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POETOVIO

SARCOPHAGI and ASH CHESTS

BOJAN DJURIĆ

CSIR Slovenia I.1.

Poetovio: Sarcophagi and Ash Chests

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For
Vida Brunčič and Prof. Jože Kastelic

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PREFACE

The decision to publish the Slovenian section of the *Corpus Signorum Imperii Romani* series dates back to the late 1970s, when François Braemer, then president of the international CSIR project, visited Prof. Jože Kastelic in Ljubljana. They foresaw the CSIR SLO to be published in five parts: two for the two Roman colonies on the territory of Slovenia (*Emona*, *Poetovio*), two for the two municipia (*Celeia*, *Neviodunum*) and one for the Slovenian part of the territories of *Aquileia* and *Tergeste*. The Slovenian part of the territory belonging to the municipium of *Salla* was to be incorporated into the Poetovio part.

The first volume, now before you, respects this division. It is the result of many years dedicated to studying the stone monuments of Poetovio in the context of the stone productions in Noricum and Pannonia. Only by considering the monuments in the appropriate context has it been possible to understand the dynamics of their production and distribution, as well as their iconographic and stylistic characteristics. Particular attention has been paid to analysing the stones from which the monuments were made. The specialist geological analyses have not been entirely concluded, but the available results nevertheless offer new and detailed insights into the structure and specificities of the stone monuments of Poetovio; without these analyses, our knowledge would be considerably more limited.

This publication would not have been possible without the kind support of the staff of the Ptuj – Ormož Regional Museum (PMPO). Throughout the many years of research, they welcomed my frequent visits to the now dismantled stone collection in the old Ferk Museum and to the museum storage facilities. The generous help of the museum's curators of archaeology, Mojca Vomer Gojkovič in particular, enabled me to exhaustively examine the more than a thousand stone monuments kept in the museum, which have been completely inaccessible to the general and professional public for some years now. The revision of the stone monuments, which Mojca and myself were preparing for several years, was interrupted in 2011 when all archaeological collections were removed from the building of the former Dominican Monastery; it still awaits more favourable times. For the purposes of completing this book, Ivan Žižek, Aleksandra Nestorović, Iva Ciglar and Luka Pukšič have granted me privileged access to some of the monuments, while Valerija Lešnik enabled me to peruse the museum records. I further wish to express my gratitude to the consecutive directors of the museum, namely Marjeta Ciglencečki, Boris Miočinović, Aleš Arih and Aleksander Lorenčič. For the information on the Poetovio monuments kept in other collections, my thanks go to Vesna Koprivnik from the Pokrajinski muzej Maribor, Bernhard Hebert and Stephan Karl from Graz and Manuela Laubenberger from the Kunsthistorisches Museum in Vienna. For the information and help with the monuments built into various buildings across Ptuj and elsewhere, I would like to thank Marija Lubšina Tušek, Ivan Tušek and Stanko Gojkovič from Ptuj, Mira Strmčnik and Mihela Kajzer from Maribor, Primož Predan from Slovenska Bistrica and Marija Javornik from Koritno near Oplotnica. I would like to thank Anja Ragolič for her immense help with some of the inscriptions and photographs. Special thanks go to Branka Migotti from Zagreb for numerous discussions and a critical review of the manuscript.

The late Harald W. Müller, from Spittal an der Drau, and Igor Rižnar from Ljubljana were crucial in identifying the rocks used in producing the stone monuments. My sincere thanks go to both.

I would also like to thank the many colleagues and others not mentioned by name who have contributed to the successful completion of this work, especially my students, who have devoted a considerable amount of their time to the study of the Poetovio monuments. It has been a pleasure to work with each and all of them.

The translation of the book was entrusted to Andreja Maver, who undertook the task with meticulous dedication. To her go my sincere thanks.

Coincidence would have it that the first volume of the CSIR SLO was completed in the year in which the University of Ljubljana celebrated its centenary of archaeological studies. That is, if one chooses to believe in coincidences.

INTRODUCTION

History of research

The sarcophagi and ash chests of Poetovio are a distinct and characteristic form of sepulchral monuments in this Roman town. They form part of an extensive stone production that mainly exploited the marble deposits in the Pohorje Mountains (Slovenia),¹ to a lesser extent marble from Gummern (Austria). Miocene limestone was also used, albeit rarely, the origin of which has as yet not been positively identified.² The vast majority of the known stone products have survived in the modern-day city of Ptuj and its surroundings, and have been the subject of epigraphic studies and collection interests³ since the early 16th century.⁴ The more than four centuries of preponderantly epigraphic interest have decisively marked the pre-modern and modern perception of the Roman stone products as carriers of primarily historical information. The international project *Corpus Signorum Imperii Romani*, launched in 1963,⁵ adopted the tradition of Espérandieu⁶ and shifted the focus on the iconography of the stone monuments across the Roman provinces; this was the consequence of a general shift of interest in other aspects of the monuments that took place at that time. Today, the Ubi Erat Lupa online database⁷ incorporates both the epigraphic and the iconographic aspects of the Roman stone monuments from across the Roman Empire. It is founded on the guidelines formulated by Alexander Conze⁸ and, later on, the major *AIDR-Wien* project⁹ and Arnold Schober as its main driving force.¹⁰ Within this project, Erna Diez (Luz)¹¹ collaborated with Balduin Saria,¹² who was then engaged in reorganising the Ptuj Museum.¹³ In the summer of 1943,

¹ Quarry complexes have been identified at Šmartno na Pohorju/Frajhajm above Slovenska Bistrica, Hudinja above Vitanje and Črešnova above Zreče.

² Most of the limestone presumably comes from the quarries at Kamenščak near Spodnji Duplek, along the River Drava. The large quarry complex at Reberca (the stone referred to as 'Barbara limestone') near Spodnja Korena and the complex at Osek near Sv. Trojica are also considered Roman in the archaeological literature.

³ Augustinus Prygl Tyfernus (1470/79–1535/37), Petrus Apianus (1495–1552).

⁴ For a historical overview of the interest in and study of the stone products, mainly inscriptions, see Pahič 1977a, 23–31.

⁵ <https://www.corpusignorum.org/csir/home>

⁶ *Recueil général des bas-reliefs, statues et bustes de la Gaule romaine* 1908–1938.

⁷ Friederike and Ortoľ Harl, lupa.at (Bildatenbank zu antiken Steindenkmälern).

⁸ During his time at the University of Vienna between 1869 and 1877. For the starting points of the online database, see Harl 2020.

⁹ *Außenstelle Wien des Archäologischen Instituts des Deutschen Reiches*; the name of the Österreichisches Archäologisches Institut (ÖAI) between 1939 and 1945.

¹⁰ The project entitled *Die römischen Steindenkmäler der Ostalpenländer (der Alpen- und Donaugäule)* in four volumes. The first volume (*Gau Steiermark*) was the responsibility of the Archäologisch-epigraphische Seminar der Universität Graz, under the leadership of Arnold Schober and Balduin Saria (cf. Rindler 2004).

¹¹ For her biography, see Gustmiedl-Schumann 2013 with references.

¹² For his biography, see Mlinar 2019.

¹³ His guide to Ptuj and its surroundings was published several years later (Saria 1943).

she created a subject and photographic database of the monuments in and around Ptuj.¹⁴ This corpus, planned during the war, was never completed due to the changes that occurred after the end of the war.¹⁵ The stone monuments in the Ptuj museum were again photographed in 1957,¹⁶ some also in 2005¹⁷ and 2009,¹⁸ and again when the archaeological collection was forced to be removed from the premises of the former Dominican Monastery, i.e. the old Ferk Museum, in 2011.¹⁹ Stanko Pahič very meticulously recorded and published the stone monuments located outside Ptuj.²⁰ The stone monuments from Poetovio were most recently discussed by Anja Ragolič, who focused on the epigraphic evidence.²¹

Rajko Ložar was the first to systematically study the sarcophagi from Noricum and Pannonia,²² on the initiative of his professor and mentor Arnold Schober.²³ He rightly included ash chests in the catalogue of his dissertation, arguing that the elongated shape of their chests is similar to that of the sarcophagi, and their size similar to that of the child sarcophagi.²⁴ The striking formal similarity with sarcophagi and ash chests, however, led him to erroneously include the inscription plate of a *collegium iuventutis*²⁵ and a slab of an aedicula tomb²⁶ in his catalogue for Poetovio.²⁷ Ložar's dissertation was never published and was therefore, it would appear, never used by later researchers. It is not mentioned in the first publication of the Roman sarcophagi in Yugoslavia by Aleksandrina Cermanović;²⁸ similarly as Ložar, her catalogue includes ash chests, which are consistently referred to as sarcophagi.²⁹ Erna Diez specifically studied the ash chests of Poetovio,³⁰ again without mentioning Ložar, and listed in her catalogue 25 ash chests³¹ and four sarcophagi from Ptuj known to her at the time. In their overview of Roman sarcophagi from 1982, Guntram Koch and Hellmut Sichtermann summarised the extant knowledge,³² though giving several erroneous identifications.³³

¹⁴ Rindler 2004.

¹⁵ The surviving part of the work done in Ptuj is now kept in the Institut für Archäologie Graz (Rindler 2004, 346). Some of the photographs are included in the Ubi Erat Lupa database.

¹⁶ Photographer Srečo Habič on the request of Iva Mikl, curator at the Ptuj museum. The b/w 6 × 9 cm negatives are held in the Heritage Information and Documentation Centre (InDoc Centre) at the Slovenian Ministry of Culture.

¹⁷ Ortolf Harl for the Ubi Erat Lupa online database. Copies of the digital photographs are kept in the PMPO.

¹⁸ Photographer Milan Pajk on the request of Bojan Djurić. Coloured slides 6 × 6 cm, taken with a Hasselblad 501c camera, kept in the PMPO.

¹⁹ Photographed by Bojan Djurić and Edisa Lozić, digital photographs also kept in the PMPO.

²⁰ Pahič 1977a; photographs kept in the Maribor Regional Museum.

²¹ Ragolič 2023; the publication of the sepulchral monuments as the first part of *Inscriptiones latinae Sloveniae 2/1. Poetovio*.

²² Ložar 1927; for a discussion on his dissertation, see Šmid 2015.

²³ For his biography, see Wlach 2014.

²⁴ Ložar 1927, 48.

²⁵ Graz, Universalmuseum Joanneum, Inv. No. 61; CIL III 4045; Hoffiler – Saria 1938, No. 341; Ložar 1927, No. 78.

²⁶ PMPO RL 35; CIL III 13410; Hoffiler – Saria 1938, No. 393; Ložar 1927, No. 83.

²⁷ It lists nine monuments, Nos. 75 to 83.

²⁸ Only those from Noricum and Pannonia are published; Cermanović 1965.

²⁹ Her catalogue for Pannonia includes seven monuments from the Ptuj area, erroneously also a slab with the relief of a nymph (Hoffiler – Saria 1938, No. 420; Lupa 6314).

³⁰ Diez 1948; because of her cooperation with Arnold Schober (cf. Harl 2020; Wlach 2014, 462; Rindler 2004), she would very likely have been familiar with Ložar's dissertation.

³¹ No. 13 in her catalogue is not an ash chest.

³² Koch – Sichtermann 1982, 328–329.

³³ Possessing a detailed knowledge of the monuments in the Ptuj museum, Erna Diez avoided such errors. See Diez 1948, 152–153.

In 2001, Bojan Djurić published two articles on the sarcophagi³⁴ and ash chests³⁵ of Poetovio, proposing a new interpretation of how the characteristic tripartite division of the chests on both sarcophagi and ash chests was created. In 2015, he also published the only frieze sarcophagus known in Pannonia.³⁶ The last to discuss the sarcophagi and ash chests of Poetovio together with those from Celeia was Erwin Pochmarski.³⁷ His analyses of the chronologically diagnostic iconographic elements on them have enabled a more precise dating of these monuments, though it should be noted that his overviews of the sarcophagi and ash chests from Poetovio include some examples that do not belong there.³⁸

Contexts

From their creation onwards, Roman sarcophagi and ash chests were subject to different fates and reuses (Figure 5). Many were already reused in Late Antiquity,³⁹ a practice observable across the Roman Empire,⁴⁰ while others were reused later. They remained in such secondary functions at least throughout the medieval and modern periods. In Slovenia, they were recorded as such only from the 19th century onwards. Ash chests and their lids served as drinking troughs for livestock or as quench tanks in smithies; examples of these include the lid from Draženci,⁴¹ ash chests from Ptuj,⁴² Velika Nedelja,⁴³ Šmartno na Pohorju⁴⁴ and Maribor,⁴⁵ while one ash chest⁴⁶ was transformed into a wash basin in the Minorite Monastery in Ptuj towards the end of the 16th or beginning of the 17th century. Similarly for sarcophagi, one chest from Orešje⁴⁷ was also used as a drinking trough, while the bottom of another chest⁴⁸ was refashioned into a shallow wash basin in the Minorite Monastery in Ptuj. The bottom of a sarcophagus chest,⁴⁹ built into the west Renaissance roundel (bastion) of the Ptuj city walls, next to the Dominican Monastery, was reused as a firm footing for a heavy weapon.

Many of the known fragments of sarcophagi and ash chests have been recycled as building material (41% of all known pieces), most of them intentionally reduced to an appropriate size. They were

³⁴ Djurić 2001b.

³⁵ Djurić 2001a.

³⁶ Djurić 2015. For several new and different identifications, see the descriptions in the catalogue below.

³⁷ Pochmarski 2014b; 2015.

³⁸ The relief block from Črešnjevce (Pochmarski 2014b, 355, Fig. 3; Kremer 2001, 207, No. 113; Lupa 4695) is part of an aedicula tomb, not an ash chest. The slab with the scene of Iphigenia escaping from Tauris, built into the church of St John the Baptist in Dravinjski vrh (Šubic 1975; Lupa 4275), is also part of an aedicula tomb rather than an ash chest as thought previously (correctly in Lupa 4275). The fragmented relief with a naked male figure with a cloak (Ptuj, Mestni stolp, RL 781, Lupa 4844) is part of a funerary stela. The slab with the depiction of a nymph held in PMMb (not in PMPO as stated in Lupa 6314) is not part of a sarcophagus (Pochmarski 2016; Pochmarski – Handy 2020, 53), as was revealed when the relief was removed from the wall of the museum in 2004.

³⁹ An example is the ash chest lid (Cat. No. 99), which served as the base of an inhumation grave in the northern cemetery of Poetovio; Šubic 1967, 94.

⁴⁰ See e.g. Murer 2018; 2022; Beutler 2019.

⁴¹ Cat. No. 125.

⁴² Cat. No. 44; Cat. No. 89.

⁴³ Cat. No. 49.

⁴⁴ Cat. No. 44.

⁴⁵ Cat. No. 44.

⁴⁶ Cat. No. 48; now in the Minorite church in Ptuj.

⁴⁷ Cat. No. 4.

⁴⁸ Cat. No. 7.

⁴⁹ The bottom (Cat. No. 21) was partially uncovered and documented in 2022, then left *in situ*.



Figure 1. Marble spolia used in the construction of Ptuj Castle, here shown in the east façade of the west tower

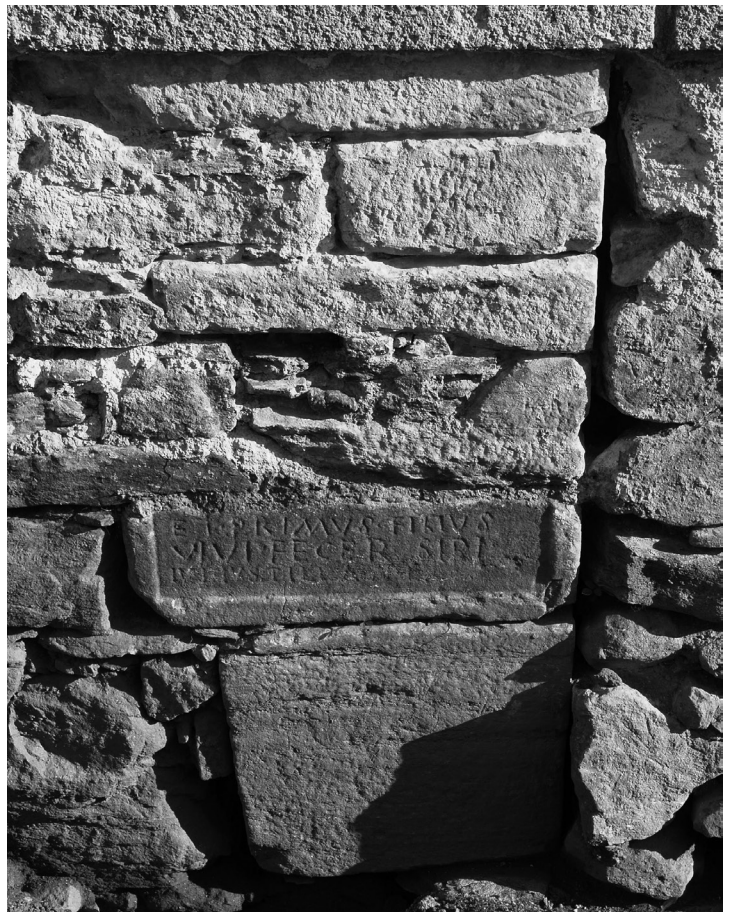


Figure 2. Foundations with marble spolia: Črešnjevec, church of St Michael, southwest corner of the first church (left), and Veliko Tinje, church of Sts Peter and Paul, northwest corner (right)



Figure 3. Marble spolia reused as building blocks in the south wall of the Romanesque church of St Michael in Črešnjevec

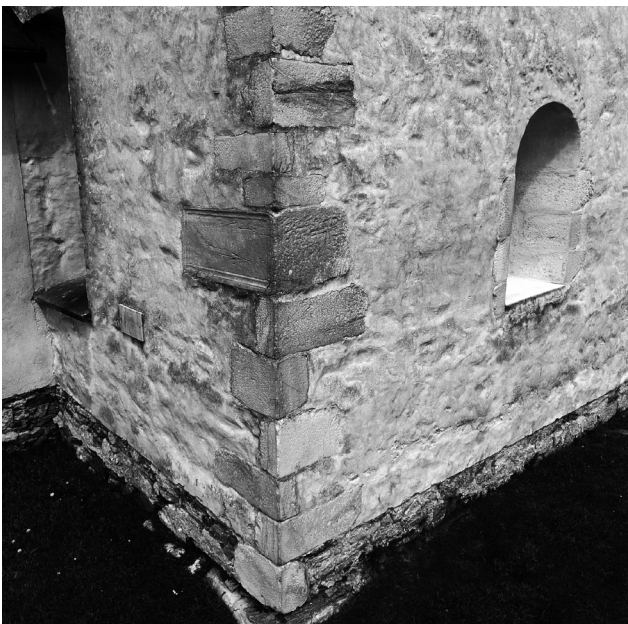


Figure 4. Quoins of marble spolia in the Romanesque bell tower of St Michael's church in Šmartno na Pohorju (left) and in the church of St Margaret of Antioch in Kebelj (right)

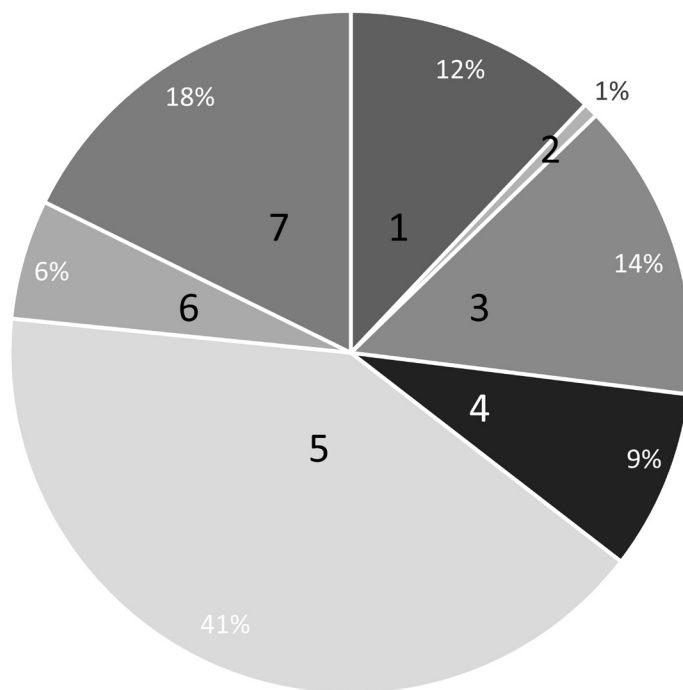


Figure 5. Various uses of the known sarcophagi and ash chests of Poetovio, expressed in percentage (key: 1 – primary use; 2 – secondary use in Antiquity; 3 – damaged in Antiquity; 4 – secondary use in post-Antiquity; 5 – building material; 6 – intentional display; 7 – unknown)

employed to strengthen the foundations and corners of churches and their bell towers (Figures 1–4),⁵⁰ in many places also as ordinary construction material for buildings, both sacred and secular.⁵¹ Intentional display of sarcophagi and ash chests was rare (8 or 6%) and mainly known from church facades, though the date when this occurred is unknown. Examples include the front of the frieze sarcophagus,⁵² which was built into the south wall of the presbytery of the old church of St Martin in Hajdina, and the acroterium of a sarcophagus lid⁵³ built into the east wall of St Stephen's church in Spodnja Polskava. Particularly interesting among the ash chests is a fragment⁵⁴ in the presbytery of the church of the Dominican Monastery in Ptuj, built in the interior above the door leading from the presbytery to the monastery. Here, a pagan mourning erot was transformed into a Christian winged angel by removing his genitals.⁵⁵ An ash chest⁵⁶ was likely intentionally built into the north-east corner of the parish church in Studenice, with the inscription facing the visitor, similarly

⁵⁰ Characteristic use in the Romanesque and Early Gothic churches in southern Pohorje (Šmartno na Pohorju, Veliko Tinje, Kebelj), where the local rock is mainly schistose gneiss that is unsuitable for the solid quoin masonry. Many of the marble pieces of sepulchral monuments used in these churches can be seen as evidence of the medieval trade in ancient spolia in the wider area of Ptuj.

⁵¹ In Ptuj for the construction of the church of St George, the west tower of Ptuj Castle and numerous medieval houses, in Črešnjevec for the church of St Michael and its precinct wall, similarly in Videm near Ptuj and nearby Dravinjski vrh. All the early churches in the wider area of Ptuj have built-in ancient spolia.

⁵² Cat. No. 1.

⁵³ Cat. No. 32.

⁵⁴ Cat. No. 59.

⁵⁵ The identification as Psyche, as proposed by Hoffiler and Saria (1938) and accepted by Lupa 3776 (now changed), is erroneous.

⁵⁶ Cat. No. 74.

as the lids with the images of the deceased in the west wall of St Margaret's church in Pernica⁵⁷ and in the north wall of the Marian church in Slivnica pri Mariboru.⁵⁸ Another possibly intentionally displayed piece is the lid fragment⁵⁹ with the images of three deceased built into the interior south wall of St Michael's church in Črešnjevec.

It is not possible to reliably establish how many sarcophagi and ash chests were broken up and thrown into limekilns from Late Antiquity onwards.⁶⁰ We can, however, propose an estimate using the calculations of Guntram Koch who attempted to calculate this share for the Attic sarcophagi,⁶¹ and found that between one and two per cent survived.

The 130 known Poetovio sarcophagi and ash chests, or parts thereof, include at least 17 (13%) that were discovered in their original context in cemeteries, though we have almost no information on their stratigraphic position and exact location.⁶² We are lacking stratigraphic data even when archaeologists were present at the discoveries.⁶³ Stratigraphic evidence is only available for a single sarcophagus,⁶⁴ which was found to be positioned 1.85 m below the surface⁶⁵ and not visible to the visitors to the cemetery⁶⁶ (Figure 6). Examples with anathyrosis or a sunken centre⁶⁷ of the stand-

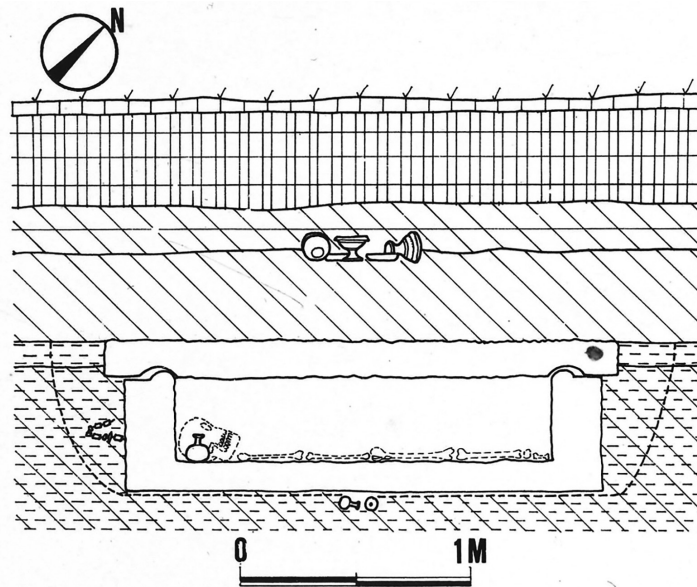


Figure 6. Stratigraphic position of a sarcophagus upon discovery (Cat. No. 3; Šubic 1972)

⁵⁷ Cat. No. 98.

⁵⁸ Cat. No. 99.

⁵⁹ Cat. No. 103.

⁶⁰ For the use of the sepulchral monuments of Poetovio in the production of lime already in Antiquity, see Tušek 1984.

⁶¹ Koch 2015, 154–157.

⁶² The cemeteries of Poetovio, similarly as the building remains of the colony, are believed to have suffered greatly from an extremely negative attitude of the post-war city administrations and the vast majority of the inhabitants of Ptuj towards the archaeological remains of Poetovio.

⁶³ Sarcophagi: Cat. Nos. 2, 3, 80, 82.

⁶⁴ Sarcophagus Cat. No. 3, excavated by Zorka Šubic.

⁶⁵ The drawing of the stratigraphy shows that the top of the lidded sarcophagus was level with the ground and then covered with a layer of soil (colluvium/alluvium?), which casts some doubt on the excavator's published information on the depth of the cut made to receive the sarcophagus.

⁶⁶ For the invisible sarcophagi, see Meinecke 2012.

⁶⁷ A sarcophagus with a sunken underside is also less heavy.

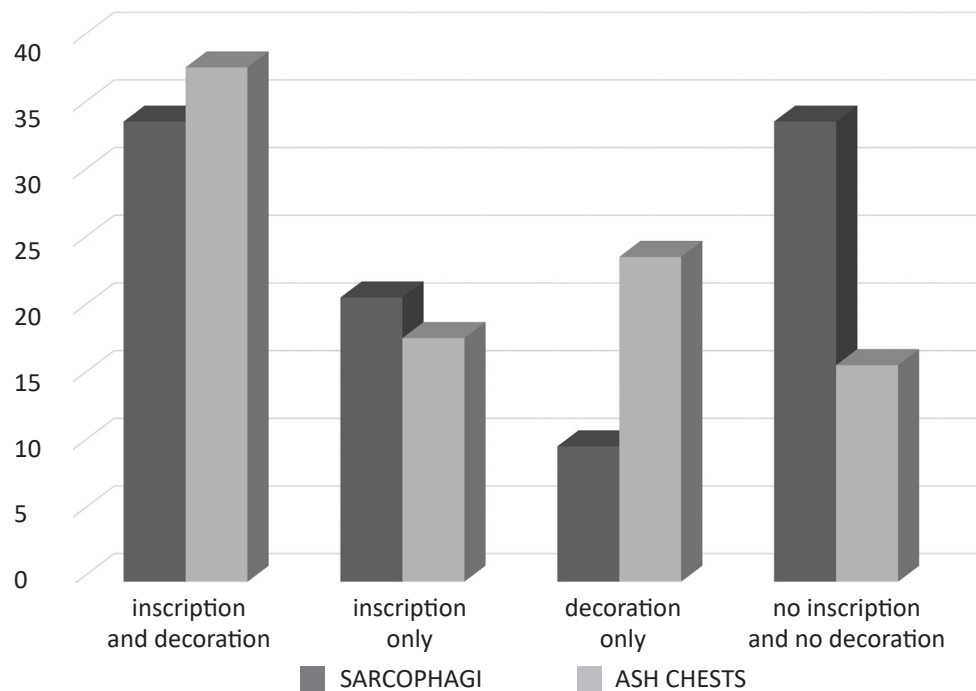


Figure 7. Incidence of inscriptions and decorations on the known sarcophagi and ash chests of Poetovio, expressed in percentage

ing surface indicate that some sarcophagi and ash chests were placed on a flat footing rather than directly on or below ground.

Apart from the difference in the type of buried human remains (cremated or inhumed), the basic functional difference between sarcophagi and ash chests is that the latter are in fact primarily family tombs, similar to aedicula tombs, whereas sarcophagi are primarily (though not always) intended for a single deceased, sometimes two. Ash chests must therefore have been accessible for subsequent burial over a certain, lengthy period of time, not so sarcophagi. We could presume that sarcophagi were more commonly inaccessible/invisible compared with ash chests, with inscriptions and decoration playing no major role.⁶⁸ Indirectly, examples of marble chests without inscription⁶⁹ and decoration,⁷⁰ which are twice as numerous among the known sarcophagi than among the ash chests, may speak in favour of the monument/grave being invisible to the viewer or passer-by (Figure 7).⁷¹ There is, however, another piece of indirect evidence, which seems more compelling. Most of the completely preserved sarcophagi and ash chests in Pannonia must have been in some manner inaccessible for medieval and later reuse of materials, especially marble, which was ideal for lime production. The sarcophagi and ash chests placed in crypts⁷² or buried under ground were hidden from looters, though they could also have been buried under the topsoil following a natural

⁶⁸ In connection with the lavishly decorated 'invisible' Metropolitan sarcophagi, Katharina Meinecke notes that their decoration could be admired at the home of the deceased during the *exsequiae*, when the body was laid on display (Meinecke 2012, 102).

⁶⁹ The inscription could also have been painted, though there is as yet no evidence of this.

⁷⁰ The number only includes the ash chests and sarcophagi with a tripartite front.

⁷¹ The ash chest with the burial of a child unearthed in the eastern cemetery of Poetovio (Cat. No. 83; Tušek 1992a) could possibly be seen in the function of a sarcophagus.

⁷² A good example is the sarcophagus found in 1997 at Šid-Bejlnjača (Pop Lazić 2008).

disaster. A good example of buried and completely preserved⁷³ sarcophagi are the Late Roman sarcophagi of Miocene limestone.⁷⁴ The completely surviving chests of marble should therefore also indicate their original position below ground, either buried or placed in crypts. Surprisingly, the share of known complete chests of the marble sarcophagi and ash chests of Poetovio is 31% for both,⁷⁵ suggesting that roughly a third were placed below ground and that we cannot ascertain a considerable difference in that regard between sarcophagi and ash chests.

Territory of Poetovio

From the early 2nd century, *colonia Ulpia Traiana Poetovio* was a town on the River Drava in the province of Pannonia Superior, close to the border with the province of Noricum. At least from the early 1st century CE, a military fortress with *canabae* stood at the river crossing, the latter conferred the status of a *colonia* with the departure of the army under the reign of Trajan. The colony's administrative territory is difficult to define precisely, as there is little solid evidence on its boundaries.

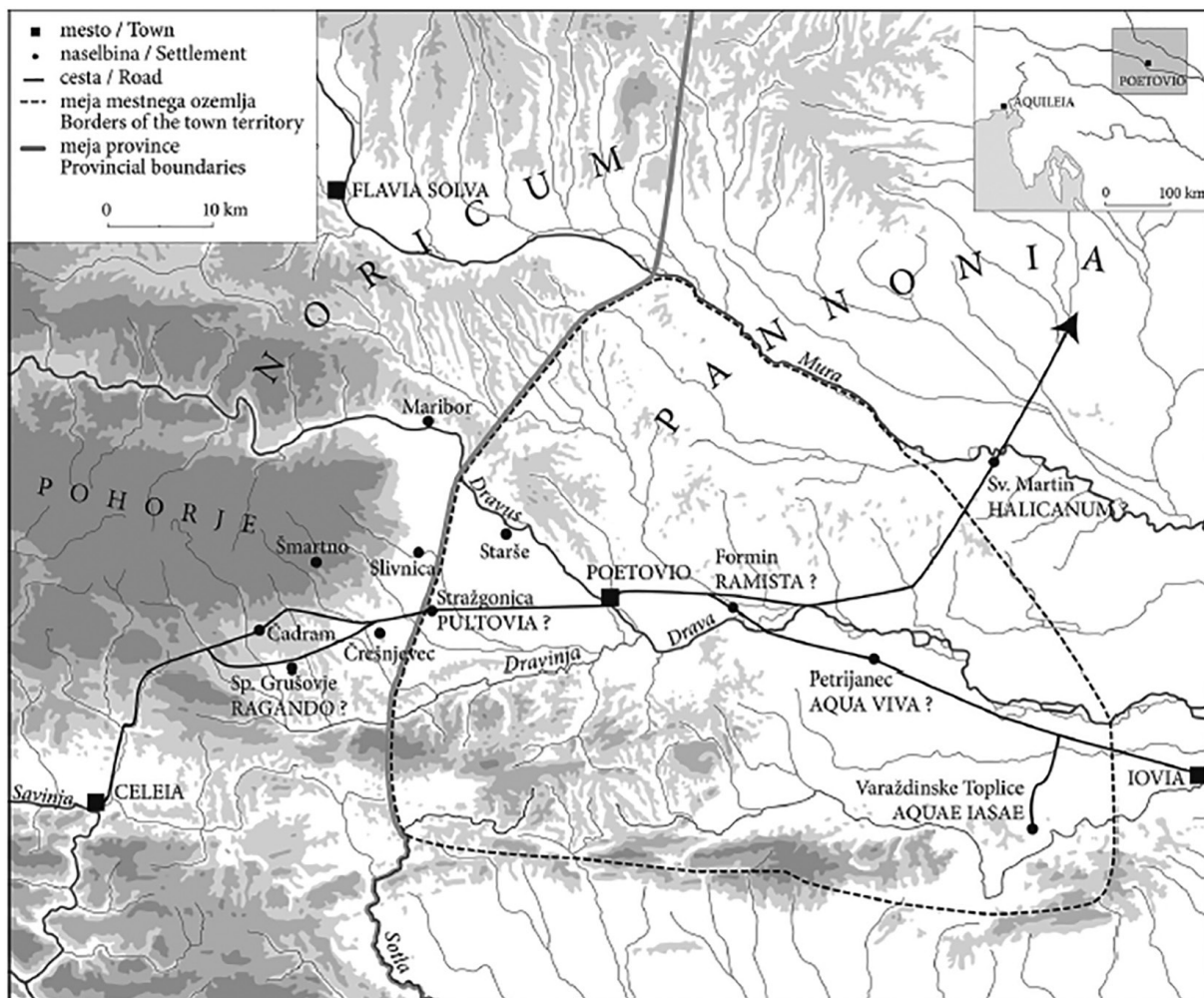


Figure 8. Territory of Poetovio according to Horvat *et al.* 2003

⁷³ Preserved to this degree because the stone was unsuitable for lime production.

⁷⁴ There are 13 known examples at Ptuj.

⁷⁵ Nine of the 29 chests of sarcophagi and 16 of the 52 of ash chests.

A summary of the discussions and definitions of its boundaries since the beginning of the 20th century, together with a proposed map based on these definitions, was published in 2003 by a group of archaeologists led by Jana Horvat⁷⁶ (Figure 8). They proposed that the western boundary ran east of the foothills of the Pohorje Mt, crossed the Drava between Maribor and Starše, and continued

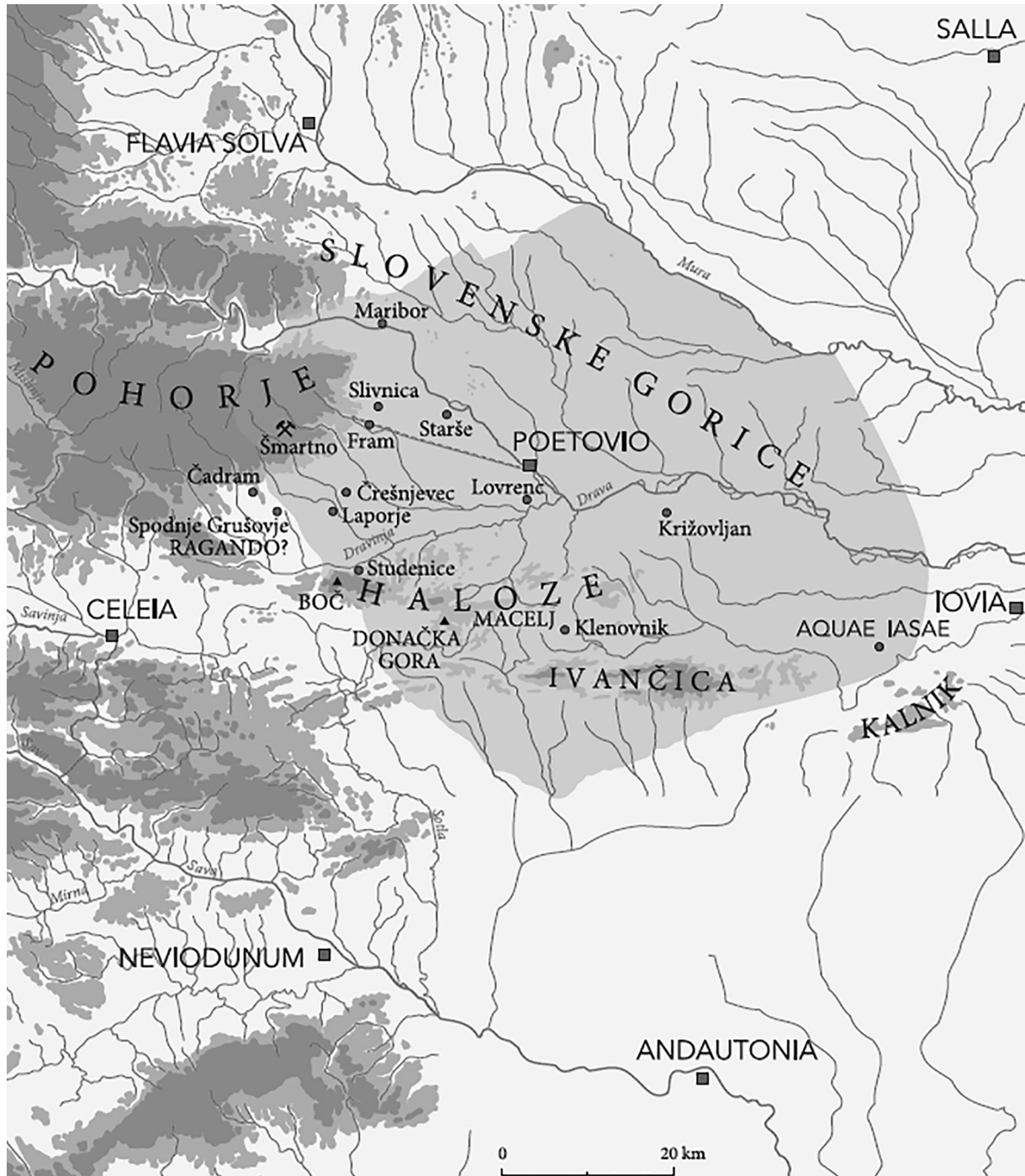


Figure 9. Territory of Poetovio according to Ragolič 2014

⁷⁶ Horvat *et al.* 2003.

in a north-easterly direction to the River Mura that represented the boundary approximately up to Sveti Martin na Muri. From there on, the boundary continued in the area between Ludbreg and Varaždinske Toplice and southwards to the Kalnik Hills, then westwards below the mountains of Ivanščica (Ivančica), Donačka gora and Boč.

In a study specially dedicated to these boundaries from 2014,⁷⁷ Anja Ragolič proposed new boundaries for the Poetovio *ager* using the site catchment analysis and Thiessen polygons. According to this study, the territory includes the area of the eastern Pohorje Mt and the area of Maribor in the west, as well as the area south of Ivanščica (Ivančica) in the south (Figure 9).

