.² In his right hand the man holds a stick that is supposed to be a whip. The lash is not attached to the handle, however, but is incised into the center ground of the relief to the right of his left hand.³ There is a band in the man's hair, and the hair is worked as a solid mass, then decorated with curls. The man's eyes are wide open, the eyeballs set off from the lids by narrow incisions. He is wearing fur boots, or mullei.⁴ To the left of the man is a vine knife⁵ in the relief ground, to the right a diptych.⁶

The woman wears a chiton. A width of cloth is wrapped around her, the draping of which is unclear; it is shown on the left as well as on the upper right arm and in a wavy strip in front of the body. The woman appears to be holding it with her left hand, while her right hand lies flat against her body. Her hair hangs down on the sides and curls upward at the ends. She is wearing boots and seems to be standing on tiptoe. Her eyes are also wide open. Above, near the head of the woman, is a comb without teeth,⁷ and to the right of the woman a hand mirror.⁸

The attributes appear to indicate the special merits of the figures represented, merits that are not

otherwise mentioned in the inscription; this was common practice in Phrygia. The man had had a career with the Roman army, grew wine grapes, and as a farmer may also have raised animals, as the whip suggests. The presence of the diptych suggests that he wanted to appear as an educated man. The woman is not portrayed as a good housewife with a spindle and distaff, as is the case on many other examples,⁹ but is characterized as a well-groomed beauty by means of comb and mirror.

The inscription reads:

Θεαίτ/ητος Τατίω μητρί. | Δημήτριος κ(αί)
Τάτιον Τατιανῶ τέκνω γλυκυτάτῳ μνήμης χάριν.
Ὅς ἂν | ποσάξει χεῖρα τὴν βαρύχθονα, τοιο[ύ]τη
ἄῶρῳ περιπέσοιτο συνφορᾶ.

Theaitetos for his mother Tation. Demetrios and Tation for their sweetest child Tatianos in memory. May whoever lays a hand heavy with earth [should read: with envy] on this grave be struck by a similarly premature blow of fate.¹⁰

The workmanship is coarse and clumsy and the proportions quite distorted. The garments, faces, and hair are rigid and lifeless. The relief can be attributed to a remote province of the Roman Empire, that is, to



Drawing of Malibu 83.AA.204, showing the inscription.

Phrygia; it does not, however, belong to the large group from Altıntaş¹¹ but probably comes from another place and thus from another workshop. Only one close parallel is known, a relief that is now in Mainz;¹² it is dated in an inscription to A.D. 165/66. This piece can therefore also be attributed to the third quarter of the second century A.D.

CONSERVATION: Damage has been sustained on the left side, at the top, and to the tenon at the bottom, but the surface is otherwise well preserved.

BIBLIOGRAPHY: *GettyMusJ* 12 (1984) 239, no. 34; G. Koch, *Epigraphica Anatolica* 6 (1985) 91–96, pl. 6; M. L. Cremer, “Der Schellenmann,” *Epigraphica Anatolica* 7 (1986) 22–25, fig. 1; Koch, *Monuments*.

τοιούτη, was not uncommon. The reference here is to the early death of their child Tatianos (see L. Robert [supra] 253ff., on ἄωρος). It is possible that the stele was originally set up by the parents, Demetrios and Tation, for their son, Tatianos, who died early, and that later, after the death of Tation, their son Theaitetos added the first lines.

For βαρύχθονος, see also E. Gibson, “The ‘Christians’ Inscriptions of Phrygia,” *Harvard Theological Studies* 32 (Ann Arbor, Mich., 1978) 38.

11. Cf. Malibu 77.AA.32, No. 38, with references in note 1, p. 104.

12. Mainz, Römische-Germanisches Zentralmuseum, inv. 0.39582; Pfuhl-Möbius 1977–1979, vol. 2, 282, no. 1137, pl. 171; E. Künzl, *Epigraphica Anatolica* 2 (1983) 81, no. 2, pl. 7.2. Cf. also Pfuhl-Möbius 1977–1979, vol. 2, no. 1138, pl. 171 (= A. B. Terry and R. G. Ousterhout [supra, note 5] 17, fig. 3); no. 2202, pl. 314.

1. On the cuirass statues, see K. Stemmer, “Untersuchungen zur Typologie, Chronologie und Ikonographie der Panzerstatuen,” *ArchForsch* 4 (1978) passim.

2. On phalerae and torques see P. Steiner, *BJb* 114/15 (1906) 14ff. (phalerae); 22ff. (torques); F. Matz, “Die Lauerforter Phalerae,” *BWPr* 92 (1932); *Der Kleine Pauly. Lexikon der Antike* 4 (1972) 699f. (A. Neumann).

3. Whips are to be found on Pfuhl-Möbius 1977–1979, vol. 1, no. 297, pl. 54; nos. 596, 597, pl. 94; no. 637, pl. 97; E. Berger, *AntK* 22 (1979) 45f., pl. 17.2; E. Gibson, *ZPE* 28 (1978) 3 and passim.

4. On the mullei, see H. R. Goette, “Der Fellstiefel in der griechischen und römischen Kunst” (master’s thesis, Göttingen 1982).

5. E.g., Pfuhl-Möbius 1977–1979, vol. 2, no. 1136, pl. 172; nos. 1137, 1138, pl. 171; no. 1159, pl. 174; no. 2202, pl. 314; A. B. Terry and R. G. Ousterhout, *Krannert Art Museum Bulletin* 6.1 (1980) 14, fig. 1.

6. E.g., Pfuhl-Möbius 1977–1979, vol. 2, nos. 1158, 1159, pl. 174; no. 2202, pl. 314.

7. E.g., Pfuhl-Möbius 1977–1979, vol. 2, no. 2202, pl. 314; no. 2296, pl. 324; E. Berger, *AntK* 22 (1979) 45f., pl. 17.2.

8. E.g., Pfuhl-Möbius 1977–1979, vol. 2, no. 1136, pl. 172; no. 2202, pl. 314; nos. 2295, 2296, pl. 324.

9. E.g., Pfuhl-Möbius 1977–1979, vol. 2, nos. 1137, 1138, pl. 171; E. Berger, *AntK* 22 (1979) 45f., pl. 17.2; E. Gibson, *ZPE* 28 (1978) 3 and passim; A. B. Terry and R. G. Ousterhout (supra, note 5) 14, fig. 1.

10. P. Herrmann, Hamburg, gave the following information: The two hexameters in lines 3–5 are from an exceptionally widely used Phrygian formulation that can also be varied considerably; this formulation has been studied in detail by L. Robert, *Comptes rendus des séances de l’Académie des inscriptions et belles-lettres* (1978) 253ff. There are some quite unusual features in this text: ποσάξι = προσάξι. The prefix ποσ-, instead of προσ-, is not uncommon in Lydia and Phrygia. βαρύχθονα is evidently an incorrect variation of the usual βαρύφθονα. Τοιο[ύ]τη, evidently in place of



Grave relief for Tation and Tatianos (No. 35). Malibu 83.AA.204.

36 Grave Relief for Antonina

White marble from Asia Minor; Height: 0.695 m;
Width: 0.345 m
75.AA.79, presented by Sid Port

THE STELE TAPERS CONSIDERABLY toward the top and is crowned by a heavy projecting pediment that has central and side akroteria decorated with palmettes. There are two lancet-shaped leaves in each of the spandrels of the pediment and a small disc in the center. The relief field is slightly recessed and depicts a female figure in frontal view on a projecting ledge; the figure is suggested by rapid chisel strokes in low relief. She is wearing a long chiton and holds objects in both hands. The objects cannot be identified with absolute certainty, but the one in her left hand may be a bouquet with a stalk of grain, the one in her right, a globular fruit, perhaps a pomegranate. The girl's hair hangs down on both sides, and she has a braid on top of her head at the part.

The following inscription appears on the upper part of the field below the relief:

Ἔτους τα΄ μη(νὸς) Αὐδναίου | Ἰουλία κ(αὶ) |
Ἀλκιπιάδης | Ἀντωνίαν τὴν θρεπτὴν | μη(ε)νίας
χάριν ἐτίμησαν.

In the year 301, in the month of Audnaios [November 23–December 23], Ioulia and Alkiptades¹ honored Antonina, [their] foster child,² [by erecting this stone] in her memory.

There are a number of parallels for the particular features of this stele, that is, for the form, the decorated pediment, the recessed relief field, and the placement of the inscription. The parallels come from Lydia and the neighboring part of Phrygia; they form a distinct group among the tomb reliefs from Asia Minor.³ Many of the pieces are dated, and the dates cover the period from A.D. 161/62 to A.D. 264.⁴ One example, dated to A.D. 212/13, is quite closely related to this piece.⁵ The group develops from the tradition of late Hellenistic tomb reliefs, but is set off from this large class by its style.

CONSERVATION: The surface of the girl's face is somewhat abraded. The right akroterion is chipped. The tenon that was set into a base was chiseled off in modern times.⁶

BIBLIOGRAPHY: Christie's, London, July 11, 1973, 44, lot 179, pl. 17; Pfuhl-Möbius 1977–1979, vol. 1, 210, no. 797, pl. 116; *Checklist 2*, 30, no. v53.

1. Ἀλκιπιάδης for Ἀλκιβιάδης, Alkibiades.

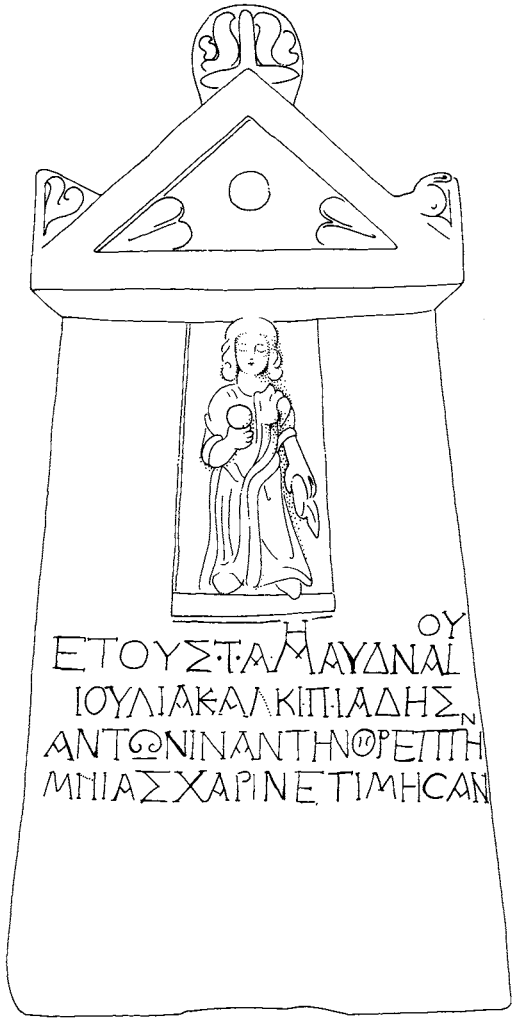
2. On θρεπτός, see A. Cameron, "ΘΡΕΠΤΟΣ and related terms in the inscriptions of Asia Minor," in *Anatolian Studies Presented to William Hepburn Buckler* (Manchester 1939) 27ff.; T. G. Nani, *Epigrafica* 5–6 (1943–1944) 45ff.

