Sarcophagus Lids Sawn from their Chests

Abramitis, Dorothy H.; Herrmann, John J.

Source / Izvornik: **ASMOSIA XI, Interdisciplinary Studies on Ancient Stone, Proceedings of the XI International Conference of ASMOSIA, 2018, 89 - 94**

Conference paper / Rad u zborniku

Publication status / Verzija rada: **Published version / Objavljena verzija rada (izdavačev PDF)**

https://doi.org/10.31534/XI.asmosia.2015/01.06

Permanent link / Trajna poveznica: https://urn.nsk.hr/urn:nbn:hr:123:247945

Rights / Prava: In copyright / Zaštićeno autorskim pravom.

Download date / Datum preuzimanja: **2024-03-29**

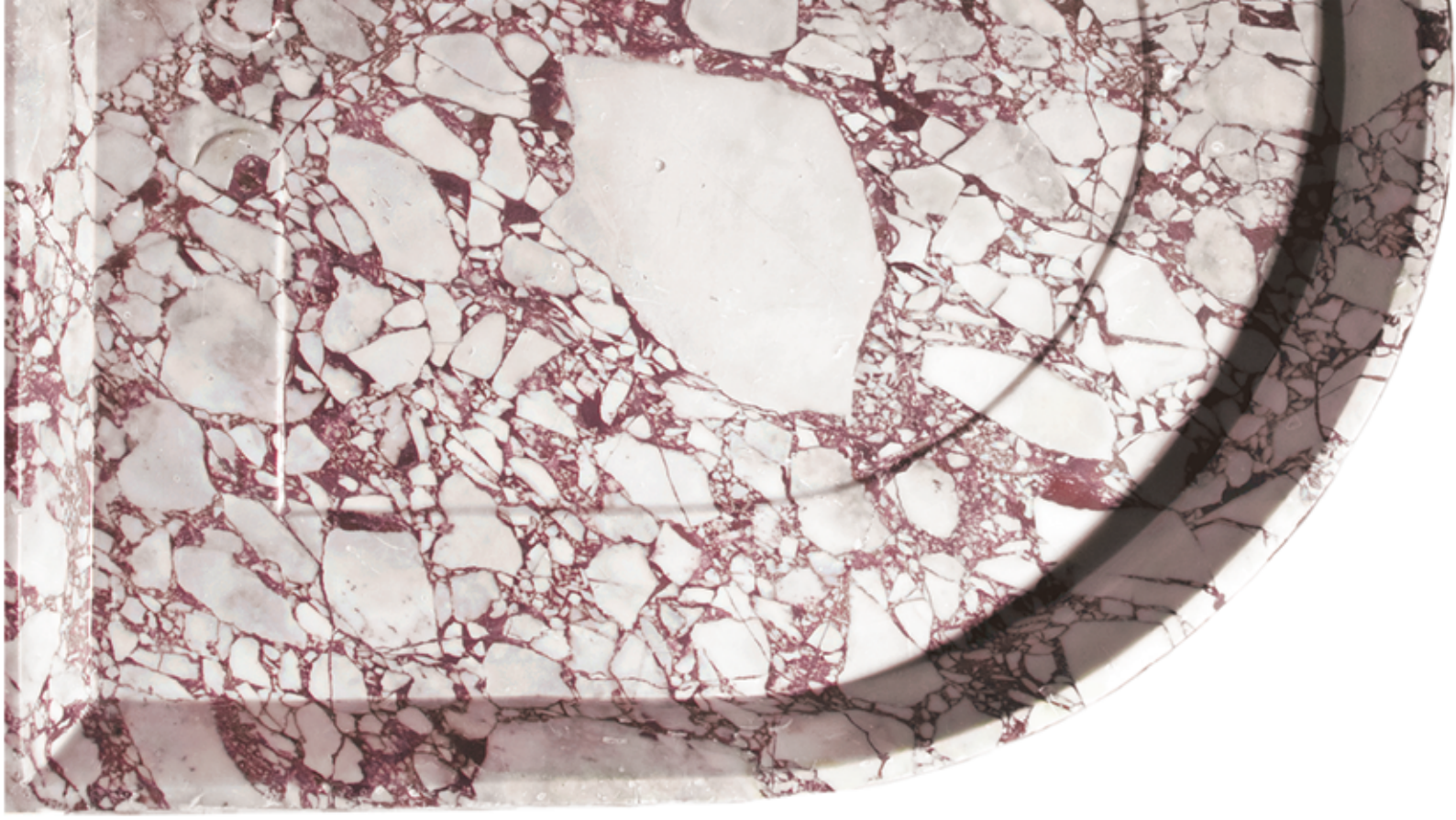


Repository / Repozitorij:

FCEAG Repository - Repository of the Faculty of Civil Engineering, Architecture and Geodesy, University of Split







ASMOSIA XI

Interdisciplinary Studies on Ancient Stone

PROCEEDINGS

of the XI ASMOSIA Conference, Split 2015

Edited by Daniela Matetić Poljak and Katja Marasović

ARTS ACADEMY IN SPLIT

UNIVERSITY OF SPLIT,
FACULTY OF CIVIL ENGINEERING,
ARCHITECTURE AND GEODESY

Interdisciplinary Studies on Ancient Stone

Proceedings of the XI ASMOSIA Conference (Split 2015)