In the various corpora of stone monuments, territory is the category that provides the formal framework. In cases where the territory is intersected by modern state boundaries, the corpus is usually divided along modern boundaries.⁷⁸ In the case of Poetovio, its territory extends into Austria to the north and Croatia to the east and south, but neither sarcophagi nor ash chests have come to light in these parts. The corpus of monuments from the Slovenian part published in this catalogue is thus also the complete corpus of sarcophagi and ash chests from the territory of Poetovio as delimited above. With regard to its boundaries, we should emphasise that the administrative boundaries of Roman autonomous towns are of little relevance to the study of the stone products, which easily crossed boundaries by trade in one direction or the other. Crucial in this respect are the centres of production and the transport routes by which the products reached their customers and buyers. These centres are linked to the sources of the stone used, which may be the property of a town or not. The numbers of products of different categories according to urban territories⁷⁹ is therefore irrelevant, as it tells us nothing of their production or their customers. The administrative territory is a completely arbitrary category in the study of the Roman stone monuments.

MATERIALS

Marble

Harald W. Müller analysed the marble used for the sarcophagi and ash chests from Poetovio in 2003 and 2004.⁸⁰ He performed the analyses of the sarcophagi found elsewhere in Pannonia (*Siscia*, *Aquae Balissae*, *Mursa*, *Sirmium*) between 2005 and 2008.⁸¹

Methodology

Using a diamond drill with a water-cooled bit, core samples measuring up to 4 cm in length and 12 mm in diameter were extracted from select monuments and prepared for laboratory analysis.

The outer layer of rock, approximately 1 cm thick, was removed and the cores cleaned in diluted nitric acid (HNO₃) to eliminate impurities. After several rinses with distilled water, the sample was dried and ground to the analytical level in an agate mill.

⁷⁷ Ragolič 2014.

⁷⁸ E.g. *Scarbantia*: for the Hungarian part, see Farkas – Gabler 1994, for the Austrian part, see Krüger 1974.

⁷⁹ E.g. Pochmarski 2014, 354.

⁸⁰ The results were published in Djurić – Hebert *et al.* 2004.

⁸¹ The results for *Siscia* and *Aquae Balissae* were published in Migotti – Šašel Kos – Radman-Livaja 2018, those for *Mursa* in Djurić – Filipović – Müller 2009 and those for *Sirmium* in Djurić *et al.* 2006.

Stable isotope analyses (^{18}O and ^{13}C)

The ^{18}O and ^{13}C stable isotopes were identified relative to the PDB standard introduced by Craig (1957). The pulverised marble (50 mg per sample) was treated with 100% phosphoric acid (H_3PO_4) at 25 °C in the interval of 24 hours. The obtained CO_2 was collected in glass tubes, frozen to -70 °C with liquid nitrogen and then analysed. The $\delta^{18}\text{O}$ values are given in permille and the $\delta^{13}\text{C}$ values in relation to PDB; the results are given in Table 1. The analyses were conducted by Dr Michael Unterwurzacher, using the ThermoFisher Delta Plus XL and V PLUS MS (with the South Tyrolean Laas marble as the reference standard), and Dr Ana-Voica Bojar from Graz.

Chemical analyses

These were conducted using the ICP-MS technique, with 100 g of ground stone powder completely dissolved in a PTFE tube containing an acid mixture (5 ml HNO_3 - HClO_4 1:1, 10 ml HF). After evaporation, the Na, Mg, Al, K, Sc, V, Cr, Fe, Mn, Co, Cu, Zn, Rb, Sr, Y, Cd, Ba, La, Ce, Eu, Hf, Th and U content was measured. Dr Heinz Fröschl performed the analyses at the Österreichisches Forschungszentrum Siebersdorf.

The identification of the marble origins is the prerequisite for identifying the production centres and rests on the assumption that there was a two-phase production process (first phase involving structurally defined part-finished products completed in the second phase) and that the part-finished products of different production centres were at least partially distinguishable from each other in terms of form. These production centres were generally located next to quarries, which then sent their products to various locations to be finished and delivered to the customers. This explanatory model allows the identification of the different types of products of individual stonemasonry workshops, their formal features and the spatial scope of their products. In principle, it also enables us to identify the workshops that finally decorated the stone products.

The 41 marble sarcophagi from Poetovio or their fragments include 25 that were analysed, which represents 61% (Figure 10). Their marble was found to originate from Pohorje (21 or 84%) and Gummern (3 or 12%), while the results for one sample (4%) were inconclusive.

The 86 marble ash chests from Poetovio or their fragments include 15 that were analysed, representing 17.4% (Figure 11). Their marble was found to originate from Pohorje (14 or 93%) and Gummern (1 or 7%).

The results of the marble analyses show that the main source of raw material for the sarcophagi and ash chests of Poetovio and its territory was the Pohorje quarries located between Šmartno na Pohorju and Hudinja above Vitanje. These quarries have been incompletely investigated, although some attempts have been made.⁸² The attempts include the analyses of Harald W. Müller (Figure 12 and Table 1 on p. ?), which were the first archaeometric analyses of Pohorje marbles with the first ever integral publication of the analytical data.⁸³ Alongside Pohorje marbles, the second source was found to be the quarry at Gummern near Villach/Beljak, in Austrian Carinthia, which was undoubtedly the largest and most prominent quarry of Eastern Alpine marble in Antiquity.⁸⁴

⁸² In addition to Harald W. Müller, archaeometric analyses of Pohorje marble have in recent years also been conducted by Simona Jarc (Jarc 2006) and Snježana Miletić (Miletić 2023).

⁸³ Müller 2004, 368–383.

⁸⁴ Müller 2007.

SARCOPHAGI MARBLE

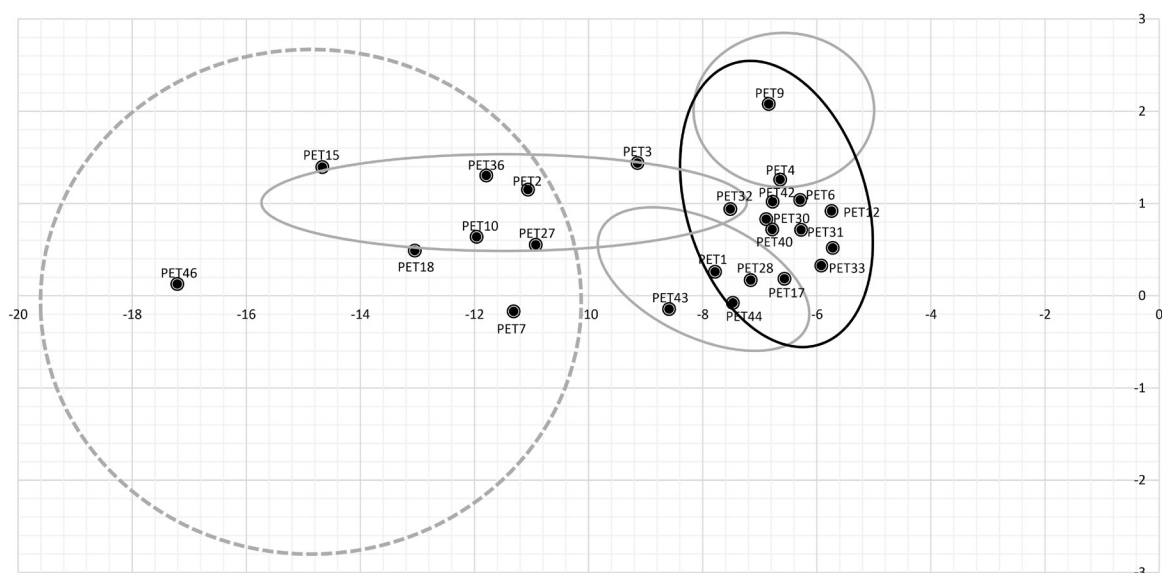


Figure 10. The $\delta^{18}\text{O}$ and $\delta^{13}\text{C}$ isotope diagram for Pohorje (blue) and Gummern marbles (green) used for the sarcophagi

QUARRIES POHORJE

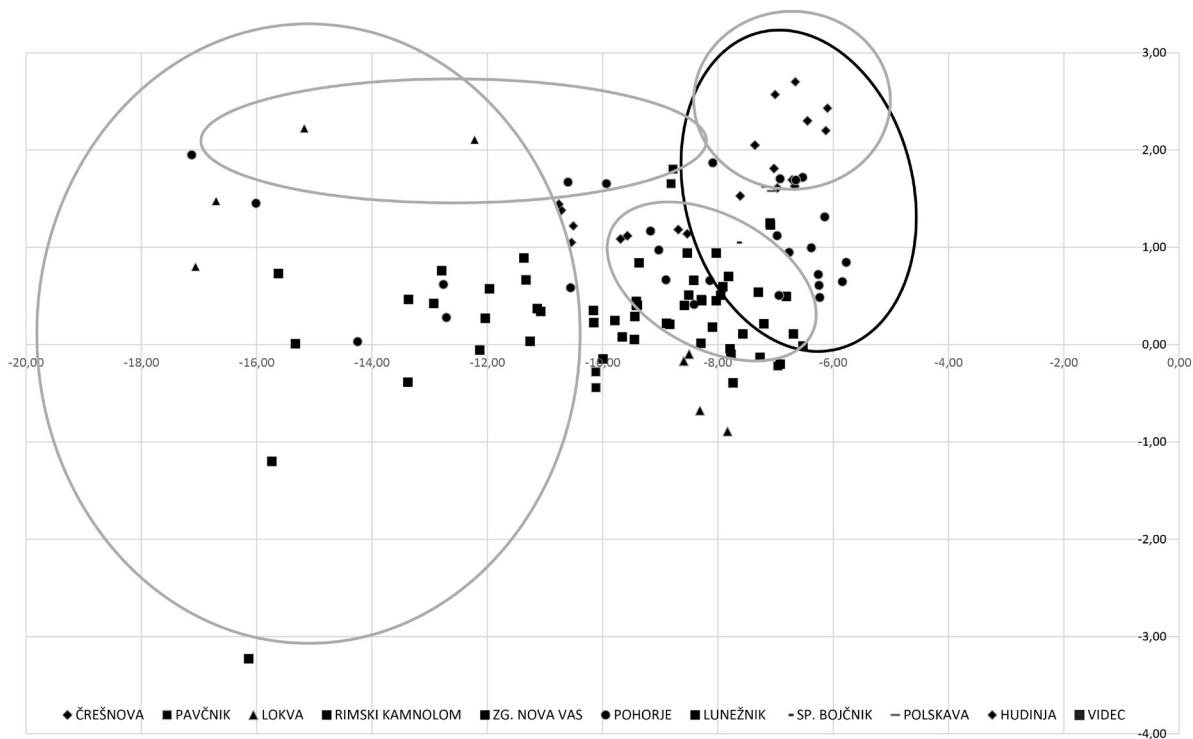


Figure 11. The $\delta^{18}\text{O}$ and $\delta^{13}\text{C}$ isotope diagram for Pohorje (blue) and Gummern marbles (green) used for the ash chests

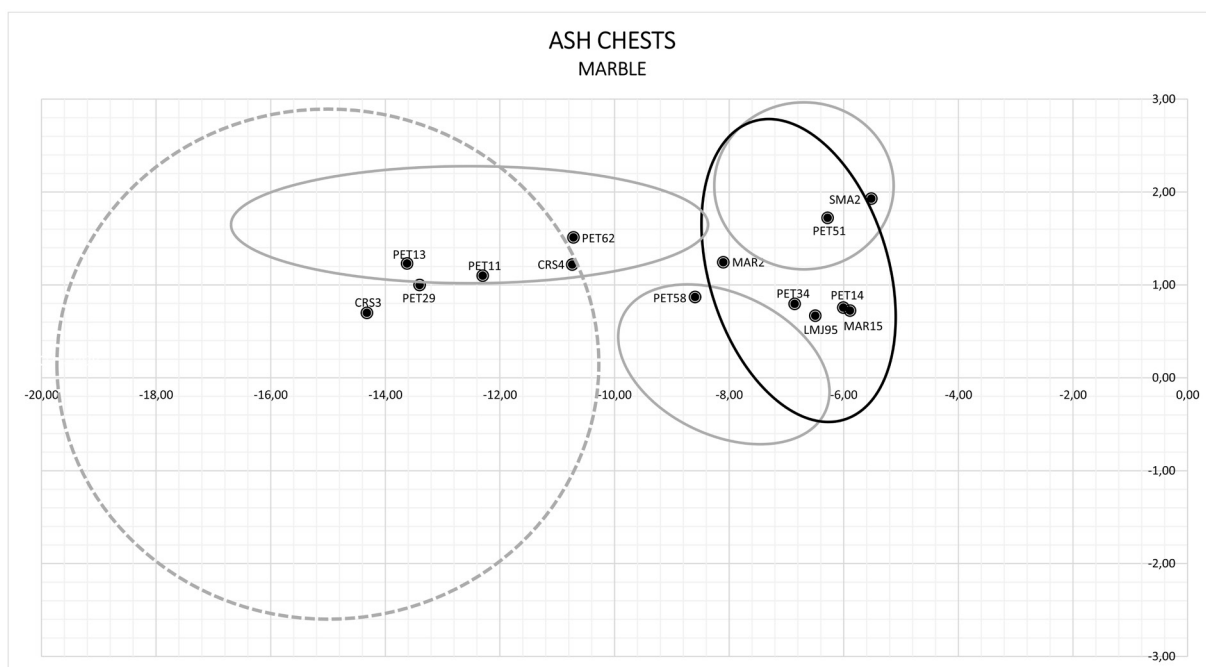


Figure 12. The $\delta^{18}\text{O}$ in $\delta^{13}\text{C}$ isotope diagram of the samples taken from the known Pohorje quarries plotted against the data fields of Pohorje (blue) and Gummern marbles (green) according to Müller

Limestone

All the limestone sarcophagi and ash chests were made of Neogene limestone. This is white to yellowish limestone largely composed of the detritus of lithotamniae algae, bryozoans, mollusc shells, echinoderms and foraminifera. In geologic literature, it is generally known as lithotamniae limestone or *Lethakalk*. All the sarcophagi and ash chests were sampled and thin sections made from the samples that were then used for palaeontological analyses. The limestones were found to be of Lower Badenian age differing in principle only in the proportion of extraclasts and the presence of pelagic foraminifera. The extraclasts, which mainly belong to polycrystalline and monomineralic quartz, are poorly rounded to sharp-edged with some larger grains, up to 5 mm in size, that are very well rounded, as well as carbonate grains. The extraclasts are predominantly also chloritised, i.e. weathered, and derived from metamorphic rocks. Badenian limestone in the Ptuj area lies on top of Lower Miocene clastites containing the above-described grains redeposited into Badenian limestone. This shows that the source of the rock is the lowest part of Badenian limestone cropping out along the River Drava between Kamensčak and Zgornji Duplek in the west, and Hrastovec in the east.⁸⁵

⁸⁵ See Žnidarčič, Mioč 1989.

FORMAL STRUCTURE

Marble sarcophagi

The chest of a Poetovio marble sarcophagus is a more or less irregular rectangular block of Eastern Alpine marble, the size of which is not standardised, but fairly random within the basic parameters expressed in whole numbers: the length measures between 6 and 7 Roman feet (*pedes*), the height roughly between 2 and 2.5 *pedes* and the width between 3 and 4 *pedes*. None of the known sarcophagi have the length, height and width in whole numbers; this randomness is also observable in the size and proportions of their component parts.

A block of marble was carved into a chest with 13 to 21 cm thick sides and a bottom that is usually slightly thicker, measuring 15 to 36 cm (exceptionally 13–14 cm).⁸⁶ Most surviving sarcophagus chests are roughly 2 m long, the longest measuring between 2.2 and 2.3 m (Figure 13). The two-metre-long chests weigh up to 1500 kg, while the sarcophagi in the longest group weigh 2500 to 3000 kg.

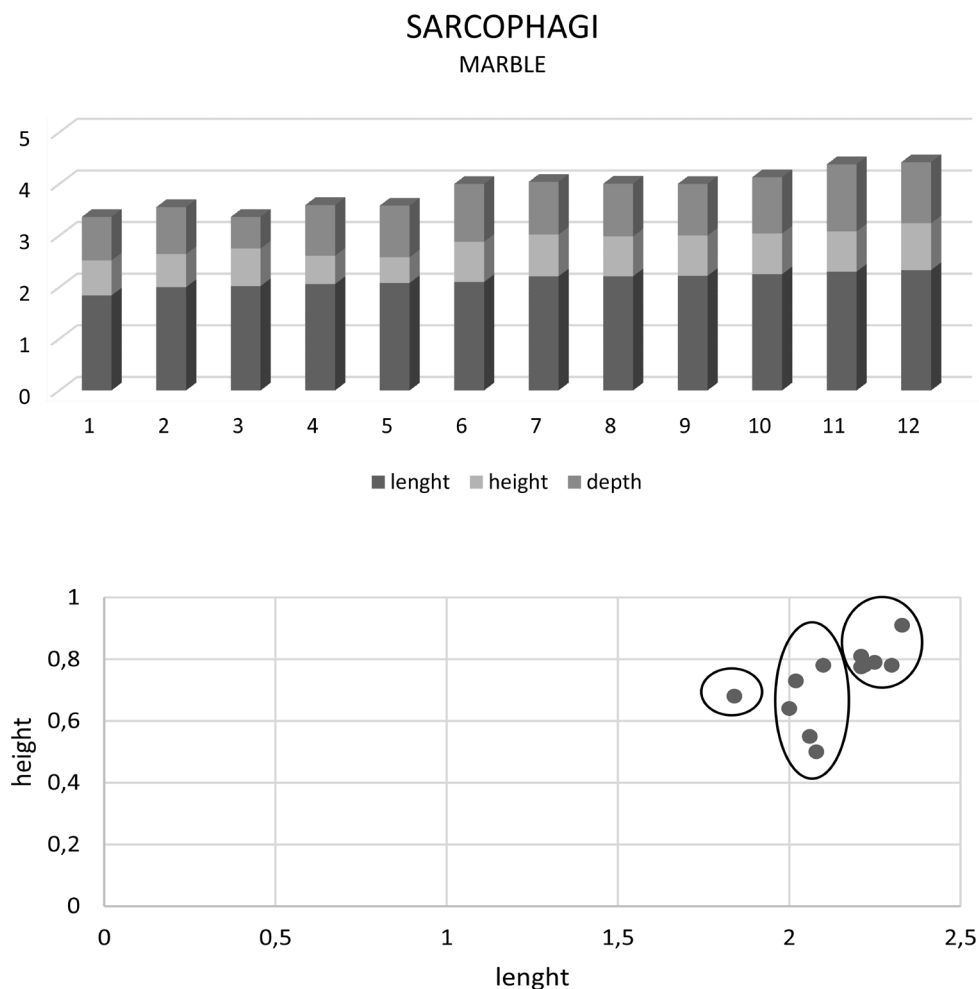


Figure 13. Diagrams showing the width, length and height of the chests of Pannonian marble sarcophagi

⁸⁶ Only three of the sarcophagi from Ptuj survive as complete chests (Cat. Nos. 2, 3, 4). Considerably more numerous are the complete marble sarcophagi from other Pannonian towns, which offer a better insight into their production and structure (Szombathely 1, Sisak 1, Daruvar 1, Osijek 1, Szekszárd 1, Šid 2, Sremska Mitrovica 2, Kostolac 1).

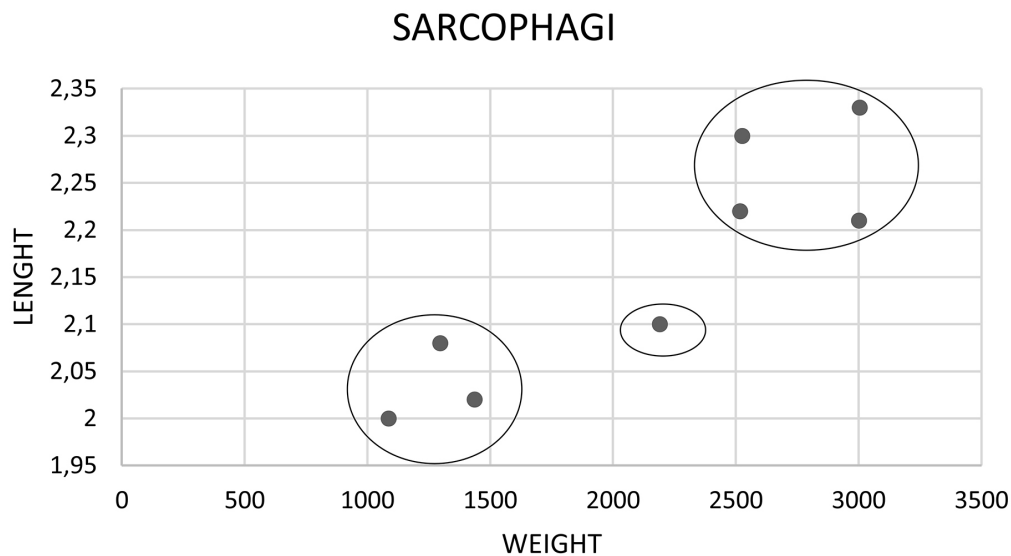


Figure 14. Diagram showing the length and weight of the chests of Pannonian marble sarcophagi

The weight of the lids is unknown, only the two lids in the shape of slabs⁸⁷ can be estimated to weigh approximately 700 kg (Figure 14).

The exterior surfaces of the front and both short sides of the chests are precisely worked, whereas the rear is roughly dressed; this corresponds to the practice usual in the western part of the empire and related to their position within a cemetery. Some chests and lids⁸⁸ survive in the quarry state (Figures 15 and 16), which enables us to identify a two-phase production. They clearly show that the first phase involved defining the general structure of the sarcophagus with the inscription and decoration panels. A more or less roughly dressed stone mass is left in the decoration panels, to be carved later. The front panels are commonly given a moulded frame, while those on the short sides may be framed with a simple carved line. This simple approach is also observable on the only lid surviving in the quarry state.⁸⁹ The upper frame of the front decoration panels may be carved as a moulded Norico-Pannonian volute already in this phase,⁹⁰ while such volutes only exceptionally occur on the short sides.⁹¹



Figure 15. Examples of sarcophagi in the quarry production state (Cat. Nos. 4 and 3)

⁸⁷ The lids of the sarcophagi with Cat. Nos. 2 and 3.

⁸⁸ Cat. Nos. 2, 3, 4, 12, 29.

⁸⁹ Cat. No. 29.

⁹⁰ The upper frame is flat in Cat. Nos. 2 and 3.

⁹¹ Cat. No. 11.



Figure 16. Sarcophagus lid in the quarry production state (Cat. No. 29)

The chest interior exhibits the characteristic horizontal tool marks on the sides, probably of a double-pointed quarry pick, that become increasingly curved towards the bottom, while the tool marks on the bottom are those of a point. There are no chests with a raised headrest on the bottom. The upper or bedding surface of the sarcophagi consistently has a raised semicircular edge along the interior, serving to keep the lid in place (Figure 17). The exterior of the short sides also frequently (but not always) bears a clamp hole below the upper edge, which held an iron clamp fixed with lead. The mostly gabled (rarely hipped) lids have a coarsely dressed hollow interior and a flat and finely finished standing surface that rests on the chests. The flat lids, consisting of a simple slab, have a fairly wide and straight groove carved on the lower surface that corresponds with the raised edge on the sarcophagus' bedding surface.

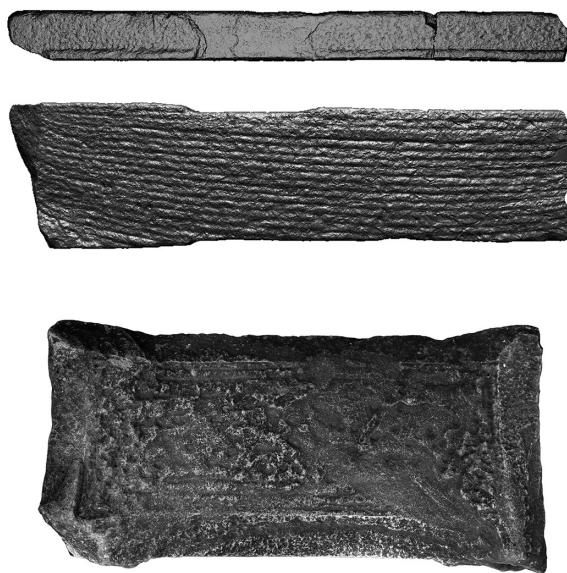


Figure 17. Surface finish of the interior side and bottom, as well as bedding (Cat. Nos. 1 and 6)

The exterior structure of the chests shows, almost without exception,⁹² a tripartite division of the front and undivided short sides. The three parts of the front, consisting of a large central panel, bearing the inscription, and two lateral decoration panels, predominantly follow the division into

⁹² The only true exception is the only known frieze sarcophagus from Pannonia (Cat. No. 1).

five equal parts – modules⁹³ (Figure 18). Within this division, the three central modules⁹⁴ are reserved for the inscription panel and the two lateral modules for the decoration panels. The size of the module is not measured, but rather determined by simple applied geometry using a length of rope (the equivalent of our compass) and a straightedge. The process of dividing an ABCD rectangle (Figure 20) into five equal rectangles involves several steps. First, the centre of the ABCD rectangle is determined by the diagonals AB and CD, through which the vertical ($\alpha\beta$) and horizontal ($\gamma\delta$) centre lines are drawn. The intersections of the diagonals A δ and D β , and the diagonals B γ and C α , together with the intersections of the diagonals C δ and B α , and A β and B γ , then determine all the modules. The central part that was intended for the inscription, which is the most important in the structure of the whole, extends to the boundary with the two lateral modules. Its frame may be constructed within the three central modules or reaches with the full width of the moulded frame into the lateral modules. The width of the lateral front panel within a lateral module is defined by the intersections of the diagonals A β – $\alpha\gamma$ and C α – $\beta\gamma$ on one side and the intersections of D β – $\alpha\delta$ and B α – $\beta\delta$ on the other side. The division of a rectangle into six modules is carried out in a similar way (Figure 19). The use of intersections to construct geometric schemes follows the principles formulated by Tons Brunes in the form of the eight-pointed star (Brunes star).⁹⁵

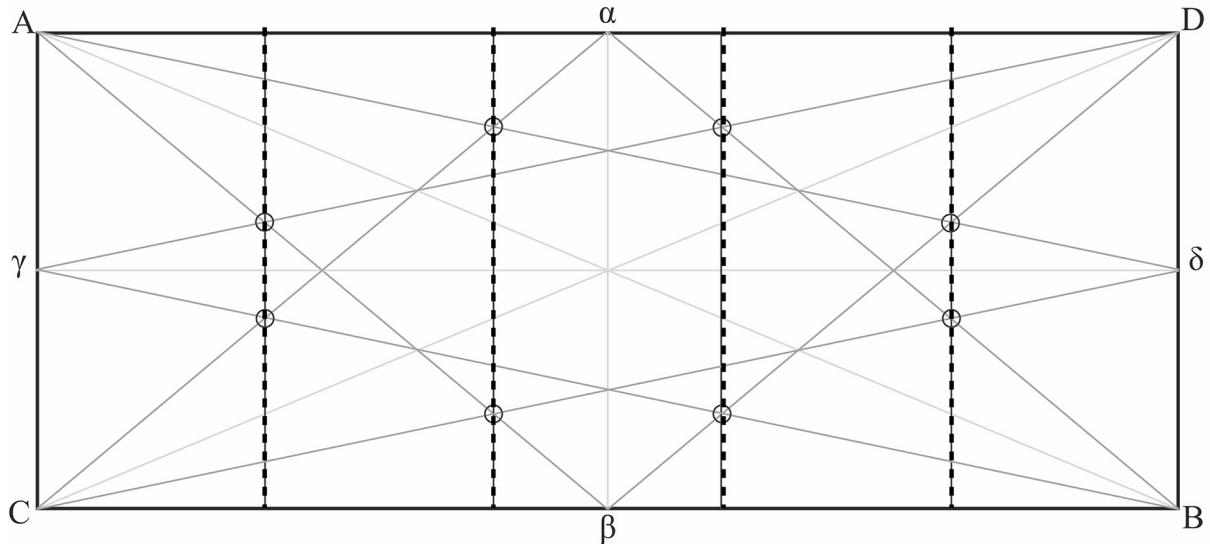


Figure 18. Dividing a rectangle into five equal parts (dashed line) using applied geometry (Brunes star)

Almost all⁹⁶ of the sarcophagus lids are gabled with four corner acroteria that are lower than the lid ridge. The ridge has a wide, flat and slightly raised top surface. Of the two slopes on either side, the front is usually carved to imitate tegulae and imbrices, whereas the rear slope is flat. The vertical front side of the lid may bear carved lines that outline the shape of the tegulae and imbrexes in sec-

⁹³ The two exceptions with six modules are the low sarcophagi Cat. Nos. 2 and 3.

⁹⁴ Four central modules in the sarcophagi Cat. Nos. 2 and 3.

⁹⁵ Kappraff 2000; 2002.

⁹⁶ There are two surviving flat sarcophagus lids (Cat. Nos. 2 and 3), one very large and heavily damaged hippled lid found at Ljudski vrt in Ptuj (Cat. No. 39; Djurić 2019b) and another hippled lid with corner acroteria on a sarcophagus from Szekszárd (*Alisca*; Lupa 824).

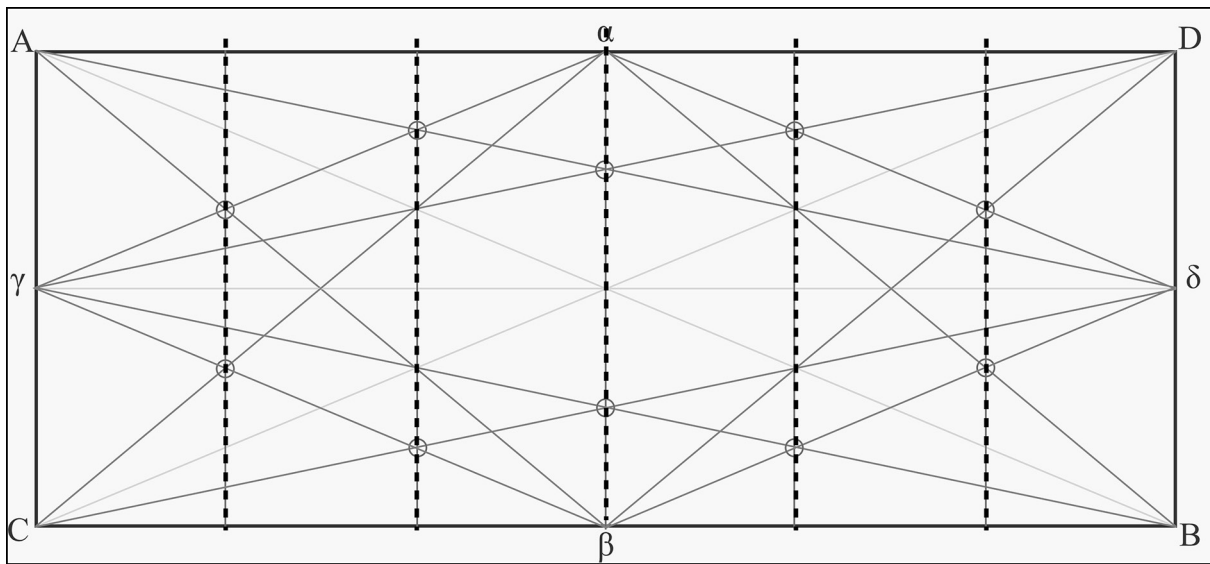


Figure 19. Dividing a rectangle into six equal parts (dashed line) using applied geometry (Brunes star)

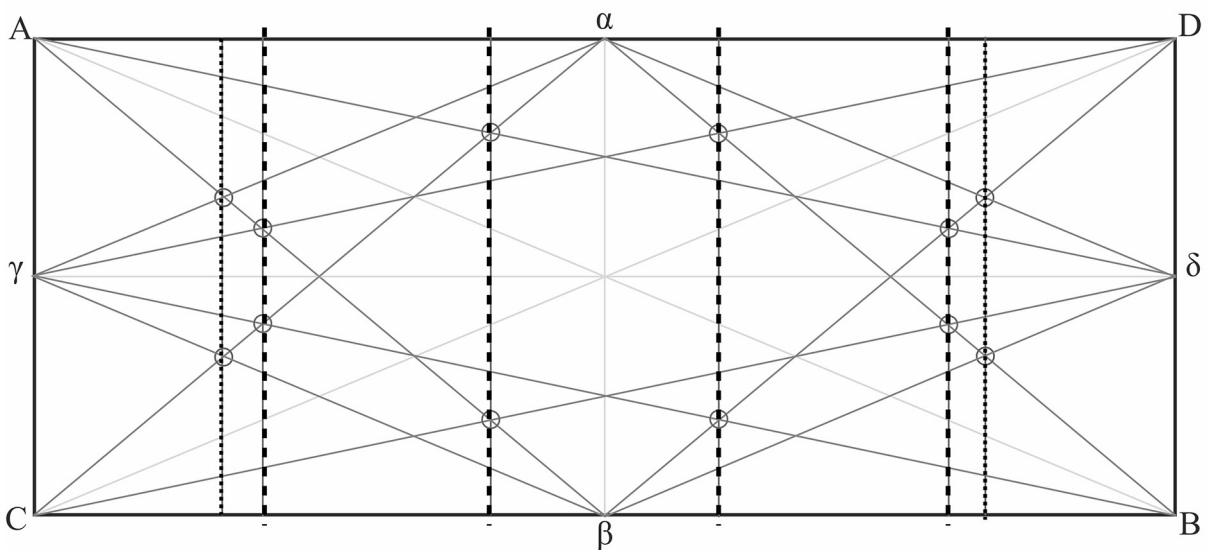


Figure 20. Dividing a rectangle into five equal parts (dashed line) and determining the width of the lateral front panels (dotted line) using applied geometry (Brunes star)

tion, but may also carry an inscription within a frame⁹⁷ or without it.⁹⁸ The acroteria bear decoration panels that are either one- (only on the front) or two-sided (on the front and sides).

Marble ash chests

The chest structure of most known ash chests is identical to that of the sarcophagi. It is a rectangular block of Eastern Alpine marble, the size of which is fairly random within the basic parameters expressed in whole numbers: the length measures between 2.5 and 4.5 Roman feet (*pedes*), the height roughly between 1.5 to nearly 2.5 *pedes* and the width between almost 2 to almost 3 *pedes*.

⁹⁷ Cat. No. 31.

⁹⁸ Cat. No. 35; Cat. No. 28.

Some chests come close in size to those of sarcophagi,⁹⁹ but differ mainly in the kind of human remains they held and in some cases also the thickness of the bottom. None of the known ash chests have the length, height and width expressed in whole numbers; this randomness is also observable in the size and proportions of their component parts. Ash chests can be divided into three size groups: those measuring up to 3 *pedes* in length, those that are roughly 3.5 *pedes* long and a few that are roughly 4.5 *pedes* long (Figure 21). A block of marble was hollowed out into a chest with 8 to 15 cm thick sides and most frequently a substantial, more than 30 cm thick bottom.¹⁰⁰ This thickness also increases the overall weight, which falls within three groups: 300–500 kg, 500–750 kg and around 1000 kg (Figure 22). The weight of the lids is not known.

The chests are precisely worked on the front, many also on the short sides, whereas the rear sides that were hidden from view are more coarsely finished. A significant number of the chests and their fragments survive in the quarry state (Figure 23), thus revealing the same production process as the sarcophagi. The same process applies to the lids, of which we even have a complete block

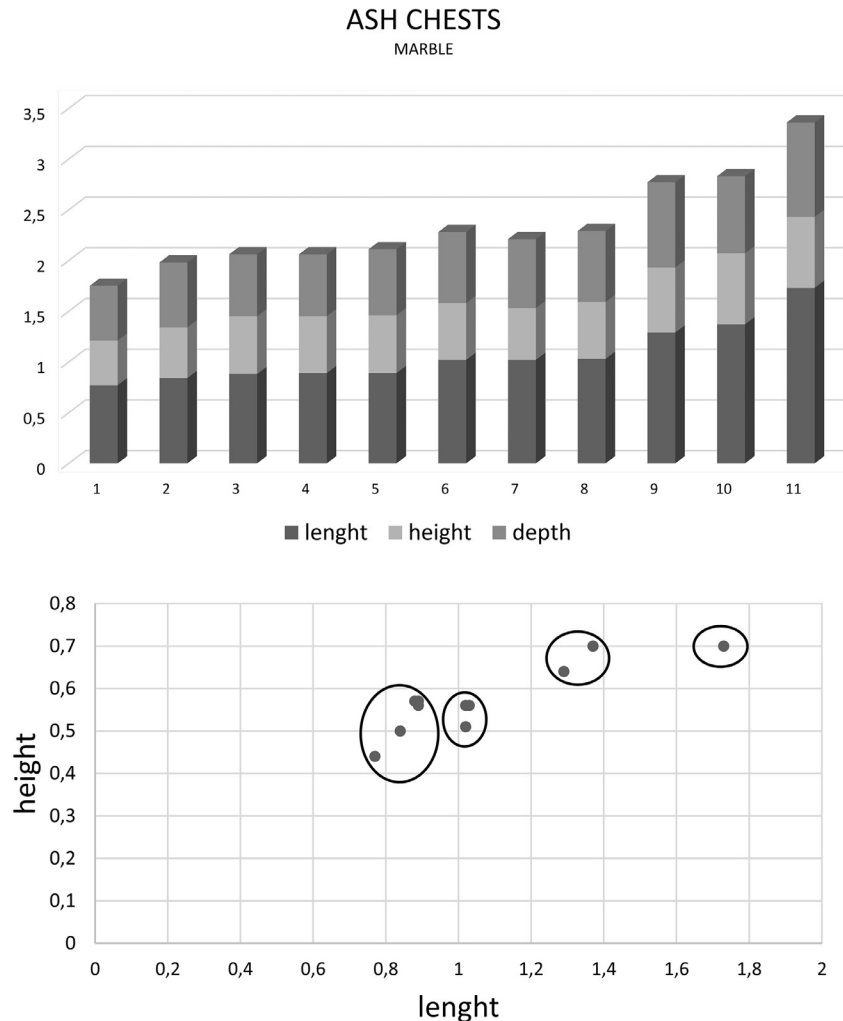


Figure 21. Diagrams showing the width, length and height of the marble ash chests

⁹⁹ Cat. No. 49.

¹⁰⁰ Exceptionally 18 cm in the ash chest with Cat. No. 43.

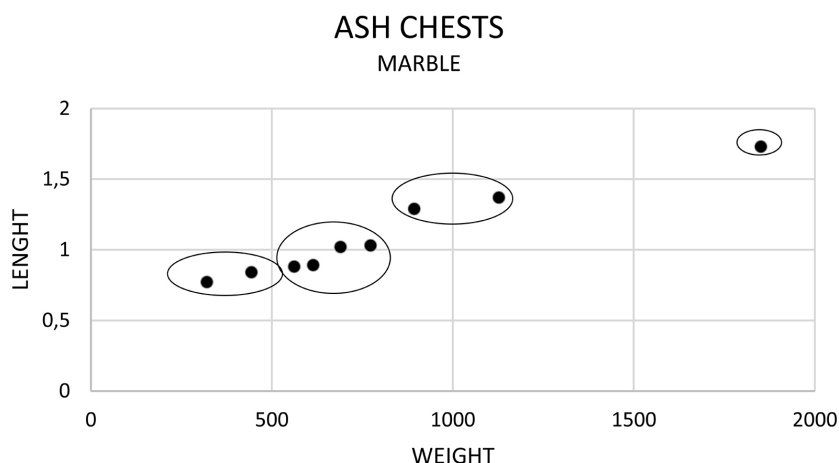


Figure 22. Diagram showing the length and weight of the marble ash chests

with the stonemason's guidelines carved onto the intended lid (Figure 24), showing a phase in the production process even before the part-finished product was ready for decoration. The chest interior is dressed similarly as on the sarcophagi. The lid has a flat standing surface and its interior is hollowed out using a point chisel.