3. Pfuhl-Möbius 1977–1979, 96, no. 186, pl. 39 (supposedly from the area of Philadelphia, modern Alaşehir; dated A.D. 198); 126, no. 354 (from Philadelphia; dated A.D. 173/74); 126, no. 355, pl. 59 (in Kula; dated A.D. 250/51); 149, no. 455, pl. 75 (from Saittai; dated A.D. 212/13); 175, no. 595, pl. 94 (from Kula; dated A.D. 264 and A.D. 270); 207, no. 782, pl. 115 (dated A.D. 209); 504, no. 2093, pl. 301 (from the area of Kula; dated A.D. 187/88); cf. also 206f., no. 778, pl. 114; 208f., no. 788, pl. 116. Cf. also G. M. A. Hanfmann and N. H. Ramage, *Sculpture from Sardis* (Cambridge, Mass., 1978) 172f., no. 264, fig. 454 (from the area of Kula; dated A.D. 228); G. Petzl, *ZPE* 30 (1978) 249ff., pls. 10ff.; E. Gibson, *ZPE* 31 (1978) 237ff., pl. 12 (dated A.D. 182/83 and A.D. 259/60); S. Bakir-Barthel and H. Müller, *ZPE* 36 (1979) 163ff., pls. 6ff.; C. Naour, *ZPE* 44 (1981) 11ff., pls. 1ff.; P. Herrmann, "Tituli Lydiae I," *Tituli Asiae Minoris* 5 (Vienna 1981) nos. 101, 103, 110, 190, 292, 302, 385, and many others; H. Malay and Y. Gül, *ZPE* 44 (1981) 81ff., pls. 7ff.; H. Malay, *ZPE* 47 (1982) 112ff., pls. 9f.; H. Malay, *ZPE* 49 (1982) 191ff., pl. 10 (no. 1, dated A.D. 161/62); 194ff., pl. 9. Cf. also Comstock-Vermeule 1976, 179, no. 287 (dated A.D. 196/97); F. L. Bastet and H. Brunsting, *Corpus Signorum Classicorum Musei Antiquarii Lugduno-Batavi* (Zutphen 1982) 91, no. 170, pl. 46; 109ff., nos. 202–208, pls. 55–57.

4. The dating of these pieces should be reconsidered, since for some, the Sullan era was used as the basis for calculation, while for others, the time of Actium was the basis.

5. Pfuhl-Möbius 1977–1979, 149, no. 455, pl. 75; *Checklist 2*, 30, no. v53.

6. Cf., e.g., Pfuhl-Möbius 1977–1979, 96, no. 186, pl. 39, or Malibu 78.AA.335, No. 37, p. 102.



Drawing of Malibu 75.AA.79, showing the inscription.



Grave relief for Antonina (No. 36). Malibu 75.AA.79.

37 Grave Relief for a Two-Year-Old Boy

Whitish gray, coarse-grained marble; Height: 0.585 m; Width: 0.295 m
78.AA.335, presented by David Collins

AT THE BOTTOM IS A TRAPEZOIDAL BASE bearing an inscription. The more deeply recessed relief field is framed by two pilasters on which vines are indicated by means of shallow grooves. The pilasters are wider at the top than at the bottom, but there are no capitals. The pediment is very wide and high, jutting out to the sides and toward the front. It is crowned by three akroteria, which are decorated with palmettes. The akroteria are linked by means of a wide, somewhat recessed marble mass, an unusual feature. A small boy is shown in frontal view in the field of the relief. His long hair hangs down in curls to his shoulders. He wears a chlamys that is gathered together on the right shoulder, crosses over his chest, and hangs down over his raised left arm and back. He is holding a cluster of grapes in the draped crook of his left arm and is reaching toward it with his right hand.

The inscription reads:

Ἔτους σμδ´ μη(νὸς) Ὑπερβερταίου | Σύντροφος
καὶ Σπουδῆ | ἐτείμησαν τὸ ἑαυτῶν | τέκνον ζῆσαν
ἔτη β´.

In the year 244 in the month Hyperbertaios [August 23 to September 22], Syntrophos and Spoude honored their child, who lived two years [by erecting this monument].

The year 244 is, reckoning according to the era of Actium, 213 A.D.; reckoning by the Sullan era, it is 159 A.D., a date that is highly unlikely.¹

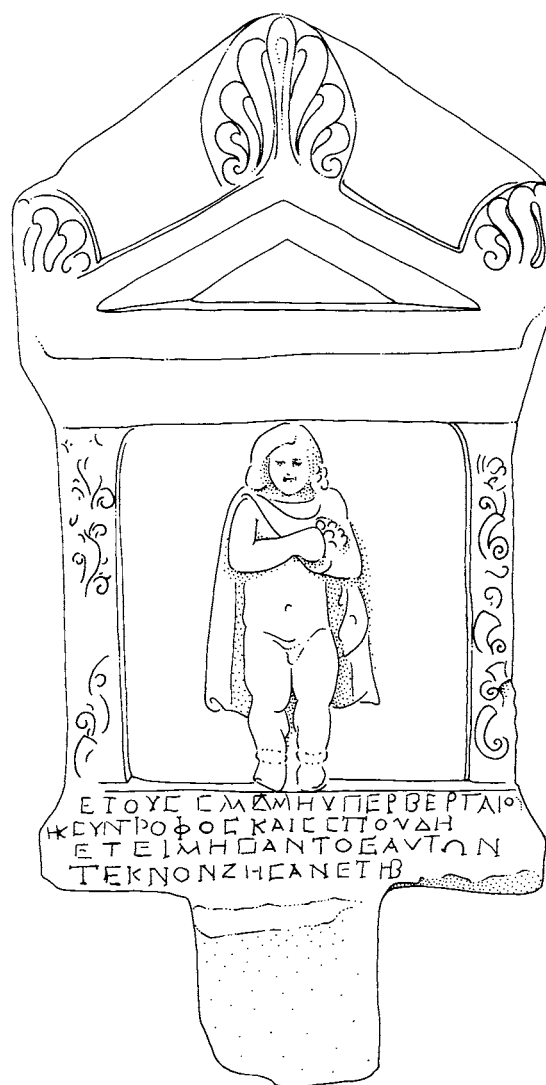
The relief was undoubtedly worked in Asia Minor, but there are no known parallels for the kind of decoration seen on the pilasters combined with such a heavy pediment. Pieces that are similar, at least to a certain degree, can be identified as having come from Lydia and Phrygia;² this grave relief probably comes from that area as well.

CONSERVATION: This piece is chipped in several places, especially in the face of the boy and on the pilasters. The thick tenon by means of which it was set into a base is still preserved.

BIBLIOGRAPHY: *Checklist 2*, 30, no. v52.

1. It is difficult to decide which of the eras was used for calculating dates; see also Malibu 75.AA.79, No. 36, note 4, p. 100.

2. Pfuhl-Möbius 1977–1979, vol. 1, 104f., no. 234, pl. 46 (Kula); 186, no. 668, pl. 101 (Laodicea Catacecaumene); 199, no. 736, pl. 110; vol. 2, 473, no. 1972, pl. 283 (vicinity of Prusa); 518, no. 2162, pl. 308 (Phrygia); 530, no. 2202, pl. 314 (probably Phrygia); 531, no. 2210, pl. 315 (Eumenia); 553, no. 2296, pl. 324 (Akmonia).



Drawing of Malibu 78.AA.335, showing the inscription.



Grave relief for a two-year-old boy (No. 37). Malibu 78.AA.335.

38 *Fragment of a Grave Relief*

Marble with brownish weathering; Height: 0.75 m;
Width: 0.24 m

77.AA.32, presented by Bruce McNall

THE MALE FIGURE IS SHOWN FRONTALLY. He is wearing a tunic that hangs down below the knee and a mantle that hangs over the left forearm, where it has a decorated border with two tassels. Each of the high boots has a central vertical groove and several horizontal grooves. The right hand of the figure lies flat on his chest. The ring finger of the left hand bears a ring, and around the thumb is a loop that belongs to a whip, the handle of which hangs straight down. The band of the whip hangs down in the shape of a bow. The figure's hair is arranged in short curls with the ends rolled up tightly. The iris is indicated by an incised circle.

The workmanship is quite crude, the proportions disharmonious; the mantle is ornamented with folds and does not suggest the body beneath. On the basis of the execution, the figure can be traced to northern Phrygia, the region of modern Altıntaş, where it served as part of a grave relief; a number of parallels are known from that area.¹ This piece clearly depicts a man, since women always wore long robes.² Moreover, women did not wear their hair in short curls.³ Similar boots are to be found on other male figures⁴ who sometimes hold whips.⁵ Whether the man was depicted alone⁶ or with his wife⁷ can no longer be determined. Nevertheless, the background of this stele must have protruded somewhat at the top, since the recutting on the top of the head protrudes farther than the rest of the figure.⁸ On recutting, the figure was removed cleanly from its surroundings. A decorated wreath was added in the hair when the piece was recut; on the band is a series of small rondels between which are fine grooves. The addition of this wreath turns the male figure originally represented into a female. The purpose to which the relief was put after recutting cannot now be determined.

Similar reliefs in Istanbul and in Urbana, Illinois, are dated to A.D. 232/33 and A.D. 239/40 in the inscriptions.⁹ This fragment can be grouped with these reliefs and dated with relative certainty to the second quarter of the third century A.D.

CONSERVATION: The left shoulder, the nose, and other parts of the face are damaged. There are traces of calc-sinter. The figure has been cut out of a larger relief, as can clearly

be seen from the contour. This was not done in modern times, as is the case with many other figures,¹⁰ but must have been done in antiquity, for there are traces of root fiber and incrustations on the sides.

