

Ortwin Dally, Johanna Fabricius and Henner von Hesberg (editors), **Bilder und Räume. Antike Sarkophage im Kontext**. Internationale Tagung, 11.–12. August 2011 in der Abteilung Rom des Deutschen Archäologischen Instituts. Sarkophag-Studien, volume 10. Publisher Dr. Ludwig

Reichert, Wiesbaden 2018. VIII and 194 pages with 106 figures in the text.

An international workshop was held in August 2011 at the Rome Department of the German Archaeological Institute (DAI) on the topic: ›Bilder und Räume. Antike Sarkophage im Kontext‹, organized by the Scientific Committee for the Publication of the Corpus of Roman Sarcophagi under the auspices of the DAI, in cooperation with the cluster of excellence ›TOPOI. The Formation and Transformation of Space and Knowledge in Ancient Civilizations‹ (Research Group C-11 ›Images‹). The aim was to investigate the placement of sarcophagi in space, the interactions between the burial site, the decoration of burial monuments, and ritual practices.

The present volume records the proceedings of the workshop. Only a selection of the announcements was included in the volume, published a rather long time after the organization of the workshop, in fact seven years later. However, the bibliography presented in some individual essays seems to have been updated until 2014 (Stefanidou-Tiveriou, Kreuz) and 2016 (Meinecke).

The volume includes a detailed Introduction and eight extensive essays, organized into three sections, all written in German, except for one in Italian. After each essay, a brief summary in the language used and in English is provided. In general, photographs and designs of very good quality are included in the text.

The volume opens with ›Sarkophage und ihre Bildräume. Eine Einführung‹ by Johanna Fabricius. This Introduction lays out the relationship of sarcophagi with their surroundings, and, in particular, the importance of their decoration – despite the fact that they were usually placed inside a dark burial chamber, an angle of view not taken into account in most iconographical studies. The author presents the history of relevant research and previews the studies that follow in the volume presenting outline and main conclusions of each. This introductory chapter could very well serve as a model for similar texts in conference proceedings on niche subjects.

The first section of the volume is entitled: ›Sichtbare und unsichtbare Grabbilder. Semantik und Ästhetik‹.

The first essay is Friederike Sinn's ›Urnen und Grabaltäre im Kontext ausgewählter Gräber in Rom und Ostia‹. The author, a specialist in the study of urns (cf. her fundamental work *Stadtrömische Marmournen. Beitr. Erschließung griech. u. röm. Skulptur u. Architektur* 8 [Mayence 1987]), examines specific examples of family tombs or, in general, closed burial contexts of different social strata, from Rome and Ostia, dating from

the early imperial times to the second century A. D. These burial chambers stored a large number of urns and altars, as well as some portraits and individual sarcophagi, their decoration, as the study shows, being due to different aesthetic and iconographic factors directly dependent on the status and personality of the deceased.

Katharina Meinecke (University of Vienna) deals with ›(Un)sichtbare Schätze? Aufstellungskontexte kaiserzeitlicher Sarkophage in den Nekropolen Roms und Umgebung‹. As stated in the first note, the essay draws heavily on the author's Ph. D. dissertation (Humboldt University of Berlin 2009, ›Sarkophagum posuit. Römische Steinsarkophage im Kontext‹. *SarkophagStud.* 7 [Ruhpolding 2014]), published three years after the organization of the workshop. The dissertation has been positively reviewed twice (B. Borg, *Journal Roman Arch.* 28, 2015, 599–605; J. Pearce, *Bonner Jahrb.* 215, 2015, 470–472). A year later, the author also published the more specialist study ›Republikanische Sarkophage im Kontext‹ (in: G. Koch [ed.], *Akten des Symposiums Römische Sarkophage Marburg 2006*, *Marburger Beitr. Arch.* 3 [Marburg 2016] 13–20). The present essay lays out the factors that influenced the way sarcophagi were placed in the burial chamber and the choice of their decoration themes, ascertaining the continuously changing relationship between the architectural form of the burial chambers and the sarcophagi they housed. The study is important, but the conclusions reached here have already been presented in the author's thesis.

What follows is Jutta Dresken-Weiland's essay, ›Spätantike und frühchristliche Sarkophage in stadtrömischen Katakomben und Kirchen‹, by a prolific author, specializing in the study of Late Antique sculpture. With the help of statistical tables, the study clearly presents the rapid replacement of pagan by the entirely new Christian iconographical themes on sarcophagi, to a great extent analogous to those on catacomb wall paintings. Catacombs and basilicas were now the sites for the placement of sarcophagi, whose occupants desired to be buried close to martyrs and saints.

The second section, entitled ›Rituale und Bilder. Die performative Erschließung der sepulkralen Räume‹, includes two essays.