There are two basic chest forms of ash chests. A smaller number of ash chests have a low oblong chest with only an inscription panel on the front, while a much more substantial number has a higher chest with a tripartite front, akin to the sarcophagi. In the former, the moulded inscription panel may cover the whole front or not, in the latter case a coarsely dressed surface is left on either side. It is not possible to determine in which phase the inscription panel with a moulded frame was made, though



Figure 23. Examples of ash chests in the quarry production state: A – Ptuj (Cat. No. 81), B – Črešnjevec (Cat. No. 89)



Figure 24. A – basic design of an ash chest lid on a block of marble, Črešnjevec (Cat. No. 109); B – sunken underside of an ash chest lid, Veliko Tinje (Cat. No. 117)

we presume this already occurred during the quarry phase. This is clearly visible in the chests of the second form, many of which survive in the quarry state. In these, the inscription panels consistently have frames that are moulded on all four sides. The lateral decoration panels of the front rarely have moulded frames, mostly these frames are simple and flat. The upper sides of the frames in the lateral panels almost always take the shape of a Norico-Pannonian volute, also unmoulded. The panels on the short sides have a simple flat frame with a single exception,¹⁰¹ which has moulded frames on the front and both short sides, with a double Norico-Pannonian volute as the upper part of the frame. This example shows the close structural relation between the sarcophagi and the ash chests.

The external structure of the chest predominantly involves a tripartite front and undivided short sides. The division of the front into a larger central inscription panel and two lateral decoration panels consistently follows the division into four equal parts – modules (Figure 25). Within this division, the two central modules are reserved for the inscription panel and the two lateral modules for the decoration panels. The size of the module is not measured, but determined by simple applied geometry, as already described for the sarcophagi. The central part that was intended for the inscription, which is the most important in the structure of the whole, extends to the boundary with the two lateral modules. Its frame may be constructed within the two central modules or reaches with the full width of the moulded frame into the lateral modules.

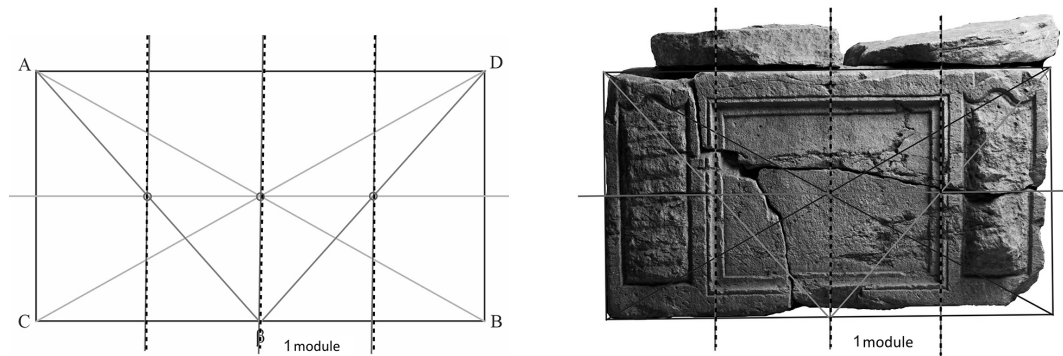


Figure 25. Dividing a rectangle into four equal parts (dashed line) using applied geometry (Cat. No. 80)

As opposed to the sarcophagi, the lids of the ash chests are predominantly oriented perpendicularly to their length, thereby imitating the roof of a characteristic Norican aedicula tomb (*naiskos*)¹⁰² and rendering the ash chest a reduction of the family aedicula tomb.¹⁰³ The width of the gabled lid is thus greater than its depth, and the ridge is short, flat and simple. The four corner acroteria are large, but lower than the ridge. The gabled lid is plain, in the fragment from Črešnjevec¹⁰⁴ with carved tegulae and imbrices. Some lids bear sculpture in the round; the lid from Pernica¹⁰⁵ has two reclining lions and the lid from Slovenska Bistrica¹⁰⁶ a reclining male figure. The front of the lid has a central decoration field in the tympanum, which is flanked by decoration fields within the corner acroteria. Acroteria can also hold decoration fields above the short sides.

There are also simple gabled lids without acroteria, for example the lid from Ptuj (Cat. No. 81) and

¹⁰¹ Cat. No. 49.

¹⁰² Kremer 2001.

¹⁰³ Djurić 2001a.

¹⁰⁴ Cat. No. 105.

¹⁰⁵ Cat. No. 98.

¹⁰⁶ Cat. No. 122.

probably also the three lid fragments from Ptuj (Dominican Monastery, Cat. No. 124), Laporje (Cat. No. 122) and Videm pri Ptuj (Cat. No. 123). There is even a small group of differently sized gabled lids with a longitudinal flat ridge and four corner acroteria, such as those associated with sarcophagi, though it is not possible to determine whether they belonged to ash chests or children's sarcophagi. The decoration panels in these examples are mainly in all the acroteria, in some cases also on the vertical longitudinal edges (Figure 26).

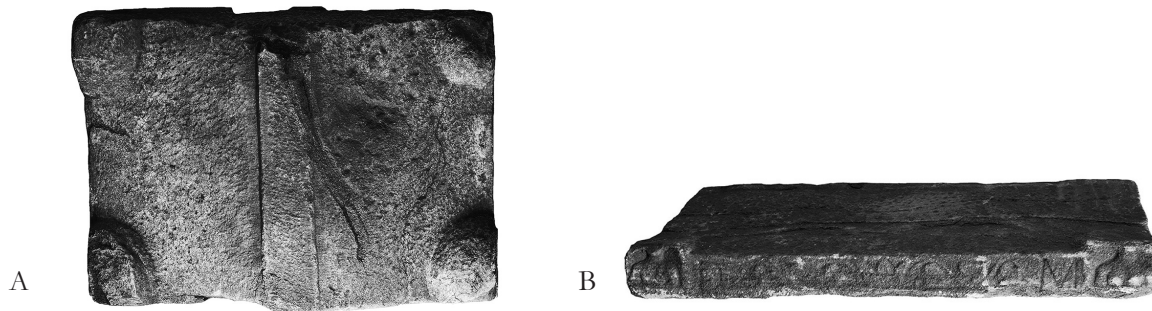


Figure 26. Perpendicular (A) and longitudinal forms (B) of ash chest lids

Norico-Pannonian volute

This is one of the forms of the upper frame of the decoration panels¹⁰⁷ characteristic of the funerary monuments (aedicula tombs, stelae, sarcophagi, ash chests, altars) and partly also votive altars made in the workshops that used Eastern Alpine marble in their production. The other forms, apart from a straight upper frame, are an arcuated and a pedimental frame. Arnold Schober¹⁰⁸ saw the 'Baroque' form of the Norico-Pannonian volute as a characteristically Norican motif. Unlike Antal Hekler who associated the volute with the Celtic formal tradition,¹⁰⁹ Schober sought its origins in the shape of the fronts of the Metropolitan altars with pulvini.¹¹⁰ He linked the emergence of the volute to the stylistic change at the turn of the 1st to the 2nd century. Balduin Saria¹¹¹ and Rajko Ložar¹¹² sought the origin of the motif in the same, non-Roman direction as Hekler, though Ložar connected the origins of the volute with the architectural element of a round arch. Schober dated the appearance of the volute on Norican monuments in the Trajanic period,¹¹³ while later researchers¹¹⁴ provided an array of arguments that pushed it to the Late Antonine-Early Severan period. After the publication¹¹⁵ of an altar with a Norico-Pannonian volute from Aquincum¹¹⁶ dat-

¹⁰⁷ It is very rarely associated with the inscription panels of marble sarcophagi (one is the sarcophagus from Šid-Bjel-njača) but it is very common on the travertine sarcophagi from *Aquincum* and *Brigetio*.

¹⁰⁸ Schober 1923, 230–232.

¹⁰⁹ Hekler 1912, 183.

¹¹⁰ At that time, the Roman Metropolitan altars with such forms were published in Altman 1905.

¹¹¹ Saria (1933–34) sought it with the Thracians.

¹¹² Ložar (1934) sought it deep in prehistory.

¹¹³ Schober 1923, 230–231.

¹¹⁴ Cermanović 1965, 93; Kranz 1986, 111–112; Pochmarski-Nagele 1992, 188.

¹¹⁵ Gesztelyi 1989–90.

¹¹⁶ CIL III 3432; HD067977.

ed to CE 164, the age of the motif needed to be adapted,¹¹⁷ while the discovery and publication¹¹⁸ of a funerary stela from Odra near Zagreb, from the Hadrianic period, brought the emergence of the Norico-Pannonian volute chronologically very close to Schober's dating. The stylistic change that Schober referred to and with which he associated the creation of the Norico-Pannonian volute is most likely connected with the beginnings of a Greek (Thassian) workshop that operated in the Gummern quarry during the Hadrianic period (prior to CE 122).¹¹⁹ The different uses of the volute and its formal development in the 2nd and 3rd centuries have not yet been the subject of a systematic study.¹²⁰

The volute on the marble sarcophagi of Pannonia occurs almost without exception as the upper frame of the lateral front panels, only the sarcophagus from Osijek¹²¹ has an arcuated upper frame in this position. The construction of the volute frame is most often derived from the combination of three aligned circles. Three circles of equal radii with centres A-B-C (Figure 27A) are aligned across the width of the panel. The two side circles define the side curves of the volute. The upper line of its central arch is defined by a circle of a double radius with its centre D located at the lowest point of the central circle, while the lower line is defined by a smaller circle with its centre D, the circumference of which is tangent to the circumferences of the two side circles. Connecting the individual segments of these circumferences creates a classic Norico-Pannonian volute (Figure 27B). This construction can be observed on the sarcophagi from Poetovio (Cat. Nos. 11, 12, 20) (Figure 28), *Siscia*,¹²² *Sirmium*,¹²³ Šid-Beljnjača¹²⁴ and *Alisca*.¹²⁵ Other variants of the Norico-Pannonian volute on the Pannonian marble sarcophagi with proportionally wider panels use the combination of four equal circles aligned on the upper frame (Figure 29); such construction is visible on the sarcophagi from *Sirmium*¹²⁶ and *Sopianae*¹²⁷ (Figure 30). The sarcophagi of the late 3rd and early 4th century¹²⁸ have a variant of the Norico-Pan-

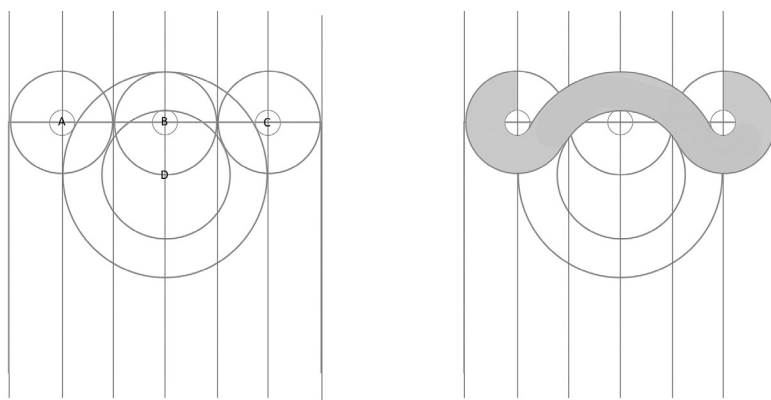


Figure 27. Designing a Norico-Pannonian volute using a combination of three aligned circles

¹¹⁷ Kremer 2001, 19–20; Handy – Pochmarski 2014, 84.

¹¹⁸ Heger 2007; Rendić-Miočević 2013; Migotti – Šašel Kos – Radman-Livaja 2018, 85–86.

¹¹⁹ Djurić 2019.

¹²⁰ The only existing discussion is still that by Ložar (1934).

¹²¹ Pochmarski 2019, 257, No. 10.

¹²² Zagreb, AMZg Inv. No. 349; Lupa 3803

¹²³ Sremska Mitrovica, MS Inv. No. A388, Lupa 4342.

¹²⁴ Šid, Gallery of Sava Šumanović, Lupa 36164.

¹²⁵ Budapest, MNM Inv. No. 23.1849.1, Lupa 824.

¹²⁶ Vienna, KHM Inv. No. I 162, Lupa 4353; Muzej Srema Inv. No. A977, Lupa 4341.

¹²⁷ Budapest, MNM Inv. No. 62.84.1-2, Lupa 827; Pécs Tomb II.

¹²⁸ Daruvar, AMZg Inv. No. KS959, Lupa 3811; Šid-Beljnjača, Gallery of Sava Šumanović Šid, Lupa 36164.

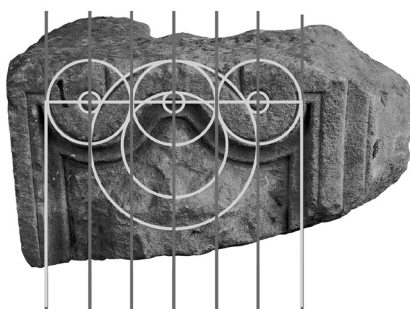


Figure 28. The analysis of the Norico-Pannonian volute on a sarcophagus (Cat. No. 12)

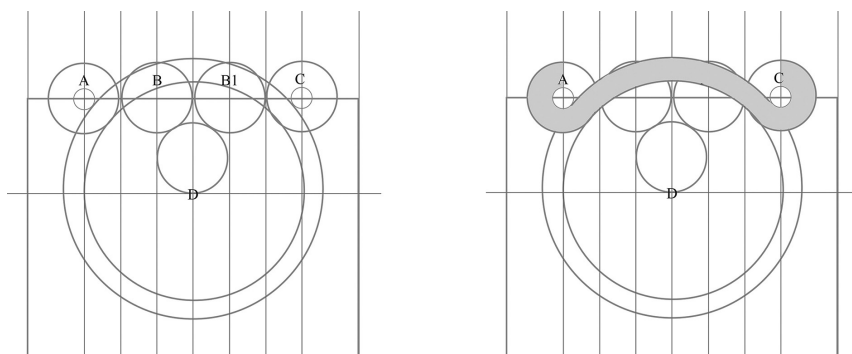


Figure 29. Designing a Norico-Pannonian volute using a combination of four aligned circles



Figure 30. The analysis of the Norico-Pannonian volute on a sarcophagus from Pécs (Lupa 827)

nonian volute characteristic of the Aquincum travertine sarcophagi.¹²⁹

All the ash chests from Poetovio with a tripartite front, except the small ash chest with a pedimental upper frame,¹³⁰ have a Norico-Pannonian volute constructed of three aligned circles in the lateral decoration panels. Their execution is frequently less precise and often unmoulded (Figure 31).

¹²⁹ Variant 3, Pochmarski 2014.

¹³⁰ Cat. No. 82, Šubic 153, 1974.

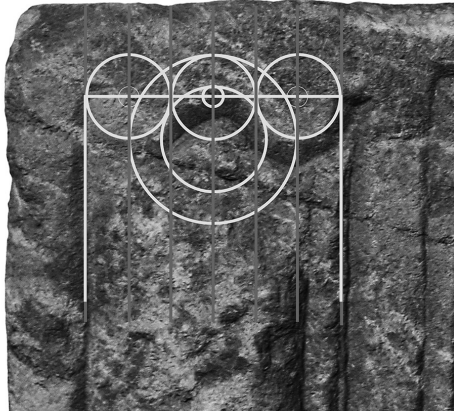


Figure 31. The analysis of the Norico-Pannonian volute on an ash chest (Cat. No. 83)

Sarcophagi of limestone

These are fairly regular blocks of Miocene limestone, measuring approximately 6.5 to 7 Roman feet (*pedes*) in length, 2 to 2.5 *pedes* in height and just under 3 *pedes* in width. Smaller blocks range from roughly 3.5 to 5.5 *pedes* in length. The thickness of the sides ranges between 13 and 16 cm. The size of the finished chests indicate that the basic measurement parameters were followed only approximately during production. The simple, undecorated chests most probably conformed to the actual size of the deceased. Their interior ranges between 5.5 and 6 (160 to 170 cm) in length and around 2 *pedes* (approximately 55 cm) in width (Figure 33). The lids could be either low gabled with a sharp ridge,¹³¹ with corner acroteria, in one case even barrel-roofed with corner acroteria, or simple slabs.¹³² The two-metre chests weigh up to 1800 kg, while the smaller (child) sarcophagi weigh around 1000 kg. The weight of the lids is unknown.

The chests (Figure 32) are entirely undecorated and, as revealed by some of those found *in situ*,¹³³ sunken into the ground to the level of the lid.



Figure 32. Sarcophagus with a barrel-shaped lid (PMPO RL 734)

¹³¹ PMPO RL 734/1.

¹³² Tušek 1986, Fig. 1.

¹³³ Mikl Curk 1960–61a, 169; Tušek 1986, 343–345.

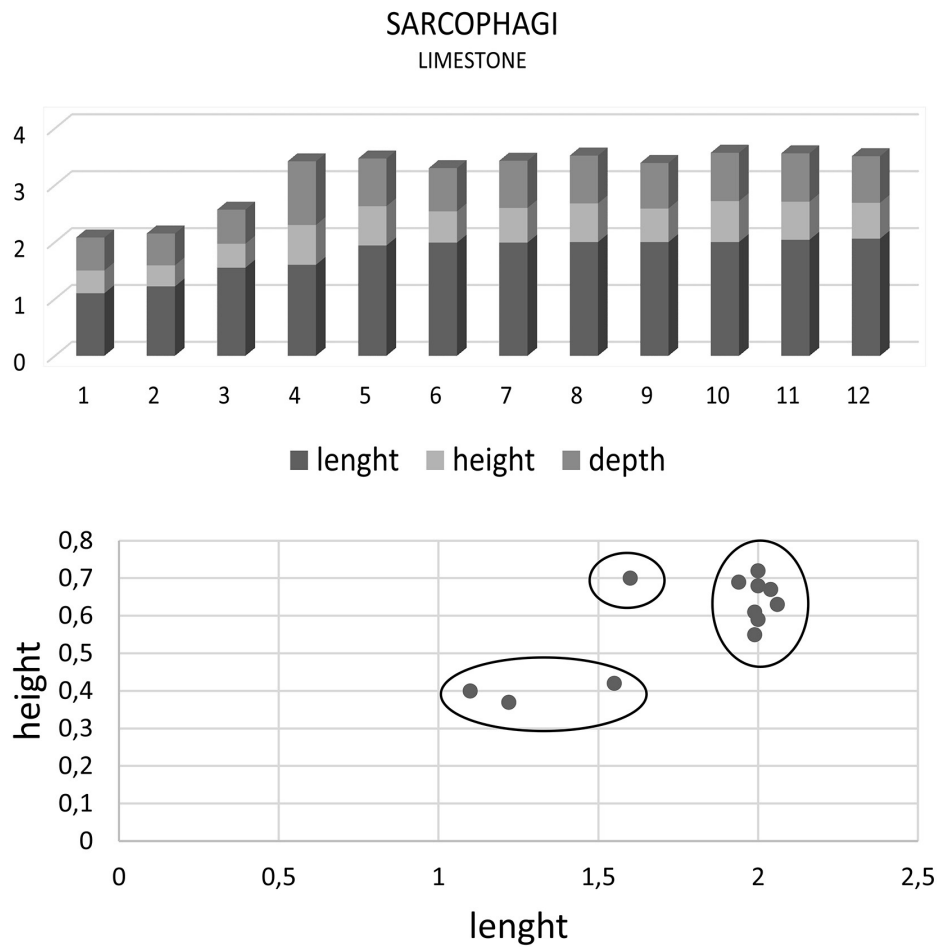


Figure 33. Diagrams showing the width, length and height of the limestone ash chests

Ash chests of limestone

There are four positively identified ash chests made of limestone. Their chests are undecorated. The lids either extend beyond the edges or are flush with them, they are gabled with a sharp longitudinal ridge, a smooth surface and some with four plain corner acroteria. Part of such an ash chest is also the unusual undecorated lid from Hajdina (Cat. No. 129), which perpendicularly combines two gabled roofs with a flat ridge, resulting in a cross-gabled lid with four shared acroteria (Figure 34).

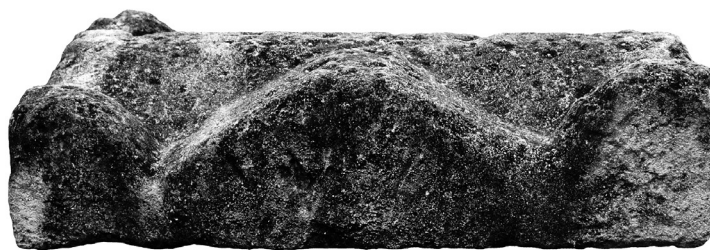


Figure 34. Lid of an ash chest from Hajdina (Cat. No. 129)

ICONOGRAPHY

Sarcophagi

The surprisingly substantial number of surviving sarcophagi – complete and even more fragments – from Poetovio and its territory, amounting to 41 in total, bear a relatively sparse yet quite diverse decoration. Exceptional among them is the only known frieze sarcophagus in Pannonia, depicting a banquet under grape vine.¹³⁴ Also remarkable is a fragment of the short side of a locally produced garland sarcophagus.¹³⁵ Of the 27 sarcophagi with a tripartite front, most are in the quarry phase of production (at least 8 or 30%), with the unfinished decoration of the lateral panels. In the lateral front panels, two sarcophagi depict the deceased¹³⁶ and two show mourning erotes,¹³⁷ motifs that are in Pannonia most commonly found on the travertine sarcophagi of the Aquincum and Brigetio productions.¹³⁸ They are also known on several Pannonian marble sarcophagi.¹³⁹ Other motifs appear only in single instances, namely Season personification,¹⁴⁰ nude hero¹⁴¹ and female servant.¹⁴² These are similar to the array on the Norican aedicula tombs.¹⁴³ The more richly decorated sarcophagi also have decorated short sides. One sarcophagus has a Dionysian motif of a kantharos with two grape vines and two panthers,¹⁴⁴ one has the motif of Eros(?) and Psyche,¹⁴⁵ one a single eros¹⁴⁶ and one a pair of erotes holding an unidentified object.¹⁴⁷ On the 13 surviving lids, the most common motif is the acroterial depiction of the Seasons, busts of youthful personifications with attributes (4 or 31%),¹⁴⁸ with one example also holding the portrait of the deceased.¹⁴⁹ A single example has a gorgoneion in the triangular pediment of the lid.¹⁵⁰

Ash chests

The ash chests with a tripartite front, which were the only ones to be decorated, include 15 (43%) in the quarry phase of production, i.e. with unfinished decoration. Of the decorated ash chests, the predominant reliefs on the lateral panels of the front show the portraits of the deceased (11 or 31%), followed by mourning erotes (6 or 17%), Season personification are rare¹⁵¹ (2 or 6%), while

¹³⁴ Cat. No. 1; for an attempt at a 'Christian' interpretation of the depiction, see Šmid 2020.

¹³⁵ Cat. No. 22.

¹³⁶ Cat. Nos. 10, 20.

¹³⁷ Cat. Nos. 3, 6.

¹³⁸ See Djurić 2024.

¹³⁹ Deceased: Daruvar, Sisak, Šid, Pécs; erotes: Sremska Mitrovica, Pécs, Kostolac (unpublished).

¹⁴⁰ Spring: Cat. No. 11.

¹⁴¹ Cat. No. 9.

¹⁴² Veliko Tinje (Cat. No. 19); the servant motif is also known on a sarcophagus from Sisak (Lupa 3803).

¹⁴³ For the motifs on the tombs, see Walde 2005.

¹⁴⁴ Cat. No. 17; for the motif, see Djurić 2020.

¹⁴⁵ Cat. No. 11.

¹⁴⁶ Cat. No. 18.

¹⁴⁷ Cat. No. 10.

¹⁴⁸ Cat. Nos. 34, 30, 33, 40; such busts with attributes are on a sarcophagus from Szekszárd (MNM), which has only the attributes – baskets – depicted in the rear acroteria. The acroterium built into the church in Spodnja Polskava (Cat. No. 32) shows a Hora.

¹⁴⁹ Cat. No. 28.

¹⁵⁰ Cat. No. 30.

¹⁵¹ Cat. Nos. 66, 59.

there are single examples with an 'Attis' or sad Easterner¹⁵² and a Dionysian kantharos with vine.¹⁵³ On the short sides, the chests very frequently have the Dionysian motif of a kantharos with a pair of grape vines (5 examples), combined with a panther¹⁵⁴ or an eros and peacock¹⁵⁵ on the opposite short side, there is one example with a garland¹⁵⁶, another example with an exceptional mythological scene depicting Theseus abandoning Ariadne on Naxos,¹⁵⁷ which is likely combined with the triumph of Dionysus on the opposite side and, finally, one example that has the portraits of the deceased on one and servants around a table on the other short side.¹⁵⁸

The lids were primarily reserved for the portraits of the deceased. The 36 surviving lids include 14 (39%) that feature half-length depictions of the deceased in the pediment, rendering these ash chests essentially family tombs (for cremation burials).¹⁵⁹ A special group of lids has the Dionysian motif of a kantharos from which two grape vines grow¹⁶⁰ (3 or 8%) in the pediment, though their fragmentary state hinders the identification of potential acroteria. Other motifs found in the pediments include a Triton with a pair of dolphins,¹⁶¹ as well as a garland.¹⁶² In the acroteria, the most common motif is the personifications of the Seasons (7 or 19%) in the form of either busts¹⁶³ or their attributes,¹⁶⁴ one case also an eros holding a basket,¹⁶⁵ followed by different mourning erotes (3 or 8%)¹⁶⁶ or an eros with a bow.¹⁶⁷ Occurring as single examples are servants,¹⁶⁸ dolphins, the head of an Easterner,¹⁶⁹ palmette¹⁷⁰ and rosette.¹⁷¹ In rare cases, there are figures carved in the round on top of the lids – once a pair of lions¹⁷² and once a sleeping male figure.¹⁷³ A special motif on both lids and chests is the stylised depiction of an *ascia*,¹⁷⁴ in one case combined with a *libella*¹⁷⁵ on the opposite short side.

¹⁵² Dravinjski vrh, Cat. No. 57; for the motif, see Cambi 2021.

¹⁵³ Varaždin, Cat. No. 46.

¹⁵⁴ Cat. No. 48.

¹⁵⁵ Cat. No. 47.

¹⁵⁶ Cat. No. 61.

¹⁵⁷ Kebelj, Cat. No. 67.

¹⁵⁸ Cat. No. 49.

¹⁵⁹ For the concept, see Djurić 2001a.

¹⁶⁰ Ptuj – Dominican Monastery (Cat. No. 125), Videm pri Ptuj (Cat. No. 124), Laporje (Cat. No. 123).

¹⁶¹ Črešnjevec, Cat. No. 106.

¹⁶² Slovenska Bistrica, Cat. No. 122.

¹⁶³ Cat. Nos. 96; 126; 119; 100.

¹⁶⁴ Cat. Nos. 95, 102.

¹⁶⁵ Slovenska Bistrica, Cat. No. 121.

¹⁶⁶ Črešnjevec, Cat. No. 106.

¹⁶⁷ Pernica (Cat. No. 98); the motif paired with Psyche is depicted in the gabled lid of a garland sarcophagus held in the Metropolitan Museum of Art in New York (see e.g. <https://untappedcities.com/2022/12/14/met-museum-roman-sarcophagus/>).

¹⁶⁸ Pernica, Cat. No. 98.

¹⁶⁹ Slovenska Bistrica, Cat. No. 122.

¹⁷⁰ Pernica, Cat. No. 98.

¹⁷¹ Šmartno na Pohorju, Cat. No. 127.

¹⁷² Pernica, Cat. No. 98.

¹⁷³ Slovenska Bistrica, Cat. No. 122.

¹⁷⁴ Cat. Nos. 44; 93. For the motif, see Gabričević 1959; Arrigoni Bertini 2006; Ibba 2016.

¹⁷⁵ Cat. No. 43. For the motif, see e.g. Buonopane 2013; Starac 2021.

Portraits or images of the deceased

The sarcophagi of Poetovio only exceptionally hold portraits or images¹⁷⁶ of the deceased, whereas they are almost obligatory on the ash chests, occurring both on the chests proper and even more frequently on the lids. These depictions cannot be understood as portraits as defined by Bernhard Schweitzer,¹⁷⁷ but merely according to the definition by Wulf Raeck,¹⁷⁸ later elaborated by Eugenio La Rocca.¹⁷⁹ Such portraits correspond with the social role of the individuals portrayed, on the one hand, while on the other display varying degrees of assimilation¹⁸⁰ to the imperial models or the specific typological elements derived from them, such as the basic shape of the face, hairstyle and beard. As a result, many of the portraits are formally quite homogeneous and almost identical in their dress that serves as an expression of their social status.

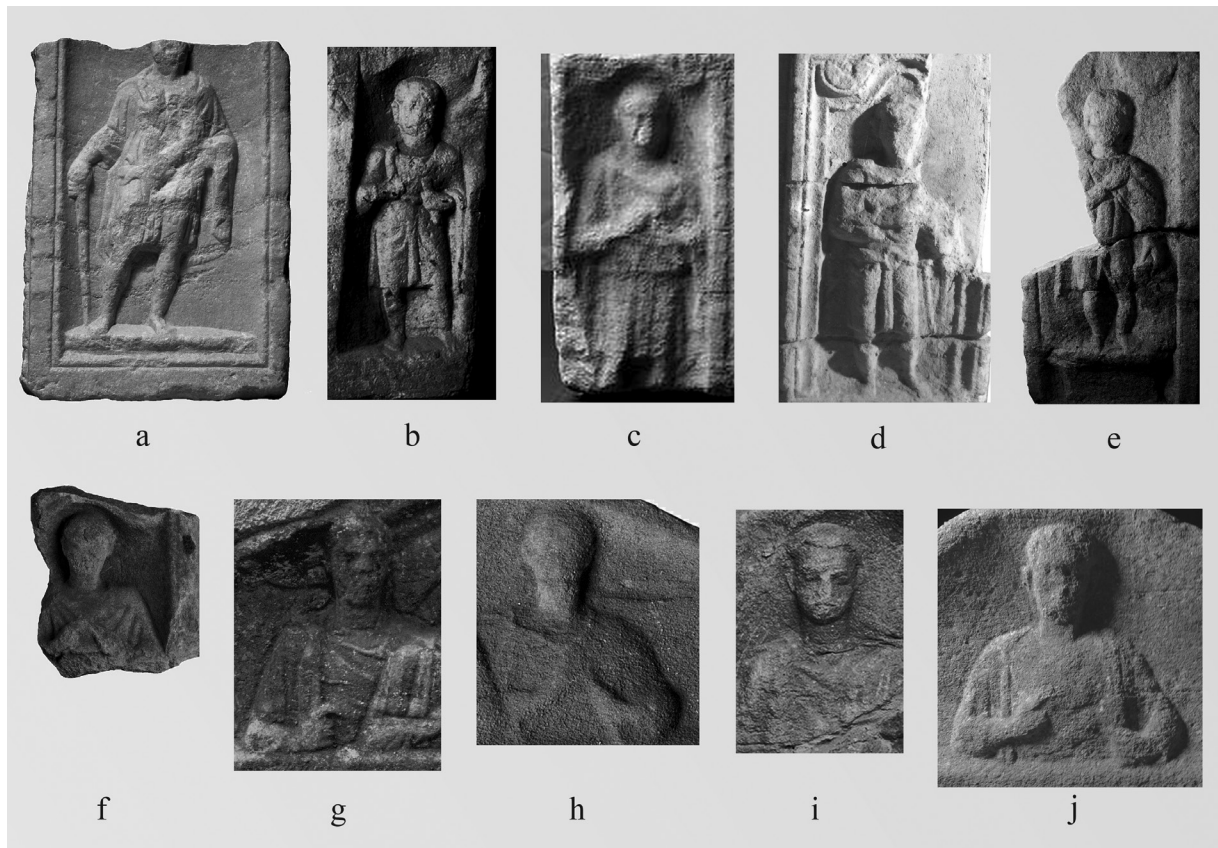


Figure 35. Examples of full- and half-length portraits of men: a- sarcophagus Cat. No. 10; ash chests b- Cat. No. 43, c- Cat. No. 47, d- Cat. No. 49, e- Cat. No. 46, f- Cat. No. 58, g- Cat. No. 98, h- Cat. No. 100, i- Cat. No. 94, j- Cat. No. 102

¹⁷⁶ For the use of the terms *Porträt* / *Bildnis*, see Ziegler 2000, 11–13.

¹⁷⁷ Schweitzer 1963, 169.

¹⁷⁸ Raeck 2003, 29.

¹⁷⁹ La Rocca 2011, 28:

- the portrait is not necessarily a faithful reproduction of reality,
- we should not confuse individuality with resemblance,
- all portraits, even those of an individual nature, must primarily represent the subject's positive social role within the community; in this sense, it is not sufficient to simply reproduce the individual's features; their body must also be portrayed with the clothes and attributes that correspond with their status.

¹⁸⁰ For the concept of assimilation in Roman portraiture, see Fittschen 2011.

On the sarcophagi and ash chests of Poetovio, the deceased are depicted either in full-length form on the chests or in bust form on the lids. They all show considerable surface damage, hindering the identification of details, while some are even completely destroyed. The eight¹⁸¹ surviving full-length portraits of men (Figure 35) show them wearing the same garments: a knee-length tunic with long sleeves (*tunica manicata*)¹⁸² and a military cloak (*sagum*)¹⁸³ fastened on the right shoulder with a disc brooch. The cloak drapes in an arc across the chest and left shoulder, falling in folds over the bent left arm.¹⁸⁴ The tunics are belted at varying heights at the waist, with only one portrait (Cat. No. 49) clearly displaying a ring buckle, without a pin,¹⁸⁵ that undoubtedly belongs to a military belt (*cingulum militare*),¹⁸⁶ worn by a soldier of *legio XIII Gemina*.¹⁸⁷ In other full-length male figures, the belts are indistinct and cannot be positively identified as military. The figures on the ash chest from Savci even have the belts hidden beneath their tunics, which, according to Hansjörg Ubl,¹⁸⁸ could indicate a civilian rather than a military status. The depicted dress is generally characteristic of military personnel and sometimes referred to as ‘camp dress’,¹⁸⁹ but this is not the case with the above-mentioned active soldier of *legio XIII Gemina*, Fannius Florentinus, portrayed on an ash chest from Velika Nedelja.¹⁹⁰ The male half-length portraits on the lids of ash chests are shown wearing the same garments, but in a slightly different manner. The *sagum*, again fastened with a brooch on the right shoulder, is pleated and thrown over the left shoulder, similarly as on numerous Imperial portrait busts.¹⁹¹ All the men depicted on ash chests, including those on the lids, hold a scroll in their left hand, pointing to it with the fingers of their right hand.¹⁹² The only man portrayed on a sarcophagus that is dressed in the same manner as the men on the ash chests holds not a scroll, but a staff (*vitis*) in his right hand, which identifies him as a centurion.¹⁹³ Whereas the men on the ash chests are primarily retired soldiers who display their civilian social status with a scroll/document, the man on the sarcophagus signals his high social rank with an attribute characteristic of active mid-ranking officers, as well as certain administrative positions within the Roman society.¹⁹⁴

The severely damaged heads of the portrayed men hinder an accurate identification in the sense of their assimilation to specific emperors. We can only establish that they are related to the forms

¹⁸¹ One on the sarcophagus with Cat. No. 10 and seven on ash chests: Cat. Nos. 43, 46, 47 (two portraits), 48, 49, 54 and 58.

¹⁸² For the tunic, see Pausch 2003 and Rothe 2012, 145–150.

¹⁸³ For the history of research and the main literature, see Pochmarski 2004, Rothe 2012.

¹⁸⁴ The exception is the portrait on an ash chest held in Varaždin (Cat. No. 46), in which the individual is shown with the left arm extended along the body and consequently a freely falling cloak.

¹⁸⁵ The literature on ring buckles is vast and given in von Schnurbein 1995, while Coulston (2007) published an exhaustive list of literature regarding the depictions of such buckles.

¹⁸⁶ For the military belts, see Hoss 2014.

¹⁸⁷ Fannius Florentinus, *miles legionis XIII Geminae*; Ragolič 2023, 328.

¹⁸⁸ Ubl 1969, 529.

¹⁸⁹ Speidel 1976.

¹⁹⁰ Erna Diez (1948, 158), who was the first to describe the soldier in greater detail, saw a sword in his left hand, with the right hand resting on the hilt. In addition to the sword, Ortoľ and Friederike Harl (Lupa 3781) also see a shield and a helmet on his head, all of which Anja Ragolič (2023, 327) also accepted. The relief, however, is severely damaged and only the sword can be identified.

¹⁹¹ E.g. on Hadrian's bust from his villa at Tivoli, which is kept in the British Museum (Inv. No. 1805, 0703.95).

¹⁹² The man portrayed on an ash chest from Varaždin (Cat. No. 46) may hold the scroll in his right hand, while his left hand is lowered beside the body. For the scroll and the pointing gesture, see Grüll *et al.* 2023; Grabher 1991; Hainzmann 1991; Walde 2005, 66–71.

¹⁹³ Ubl 1969, 416–420; Ward 2017.

¹⁹⁴ Ward 2012, 30.

of Imperial portraits of the 3rd century beginning with the Emperor Caracalla. Roughly resembling this emperor is the portrait on the lid of the ash chest from Ptuj-Bolnišnica¹⁹⁵ (Figure 35j), with his slightly curled hair and a short beard. Other portraits feature short hairstyles and mostly clean-shaven faces, echoing the portraits of the barracks emperors of the 3rd century.

The male child figures wear the same garments as their fathers, though the cloaks are longer and reach to the mid-calf.¹⁹⁶ Some hold attributes in their right hand that are damaged beyond identification.