BIBLIOGRAPHY: *Checklist 2*, 31, no. v54; J. Frel, *GettyMusJ* 12 (1984) 79, no. 17, figs. 9, 10; M. L. Cremer, "Die Hand des Gallos," *Epigraphica Anatolica* 8 (1986) 104–105, pl. 9.3; G. Koch, "Zwei Grabreliefs aus Phrygien im Getty Museum," in Koch, *Monuments*.

1. E. Pfuhl and H. Möbius have gathered many grave reliefs from Phrygia, but these grave reliefs have not been treated as a group; see Pfuhl-Möbius 1977–1979, nos. 248, 297, 356, 464, 465, 477–480, 578, 580, 581, 596–598, 605, 637, 638, 783, 793, 1136–1138, 1153, 1155, 2089, 2090, 2147. Other literature on the subject includes E. Gibson, *ZPE* 28 (1978) 1ff., pls. 1–6; 11ff., nos. 1 and 2, are dated A.D. 232/33 and A.D. 239/40; idem, *ZPE* 31 (1978) 233ff.; idem, "The 'Christians for Christians' Inscriptions of Phrygia," *Harvard Theological Studies* 32 (Ann Arbor, Mich., 1978) 19ff., nos. 8ff., especially 37ff., no. 16, pl. 17 (with a date of A.D. 304/05, which seems very late in comparison with other dated reliefs); E. Berger, *AntK* 22 (1979) 45f., pl. 17.2; A. B. Terry and R. G. Ousterhout, *Krannert Art Museum Bulletin* 6.1 (1980) 14ff.; E. Gibson, *Türk arkeoloji dergisi* 25.1 (1980) 59ff.; G. Koch, *Epigraphica Anatolica* 6 (1985) 91–96, with further references in n. 9; M. L. Cremer, "Die Hand des Gallos," *Epigraphica Anatolica* 8 (1986) 104–105, pl. 9.3. This interesting group of local grave reliefs from Roman imperial times represents an important subject for further research; many pieces in the museums of Turkey are still unpublished.

2. Pfuhl-Möbius 1977–1979, 107, no. 248, pl. 47; 115f., no. 297, pl. 54; 126, no. 356, pl. 59 (dress and position of the arms are similar to this piece; the objects in the left hand cannot be identified); 150, no. 464, pl. 76; 153, nos. 478, 480, pl. 78; 173, nos. 578, 580, 581, pls. 91–92; 175, nos. 596, 597, pl. 94; 181, nos. 637, 638, pl. 97; 502f., nos. 2089, 2090, pl. 300. See also A. B. Terry and R. G. Ousterhout (supra, note 1) fig. 1.

3. Cf., e.g., Malibu 83.AA.204, no. 35, p. 97. Because the pieces are inadequately published, the hairstyle cannot be identified in most of the illustrations.

4. Pfuhl-Möbius 1977–1979, 173, nos. 580, 581, pl. 92; 175, no. 596, pl. 94.

5. E.g., Pfuhl-Möbius 1977–1979, 115f., no. 297, pl. 54; 175, nos. 596, 597, pl. 94; 181, no. 637, pl. 97; E. Berger, *AntK* 22 (1979) 45f., pl. 17.2.

6. E.g., Pfuhl-Möbius 1977–1979, 107, no. 248, pl. 47.

7. E.g., Pfuhl-Möbius 1977–1979, 175, no. 596, pl. 94.

8. Cf. nearly all the reliefs mentioned supra, note 1.

9. Urbana, Illinois, Krannert Art Museum: A. B. Terry and R. G. Ousterhout (supra, note 1) 16f.; Istanbul, Rahmi Koç Collection: E. Gibson, *ZPE* 28 (1978) 11ff., nos. 1, 2, pl. 2.

10. Cf., e.g., Rheinisches Landesmuseum, *Antiken aus rheinischem Privatbesitz*, ex. cat. (Bonn 1973) 231ff., nos. 373, 375, 376, pls. 170.2, 172.



Fragment of a grave relief (No. 38). Malibu 77.AA.32.

39 Grave Relief for Xanthion

Yellowish, porous coquina with brownish weathering; Height: 0.79 m; Width: 0.673 m

71.AA.282

IN A RECTANGULAR RELIEF that tapers somewhat toward the top, there are busts of two men turned inward toward each other in a semicircular niche. The man on the right has his right hand around the back and resting on the right shoulder of the other. The man on the right is beardless and has a deep wrinkle that runs from the nostril down to the corner of the mouth; his short hair is arranged in small, knoblike curls. He is wearing a tunic and a mantle and is holding onto the selvage of the mantle with two or three fingers; an object was evidently held in his left hand, but it has been almost completely broken off. The man on the left has a short beard and somewhat longer hair, which is combed forward in individual strands. He is also wearing a tunic and a mantle. He holds a rotulus in his left hand; in his right is a long, relatively thin object, perhaps a stylus.

The following inscription is found on the lower border:

Ξανθίων χρησιτὲ φιλοπατρὶ Ξάνθε.

Xanthion, worthy and patriotic [better: loving his father], Xanthos.¹

According to the inscription, this is a stele erected by a father (the figure on the right) for his son; the father reflects the fashion of his day in that he has no beard, while the son is bearded.

The hairstyles provide general clues as to the date of the relief. The father is beardless, as was usual through the time of Trajan; characteristic qualities of the period of Trajan can also be found in his facial features. Yet the hairstyle is one associated with the time of Hadrian. The son's beard also suggests this period; his hair, however, is typical of the period of Trajan. The relief could have been executed during the time of Hadrian, circa A.D. 120–140.

A comparable piece with busts of two women appeared on the market along with this relief.² There were small differences in size but considerable differences in style, so that the other piece cannot be regarded as a companion piece to this relief.³ The workmanship of the relief for Xanthion is quite coarse, but it must be assumed that the piece was originally painted. Nevertheless, the portraits are very

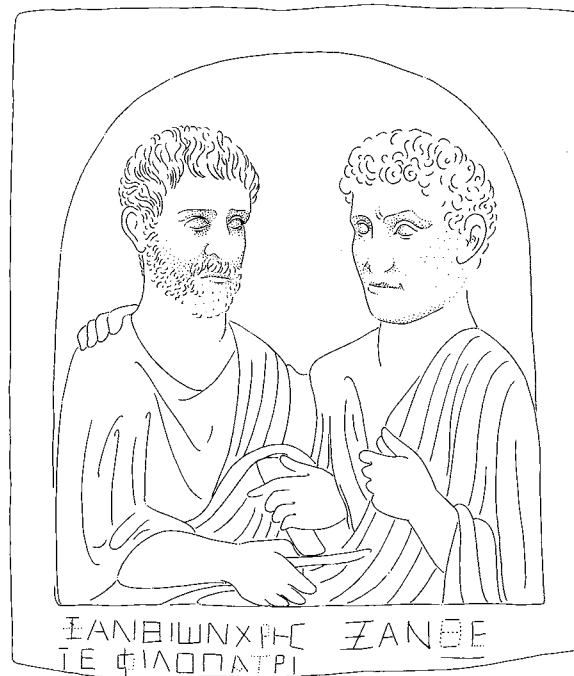
lively; among pieces of the same origin there are no parallels.

The relief is one of a group that has been defined by K. Parlasca.⁴ It probably comes from Seleucia on the Euphrates in northern Syria, modern Belkis in southeastern Turkey.⁵ The material used, yellowish coquina, and the workmanship set these reliefs apart from reliefs from Palmyra and from other works from northern Syria that are made of lighter, finer limestone.⁶

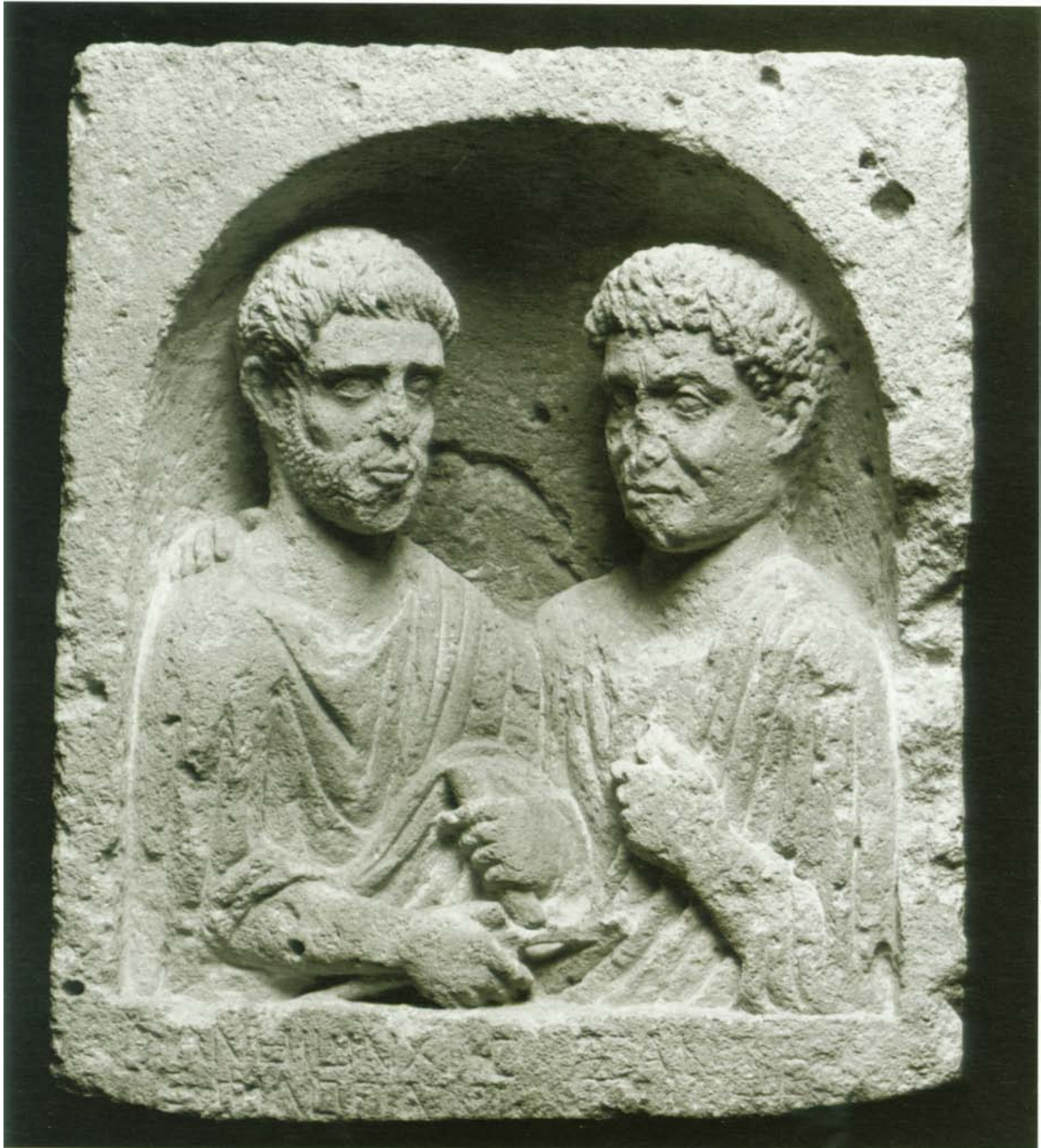
CONSERVATION: The noses of both men have been broken off; small modern repairs to the chins of both figures and to the right side of the neck of the man on the right were removed by the staff of Antiquities Conservation at the Museum. There are many chips.