Publishers:

ARTS ACADEMY IN SPLIT
UNIVERSITY OF SPLIT

and

UNIVERSITY OF SPLIT
FACULTY OF CIVIL ENGINEERING,
ARCHITECTURE AND GEODESY

Technical editor:
Kate Bošković

English language editor:
Graham McMaster

Computer pre-press:
Nikola Križanac

Cover design:
Mladen Čulić

Cover page:
Sigma shaped *mensa* of *pavonazzetto* marble from Diocletian's palace in Split

ISBN 978-953-6617-49-4 (Arts Academy in Split)
ISBN 978-953-6116-75-1 (Faculty of Civil Engineering, Architecture and Geodesy)

e-ISBN 978-953-6617-51-7 (Arts Academy in Split)
e-ISBN 978-953-6116-79-9 (Faculty of Civil Engineering, Architecture and Geodesy)

CIP available at the digital catalogue of the University Library in Split, no 170529005

Association for the Study of Marble & Other Stones in Antiquity

ASMOSIA XI

Interdisciplinary Studies of Ancient Stone

Proceedings of the Eleventh International Conference of ASMOSIA,
Split, 18–22 May 2015

Edited by
Daniela Matetić Poljak
Katja Marasović

Split, 2018

Nota bene
All papers are subjected to an international review.
The quality of the images relies on the quality of the originals provided by the authors.

CONTENT

PRESENTATION 15

NECROLOGY: NORMAN HERZ (1923-2013) *by Susan Kane* 17

1. APPLICATIONS TO SPECIFIC ARCHEOLOGICAL QUESTIONS – USE OF MARBLE

Hermaphrodites and Sleeping or Reclining Maenads: Production Centres and Quarry Marks
Patrizio Pensabene 25

First Remarks about the Pavement of the Newly Discovered Mithraeum of the Colored Marbles at Ostia and New Investigations on Roman and Late Roman White and Colored Marbles from Insula IV, IX
Massimiliano David, Stefano Succi and Marcello Turci 33

Alabaster. Quarrying and Trade in the Roman World: Evidence from Pompeii and Herculaneum
Simon J. Barker and Simona Perna 45

Recent Work on the Stone at the Villa Arianna and the Villa San Marco (Castellammare di Stabia) and Their Context within the Vesuvian Area
Simon J. Barker and J. Clayton Fant 65

Marble Wall Decorations from the Imperial Mausoleum (4th C.) and the Basilica of San Lorenzo (5th C.) in Milan: an Update on Colored Marbles in Late Antique Milan
Elisabetta Neri, Roberto Bugini and Silvia Gazzoli 79

Sarcophagus Lids Sawn from their Chests
Dorothy H. Abramitis and John J. Herrmann 89

The Re-Use of Monolithic Columns in the Invention and Persistence of Roman Architecture
Peter D. De Staebler 95

The Trade in Small-Size Statues in the Roman Mediterranean: a Case Study from Alexandria
Patrizio Pensabene and Eleonora Gasparini 101

The Marble Dedication of Komon, Son of Asklepiades, from Egypt: Material, Provenance, and Reinforcement of Meaning
Patricia A. Butz 109

Multiple Reuse of Imported Marble Pedestals at Caesarea Maritima in Israel
Barbara Burrell 117

Iasos and Iasian Marble between the Late Antique and Early Byzantine Eras
Diego Peirano 123

Thassos, Known Inscriptions with New Data
Tony Kozelj and Manuela Wurch-Kozelj 131

The Value of Marble in Roman *Hispalis*: Contextual, Typological and Lithological Analysis of an Assemblage of Large Architectural Elements Recovered at Nº 17 Goyeneta Street (Seville, Spain)
Ruth Taylor, Oliva Rodríguez, Esther Ontiveros, María Luisa Loza, José Beltrán and Araceli Rodríguez 143

Giallo Antico in Context. Distribution, Use and Commercial Actors According to New Stratigraphic Data from the Western Mediterranean (2nd C. Bc – Late 1st C. Ad)
Stefan Ardeleanu 155

Amethystus: Ancient Properties and Iconographic Selection
Luigi Pedroni 167

2. PROVENANCE IDENTIFICATION I: (MARBLE)

Unraveling the Carrara – Göktepe Entanglement
Walter Prochaska, Donato Attanasio and Matthias Bruno 175

The Marble of Roman Imperial Portraits
Donato Attanasio, Matthias Bruno, Walter Prochaska and Ali Bahadir Yavuz 185

Tracing Alabaster (Gypsum or Anhydrite) Artwork Using Trace Element Analysis and a Multi-Isotope Approach (Sr, S, O)
Lise Leroux, Wolfram Kloppmann, Philippe Bromblet, Catherine Guerrot, Anthony H. Cooper, Pierre-Yves Le Pogam, Dominique Vingtain and Noel Worley 195