The rare servants-slaves (*delicati*)¹⁹⁷ are dressed in either belted or unbelted tunics with long sleeves. The female portraits (Figure 36) include some full-length depictions, though most are half-length portraits on the lids of ash chests and one in the acroterium of a sarcophagus lid.¹⁹⁸ All the women wear tunics, while the poor condition of the portraits prevents us from identifying the undergar-

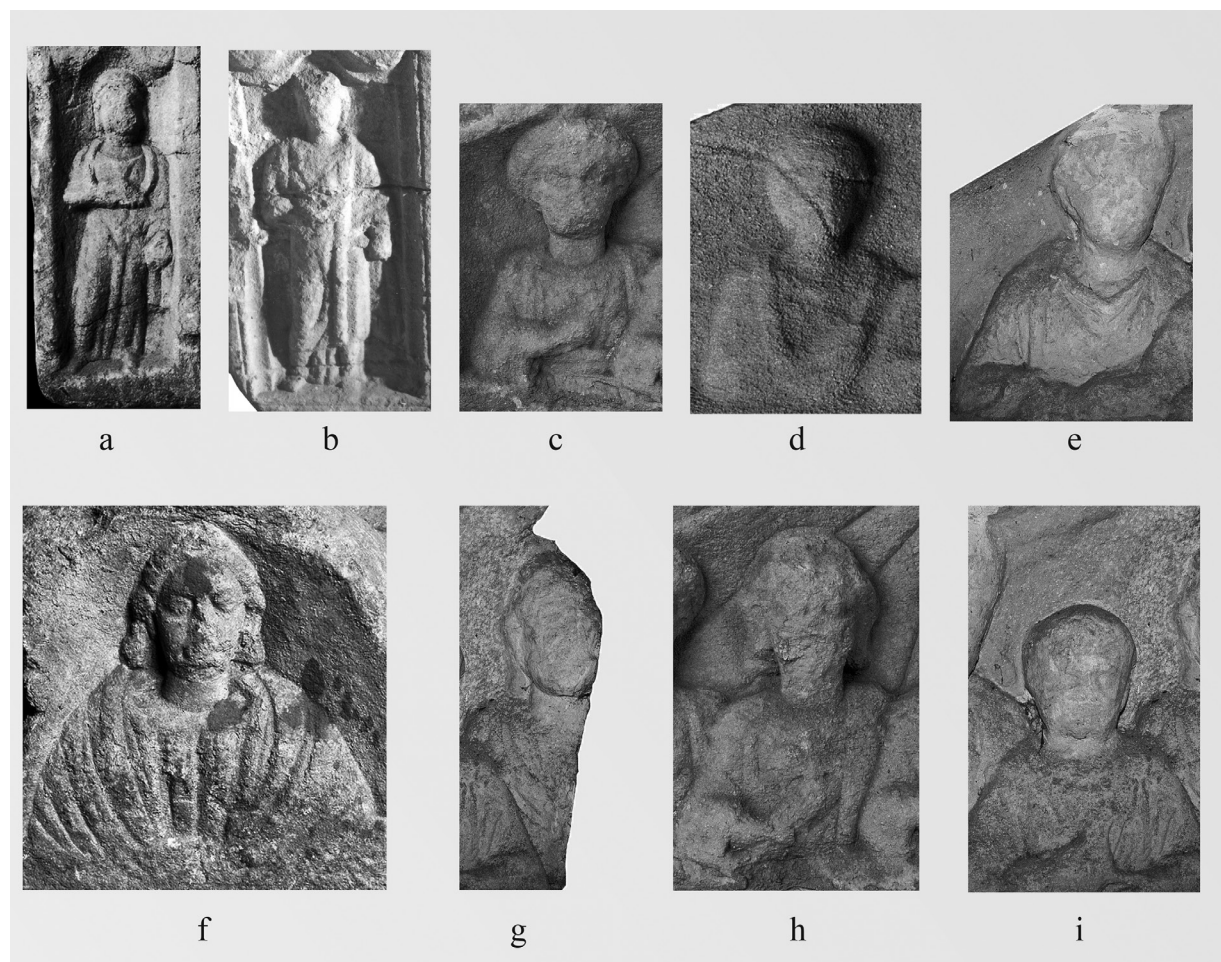


Figure 36. Examples of full- and half-length portraits of women: ash chests a- Cat. No. 43; b- Cat. No. 49, c- Cat. No. 95, d- Cat. No. 100, e- Cat. No. 103, f- sarcophagi Cat. No. 28, g- Cat. No. 103, h- Cat. No. 95, i- Cat. No. 103

¹⁹⁵ Cat. No. 102.

¹⁹⁶ See the depiction on the right short side of the ash chest from Velika Nedelja (Cat. No. 49).

¹⁹⁷ On the left short side of the ash chest from Velika Nedelja (Cat. No. 49) and the right acroterium of the ash chest lid from Pernica (Cat. No. 98).

¹⁹⁸ Cat. No. 28.

ments. The tunic reaches to the ankles and its long sleeves (*tunica manicata*) are sometimes covered by a cloak and other times exposed. Of the cloaks, we can identify the Roman *palla*¹⁹⁹ in at least three portraits,²⁰⁰ which is shorter than the tunic and worn asymmetrically with long vertical folds on the left side. Most women, however, are portrayed in long, symmetrically worn and likely locally made rectangular cloaks with a thick border that frames and emphasises the uncovered chest and head. A particularly rich and heavy version of such a cloak appears in the bust portrait in the lid acroterion of the sarcophagus for Publius Aelius Vitalis (Cat. No. 28). Girls are portrayed in the same clothes and sometimes also wear short necklaces of large beads, similarly as adult women.

The women's hairstyles are better preserved than those of men and can be sufficiently accurately identified at least in silhouette. The most clearly identifiable are those that imitate the imperial hairstyles from the second quarter of the 3rd century, from Sallustia Orbiana to Herennia Etruscilla. These show the *Scheitelfrisur*, with long hair parted and combed back to leave the ears exposed, gathered at the nape into a wide, flat mass (sometimes braided, other times placed in a net), then secured at the crown to create what appears from the front as a low, flat bulge.²⁰¹ A few examples are modelled on the *Helmfrisur* of Iulia Domna,²⁰² while one²⁰³ shows a melon coiffure with loose hair gathered at the nape, resembling that of Iulia Avita Mamaea.²⁰⁴

Four women are portrayed with headwear. The ash chest with Cat. No. 43 and the ash chest lid with Cat. No. 94 show a woman in a bonnet of Type H 7 according to Rothe,²⁰⁵ the woman on the ash chest lid with Cat. No. 95 wears a bonnet of Type H 3, while the woman on the lid of an ash chest built into the south wall of the church in Črešnjevec²⁰⁶ has turban-like headdress (possibly H 6 according to Rothe).

A particular feature of the family portraits on the lids of Poetovio ash chests is the generational and status differences among the portrayed female family members, which are reflected partly in their dress but primarily in their hairstyles. The hairstyles of three generations of women (grandmother, mother, daughter) correspond to the styles characteristic of specific periods and are tied to their age and social status. Their chronological range extends from the *Helmfrisur* of the early 3rd century, to the *Scheitelfrisur* of the second quarter of the 3rd century and the hairstyles from the second half of the 3rd century.²⁰⁷

There are also three depictions of women as servants-slaves (Figure 37), which are very similar to one another. The best-preserved is the servant in the lateral front panel of the sarcophagus chest

¹⁹⁹ For its use in Pannonia and the differentiation between *palla* and a local rectangular cloak, see Rothe 2011, 191–193.

²⁰⁰ Depiction in the left short side of the ash chest from Velika Nedelja (Cat. No. 49) and the lids of the ash chest from Pernica (Cat. No. 98) and that from Ptuj/PMPO RL 748 (Cat. No. 95).

²⁰¹ Such hairstyles can be seen on the woman portrayed on the ash chest lids from Slivnica pri Mariboru (Cat. No. 99), Črešnjevec (Cat. No. 103), on the ash chest with Cat. No. 43, on the lids with Cat. Nos. 95 and 96, as well as the sarcophagus acroterium with Cat. No. 28. A similar hairstyle on the roughly carved figure on the sarcophagus fragment with Cat. No. 20 is later and dates to the second half of the 3rd century.

²⁰² Ash chests with Cat. Nos. 61, 98 and 100.

²⁰³ On the ash chest with Cat. No. 49.

²⁰⁴ The damaged condition of the portraits prevents us from identifying possible depictions of wigs that were popular in that period (Ackers 2019).

²⁰⁵ Rothe 2012.

²⁰⁶ Cat. No. 103.

²⁰⁷ Examples of such female portraits of three generations are known, for example, on the sepulchral relief held in the Museo Nazionale Romano (Buccino 2011, 376, Fig. 10). On the ash chests of Poetovio, they are shown on the lids with Cat. Nos. 94, 98 and 102, all from the 3rd century.

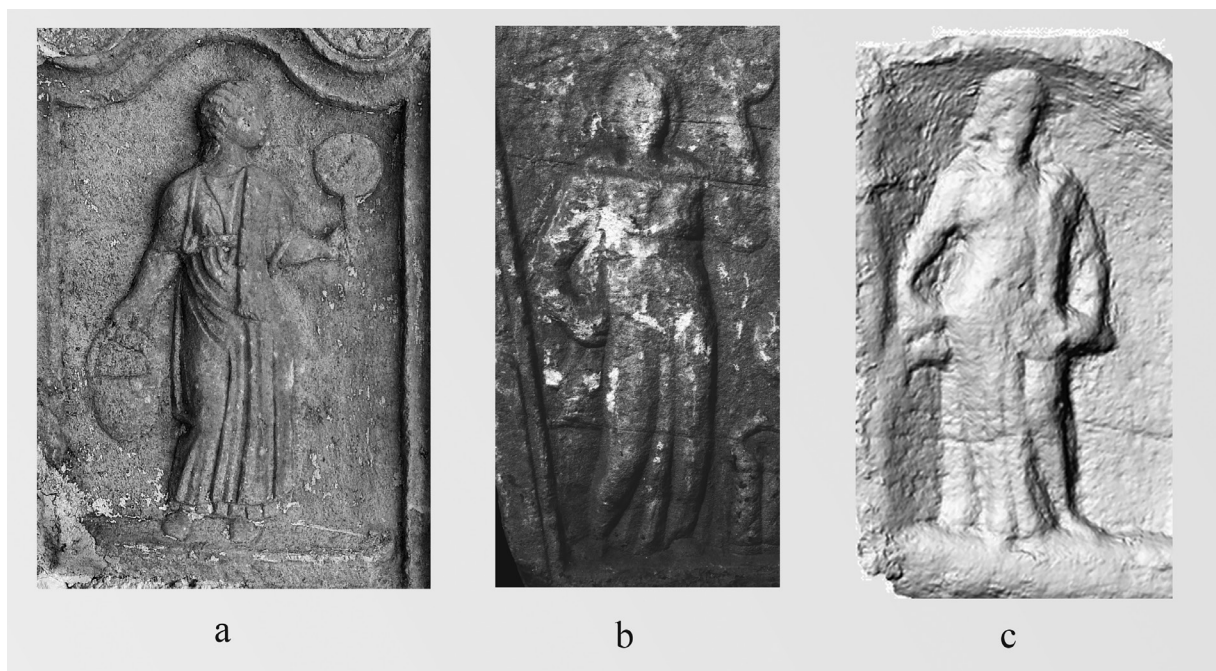


Figure 37. Depictions of female servants: a - Cat. No. 19, b - Cat. No. 48, c - Cat. No. 98

from Veliko Tinje.²⁰⁸ She is dressed in an ankle-length tunic with short sleeves and over it a *stola*, which is slightly shorter and girt below the breast, and has a melon coiffure. The servant on the left short side of an ash chest from Velika Nedelja²⁰⁹ has a similar dress and hairstyle. The relief of the third servant, depicted in the left *acroterium* of an ash chest lid from Pernica,²¹⁰ is severely damaged, but shows the same features as the first two.

The Seasons – *Tempora Anni*

The Seasons are depicted as personifications on the chests and even more frequently on the lids of both sarcophagi and ash chests (Figure 37). Some of them are severely damaged, but all appear to be shown as boys or young male (*erotes* and *genii*) *Tempora Anni* – *Kairoi* figures²¹¹ rather than female Horae.²¹²

There is a single relief with a nude winged and youthful *genius* of a Season,²¹³ depicted in the left front panel of a sarcophagus chest from Ptuj, with a floral garland held diagonally across his upper body. This figure may be interpreted as the genius of Spring, though it could also be an *eros* holding a garland, such as are known on the Metropolitan sarcophagi.²¹⁴ The motif of a garland held across

²⁰⁸ Cat. No. 19.

²⁰⁹ Cat. No. 48.

²¹⁰ Cat. No. 98.

²¹¹ Boschung 2013; Abad Casal 1990.

²¹² Machaira 1990; 2009; a Hora is only depicted in the acroterium from Spodnja Polskava (Cat. No. 32).

²¹³ Cat. No. 11; Katarina Šmid (2020) identifies the figure as an *eros*.

²¹⁴ A sarcophagus held in the Louvre, Paris, MA 1033 (Robert 1897, 48–51, Fig. 35; Koch – Sichtermann 1982, 143) has two corner *erotes* with garlands who are not the personifications of Spring, similarly as on the sarcophagus from Naples, Sta Restituta (Kranz 1984, 195, No. 39). The genius with a garland on a sarcophagus held in the Palazzo Giustiniani (Kranz 1984, 221, No. 134) is undoubtedly the personification of Spring. A garland shown diagonally across the chest is also depicted with the associated *Victoriae*, for examples on a sarcophagus held in the Vatican, Museo

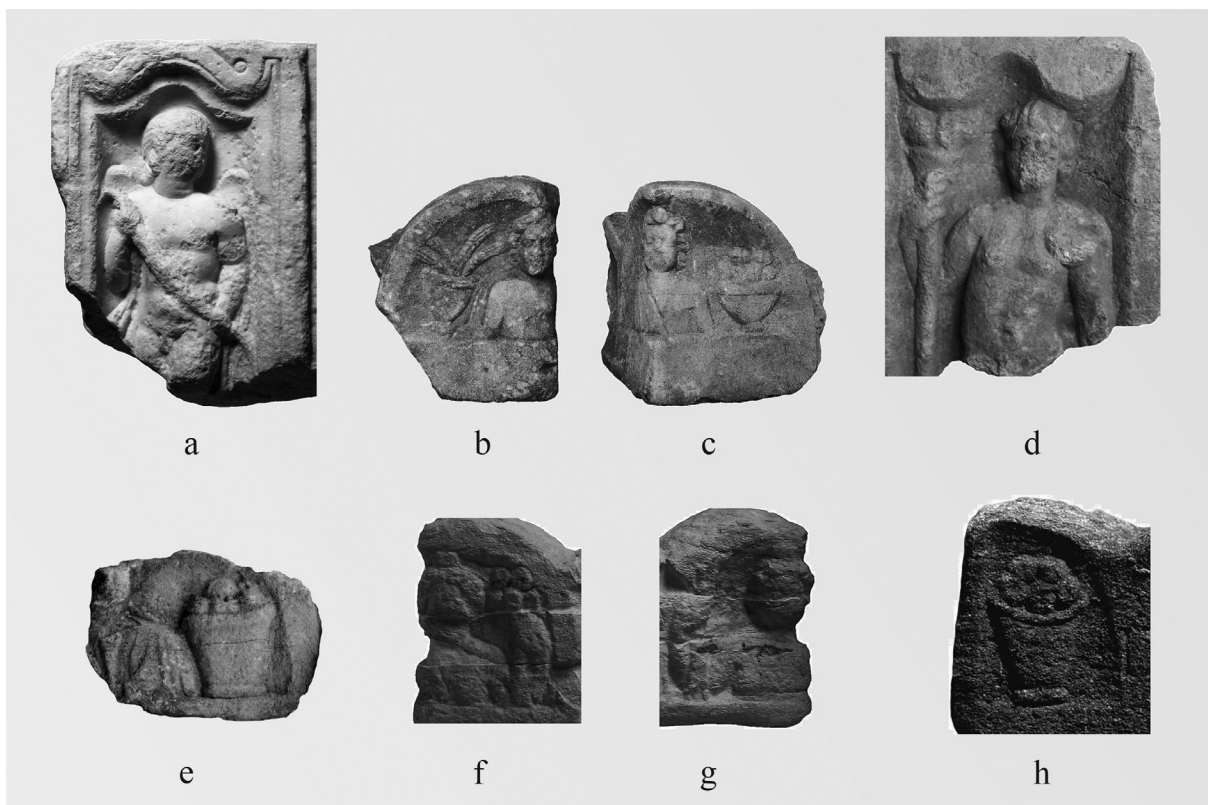


Figure 38. Representations of the Seasons: a - sarcophagi Cat. No. 11, b, c - Cat. No. 30; ash chests d - Cat. No. 59, e - Cat. No. 33, f, g - Cat. No. 96, h - Cat. No. 102

the chest is not very common, but does appear on Metropolitan sarcophagi that undoubtedly served as the model for this relief. The motif is also exceptional on Norican tombs, known in a single relief from Enns.²¹⁵ Most Metropolitan sarcophagi with such motifs are dated to the late or post-Gallienic period, which would also be the likely time frame for the sarcophagus from Ptuj. We should add that the stride of the genius of Spring from Ptuj with crossed legs is characteristic of many figures depicted on the sepulchral monuments of Noricum and is generally dated to a time after the first quarter of the 3rd century.²¹⁶

Two youths holding a thyrsus²¹⁷ in the right or the left hand are found in the right and the left front panels, respectively, of two ash chests.²¹⁸ *Thyrsi* are also held by the half-length figures in the *acroteria* of the lid of another ash chest,²¹⁹ which are heavily damaged. These thyrsi have different tips; the one in the left *acroterium* is made up of flowers, the one in the right *acroterium* has wheat ears, while those on the chests are not clearly identifiable. It seems evident that these attributes identify the half-length figures on the lid as Season personifications, more precisely Spring and Summer. It is also clear that the rods with vegetal terminals can be seen as not true *thyrsi*. This is particularly ap-

Gregoriano Profano, Inv. No. 10411 (Kranz 1984, 202, No. 62).

²¹⁵ Eckhart (1976, No. 67 Pl. 19) sees the relief as a personification of Spring, while Pochmarski (1983–84) interprets it as an eros with a garland.

²¹⁶ Pochmarski-Nagele 1992; Šmid 2020.

²¹⁷ For the thyrsus, see Reinach 1904; Olszewski 2019.

²¹⁸ Cat. Nos. 66, 59.

²¹⁹ Cat. No. 96.

parent in the depiction of the youth on the ash chest, though the lower part of this relief is broken off and other attributes (panther, *kantharos*) that would identify the figure as Dionysus/Bacchus/Liber Pater are missing. With rare exceptions on sarcophagi,²²⁰ gods are not depicted on the known sepulchral monuments. It would seem that shaping the *thyrsus* tips as the attributes of the Seasons is a distinctive feature of the Poetovio workshops, and the use of the attributes of the Seasons in thyrsus form underlines the connection between the Seasons and the Dionysian ideology.

The half-length depictions of youths in the *acroteria* are often accompanied by Season attributes in baskets, namely flowers, wheat ears, grapes and other fruit. Examples include Spring and Summer in the *acroteria* of a sarcophagus lid from Ptuj,²²¹ Spring in an *acroterium* from Miklavž na Dravskem polju²²² and another Spring on an acroterium fragment held in Universalmuseum Joanneum.²²³ The genius of Spring from Ptuj wears a cloak fastened on the right shoulder, leaving his left shoulder bare, whereas Spring from Miklavž is in a tunic.²²⁴ The depictions of all four genii without attributes are in the *acroteria* of three ash chest lids in the Pokrajinski muzej Ptuj – Ormož,²²⁵ which also houses an acroterium fragment with such a depiction.²²⁶ Two ash chest lids from Ptuj only bear the attributes as *pars pro toto* representations of the Seasons.²²⁷ The female bust²²⁸ with a high bun on the crown of her head, wearing a *peplos* fastened at the left shoulder and draped across her left breast so as to leave the right breast exposed (Figure 39), is similar to the personification of Winter in the relief of the Artemis cycle in the theatre of Hierapolis.²²⁹ This figure represents a *Hora*, who cannot be more precisely identified given the absence of attributes. Three depictions of Horae are known in the *acroteria* of ash chest.²³⁰

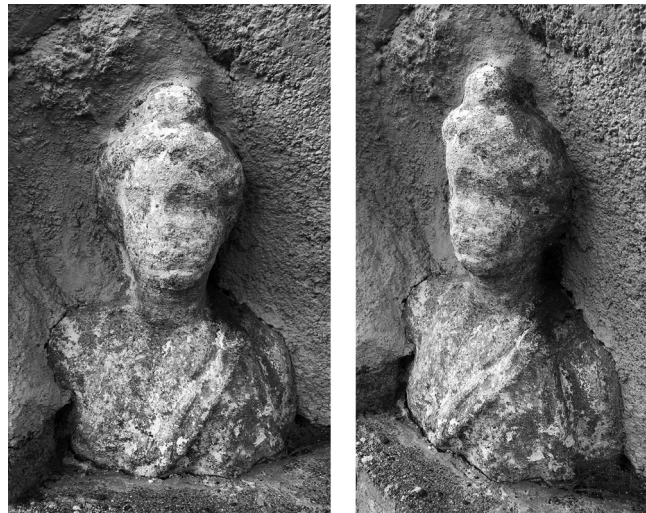


Figure 39. Hora, Spodnja Polskava Cat. No. 32

²²⁰ E.g. the sarcophagus fragment held at Vid near Metković; Cambi 2010, 134, No. 185.

²²¹ Cat. No. 30.

²²² Cat. No. 33; Pahič 1977a, 51.

²²³ Without inv. no.; Cat. No. 40; Lupa 16580.

²²⁴ Dressed in both tunic and cloak are the genii on the sarcophagus lid from Szekszárd; Koch – Sichtermann 1982, 327.

²²⁵ Cat. Nos. 100, 119, 126.

²²⁶ Cat. No. 34.

²²⁷ Cat. No. 95 and on one of the lids unearthed at Bolnišnica Ptuj (Cat. No. 102). The rear acroteria of the sarcophagus from Szekszárd only depict baskets.

²²⁸ The piece built into the church in Spodnja Polskava (Cat. No. 32) is most likely the acroterium of a sarcophagus lid.

²²⁹ Benson 2014, 16–17, Fig. 23.

²³⁰ Cat. No. 119.

There is a single example showing a winged boyish eros holding a basket in his hand, which can be found in the right *acroterium* of an ash chest lid²³¹ that differs in decoration from the characteristic lids of Poetovio. The surface damage prevents us from discerning further details. A formally similar eros is on the left short side of an ash chest from Savci.²³² Here, the eros is shown with a basket in a composition together with a peacock pecking at the contents of the basket full of wheat ears (?). This scene can be understood as the personification of Summer, which on Metropolitan sarcophagi may be accompanied by a peacock as its attribute.²³³

All the depictions that survive in a sufficiently good condition to allow us to identify the attributes show Spring in the left and Summer in the right front acroteria of sarcophagi or ash chests.

Eros (and Psyche)

There is a single relief that very likely holds the depiction of Eros and Psyche, on the left short side of a sarcophagus from Ptuj.²³⁴ The surviving composition suggests it is probably not the standard composition known, for example, on the Pannonian marble sarcophagi from Sremska Mitrovica²³⁵ and Szekszárd.²³⁶ However, the gesture of the right hand of the almost entirely missing central figure, which is placed under the chin of Psyche and is identical to the standard gesture of Eros when paired with Psyche, allows the hypothesis that the relief shows this precise pair.

Eros is also portrayed in two acroteria of ash chest lids, one from Pernica²³⁷ and the other from

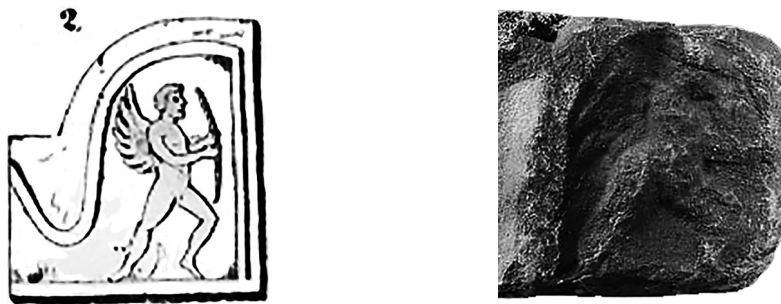


Figure 40. Eros the archer: a - Pernica (Cat. No. 98; from Muchar 1844, Pl. VII 2), b - Cat. No. 105

an unknown site in Slovenia (Figure 40).²³⁸ He is depicted stringing his bow, aimed at the sleeping Psyche who is absent in the relief, intending to awaken her into life,²³⁹ a motif that is known, for instance, on the lid of a sarcophagus from Tarsus.²⁴⁰ Another possibility could be that Eros is shooting at a butterfly (the soul), as shown on the right short side of a sarcophagus from Bieda (Blera).²⁴¹

²³¹ Lid in Slovenska Bistrica, Cat. No. 122.

²³² Cat. No. 47.

²³³ For the motif of a peacock on the Seasons sarcophagi, see Kranz 1984, Note 559, and p. 196, No. 41, Pl. 26.2 (sarcophagus in Museo di Ostia Antica, Inv. No. 126).

²³⁴ Cat. No. 11.

²³⁵ Vienna, KHM Inv. No. I 162; Koch – Sichtermann 1982, 330.

²³⁶ Budapest, MNM Inv. No. 23.1849.1; Koch – Sichtermann 1982, 327.

²³⁷ Pernica, church of St Margaret of Antioch, Cat. No. 98; Pochmarski 2015, 217, Fig. 6.

²³⁸ Joanneum, storage; Cat. No. 105.

²³⁹ Apul. *Met.* 6.21.

²⁴⁰ New York, Metropolitan Museum of Art, Inv. No. 70.1; McCann 1978, 30–33, Fig. 26 (https://www.google.com/books/edition/Roman_Sarcophagi_in_the_Metropolitan_Mus/PBstaVWigg0C?hl=en&gbpv=1).

²⁴¹ Robert 1897, 16, Fig. 14a.

The unusual half-palmette in the opposite acroterium of the lid from Pernica, which is atypical for the Poetovio production, has a parallel on the above-mentioned sarcophagus from Tarsus.

Yet a third motif with Eros is to be found on a fragment of the left short side of a sarcophagus,²⁴² positioned centrally and *en face*. The background and context are unidentifiable due to the limited size of the fragment. This motif is unusual and previously unknown in the Norico-Pannonian production.

Pair of erotes

The right short side of a sarcophagus fragment from Ptuj²⁴³ shows the stretched leg up to the hip of a naked, winged and striding youth. It can be identified as one of a pair of youthful erotes in a heraldic pose holding an object between them.

Pairs of erotes holding a shell or a medallion with portraits sporadically occur as early as the 1st century CE on Metropolitan marble urns.²⁴⁴ In the 2nd century, they are found holding inscription plates on both urns and front sides of sarcophagi;²⁴⁵ there are no examples known on Pannonian marble sarcophagi. The motif is very rare in Noricum and Pannonia, only present on the short side of an ash chest made of local limestone from Sisak (Figure 41).²⁴⁶ The fragment from Ptuj can be dated to the Severan or post-Severan period.²⁴⁷



Figure 41. Part of the composition with a pair of erotes (Cat. No. 11) and the complete motif on an ash chest from Sisak (Lupa 3801)

²⁴² Cat. No. 18.

²⁴³ Cat. No. 10.

²⁴⁴ Sinn 1987, 77–78.

²⁴⁵ E.g. the sarcophagus for Titus Canius Restitutus from Aquileia (today in Grado, in front of the baptistery); Gabelmann 1973, 207, No. 13.

²⁴⁶ Migotti – Šašel Kos – Radman-Livaja 2018, 32, No. 2.

²⁴⁷ Pochmarski 2015, 219.

Mourning erotes

Undoubtedly one of the most common motifs on Roman sepulchral monuments, especially sarcophagi and ash chests, in Noricum also on tombs, is the mourning eros (*Graberos*, *Trauergenius*, *Éros funéraire* or *erote funerario*). He is usually shown accompanying a motif in the central panel, flanking it on both sides as a pendant of mirror images. The most widespread representation, repeated nearly to becoming trite, is that of a nude winged boy or youth with crossed legs and drooping wings, supporting himself on a lighted inverted torch,²⁴⁸ such as is used for lighting funeral pyres.²⁴⁹ The arm beside the torch is mostly extended along the torch and holds a hand garland, the head is tilted onto the shoulder, while the other arm is usually placed across the chest and onto the opposite shoulder, a gesture interpreted as one of mourning.

The mourning eros is depicted on two of the sarcophagi from Ptuj.²⁵⁰ On both, only the lower parts of the legs and the lighted torch survive, while one also shows part of the hand garland, suggesting that we are dealing in both cases with the standard representation of a mourning eros. The depictions on ash chests present a very different picture. None shows the most common representation as described above. The closest is the depiction of erotes with uncrossed legs and a raised head, holding a garland in the hand extended along the torch.²⁵¹ Uncrossed legs can also be found on the erotes on another ash chest that is missing its upper part,²⁵² whereas crossed legs are visible on two other ash chests.²⁵³ The greatest diversity is in the positioning of the arms, which is never repeated: one relief shows one arm bent at the elbow and supporting the head, while the elbow

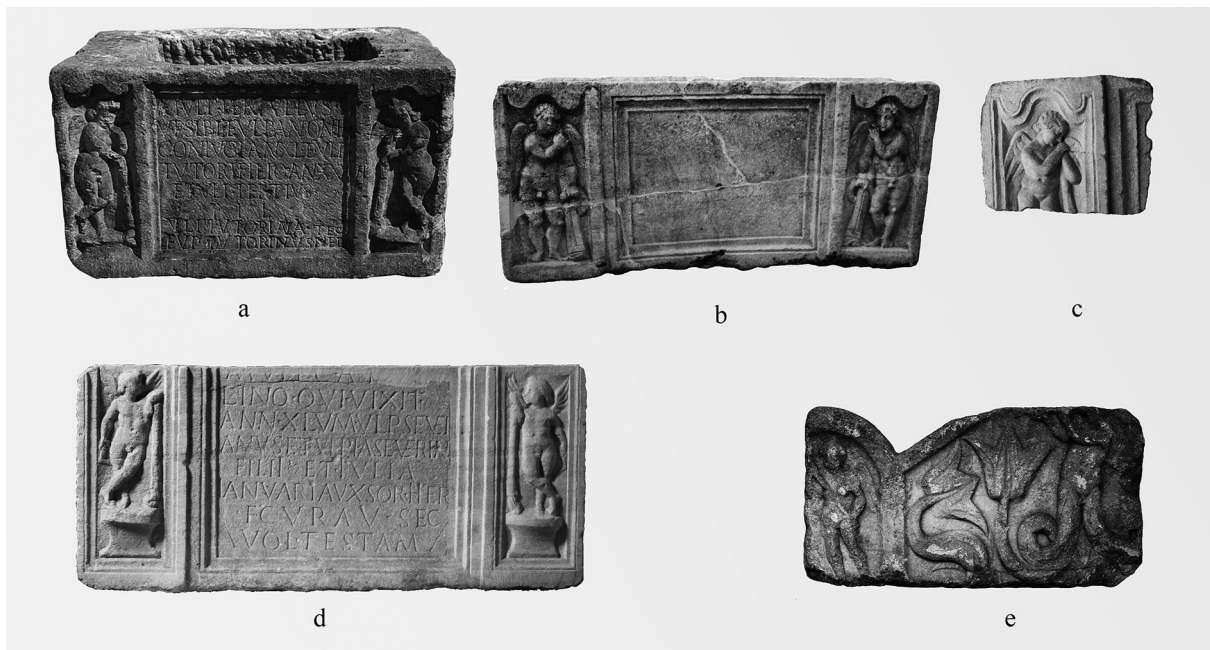


Figure 42. Depiction of mourning erotes on ash chests: a - Cat. No. 44, b - Cat. No. 50, c - Cat. No. 60, d - Cat. No. 45, e - Cat. No. 105

²⁴⁸ For a description, see e.g. Birkedal Hartmann 1969, 17–18; Drack 2008, 84; Pochmarski 2020, 335.

²⁴⁹ Virgil, *Aen.* VI 223–225: '*Pars ingenti subiere feretro, triste ministerium, et subiectam more parentum aversi tenuere facem.*'

²⁵⁰ Cat. Nos. 6, 8.

²⁵¹ Cat. No. 50.

²⁵² Cat. No. 51.

²⁵³ Cat. Nos. 43, 44.

is resting on the opposite hand that is placed on the torch;²⁵⁴ one relief shows both arms leaning onto the inverted torch, with the head resting on the hands;²⁵⁵ another relief shows an eros with a raised head and spread wings supporting himself on the torch, while the other hand with a pruning knife (*falx*) at his side.²⁵⁶ This variety of depictions indicates several different models used in the Poetovio workshops (Figure 42).

There is a single instance of an eros holding a raised torch,²⁵⁷ which is positioned diagonally across his chest; it is depicted in the left acroterium of an ash chest lid fragment from Črešnjevec.²⁵⁸ In Slovenia, such motifs are also known on a sarcophagus from Nova cerkev near Celje²⁵⁹ and on Norican tombs.²⁶⁰

All the erotes discussed here have a childlike or early youthful appearance, which Pochmarski²⁶¹ attributes to the Antonine period. Only the eros from Črešnjevec is later and was likely created in the Severan period at the earliest.

Attis or the mourning shepherd

The reliefs include one example, surviving on a poorly preserved right front panel of an ash chest,²⁶² of a clothed youthful figure leaning on a *lagobolon-pedum* (Figure 43), such as is commonly identified as Attis (*Attis tristis*).²⁶³ Doubts regarding the correct identification of such figures as Attis were raised primarily by Nenad Cambi,²⁶⁴ who instead termed it a ‘sad Easterner’, a defeated barbarian standing next to a trophy (without a *pedum*) or an Oriental shepherd (with a *pedum*). It is therefore more appropriate to change the conventional identification as Attis to that of the *mourning shepherd*.



Figure 43. The depiction of ‘Attis’ on an ash chest from Dravinjski vrh (Cat. No. 56)

²⁵⁴ Cat. No. 44.

²⁵⁵ Ptuj, Dominican Monastery, Cat. No. 60.

²⁵⁶ Cat. No. 44.

²⁵⁷ The raised torch is perceived in the context of a wedding or celebration.

²⁵⁸ Pahič 1977a, 46.

²⁵⁹ Visočnik 2014, 359–360, with an erroneous interpretation of the figural depictions.

²⁶⁰ Examples gathered in Drack 2008, 100–104.

²⁶¹ Pochmarski 1987; 1998.

²⁶² Dravinjski vrh, church of St John the Baptist, Cat. No. 57.

²⁶³ Vermaseren 1966.

²⁶⁴ Cambi 2003; 2021.

Mythological motifs

Mythological motifs, which are so characteristic of the Norican tombs and aedicular stelae,²⁶⁵ are extremely rare on the surviving sarcophagi and ash chests of Poetovio. They are considerably more numerous on the Pannonian marble sarcophagi that were made in the same workshops as those from Ptuj, bearing the motifs such as Apollo and Marsyas,²⁶⁶ Ganymede and the eagle, Leda and the swan, Perseus and Medusa, Iphigenia in Tauris,²⁶⁷ Apollo and Daphne, as well as Heracles and Hesione.²⁶⁸

Built into the southwest corner of the church of St Margaret of Antioch in Kebelj, near Oplotnica, is a fragment of the lower part of an ash chest²⁶⁹ that holds a figural relief on the right short side (Figure 44). It depicts a female figure reclining against a rock, lying on her side and back with her head on the right, supporting her upper body on her left elbow, her bent right leg placed in front of the extended left leg. The body is preserved to the level of the left shoulder. She is wearing a cloak that covers her left shoulder, envelops her left arm and continues down her body so as to cover the legs with the exception of the right foot. The left third of the relief shows a pair of bare male legs surviving to knee height and striding toward the right. Behind his left leg is a narrow flat object, positioned diagonally to the leg, which can be identified as a ship gangway. The bottom part of the relief is occupied by an element resembling a horizontal palm frond. The remains of the relief can be identified as part of the motif of Theseus abandoning the sleeping Ariadne on the island of Naxos (Dia), with the 'palm frond' actually representing a stylized depiction of her bed, while the rocky background behind Ariadne represents the desolate island. This is a very rare motif in sepulchral art, known on only three Metropolitan²⁷⁰ and one Attic sarcophagus,²⁷¹ while it has not



Figure 44. Theseus abandoning Ariadne on Naxos, Kebelj (Cat. No. 66)

²⁶⁵ For the motifs, see e.g. Walde 2005.

²⁶⁶ Szekszárd, Koch – Sichtermann 1982, 327; Lupa 824.

²⁶⁷ Pécs, Koch – Sichtermann 1982, 327; Lupa 827.

²⁶⁸ Migotti 2017.

²⁶⁹ Cat. No. 66; Djurić 2025.

²⁷⁰ Relief from Hadrian's villa, Musei Vaticani, Inv. No. 540; Bernhard, Daszewski 1986, 1058, No. 68, with references; garland sarcophagus (CE 140–150), New York, Metropolitan Museum of Art, 90.12; Bernhard, Daszewski 1986, 1058, No. 69, with references; Theseus sarcophagus (CE 240–250), Cliveden Estate, Buckinghamshire, NT 766179; Bernhard, Daszewski 1986, 1060, No. 92, with references.

²⁷¹ Archaeology Museum Istanbul, Inv. No. 125; Bernhard – Daszewski 1986, 1058, No. 70 with references.

been previously recorded within the Norico-Pannonian mythological repertoire.

The same church holds another ash chest fragment,²⁷² built into the northwest corner of the bell tower (Figure 45). This lower part fragment bears a relief from the left short side of an ash chest that likely shows the triumph of Dionysus and Ariadne. Visible on the surviving relief is their two-wheel chariot drawn by two panthers.

The two fragments probably belong to the same ash chest that featured two motifs of the myth of Ariadne on its short sides. The one with Theseus represents separation, while the other, with Dionysus, symbolises the promise of a new life.



Figure 45. Chariot drawn by a female panther as part of the Triumph of Dionysus, Kebelj (Cat. No. 67)

Dionysian motifs

These motifs, which comprise the primary attributes of Dionysus (Bacchus, Liber Pater), namely the panther, kantharos and grapevine, are quite common on the sepulchral monuments in Noricum and Pannonia of the 2nd and 3rd centuries. On the sarcophagi and ash chests of Poetovio, only one (Figure 46a) depicts the complete Dionysian motif of a kantharos with two grape vines flanked by a seated panther on either side with one paw resting on a goat drinking horn.²⁷³ This motif is carved on the short side of a sarcophagus,²⁷⁴ of which only the said short side survives that nevertheless allows for a credible reconstruction. The motif was fairly frequent in the second half of the 2nd and in the 3rd century, appearing on all forms of sepulchral monuments. On sarcophagi, it adorns the examples from Sremska Mitrovica,²⁷⁵ Šid-Bjelnjača²⁷⁶ and Szombathely,²⁷⁷ though without the drinking horns. The small fragment of a seated panther, built into the wall of a passageway at Prešernova ulica 16 in Ptuj,²⁷⁸ can probably also be attributed to such a motif, belonging to a short side of a sarcophagus. Another complete motif (without the drinking horns) is depicted

²⁷² Cat. No. 67.

²⁷³ For the motif, see Djurić 2020.

²⁷⁴ Cat. No. 17.

²⁷⁵ Vienna, KHM Inv. No. AS I 162. Koch – Sichtermann 1982, 330; Dautova Ruševljan 1983, No. 40; Djurić 2001, 48, Fig. 9; Lupa 4353.

²⁷⁶ Gallery of Sava Šumanović, Šid. Pop-Lazić 2008; Lupa 26164.

²⁷⁷ Szombathely, Savaria Múzeum Inv. No. 67.10.128. Erdélyi 1974, No. 74; Buócz 2003, 112, No. 107; Lupa 3387.