BIBLIOGRAPHY: Sotheby's, London, July 1, 1969, 85, lot 166; *Cat.*, 39, no. 87; K. Parlasca, in *The Proceedings of the Xth International Congress of Classical Archaeology, Ankara-Izmir 1976* (1978) 308, pl. 84.7; *Checklist 2*, 31, no. v57; K. Parlasca, *GettyMusJ 8* (1980) 141, no. 1, pl. 1; Frel-Morgan, *Roman Portraits*, 84, no. 66; Parlasca 1982, 12, 27, n. 110, frontispiece.

1. For the problem of the reading of φιλοπατρὶ, see G. Daux in K. Parlasca, *GettyMusJ 8* (1980) 141; Parlasca 1982, 27, n. 110: the stonecutter wrote φιλοπατρὶς, "patriotic," but he



Drawing of Malibu 71.AA.282, showing the inscription.



Grave relief for Xanthion (No. 39). Malibu 71.AA.282.

probably meant φιλοπάτρις, “loving his father,” since he did not know Greek well.

2. Sotheby’s, London, July 1, 1969, 85, lot 165 (with illus.); K. Parlasca, *GettyMusJ* 8 (1980) 143, fig. 2; Parlasca 1982, 12, 27, n. 110.

3. A suggestion made by J. Frel, who has studied the piece itself; see also Parlasca 1982, 12.

4. K. Parlasca, *AA*, 1967, 547ff., especially 560ff.; idem, *The Brooklyn Museum Annual* 11 (1969–1970) 169ff.; idem, *The Proceedings of the Xth International Congress of Classical*

Archaeology, Ankara-Izmir 1976 (Ankara 1978) 305ff.; idem, *GettyMusJ* 8 (1980) 141ff.; Parlasca 1982, 9ff. Cf. also, e.g., E. Künzl, *JbZMusMainz* 19 (1972) 181ff., pls. 17ff.; idem, *Epigraphica Anatolica* 2 (1983) 82f., pls. 8.6, 8.7; Sotheby’s, London, May 4, 1970, 64, lot 170 (with illus.); Sotheby’s, London, July 13, 1970, 14, lot 19 (with illus.); E. Gibson, *ZPE* 35 (1979) 267ff.

5. J. Wagner, *Seleukeia am Euphrat/Zeugma* (Wiesbaden 1976) 156ff., 173ff., pls. 34, 39, 42ff.; Parlasca 1982, 9ff.

6. For some of the groups, see Parlasca 1982, 9ff.

40 *Head from a Grave Relief*

Limestone; Height: 0.16 m

81.AA.170, presented by Robert Blaugrund

PRESERVED ARE THE HEAD AND NECK of a woman, along with a small bit of drapery to the right of the figure's neck. There is a very small part of the relief ground on the right side of the head and another piece at the top of the left side. She is wearing earrings. The brows are set off by an incised line and a fold. The iris is ringed by a deeper line; the pupils and the inner corners of the eyes have been treated with a drill. The hairstyle is unusual: the hair is combed upward in separate bunches and is crowned by a braid wound with ribbon. Two loose strands are divided above the forehead and run to the sides. One small curl lies on the forehead in the middle.

The material, the graphic representation, and the style show that this piece was executed in Palmyra in Syria and that it belongs to the large group of Palmyrene grave reliefs.¹ There are parallels to be found there for the hairstyle as well.² What the complete relief was like cannot now be determined with certainty: the head probably belongs to a bust; it is possible that there was a second figure, presumably that of a man, in the relief. This piece is probably to be dated to circa A.D. 150–160.³

CONSERVATION: The fragment is broken on all sides. When the head is observed frontally, it is seen that the relief ground projected further forward on the left side than on the right. The head may have been turned slightly to the figure's left, toward another figure. There is only slight damage to the head and hair.

BIBLIOGRAPHY: K. Parlasca, "Ein antoninischer Frauenkopf aus Palmyra in Malibu," in J. Frel, A. Houghton, and M. True, eds., *Ancient Portraits in the J. Paul Getty Museum I*, Occasional Papers on Antiquities, 4 (Malibu 1987) 107–114.

1. On this group of grave reliefs, see H. Ingholt, *Studier over Palmyrensk Skulptur* (Copenhagen 1928); K. Parlasca, in *Palmyre. Bilan et perspectives* (Strasbourg 1976) 33ff.; M. A. R. Colledge, *The Art of Palmyra* (London 1976) 63ff.; Comstock-Vermeule 1976, 255ff., nos. 395ff.; A. Böhme and W. Schottroff, "Palmyrenische Grabreliefs," *Liebieghaus Monographie* 4 (1979); K. Parlasca, in *Eikones* (1980) 149ff., pls. 50f.; Los Angeles County Museum of Art, *Ancient Bronzes, Ceramics, and Seals. The Nasli M. Heeramanek Collection of Ancient Near Eastern, Central Asiatic, and European Art* (1981) 248, no. 1307; Vermeule, *GARSLA*, 380ff., nos. 329ff.; *Gesichter* 1982, 244ff., nos. 108ff.; *Land des Baal. Syrien—Forum der Völker und Kulturen* (Mainz 1982) 186ff., 192ff., nos. 173ff.; *Le monde des Césars* 1982, 298ff.

2. K. Parlasca, *Palmyre* (supra, note 1) 40, with n. 45, pl. 6.2; Colledge (supra, note 1) pls. 88, 94.

3. K. Parlasca, *Palmyre* (supra, note 1) 40f.; K. Fittschen, "Die Bildnistypen der Faustina Minor und die Fecunditas Augustae," *Göttingen* 126 (1982) 35f., 48f., pls. 15, 16.



Head from a grave relief (No. 40). Malibu 81.AA.170.



Right profile. Malibu 81.AA.170.



Left profile. Malibu 81.AA.170.

41 *Head from a Grave Relief*

White limestone; Height: 0.28 m

71.AA.375

THE HEAD AND NECK OF A MAN ARE PRESERVED; behind them there was originally a relief background slab, cut completely away in modern times with rough strokes. The back was then flattened more carefully. Originally, the relief was probably in a niche with lateral framing.¹ The head belongs to a group of grave reliefs from Oxyrhynchos (Behnesa) in Middle Egypt. A good number of monuments exist, but there is no comprehensive survey.² The standard types are standing girls and women,³ while standing youths are rarer.⁴ Bearded men are not represented in the known monuments. The Getty piece is thus unique. It may have belonged to a standing figure in an architectonic frame.⁵

The chronology of the grave reliefs from Oxyrhynchos is difficult, as the carving is provincial and there is no external evidence.⁶ The hairstyle of the Getty piece provides some hint, but even it cannot be classified exactly. Under Alexander Severus in Rome, one would not expect such well modeled hair, but similar caps of hair, articulated by chisel marks, are frequent.⁷ In the period of Gallienus⁸ and under his followers, such as Claudius Gothicus,⁹ the hair appears more compact and as such is comparable to the Getty piece. Tetrarchic and Constantinian heads are different. The Getty piece can be tentatively dated to the second half of the third century A.D.

The original polychromy is well preserved: black for the eyes, lashes, hair, and mustache, red for the nostrils and lips, pink for the flesh. The polychromy is not applied directly onto the limestone, but on a fine slip of stucco instead. The frontal face is schematic, with very few details. The bulging eyes are enlarged. A double row of curved chisel marks renders the mustache, and similar marks indicate the beard on the fragmentary chin. The mass of hair forms a thick cap and is well articulated by chisel marks running from back to front.

CONSERVATION: The piece was sorely damaged and restored before 1971. In 1983 all the modern restorations and repainting were removed, and the piece was cleaned by the staff of Antiquities Conservation at the Museum.

BIBLIOGRAPHY: *Checklist 2*, 32, no. v58; D. L. Thompson, *Mummy Portraits in the J. Paul Getty Museum* (Malibu 1982) 62 (mentioned); G. Koch, *Studien zur frühchristlichen Kunst 3*, Göttinger Orientforschungen, ser. 2, vol. 9 (Wiesbaden 1986) 49–53, pls. 8, 9.

1. The frames of comparable reliefs are often cut away in modern times, possibly to facilitate transport. The frame or its remnants are preserved on pieces listed in H. D. Schneider, *Beelden van Behnesa. Egyptische kunst uit de Romeinse keizertijd* (Zutphen 1982) 24ff., figs. 34–36, 38.

2. J. Beckwith, *Coptic Sculpture* (London 1963) fig. 57; H. D. Schneider, *BABesch 50* (1975) 9ff.; K. Parlasca, *Enchoria 8* (1978) (Sonderband) 115ff., pls. 34ff. (with many more references); H. D. Schneider, *Beelden van Behnesa* (supra, note 1) 5. See also Malibu 75.AA.18, No. 42, p. 112.

3. For example, K. Parlasca (supra, note 2) pls. 41–45; H. D. Schneider, *Beelden van Behnesa* (supra, note 1) 42ff., figs. 34, 37–39.

4. For example, K. Parlasca (supra, note 2) pl. 39; *Kestner-Museum Hannover, Jahresbericht* (1968–1970) 304ff., no. 3; H. D. Schneider, *Beelden van Behnesa* (supra, note 1) 43ff., figs. 35, 36, 40, 41; J. Vandier, *Revue du Louvre* 21 (1971) 106, fig. 17; M. Rassart-Debergh, *Antiquités romaines et chrétiennes d'Égypte, Musées royaux d'art et d'histoire Bruxelles* (1976) 16f., no. 3.