Roman Monolithic Fountains and Thasian Marble
Annewies van den Hoek, Donato Attanasio and John J. Herrmann 207

Archaeometric Analysis of the Alabaster Thresholds of Villa A, Oplontis (Torre Annunziata, Italy) and New Sr and Pb Isotopic Data for *Alabastro Ghiaccione del Circeo*
Simon J. Barker, Simona Perna, J. Clayton Fant, Lorenzo Lazzarini and Igor M. Villa 215

Roman Villas of Lake Garda and the Occurrence of Coloured Marbles in the Western Part of "Regio X Venetia et Histria" (Northern Italy)
Roberto Bugini, Luisa Folli and Elisabetta Roffia 231

Calcitic Marble from Thasos in the North Adriatic Basin: Ravenna, Aquileia, and Milan
John J. Herrmann, Robert H. Tykot and Annewies van den Hoek 239

Characterisation of White Marble Objects from the Temple of Apollo and the House of Augustus (Palatine Hill, Rome)
Francesca Giustini, Mauro Brilli, Enrico Gallocchio and Patrizio Pensabene 247

Study and Archeometric Analysis of the Marble Elements Found in the Roman Theater at Aeclanum (Mirabella Eclano, Avellino - Italy)
Antonio Mesisca, Lorenzo Lazzarini, Stefano Cancelliere and Monica Salvadori 255

Two Imperial Monuments in Puteoli:
Use of Proconnesian Marble in the Domitianic and Trajanic Periods in Campania
Irene Bald Romano, Hans Rupprecht Goette, Donato Attanasio and Walter Prochaska 267

Coloured Marbles in the Neapolitan Pavements (16th And 17th Centuries):
the Church of *Santi Severino e Sossio*
Roberto Bugini, Luisa Folli and Martino Solito 275

Roman and Early Byzantine Sarcophagi of Calcitic Marble from Thasos in Italy:
Ostia and Siracusa
Donato Attanasio, John J. Herrmann, Robert H. Tykot and Annewies van den Hoek 281

Revisiting the Origin and Destination of the Late Antique Marzamemi
'Church Wreck' Cargo
Justin Leidwanger, Scott H. Pike and Andrew Donnelly 291

The Marbles of the Sculptures of Felix Romuliana in Serbia
Walter Prochaska and Maja Živić 301

Calcitic Marble from Thasos and Proconnesos in Nea Anchialos (Thessaly)
and Thessaloniki (Macedonia)
Vincent Barbin, John J. Herrmann, Aristotle Mentzos and Annewies van den Hoek 311

Architectural Decoration of the Imperial Agora's Porticoes at Iasos
Fulvia Bianchi, Donato Attanasio and Walter Prochaska 321

The Winged Victory of Samothrace - New Data on the Different Marbles
Used for the Monument from the Sanctuary of the Great Gods
Annie Blanc, Philippe Blanc and Ludovic Laugier 331

Polychrome Marbles from the Theatre of the Sanctuary of Apollo Pythios
in Gortyna (Crete)
Jacopo Bonetto, Nicolò Mareso and Michele Bueno 337

Paul the Silentiary, Hagia Sophia, Onyx, Lydia, and Breccia Corallina
John J. Herrmann and Annewies van den Hoek 345

Incrustations from Colonia Ulpia Traiana (Near Modern Xanten, Germany)
Vilma Ruppienė and Ulrich Schüssler 351

Stone Objects from Vindobona (Austria) – Petrological Characterization
and Provenance of Local Stone in a Historico-Economical Setting
Andreas Rohatsch, Michaela Kronberger, Sophie Insulander,
Martin Mosser and Barbara Hodits 363

Marbles Discovered on the Site of the Forum of Vaison-la-Romaine (Vaucluse, France):
Preliminary Results
Elsa Roux, Jean-Marc Mignon, Philippe Blanc and Annie Blanc 373

Updated Characterisation of White Saint-Béat Marble. Discrimination Parameters
from Classical Marbles
Hernando Royo Plumed, Pilar Lapeunte, José Antonio Cuchí,
Mauro Brilli and Marie-Claire Savin 379

Grey and Greyish Banded Marbles from the Estremoz Anticline in Lusitania
Pilar Lapuente, Trinidad Nogales-Basarrate, Hernando Royo Plumed, Mauro Brilli and Marie-Claire Savin 391

New Data on Spanish Marbles: the Case of *Gallaecia* (NW Spain)
Anna Gutiérrez Garcia-M., Hernando Royo Plumed and Silvia González Soutelo 401

A New Roman Imperial Relief Said to Be from Southern Spain:
Problems of Style, Iconography, and Marble Type in Determining Provenance
John Pollini, Pilar Lapuente, Trinidad Nogales-Basarrate and Jerry Podany 413

Reuse of the *Marmora* from the Late Roman Palatial Building at Carranque
(Toledo, Spain) in the Visigothic Necropolis
Virginia García-Entero, Anna Gutiérrez Garcia-M. and Sergio Vidal Álvarez 427

Imperial Porphyry in Roman Britain
David F. Williams 435

Recycling of Marble: Apollonia/Sozousa/Arsuf (Israel) as a Case Study
Moshe Fischer, Dimitris Tambakopoulos and Yannis Maniatis 443