Carola Reinsberg (University of Saarland) contributes ›Sarkophage ohne Raum, Bilder ohne Betrachter. Bildrezeption bei Sarkophagen im archaischen und klassischen Kleinasien‹ with the iconographical analysis of the impressive ›Polyxena sarcophagus‹, found in Gümüşçay in northwestern Asia Minor, today housed in the Archaeological Museum of Troy (the monument was published by the author in 2001 and 2004). She interprets the frieze presenting the sacrifice of Polyxena on the

rear long side. The fact that the sarcophagus was found buried in the ground and not in a burial chamber is of particular interest to the workshop's research topic. This practice was common during the sixth and fifth century B. C. in western Asia Minor, an area under the strong influence of Greek culture. In some cases, the sepulchral chamber where the sarcophagus was covered by a monument or tumulus, intended not to be removed any more. Therefore, as the author concludes, the sarcophagus' rich sculptural decoration was not meant to glorify the deceased, as it was only visible during the burial, but as a tribute to him. It should be noted that in a recent study Nicolas Assur Corfù (Num. e Ant. Class. 45, 2016, 43–66) dates the sarcophagus in the late fourth century B. C. Although his argumentation is not compelling, the possible re-dating of the sarcophagus does not alter Reinsberg's conclusions. A similar case occurs in the much later second century A. D. sarcophagus with Eros in Paphos (E. Raptou, Report Dep. Ant. Cyprus, 2009, 205–209 fig. 1–6; S. E. Katakis, Athens. National Archaeological Museum I. Attic Sarcophagi with Garlands, Eros and Dionysiac Themes, CSIR I 2 [Athens 2018] 49 with n. 19).

The second paper of the section ›Klinen. Tod und Öffentlichkeit‹ by Henner von Hesberg (University of Cologne) investigates the important role funerary beds (klinai) played in public burial ceremonies, as evidenced by reliefs. The deceased was at first placed upon a kline in the atrium and later carried in a procession (pompa funebris) through the city streets to the forum, where the laudatio funebris took place, and finally to the cemetery. Mainly from the second century A. D. onwards, kline-shaped sarcophagi allude to funerary banquets (Totenmahl), their placement inside the burial chamber indicating that their relief decoration was meant to be seen only by close family members. As the investigation is essentially confined into material related to the ordo senatorius of the city of Rome, one wonders what conclusions could have been reached if the material was compared to Attic kline-shaped sarcophagi. When in Attic kline-shaped sarcophagi the legs of the bed are rendered in relief on the sarcophagus' chest, they imitate the pedestals of the three-legged tables of the Classical and Hellenistic periods (cf. Th. Stefanidou-Tiveriou, in: G. Koch [ed.], Akten des Symposiums des Sarkophag-Corpus 2001, Marburg, 2.–7. Juli 2001, Sarkophag-Stud. 3 [Mayence 2007] 266 with n. 26–27).

The last section of the volume is titled ›Alternativen zu Rom. Die regionalen Spezifika sepulkraler Bildräume‹. It comprises three essays on regions outside Italy, Thessaloniki, Phrygia, and the Bosphoran Kingdom on the north coast of the Black Sea.

Theodosia Stefanidou-Tiveriou's essay (Aristotle University of Thessaloniki) discusses ›Die hellenistisch geprägten Nekropolen von Thessaloniki. Der Wandel ihres Erscheinungsbildes vom 1. Jh. v. Chr. bis zum 4. Jh. n. Chr.‹. The author, a specialist in the archaeology of Thessaloniki, gives a comprehensive presentation of the city's necropolises from its foundation in 315 B. C. to the early second century A. D., when the use of sarcophagi began. Most of the available data come from the first centuries B. C. and A. D., the time of a great variety of funerary monuments: stelai, reliefs (of modest or monumental size), altars, temple-like monuments (aediculae), and tondi. Sarcophagi, first attested in the second century A. D. decisively changed the look of cemeteries, positioned free on the ground and not inside burial chambers, as is attested in the West. Three years after the organization of the workshop, the author's monograph ›Die lokalen Sarkophage aus Thessaloniki‹ (Sarkophag-Stud. 8 [Ruhpolding 2014]) was published in the same series, and has since been reviewed positively several times (cf. E. Ögüt-Uzun, Bonner Jahrb. 215, 2015, 472–474; C. Russenberger, <http://bmcr.brynmawr.edu/2016/2016-01-27.html>; B. Russell, Journal Greek Arch. 1, 2016, 458–461; 463). In the second chapter of the monograph, the author extensively discusses the changing landscape of the Thessaloniki cemeteries until the beginning of the twentieth century (pp. 3–6), as well as the available archaeological and epigraphic data on funerary monuments (pp. 6–14), with a special emphasis on sarcophagi. The study of the latter is continued in the volume reviewed here. It should be noted that another very useful short study on the city's necropolises was recently published (K. Chazinikolaou / D. Terzopoulou in: P. Adam-Veleni / D. Terzopoulou [eds.], Field – House – Garden – Grave [Thessaloniki 2012] 104–121).