5. H. D. Schneider, *Beelden van Behnesa* (supra, note 1) 43, fig. 36.

6. For the chronology see K. Parlasca (supra, note 2) 119f.

7. For the portraits of Alexander Severus, see Wiggers-Wegner 1971, 177ff., pls. 44ff.; Bergmann 1977, 26ff.

8. Cf., e.g., Bergmann 1977, pls. 12–14, 19, 20.

9. Cf., e.g., Bergmann 1977, pls. 32.1–3.



Head from a grave relief (No. 41). Malibu 71.AA.375.



Right profile. Malibu 71.AA.375.



Left profile. Malibu 71.AA.375.

42 Grave Relief for a Girl

Brownish, coarse-grained limestone; Height: 1.00 m;
Width: 0.52 m

75.AA.18, presented by Dr. and Mrs. Max Gerchik

AT THE BOTTOM IS A WIDE PEDESTAL. On the sides, pilasters project from the relief ground; they are wider at the top and at the bottom, thus suggesting capitals and bases. Something of the relief ground is also represented on the outer edges next to the pilasters. Above this is a pediment in the shape of an irregular triangle. The recessed surface in the center is decorated with a cross. In the large recessed relief field a girl is represented frontally. She is wearing a long robe with long sleeves, which are unusual in that they hang down in the back much farther than in the front, thus forming large loops. The girl is holding a basket with a handle in her left hand; her right is drawn up into a fist. A string of large beads encircles her neck. Her hair lies like a cap on her head, the beadlike curls suggested by a few depressions.

The workmanship of the piece is coarse and clumsy: the form of the stele is quite irregular and the proportions of the figure disharmonious. The folds of the robe are suggested only by a few parallel vertical grooves, and the robe reveals no aspect of the body beneath. The face is lifeless and stiff, and the hair forms a separate layer on top of the head.

All of these factors indicate that this relief came not from an artistic center but from one of the provinces. Among the provinces of the Roman Empire, Egypt in particular suggests itself, since a number of funerary reliefs were executed there in late antiquity and the early Christian, or Coptic, period.¹ To be sure, it has not been possible to find close parallels for this piece among the available material. The groups from Terenuthis (Kom Abou Billou),² Hermonthis,³ and Esna⁴ have different graphic representations and differ in their execution. Some reliefs from Fayum⁵ are remotely similar to this one, but there is no exact parallel that would make it possible to localize this relief in that region. The reliefs from Oxyrhynchos (Behnesa)⁶ are quite different, too; but some late pieces of that group, usually called works from Antinoë (Sheik Abadeh),⁷ have similarities with the Getty piece.⁸ Therefore, this relief may also belong to the group from Antinoë. There seem to be no grounds for assuming that the relief is of modern date.⁹

The chronology of the grave reliefs from Oxy-

rhynchos and Antinoë is difficult, as there is no external evidence.¹⁰ This piece is a Christian one and can be tentatively dated in the late fourth or early fifth century A.D.¹¹

CONSERVATION: The relief is broken in many places; missing parts were restored with synthetic resin. The nose was broken out, and the hole that was left was also filled with synthetic resin. There is other minor damage as well. Traces of red paint are preserved on the robe and frame.

BIBLIOGRAPHY: *Checklist 2*, 32, no. v59; G. Koch, *Studien zur frühchristlichen Kunst 2*, Göttinger Orientforschungen, ser. 2, vol. 8 (Wiesbaden 1986) 25–30, pl. 14.

1. On grave reliefs from Egypt, see W.-E. Crum, *Coptic Monuments. Catalogue général des antiquités égyptiennes du Musée du Caire* (Cairo 1902; reprint, 1975); J. Strzygowski, *Koptische Kunst. Catalogue général des antiquités égyptiennes du Musée du Caire* (Vienna 1904; reprint, 1973); K. Wessel, *Kunst der Kopten. Sammlung des Ikonenmuseums Recklinghausen* (Recklinghausen, n.d.); idem, *Koptische Kunst* (Recklinghausen 1963); J. Beckwith, *Coptic Sculpture* (London 1963); *Koptische Kunst. Christentum am Nil. Ausstellung Essen* (Essen 1963); H. Zaloscer, *Die Kunst im christlichen Ägypten* (Vienna 1974) 93ff.; A. Effenberger, *Koptische Kunst* (Vienna 1975) 183ff.; A. Badawy, *Coptic Art and Archaeology* (Cambridge, Mass., 1978) 116ff., 210ff.

2. F. A. Hooper, *Funerary Stelae from Kom Abou Billou* (Ann Arbor, Mich., 1961); K. Parlasca, *Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo* 26 (1970) 173ff., pls. 60ff.; S. A. A. el-Nassery, G. Wagner, and A. H. Abdul-Al, *Bulletin de l'Institut française d'archéologie orientale* 78 (1978) 231ff., pls. 69ff.; Z. A. Hawwass, *Studien zur altägyptischen Kultur* 7 (1979) 75ff.; A. el-Sawy, J. Bouzek, and L. Vidman, *Archiv orientální* 48 (1980) 330ff.; E. Brunner-Traut and H. Brunner, *Die ägyptische Sammlung der Universität Tübingen* (Mainz 1981) 300ff., no. 1419, pl. 155.

3. K. Wessel, *Koptische Kunst* (supra, note 1) fig. 82; A. Effenberger (supra, note 1) pls. 37, 39, 41.

4. Brooklyn Museum, *Pagan and Christian Egypt. Egyptian Art from the First to the Tenth Century A.D.* (Brooklyn 1941; reprint, 1974) 23, nos. 38, 39; K. Wessel, *Koptische Kunst* (supra, note 1) fig. 84, and cf. also figs. 83, 85; *Koptische Kunst, Ausstellung Essen* (supra, note 1) 244, nos. 99–101; A. Badawy (supra, note 1) 215, with figs. 3.208, 3.210.

5. K. Wessel, *Koptische Kunst* (supra, note 1) figs. 3–6; J. Beckwith (supra, note 1) pls. 114, 116–118; A. Effenberger (supra, note 1) pls. 33–35, 40, 45.

6. J. Beckwith (supra, note 1) pl. 57; A. Badawy (supra, note 1) 149, with fig. 3.68; K. Parlasca, *Enchoria* 8 (1978) (Sonderband) 161ff., pls. 34–47; H. D. Schneider, *Beelden van Behnesa. Egyptische kunst uit de Romeinse keizertijd* (Zutphen 1982). See Malibu 71.AA.375, No. 41, p. 110.

7. K. Wessel, *Kunst der Kopten* (supra, note 1) 32ff.; K.

Wessel, *Koptische Kunst* (supra, note 1) figs. 72, 73; *Koptische Kunst, Ausstellung Essen* (supra, note 1) 238, no. 84; 620, no. A-IV; H. Zaloscer (supra, note 1) 116f., figs. 39, 40; A. Effenberg (supra, note 1) pls. 10, 11; A. Badawy (supra, note 1) 149ff.; V. H. Elbern, *Enchoria* 8 (1978) (Sonderband) 128ff., pls. 6a, 7; K. Parlasca, *Mumienporträts und verwandte Denkmäler* (Wiesbaden 1966) 204ff., pl. 62; E. Brunner-Traut and H. Brunner (supra, note 2) 320, no. 113, pl. 164. Regarding the connections of the group of Antinoë with the works from Oxyrhynchos, see K. Parlasca (supra, note 6) 116ff.

8. Cf., e.g., three reliefs in Recklinghausen, Ikonenmuseum: K. Wessel, *Kunst der Kopten* (supra, note 1) 40f.; K. Wessel, in *Erste Studien-Sammlung. Beiträge zur Kunst des christlichen Ostens* (Recklinghausen 1965) 111, fig. on p. 127; and unpublished relief, inv. 589. Cf. also the pieces mentioned in G. Koch, *Studien zur frühchristlichen Kunst* 2, Göttinger Orientforschungen, ser. 2, vol. 8 (Wiesbaden 1986) 27–28, nn. 13–25, pls. 15–18.

9. Cf., e.g., the relief in Princeton: H. Zaloscer (supra, note 1) 121f., fig. 48, and the remark by A. Badawy (supra, note 1) 149, on some reliefs from Antinoë, “some of doubtful authenticity.”

10. See Malibu 71.AA.375, No. 41, p. 110.

11. For the problems of the chronology, see K. Parlasca, *Enchoria* 8 (1978) (Sonderband) 119f.



Grave relief for a girl (No. 42). Malibu 75.AA.18.

43 *Statuette of a Sleeping Eros*

White, close-grained marble; Height: 0.135 m;
Length: 0.42 m; Width: 0.26 m
73.AA.95

A LION SKIN WITH LEGS, PAWS, AND TAIL has been spread out on a lightly detailed rock. An eros is lying on his back on the skin, his legs spread slightly apart, his upper body twisted slightly to the left, and his right arm raised with his hand on his head. His finely delineated wings are spread out to the sides. The eros' head is bent to the left; he has round cheeks and closed eyes. His hair falls to the sides in thick curls, and the individual strands are defined by finely chiseled lines. There are a few places where a drill has been used to make grooves and small holes. The hair on top of the head has been gathered together in the middle of the head. A strap for the quiver hangs loosely around his torso, and the upper part of the quiver is preserved on his right shoulder. To the left of the head there are remains of a small round object with a lid that resembles a quiver.

An assumption as to the group of works to which this piece belongs can be made since many related pieces are extant.¹ They are derived from a Hellenistic work, probably a bronze statuette; a wonderful example in the Metropolitan Museum in New York² may be considered a copy of the Hellenistic original. It can be shown that some imperial copies served as figures on fountains,³ while others could have been used as decorative statues in gardens. An example in Argos was a votive offering to Asclepius.⁴ A sleeping eros is often found in a funerary context: one statuette in Berlin has a funerary inscription;⁵ they are variously depicted on tomb monuments, as a figure in the round on lids,⁶ or in relief on tomb altars⁷ and sarcophagi.⁸ An important example is the kline monument at the Getty Museum (Malibu 73.AA.11, No. 4, p. 11), where a sleeping eros is represented on the back of the couch.⁹ In the Vatican a small sleeping eros lies on a mattress on a muse sarcophagus intended for a boy.¹⁰ These examples show that such statuettes, also worked in the round, served as ornaments for graves, especially those of children.¹¹ How they were set up is not known, since no examples have been found in situ. This statuette was probably used inside a tomb, since the surface is in excellent condition and was therefore not subject to weathering.