Thasian Connections Overseas: Sculpture in the Cyrene Museum (Libya)
Made of Dolomitic Marble from Thasos
John J. Herrmann and Donato Attanasio 457

Marble on Rome's Southwestern Frontier: Thamugadi and Lambaesis
Robert H. Tykot, Ouahiba Bouzidi, John J. Herrmann and Annewies van den Hoek 467

Marble and Sculpture at Lepcis Magna (Tripolitania, Libya):
a Preliminary Study Concerning Origin and Workshops
Luisa Musso, Laura Buccino, Matthias Bruno, Donato Attanasio and Walter Prochaska 481

The Pentelic Marble in the Carnegie Museum of Art Hall of Sculpture,
Pittsburgh, Pennsylvania
Albert D. Kollar 491

Analysis of Classical Marble Sculptures in the Michael C. Carlos Museum,
Emory University, Atlanta
Robert H. Tykot, John J. Herrmann, Renée Stein, Jasper Gaunt, Susan Blevins and Anne R. Skinner 501

3. PROVENANCE IDENTIFICATION II: (OTHER STONES)

Aphrodisias and the Regional Marble Trade. The *Scaenae Frons* of the Theatre at Nysa
Natalia Toma 513

The Stones of Felix Romuliana (Gamzigrad, Serbia)
Bojan Djurić, Divna Jovanović, Stefan Pop Lazić and Walter Prochaska 523

Aspects of Characterisation of Stone Monuments from Southern Pannonia
Branka Migotti 537

The Budakalász Travertine Production
Bojan Djurić, Sándor Kele and Igor Rižnar 545

Stone Monuments from Carnuntum and Surrounding Areas (Austria) –
Petrological Characterization and Quarry Location in a Historical Context
Gabrielle Kremer, Isabella Kitz, Beatrix Moshammer, Maria Heinrich and Erich Draganits 557

Espejón Limestone and Conglomerate (Soria, Spain):
Archaeometric Characterization, Quarrying and Use in Roman Times
*Virginia García-Entero, Anna Gutiérrez Garcia-M, Sergio Vidal Álvarez,
María J. Peréx Agorreta and Eva Zarco Martínez* 567

The Use of Alcover Stone in Roman Times (*Tarraco, Hispania Citeri*or).
Contributions to the *Officina Lapidaria Tarraconensis*
Diana Gorostidi Pi, Jordi López Vilar and Anna Gutiérrez Garcia-M. 577

4. ADVANCES IN PROVENANCE TECHNIQUES, METHODOLOGIES AND DATABASES

Grainautline – a Supervised Grain Boundary Extraction Tool
Supported by Image Processing and Pattern Recognition
Kristóf Csorba, Lilla Barancsuk, Balázs Székely and Judit Zöldföldi 587

A Database and GIS Project about Quarrying, Circulation and Use of Stone
During the Roman Age in *Regio X - Venetia et Histria*.
The Case Study of the Euganean Trachyte
Caterine Previato and Arturo Zara 597

5. QUARRIES AND GEOLOGY

The Distribution of Troad Granite Columns as Evidence for Reconstructing
the Management of Their Production
Patrizio Pensabene, Javier Á. Domingo and Isabel Rodà 613

Ancient Quarries and Stonemasonry in Northern Choria Considiana
Hale Güney 621

Polychromy in Larisaean Quarries and its Relation to Architectural Conception
Gizem Mater and Ertunç Denktaş 633

Euromos of Caria: the Origin of an Hitherto Unknown Grey Veined Stepped Marble
of Roman Antiquity
Matthias Bruno, Donato Attanasio, Walter Prochaska and Ali Bahadir Yavuz 639

Unknown Painted Quarry Inscriptions from Bacakale at *Docimium* (Turkey)
Matthias Bruno 651

The Green Schist Marble Stone of Jebel El Hairech (North West of Tunisia):
a Multi-Analytical Approach and its Uses in Antiquity
Ameur Younès, Mohamed Gaied and Wissem Gallala 659

Building Materials and the Ancient Quarries at *Thamugadi* (East of Algeria),
Case Study: Sandstone and Limestone
Younès Rezkallah and Ramdane Marmi 673

The Local Quarries of the Ancient Roman City of *Valeria* (Cuenca, Spain)
Javier Atienza Fuente 683

The Stone and Ancient Quarries of Montjuïc Mountain (Barcelona, Spain)
Aureli Álvarez 693

Notae Lapicidinarum: Preliminary Considerations about the Quarry Marks from the Provincial Forum of *Tarraco*
Maria Serena Vinci 699

The Different Steps of the Rough-Hewing on a Monumental Sculpture at the Greek Archaic Period: the Unfinished Kouros of Thasos
Danièle Braunstein 711

A Review of Copying Techniques in Greco-Roman Sculpture
Séverine Moureaud 717

Labour Forces at Imperial Quarries
Ben Russell 733

Social Position of Craftsmen inside the Stone and Marble Processing Trades in the Light of Diocletian's Edict on Prices
Krešimir Bosnić and Branko Matulić 741