²⁷⁸ Unpublished; Cat. No. 71; Lupa 33313.

on the short side of an ash chest made of Neogene limestone, unearthed at Vranje near Sevnica (Figure 46b).²⁷⁹

Dionysian motifs can also appear in a reduced form, consisting of only some elements. A kantharos with a double grape vine is common on the short sides of ash chests (Figure 47),²⁸⁰ in one example²⁸¹ combined with the motif of a standing panther holding a drinking horn on the opposite short side. The surviving lower parts of both short sides of a large marble ash chest from Zgornji Breg in Ptuj²⁸² bear the same motif of a kantharos with a double grape vine, while a kantharos with

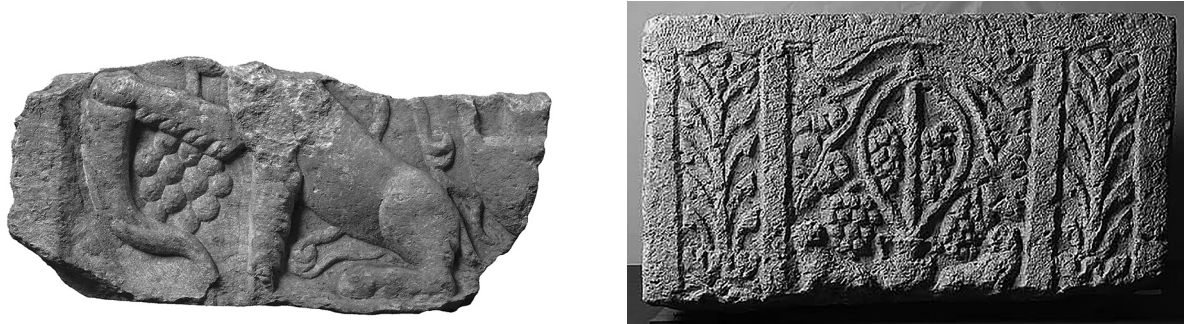


Figure 46. Dionysian motifs: a - Ptuj (Cat. No. 17), b - Vranje (Lupa 1653)

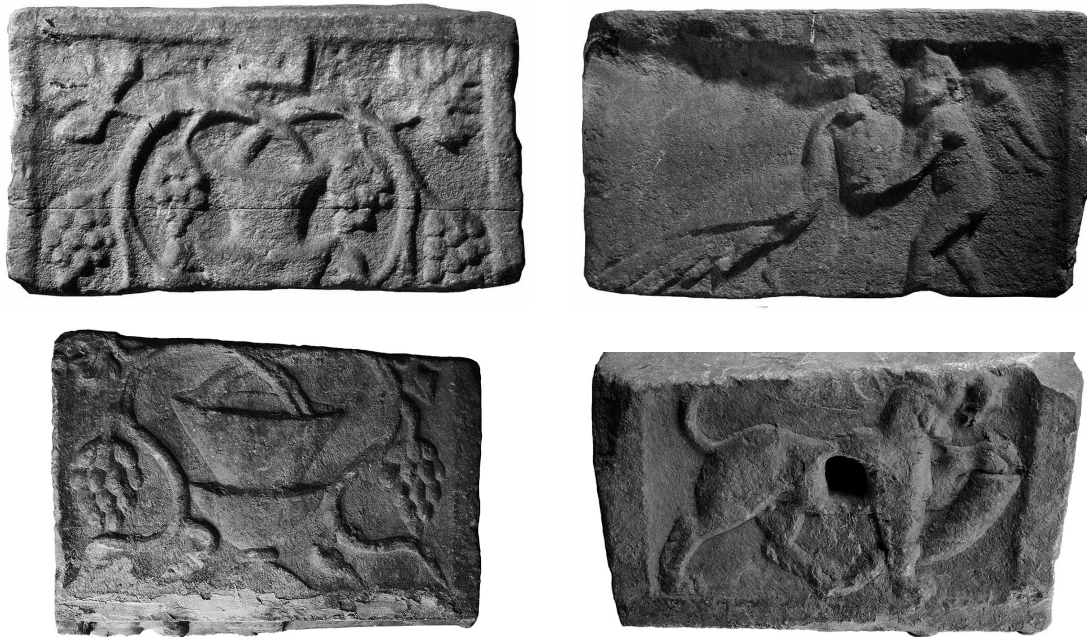


Figure 47. Dionysian motif of vines growing from a kantharos: a - Savci (Cat. No. 47), b - Ptuj (Cat. No. 48)

²⁷⁹ Graz, Joanneum Inv. No. 28. Hoffiller – Saria 1938, No. 31; Modrijan – Weber 1979–81, 48, No. 28; Koch – Sichtermann 1982, 306; Hudeczek 2004, No. 7; Pochmarski 2014b, 362; Visočnik 2017, 442, No. 449; Lupa 1653.

²⁸⁰ Ash chest reworked into a wash basin, in the Minorite Monastery in Ptuj, Cat. No. 48; Djurić 2023; ash chest from Savci, Cat. No. 47; Modrijan – Weber 1979–81, 94; Hudeczek 2004, No. 8; Lamut 2013; Lamut 2015; Lupa 1696.

²⁸¹ Ash chest reworked into a wash basin, Cat. No. 46.

²⁸² PMPO RL 1023, Cat. No. 52; unearthed during golf course works; Lubšina Tušek 2001, 95; Pochmarski 2014, 354,

a single grape vine occurs on the lateral front panel of an ash chest from Varaždin.²⁸³

Three front fragments of ash chest lids form a special group of motifs featuring a kantharos with a double grape vine,²⁸⁴ on which the grape vines do not cross each other at the bottom, but grow separately and in opposite directions (Figure 48). There is also an example²⁸⁵ that includes the golden apple of the Hesperides shown above the kantharos and grape vines.²⁸⁶

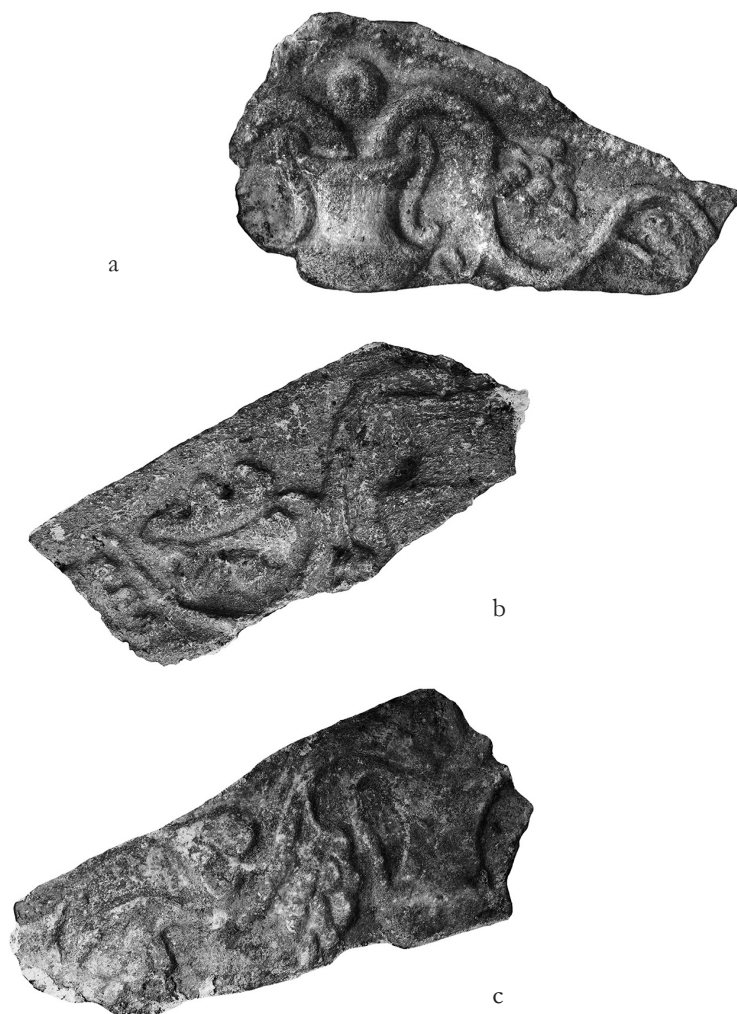


Figure 48. Fragments of ash chest lids with the motif of vines growing from a kantharos: a - Ptuj, Dominican Monastery (Cat. No. 125), b - Videm pri Ptuj (Cat. No. 124), c - Laporje (Cat. No. 123)

Fig. 1; Pochmarski 2015, 219; Ragolič 2023, 90–91, No. 49; Lupa 9437.

²⁸³ Cat. No. 46; Diez 1948, 156, No. 9; Ragolič 2023, 112–113, No. 71; Lupa 4262.

²⁸⁴ Laporje near Slovenska Bistrica (Cat. No. 123), Videm pri Ptuj (Cat. No. 124), Dominican Monastery in Ptuj (Cat. No. 125).

²⁸⁵ Cat. No. 125.

²⁸⁶ Such apples are depicted on the lid front of a marble sarcophagus from Sremska Mitrovica; Vienna, KHM Inv. No. I162; Koch – Sichtermann 1982, 330; Dautova Ruševljan 1983, No. 40; Lupa 4353.

CONCLUSION

The marble sarcophagi of Poetovio are part of a large group of Pannonian marble *Kastensarkophagen*²⁸⁷ produced in the quarries in the Pohorje (Šmartno-Frajhajn, Hudinja above Vitanje, Črešnova above Zreče, in Slovenia) and at Gummern (Puch near Gummern, in Austria), and shipped to the Roman towns across Pannonia using the trade routes along the waterways (the Rivers Drau/Drava and Danube). In addition to the 42 mostly fragmented sarcophagi from Poetovio, examples of these *Kastensarkophagen*, mostly complete, also came to light at *Savaria*²⁸⁸ (Szombathely 1), *Siscia*²⁸⁹ (Sisak 2), *Aquae Balissae*²⁹⁰ (Daruvar 1), *Mursa*²⁹¹ (Osijek 2), *Sopianae*²⁹² (Pécs 4), *Alisca*²⁹³ (Szekszárd 1), *Sirmium*²⁹⁴ (Sremska Mitrovica 5), *Šid*²⁹⁵ (2) and, furthest east, at *Viminacium*²⁹⁶ (Kostolac 4). All these sarcophagi are closely linked to the production of other forms of marble funerary monuments, as indicated by the tripartite structure of their front sides, the specific use of the Norico-Pannonian volute (which differs from those on the Pannonian travertine sarcophagi) and the choice of the mythological and symbolic motifs. They form a homogeneous group together with the characteristically Norican marble aedicula tombs and funerary stelae, with the main production centre associated with the Gummern quarry. However, there are also several exceptions that significantly deviate from this homogeneous group and demonstrate the diversity in the production of marble sarcophagi, which is possibly related to the customers and/or the origin of the craftsmen. One such example is the frieze sarcophagus from Ptuj,²⁹⁷ whose lower section is broken off and the exact type thus unclear. Other examples include the architectural-columnar sarcophagi from Sremska Mitrovica, namely the Seasons sarcophagus²⁹⁸ and the sarcophagus with Apollo and Marsyas.²⁹⁹ Another example is the fragment of a garland sarcophagus(?)³⁰⁰ from Ptuj that has a high base characteristic of architectural sarcophagi. All of these sarcophagi were richly painted, as can most clearly be observed on the sarcophagus from Sremska Mitrovica now held in Vienna³⁰¹ and the sarcophagi from Szekszárd³⁰² and Pécs,³⁰³ both held in Budapest. Forming a specific group are the limestone sarcophagi with simple, undecorated chests and gabled lids with corner acroteria; these were buried in the ground so as to leave only the lid visible above ground.

Whereas the marble sarcophagi modelled the sarcophagi from Italy in their basic form and mainly

²⁸⁷ In Italian *sarcofago a cassapanca*.

²⁸⁸ Buócz 2003, 112–113, No. 107.

²⁸⁹ Migotti – Šašel Kos – Radman-Livaja 2018, 20–23, Nos. 9–10.

²⁹⁰ Migotti – Šašel Kos – Radman-Livaja 2018, 117–119, No. 1.

²⁹¹ Djurić – Filipović – Müller 2009, 12, 14.

²⁹² Burger 1991, No. 101.

²⁹³ Burger 1991, No. 97.

²⁹⁴ Dautova Ruševljan 1983.

²⁹⁵ Dautova Ruševljan 1983, No. 41; Pop Lazić 2008.

²⁹⁶ Three unpublished sarcophagi held at the site, one sarcophagus held in the Narodni muzej in Požarevac, Koch – Sichtermann 1982, 334.

²⁹⁷ PMPO RL 447, Cat. No. 1.

²⁹⁸ Zagreb, AMZg Inv. No. 153.

²⁹⁹ Sremska Mitrovica, MS Inv. No. A12.

³⁰⁰ PMPO G 2060 PL, Cat. No. 22.

³⁰¹ Vienna, KHM Inv. No. AS I 162.

³⁰² Budapest, MNM Inv. No. 23.1849.1.

³⁰³ Budapest, MNM Inv. Nos. 62.84.1-2, 62.85.1-2.

differed from them in the flat ridge of the gabled lid, the ash chests are a creation of the workshops of Poetovio. Formally, this is evident in their lids that have the ridge oriented perpendicularly to the length of the chest, forming a pediment on the front side. Spatially, this is clear from their distribution that is limited to Poetovio and its territory. Their structure shows a reduced version of an aedicula tomb and consists of a tripartite base and a gabled roof, with the portraits shifted from the absent niche to the tympanum. In addition to this numerically dominant group, there are several smaller and simple chests with the inscription panel on the front and several smaller lids with the ridge oriented lengthwise. The small undecorated marble chests without inscriptions, usually covered with a plain slab and some also with a gabled lid with corner acroteria,³⁰⁴ are common forms of graves unearthed primarily under burial mounds, but are not closely related to the Poetovio ash chests. They should rather be viewed similarly as the undecorated chests of the limestone sarcophagi sunken into the ground.

The main and predominant groups of marble sarcophagi and ash chests are similar in structure, whereas in terms of execution, the sarcophagi excel in the quality of decorative elements (moulding, volutes), reliefs and portraits of the deceased. The iconographic programme and motifs are similar or at least closely related in both groups, but possibly more varied on sarcophagi, though there are also some ash chests that hold exceptional depictions, such as the sleeping Ariadne on Naxos. Considering their dating, predominantly from the Severan period onward, it is understandable that most motifs are tied to the Dionysian ideology, with the canonical depictions of the Seasons representing the cycle of life, the symbolic motifs featuring Dionysian attributes and the mythological motifs that metaphorically promise a new life, such as Ariadne's union with Dionysus.

The rare inscriptions mentioning the customers of the Poetovio sarcophagi and ash chests, as well as some of their portraits provide only limited information on this subject and we can only observe that the sarcophagi were mostly commissioned by members of the higher, the ash chests by those of the lower provincial elite. Inscriptions on sarcophagi, for example, name members of the Roman equestrian Aelii family:³⁰⁵ Publius Aelius Marinus, Publius Aelius Marcianus,³⁰⁶ decurio of the Poetovio colony, and Publius Aelius Vitalis.³⁰⁷ Other examples are the sarcophagus depicting a centurion³⁰⁸ and possibly the ash chest with a Greek inscription for Demetrios of Bithynia,³⁰⁹ centurion and member of the Roman equestrian order.³¹⁰ The few functions mentioned in the surviving inscriptions on ash chests only include two soldiers of *legio XIII Gemina*.³¹¹

The suggestion that some customers were crypto-Christians, as put forward by some authors in connection with the frieze sarcophagus and its depiction of a banquet under grape vine, is entirely speculative and unsupported by any concrete evidence, hence purely a matter of belief.³¹²

³⁰⁴ An example of the highest quality is the limestone ash chest (Cat. No. 130) found at Obrež near Središče ob Dravi and is kept in the PMPO RL 686; Bratanič 1954.

³⁰⁵ Šašel Kos 1993.

³⁰⁶ Cat. No. 8.

³⁰⁷ Cat. No. 28.

³⁰⁸ PMPO RL 883, Cat. No. 10.

³⁰⁹ Cat. No. 63.

³¹⁰ Jordan – Šašel Kos – Wallace 1985.

³¹¹ PMPO RL 36, Cat. No. 77 and RL 104, Cat. No. 49.

³¹² For such a hypothesis, see recently Šmid 2020. The only Pannonian marble sarcophagus with a very likely crypto-Christian motif appears to be that from Veliki Bastaji near Daruvar (*Aquae Balissae*) (Migotti 1996).

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CATALOGUE

List of abbreviations:

AMZg	Arheološki muzej, Zagreb
CLEPann	Carmina latina epigraphica Pannonica
EDCS	Epigraphische-Datenbank Clauss-Slaby (http://www.manfredclauss.de/)
HD/EDH	Epigraphische Datenbank Heidelberg (https://edh.ub.uni-heidelberg.de/)
ILJug	Šašel A. – Šašel J., <i>Inscriptiones Latinae quae in Iugoslavia inter annos MCMXL et MCMLX repertae et editae sunt</i> , 1963 (= Situla 5)
KHM	Kunsthistorisches Museum, Vienna
Lupa	Ubi Erat Lupa (http://lupa.at)
MNM	Magyar Nemzeti Múzeum, Budapest
MS	Muzej Srema, Sremska Mitrovica
PMMb	Pokrajinski muzej, Maribor
PMPO	Pokrajinski muzej Ptuj – Ormož, Ptuj
TM	Trismegistos (http://www.trismegistos.org/)

Note:

The inscriptions on the monuments described in the catalogue are taken from the work of Anja Ragolič, 2023.

SARCOPHAGI

1. FRIEZE SARCOPHAGUS

PL. 1

Prov.: Zgornja Hajdina near Ptuj, church of St Martin, south wall of the presbytery.

Loc.: Ptuj, PMPO, Inv. No. RL 447.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 12; H. W. Müller).

Condition: Large part of the front side broken off above the bottom, missing the left and right corners at least for the thickness of the short sides, more so on the left than on the right. Upper left corner crushed and restored. Surface heavily weathered, with poorly visible details. The interior shows well-preserved tool marks in the form of slightly curved horizontal lines left by a double-pointed quarry pick used to carve out the chest interior.

Size: 232 × 62 × 21 cm; side th. 22 cm.

Structure: Chest with relief decoration on the front. The bedding surface has a raised semi-circular edge along the interior to keep the lid in place.

Iconography: The centrally placed couch (*lectus, kline*) with a high back and armrests (*fulcra*), such as are depicted on many Roman reliefs with banqueting scenes, holds two reclining figures, likely a man on the right and a woman on the left. The man has short hair, the woman perhaps a melon coiffure (*Melonenfrisur*). They are both dressed in tunics. The woman also wears an asymmetrical *palla*, the man possibly a cloak (*sagum*?) pleated on the left shoulder. Both figures are portrayed in a manner reminiscent of half-length funerary portraits on numerous Pannonian funerary stelae or Norican medallions and aedicula tombs, and only a detail on the left side of the left figure hints at a reclining pose. The figure on the right holds a drinking cup (*modiolus*?) in the left hand, with

the arm bent at waist height, while the right hand is not visible. The figure on the left also has the left arm bent at waist height, with the hand loosely hanging down, while the right arm is bent at chest height and holds an unidentifiable object. Shown between them is a pair of nude boys, each oriented toward one of the reclining figures. The boy on the left is kneeling on the couch, placing a garland around the woman's neck. The boy on the right is sitting, with an extended right arm possibly holding a vessel towards the man, while the left arm is reaching towards the man's chest below the neck. Such nude child figures with garlands and *kalathoi* in hand are known from the Metropolitan sarcophagi and identified as *deliciae*. On the sepulchral monuments with banqueting scenes, they can be seen participating in the feasting as pleasant and amusing 'pets', with whom others engaged in play and to whom the Romans also referred as *deliciae*. Shown at either end and in front of the couch is a female figure seated on a chair with a backrest. Both women are dressed in a tunic and *palla*, the latter better visible on the right woman. The tunics are girt under the breasts. Between them stands a round, likely three-legged table (*mensa tripes*), which the woman on the left is touching with her left hand and the woman on the right with her right hand. The woman on the left has her right arm bent and raised before her at chest height, possibly with two extended fingers, while the woman on the right holds a vessel (*modius, calathus*?) in her lap, presumably filled with fruit. Placed in the centre of the table is a round platter with food, likely poultry based on its outline, which would typically follow fish as the most prized meat at banquets. To the left and right of the platter is a round loaf of bread with a hole in the middle. Another object

is depicted below the left loaf, but it is no longer identifiable.

Other figures are arranged to the left and right of the central scene, two on each side. On the far left is a partially preserved figure shown in profile, facing right and holding a platter with food (?) in the outstretched hands; part of the *pallium* is visible under the arms. On the far right, a similar figure is depicted in profile, but facing away from the central scene, dressed in a *pallium* and holding a platter in the hands outstretched at the level of the face. Both figures are servants-slaves attending to the banqueters. Shown in a similar posture is another figure on the left, dressed in a tunic (?) and *pallium*, holding a large cup (*calathus*?) in the outstretched left hand at chest height, while the missing right arm presumably held a wine jug – this individual may be a *puer speciosus*, as named by Petronius (*Satyrica* 41.6). The figure of a handwasher can be identified in the person standing behind the seated woman on the right. This figure is shown frontally, with the head slightly turned to the right, dressed in a *tunica manicata* girt below the breasts, touching the chair's backrest with the right hand while holding a *manetele*, napkin used for wiping hands during meals (*lavatio*), that is slung over the left shoulder. The gender of this figure cannot be identified due to damage; the high-girt tunic and the regional tradition of depicting female servant-slaves suggest it is more likely a woman, though there are also known similar depictions of youthful luxury slaves – *capillati* or *paedagogiani*.

Shown on the far right are two cylindrical objects with a domed lid terminating in a knob and tied with a ribbon. They are pair of flasks for wine and water in wicker containers.

The scene unfolds beneath a vine that symmetrically arches towards the *kline* from the left and right. The vine has five-lobed leaves with incised central veins, simple single tendrils and full bunches of sub-round, only slightly elongated grapes. In the 3rd century, the vine motif is primarily associated with Dionysian ideolo-

gy, while a Christian interpretation is much less likely, but cannot be entirely excluded.

Dating: 3rd century.

Lit.: Conze 1875, 12; Abramić 1925, 171; Klemenc – Saria 1936, 59; Djurić 2001b, 47, No. 1; Djurić – Hebert *et al.* 2004, 400 (PET 12); Djurić 2015, 92–101; Šmid 2020; Ragolič 2023, 164, No. 156.

www: Lupa 5295.

2. SARCOPHAGUS WITH LID PL. 2

Prov.: Hajdina (?) near Ptuj.

Loc.: Graz, Universalmuseum Joanneum, Inv. No. 50.

Material: Eastern Alpine marble.

Condition: Complete chest and lid with chipped edges.

Size: chest 206 × 55 × 98 cm; lid 173 × 64 × 18 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The central panel has a straight moulded frame on all four sides, it is finely finished and prepared for the inscription. The decoration panels have a straight moulded frame on all four sides and are left rough. The short sides have an outlined decoration panel in each. The bedding surface has a raised semicircular edge along the interior to keep the lid in place. The front side is six modules long. The lid is in the form of a slab.

Dating: 3rd century.

Lit.: Diez 1948, 152; Gabelmann 1977, 241; Modričan – Weber 1979–81, 103; Djurić 2001b, 47–48, No. 2; Ragolič 2023, 159, No. 146.

www: Lupa 4577.

3. SARCOPHAGUS WITH LID PL. 2

Prov.: Ptuj, Rogaška cesta 14 (today Zagrebška cesta 28), Lot No. 318/3, Sp. Breg cadastral municipality, 1967.

Loc.: Ptuj, PMPO, Inv. No. RL 872.

Context: The excavations for a soakaway on Spodnji Breg brought to light a lidded sarcophagus. Its chest and lid were fixed together with an iron dowel on either side (Inv. No. R11307), secured with lead. The sarcophagus was buried 1.85 meters below the modern-day surface (see Fig. 6) and held the skeleton of a woman and grave goods: a small glass jug with a handle³¹³ (Inv. No. R11308), a small globular glass bottle³¹⁴ (Inv. No. R11311), a fragment of a lead mirror frame with relief decoration (spruce branch above a circle) (Inv. No. R11310) and a bronze *as* of Claudius I³¹⁵ (Inv. No. RN 3834). Outside the sarcophagus, a small globular glass bottle with a long neck³¹⁶ (Inv. No. R11309), a round bronze fitting (Inv. No. R11312), an amber bracelet or spindle (Inv. No. R11313) and half of a disc-shaped amber bead (Inv. No. R11314) were found on the surface from which the pit for the sarcophagus was dug. Unearthed higher up, on another ancient ground above the sarcophagus were fragments of two incense burners (Inv. Nos. R11319, R11320), three plates (Inv. Nos. R11315–11317) and a damaged beaker decorated with incisions and barbotine (Inv. No. R11321).

Material: Eastern Alpine marble, Pohorje quarry (Samples PET 07, 08; H. W. Müller).

Condition: Complete chest and lid, containing the skeleton of a woman and grave goods (*cf.* Šubic 1972).

Size: chest 208 × 50 × 100 cm; lid 224 × 14 × 106 cm; bottom th. 10–13 cm; side th. 16–28 cm.

Structure: Low chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The central panel has a straight moulded frame on all four sides, it is finely finished and prepared for the

inscription. The decoration panels also have a straight moulded frame on all four sides, but otherwise left rough. The short sides are plain and have a clamp hole at the upper edge. The bedding surface has a raised semicircular edge along the interior for keeping the lid in place. The front side is six modules long.

The lid is in the form of a slab and has a groove framing the underside or standing surface intended to fit onto the chest. The short sides of the lid have a clamp hole for fastening the lid to the chest with a pair of iron clamps secured with lead.

Dating: CE 150–300 (based on grave goods, *cf.* Lazar 2003, 130, 142).

Lit.: Šubic 1967, 94; Šubic 1972; Jevremov 1988, 115; Djurić 2001b, 47–48, No. 3; Djurić – Hebert *et al.* 2004, 400 (PET 7, PET 8); Ragolič 2023, 158, No. 145.

www: Lupa 9363.

4. SARCOPHAGUS

PL. 2, 3

Prov.: Orešje near Ptuj, Orešje 76 (Grdiša family).

Loc.: Ptuj, PMPO, Inv. No. RL 1034.

Material: Eastern Alpine marble.

Condition: Complete chest with damaged upper and bottom edges on the back and a cracked right short side that holds a later hole for water drainage.

Size: 200 × 91 × 94 cm; bottom th. 51 cm; side th. 14 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The central panel has a straight moulded frame on all four sides, it is finely finished and prepared for the inscription. The decoration panels also have a moulded frame, formed as a Norico-Pannonian volute in the upper part, and are left rough. The short sides have an outlined decoration panel, which is coarsely dressed. The thick bottom allows for the possibility of the piece being an ash

313 Lazar 2003, 130, Form 5.1.6.

314 Lazar 2003, 142, Form 6.2.4.

315 Identification: Efreim Pegan, Narodni muzej Slovenije.

316 Lazar 2003, 142, Form 6.2.4.

chest. The front side is five modules long.

Dating: Second half of the 2nd – 3rd century.

Lit.: Pahič 1977a, 52; Djurić 2001b, 48, No. 4; Djurić 2005, 82; Vomer Gojković 2015; Ragolič 2023, 301, No. 398.

5. SARCOPHAGUS FOR QUINTINA PL. 3

Prov.: Zgornja Hajdina near Ptuj, excavations of the Maribor museum association in 1905 or 1907.

Loc.: Maribor, PMMb, Inv. No. A 2330.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 44; H. W. Müller).

Condition: The two parts of the upper front side, once built into the wall of the PM Maribor, broke into several pieces that were then restored and reassembled. There were six fragments upon discovery that are today joined into two pieces; the right upper part is missing.

Size: 205 (reconstr.) × 32 (reconstr. 70) × 17.5 cm; surviving size 1. 135 × 19 × 16 cm; surviving size 2. 33 × 12 × 16 cm; left short side th. 19 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The central panel has a straight moulded frame and bears an inscription. The decoration panels also have a moulded frame, formed as a Norico-Pannonian volute in the upper part, and are left rough. The short sides have a simple frame and are left rough. The front side is five modules long.

Inscription: *[D(is) M(anibus)] / [et perpe]tuae saecuritati (!) ne grave sit quicum / [que leg]is cognoscere casus Quintinae est in / [---]ii tegitur fato rapta malo et iniquo numi / [ne ---] NISIDVCI[// ann]or(um) LX semi / [ssis ---] requiem ex more vetusto perpet / [uam ---]dec(?) ex provincia RITILASV [---] / [---]coni]ugi inco[m]parabili---*

Dating: 3rd century.

Lit.: Hoffiller – Saria 1938, 180–182, No. 401; Diez 1948, 152–153; Cermanović 1965, 98, No. 7; Djurić 2001b, 53, No. 5; Djurić – Hebert *et al.* 2004, 402

(PET 44); Ragolič 2023, 120–121, No. 79; *CLE-Pann* 20.

www: Lupa 4271; EDCS-11301067; HD069061; TM 407241.

6. SARCOPHAGUS

PL. 3, 4

Prov.: Ptuj, Zgornji Breg, prior to 1948.

Loc.: Ptuj, PMPO Mithraeum III, Inv. No. RL 1020.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 40; H. W. Müller).

Condition: Bottom part with all four sides broken off.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The central panel has a moulded frame. The lateral panels also have a moulded frame. The short sides are plain and coarsely dressed. The front side is five modules long.

Size: 206 × 37 × 102 cm; bottom th. 18 cm; side th. 16 – 20 cm.

Iconography: The lateral front panels show a pedestal with concave sides. The right panel more precisely shows the lower part of crossed legs, while the left panel shows the lower part of an inverted torch. They are likely mirror depictions of mourning erotes leaning onto an inverted torch, with their legs crossed.

Dating: Second half of the 2nd – 3rd century.

Lit.: Diez 1948, 153; Cermanović 1965, 99, No. 11; Djurić 2001b, 53, No. 6; Djurić – Hebert *et al.* 2004, 402 (PET 40); Ragolič 2023, 168–169, No. 165.

7. SARCOPHAGUS

PL. 4

Prov.: Ptuj, garden of the Minorite Monastery, 1958.

Loc.: Ptuj, PMPO, Inv. No. RL736.

Material: Eastern Alpine marble.

Condition: Bottom part repurposed, turned upside down, as a rectangular basin with two

rounded corners and shortened on the short sides.

Size: 178 (reconstr. 198) × 21–23 (reconstr. 74) × 95 cm; bottom th. 23 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The central panel has a moulded frame, it is finely finished and prepared for the inscription. The lateral panels also have a moulded frame. The short sides are left rough. The front side is five modules long.

Lit.: Unpublished.

8. SARCOPHAGUS FOR AELII PL. 4

Prov.: Ptuj, Vičava, during water pipeline works, 1974.

Loc.: Ptuj, PMPO, Inv. No. RL 967.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 09; H. W. Müller).

Condition: Bottom part with missing left corner in the width of the decoration panel.

Size: 194 × 46 (reconstr. 74) × 119 cm; bottom th. 37 cm, side th. 20 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The central panel has a moulded frame, it is finely finished and bears an inscription. The lateral panels also have a moulded frame. The surviving right short side has a moulded frame and is coarsely dressed in preparation for the relief to be carved. The front side is six modules long.

Iconography: The right decoration panel shows the nude crossed legs of a boyish figure, shown frontally with the weight on the left leg, on a pedestal with concave sides. To his right is the lower part of an inverted torch, possibly also part of a wreath. It is the depiction of a mourning eros leaning onto a torch and possibly holding a wreath in his lowered right hand. The missing left decoration panel presumably held his mirror image.

Inscription: ---] / [P(ublius)] *Aelius Marinus d[ec(urio) col(oniae) Poetov(ionensis)] / eq(uo) publ(ico) praef(ectus) coh(ortis) II Hispanorum et / P(ublius) Aelius Marcianus dec(urio) col(oniae) eiusdem / eq(uo) publ(ico) praef(ectus) coh(ortis) I Germanorum / parentibus pientissimis*

Dating: Antonine (Šašel Kos) or Early Severan.

Lit.: Jevremov 1988, 115–116, No. 132; Šašel Kos 1993, 236; Djurić 2001b, 53, No. 7; Djurić – Hebert *et al.* 2004, 400 (PET 9); Pochmarski 2015, 219; Ragolič 2023, 14–15, No. 1.

www: Lupa 4218; EDCS-03700679; HD052957; TM 197278.

9. SARCOPHAGUS PL. 5

Prov.: Spodnja Hajdina near Ptuj, excavations for a house on Lot No. 863, Hajdina cadastral municipality, property of Svenšek, 1972.

Loc.: Ptuj, PMPO, Inv. No. RL 938.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 05; H. W. Müller).

Condition: Left bottom part with severe surface damage.

Size: 106 × 30 × 42 cm; bottom th. 31 cm, side th. 15–19 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels (right one missing). The central and lateral panels have a moulded frame that is almost completely abraded.

Iconography: The left decoration panel shows part of a nude male figure, his legs surviving above the knees and the torso below the waist. His weight is on the right leg. To his right is the remains of a vertically positioned rod-like object. It does not seem to be a depiction characteristic of a mourning eros with the weight on the leg opposite the torch on which he leans, but possibly one of a nude Mars or hero.

Dating: Second half of the 2nd – 3rd century.

Lit.: Šubic 1974, 152; Djurić 2001b, 53, No. 8;

Djurić – Hebert *et al.* 2004, 400 (PET 5); Ragolič 2023, 169, No. 166.

10. SARCOPHAGUS FRAGMENT PL. 5

Prov.: Ptuj, church of St George, façade renovation, 1968.

Loc.: Ptuj, PMPO, Inv. No. RL 883.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 27; H. W. Müller).

Condition: Right front corner with missing top part and damaged surface.

Size: 46 × 64 × 30 cm; bottom th. 31 cm, side th. 13 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The right decoration panel has a moulded frame. The surviving right short side has a simple frame. The front side is five modules long.

Iconography: The right front panel depicts a male figure in *contrapposto*, with the weight on the left leg, standing on a footing. The half-missing head is damaged, possibly bearded. The left arm is bent, with the elbow and hand destroyed, likely placed over the belt, possibly holding a scroll. The right arm is stretched away from the hip and resting on a staff with a rounded terminal – *vitis*. The man is dressed in a belted *tunica manicata* reaching above the knees, with sleeves extending to mid-forearm. The belt is relatively wide, the belt buckle damaged, while the excess belt is tucked under the belt on the right hip and looped forward above it. He also wears a *sagum* reaching to his knees, draped across his left shoulder and fastened on the right one with a disc brooch. The lower edge of the *sagum* is decorated with fringes. It is a depiction of a *centurio* in ‘camp dress’ (Speidel 1976, 124).

The right short side shows a youthful nude winged eros. He is shown mid-stride, with his right leg extended backward, surviving up to the waist along with part of his right wing. It is one of a pair of erotes holding an object (shell,

medallion) between them.

Dating: Severan (Pochmarski).

Lit.: Šubic 1968–69, 164–165; Jevremov 1988, 124, No. 149; Djurić 2001b, 48, No. 9; Djurić – Hebert *et al.* 2004, 401 (PET 27); Pochmarski 2015, 219; Handy – Pochmarski 2020, 300; Ragolič 2023, 165–166, No. 159.

www: Lupa 4219.

11. SARCOPHAGUS FRAGMENT PL. 5

Prov.: Ptuj.

Loc.: Ptuj, PMPO, Inv. No. RL 463.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 10; H. W. Müller).

Condition: Left front corner with missing bottom part and surface damage, particularly on the left short side.

Size: 44 × 53 × 36 cm; side th. 20 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The left front panel has a moulded frame, formed as a Norico-Pannonian volute in the upper part. The surviving left short side also has a moulded frame with the upper part formed as a Norico-Pannonian volute. The front side is five modules long.

Iconography: The left front panel depicts a winged nude youth with his head turned to his left. The youthful, full face is damaged, as is the ear. The hair is styled in strands pulled back into a melon hairstyle and tied into a round chignon at the nape. The shoulders are depicted frontally, the hips are slightly turned to his right. The legs, surviving above the knees, are crossed. The genitalia are clearly visible. The wings on either side reach down to the hips. Folds of a cloak fall along the body under the arms, though it is not visible on the shoulders. He is holding a slightly downward-curving floral garland diagonally across his chest, from the left hip to the right shoulder. The cuffs of the garland are depicted at the outer edges of his hands, and both ends of the garland are point-

ed and curved. The youthful figure represents a personification of Spring or an eros holding a garland.

The left short side shows a nude child figure with drapery over the left shoulder and arm. Rising from the figure's back is a triangular wing that identifies it as Psyche. Her body survives from the waist up, it is slightly tilted and turned to the right. Her head has the face broken off and is turned upwards. Only the rear part of the hairstyle survives, showing curls and a chignon at the neck. Holding the head at the chin is the hand of a possibly slightly larger, now missing destroyed figure³¹⁷ depicted in the centre of the panel.

Dating: Early Severan.

Lit.: Jevremov 1988, 124, No. 150; Djurić 2001b, 48, No. 10; Djurić – Hebert *et al.* 2004, 400 (PET 10); Pochmarski 2015, 217–219; Ragolić 2023, 166, No. 160.

www: Lupa 4220.

12. SARCOPHAGUS FRAGMENT PL. 6

Prov.: Ptuj, Mala vojašnica, 1912.

Loc.: Ptuj, PMPO, Inv. No. RL 546.

Material: Eastern Alpine marble, Gummern quarry (Sample PET 31; H. W. Müller).

Condition: Left front corner with a missing lower part.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The left front panel has a moulded frame, formed as a Norico-Pannonian volute in the upper part, and is left rough. The surviving left short side has an outlined decoration panel. The front side is five modules long.

Size: 58 × 35 × 35 cm; side th. 16–18 cm.

Lit.: Diez 1948, 153; Cermanović 1965, 99, No. 12; Jevremov 1988, 90, No. 81; Djurić 2001b, 53,

317 Possibly Eros? or Aphrodite?; see Scrinari 1972, 105; Verzar-Bass 2005, 54, Fig. 24; Lupa 13954.

No. 11; Djurić – Hebert *et al.* 2004, 402 (PET 31); Ragolić 2023, 163, No. 154.

13. SARCOPHAGUS FRAGMENT PL. 6

Prov.: Ptuj, Vičava, 1901.

Loc.: Ptuj, PMPO, Inv. No. RL 113.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 32; H. W. Müller).

Condition: Upper part of the front inscription panel with damage to the bedding surface and tool marks on the interior side characteristic of sarcophagus chests.

Size: 81 × 33 × 22 cm; side th. 22 cm.

Structure: Chest with a presumably tripartite front including a central inscription panel with a moulded frame.

Inscription: ---]L(uci) Lauperci dec(urionalibus) o[rn(amentis)] / [Aq]uinc(i) d(ecreto) d(ecurionum) Aquin[c(ensium) orn(ati)] / et Tiber(iniae) Favent[inae]

Lit.: Gurlitt 1901, 221–222; Abramić 1925, 52, No. 18; Jevremov 1988, 90, No. 80; Djurić 2001b, 53, No. 12; Djurić – Hebert *et al.* 2004, 402 (PET 32); Ragolić 2023, 72–73, No. 31; CIL III 15186.

www: Lupa 9354; EDCS-32700115; HD068849; TM 410079.

14. SARCOPHAGUS FRAGMENT PL. 6

Prov.: Ptuj, Mala vojašnica, 1912.

Loc.: Ptuj, PMPO, Inv. No. RL 114.

Material: Eastern Alpine marble, Gummern quarry (Sample PET 30; H. W. Müller).

Condition: Two fragments of the upper part of the front inscription panel with damaged bedding surface and tool marks on the interior side characteristic of sarcophagus chests.

Size: 81 × 26 × 19 cm; side th. 19 cm.

Structure: Chest with a presumably tripartite front including a central inscription panel with a moulded frame.

Inscription: ---] calciolar[iorum]

Lit.: Abramić 1925, 58, No. 53; Abramić 1931, 200, No. 24; Hoffiller – Saria 1938, 165, No. 367; Jevremov 1988, 93, No. 87; Djurić 2001b, 53, No. 13; Djurić – Hebert *et al.* 2004, 402 (PET 30); CIL III 15186; Ragolić 2023, 135, No. 100.

www: Lupa 9375; EDCS-11301050; HD068959; TM 407228.

15. SARCOPHAGUS FRAGMENT PL. 6

Prov.: Videm pri Ptuju, precinct wall of the church of St Vitus, 1966.

Loc.: Ptuj, PMPO, Inv. No. RL 864.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 28; H. W. Müller).

Condition: Fragment of the inscription panel with tool marks on the bottom characteristic of sarcophagus chests.

Size: 47 × 59 × 23 cm; bottom th. 23 cm.

Structure: Chest with a presumably tripartite front.

Inscription: --- *i]n agro ped[es* ---

Lit.: Šubic 1966; Šubic 1967, 189; Pahič 1977b, 85; Jevremov 1988, 63, No. 36; Djurić 2001b, 53, No. 14; Djurić – Hebert *et al.* 2004, 402 (PET 28); Ragolić 2023, 310, No. 408; CIL III 15186.

www: Lupa 13117; EDCS-10001167; HD013977.

16. SARCOPHAGUS FRAGMENT PL. 6

Prov.: Ptuj, during construction at Miklošičeva 12, 1936.

Loc.: Ptuj, PMPO, Inv. No. RL 78.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 17; H. W. Müller).

Condition: Fragment of the front inscription panel and tool marks on the interior side characteristic of sarcophagus chests.

Size: 51 × 13 × 20 cm; side th. 20 cm.

Structure: Chest with a presumably tripartite front including a central inscription panel.