Judging by the relatively loose, fluffy hair, this piece was probably executed in Rome during the Fla-

vian period, in the second half of the first century A.D.

CONSERVATION: Most of the left arm has been broken off; the forearm must have been raised. Parts of the right wing, the toes on both feet, and some of the marble beneath the right foot have been broken off as well. There has been slight damage to the hair, the nose, and the stomach; the surface and the polish are otherwise well preserved. A piece to the left of the head was originally attached by a peg. The outer edge of the underside has been smoothed carefully; the middle protrudes further and is coarsely notched, indicating that the statuette was set into a pedestal. At the bottom of the front side is a smoothed, rounded depression. There are small marks in the following places, evidently made for the purpose of measurement:¹² on the feather closest to the front of the left wing (two marks), on the top edge of the lion skin at the same height as the left knee, and on the uppermost of the locks of hair lying on the right arm.

BIBLIOGRAPHY: C. C. Vermeule, *Greek Art. Socrates to Sulla. Art of Antiquity*, vol. 2, pt. 2 (Boston 1980) 92–93, 135, no. 127, fig. on p. 283; M. Söldner, *Untersuchungen zu liegenden Erosen in der hellenistischen und römischen Kunst* (Frankfurt 1986) 625, cat. 52, figs. 55–57.

1. M. Collignon, *Les statues funéraires dans l'art grec* (Paris 1911) 342ff.; A. Garcia y Bellido, *Esculturas romanas de España y Portugal* (Madrid 1949) 112ff., nos. 111, 112, 114, 115, pls. 87–89; *Ars Antiqua* 2 (Lucerne 1960) 24, no. 53, pl. 25; Mansuelli 1958–1961, vol. 1, 139ff., nos. 106–109; Helbig⁴, vol. 2, 1461 (H. v. Steuben), with further references; Comstock-Vermeule 1976, 129f., no. 199; *Die Skulpturen der Sammlung Wallmoden. Archäologisches Institut der Universität Göttingen. Ausstellung* (1979) 29ff., no. 4; Sotheby Parke Bernet, New York, December 9, 1981, lot 236; Vermeule, *GARSA*, 186, no. 153. See also M. Söldner, *Untersuchungen zu liegenden Erosen in der hellenistischen und römischen Kunst* (Frankfurt 1986).

2. G. M. A. Richter, *AJA* 47 (1943) 365ff.

3. G. Bakalakis, *AntK* 9 (1966) 21, which mentions a Hellenistic epigram in the *Anthologia Palatina*; B. Kapossy, *Brunnenfiguren der hellenistischen und römischen Zeit* (Zurich 1969) 40. Cf., e.g., a piece in Trier, Landesmuseum (inv. 09,793), found in the "Barbarathermen": R. Schindler, *Landesmuseum Trier* (1970) 57, fig. 173.

4. J. Marcadé and E. Raftopoulou, *BCH* 87 (1963) 85ff., no. 76, fig. 38.

5. *Berlin. Beschreibung der antiken Skulpturen* (Berlin 1891) 64, no. 143.

6. Lid found in 1507 near Brussels, now lost: A. Grienberger, *BjB* 52 (1872) 100f., no. 4, pl. 8.4. Aquileia: V. S. M. Scrinari, *Museo archeologico di Aquileia. Catalogo delle sculture romane* (Rome 1972) 175, no. 549, fig. 549. Thessalonica: inv. 4544: Koch-Sichtermann 1982, 354f., pl. 382.

7. K. Schauenburg, in *Eikones* 1980, 158, pl. 52.3; C. C.



Statuette of a sleeping eros (No. 43). Malibu 73.AA.95.

Vermeule and D. v. Bothmer, *AJA* 60 (1956) 335, pl. 106.11. Cf., e.g., a grave relief in Frankfurt (on loan); P. C. Bol, *Antike Kunst. Liebieghaus—Museum alter Plastik. Führer durch die Sammlungen* (Frankfurt 1980) 165f., fig. 242; H. Wrede, *Consecratio in Formam Deorum* (Mainz 1981) 114, 124, pl. 26.3.

8. K. Schauenburg, in *Eikones* 1980, 158, with n. 78, pls. 53.1, 53.3, 54.

9. Cf., e.g., a kline monument in the Vatican: H. Wrede, *AA*, 1977, 418, fig. 102.

10. M. Wegner, *ASR* v.3, 139, pl. 59.

11. For the meaning of such representations, see K. Parlasca, *RM* 77 (1970) 129f.; K. Schauenburg, in *Eikones* 1980, 156ff.

12. On these measuring points, see M. Bergmann, "Marc Aurel," *Liebieghaus Monographie* 2 (1978) 16f.; K. Fittschen, "Katalog der antiken Skulpturen in Schloß Erbach," *Arch-Forsch* 3 (1977) 81 with nn. 3–5.



View from above. Malibu 73.AA.95.



Right profile of head. Malibu 73.AA.95.



Head. Malibu 73.AA.95.

44 *Statue of a Seated Eros*

Light-colored, close-grained marble; Height: 0.72 m
73.AA.86

THERE IS A RECTANGULAR BASE AT THE BOTTOM with small feet suggested at the corners. On the base is a pedestal that is rounded off and coarsely worked in the back, smooth in the front. On the front surface are a bow, a butterfly,¹ and—in high relief—a quiver with a closed lid. Sitting on top of the pedestal is an eros. His now-missing lower right leg hung down freely; his left leg is sharply bent, the heel resting on the pedestal. His left hand is resting on his left knee, his right hand on his left hand. His head has fallen forward toward the left side of his body and is resting on his hands; his eyes are closed. His hair falls down in thick, lively locks toward the front; the ends are curled inward and were hollowed out with a thick drill. A broad braided strip on top of his head falls forward onto his forehead.

Seated, sleeping erotes are found on monuments that did not serve as tomb sculptures.² One example of this is the Getty Museum's statue of Hygeia, at whose right side there is such an eros.³ They are often used in a funerary context, however. In some cases erotes are set into representations in the friezes on sarcophagi.⁴ More often they are represented as the final figures on the numerous decorative sarcophagi with flying erotes from Rome.⁵ This suggests that the sleeping erotes worked in the round served also as tomb decorations.⁶ The somewhat weathered surface of this piece could attest to its having stood in the open. There are no examples preserved in their original locations in connection with tombs.

Only the hair with its lively locks provides clues as to the dating of this work. It was worked with a chisel, and the springy curls were treated with a drill. Portraits from the Hadrianic period can be drawn on for purposes of comparison⁷ and suggest that this piece was probably made in Rome during the first half of the second century A.D.

CONSERVATION: The lower right leg of the figure is broken off below the knee; it was repaired in antiquity, having been reattached by means of a pin in the base and one in the leg. The greater part of the left foot was also broken off and reattached in antiquity with a pin. The surface is weathered, and there are traces of sinter and of root fiber. Some of the tips of the curls in the hair have been broken off. On the left upper back, there is a long, wide, more or less vertical groove worked into the marble. Inside it is a hole, now closed, for a dowel made of iron, as the discoloration reveals. There was a wing attached in the groove. This presents a problem: without wings, this figure would have been a putto, since erotes have two wings. It may be that there were two wings and that both were attached in the single groove.

1. On the butterfly, which may be a symbol of Psyche, see H. Sichtermann, in *Acta Universitatis Stockholmiensis* 5 (1968) 49ff.; idem, *RM* 76 (1969) 266ff.

2. On this motif see K. Schauenburg, in *Eikones* 1980, 153ff., especially 157ff. Cf., e.g., a statuette found in a cistern in the thermal complex in Thysdrus (Al-Jem): P. Gaukler et al., *Musées de Sousse* (Paris 1902) 40, no. 6, pl. 12.2.

3. *Cat.*, 21, no. 42, 71.AA.338.

4. E.g., F. Matz, *ASR* iv.1 (1968) 59, pl. 69.1 (Dionysiac sarcophagus in Rome, Palazzo Rospigliosi); iv.3 (1969) 223, pl. 232.1 (Dionysiac sarcophagus in Rome, Palazzo Borghese).

5. E.g., K. Schauenburg, *AA*, 1975, 285, fig. 8 (Florence, Palazzo Rinuccini); 286, fig. 10 (Rome, Palazzo Sacchetti); K. Schauenburg, in *Eikones* 1980, 157, pl. 53.4 (Rome, Palazzo Primoli); Mansuelli 1958–1961, vol. 1, 241, no. 263, fig. 263; R. Calza et al., *Antichità di Villa Doria Pamphilj* (Rome 1977) 209, no. 242, pl. 141; H. Stuart Jones, *A Catalogue of the Ancient Sculptures in the Municipal Collections of Rome. The Sculptures of the Museo Capitolino* (London 1912) 72, no. 1, pl. 15.

6. E.g., E. Arndt and W. Amelung, *Photographische Einzelaufnahmen antiker Skulpturen* (Munich, 1893–1940) 4085; V. Spinazzola, *NSc* (1907) 714f., fig. 13; F. Poulsen, *Catalogue of Ancient Sculpture in the Ny Carlsberg Glyptotek* (Copenhagen 1951) 132, no. 176 (= Billedtavler, pl. 13). The statuette in Stratfield Saye House does not seem to represent a sleeping eros; see C. C. Vermeule and D. v. Bothmer, *AJA* 63 (1959) 344, pl. 82.15.