6. STONE PROPERTIES, WEATHERING EFFECTS AND RESTORATION, AS RELATED TO DIAGNOSIS PROBLEMS, MATCHING OF STONE FRAGMENTS AND AUTHENTICITY

Methods of Consolidation and Protection of Pentelic Marble
Maria Apostolopoulou, Elissavet Drakopoulou, Maria Karoglou and Asterios Bakolas 749

7. PIGMENTS AND PAINTINGS ON MARBLE

Painting and Sculpture Conservation in Two Gallo-Roman Temples in Picardy (France): Champlieu and Pont-Sainte-Maxence
Véronique Brunet-Gaston and Christophe Gaston 763

The Use of Colour on Roman Marble Sarcophagi
Eliana Siotto 773

New Evidence for Ancient Gilding and Historic Restorations on a Portrait of Antinous in the San Antonio Museum of Art
Jessica Powers, Mark Abbe, Michelle Bushey and Scott H. Pike 783

Schists and Pigments from Ancient Swat (Khyber Pukhtunkhwa, Pakistan)
Francesco Mariottini, Gianluca Vignaroli, Maurizio Mariottini and Mauro Roma 793

8. SPECIAL THEME SESSION: „THE USE OF MARBLE AND LIMESTONE IN THE ADRIATIC BASIN IN ANTIQUITY"

Marble Sarcophagi of Roman Dalmatia Material – Provenance – Workmanship
Guntram Koch 809

Funerary Monuments and Quarry Management in Middle Dalmatia
Nenad Cambi 827

Marble Revetments of Diocletian's Palace
Katja Marasović and Vinka Marinković 839

The Use of Limestones as Construction Materials for the Mosaics of Diocletian's Palace
Branko Matulić, Domagoj Mudronja and Krešimir Bosnić 855

Restoration of the Peristyle of Diocletian's Palace in Split
Goran Nikšić 863

Marble Slabs Used at the Archaeological Site of Sorna near Poreč Istria – Croatia
Đeni Gobić-Bravar 871

Ancient Marbles from the Villa in Verige Bay, Brijuni Island, Croatia
Mira Pavletić and Đeni Gobić-Bravar 879

Notes on Early Christian Ambos and Altars in the Light of some Fragments
from the Islands of Pag and Rab
Mirja Jarak 887

The Marbles in the Chapel of the Blessed John of Trogir
in the Cathedral of St. Lawrence at Trogir
Đeni Gobić-Bravar and Daniela Matetić Poljak 899

The Use of Limestone in the Roman Province of Dalmatia
Edisa Lozić and Igor Rižnar 915

The Extraction and Use of Limestone in Istria in Antiquity
Klara Buršić-Matijašić and Robert Matijašić 925

Aurisina Limestone in the Roman Age:
from Karst Quarries to the Cities of the Adriatic Basin
Caterina Previato 933

The Remains of Infrastructural Facilities
of the Ancient Quarries on Zadar Islands (Croatia)
Mate Parica 941

The Impact of Local Geomorphological and Geological Features
of the Area for the Construction of the Burnum Amphitheatre
Miroslav Glavičić and Uroš Stepišnik 951

Roman Quarry Klis Kosa near Salona
Ivan Alduk 957

Marmore Lavdata Brattia
Miona Miliša and Vinka Marinković 963

Quarries of the Lumbarda Archipelago
Ivka Lipanović and Vinka Marinković 979

Island of Korčula – Importer and Exporter of Stone in Antiquity
Mate Parica and Igor Borzić 985

Faux Marbling Motifs in Early Christian Frescoes
in Central and South Dalmatia: Preliminary Report
Tonči Borovac, Antonija Gluhan and Nikola Radošević 995

INDEX OF AUTHORS 1009

DOI: https://doi.org/10.31534/XI.asmosia.2015/01.06

SARCOPHAGUS LIDS SAWN FROM THEIR CHESTS

Dorothy H. Abramitis[1] and John J. Herrmann[2]
[1] The Metropolitan Museum of Art, New York, New York, United States (de.abramitis@metmuseum.org)
[2] Museum of Fine Arts, Boston, Massachusetts, United States (jherrmannjr@gmail.com)

Abstract

The contrast between smooth and rough surfaces on the backs of some sarcophagi in central Italy has been the subject of attention in recent years, and several mistaken or partial explanations for the phenomenon have been advanced. Close visual observation of sarcophagi in Naples and Ostia, however, makes it possible to explain the mixture of techniques more completely and gives further insight into the production process for sarcophagi in central Italy.

Keywords
Badminton Sarcophagus, quarries, central Italy, trade, manufacture

The problem: rough and smooth zones on the backs of Central Italian sarcophagi

It is well known that during the second and third centuries marble quarries in the Aegean area exported rough chests for sarcophagi to Rome, where sculptors carved the figures, garlands, and other ornaments. The decoration carved in Central Italy always covered the front and usually the ends, while the back of the chest was usually left undecorated. Normally the unfinished backs remain roughly chiseled, just as they came from the quarries. Examination of finished sarcophagi of Roman type, however, also shows that in many cases smooth, almost polished-looking surfaces appear, not only on backs but also on sides and bottoms (HERRMANN *et al.* 2015, table I).