In her essay ›Prestigio seleucide nell'Asia minore giulio-claudia. Il sarcofago della Tomba Bella a Hierapolis di Frigia‹ Ilaria Romeo (University of Florence) analyses the marble sarcophagus depicting members of the Seleucid dynasty found in a mausoleum in Hierapolis (Pamukkale, Turkey). Concerns arising from the delayed publication of the workshop's proceedings become particularly evident. The principal publication of the monument appeared in 2014 (I. Romeo / D. Panariti / R. Ungaro, La Tomba Bella. Un Heroon giulio-claudio e il suo sarcofago. Hierapolis di Frigia VI [Istanbul 2014], rev.: R. R. R. Smith, Journal Roman Arch. 28, 2015, 803–810; Ch. Berns, Gnomon 89, 2017, 89–91). The author mentions this fact in note stating that the present essay must be considered as a preliminary presentation of the monument (›Le considerazioni qui espresso hanno dunque valore preliminare‹). Hence, we shall

confine ourselves in simply noting the particular importance of the Hierapolis sarcophagus for first century A. D. funerary sculpture in Asia Minor, several years before the proliferation of the use of marble sarcophagi with figured decoration in the Mediterranean. It illustrates the bonds between the local elite and the Hellenistic past of the city as well as their proper ancestors, in this case, the Seleucids. As the author states, the closest parallel comes from Athens, the funerary monument of Philopappus (A.D. 114-116).

From Asia Minor we turn to the periphery of the Graeco-Roman world, the Crimean peninsula and the Azov Sea, with the essay of Alexander Kreuz (Christian-Albrechts-University of Kiel), ›Bilder und Bildräume in den Nekropolen des Bosporanischen Reichs im 1./2. Jh. Grabreliefs, Grabmalerei, Sarkophage. The author specializes in the archaeology of the Black Sea region, having dedicated both his Ph. D. thesis [University of Cologne 2004]; Die Grabreliefs aus dem Bosporanischen Reich, Colloquia antiqua 6 [Leuven 2012]) and a considerable number of articles to this topic.

The author gives a holistic presentation of the region's necropolises. The finds are dated in the late Hellenistic and most of them in the early Christian period, when the Bosporan Kingdom prospered. Until the middle of the second century A. D. funerary stelai prevail, but, contrary to what one would expect, they show no influence from the contemporary production of Asia Minor (unfortunately photographs to this point are not included in the text and, as stated by the author, the main bulk of relevant literature is in Russian). Painted monuments were common in the first and second centuries A. D. (the author publishes three good quality color photographs of a unique limestone sarcophagus from Pantikapaion, today in Saint Petersburg, dated to the late first or early second century, with rich painted decoration in its interior (p. 176). During the same period, large burial chambers with painted decoration are also attested, reviving a type of monument of the late Classical to Hellenistic period. Most of the tombs were excavated in the nineteenth century; therefore, their documentation is limited to designs and sketches, some of which are republished here. From the first century B. C. to the second century A. D., wooden coffins, local limestone sarcophagi, or imported marble ones were placed inside the tombs in niches. A special part of the essay is dedicated to a marble Attic klineshaped sarcophagus from Myrmekion, decorated with the myth of Achilles in Skyros and dated to the end of the second century A. D. As Kreuz convincingly argues, the sarcophagus was at a later stage placed in a specially designed area, outside the necropolis

and the city. (The author has already published a special study on the monument in 2013 – included in the bibliography of the present chapter: A cautious reading of a well-known monument. The Attic relief sarcophagus from Myrmekion and its context. In: Bosporskij Fenomen. Greki i varvari na evrazijskom perekrestke [St. Petersburg 2013] 213–218, non vidi.)

The series' publisher has changed and so the volume's size and cover, the text layout and photographs being of high quality. Editing and proof-reading is commendable, as I spotted neither factual nor typographical errors; I noticed only one on page 172: ›Selucid‹ instead of ›Seleucid‹.

The present volume clearly spearheads a new approach in the study of funerary monuments, especially sarcophagi. I hope that other researchers will be wishing to contribute to the field in the future, investigating the relationship between funerary monuments and their surroundings in other regions of the Empire. The workshop proved an excellent effort to investigate the connection between funerary monuments (especially sarcophagi and their relief decoration) and their surrounding space. Owing to the participation of experts in each field, all the essays are of very high quality. Overall, the present volume will surely prove a model for subsequent conference proceedings and publications on similar topics.

Athens

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