7. On the portraits of this period, see M. Wegner, *Hadrian* (Berlin 1956) 7ff.; Daltrop 1958, 87ff., figs. 29ff.



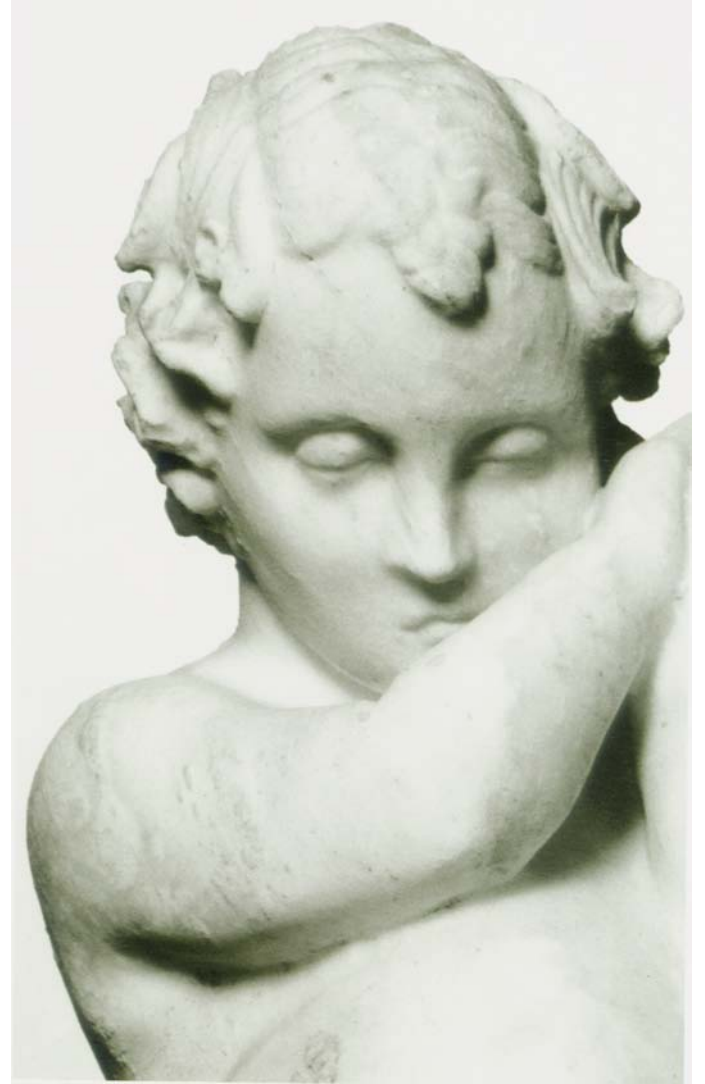
Statue of a seated eros (No. 44). Malibu 73.AA.86.



Right side. Malibu 73.AA.86.



Left side. Malibu 73.AA.86.



Head. Malibu 73.AA.86.

45 Grave Lion

Coarse-grained marble; Height: 0.99 m; Length: 1.78 m; Width: 0.59 m

58.AA.7

GIVEN THE POSITION OF THE FRONT LEGS, the lion was probably crouching.¹ His head is turned slightly toward his right. The individual locks of the mane are set off quite distinctly from one another, rounded and separated into individual strands by the use of the chisel. The animal's ribs are suggested on the body by parallel, schematically recessed grooves.

Lions have been used as guardians on tombs since Archaic times; they can be sitting, lying down, or crouching.² It is difficult to evaluate this piece, since it is of only middling quality and the face has been reworked; it could date from the second century A.D. Grave lions were to be found at this time in parts of northern Italy³ and in Asia Minor, where they were depicted lying on the lids of sarcophagi in some areas, in particular in Lycaonia, Isauria, Cilicia, Pisidia, and the Cibyratis; there are scattered instances in Phrygia as well.⁴ The freestanding examples in Italy and Asia Minor are almost all unpublished, and it is therefore not possible to classify this piece with certainty; it probably comes from Asia Minor.

CONSERVATION: The legs and tail have been broken off, the lower jaw is restored, and a large rectangular section of the back is modern. The face seems to have been recut. The surface is much weathered, and the mane is chipped in many places.

BIBLIOGRAPHY: *Joys*, 68; C. C. Vermeule and P. v. Kersburg, *AJA* 72 (1968) 101; *Cat.*, 16, no. 30; *Checklist* 2, 31, no. v55.

1. Cf., e.g., F. Willemsen, "Die Löwenkopf-Wasserspeier vom Dach des Zeustempels," *Olympische Forschungen* 4 (1959) pls. 44c, 49b, 57a, 63, 64b. Cf. also, e.g., the sitting lion in the Getty Museum (Malibu 73.AA.121): Vermeule, *GARSIA*, 127, no. 98.

2. F. Willemsen (supra, note 1) pls. 44c, 49b, 57a, 63, 64b; H. Gabelmann, *Studien zum frühgriechischen Löwenbild* (Berlin 1965); L. Budde, *AntPl* 2 (1963) 55ff.; C. Vermeule, *AJA* 76 (1972) 40ff.; U. Knigge, *AM* 91 (1976) 167ff. Cf., e.g., *Cat.*, 9, nos. 14, 15; Ridgway 1972, 32f., no. 10, 147f.; Comstock-Vermeule 1976, 52, no. 76; Vermeule, *GARSIA*, 97, no. 66; 107, no. 76; 113, no. 84; 128f., no. 99.

3. M. Marini Calvani, "Leoni funerari romani in Italia," in *Acta of the XIth International Congress of Classical Archaeology, London 1978* (1979) 270f.

4. J. Kubińska, *Les monuments funéraires dans les inscriptions grecques de l'Asie Mineure* (Warsaw 1968); on the funerary lions, pp. 61ff.; E. Alföldi-Rosenbaum, "The Necropolis of Adrassus [Balabolu] in Rough Cilicia [Isauria]," *DenkschriftenWien* 146 (1980) 51, n. 122; Koch-Sichter mann 1982, 478, 535, 539, 545, 549.



Grave lion (No. 45). Right side. Malibu 58.AA.7.



Left side. Malibu 58.AA.7.

46 *Grave Lion*

Marble-like limestone; Height: 1.145 m; Length: 1.78 m; Width: 0.63 m
58.AA.8

THIS LION WAS PROBABLY CROUCHING.¹ His head is turned slightly toward his right. The locks of the mane are curled slightly and pointed at the ends. The ribs are represented as swellings that run parallel to one another along the body.

This piece is probably a grave lion executed in the second century A.D. in Asia Minor, as is the other Roman grave lion in the Getty Museum (Malibu 58.AA.7, No. 45, p. 120).²

CONSERVATION: The legs, tail, and front part of the lower jaw have been broken off. The face and mane are chipped in many places; the surface is weathered. There is the shape of a C incised at the base of the tail.

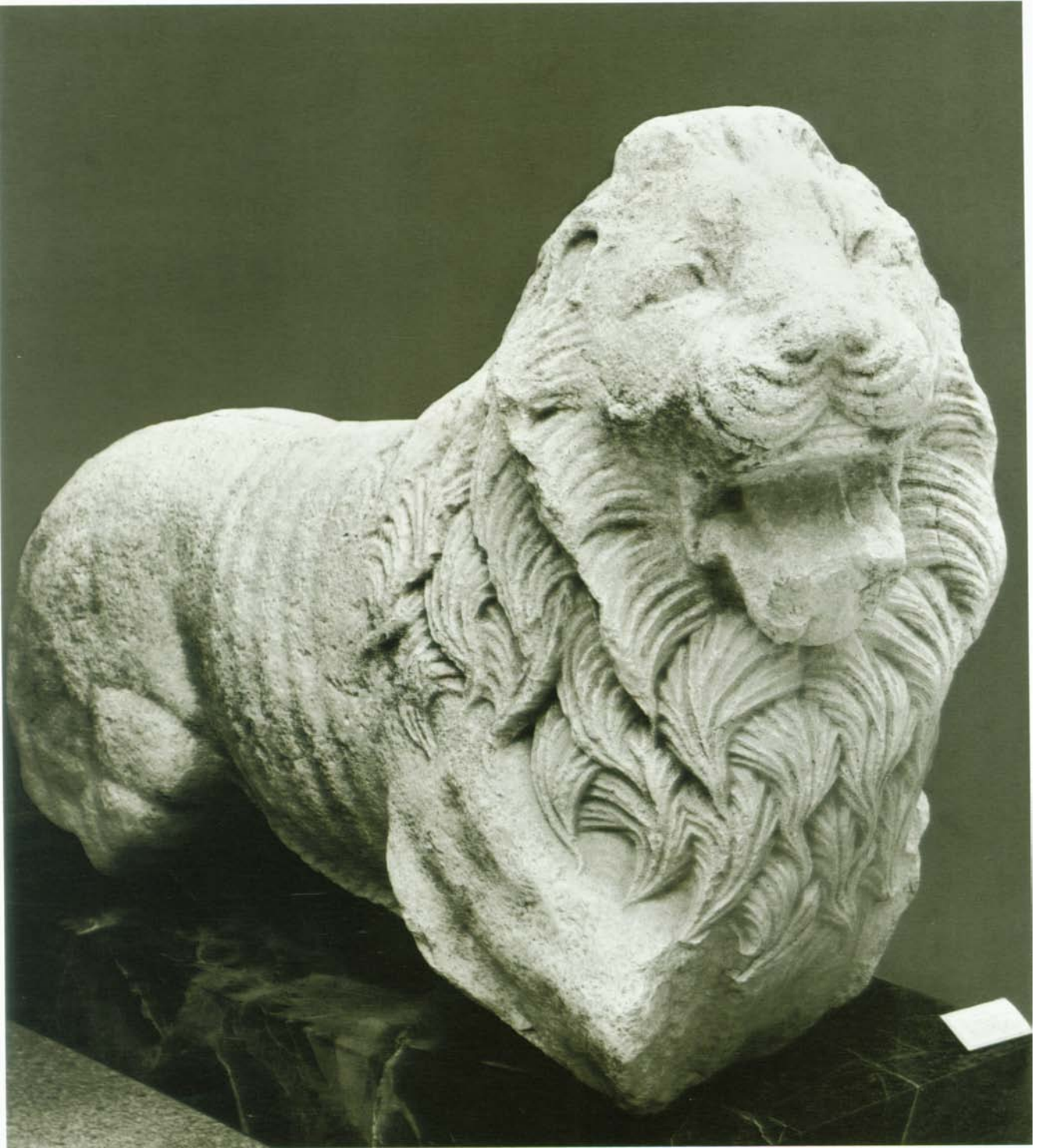
BIBLIOGRAPHY: *Getty Bulletin* 2 (1959) 21f., fig. 14; *Joys*, 68f., illus.; C. C. Vermeule and P. v. Kersburg, *AJA* 72 (1968) 101; *Cat.*, 16, no. 31; *Checklist* 2, 31, no. v56.



Left side. Malibu 58.AA.8.

1. See Malibu 58.AA.7, No. 45, notes 1 and 2, p. 120.

2. See Malibu 58.AA.7, No. 45, note 4, p. 120.



Grave lion (No. 46). Right side. Malibu 58.AA.8.