Shipwrecked cargoes of sarcophagi have provided insight into the issue, and several hypotheses based on them have provided explanations for these smooth areas on hidden or undecorated parts of Roman sarcophagi. Two cargoes of roughed-out sarcophagi have been found off the southeastern coast of Italy near Taranto: one of 15 sarcophagi off Torre Sgarrata (GABELLONE *et al.* 2009) and another of about 23 sarcophagi off S. Pietro in Bevagna (WARD PERKINS, THROCKMORTON 1965; GIANNOTA *et al.* 2015). All the sarcophagi were quarried on the island of Thasos, and all their surfaces were roughly chiseled except for one smooth saw-cut end. This makes it clear that most of the sawing seen in finished sarcophagi of Roman type must have taken place in Italy. In several cases two sarcophagi were shipped together as a single block. Other sarcophagi had an excessively thick side (Fig. 1). Sawing would have been needed at their intended destination to separate the two chests that were joined together, and it would have been necessary to cut the thick sides of others down to a normal width. The additional slabs produced in the process could be used as lids or for other purposes. (GABELLONE *et al.* 2009; GIANNOTA *et al.* 2015; HERRMANN *et al.* 2015). The sawing was performed with a wire and wet sand.

The backs of some sarcophagi, however, show a puzzling mixture of smooth and rough surfaces that is not accounted for by these explanations. The division is usually tripartite, with a very smooth, saw-cut zone below, a roughly chiseled zone above, and a more finely chiseled band between them. The famous Badminton Sarcophagus

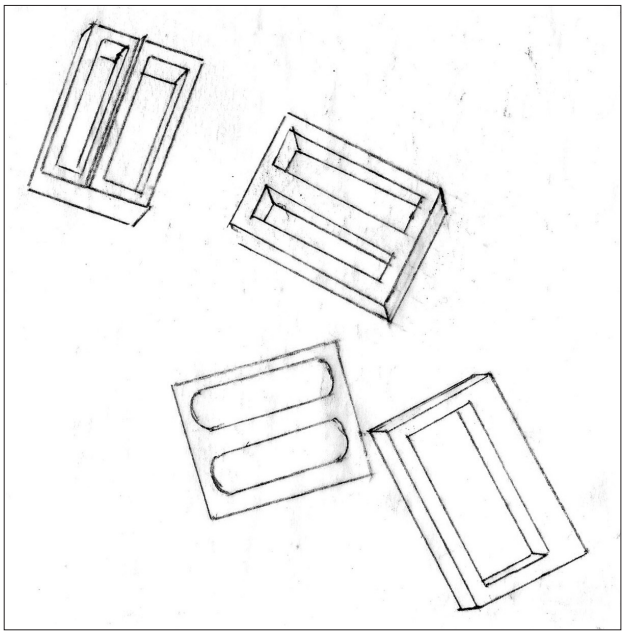


Fig. 1. Double sarcophagi and a thick-sided sarcophagus, S. Pietro wreck, early 3rd century, drawing by John Herrmann after M. Valtinos in WARD PERKINS, THROCKMORTON 1965, 208-9



Fig. 2.
Badminton Sarcophagus, back view, ca. 220-270 CE: The Metropolitan Museum of Art, Purchase, Joseph Pulitzer Bequest, 1955 (55.11.5). Image © The Metropolitan Museum of Art



Fig. 3. Double sarcophagus combining a large sarcophagus, a child's sarcophagus, and possibly a lid from the Torre Sgarrata Wreck, marble from Aliki, Thasos, Taranto Museum, ca. 200 CE

of the third century in the Metropolitan Museum of Art, New York is an often-discussed example of this mixed treatment (Fig. 2) (VAN KEUREN *et al.* 2015). The rough and smooth divisions have been interpreted as the battered remains of an architectural profile: the smooth lower part would have been the frieze and the rough upper part, the remains of a hammered-down cornice (BARTMAN 1993, 57-60, Figs. 2-5; HERRMANN 2012, 99-100). Neither the Badminton Sarcophagus nor any others, however, have projections on the backs that correspond closely to the profile of an entablature, nor do traces remain of any original architectural decoration that was hammered down. The polished zone, moreover, resembles a saw-cut surface more than one worked by an architectural sculptor.

One unfinished sarcophagus from the Torre Sgarrata shipwreck shows a situation that might explain the partial sawing of the back. The chest has a projection from the lower part of one long side (Fig. 3) (GABELLONE *et al.* 2009, fig.10; HERRMANN *et al.* 2015). This could have been sawed off to produce either a child's sarcophagus or a slab, which could perhaps have been used as a lid (HERRMANN *et al.* 2015). In this case the result would be a mixture of rough and smooth surfaces.