Inscription: --- *]renia[* ---

Lit.: Schmid 1936, 98, No. 2; Hoffiller – Saria 1938, 188, No. 416; Djurić 2001b, 53, No. 16; Djurić – Hebert *et al.* 2004, 401 (PET 17); Ragolić 2023, 145, No. 120.

www: EDCS 11301078; HD 069085.

17. SARCOPHAGUS FRAGMENT PL. 6

Prov.: Ptuj, church of St George.

Loc.: Ptuj, PMPO, Inv. No. RL 1019.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 01; H. W. Müller).

Condition: Right front corner of a sarcophagus chest with missing upper part and standing surface. The front side is almost entirely missing, with only a small part of the relief visible in the lower right corner. The lower left part holding a superficially damaged relief of the right short side.

Size: 73 × 30 × 63 cm; bottom th. 35 (?) cm.

Structure: Chest with a presumably tripartite front and with the short side panels in a simple frame.

Iconography: Only the relief on the short side is identifiable. It has a centrally positioned two-handled vessel – *kantharos* – surviving up to half its height and flanked on either side by a panther. The animal is sitting and facing outward, likely with its head turned back, resting its right front paw on a curved goat's horn. Vine tendrils and grape bunch are shown behind it. This is a canonical, symmetrically composed Dionysian motif of a *kantharos* with vine laden with grape bunches, flanked by a heraldic pair of outward-facing seated panthers.

Dating: 3rd century.

Lit.: Djurić 2001b, 53, No. 17; Djurić – Hebert *et al.* 2004, 400 (PET 1); Djurić 2020; Ragolić 2023, 167–168, No. 163.

18. SARCOPHAGUS FRAGMENT PL. 6

Prov.: Ptuj, during construction at Miklošičeva 12, 1936.

Loc.: Ptuj, PMPO, Inv. No. RL 450.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 15; H. W. Müller).

Condition: Left front corner of a sarcophagus chest with minor surface damage.

Size: 13 × 20 × 51 cm.

Structure: Chest with a presumably tripartite front composed of a central inscription and lateral decoration panels. The lateral front panels have a moulded frame, formed as a Norico-Pannonian volute in the upper part. The short sides have a simple frame.

Iconography: The left decoration panel of the front shows part of the right wing with feathers of a winged figure.

Shown *en face* in the centre of the left short side is a winged child figure with a full face and curly hair that falls onto the neck at the back. The figure survives from the mid-chest to just above the head. Despite the damage, a longitudinal braided crest of hair running from the forehead to the nape can be discerned in the centre of the head. The ears are not visible beneath the hair. Only one outstretched wing is preserved, with precisely rendered feathers of two types: short, rounded feathers on the wing interior and long, pointed flight feathers on the exterior. There is an unidentifiable object in the background. It is a depiction of a winged eros who is possibly seated under a shell.

Dating: Late Antonine (?).

Lit.: Djurić 2001b, 48, No. 18; Djurić – Hebert *et al.* 2004, 400 (PET 15); Pochmarski 2015, 217; Ragolič 2023, 168, No. 164.

19. SARCOPHAGUS FRAGMENT PL. 7

Prov.: Veliko Tinje, church of Sts Peter and Paul, south wall.

Loc.: Veliko Tinje, church of Sts Peter and

Paul, south wall.

Material: Eastern Alpine marble.

Condition: Left front panel with missing left and bottom edges, and minimal surface damage.

Size: 39 × 47 cm.

Structure: Chest with a presumably tripartite front composed of a central inscription and lateral decoration panels. The lateral panels have a moulded frame, formed as a Norico-Pannonian volute in the upper part.

Iconography: The panel shows a female figure standing on a low pedestal and turned slightly to the right, toward the inscription panel. She stands in *contrapposto*, with her weight on the left leg, dressed in a tunic with short sleeves and a *stola* girt below her breasts. Her right arm is extended beside the body, holding a small kettle. Her left arm is bent, with the forearm positioned horizontally outward and holding a long-handled vessel facing upward. A *mappa* (towel) hangs over her left shoulder. Her head is shown in profile, turned to the right, with a melon coiffure tied into a chignon at the nape. The figure is a servant (*camilla*, *delicatus*/*delicata*) at a banquet, offering water and a towel for handwashing.

Dating: 3rd century (?).

Lit.: Muchar 1845, 343; Orožen 1889, 220; Klemenc – Saria 1939, 64; Pahič 1977a, 59; Ragolič 2023, 212, No. 244.

www: Lupa 4156.

20. SARCOPHAGUS FRAGMENT PL. 7

Prov.: Ptuj.

Loc.: Ptuj, PMPO, Inv. No. RL 1029.

Material: Eastern Alpine marble.

Condition: Upper left part of the front side with damaged bedding surface.

Size: 76 × 30 × 17 cm; side th. 17 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and

lateral decoration panels. The inscription panel has a moulded frame. The lateral decoration panels also have a moulded frame, formed as a Norico-Pannonian volute in the upper part.

Inscription: *D(is) [M(anibus)] / Scanti[us?---] / V[---]*

Iconography: The left front panel shows a roughly carved female figure with long hair combed back and gathered in a net (?), then turned up above the neck and secured at the crown (*Scheitelfrisur*)

Dating: Second half of the 3rd century.

Lit.: Djurić – Hebert *et al.* 2004, 182, No. 16; Ragolić 2023, 99, No. 58.

www: Lupa 9420.

21. SARCOPHAGUS FRAGMENT PL. 7

Prov.: Ptuj, city walls, northwest roundel, 2022.

Loc.: Ptuj, city walls, northwest roundel.

Material: Eastern Alpine marble.

Condition: Bottom fragment with the standing surface damaged through reuse as base.

Size: 125 (visible) × 90 cm × 22 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The lateral decoration panel has a moulded frame, and is left rough.

Lit.: Cigler – Pukšič 2022, 36.

22. SARCOPHAGUS FRAGMENT PL. 7

Prov.: Ptuj, Mala vojašnica, 1936.

Loc.: Ptuj, PMPO, Inv. No. G 2060 PL.

Material: Eastern Alpine marble, Pohorje quarry/Gummern (Sample PET 04; H. W. Müller).

Condition: Left part of the short side with missing top and partly damaged relief. The backside bears a Styrian coat-of-arms in relief.

Size: 47 × 61 × 46 cm.

Structure: Ionic base moulding characteristic of Eastern architectural sarcophagi and gar-

land spanning the width of the short side.

Iconography: The presumed left corner of the short side depicts a downward-pointed palm branch that reaches to the lower third of the surface. Its upper part is not visible due to damage. Next to it is a garland of oak leaves with acorns (*corona longa*). Its upper end is damaged and unidentifiable, but does show an inwardly coiled tendril. Within the garland is a rosette of vine leaves and grape bunches (one is visible) with a damaged and unidentifiable raised central part.

Lit.: Schmid 1936, 101, No. 10; Djurić 2001b, 48, No. 19; Djurić – Hebert *et al.* 2004, 400 (PET 4); Ragolić 2023, 169, No. 167.

23. SARCOPHAGUS FRAGMENT PL. 8

Prov.: Ptuj, Panorama, 1983.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Lower left corner of the front side.

Size: 68 × 24 × 55 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The short sides have a moulded frame on three sides, while the frame on the lower side is defined with a line.

Iconography: Depicted on the left front panel is a pedestal vessel (kantharos?) and tendril.

Lit.: Tušek 1986, 354; Djurić 2001b, 53, No. 28; Ragolić 2023, 167, No. 161.

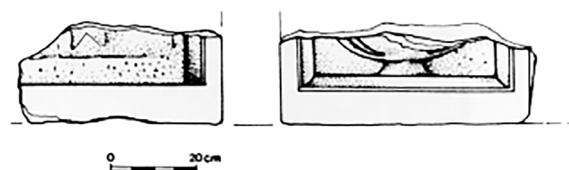


Figure 49. Drawing of the sarcophagus fragment (by M. Lubšina Tušek)

24. SARCOPHAGUS FRAGMENT PL. 8

Prov.: Ptuj, Panorama, 1983.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Lower left corner of the rear side.

Structure: Chest with the short side bearing a frame that is moulded on three sides and simple on the lower side, and otherwise left rough.

Size: 46 × 31 × 70 cm.

Lit.: Tušek 1986, 354; Djurić 2001b, 53, No. 28; Ragolič 2023, 167, No. 161.

25. SARCOPHAGUS FRAGMENT PL. 8

Prov.: Ptuj.

Loc.: Ptuj, castle, east façade of the west tower.

Material: Eastern Alpine marble.

Condition: Middle part of the bottom with part of a short side.

Size: 66 × 45 cm.

Structure: Chest with a short side bearing an outlined panel that is coarsely finished.

Lit.: Unpublished.

26. SARCOPHAGUS FRAGMENT PL. 8

Prov.: Ptuj.

Loc.: Ptuj, castle, east façade of the west tower.

Material: Eastern Alpine marble.

Condition: Part of the front side.

Size: 33.5 × 26 cm.

Structure: Chest with an unrecessed tripartite front. The panels are outlined and left rough.

Lit.: Unpublished.

27. SARCOPHAGUS FRAGMENT PL. 8

Prov.: Ptuj.

Loc.: Ptuj, castle, east façade of the west tower.

Material: Eastern Alpine marble.

Condition: Short side with damage to the bottom and left edges.

Size: 79 × 84 cm.

Structure: Chest with a short side bearing a decoration panel with a frame that is moulded on three sides and only outlined on the lower side.

Lit.: Unpublished.

28. LID FRAGMENT PL. 8

Prov.: Ptuj, during the construction of a new school (*Benifiziatenhaus*), today Slovenski trg 4, 20 May 1853; rediscovered during the renovation of the house at Ob Grajeni 1, 1979.

Loc.: Ptuj, PMPO, Inv. No. RL 1018.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 36; H. W. Müller).

Condition: Left front corner fragment with an acroterium. The edges of the acroterium and other parts are damaged, the surface of the female portrait in the acroterium is also damaged.

Size: 62 × 42 × 52 cm.

Structure: High gabled lid of the Proconnesian type with large acroteria that do not exceed the height of the ridge. The ridge is missing. The front slope imitates a roof with tegulae and imbrices, which are also presented in outline on the vertical front side. The acroterium holds a portrait in relief. The pediment on the short side is undecorated.

Iconography: The left front acroterium holds a half-length portrait of a woman dressed in a tunic and rich, symmetrically worn cloak likely of a local type. Her hair is combed back to partially cover the ears, gathered at the nape into a wide mass, then secured at the crown (*Scheitelfrisur*).

Inscription: *D(is) [M(anibus)] // P(ublius) Ael(ius) Vitalis Qv[---] / filius eor(um) et [---]*

Dating: Second quarter of the 3rd century.

Lit.: Knabl 1853, 213–214; Klemenc – Saria 1936, 47; Tušek 1986, 345; Šašel Kos 1993, 240; Djurić 2001b, 53, No. 22; Pochmarski 2015, 219; Ragolič 2023, 83–84, No. 41; CIL III 4072.

www: Lupa 4252; EDCS-28800800; HD068859; TM 195596.

29. LID FRAGMENT

PL. 9

Prov.: Ptuj.

Loc.: Ptuj, PMPO, Inv. No. RL 752.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 02; H. W. Müller).

Condition: Left rear corner with an acroterium, covering roughly half the whole width.

Size: 89 × 59 × 71 cm.

Structure: High gabled lid of the Proconnesian type with large acroteria that do not exceed the height of the missing ridge. The rear slope is smooth. The pediment and acroterium on the short side hold a coarsely finished decoration panel with a simple frame. The acroterium on the rear side does not have a defined decoration panel.

Lit.: Djurić 2001b, 53, No. 20; Djurić – Hebert *et al.* 2004, 400 (PET 2).

30. LID FRAGMENTS

PL. 9

Prov.: Ptuj, wall in the house at Prešernova 16, 1992.

Loc.: Ptuj, PMPO, Inv. No. RL 1016.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 16; H. W. Müller).

Condition: Left and right front corners with two acroteria and parts of the pediments. The relief depictions in the acroteria and pediments show partial surface damage.

Size: fragment 1 42 × 42 × 53 cm; fragment 2 49 × 43 × 67 cm.

Structure: Gabled lid with corner acroteria and plain slopes. The half-length figures in the acroteria are located in the corners and placed on a raised edge of the lid. The figures in the pediments are depicted in decoration panels with thin simple frames.

Iconography: The left acroterium holds a half-length youthful figure with curly hair, a cloak fastened at the right shoulder with a disc brooch. Next to the figure is a low-footed vessel (basket?) filled with flowers. It is the

personification of a season (*Tempus Anni*) – Spring. The right acroterion also holds a half-length youthful figure with curly hair and wearing a cloak. The figure has a bent right arm with an upward-facing open hand. Next to it is a low-footed vessel (basket?) filled with ears of grain. It is the personification of a season (*Tempus Anni*) – Summer. Depicted in both tympana is a *gorgoneion* with acanthus leaves.

Lit.: Tušek 1992b, 287 with fig.; Tušek 1993a; Tušek 1993b, 204; Djurić 2001b, 53, No. 23; Djurić – Hebert *et al.* 2004, 400 (PET 16); Ragolič 2023, 162–163, No. 153.

www: Lupa 9441.

31. LID FRAGMENT

PL. 10

Prov.: Ptuj, excavations in the basement at Slovenski trg 6, 1952.

Loc.: Ptuj, PMPO, Inv. No. RL 612.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 18; H. W. Müller).

Condition: Left front fragment of the lid broken off at the left front acroterium. Partially damaged surface of the inscription panel.

Size: 37 × 21 × 23 cm.

Structure: Gabled (?) lid possibly with corner acroteria, bearing an inscription panel with a simple frame on the vertical front side.

Inscription: *D(is) [M(anibus)] // P(ublius) Fl(avius) Va[lerius?] / coniugi [---]*

Lit.: Bratanič 1953, 282; Djurić 2001b, 53, No. 24; Djurić – Hebert *et al.* 2004, 401 (PET 18); Ragolič 2023, 91–92, No. 50; ILJug 346.

www: EDCS 10000397, HD 074710.

32. LID FRAGMENT

PL. 10

Prov.: Spodnja Polskava, church of St Stephen, east wall.

Loc.: Spodnja Polskava, church of St Stephen, east wall.

Material: Eastern Alpine marble, Gummern quarry (Sample PET 42; H. W. Müller).

Condition: Part of an acroterium broken off on all sides and weathered.

Size: 25 × 34 cm.

Structure: Gabled lid with corner acroteria (?).

Iconography: Half-length female figure shown *en face*, wearing a *peplos* fastened on the left shoulder with a rosette-shaped brooch and leaving the right shoulder and breast bare. Her hair is tied in a topknot. It is likely the depiction of a Hora, the personification of a season. Without attributes.

Lit.: Klemenc – Saria 1939, 48; Pahič 1977a, 55; Pahič 1977c, 267–268; Djurić 2001b, 53, No. 26; Djurić – Hebert *et al.* 2004, 403 (PET 42); Ragolič 2023, 252, No. 308.

www: Lupa 5308.

33. LID FRAGMENT PL. 10

Prov.: Miklavž na Dravskem polju, church of St. Nicholas, north wall.

Loc.: Miklavž na Dravskem polju, church of St. Nicholas, north wall.

Material: Eastern Alpine marble, Pohorje quarry/Gummern (Sample PET 43; H. W. Müller).

Condition: Part of a left front acroterium with missing top and left parts. Surface partially damaged.

Size: 31 × 23 cm.

Structure: Gabled lid with corner acroteria bearing decorative fields in simple frames.

Iconography: Half-length figure shown *en face* and dressed in a tunic, next to it a basket with flowers. It is the personification of a season (*Tempus Anni*) – Spring.

Lit.: Pahič 1969, Note 223, 103, Pl. 5; Pahič 1977a, 51; Djurić 2001b, 53, No. 27; Djurić – Hebert *et al.* 2004, 403 (PET 43); Ragolič 2023, 275, No. 348.

www: Lupa 5888.

34. LID FRAGMENT PL. 10

Prov.: Ptuj, between 1941 and 1945.

Loc.: Ptuj, PMPO, Inv. No. RL 449.

Material: Eastern Alpine marble.

Condition: central part of an acroterium with surface damage.

Size: 39 × 13 × 26 cm.

Structure: Gabled lid with corner acroteria.

Iconography: Positioned in the corner of the acroterium is a female (?) head shown *en face* with the hair combed back (?) and down the neck. It probably represents a Hora, a personification of a season. Without attributes.

Lit.: Unpublished.

35. LID FRAGMENT PL. 11

Prov.: Ptuj (?).

Loc.: Ptuj, PMPO, Inv. No. RL 483.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 06; H. W. Müller).

Condition: Lower part of the lid broken off at the left front acroterium.

Size: 51 × 34 × 22 cm.

Structure: Gabled lid with imitation tegulae and imbrices on the front slope that terminate at the relatively narrow vertical front edge bearing an inscription, and presumably with corner acroteria.

Inscription: [---] VAL(---)

Lit.: Djurić 2001b, 53, No. 21; Djurić – Hebert *et al.* 2004, 400 (PET 6); Ragolič 2023, 151, No. 132.

36. LID FRAGMENT PL. 11

Prov.: Ptuj.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Lower part of a lid.

Size: 38 × 28 × 9 cm; front edge h. 13 cm.

Structure: Gabled lid with imitation tegulae and imbrices probably on the front slope, terminating at a vertical front edge.

Lit.: Unpublished.

37. LID FRAGMENT

PL. 11

Prov.: Šmartno na Pohorju, church of St Martin, presbytery window.

Loc.: Šmartno na Pohorju, church of St Martin, presbytery window.

Material: Eastern Alpine marble.

Condition: Fragmented part of a lid with ridge and slope.

Size: unknown.

Structure: Gabled lid with a flat ridge.

Lit.: Unpublished.

38. LID FRAGMENT

PL. 11

Prov.: Ptuj, Osnovna šola Ljudski vrt, excavation by Ivan Žižek in 2009–2010.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Complete lid with heavily eroded surface and destroyed acroteria.

Size: 260 × 150 × 50 cm.

Structure: Hipped lid with a flat ridge, plain slopes and corner acroteria. One of the short sides has a clamp hole. The vertical front edge is finely finished.

Lit.: Horvat – Dolenc Vičič 2010, 122–123, No. 55; Djurić 2019, 53–54; Ragolič 2023, 172–173, No. 174.

39. LID FRAGMENT

PL. 11

Prov.: Ptuj (?).

Loc.: Graz, Universalmuseum Joanneum, without inv. no.

Material: Eastern Alpine marble.

Condition: Upper part of an acroterium with a weathered surface.

Size: 24 × 15 × 22 cm.

Structure: Gabled lid with corner acroteria.

Iconography: Top of a head with a topknot, probably belonging to a half-length (female?) figure, to the right of it a basket of fruit. The

figure is a personification of a season – Spring.

Lit.: Unpublished.

www: Lupa 16580.

40. LID FRAGMENT

Prov.: Starše.

Loc.: Lost.

Material: Eastern Alpine marble.

Condition: Right part of a sarcophagus lid

Size: 87 × 28 × ? cm.

Structure: Hipped lid with imitation tegulae and imbrices, possibly only on the front slope.

Source: R. Gaupmann, Verzeichniß sämtlicher in St. Johann am Draufelde zum Verkaufe liegender Römerstein[e], Pettau 1874 (BDA-INVE_ZK_25_1874_177)(information by Stephan Karl)

Lit.: Unpublished.

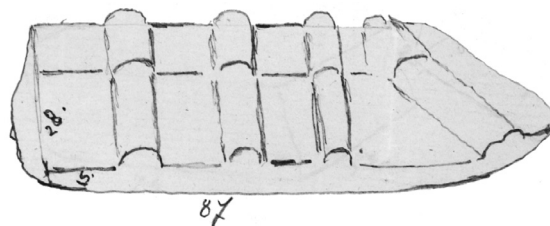


Figure 50. Drawing of the sarcophagus lid (Vienna, Bundesdenkmalamt-INVE_ZK_25_1874_177_2_8, by R. Gaupmann)

41. LID FRAGMENT

PL. 11

Prov.: Ptuj.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Central part of the front side.

Size: Unknown.

Structure: Possibly gabled lid with imitation tegulae and imbrices, perhaps only on the front slope.

Lit.: Unpublished.

ASH CHESTS

42. ASH CHEST

PL. 12

Prov.: Ptuj, Prešernova 4, prior to 1850.

Loc.: Ptuj, PMPO, Inv. No. RL 37.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 34; H. W. Müller).

Condition: Complete chest with damage to the lower front edge and reliefs.

Size: 77 × 44 × 54 cm; bottom th. 23 cm; side th. 9–10 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a straight moulded frame on all four sides. The lateral front panels have a simple frame, the upper part of which is in the form of a geometrically irregular Norico-Pannonian volute.

Inscription: *Cartoria Calandina / v(iva) f(ecit) sibi et Aur(elio) Verin/o co(n)iugi qui vixit / an(nos) LXX(?) (e)t Aure/li(a)e Ver(a)e 'e't Aurel/i(a)e Verecund(a)e*

Iconography: The left front panel holds an *en face* and full-figure depiction of standing Cartoria Calandina. She is shown in a tunic and symmetrically worn, traditional rectangular cloak (Rothe 2012, 191) with a thick border around the neck and down to the waist, emphasising the uncovered chest and head. Her right arm is bent and placed above the waist, holding an unidentified object. Her left arm is extended beside the body, also holding an unidentified object. She wears a necklace. Her face is damaged. The hair is gathered behind the ears at the nape into a wide, flat mass and turned upward (Scheitelfrisur); she may be wearing a wig or her hair may be covered with a bonnet. The right front panel holds an *en face* and full-figure depiction of Aurelius Verinus standing in *con-*

trapposto, with his weight on the right leg. He is wearing a belted knee-length *tunica manicata*, over it a *sagum* fastened on his right shoulder with a disc brooch and hanging over his bent left arm, in which he holds a scroll at waist height, pointing to it with the index and middle fingers of his bent right arm. His face is severely damaged, but does show a short beard and short hair.

Dating: First half of the 3rd century.

Lit.: Gurlitt 1892, 179; Abramić 1925, 57, No. 40; Ložar 1927, 23–24, No. 79; Hoffiller – Saria 1938, 178, No. 394; Diez 1948, 154, No. 1; Jevremov 1988, 88, No. 77; Djurić 2001a, 122 No. 1; Djurić – Hebert *et al.* 2004, 402 (PET 34); Pochmarski 2015, 216; Ragolić 2023, No. 47; CIL III 13412.

www: Lupa 3758; EDCS-29601598; HD068855; TM 409586.

43. ASH CHEST

PL. 12

Prov.: Hajdina, cemetery, prior to 1827.

Loc.: Graz, Universalmuseum Joanneum, Inv. No. 93.

Material: Eastern Alpine marble.

Condition: Complete chest with damaged reliefs.

Size: 89 × 56 × 61 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a straight moulded frame on all four sides. The lateral front panels have a simple frame, the upper part of which is in the form of a geometrically irregular Norico-Pannonian volute.

Inscription: *M(arcus) Ulp(ius) Tertullus / v(ivus) f(ecit) sibi et Ulp(iae) Antoniae / coniugi an(norum) XL et Ulp(io) / Tutori filio an(norum) XXXVI /*

et Ulp(ius) Tertius / fil(ius) / Ulp(ia) Tutorina / et Ulp(ius) Tutorinus nepotes

Iconography: The right and left front panels show mirror images of a mourning eros standing on a low pedestal with concave sides, the legs crossed and the weight resting on the outer leg. Both are leaning onto an inverted torch; they have one arm bent and supporting the head, while the elbow is resting on the opposite hand that is placed on the torch next to the inscription panel. Their small wings are turned downward. The left eros has a damaged head, turned inward in a three-quarter profile. His hair is gathered into a bun at the nape, with a hair crest running from his forehead to the crown. The right eros has his head turned *en face* and tilted inward, with long hair covering his neck and a hair crest running from his forehead to the crown.

The left short side holds a depiction of an *ascia*, the right short side that of an *archipendulum*.

Dating: Late Antonine to Early Severan.

Lit.: Povoden 1818, 210–211; Steinbüchel 1829, 64; Hoffiller – Saria 183–184, No. 407; Diez 1948, 155, No. 4; Modrijan – Weber 1979–81, 87, No. 93; Djurić, 2001a, 122, No. 4; Pochmarski 2014, 361; Pochmarski 2015, 213; Ragolić 2023, 105–107, No. 65; CIL 03, 04084.

www: Lupa 1697; EDCS-26600469; HD066997; TM 407681.

44. ASH CHEST PL. 13

Prov.: Maribor, Koroška cesta 7, prior to 1902.

Loc.: Maribor, PMMb Inv. No. A 2309.

Material: Eastern Alpine marble, Gummern quarry (Sample MAR 15, Harald W. Müller).

Condition: Chest with missing top part. The head of the right figure is remodelled.

Size: 129 × 57 (reconstr. 64) × 84 cm; bottom th. 18 cm; side th. 11 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The inscription panel

has a straight moulded frame. The lateral front panels have a moulded frame.

Inscription: *M(arco) Ulpio Ca[tul]/lino qui vixit / ann(os) XLV M(arcus) Ulp(ius) Seve(r)i/anus et Ulpia Severian(a) / filii et Iulia / Ianuaria ux{s} or her(edes) / f(aciendum) curav(erunt) sec(undum) / vol(untatem) testam(enti)*

Iconography: The left and right front panels hold mirror images of a mourning eros on a high pedestal with concave sides, the legs crossed and the weight resting on the outer leg. With the head raised, they are leaning onto a vertically positioned inverted torch with the inner arm raised and bent, while the other hand hangs loosely at the side and holds a pruning knife (*falx*). The small wings with distinctly carved feathers are raised beside the head that is turned inward. The hair is pulled back and tied into a bun at the nape.

Dating: Late Antonine to Severan.

Lit.: Premierstein 1904, 181, Fig. 129; Hoffiller – Saria 48, No. 111; Saria 1939, 76, Fig. 4; Diez 1948, 155, No. 5; Pahič 1970, 190, Fig. 23; Pahič 1977a, 50; Pahič 1983, 124; Pochmarski 1998, 183, No. 10; Djurić, 2001a, 122, No. 4; Drack 2008, 98–99; Pochmarski 2014, 361; Pochmarski 2015, 213; Ragolić 2023, 254–255, No. 312; CIL III 04084.

www: Lupa 2129; HD066917; EDCS-14400611; TM 403924.

45. ASH CHEST PL. 13

Prov.: Ptuj, prior to 1600 at the church of St George, in 1829 recorded at Kurelčeva ulica 31, Varaždin.

Loc.: Varaždin, Gradski muzej, Inv. No. 66345.

Material: Eastern Alpine marble.

Condition: Chest largely broken just above the bottom, with only the left part of the left short side and part of the front surviving above. Reliefs weathered.

Size: 102 × 51 × 68 cm; bottom th. 17 cm, side th. 12–13 cm.

Structure: Chest with a tripartite front com-

posed of a recessed central inscription and lateral decoration panels. The inscription panel has a straight moulded frame on all four sides. The lateral front panels have a simple frame, formed as a Norico-Pannonian volute in the upper part.

Inscription: *Victori Qua/drati et Iuli(a)es(!) / Veranill(a)es(!) / Iulius Victori/us Quadratus / filius eorum hic / positus*

Iconography: The left front panel shows a full-length figure of a man standing on a pedestal with concave sides. He is dressed in a belted tunic reaching above his knees and a *sagum* that extends to the upper part of his calves and is fastened at the right shoulder. His right arm is bent and placed diagonally across the chest to the left shoulder, with the hand showing extended index and middle fingers, possibly holding an object. His left arm is extended along the body, possibly holding an object. His face is damaged and unrecognizable, as is his short hairstyle. The right front panel shows a two-handled vessel – kantharos – with vine growing from it.

Dating: 3rd century.

Lit.: Saria 1946, 62–64, No. 17, Fig. 35; Diez 1948, 156, No. 9; Ilijanić 1961; Fulir 1969, 405; Fulir 1970, 9; Djurić 2001a, 122, No. 9; Ragolić 2023, 112–113, No. 71; CIL III 4082; ILJug 351.

www: Lupa 4262; EDCS-28800808; HD074455; TM 407679.

46. ASH CHEST

PL. 13, 14

Prov.: Savci, vineyard of Filip Petek, 1796.

Loc.: Graz, Universalmuseum Joanneum, Inv. No. 84.

Material: Eastern Alpine marble.

Condition: Chest without bottom. Surface heavily weathered.

Size: 89 × 36 × 65 cm; bottom th. 13 cm, side th. 11–13 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and

lateral decoration panels. The inscription panel has a straight moulded frame. The lateral front panels have a simple frame, formed as a Norico-Pannonian volute in the upper part. The short sides have decoration panels within simple frames that have a rectangular widening in the centre of the upper edge, intended for a clamp hole. The bedding surface has a raised semicircular edge along the interior to keep the lid in place.

Inscription: *D(is) M(anibus) / Val(erius) Valens v(ivus) f(ecit) s(ibi) et / Ulp(iae) Licini(a)e coniug(i) / carissim(ae) q(uae) v(ixit) an(nos) XXV et / T(i)to Val(erio) Valentino filio et / Valeriano Iustino n(epotibus)*

Iconography: The left front panel holds a full-length and *en face* depiction of a man wearing a belted and knee-length *tunica manicata*. The belt is hidden under the overlapping tunic. He also wears a *sagum* fastened at his right shoulder with a disc (?) brooch. His bent left arm, held at waist height, holds a scroll, to which he is pointing with the fingers of his bent right arm. His beardless face is damaged, his hair is short. The right front panel also holds a full-length and *en face* depiction of a man wearing a belted, knee-length *tunica manicata* and a *sagum* fastened at the right shoulder. The belt is hidden beneath the overlapping tunic. His arms are bent and positioned at waist height. His face and hairstyle are damaged, but the silhouette suggests a medium-length beard.



Figure 51. Drawing of the ash chest (from Knabl 1851)

The right short side bears a Dionysian motif of a two-tiered kantharos, from which grow two intertwining vines with leaves, grape bunches and tendrils. The left short side shows a peacock reaching with his head toward the basket with ears of grain (?) held by a winged eros shown in profile and identified as a personification of a season (*Tempus Anni*) – Summer.

Dating: First half of the 3rd century.

Lit.: Knabl 1851, 64–66; Skrabar 1935, 36–37; Klemenc – Saria 1936, 66; Hoffiller – Saria 1938, 196, No. 445; Diez 1948, 156, No. 10; Pahič 1977a, 50; Modrijan-Weber 1979–81, 94, No. 84; Hudeczek 2004, No. 8; Djurić, 2001a, 122, No. 9; Lamut 2013; Pochmarski 2014, 357, Fig. 4; Lamut 1915, 312–319; Pochmarski 2015, 216–217; Handy – Pochmarski 2020, 281, No. 25; Ragolič 2023, 314–316, No. 419; CIL III 04081+p.1044.

www: Lupa 1696; EDCS-26600467; HD066088; TM 407678.

47. ASH CHEST PL. 14, 15

Prov.: Ptuj, reused in the late 16th/early 17th century as a wash basin in the Minorite Monastery, in 1945 found in the ruins of a house in Dravska ulica, opposite the water tower.

Loc.: Ptuj, PMPO, Inv. No. RL 453, now in the Minorite Church in Ptuj

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 14; H. W. Müller).

Condition: Converted into a wash basin by carving a deep rectangular hole into the front side and hollowing out the bottom to form the lower part of the basin. The front side is almost entirely carved away and the upper surface removed.

Size: 112 × 69 × 45 cm; bottom th. 22–35 cm, side th. 11 cm.

Structure: Chest with a tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a moulded frame, presumably straight on all four sides. The lateral front panels have a moulded frame, possibly formed as a Norico-Pannonian

volute in the upper part. The short sides have decoration panels within a simple frame.

Iconography: The left front panel shows a full-length figure of a man on a rectangular pedestal. He is dressed in a belted tunic that reaches just above his knees and likely has long sleeves (*tunica manicata*). Only the terminal part of the belt, identified as a *cingulum militare*, survives, which he holds with his right hand in a manner known from some depictions of soldiers from the first half of the 3rd century. He has a long *sagum* draped over his shoulders, probably fastened with a missing brooch at the right shoulder. The outline of his heavily damaged head suggests a thick beard, such as is mainly characteristic of the Severan period. All surviving elements identify him as a military figure in 'camp dress'.

The left short side shows a forward-facing, standing panther with its left front paw on a drinking horn made from a goat horn. The right short side shows two crossing vines with two leaves, two grape bunches and tendrils growing from a centrally placed, two-tiered vessel on foot without handles; albeit without handles, parallels suggest it can be identified as a kantharos.

Dating: Severan

Lit.: Diez 1948, 156, No. 12; Djurić 2001a, 122, No. 11; Djurić 2001b, 50, Fig. 11; Djurić – Hebert *et al.* 2004, 400 (PET 14); Ragolič 2023, 157, No. 143; Djurić 2023.

www: Lupa 9439.

48. ASH CHEST PL. 15

Prov.: Velika Nedelja, 1894.

Loc.: Ptuj, PMPO, Inv. No. RL 104.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 29; H. W. Müller).

Condition: Complete chest with missing part of the upper right corner and damaged upper and lower edges. Broken along two horizontal lines. Reused as a trough, with a large round

drainage hole on the right side of the inscription panel. Weathered relief surface.

Size: 173 × 70 × 93 cm; bottom th. 35 cm, side th. 17–18 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The inscription panel has a straight moulded frame on all four sides. The lateral front panels have a moulded frame on three sides, formed as a Norico-Pannonian volute in the upper part. In the right front panel, the lower frame removed to fit the legs of the figure. The short sides have decoration panels within a fillet moulded frame on three sides, formed as a double Norico-Pannonian volute in the upper part with a rectangular widening between them intended for a clamp hole, while the lower side has a simple frame.

Inscription: *Fann(ius) Florentinus / mil(es) leg(io-
nis) XIII G(eminae) et Ulp(ia) / Severina coni(ux)
v(ivi) f(ecerunt) s(ibi) / et Fanni(i)s Florentin(a)e an-
n(orum) / XVI et Super(a)e ann(orum) IIII et / Flo-
riano ann(orum) II et Floro / ann(i) I fili(i)s*

Iconography: The right front panel holds a full-length *en face* depiction of a man (Fannius Florentinus), without a pedestal, wearing a belted *tunica manicata*, reaching above his knees, and a *sagum* that extends to his knees at the back, fastened at the right shoulder with a disc brooch. He has a belt with a large ring buckle on his hips, with a long strap end curving from the middle to the right hip, where it loops under the belt and hangs vertically down his side. His right arm is bent and positioned at waist height, while his left hand may be resting on the hilt of a sword suspended at his left hip. His face and his short hairstyle are unclear.

The left front panel holds a full-length *en face* depiction of a woman (Ulpia Severina) dressed in a belted floor-length *tunica manicata* and an asymmetrical *palla* draped over her left shoulder and held in her slightly bent left arm. Her belt has an oval buckle. Her right arm is bent above the belt to reach across the chest. Her

face is unclear. She wears a melon coiffure with the hair falling onto the neck and likely gathered into a braided chignon.

The right short side shows a laurel (?) garland with a ribbon and under it full-length *en face* depictions of four children, two daughters and two sons. The surviving lower part of the woman on the far left is wearing a floor-length tunic and *palla*. The woman on her right is shown in a floor-length *tunica manicata*, her arms are bent and placed on the waist. She is holding an unidentifiable round object. The boys on the right-hand side wear a tunic, reaching just below their knees, and a *sagum* fastened at the right shoulder. Their right arms are bent and placed on the chests just above the belt, while the left arms are extended beside the body, holding an unidentifiable object.

The left short side shows an oversized *mensa tripes* with cabriole legs in the centre, laden with small loaves of bread, flanked by a household slave-servant (*camilla* and *camillus*, *delicati*) on either side. On the left is a female servant in *contrapposto*, with the weight on her left leg, wearing a floor-length and short-sleeved tunic and a *stola* girt below the breasts with a wide belt. With her slightly bent right arm held beside the body, she is holding a small kettle, while her raised and bent left arm carries a vessel with a long handle; a *mantela* hangs over her left shoulder. Placed on the ground between her and the table are two flasks in wicker containers with a ring handle. To the right of the table stands a *camillus* in *contrapposto*, with the weight on his left leg, dressed in a short-sleeved tunic reaching just below his knees. His left arm is extended along his body and holds a glass flask in a wicker container with a ring handle. His right arm is bent and raised in front of his chest, holding a cup. Placed on the ground between him and the table is a one-handed jug with a constricted neck and a wide mouth. Both figures have damaged heads and unclear faces. The woman has a melon coiffure with the hair falling onto her neck, while the man has short hair.

Dating: First half of the 3rd century.

Lit.: Gurliitt 1895, 64; Hoffiller – Saria 1938, 197, No. 446; Diez 1948, 158, No. 15; Pahič 1977a, 59; Jevremov 1988, 86–87, No. 75; Djurić 2001a, 122, No. 12; Djurić – Hebert *et al.* 2004, 402 (PET 29); Pochmarski 2015, 215, Fig. 5; Handy – Pochmarski 2020, 291, No. 70; Ragolič 2023, 327–329, No. 436; CIL III 14065.

www: Lupa 3781; EDCS-29900136; HD069150; TM 409775.

49. ASH CHEST PL. 16, 17

Prov.: Ptuj, Vičava, while digging a trench at Vurberška cesta, 1946.

Loc.: Ptuj, PMPO, Inv. No. RL 448.

Material: Eastern Alpine marble.

Condition: Complete chest broken during transport to the museum above the bottom and diagonally across the middle. Restored.

Size: 137 × 70 × 76 cm; bottom th. 32 cm, side th. 15 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The inscription panel has a straight moulded frame on all four sides. The lateral front panels have a simple frame, formed as a Norico-Pannonian volute in the upper part. The short sides have decoration panels marked with a carved line and with a rectangular widening at the centre of the upper edge intended for a clamp hole. The bedding surface has a raised semicircular edge along the interior to hold the lid. The standing surface has a sunken centre.

Iconography: The left and right front panels hold mirror depictions of nude winged boys in *contrapposto*, with the weight on the outer leg. The outer arm is bent and placed with the hand on the opposite shoulder, while the inner arm is extended along the inverted torch, serving as support, and holding a hand garland that is wrapped around the torch. The head is shown in three-quarter profile, looking downward. The melon hairstyle has a central ridge extend-

ing onto the forehead and curls covering the back of the neck.

Dating: Late Antonine to Early Severan.

Lit.: Jevremov 1988, 90–91, No. 83; Djurić 2001a, 122, No. 27; Pochmarski 2014, 361, Fig. 7; Pochmarski 2015, 216, Fig. 2; Ragolič 2023, 156–157, No. 142.

www: Lupa 4213.

50. ASH CHEST PL. 17

Prov.: Ptuj.

Loc.: Ptuj, City Tower, Inv. No. RL 783.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 51; H. W. Müller).

Condition: Bottom part with heavily weathered surface.

Size: 119 × 27 (reconstr. 49) × 43 cm; bottom th. 27 cm, side th. 16–17 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The inscription panel has a moulded frame. The lateral front panels have a moulded frame.

Iconography: The left and right front panels show mirror images of a mourning eros on a low pedestal. They stand in *contrapposto* with the weight on the outer leg and an inverted torch along the inner leg.

Lit.: Abramić 1925, 142; Diez 1948, 156, No. 6; Pochmarski 1998, 191, No. 78; Djurić 2001a, 122, No. 6; Pochmarski 2015, 213; Ragolič 2023, 162, No. 152.

www: Lupa 5780.

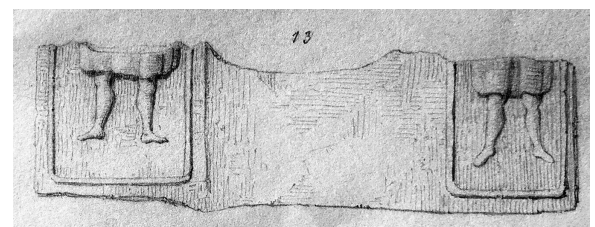


Figure 52. Drawing of the ash chest (Vienna, graphic imprint, Steinbüchel?, Pl. VII)

51. ASH CHEST

PL. 17

Prov.: Hajdina, golf course, Lot No. 1120/2, Hajdina cadastral municipality, 1997.