47 *Head of a Grave Statue*

White, porous limestone with partial brownish weathering; Height: 0.29 m

71.AA.272

PRESERVED HERE IS THE HEAD OF AN OLDER MAN who was turned slightly toward his left. A stone mass was left at the neck, a support as is found on statues from Asia Minor and Syria. This support was left to prevent the statue from breaking at the neck, which is the thinnest point.¹ It is likely that the statue was originally a seated figure. The twisted position of the body slightly toward the left would be unlikely for a standing figure. Signs of aging are emphasized in the face: deep wrinkles that arch from the nose down to the corners of the mouth, others—more or less parallel to these—on the cheeks, wrinkles at the inner corners of the eyes, pronounced upper and lower eyelids, pouches between the upper lid and the brows, and wrinkles on the forehead. The iris is indicated by a semicircle, the pupil by a dot. The hair falls forward in wavy strands that end in curls framing the temples and forehead.

The head probably comes from the same area as the grave relief for Xanthion (Malibu 71.AA.282, No. 39, p. 106), that is, from northern Syria.² It must have belonged to a grave statue, since statues of honor in public places do not appear to have been very common there. A large number of statues can, however, be designated as grave statues (few of them have been published).³ Since the surface is quite well preserved and is not weathered, it may be assumed that this statue did not stand outside but inside the tomb structure or in the burial chamber.⁴

The head differs from all those now known in the lively treatment of the surface. An exact dating of the grave statues and grave reliefs from northern Syria is not now possible, but the emphasis on age and beardlessness in this piece could link it to other works from the time of Trajan. The hairstyle with the hair combed forward and divided into strands is also similar to the fashion of Trajan's time.⁵ The deep drilling in the eyes would not be expected in Rome during that period nor during the decades thereafter, but it is not unthinkable for works from the provinces.⁶ Therefore, this head may be dated to the first half of the second century A.D.

CONSERVATION: The head is chipped in many places; the nose was missing and has been restored. There are holes dating from antiquity on the top of the head, more or less in line with the right eye, behind the right ear, and in the neck support.

BIBLIOGRAPHY: Sotheby's, London, July 1, 1969, 105, lot 248; *Greek and Roman Portraits from the J. Paul Getty Museum*, ex. cat., Fine Arts Gallery, California State University, Northridge, October 16–November 11, 1973, no. 40; *Cat.*, 40, no. 89; K. Parlasca, *GettyMusJ* 8 (1980) 141ff., no. 2, figs. 3, 4; Frel-Morgan, *Roman Portraits*, 85, no. 67; *Le monde des Césars* 1982, 172ff., pl. 37; Parlasca 1982, 13, pl. 15.3.

1. J. Inan and E. Alföldi-Rosenbaum, *Römische und frühbyzantinische Porträtplastik aus der Türkei. Neue Funde* (Mainz 1979) 3. See also K. Parlasca, *GettyMusJ* 8 (1980) 143; M. Bergmann, "Marc Aurel," *Liebieghaus Monographie* 2 (1978) 17.

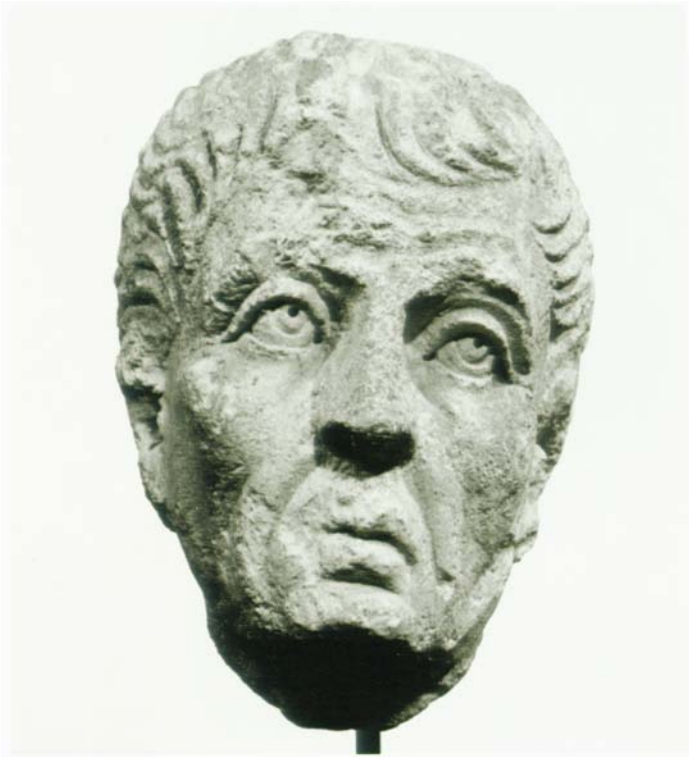
2. K. Parlasca, *GettyMusJ* 8 (1980) 141ff.; Parlasca 1982, 9ff.

3. K. Parlasca, *GettyMusJ* 8 (1980) 143 with nn. 6 and 7. See also J. Wagner, *Seleukeia am Euphrat/Zeugma* (Wiesbaden 1976) 263ff., pls. 56–58; *Muse. Annual of the Museum of Art and Archaeology, University of Missouri* II (1977) 15. Cf., e.g., Galerie am Neumarkt, Zurich, *Auktion XX*, November 19, 1970, lot 113, pl. 41; Sotheby's, London, December 6, 1971, 11f., lots 42, 42A, 42B (with illus.).

4. K. Parlasca, *GettyMusJ* 8 (1980) 144 makes this assumption as well.

5. On the portraits from the time of Trajan, see W. H. Gross, *Bildnisse Traians* (Berlin 1940) 65ff., pl. 4ff.; Daltrop 1958, 23ff., 84ff., figs. 2ff.; J.-C. Balty, *Cahiers de Mariemont* 8–9 (1977–1978) 45ff.; F. Baratte, *Revue archéologique* (1980) 239ff.; P. Zanker, in *Eikones* 1980, 196ff., pls. 65ff.

6. K. Parlasca, *AA*, 1967, 55off.



Head of a grave statue (No. 47). Malibu 71.AA.272.



Right profile. Malibu 71.AA.272.



Left profile. Malibu 71.AA.272.

48 Grave Relief for a Horseman

Limestone; Height: 1.05 m; Width: 0.59 m
74.AK.42.2, presented by F. Richman

THIS GRAVE RELIEF, LIKE THE GRAVE RELIEF for a soldier (Malibu 74.AK.42.1, No. 49, p. 127), is a modern work that imitates the style and typology of a piece from the third century A.D.¹ It shows a soldier with a long spear who leads a horse by the bridle and is thus a cavalry man. The exact models for the representation and inscription have not yet been found. For the soldier with a horse there are, for example, parallels on provincial grave stelai from northern Italy,² but there are many differences in the details. The inscription has the typical sequence for a soldier's grave-stone: the name of the dead, description of his cohort, age, description of his time served, origin of the soldier, and, finally, the donor of the relief;³ the designation of the cohort (ROGATIANI[A]) and some other words appear to have been freely invented,⁴ so that it could not reflect an exact copy of an old inscription.

BIBLIOGRAPHY: *Checklist 2*, 40, no. v86; J. Frel, *GettyMusJ* 9 (1981) 81, nos. 20, 21, fig. 10b.



Grave relief for a horseman (No. 48). Malibu 74.AK.42.2.

1. J. Frel has convincingly assessed this: *Checklist 2*, 40, no. v86.

2. E.g., V. S. M. Scrinari, *Museo archeologico di Aquileia. Catalogo delle sculture romane* (Rome 1972) 120ff., nos. 352, 353, 355.

3. Cf., e.g., *CIL* 6.1, nos. 2421ff.; H. Dessau, *Inscriptiones Latinae Selectae* 1 (Berlin 1892) 408ff., no. 2021ff.; E. Meyer, *Einführung in die lateinische Epigraphik* (Darmstadt 1973) 69ff.

4. The words ORIVND and REGNAI SATE appear to make no sense. Cf. also two false inscriptions from northern Italy: H. Pais, *Corporis Inscriptionum Latinarum Supplementa Italica*, fasc. 1, *Atti della Real Accademia dei Lincei*, anno 285 (1888) ser. 4, *memorie della classe di scienze morali, storiche, e filologiche*, vol. 5 (Rome 1884) 78, nos. 610, 611; Pauly-Wissowa, *Real-Encyclopädie der classischen Altertumswissenschaft* 4 (Stuttgart 1901) 325, s.v. "cohors" (C. Cichorius). The author extends thanks to F. Quass of Göttingen for help with the examination of the inscription.

49 *Grave Relief for a Soldier*

Limestone; Height: 1.055 m; Width: 0.595 m
74.AK.42.I, presented by F. Richman

THIS GRAVE RELIEF WAS CARVED in modern times in the same workshop and by the same hand as the grave relief for a horseman (Malibu 74.AK.42.2, No. 48, p. 126);¹ it imitates the style and the typology of a piece from the third century A.D. It shows a soldier in a tunic and paludamentum, holding a rotulus in the left hand and a spear in the right hand. At his left side hangs a scabbard with a sword, the pommel terminating in an eagle's head.² In the sunken relief field, to the left side of the man's head, is a crescent; to the right is a star with four points.

The exact models for the representation and inscription have not been discovered. Comparable soldiers' gravestones are found in northern Italy³ and in Rome as well;⁴ on the example in Rome, in the Museo Capitolino, a crescent and star are also included. The inscription presents the customary sequence;⁵ as in the other forgery, the cohort name (MESTRI[A]) appears to have been invented, and the origin of the soldier (NAT·CEVTR) appears to make no sense.

BIBLIOGRAPHY: *Checklist* 2, 40, no. v87; J. Frel, *GettyMusJ* 9 (1981) 81, nos. 20, 21, fig. 10a.

1. J. Frel pointed this out: *Checklist* 2, 40, no. v87.

2. For the sword with an eagle's head on the pommel: B. Andreae, *ASR* 1.2, 52.

3. E.g., V. S. M. Scrinari, *Museo archeologico di Aquileia. Catalogo delle sculture romane* (Rome 1972) 119f., nos. 348–351.

4. Rome, Museo Capitolino: *CIL* 6.1, no. 2602; H. Stuart Jones, *A Catalogue of the Ancient Sculptures Preserved in the Municipal Collections of Rome. The Sculptures of the Museo Capitolino* (Oxford 1912) 333, no. 30a, pl. 82; Cumont 1942, 240, pl. 20.1.

5. See Malibu 74.AK.42.2, No. 48, note 3, p. 126.



Grave relief for a soldier (No. 49). Malibu 74.AK.42.I.

CONCORDANCE

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