Lids cut from their chest

Close observation of finished sarcophagi in museum collections suggests another reason for the partial sawing of backs of chests: flat lids with vertical risers, a typical form of Roman sarcophagi of the third century and fourth century, were extracted from the backs and bottoms of sarcophagus chests. The lids themselves would be sawed from the bottom of the chest and the low riser would be sawed from the lower part of a long side. Since the riser was not as high as the full height of the chest, the saw cut would be confined to the lower part of the chest. This reconstruction is based on the study of two sarcophagi that appear to preserve their original lids, one in Naples and one in Ostia. Both sarcophagi appear to date from the late third or early fourth century.

The strigillated sarcophagus in Naples

A round-ended sarcophagus (*lenos*) in the Museo Nazionale Archeologico, Naples has a smooth and a rough area on its back that have been noted before but not interpreted correctly (Fig. 4b) (HERRMANN 2012, 100, table III, fig. 10). The underside of the chest is also smooth. The polished-looking areas are the products of sawing, and indicate that a typical central Italian type of lid was removed from the lower back and underside of the chest. The top of the horizontal lid of this chest and the back of its riser are also smooth saw-cut surfaces, and optical inspection reveals that the patterns of veining on the saw-cut sections of the lid match those on the chest in mirror images. The lid was apparently cut from the lower parts of this chest, rotated 180 degrees, and placed on top of the chest with the riser facing the front (Fig. 4c).

Corner "A" bottom left (as labeled in Fig. 4b and the Fig. 5a) has two broad grey stripes that move from the outer edge diagonally upward. These stripes are also visible in corner "A" of the lid, again moving diagonally from the edge upward (Fig. 4b and 5a). The upper corner of the saw-cut register of the chest has a clearly evident curve, which once more matches the curve of this corner of the lid.



Fig. 4a.
Front of a strigillated *lenos* with Cupids holding birds at the corners and its lid with sea monsters, probably Proconnesian marble, 280-330 CE, Museo Nazionale Archeologico, Naples



Fig. 4b.
Back of the preceding

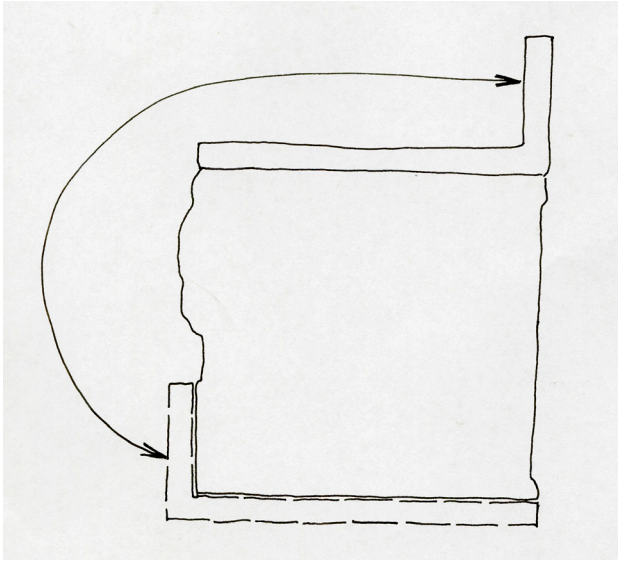


Fig. 4c. Diagram of the preceding showing the extraction and positioning of the lid. The original position of the lid is shown with dotted lines (drawing: S. McPeters)

Corner "B" (as labeled in Fig. 4b and Fig. 6a) has numerous feathered grey stripes that move diagonally upward as they reach the edge; also visible in corner "B" of the lid. In addition, the upper corner of the saw-cut register of the chest is more squared, again the match is visible in the lid.

On the back, a band of relatively fine chiseling passes between the smoothly cut surface below, where the riser was removed, and the rougher chiseling above (Fig. 4a, 5a). The rougher chiseling represents the surface of the chest as it was removed from the quarry, and the finer chiseling probably represents work done in Central Italy to insert the wire for sawing off the riser of the lid.

The Ostia Hunt Sarcophagus

It has previously been demonstrated that a sarcophagus with a hunting scene in the Ostia Museum, inv. 36231 has a lid with a riser cut from the lower part of its chest (Fig. 7) (HERRMANN *et al.* 2015, 561, fig. 6).





Fig. 5a, 5b. Details of the preceding: matching "A" corners of chest and lid





Fig. 6a, 6b. Details of the preceding: matching "B" corners of chest and lid



Fig. 7. Lion Hunt *lenos*, probably Proconnesian marble, 290-320 CE,
Ostia Museum, inv. 36231 (photo: A. van den Hoek)



Fig. 7a. Details of the preceding: Blind cracks in chest and riser reveal that the lid was cut from the lower part of the chest. Arrows point to the locations of the matching blind cracks