Loc.: Ptuj, PMPO, Inv. No. 1023.

Material: Eastern Alpine marble.

Condition: Bottom part.

Size: 147 × 28 × 90 cm; bottom th. 24 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The inscription panel has a straight moulded frame, presumably on all four sides. The lateral front panels have a moulded frame. The short sides have a simple frame.

Inscription: --] / R+M Q+++QVL *Iustinianum / annorum quatuor meser (=mensium ?) / III Ursinum annorum dece(m) m(ensium) V / Fl(avius) Iustianus et Valeria Vivia vi/vi fecerunt parentes infelicissimi*

Iconography: The left and right front panels show a pedestal with concave sides, the right one also the lower legs of a full-length figure standing on it. The short sides show vine with grape bunches and tendrils growing from a pedestal vessel, most likely a two-tiered kantharos with crossing vines.

Lit.: Lubšina Tušek 2001, 95 with fig.; Pochmarski 2014, 354, Fig. 1; Pochmarski 2015, 219; Ragolič 2023, 90–91, No. 49.

www: Lupa 9437.

52. ASH CHEST BOTTOM

PL. 18

Prov.: Dravinjski vrh near Videm pri Ptuj, church of St John the Baptist, altar table.

Loc.: Dravinjski vrh near Videm pri Ptuj, church of St John the Baptist, altar table.

Material: Eastern Alpine marble.

Condition: Bottom part with missing left part and right front corner.

Size: 148 × 14 × 83 cm.

Structure: Chest with an unrecessed tripartite

front composed of a central inscription and lateral decoration panels. The inscription panel has a straight moulded frame, while the lower side has a simple frame. The lateral front panels have a moulded frame on two sides, the lower side has a fillet moulded frame. The short sides have decoration panels probably with a simple frame.

Iconography: The right front panel shows a pedestal with concave sides. The right short side shows the remains of a relief along the lower edge.

Lit.: Šubic 1969, 99; Pahič 1977a, 47; Ragolič 2023, 313, No. 416.

53. ASH CHEST FRAGMENT

PL. 18

Prov.: Črešnjevec, church of St Michael, north wall.

Loc.: Črešnjevec, church of St Michael, north wall.

Material: Eastern Alpine marble.

Condition: Bottom part covering three quarters of the front side with missing upper part and all raised surfaces removed.

Size: 77 × 37 cm.

Structure: Chest with a tripartite front composed of a central inscription and lateral decoration panels. The inscription panel likely had a straight moulded frame. The lateral front panels likely also had a moulded frame.

Inscription: --] et *Potentinia Cl[---] / con(iux) vivi fec(erunt) sibi / et Aureli(a)e Antoni(a)e / fili(a)e {vi}viv(a)e*

Iconography: The right front panel shows a man on a high pedestal with concave sides. The man is in *contrapposto* with the weight on his left leg, wearing a belt knee-length tunic and a *sagum* reaching to the mid-calf.

Lit.: Pahič 1984, 222, Fig. 28; Djurić 2001a, 122, No. 46; Ragolič 2023, 234, No. 274.

www: Lupa 4693; HD018366; EDCS-06100495; TM 214744.

54. ASH CHEST FRAGMENT PL. 18

Prov.: Kebelj, church of St Margaret of Antioch, renovation in 2003.

Loc.: Kebelj, church of St Margaret of Antioch.

Material: Eastern Alpine marble.

Condition: Bottom part with missing standing surface and right lower corner. Surface severely weathered.

Size: 89 × 29 × 40 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The inscription panel has a straight moulded frame. The lateral front panels have a simple frame.

Inscription: *S AN +++ / RIVS. Secundo et / Secundino, filii vivis* (reading A. Ragolič).

Iconography: Both lateral front panels show high pedestals with concave sides holding a male (?) figure with bear legs surviving from the knees down.

Lit.: Gulič 2006, 126.

55. ASH CHEST PL. 19

Prov.: VelikoTinje, church of Sts Peter and Paul, north wall foundations.

Loc.: Veliko Tinje, church of Sts Peter and Paul, north wall foundations.

Material: Eastern Alpine marble.

Condition: The preserved chest is built into the foundation of the church, its front side invisible.

Size: 75 × 50 × 60 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The inscription panel has a straight moulded (?) frame.

Iconography: The lateral front panels hold mirror depictions of mourning erotes holding torches diagonally across the chest.

Inscription: *D(is) M(anibus) / Valentinus / li(ber-*

*tus) vi(vus) fe(cit) si(bi) et / sui(s) Ursul(a)e / con(iu-
gi) car(issimae) an(norum) / XXV et Ursi(!) fi(lio) /
an(norum) V*

Lit.: CIL III 11717; Hoffiller – Saria 1938, 39–40, No. 88; Klemenc – Saria 1939, 64; Diez 1948, 160–161, No. 20; Cermanović 1965, 98, No. 2; Pahič 1977b, 59; Djurić 2001a, 122, No. 20; Gulič 2007, 18–19; Pochmarski 2014, 362; ILLPRON 1925; Ragolič 2023, 210–211, No. 242.

www: Lupa 3625; EDCS-14600199; HD066803.



Figure 53. Drawing of the ash chest (by V. Kmetič, from Hoffiller – Saria 1938)

56. ASH CHEST FRAGMENT PL. 19

Prov.: Dravinjski vrh near Videm pri Ptuj, church of St John the Baptist, 1966.

Loc.: Dravinjski vrh near Videm pri Ptuj, church of St John the Baptist, east wall.

Material: Eastern Alpine marble.

Condition: Right short side with missing surface and lower part.

Size: 12 × 56 × 84 cm.

Structure: Chest with a tripartite front composed of a central inscription and lateral decoration panels.

Iconography: The right front panel shows a figure of a youthful man wearing a tunic and probably trousers. The tunic is girt, with the

belt hidden under the overlapping tunic. The left leg is extended as the supporting leg, while the right leg is bent and crossed over the left. The poorly distinguishable left arm is bent and placed diagonally at waist level, while the right arm is bent and raised toward the face. It is likely the depiction of *Attis tristis*, or the Sad Easterner, with a downturned *pedum* to his right.

Lit.: Šubic 1967, 98–99; Šubic 1975, 95, No. 9; Pahič 1977b, 47, Fig. 9; Djurić 2001a, 123, No. 44; Ragolič 2023, 313, No. 417.

www: Lupa 4275.

57. ASH CHEST FRAGMENTS PL. 19

Prov.: Ptuj, Trstenjakova ulica 9, Lot No. 1112, Ptuj cadastral municipality, 1959.

Loc.: Ptuj, PMPO, Inv. No. RL 720.

Material: Eastern Alpine marble.

Condition: Left upper part of the front side with a weathered surface.

Size: 54 × 26 × 16 cm; side th. 16 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The inscription panel has a straight moulded frame. The lateral front panels have a simple frame, formed as a Norico-Pannonian volute in the upper part.

Inscription: [---]/Pauli[--- / qui vix[--- / [..] MF[---

Iconography: The left front panel holds an *en face* depiction of a man dressed in a tunic and *sagum*, fastened on the right shoulder with a missing fibula. Both arms are bent towards the chest. The left hand holds a rod-like object, likely a scroll, to which he points with the index and middle fingers of his right hand. The face and hairstyle are damaged and unclear. The outline of the head shows no traces of a beard.

Lit.: Mikl 1960–61, 158, Fig. 2; Djurić 2001a, 122, No. 40; Ragolič 2023, 119, No. 77; ILJug 1154.

www: EDCS-100001157; HD 074729.

58. ASH CHEST FRAGMENT PL. 19

Prov.: Ptuj, restoration of the Minorite church of Sts Peter and Paul, Lot No. 1407, Ptuj cadastral municipality, 1951.

Loc.: Ptuj, PMPO, Inv. No. RL 600.

Material: Eastern Alpine marble.

Condition: Right upper part of the front side with slightly damaged surface.

Size: 54 × 26 × 12 cm; side th. 12 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a straight moulded frame. The lateral front panels have a simple frame, formed as a Norico-Pannonian volute in the upper part.

Inscription: [---]us / [---]le / [---

Iconography: The right front panel holds the depiction of a nude youth surviving just above the hip. His curved torso is draped with a cloak over his left shoulder. His left arm is extended down along the body, while his right arm is bent upward and holds a *thyrsus* with a plant tip, possibly of ears of grain. His beardless head is turned slightly toward the inscription panel, has large almond-shaped eyes and curly hair with a central ridge. He is likely a personification of a season (*Tempus Anni*) – Summer.

Lit.: Bratanič 1952, 305, Fig. 5; Djurić 2001a, 123, No. 41; Pochmarski 2015, 213; Ragolič 2023, 141, No. 112; ILJug 349.

www: EDCS 10000400; HD 068836.

59. ASH CHEST FRAGMENT PL. 20

Prov.: Ptuj, Dominican Monastery.

Loc.: Ptuj, Dominican Monastery, above the passage from the monastery to the bell tower.

Material: Eastern Alpine marble.

Condition: Left upper part of the front side with missing lower part and well-preserved surface. The groin area has been remodelled.

Size: 44 × 34 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The inscription panel has a straight moulded frame. The lateral front panels have a moulded frame, formed as an irregular Norico-Pannonian volute in the upper part.

Iconography: The left front panel shows a winged child-like figure *en face*, with the head turned down and to the left, and curly hair tied in a chignon at the nape. The genitalia were most likely removed or remodelled when the piece was built into the monastery (eros transformed into an angel). Both arms are bent upward, resting on top of an inverted torch. The legs are probably crossed, with the weight on the right leg.

Dating: Late Antonine (?).

Lit.: Hoffiller – Saria 1938, 190, No. 426; Diez 1948, 156, No. 7; Cermanović 1965, 99, No. 10; Pochmarski 1998, 185, No. 24; Djurić 2001a, 122, No. 7; Pochmarski 2015, 213, 215; Ragolič 2023, 165, No. 157.

www: Lupa 3776; EDCS 30300697.

60. ASH CHEST FRAGMENT PL. 20

Prov.: Ptuj (?).

Loc.: Ptuj, PMPO, Inv. No. RL 33.

Material: Eastern Alpine marble.

Condition: Left upper corner of the front side with heavily weathered surface.

Size: 51 × 17 × 35 cm; side th. 13–14 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a straight moulded frame. The lateral front panels have a simple frame, formed as a Norico-Pannonian volute in the upper part.

Inscription: *Aur(elio) Barbo V[--- / AEI(?)]---*

Iconography: The left front panel shows a standing *en face* figure of a deceased woman in a tunic and symmetrically worn cloak with a thickened border curving around the neck and

onto the chest across the middle of the shoulders. Her right arm is bent and placed above the waist, holding an unidentifiable object. She is wearing a necklace. The face is damaged, her hair is gathered behind the ears into a wide, flat mass, turned up at the neck and secured at the crown (*Scheitelfrizur*). The left short side shows a stylised depiction of a garland with a ribbon.

Dating: 3rd century.

Lit.: Hoffiller – Saria 1938, 177, No. 392; Diez 1948, 154, No. 2; Cermanović 1965, 98, No. 5; Djurić 2001a, 122, No. 2; Ragolič 2023, 84–85, No. 43.

www: EDCS-11301061; HD069024

61. ASH CHEST FRAGMENT PL. 21

Prov.: Črešnjevec, church of St Michael, east precinct wall, 1858.

Loc.: Črešnjevec, park in front of the church of St Michael.

Material: Eastern Alpine marble.

Condition: Left lower part of the front side with missing corner and removed raised surface.

Size: 36 × 42 × 38 cm; bottom th. 38 cm, side th. 13 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The inscription panel has a straight moulded frame on all four sides.

Inscription: *Max[---] / (obiit) an(norum) [---] / et Ma[---] / infe[licissima] / eoru[m ---] / Am(an) tia [---]*

Iconography: the left front panel shows an outline of a man dressed in a long garment, probably standing on a pedestal.

Lit.: Knabl 1859, 87; Abramić 1933, 132, Fig. 43; Hoffiller – Saria 1938, 38, No. 84; Diez 1948, 158, No. 17; Pahič 1977a, 46; Pahič 1990, 172–173, Fig. 41; Djurić 2001a, 122, No. 17; Ragolič 2023, 236, No. 277; CIL III ad 5302; ILLPRON 1760.

www: Lupa 1684; HD 066947; EDCS-14400591; TM 403914.

62. ASH CHEST FRAGMENT PL. 21

Prov.: Ptuj, church of St George, renovation in 1968.

Loc.: Ptuj, PMPO, Inv. No. RL 928.

Material: Eastern Alpine marble.

Condition: Left upper part of the front side with missing left corner.

Size: 54 × 26 × 12 cm; side th. 13 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a straight moulded frame. The lateral panels have a simple frame and are left rough.

Inscription: *Sept[imi?---] / VET[---] / [---]E[---]*

Lit.: Šubic 1977, 92, Pl. III.3; Djurić 2001a, 123, No. 42; Ragolič 2023, 100–101, No. 60.

63. ASH CHEST FRAGMENT PL. 22

Prov.: Ptuj, Vičava, Lot No. 336/9, Krčevina cadastral municipality, 1965.

Loc.: Ptuj, PMPO, Inv. No. RL 836.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 69; H. W. Müller).

Condition: Fragment of the front side with an inscription panel missing its right and upper edges, broken in two fragments at the bottom. Surface fairly weathered.

Size: 54 × 47 × 35 cm; bottom th. 28 cm, side th. 13 cm.

Structure: Chest with a tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a straight moulded frame on all four sides.

Inscription: *[---] ΔΟΙ δ' ἡ'δη γείνατο Α [---] / πάτρης ἐκ γαίης Βειθυνίδος ὅς Διον[ύ]/σου / κλήματι τροπόμενος ἦδος ἔχει στρατε[ι ---] / ἱππῶ ΔΑΙΝΕΑΛΗ με τετιμένον ἐκ / βασιλῆων / ξυνὴ μοῖρα βίου καὶ ψανάτου δάμ[ασεν] / Οὐνομα ΔΕΙΣΙΜΟΙ Δημήτριος / οὐδε με τύμβῳ / ἄμνηστον στοργὴ θῆκεν ἐμῶν [γο]/[ν]έων*

Lit.: Šubic 1965, 203; Jordan – Šašel Kos – Wallace

1985, 85; Kovács 2007, 27, No. 62; Ragolič 2023, 127–128, No. 87.

www: Lupa 9447; HD035596; EDCS-39500040; TM 196276; PH295871.

64. ASH CHEST FRAGMENT PL. 22

Prov.: Ptuj, 1908, west tower of the castle.

Loc.: Ptuj, PMPO, old Inv. No. 25.

Material: Eastern Alpine marble.

Condition: Fragment of the front side with the left upper corner of the inscription panel.

Size: 41 × 15 × 17 cm; side th. 14 cm.

Structure: Chest with a presumably tripartite front with a central inscription and lateral decoration panels. The inscription panel has a straight moulded frame.

Inscription: *Severus VI[---]*

Lit.: Hoffiller – Saria 1938, 182, No. 404; Ragolič 2023, 122, No. 81.

www: EDCS-11301070; HD 069068.

65. ASH CHEST FRAGMENT PL. 22

Prov.: Ptuj, Panorama, excavation by Abramić in 1911.

Loc.: Ptuj, PMPO, Inv. No. RL 487.

Material: Eastern Alpine marble.

Condition: Left upper corner of the front side. Weathered surface.

Size: 28 × 18 × 8 cm; side th. 8 cm.

Structure: Chest with a tripartite front composed of a central inscription and lateral decoration panels. The lateral front panels have a simple frame, formed as a Norico-Pannonian volute in the upper part.

Iconography: The left front panel holds the depiction of a young man with a *Helmfrisur* that falls onto the neck, with details unclear. To his left is presumably the tip of a thyrsus with a bunch of flowers. It is most likely a personification of the season (*Tempus Anni*) – Spring.

Lit.: Abramić 1914, 105, Fig. 79; Ragolič 2020, 118, No. 39.

66. ASH CHEST FRAGMENT PL. 23

Prov.: Kebelj, church of St Margaret of Antioch, renovation in 2003.

Loc.: Kebelj, church of St Margaret of Antioch, southwest corner.

Material: Eastern Alpine marble.

Condition: Right bottom part of the chest with visible right short side damaged at its front and bottom edges. The drainage hole made in the upper right part shows the chest had previously been used as a trough.

Size: 75 × 26 × 30 cm.

Structure: Chest with the right short side bearing the decoration panel in a simple frame, wider in its lower part.

Iconography: The right short side shows a female figure reclining on her side and supporting her upper body on her left elbow, propped against a rock. She is lying on bed of seaweed. She is wearing a cloak that covers her left shoulder, envelops her left arm and continues down her body so as to cover the legs with the exception of the right foot. Her fingers hold the drapery, with the index finger and thumb extended. The left third of the relief shows a pair of bare male legs striding toward the right, as well as a slanted ship gangway behind his left leg. The depiction can be identified as the motif of Theseus abandoning the sleeping Ariadne on the island of Naxos (Dia).

Dating: 3rd century.

Lit.: Gulič 2006, 126; Djurić 2025.

67. ASH CHEST FRAGMENT PL. 23

Prov.: Kebelj, church of St Margaret of Antioch.

Loc.: Kebelj, church of St Margaret of Antioch, northwest corner of the bell tower.

Material: Eastern Alpine marble.

Condition: Rear lower part of the left short side broken off at the level of the bottom. Substantially damaged relief.

Size: 50 × 16 × 63 cm.

Structure: Chest with the left short side bearing the decoration panel in a simple frame.

Iconography: The left short side shows a feline on the right side, facing right, with prominent teats on the belly. In the centre is a round object with a feature to the left that can together be identified as a two-wheel chariot. It is most likely the depiction of the motif of the Triumph of Dionysus upon his return from India, where Dionysus and Ariadne stand on a chariot drawn by panthers.

Dating: 3rd century.

Lit.: Djurić 2025.

68. ASH CHEST FRAGMENT PL. 23

Prov.: Orešje, Lot No. 248/24, Krčevina cadastral municipality, ploughing in 1984.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Left upper corner of the left short side.

Size: 50 × 31 × 10.5 cm; side th. 12 cm.

Structure: Chest with the left short side bearing a decoration panel in a simple frame that has a rectangular widening in the centre of the upper edge, intended for a clamp hole.

Iconography: Vine leaf and tendril, probably forming part of the motif of a kantharos from which two crossed vines grow.

Lit.: Tušek 1986, 360, Pl. 16.3; Ragolič 2023, 170, No. 168.

69. ASH CHEST FRAGMENT PL. 24

Prov.: Ptuj.

Loc.: Ptuj, City Tower, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Left central part of a short side. Heavily weathered.

Size: 39 × 16 cm.

Structure: Chest with the short side bearing a

decoration panel in a simple frame.

Iconography: Three downturned vine leaves and one grape bunch.

Lit.: Unpublished.

70. ASH CHEST FRAGMENT PL. 24

Prov.: Ptuj.

Loc.: Ptuj, Prešernova 16, east wall of the entrance passage.

Material: Eastern Alpine marble.

Condition: Left lower part of a short side. Surface damaged in parts.

Size: 39.5 × 26.4 cm.

Structure: Chest with the short side bearing a decoration panel in a simple frame.

Iconography: sitting panther, probably forming part of a heraldic composition of two panthers flanking a central vessel (kantharos?) from which two vines grow.

Lit.: Unpublished.

www: Lupa 33313.

71. ASH CHEST FRAGMENT PL. 24

Prov.: Ptuj.

Loc.: Ptuj, PMPO, old Inv. No. 64.

Material: Eastern Alpine marble.

Condition: Left upper corner of the rear side.

Size: 72 × ? × 43 cm; side th. 13 cm.

Structure: Rectangular chest.

Lit.: Unpublished.

72. ASH CHEST PL. 24

Prov.: Veliko Tinje, church of Sts Peter and Paul, south wall.

Loc.: Veliko Tinje, church of Sts Peter and Paul, south wall.

Material: Eastern Alpine marble.

Condition: The visible short side is damaged on the corners with partially visible left front panel. The short side is finely dressed without

a defined decoration panel.

Size: 25 × 80 cm.

Structure: Chest with a presumably tripartite front.

Lit.: Gulič 2007, 58–59; Ragolič 2023, 212, No. 245.

73. ASH CHEST PL. 25

Prov.: Šmartno na Pohorju, at Lober farmstead prior to 1829, then used as a trough by blacksmith Tomaž Ačko in Ogljenšak, until 1885 in the Frajštajn (Freistein) manor near Spodnja Polskava.

Loc.: Graz, Universalmuseum Joanneum, Inv. No. 95.

Material: Eastern Alpine marble, Pohorje quarry (Sample LMJ 95, H. W. Müller).

Condition: Chest with the bedding surface irregularly removed. Lower part of the front abraded and left lower corner missing.

Size: 115 × 43 × 72 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a straight moulded frame. The lateral panels have a defined frame and are left rough. The short sides are finely dressed.

Inscription: --] *suum / miseranda dolorem num/ qua(m) feci dolum neque duos / par tibi ama(n)tes (h) oc mi' b'i indign(a)e / positum [i]n pectore vo'u'lnus / dulcem superstui natum / miseranda genetrix tertio [a]n/ no misera florentem condere sax[s]o*

Lit.: Knabl 1856, 525–527; Pichler 1871, 118–119; JJ 74, 12; Diez 1948, 160, No. 19; Pahič 1977a, 58; Modrijan – Weber 1979–81, 74, No. 95; Grassl 1976; Djurić, 2001a, 122, No. 19; Djurić – Hebert *et al.* 2004, 384, 408; Ragolič 2023, 222–224, No. 258; CIL III 5295 + 11709; ILLPRON 1889; AE 1984, 715.

www: Lupa 1683; HD001842; EDCS-14500606; TM 214577.

74. ASH CHEST

PL. 25

Prov.: Studenice, church of the Three Kings, corner of the church extension, prior to 1826.

Loc.: Studenice, church of the Three Kings, corner of the church extension.

Material: Eastern Alpine marble.

Condition: Complete chest with three holes made in both arches of the Norico-Pannonian volutes and in the lower left part of the inscription panel.

Size: 115.5 × 59 × 89.5 cm.

Structure: Chest with a tripartite front composed of a recessed central inscription and lateral decoration panels. The inscription panel has a straight moulded frame on all four sides. The lateral panels have a fillet moulded frame, with the upper part formed as a Norico-Pannonian volute, and are left rough. The visible short side is finely dressed.

Inscription: *D(is) M(anibus) C(aius) Iul(ius) / Romanus et / Verina con(iux) v(ivi) / f(e)cerunt s(ibi) et Romulae fil(iae) / ((obitae)) an(norum) XXX et fil(iis) Romulo / et Suriano*

Lit.: Steinbüchel 1829, 64; Muchar 1844, 435; Knabl 1855, 159–163; Pahič 1977a, 58; Pahič 1983, 247–248, Fig. 70; Djurić 2001 122, No. 35; Ragolič 2023, 249–250, No. 302; CIL III 05299; ILLPRON 1922.

www: Lupa 4155; EDCS-14500610; HD066806; TM 411911.

75. ASH CHEST

PL. 25

Prov.: Ptuj, Volkmerjeva cesta, north of the church of St Oswald, 1905, southern cemetery of Poetovio.

Loc.: Ptuj, PMPO, Inv. No. RL 36.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 11; H. W. Müller).

Condition: Chest with missing upper part slightly above the bottom and obliquely broken across the middle. Restored.

Size: 80 × 40 × 52 cm; bottom th. 32 cm; side th. 11–15 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a fillet moulded frame. The lateral panels have a defined frame and are left rough. The underside has a slightly sunken centre.

Inscription: ---] / *c(oniugi) k(arissimo) mil(iti) l(e-gionis) XIII / g(eminae) q(ui) v(ixit) ann(os) LXV et / Munat(io) Valentino / f(ilio) k(arissimo) q(ui) v(ixit) ann(os) XVIII*

Lit.: Skrabar 1905, 302; Abramić 1925, 57 No. 39; Klemenc – Saria 1936, 43; Hoffiller – Saria 1938, 171, No. 378; Diez 1948, 155, No. 3; Jevremov 1988, 125–126, No. 152; Djurić 2001a, 122, No. 3; Djurić – Herbert *et al.* 2004, 400 (PET 11); Horvat – Dolenc Vičič 2010, 108; Ragolič 2023, 60–61, No. 22.

www: Lupa 3754; EDCS-11301054; HD068971; TM 407230.



76. ASH CHEST FRAGMENT

PL. 26

Prov.: Ptuj.

Loc.: Ptuj, west tower of the castle.

Material: Eastern Alpine marble.

Condition: Bottom part of the chest. Heavily weathered.

Size: 96 × 34 cm; bottom th. 32 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a moulded frame. The lateral panels have a simple frame and are left rough.

Inscription: ---- / [---] +++++(?) / +++[---]el l

/ [---]ae sv / [---]mess

Lit.: Karl 2013, 245; Djurić – Ragolič 2022.

77. ASH CHEST FRAGMENT PL. 26

Prov.: Ptuj, castle.

Loc.: Ptuj, City Tower, PMPO, Inv. No. RL 780.

Material: Eastern Alpine marble.

Condition: Central part of the front side with the inscription panel and part of the right decoration panel.

Size: 54 × 26 × 12 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a moulded frame. The lateral panels have a simple frame and are left rough.

Inscription: --] / III *Salvia Qu[in]/tian(a)(?) coniuḡi / karissimo v(iva) f(ecit) / et sibi et Tit/[---*

Lit.: Pococke – Milles 1752, 109, No. 4; Steinbüchel 1829, 35; Muchar 1844, 413; Djurić 2001a, 122, No. 31; CIL III 4079; Ragolič 2023, 98–99, No. 57.

www: Lupa 6096; EDCS-28800806; HD074423; TM 407676.

78. ASH CHEST FRAGMENT PL. 26

Prov.: Črešnjevec, church of St Michael, north wall.

Loc.: Črešnjevec, church of St Michael, north wall.

Material: Eastern Alpine marble.

Condition: Central part of the front side with part of the central and left panels. Surface in the left third is completely removed and coarsely levelled, elsewhere the surface is picked for better mortar adhesion.

Size: 73 × 15 cm.

Structure: Chest with a tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a moulded frame.

Inscription: ---- / [---]+N[---]+[---] / ((*obitus?*))

an(norum) XX et Pegissa (?) [---] / Brutti, ((obitus)) an(norum) XX. F(ilia?) GEN+[---] / [n]epoti [---]

Lit.: Predan 2001, 132, No. 92; Ragolič 2023, 240, No. 282.

www: Lupa 31461.

79. ASH CHEST FRAGMENT PL. 26

Prov.: Ptuj, Miklošičeva 12, 1936.

Loc.: Ptuj, PMPO, Inv. No. RL 68.

Material: Eastern Alpine marble.

Condition: Fragment of the front side with part of the central and left panels.

Size: 46 × 25 × 14 cm; side th. 13 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription and lateral decoration panels have a moulded frame.

Inscription: --]omu [--- / *actuari[o --- / ve Magnae c[--- / XXXV et mens[es ---*

Lit.: Klemenc – Saria 1936, 48–49; Hoffiller – Saria 1938, 177, No. 390; Diez 1948, 156, No. 16; Djurić 2001a, 122, No. 13; CIL 3, 14065; Ragolič 2023, 80, No. 38.

80. ASH CHEST WITH LID PL. 26

Prov.: Ptuj, Gregorčičev drevored, Lot Nos. 489/5–8, 493/4–5, Ptuj cadastral municipality, 1956, southern cemetery of Poetovio.

Loc.: Ptuj, PMPO, Inv. No. RL 711.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 13; H. W. Müller).

Condition: Complete chest broken into three fragments, with a broken and partially surviving lid in the shape of an unworked slab. Restored.

Size: chest 102 × 56 × 70 cm; bottom th. 26 cm; side th. 15 cm; lid th. 5 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a moulded frame. The lateral panels have a defined frame, with the upper part formed as

a Norico-Pannonian volute, and are left rough. The bedding surface has a raised semicircular edge along the interior to keep the lid in place.

Lit.: Mikl 1960–61, 157–158; Jevremov 1988, 49, No. 19; Djurić 2001a, 122, No. 28; Djurić – Hebert *et al.* 2004, 400 (PET 13); Horvat – Dolenc Vičič 2010, 149; Ragolič 2023, 155–156, No. 141.

www: Lupa 4209.

81. ASH CHEST WITH LID PL. 27

Prov.: Ptuj, Ptuj-Hospital, 1991, eastern cemetery of Poetovio.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Complete and very well-preserved chest and lid, with only slight damage to the front right corner of the lid. It was found closed, containing the skeleton of a child buried with a gold phallus on gold wire.

Size: chest $84 \times 50 \times 64$ cm; bottom th. 39 cm, side th. 12–13 cm; lid $100 \times 33 \times 75$ cm.

Structure: Chest with unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has an unfinished moulded frame on three sides, while the lower side only has a line; the surface is coarsely finished. The lateral panels have a defined frame, with the upper part formed as a Norico-Pannonian volute, and are coarsely finished. The short sides are coarsely dressed and have a clamp hole in the centre of the upper edge.

Gabled lid with an overhang, flat ridge and without acroteria. All surfaces are coarsely finished. It is fastened to the chest with an iron clamp filled with lead on both short sides. Part-finished product in the quarry phase of production.

Lit.: Tušek 1992a, 284; Djurić 2001a, 122, No. 33.

82. ASH CHEST PL. 28

Prov.: Spodnja Hajdina near Ptuj, while deepening the road between Hajdina and Pragersko, 1972, western cemetery of Poetovio.

Loc.: Ptuj, PMPO, Inv. No. 944.

Material: Eastern Alpine marble.

Condition: Chest broken vertically in the left third and missing the left rear corner.

Size: $88 \times 57 \times 61$ cm; bottom th. 35 cm, side th. 12–13 cm.

Structure: Chest with unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a fillet moulded frame on three sides and a simple frame in the lower part. The lateral panels have a defined frame, with a pedimental frame on the upper side, and are left rough.

Lit.: Šubic 1974, 153.

83. ASH CHEST FRAGMENT PL. 28

Prov.: Ptuj, Zgornji Breg, Leskoškova njiva, 28 September 1908.

Loc.: Ptuj, PMPO, Inv. No. RL 562.

Material: Eastern Alpine marble.

Condition: Three fragments of the upper front and short sides (two of them survive and are now in the PMPO), broken off above the bottom.

Size: 85×21 (reconstr. 45×30 cm; side th. 8–10 cm.

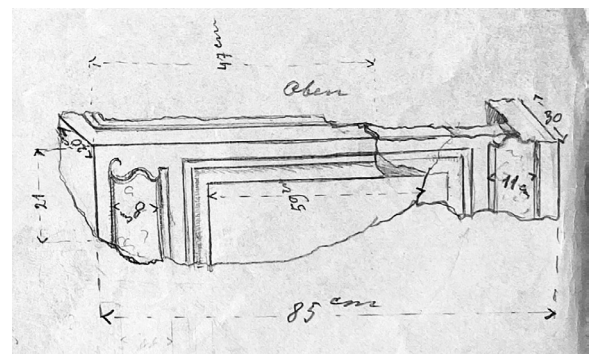


Figure 55. Drawing of the ash chest (Historical Archives Ptuj, document No. 7272)

Structure: Chest with an unrecessed tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a moulded frame. The lateral panels have a defined frame, with the upper part formed as a Norico-Pannonian volute, and are left rough.
Lit.: Diez 1948, 156, No. 8; Djurić 2001a, 122, No. 8; Ragolič 2023, 163, No. 155.

84. ASH CHEST FRAGMENT PL. 28

Prov.: Kebelj, church of St Margaret of Antioch, renovation in 2003.

Loc.: Kebelj, church of St Margaret of Antioch.

Material: Eastern Alpine marble.

Condition: Bottom part with missing left corner.

Size: 80 × 15 cm.

Structure: Chest with an unrecessed front composed of a central inscription and lateral decoration panels. The inscription panel has a moulded frame on either side and a line in the lower part. The lateral panels have a defined frame and are left rough.

Lit.: Gulič 2006, 126.

85. ASH CHEST FRAGMENT PL. 28

Prov.: Ptuj.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Left central part of the front side.

Size: 40 × 11 × 14 cm; side th. 13 cm.

Structure: Chest with a tripartite front composed of a central inscription and lateral decoration panels. The inscription panel has a moulded frame. The lateral front panels have a simple frame.

Lit.: Unpublished.

86. ASH CHEST FRAGMENT PL. 28

Prov.: Ptuj.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Part of the lateral front panel.

Size: 17 × 17 × 44 cm; side th. 16 cm.

Structure: Chest with a presumably tripartite front composed of a central inscription and lateral decoration panels. The lateral panels have a moulded frame.

Lit.: Unpublished.

87. ASH CHEST FRAGMENT PL. 29

Prov.: Kebelj, church of St Margaret of Antioch, renovation in 2003.

Loc.: Kebelj, church of St Margaret of Antioch.

Material: Eastern Alpine marble.

Condition: Lower left corner of the front side. Damaged left edge, surface weathered.

Size: 60 × 30 cm.

Structure: Chest with the front side bearing a sunken inscription panel in a moulded frame at the centre, flanked by a wide band on either side.

Inscription: -- / *Iulius* [---] / *dec(..) Ma*[---] (reading A. Ragolič)

Lit.: Gulič 2006, 126.

88. ASH CHEST FRAGMENT PL. 29

Prov.: Črešnjevec, church of St Michael, southwest corner of the foundations, 1964.

Loc.: Črešnjevec, church of St Michael, southwest corner of the foundations.

Material: Eastern Alpine marble.

Condition: Left lower part of the front side with weathered surface.

Size: 109 × 33 cm.

Structure: Chest with an unrecessed tripartite front composed of a central inscription and

lateral decoration panels. The inscription panel has a moulded frame. The lateral front panels have a simple frame and are left rough.

Lit.: Pahič 1962–64; 1964; Predan 2001, 175, Pl. 26.

89. ASH CHEST FRAGMENT PL. 29

Prov.: Črešnjevec, church of St Michael, west precinct wall, 1857.

Loc.: Črešnjevec, in front of the church of St Michael.

Material: Eastern Alpine marble.

Condition: Heavily damaged chest in two pieces. The front side is almost complete, with only the upper left corner missing, all other sides are almost entirely missing and the bottom is damaged on the underside and missing the right rear corner.

Size: 103 × 56 × 70 cm; bottom th. 38 cm, side th. 13–15 cm.

Structure: Chest with the front side bearing a sunken inscription panel in a moulded frame at the centre, flanked by a wide coarsely dressed band on either side. All other sides are also coarsely dressed.

Inscription: [---]ia Verc/[---] et Deusa / liberta arc(am) / fecit patro/n(a)e su(a)e

Lit.: Knabl 1859, 87; Abramić 1933, 133, Fig. 43; Hoffiller – Saria 1938, 39, No. 85; Diez 1948, 158, No. 18; Pahič 1977a, 46; Pahič 1990, 172–173, Fig. 42; Djurić 2001a, 122, No. 18; Ragolič 2023, 237–238, No. 279; CIL III ad 5303; ILLPRON 1763.

www: Lupa 1685; HD066953; EDCS-14500614; TM 402628.

90. ASH CHEST PL. 30

Prov.: Ptuj, used as a trough in the house at No. 100 (?) until 1822, in 1823 built into City Tower.

Loc.: Ptuj, City Tower, PMPO, Inv. No. RL 792.

Material: Eastern Alpine marble, Pohorje quarry (Sample PET 62; H. W. Müller).

Condition: Chest with missing upper and lower

right corners, as well as damaged lower left corner of the front. Surface weathered.

Size: 97 × 37 cm.

Structure: Chest with the front side bearing a sunken inscription panel in a moulded frame at the centre, flanked by a wide band on either side.

Inscription: *Calligeniae filiae dulcis/simae an(norum) III m(ensium) VI d(ierum) XV Aur(elius) / Callimorphus et Ael(ia) Sabina / parentes infelicissimi*

Lit.: Steinbüchel 1829, 61; Diez 1948, 153; Ragolič 2023, 85–86, No. 44; CIL III 4073.

www: Lupa 4259; EDCS-28800801; HD074443; TM 407672.

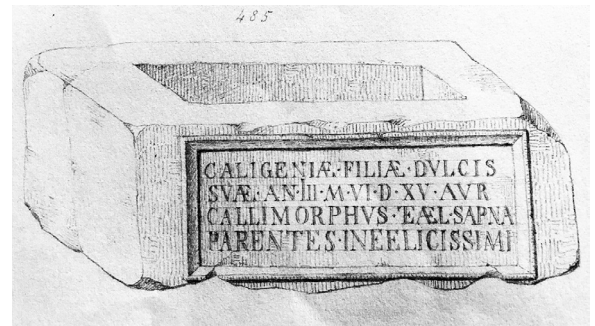


Figure 56. Drawing of the ash chest (Vienna, KHM, Antikensammlung, Archive No. 23 ex 1830, Somenzari, Pl. VII)

91. ASH CHEST FRAGMENT PL. 30

Prov.: Starše.

Loc.: Graz, Universalmuseum Joanneum, without inv. no.

Material: Eastern Alpine marble.

Condition: Bottom fragment with part of the front side.

Size: 73 × 26 × 70 cm.

Structure: Chest with the front side bearing a sunken inscription panel, in a frame that is moulded in the lower part, that covers the entire height and width.

Inscription: --] / [--] iusseru[nt] PAT[----]V[--] non for[-----] / nunc matris pietaten 'm' (h)abet per

*dom(i)nica r[ura] / [e]t licuit matri corpus sepere
dolendu[m] / qu(a)e nunc (h)abet titul(um) non terr(a)
e inimic(a)e ia[centem] / se'd' potius donis sollemnibus
esse colend[um] / Surilla ego so(m)! qu(a)e per'i'mor
filia C(h)loe[s---]*

Lit.: Pichler 1871, 122–128; Grassl 1976, 49–55;
Pahič 1977a, 57; Ragolič 2023, 284–285, No. 362;
CIL 03, 05695 = 11827; Weber, Inschr. No. 396;
CLEPann 21.

www: Lupa 1693; EDCS-14501073; HD064098;
TM 188708.

92. ASH CHEST FRAGMENT PL. 30

Prov.: Veliko Tinje, church of Sts Peter and Paul, north wall.

Loc.: Veliko Tinje, church of Sts Peter and Paul, north wall.

Material: Eastern Alpine marble.

Condition: Bottom part with damaged lower front corners.

Size: 71 × 22 cm.

Structure: Chest with the front side bearing a sunken inscription panel, in a simple frame, that covers the entire height and width.

Inscription: ---] / *et Primus filius / vivi fecer(unt)
sibi / Iuli(o) Iust(o) an(norum) XV*

Lit.: Orožen 1889, 220; Klemenc – Saria 1939, 64;
Diez 1948 cit. 32; Pahič 1968–69, 171 with fig.; Pa-
hič 1977b, 59, Fig. 25; Ragolič 2023, 208–209, No.
240; CIL III 11716; ILLPRON 1926.

www: Lupa 13363; EDCS-14600198; HD066802.

93. ASH CHEST FRAGMENT (?) PL. 30

Prov.: Šmartno na Pohorju, church of St Martin, bell tower.

Loc.: Šmartno na Pohorju, church of St Martin, bell tower.

Material: Eastern Alpine marble, Pohorje quarry (Sample SMA 2, Harald W. Müller).

Condition: Complete chest with damaged left lower corner of the front.

Size: 118 × 55 × 70 cm.

Structure: Chest with the front side bearing a sunken inscription panel, in a frame moulded on all four sides, that covers the entire height and width.

Iconography: an *ascia* is depicted on the right short side.