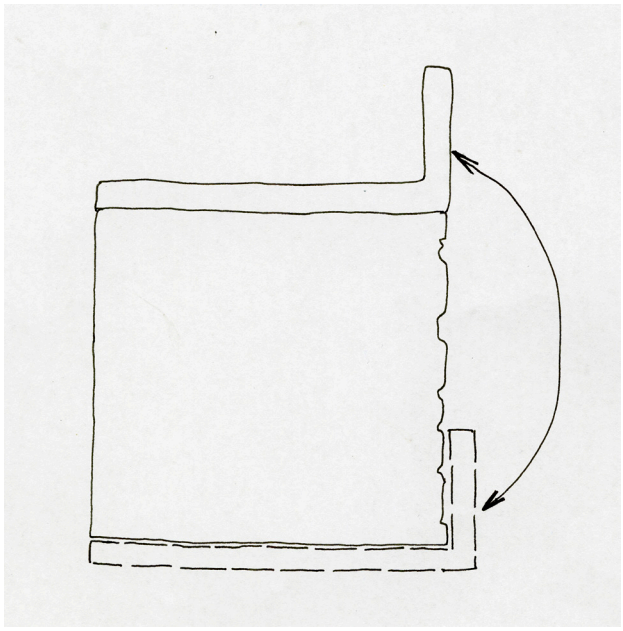


Fig. 8. Diagram of the preceding showing the extraction and positioning of the lid. The original position of the lid is shown with dotted lines (drawing: S. McPeters)

Conspicuous cracks in the right side of the chest match similar cracks in the lid. In this case, the horizontal part of the lid was again sawn from the bottom of the chest, but the riser was taken from a bulge on the front. The top of the lid, the back of the riser, and the bottom of the chest are smooth saw-cut surfaces. The lid and riser were moved to the top of the chest without rotation. Decorating the front of the chest with figures cancelled traces of the sawing that detached the riser. The back of the chest is entirely smooth, indicating that a large slab was removed for some unknown purpose.

Conclusions

These two instances of extracting a typical central Italian lid with riser from the lower part of a sarcophagus chest clearly are important indexes to a widespread practice. The many sarcophagus chests of Roman type whose backs reveal a saw-cut lower zone and a projecting, roughly chiseled upper zone are testimony to the practice. The smoothly sawn bottoms of these chests confirm the procedure (HERRMANN *et al.* 2015, table I). This procedure best explains the mixture of techniques seen on the back of the Badminton Sarcophagus (Fig. 2).

The situation shows coordination between quarries in the east and their markets in the west. Sarcophagus chests were hollowed out in eastern quarries to reduce their weight for shipment and reduce work for the sculptors in Italy, but extra material was left on the back and bottom for flat lids with risers, a type of lid used in central Italy but not in the East. The extra material would have increased the weight, but this inconvenience was considered worthwhile in the interest of having a good match between chest and lid.

Coordination between quarries in the Aegean area and markets in central Italy has long been noted; round-ended *lenoi*, were made in the East exclusively for use in the West (KOZELJ *et al.* 1985; HERRMANN 1990, 74). It has recently been pointed out, moreover, that the coordination goes well beyond this (GIANNOTA *et al.* 2015, 145-146, 151). The roughly shaped sarcophagus chests from the Vathy/Saliara quarries found in the S. Pietro in Bevagna wreck include both *lenoi* with projections on the side for the heads of lions and *lenoi* without these projections. Some of the S. Pietro chests are rectangular rather than round-ended. The proportions of the chests vary greatly. This variety in roughed-out sarcophagi from the same quarry or group of quarries undoubtedly reflects detailed specifications from central Italy. The accommodations made for the extraction of lids from the back and sides of roughed-out chests can now be added to this list of adaptations.

ACKNOWLEDGEMENTS

We would like to thank Valeria Sampaolo, former Direttrice of the Museo Archeologico Nazionale di Napoli, Luigia Melillo and Umberto Minichiello of the Laboratorio di Conservazione e Restauro del Museo Archeologico Nazionale di Napoli for their assistance in securing access to examine the Naples sarcophagus. Also to Lisa Pilosi, Conservator in Charge of Objects Conservation at the Metropolitan Museum for her support.

BIBLIOGRAPHY

BARTMAN E. 1993: "Carving the Badminton Sarcophagus", Metropolitan Museum Journal 28, 57-75.

GABELLONE F., GIANNOTTA M. T., ALESSIO A. 2009: "The Torre Sgarrata Wreck (South-Italy): Marble Artefacts in the Cargo," in ASMOSIA VII, 319-331.

GIANNOTTA M. T. *et al*. 2015: "Provenance of the Roman Marble sarcophagi of the San Pietro in Bevagna Wreck," in ASMOSIA X, 143-153.

HERRMANN J. 2012: "Late Roman Sarcophagi in Central Italy Made from Scavenged Blocks", in ASMOSIA IX, 93-103.

HERRMANN J., BRUNO M., VAN DEN HOEK, A. 2015: "Saw cuts on marble sarcophagi: New York and Ostia", in ASMOSIA X , 559-564.

KOZELJ T. *et al*. 1985: "Sarcophages decouverts dans les carrières de Saliari (Thasos), in P. PENSABENE (ed.): Marmi antichi: Problemi d'impiego, di restauro e d'identificazione (Studi miscellanei, vol. 26), 75-81.

VAN KEUREN F. *et al*. 2015: "Parian Lychnites and the Badminton Sarcophagus in New York", ASMOSIA X, 403-411.

WARD PERKINS J., THROCKMORTON P. 1965: "The San Pietro Wreck," Archaeology 18, 3, 1965, 201-9.