Lit.: Pahič 1977e; Pahič 1984a; Djurić – Hebert *et al.* 2004, 403 (SMA 2); Ragolič 2023, 224, No. 259.

www: Lupa 25471.

94. LID OF AN ASH CHEST PL. 31

Prov.: Ptuj.

Loc.: Ptuj, PMPO, Inv. No. RL 64.

Material: Eastern Alpine marble.

Condition: Complete lid with a horizontal break. Both left acroteria are damaged, as is the ridge in the rear part. Part of the front edge below the ridge is broken off. Fairly damaged and weathered surface.

Size: 109 × 35 × 78 cm.

Structure: Gabled lid with a raised flat ridge and four corner acroteria. The lid slopes are plain. The tympanum panel has relief depictions in a simple frame.

Inscription: *D(is) M(anibus)*

Iconography: The tympanum holds *en face* and half-length portraits of four family members consisting of the father and mother in the centre flanked on either side by an underage son. The father and both sons are dressed in a *sagum* fastened at the right shoulder with an unidentifiable brooch. The mother's clothing is damaged beyond identification. The father's portrait imitates that of Gordian III. The mother's face is elongated, with a melon coiffure with long hair that leave the ears exposed and turn upward at the nape. The portraits of the sons are severely damaged.

Dating: Mid-3rd century.

Lit.: Abramič 1925, 142, No. 16; Hoffiller – Saria 1938, 189, No. 422; Diez 1948, 158, No. 21; Jevremov 1988, 64, No. 38; Djurić 2001a, 122, No. 21;

Mander 2012, 287, No. 609; Pochmarski 2018, 226, Fig. 5; Ragolič 2023, 130, No. 91.

www: Lupa 3773; EDCS-11301084; HD 069091.

95. LID FRAGMENT

PL. 31

Prov.: Ptuj.

Loc.: Ptuj, PMPO, Inv. No. RL 748.

Material: Eastern Alpine marble.

Condition: Front part with missing right third and top of the left acroterium. Surface damaged and weathered.

Size: 111 × 40 × 78 cm.

Structure: Gabled lid with a raised flat ridge and corner acroteria. The lid slopes are plain. The separate tympanum and acroterium panels have relief depictions in simple frames.

Iconography: The tympanum holds *en face* and half-length portraits of five family members (the one on the far right is missing) beneath a shell. The three left figures represent three generations of women. The one positioned in the centre is a girl dressed in a *tunica manicata* and an asymmetrical *palla*. Her arms are bent and placed on her chest. In her right hand, she holds a bird, while her left hand is unclear. Around her neck is a necklace of large round beads. Her face is unclear. She has a melon coiffure above the ears and nape. The woman further left is probably the mother, in the same dress. Her right arm is bent and placed on her chest, while her left hand likely rests on her daughter's right shoulder. Her face is unclear and her long hair is gathered into a net(?) behind her exposed ears, turned upward at the nape and secured at the crown (*Scheitelfrizur*). The woman on the far left is elderly and dressed in a *tunica manicata* girt below the breasts and a symmetrically worn cloak. Her right arm is bent and placed on the chest, holding a flower. Her face is unclear, with a rather broad outline and large almond-shaped eyes. Her hair is raised to mid-ear level and covered with a turban-like headdress (Type H 6 after Rothe). To the right of the central figure is a man in a *tunica manicata*

and *sagum* fastened at the right shoulder with a disc brooch. His face is unclear, his hair short. The left front acroterium holds the depiction of a basket of flowers as a representation of a season – Spring.

Dating: Mid-3rd century.

Lit.: Diez 1948, 161, No. 22; Jevremov 1988, 70, No. 47; Djurić 2001a, 122, No. 22; Pochmarski 2015, 217; Ragolič 2023, 174, No. 177.

www: Lupa 4255.

96. LID OF AN ASH CHEST

PL. 32

Prov.: Ptuj.

Loc.: Ptuj, PMPO, Inv. No. RL 123.

Material: Eastern Alpine marble.

Condition: Front part of the lid with horizontal breaks. Surface damaged and weathered.

Size: 125 × 40 × 35 cm.

Structure: Gabled lid with a raised flat ridge and corner acroteria. The lid slopes are plain. The separate tympanum and acroterium panels have relief depictions in simple frames.

Iconography: The tympanum holds *en face* and half-length portraits of three family members beneath a shell and a curtain (*parapetasma*), consisting of a mother, father and son. Positioned in the centre is a severely damaged image of a young man. Standing to his left is the mother, dressed in a girt tunic with wide long sleeves (*tunica manicata*) and a symmetrically worn cloak. Her right arm is bent and placed on her chest. She wears a thin necklace. Her face is unclear and her long hair gathered into a net (?) behind her exposed ears, turned upward at the nape and secured at the crown (*Scheitelfrizur*). On the right is the father, dressed in a tunic and *sagum* fastened at the right shoulder. His left arm is bent and placed on his chest, holding a scroll.

The acroteria hold half-length images of nude young men with curly hair and a topknot, positioned on the corner. They are holding a thyrsus in the inner hand, tipped with bunches of flowers (left) and ears of grain (right). They are

personifications of the seasons – Spring and Summer.

Dating: Mid-3rd century.

Lit.: Diez 1948, 162, No. 23; Jevremov 1988, 67, No. 42; Djurić 2001a, 122, No. 22; Mander 2012, 288, No. 611; Pochmarski 2015, 217; Ragolić 2023, 171–172, No. 172.

www: Lupa 4254.

97. LID FRAGMENT

PL. 32

Prov.: Ptuj, hospital field, 1930.

Loc.: Ptuj, PMPO, Inv. No. RL 490.

Material: Eastern Alpine marble.

Condition: Right front part with a damaged corner. Surface heavily weathered.

Size: 40 × 28 × 28 cm.

Structure: Gabled lid with corner acroteria. The lid slope is plain. The separate tympanum and acroterium panels have relief depictions in simple frames.

Iconography: The tympanum holds *en face* and half-length portraits of the deceased, of which only the right figure survives, of a boy dressed in a *sagum*. His left arm is bent and placed on his chest, holding an unidentifiable object. His face is damaged, his hair short. The acroterium panel shows a downward- and inward-facing dolphin with a strong snout, almond-shaped eye and small tail fin.

Lit.: Diez 1948, 162, No. 24; Djurić 2001a, 122, No. 24; Ragolić 2023, 172, No. 173.

98. LID OF AN ASH CHEST

PL. 32

Prov.: Pernica, church of St Margaret, prior to 1844.

Loc.: Pernica, church of St Margaret, west wall.

Material: Eastern Alpine marble, Pohorje quarry (Sample MAR 2; H. W. Müller).

Condition: Front side with missing top and corner of the right acroterium. Fairly weathered surface. The figures crowning the lid are completely built into the wall.

Size: 167 × 50 cm.

Structure: Gabled lid with corner acroteria. The separate tympanum and acroterium panels in front and sides have relief depictions in simple frames. The frames between the front acroteria and the tympanum bear a pilaster with a spirally fluted shaft and capital. Crowning the lid is a pair of figures in the round.

Iconography: The tympanum holds *en face* and half-length portraits of five family members beneath a shell, consisting of a mother in the centre, father to the right of her, two older sons to the left and the youngest daughter between the mother and the father. The mother is dressed in a *tunica manicata* and an asymmetrical *palla*. Her right arm is bent and placed on her daughter's upper arm, with extended thumb, index and ring fingers. Her face is heavily damaged. She has a melon coiffure with exposed ears and neck. The father is dressed in a tunic and *sagum*, fastened at the right shoulder with a brooch. His left arm is bent and extended outward, holding a scroll, to which he is pointing with the fingers of his right hand, placed on his chest. His face is also heavily damaged, but shows a medium-length beard and short, indistinct hair. Depicted on the far left is the eldest son, dressed in a *tunica manicata* and *sagum*, fastened at the right shoulder with a brooch. His right arm is bent and extended leftward with an outstretched index finger. His face is oval, possibly with a short beard, his hair is short. Standing between him and the mother is his younger brother, also wearing a *tunica manicata* and *sagum*, fastened with a disc brooch on the right shoulder. His right arm is bent and placed on his chest, with the index and middle fingers extended. The front of his head is broken off. The daughter, placed between the parents, is dressed in a tunic and asymmetrical *palla*. She wears a necklace with large round beads. Her face and hairstyle are unclear.

The left acroterium holds an *en face* depiction of a female servant (*camilla*) wearing a long, short-sleeved tunic reaching down to her feet,

possibly with a *stola* over it. Her arms are slightly bent and extended downward. She is holding a jug in her right hand and a vessel with a long handle in her left hand. A *mantele* hangs over her left shoulder. The right acroterium bears an *en face* depiction of a male servant (*camillus*) in an unbelted tunic, with his head turned to the right. His right arm is slightly bent and extended toward the family, holding a cup. His left arm is extended beside his body, probably holding a bottle. In a drawing published by Muchar, a winged Eros with a bow is depicted on the left side of the left acroterium, and a stylized half-palmette on the right side of the right acroterium, while an outward-facing pair of heraldic lions carved in the round crown the front side of the lid.

Dating: First half of the 3rd century.

Lit.: Muchar 1844, 399; Diez 1948, 162, No. 25; Garbsch 1965, 7, No. 2; Djurić 2001a, 122, No. 25; Mander 2012, 276, No. 554; Pochmarski 2015, 217, Fig. 6; Ragolić 2023, 278, No. 354.

www: Lupa 4143.

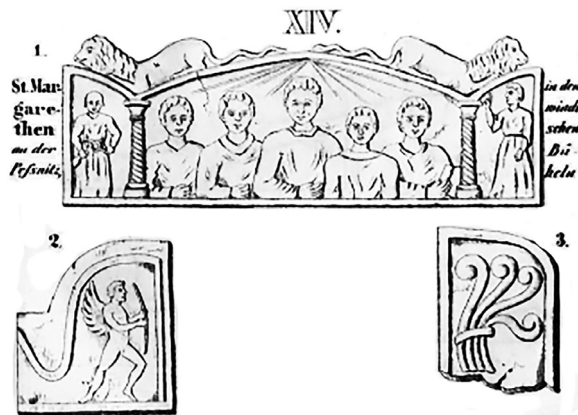


Figure 57. Drawing of the ash chest lid (from Muchar 1844)

99. LID OF AN ASH CHEST PL. 33

Prov.: Slivnica pri Mariboru, Marian church, north wall.

Loc.: Slivnica pri Mariboru, Marian church, north wall.

Material: Eastern Alpine marble.

Condition: Front side of a lid with missing left acroterium, most of the right acroterium and top. Portraits are severely damaged, surface heavily weathered.

Size: 144 × 43 cm.

Structure: Gabled lid with a flat ridge and corner acroteria. The tympanum panel has relief depictions in a simple frame.

Iconography: The tympanum holds *en face* and half-length portraits of six family members symmetrically positioned beneath a shell. At the centre is a pair, a man and a woman, who are likely the eldest of the group. Two younger persons are shown at either end of the group, while the youngest persons are depicted between these and the central pair, one on either side. The woman in the central pair is heavily damaged. She wears a cloak and a thin necklace with round beads, her hair is gathered above her ears, possibly held by a scarf or head covering. Her husband, to the left of her, is clad in a *sagum* and has his left hand on the chest holding a scroll. Of the second and younger pair, the woman at the far left is dressed in a tunic and a symmetrically worn cloak. Her right arm is bent and placed on her chest, holding a round object, likely a pomegranate. She also wears a necklace with round beads. Her face is destroyed and her long hair is gathered in a net (?), turned upward deep at the nape and secured at the crown (*Scheitelfrizur*), similar to the hairstyles spanning from Iulia Mamaea to Herennia Etruscilla. Shown on the far right is her husband, wearing a *sagum* fastened at the right shoulder. His left hand rests on his chest. His face and hairstyle are destroyed. The two youngest men, in the foreground, are also dressed in a *sagum*. The one on the right holds a scroll against his chest with his left hand, pointing at it with the fingers of his right hand. The young man on the left has his right hand placed in the same position, while his left hand is damaged and unclear.

The panel of the heavily damaged right acroterium shows a half-length figure, possibly the personification of a season.

Dating: Second quarter or mid-3rd century.

Lit.: Muchar 1844, 424; Klemenc – Saria 1939, 57; Pahič 1977a, 54, Fig. 16; Djurić 2001a, 123, No. 57; Mander 2013, 275, No. 553; Pochmarski 2014, 359, Fig. 6; Ragolič 2023, 266, No. 331.

www: Lupa 4145.

100. LID OF AN ASH CHEST PL. 33

Prov.: Ptuj, naselje bratov Reš, Lot No. 523/9, Krčevina cadastral municipality, Pivkova ulica 3, 1967, base of an inhumation grave.

Loc.: Ptuj, PMPO, Inv. No. RL871.

Material: Eastern Alpine marble.

Condition: Complete lid with restored acroterium tops. Relief heavily weathered.

Size: 134 × 36 × 101 cm.

Structure: Gabled lid with a flat ridge and four corner acroteria. The lid slopes are plain. The separate tympanum and acroterium panels have relief depictions in a simple frame that has concave left and right sides. The acroteria have two-sided decorative panels with a simple frame.

Inscription: *D(is) M(anibus)*

Iconography: The tympanum holds *en face* and half-length portraits of three family members consisting of a father, mother and daughter between them. The mother, on the left, is dressed in a tunic and symmetrically worn cloak, open around the neck and chest, where her right hand rests on its thick border. The details of her face and hairstyle are indistinct, though her hairstyle may be a *Scheitelfrizur*. The man is dressed in a *tunica manicata* and *sagum*, fastened on his right shoulder with a disc brooch. Both of his arms are bent and placed on his chest. In his left hand, he holds a scroll, to which he is pointing with the fingers of his right hand. Shown in the centre is a young woman in a tunic and cloak. Her arms are bent and positioned above her

waist, holding an unidentifiable object, possibly a bird, in her right hand. She also wears a necklace with round beads. The details of her face and short hairstyle are unclear.

The acroteria hold the half-length images on the corners. Although unclear in details, they are the personification of the seasons.

Lit.: Šubic 1967, 94; Jevremov 1988, 70, No. 48; Djurić 2001a, 122, No. 25; Mander 2012, 287, No. 610; Pochmarski 2015, 217; Ragolič 2023, 170, No. 169.

www: Lupa 9410.

101. LID OF AN ASH CHEST PL. 34

Prov.: Ptuj, Ptuj-Hospital, 1991, eastern cemetery of Poetovio.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Complete lid with missing acroteria and upper edge. Relief weathered.

Size: 95 × 40 × 78 cm.

Structure: Gabled lid with a flat ridge and four corner acroteria. The lid slopes are plain. The tympanum panel has relief depictions in a simple frame.

Inscription: *D(is) M(anibus)*

Iconography: The tympanum holds *en face* and half-length portraits of four family members consisting of a father, mother and two boys. The father, positioned on the right, is dressed in a tunic and *sagum* fastened on his right shoulder with a disc brooch. His face is broad, his hairstyle is short. Next to him is the mother, wearing a tunic and symmetrically worn cloak with a thickened edge running from her left shoulder across her chest to her right shoulder. She wears a necklace of round beads. Her hair is long, gathered in a net (?) behind her ears, turned upward at the nape and secured at the crown (*Scheitelfrizur*). The two boys are dressed in a tunic and *sagum* fastened at the right shoulder with a disc brooch. Their hair is short, the facial features unclear.

Dating: Second quarter or mid-3rd century.

Lit.: Unpublished.

102. LID OF AN ASH CHEST PL. 34

Prov.: Ptuj, Ptuj-Hospital, 1991, eastern cemetery of Poetovio.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Complete lid with a weathered surface.

Size: 104 × 29 × 67 cm.

Structure: Gabled lid with a flat ridge and four corner acroteria. The lid slopes are plain. The separate tympanum and acroterium panels have relief depictions in simple frames.

Inscription: *D(is) M(anibus)*

Iconography: The tympanum holds an *en face* and half-length portrait of a man. He is dressed in a *tunica manicata* and *sagum* fastened at the right shoulder with a brooch. His arms are bent and raised in front of his chest. In his left hand, he holds a scroll, to which he is pointing with the index and middle fingers of his right hand. He has a short beard, his hair is short and curly.

The left and right acroteria depict situla-like baskets, the left one filled with flowers, the right one with ears of grain; they symbolise the seasons – Spring and Summer.

Dating: Severan.

Lit.: Unpublished.

103. LID FRAGMENT PL. 34

Prov.: Črešnjevec, church of St Michael, south wall.

Loc.: Črešnjevec, church of St Michael, south wall.

Material: Eastern Alpine marble.

Condition: Left half of the front side with missing acroterium and upper edge. Relief weathered and whitewashed.

Size: 35 × 33 cm.

Structure: Gabled lid with a flat ridge. The lid slopes are presumably plain.

Iconography: The tympanum holds *en face* and half-length portraits of at least four, but most likely five family members (three of them survive) beneath a shell, consisting of the mother, underage daughter to the left and grandmother at the far left. Placed centrally is the mother, dressed in a tunic and cloak with a prominent fold running from her right shoulder to the centre of her chest and likely continuing to her left shoulder. She may be wearing a necklace. Her face is damaged, her long hair gathered in a net (?) behind her exposed ears, turned upward at the nape and fastened at the crown (*Scheitelfrisur*). The grandmother is dressed in a tunic and symmetrically worn cloak. Her right arm is bent and placed on her granddaughter's right arm. She wears a necklace with large round beads. Her face is damaged, her *Helmfrisur* not clear and possibly covered with a turban-like headdress (Type H 7 after Rothe). The girl between them wears a tunic and cloak. Her arms are bent and positioned slightly above her waist. In her right hand, she holds a bird. She wears a necklace with round beads. Her face and short hairstyle are unclear.

Dating: Second quarter or mid-3rd century.

Lit.: Pahič 1977d, 205 with fig.; Djurić 2001a, 123, No. 53.

104. LID OF AN ASH CHEST PL. 34

Prov.: Črešnjevec, church of St Michael, south wall.

Loc.: Črešnjevec, church of St Michael, south wall.

Material: Eastern Alpine marble.

Condition: Front side with missing right end of the tympanum, right acroterium and top part. Relief is heavily damaged and weathered.

Size: 93 × 23 cm.

Structure: Gabled lid with a likely flat ridge and corner acroteria. The tympanum panel has a

simple frame. The acroteria are undecorated and finely dressed.

Inscription: *D(is) [M(anibus)]*

Iconography: The tympanum holds *en face* and half-length portraits of seven family members (six of them survive). Centrally placed is an older woman dressed in a tunic and cloak, wearing a necklace with round beads. Her face is damaged, her hair is gathered under a head covering (?). To the right is a younger woman, probably her daughter, dressed in a tunic and an asymmetrical *palla*. She also wears a necklace with round beads. Her face, with large almond-shaped eyes, is heavily eroded. Her hair is pulled up and covered with a scarf of Type H 6 after Rothe. Shown at the far right is a man, likely the husband, wearing a *sagum* (?). His face is damaged, his eyes large, his hair short. To the left of the central figure is a woman dressed in a tunic and *palla*. Her face and hairstyle are unclear. Further left is a younger man in a tunic and *sagum*. His face is destroyed, his hair short. At the far left is a boy in a tunic and possibly *sagum*, his face and hairstyle unclear.

Dating: First half of the 3rd century.

Lit.: Pahič 1984, 222, Fig. 29; Djurić 2001a, 123, No. 54; Ragolič 2023, 244, No. 290.

www: Lupa 4692.

105. LID FRAGMENT

PL. 34

Prov.: Ptuj (?).

Loc.: Graz, Universalmuseum Joanneum, without inv. no.

Material: Eastern Alpine marble.

Condition: Front side with the right part of the tympanum and most of the right acroterium. Relief is damaged, the part on the far left is broken off.

Size: 56 × 24 × 36 cm.

Structure: Gabled lid with corner acroteria. The separate tympanum and acroterium panels have simple frames.

Iconography: The tympanum holds *en face* and half-length portraits of family members (only one at the far right survives). The surviving figure shows a man wearing a *sagum* fastened on the right shoulder with a disc brooch. His left arm is bent and placed above his belt, holding a scroll and extending his index finger towards the missing figure of a woman (?) to the left, who partially overlaps him. His face is damaged, beardless, with fairly large and protruding ears, the upper part of his head is broken off.

The right front acroterium shows a severely damaged winged eros in a pronounced stride to the right. His right leg is stretched back, his left leg is bent forward. His (left?) arm is extended horizontally forward, likely holding an object that identifies him as an eros (bow), less likely as a personification of a season (attribute). His right hand is unclear. His head is damaged.

Lit.: Pochmarski 2015, 217; Ragolič 2023, 173, No. 176.

www: Lupa 8488.

106. LID FRAGMENT

PL. 35

Prov.: Črešnjevec, church of St Michael, east precinct wall.

Loc.: Črešnjevec, archaeological park in front of the church of St Michael.

Material: Eastern Alpine marble, Pohorje quarry (Sample CSR 4; H. W. Müller).

Condition: Left front quarter with missing ridge and standing surface. Relief is damaged in places, Triton's head is broken off.

Size: 112 × 54 × 50 cm.

Structure: High gabled lid with corner acroteria and imitation tegulae and imbrices, the ridge was presumably flat. The separate tympanum and acroterium panels have simple frames. The short sides are finely dressed.

Iconography: The tympanum shows a centrally placed Triton with legs terminating in a trilobate fin. His head is shown in profile facing left, blowing into a spindle-shaped shell. To

the left is a downward-facing dolphin with the same trilobate tail fin, which presumably had its heraldic pendant to the right of the Triton.

The left acroterium holds a nude winged youth – eros, depicted in *contrapposto* with the weight on his right leg. He holds a torch diagonally across his body, from his left hip over his right shoulder. His left arm is extended downward, while his right arm is bent up.

Lit.: Muchar 1845, 342; Abramić 1933, 132; Modrić – Weber 1979–81, 105, No. 96; Pahič 1977a, 46; Djurić 2001a, 53, No. 25; Djurić – Hebert *et al.* 2004, 403 (CRS 4); Drack 2008, 103–104; Ragolič 2023, 243, No. 289.

www: Lupa 4696.

107. LID FRAGMENT PL. 36

Prov.: Ptuj, Ptuj-Hospital, 1991, eastern cemetery of Poetovio.

Loc.: Ptuj, PMPO, Inv. No. RL 1011.

Material: Eastern Alpine marble.

Condition: Fragment of the front tympanum.

Size: 23 × ? × 6.5 cm.

Structure: unknown.

Iconography: Part of the chest and right arm of a young woman dressed in a tunic and *palla*, holding a bird in her right hand.

Lit.: Vomer Gojković 1993, 461, Pl. 14.6; Vomer Gojković 1997.

108. LID FRAGMENT PL. 35

Prov.: Ptuj, Ptuj-Hospital, 1991, eastern cemetery of Poetovio.

Loc.: Ptuj, PMPO, without inv. no.

Material: Eastern Alpine marble.

Condition: Rear (?) corner of a lid.

Size: 60 × 21 × 48 cm.

Structure: Gabled lid with a flat ridge and four corner acroteria. The underside is sunken with a wide standing surface and a rectangular dowel hole for securing the lid to the chest.

Lit.: Unpublished.

109. LID OF AN ASH CHEST PL. 36

Prov.: Črešnjevec, church of St Michael, south wall.

Loc.: Črešnjevec, church of St Michael, south wall.

Material: Eastern Alpine marble.

Condition: Block with outlined pediment and acroteria.

Size: 123 × 45 cm.

Structure: Basic design of a gabled lid with a flat ridge and corner acroteria, as well as roughly carved separate tympanum and acroterium panels. Part-finished product.

Lit.: Pahič 1984, 222, Fig. 29; Djurić 2001a, 123, No. 55; Ragolič 2023, 243, No. 288.

110. LID OF AN ASH CHEST PL. 36

Prov.: Črešnjevec, church of St Michael, north wall.

Loc.: Črešnjevec, church of St Michael, north wall.

Material: Eastern Alpine marble, Pohorje quarry (Sample CRS 3, Harald W. Müller).

Condition: block with outlined pediment and acroteria, missing the upper and left parts.

Size: 110 × 18 cm.

Structure: Basic design of a gabled lid with corner acroteria, as well as roughly carved separate tympanum and acroterium panels. Part-finished product.

Lit.: Pahič 1984; Djurić 2001a, 123, No. 56; Djurić – Hebert *et al.* 2004, 40 (sample CRS 3); Ragolič 2023, 244, No. 291.

111. LID OF AN ASH CHEST PL. 36

Prov.: Šmartno na Pohorju, church of St Martin, precinct wall.

Loc.: Šmartno na Pohorju, church of St Martin, precinct wall.

Material: Eastern Alpine marble.

Condition: Complete lid with damaged acroteria.

Size: 100 × 74 × 18 cm.

Structure: Gabled lid with a flat ridge, four corner acroteria and deeply sunken underside.

Lit.: Pahič 1977a, 59, No. 7; Djurić 2001a, 123, No. 58.

112. LID FRAGMENT PL. 36

Prov.: Malečnik, 1958.

Loc.: Malečnik, church of St Peter (?), possibly lost.

Material: Eastern Alpine marble.

Condition: Lid with missing rear part and damaged surface and acroteria.

Size: 87 × ? × 86 cm.

Structure: Gabled lid with a flat ridge and corner acroteria.

Lit.: Pahič 1960–61; Pahič 1977a, 50, No. 7; Djurić 2001a, 123, No. 59; Ragolič 2023, 269, No. 338.

113. LID OF AN ASH CHEST PL. 37

Prov.: Veliko Tinje, church of Sts Peter and Paul, south wall.

Loc.: Veliko Tinje, church of Sts Peter and Paul, south wall.

Material: Eastern Alpine marble.

Condition: Part of a lid with corner acroteria missing the top parts. Surface weathered.

Size: ? × 25 × 80 cm.

Structure: Gabled lid with a presumably flat ridge and corner acroteria.

Lit.: Gulič 2007, 58–59; Ragolič 2023, 213, No. 247.

114. LID OF AN ASH CHEST PL. 37

Prov.: Veliko Tinje, church of Sts Peter and Paul, north wall.

Loc.: Veliko Tinje, church of Sts Peter and Paul, north wall.

Material: Eastern Alpine marble.

Condition: Fragment of the front side with the left acroterium. Surface weathered.

Size: 40 × 23 × 20 cm.

Structure: Gabled lid with a presumably flat ridge and corner acroteria.

Inscription: *[D(is)] M(anibus)*

Lit.: Gulič 2007, 21; Ragolič 2023, 211–212, No. 243.

115. LID OF AN ASH CHEST PL. 37

Prov.: Veliko Tinje, church of Sts Peter and Paul, north wall.

Loc.: Veliko Tinje, church of Sts Peter and Paul, north wall.

Material: Eastern Alpine marble.

Condition: Fragment of the front side with the left acroterium. Surface weathered.

Size: 64 × 15 × ? cm.

Structure: Gabled lid with a presumably flat ridge and corner acroteria.

Lit.: Gulič 2007, 21; Ragolič 2023, 214, No. 249.

116. LID FRAGMENT PL. 37

Prov.: Veliko Tinje, church of Sts Peter and Paul, north foundations.

Loc.: Veliko Tinje, church of Sts Peter and Paul, north foundations.

Material: Eastern Alpine marble.

Condition: Fragment of the front side with the right acroterium bearing a decoration panel. Surface weathered.

Size: ? × 45 × 22 cm.

Structure: Gabled lid with a presumably flat ridge and corner acroteria.

Lit.: Gulič 2007, 34–36; Ragolič 2023, 214, No. 250.

117. LID FRAGMENT PL. 37

Prov.: Veliko Tinje, church of Sts Peter and Paul, north wall, 2007.

Loc.: Veliko Tinje, next to the church of Sts Peter and Paul.

Material: Eastern Alpine marble.

Condition: Fragment of the rear side with missing left and upper parts.

Size: $81 \times 54 \times 27$ cm; short side edge h. 8 cm; standing surface w. 13 and 16 cm.

Structure: Gabled lid with a sunken underside hollowed out using a point chisel.

Lit.: Unpublished.

118. LID FRAGMENT PL. 38

Prov.: Veliko Tinje, church of Sts Peter and Paul, north wall, 2007.

Loc.: Veliko Tinje, church of Sts Peter and Paul.

Material: Eastern Alpine marble.

Condition: Corner fragment with missing acroterium.

Size: $? \times 24 \times 80$ cm.

Structure: Gabled lid with a finely dressed plain slope and corner acroteria. The edge of the short side is finely dressed and has a clamp hole.

Iconography: An *ascia* is carved on the short side acroterium.

Lit.: Unpublished.

119. LID OF AN ASH CHEST PL. 38

Prov.: Ptuj, Lot No. 2119/4, Zgornji Breg cadastral municipality, 1965.

Loc.: Ptuj, PMPO, Inv. No. RL 839.

Material: Eastern Alpine marble.

Condition: Complete lid with missing acroterium tops and damaged pediment. Surface weathered.

Size: $94 \times 18 \times 73$ cm.

Structure: Longitudinally gabled lid with plain slopes, narrow flat ridge and corner acroteria. Decoration panels in the acroteria and in one of the tympana. Clamp hole in each of the short sides.

Inscription: *D(is) M(anibus)*

Iconography: All four acroterium panels depict *en face* busts of female figures that represent the personifications of the seasons without the attributes. One of the long sides shows an ivy vine with heart-shaped leaves growing from a central acanthus cup. One of the short sides and one of the slopes bear a silhouette of an *ascia*.

Lit.: Šubic 1965, 203; Šubic 1967b, 189, Fig.; Jevremov 1988, 125, No. 151; Djurić 2001a, 123, No. 60; Ragolič 2023, 131, No. 93; ILJug 1157.

120. LID OF AN ASH CHEST PL. 38

Prov.: Ptuj, Vodnikova ulica – Pošta, Lot No. 1233, Ptuj cadastral municipality, 3 September 1997.

Loc.: Ptuj, PMPO, Inv. No. RL 1028.

Material: Eastern Alpine marble.

Condition: Complete lid with one corner missing. Surface weathered.

Size: $104 \times 24 \times 84$ cm.

Structure: Longitudinally gabled lid with plain slopes and narrow flat ridge, without acroteria. The ridge has three evenly spaced rectangular holes.

Inscription: *D(is) M(anibus)*

Lit.: Unpublished.

121. LID OF AN ASH CHEST PL. 39

Prov.: Ptuj.

Loc.: Ptuj, PMPO, Inv. No. RL 120.

Material: Eastern Alpine marble.

Condition: Complete lid with missing ridge tip and with a transverse break. Possibly part-finished product.

Size: $131 \times 28 \times 94$ cm.

Structure: Longitudinally gabled lid with plain slopes, narrow flat ridge and four corner acroteria. One pediment has a deep recess with a round hole.

Lit.: Jevremov 1988, 90, No. 82; Djurić 2001a, 123, No. 61; Ragolič 2023, 171, No. 170.

122. LID FRAGMENT PL. 39

Prov.: Slovenska Bistrica, church of St Bartholomew.

Loc.: Slovenska Bistrica, church of St Bartholomew, south wall.

Material: Eastern Alpine marble.

Condition: Front right part of a lid with missing standing surface.

Size: 50 × 28 cm.

Structure: Gabled lid with corner acroteria. The separate tympanum and acroterium panels have simple frames. The lid between the ridge and the right acroterium holds a figure in the round.

Iconography: The tympanum shows a leaf garland with ribbons. The right front acroterium shows a winged eros holding a basket as a personification of a season. The same acroterium on the right short side has a part of a conical object, possibly a head wearing an Eastern-style cap. Positioned on top of the lid is a male figure reclining on his left side, with his head to the right. He is dressed in a knee-length girt tunic and *sagum* draped over his left shoulder and fastened on the right shoulder, draping under his head and upper body. His bare legs from the knees down are crossed, with his right calf resting on the left one. His right arm is extended beside the body, with his palm resting on his right thigh, while the left arm is raised, with the lower arm placed under his head. He may be holding an unidentifiable object in his right hand. The face and hairstyle are severely damaged and unidentifiable.

Lit.: Pahič 1968–69a; Pahič 1977a, 54; Ragolič 2023, 227, No. 264.

www: Lupa 5384.

123. LID FRAGMENT PL. 40

Prov.: Laporje near Slovenska Bistrica, church

of Sts Philip and Jacob, during renovation in 1993–95.

Loc.: Laporje near Slovenska Bistrica, church of Sts Philip and Jacob, north wall.

Material: Eastern Alpine marble.

Condition: Left front side of a lid with missing right part up to the central motif, missing lower and top parts. Relief slightly damaged.

Size: 45 × 20 cm.

Structure: Gabled lid with plain slopes.

Iconography: The tympanum panel shows a kantharos with a curved neck and hemispherical body in the centre that has two uncrossed vines with leaves and grape bunches growing from it.

Lit.: Ragolič 2023, 231, No. 271.

124. LID FRAGMENT PL. 40

Prov.: Videm pri Ptuj, church of St Vitus, west wall.

Loc.: Videm pri Ptuj, church of St Vitus, west wall.

Material: Eastern Alpine marble.

Condition: Front pediment missing right and lower parts, as well as some of the left part.

Size: 42 × 17 cm.

Structure: gabled lid with a tympanum panel in a simple frame.

Iconography: The tympanum panel shows a kantharos with a curved neck and hemispherical body in the centre that has two uncrossed vines with round-lobed leaves and grape bunches growing from it.

Lit.: Ragolič 2023, 310, No. 409.

125. LID FRAGMENT PL. 40

Prov.: Ptuj, Dominican Monastery.

Loc.: Ptuj, Dominican Monastery, west wall of the inner court.

Material: Eastern Alpine marble.

Condition: Front pediment with missing right and lower parts, as well as some of the left part.

Size: 54 × 29 cm.

Structure: gabled lid with a flat ridge and tympanum panel.

Iconography: The tympanum panel shows a kantharos with S-shaped handles, curved neck and hemispherical body in the centre that has two uncrossed vines with round-lobed leaves and grape bunches growing from it. There is a round fruit above the rim of the kantharos between the two vines.

Lit.: Diez 1948, 157, No. 11; Djurić 2001, 122, No. 11; Ragolič 2023, 165, No. 158.

126. LID OF AN ASH CHEST PL. 41

Prov.: Draženci, property of the village community, used as a trough until 1959.

Loc.: Ptuj, PMPO, RL 733.

Material: Eastern Alpine marble.

Condition: Complete lid with a transverse break across the middle and missing half of one pediment. Damaged tops of the acroteria. Reliefs severely damaged, surface heavily weathered.

Size: 150 × 39 × 110 cm.

Structure: Longitudinally gabled lid with plain slopes, narrow flat ridge and four corner acroteria.

Iconography: The acroterium panels hold corner depictions of half-length personification of the seasons.

Lit.: Pahič 1977a, 47; Jevremov 1988, 87; Ragolič 2023, 301, No. 397.

127. LID FRAGMENT PL. 41

Prov.: Šmartno na Pohorju, church of St Martin, sacristy interior.

Loc.: Šmartno na Pohorju, church of St Martin, sacristy interior.

Material: Eastern Alpine marble.

Condition: Right front corner with missing acroterium.

Size: 43 × 15 cm.

Structure: Longitudinally gabled lid with corner acroteria and decoration panels along the lower edge and in the acroteria.

Inscription: *[D(is)] M(anibus)*

Iconography: Ivy scroll with heart-shaped leaves in the panel along the lower edge. Probably a rosette in the right acroterium.

Lit.: Unpublished.

128. LID FRAGMENT PL. 42

Prov.: Žetale, church of St Michael.

Loc.: Žetale, church of St Michael, south wall.

Material: Grey-brown Neogene sandstone.

Condition: Front part with damaged upper section and right acroterium, with missing left acroterium. Relief damaged and heavily weathered. The stone surface is red-brown as the result of fire exposure.

Size: 95 × 25 cm.

Structure: Gabled lid with a tympanum panel, possibly with corner acroteria.

Iconography: The tympanum holds *en face* bust portraits of seven family members consisting of five men and two women (second and fifth figure from the left). They are severely damaged and details unclear. The men are dressed in a tunic and *sagum* fastened at the right shoulder. The women wear a tunic and cloak, as well as a necklace of large round beads. The facial features of the figures are unclear, though all have short hairstyles or hair combed back above the ears.

Lit.: Mikl Curk 1974, with fig.; Pahič 1977a, 62; Djurić 2001a, 123, No. 63; Ragolič 2023, 300, No. 396.

129. LID OF AN ASH CHEST PL. 42

Prov.: Hajdina near Ptuj.

Loc.: Graz, Uiversalmuseum Joanneum, Inv. No. 1.

Material: Neogene limestone.

Condition: complete lid.

Size: $100 \times 43 \times 57$ cm.

Structure: cross-gabled lid with plain slopes, flat perpendicular ridges with four tympana and four acroteria.

Lit.: Modrijan – Weber 1979–81, 104, No. 1.

130. ASH CHEST WITH LID PL. 42

Prov.: Obrež near Središče ob Dravi, Lot No. 447, Središče cadastral municipality, 1953.

Loc.: Ptuj, PMPO, Inv. No. RL 686.

Material: calcareous sandstone (?).

Condition: Complete chest. Complete lid with damaged lower edge and missing two acroteria. The chest interior held two pottery vessels used as urns.

Size: chest $61 \times 41 \times 49$ cm, lid $70 \times 59 \times 17$ cm.

Structure: Chest with plain sides. Longitudinally gabled lid with plain slopes, sharp ridge and four corner acroteria.

Lit.: Bratanič 1954, 374–375.

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Inv. Cat. No.	A 2330	Sarcophagus for Quintina	Cat. No.	5
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Inv. Cat. No.	G 2060 PL	Fragment of a sarcophagus	Cat. No.	22
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Malečnik, church of St Peter				
	Fragment of an ash chest lid		Cat. No.	112
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Inv. Cat. No.	A 2309	Ash chest	Cat. No.	44
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- Figure 21. Diagrams showing the width, length and height of the marble ash chests
- Figure 22. Diagram showing the length and weight of the marble ash chests

Figure 23. Examples of ash chests in the quarry production state: A – Ptuj (Cat. No. 81), B – Črešnjevce (Cat. No. 89)

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Figure 27. Designing a Norico-Pannonian volute using a combination of three aligned circles

Figure 28. The analysis of the Norico-Pannonian volute on a sarcophagus (Cat. No. 12)

Figure 29. Designing a Norico-Pannonian volute using a combination of four aligned circles

Figure 30. The analysis of the Norico-Pannonian volute on a sarcophagus from Pécs (Lupa 827)

Figure 31. The analysis of the Norico-Pannonian volute on an ash chest (Cat. No. 83)

Figure 32. Sarcophagus with a barrel-shaped lid (PMPO RL 734)

Figure 33. Diagrams showing the width, length and height of the limestone ash chests

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Figure 35. Examples of full- and half-length portraits of men: a- sarcophagus Cat. No. 10; ash chests b- Cat. No. 43, c- Cat. No. 47, d- Cat. No. 49, e- Cat. No. 46, f- Cat. No. 58, g- Cat. No. 98, h- Cat. No. 100, i- Cat. No. 94, j- Cat. No. 102

Figure 36. Examples of full- and half-length portraits of women: ash chests a- Cat. No. 43; b- Cat. No. 49, c- Cat. No. 95, d- Cat. No. 100, e- Cat. No. 103, f- sarcophagi Cat. No. 28, g- Cat. No. 103, h- Cat. No. 95, i- Cat. No. 103

Figure 37. Depictions of female servants: a- Cat. No. 19, b- Cat. No. 48, c- Cat. No. 98

Figure 38. Representations of the Seasons: a- sarcophagi Cat. No. 11, b,c- Cat. No. 30; ash chests d- Cat. No. 59, e- Cat. No. 33, f,g- Cat. No. 96, h- Cat. No. 102

Figure 39. Hora, Spodnja Poljska Cat. No. 32

Figure 40. Eros the archer: a- Pernica (Cat. No. 98; from Muchar 1844, Pl. VII 2), b- Cat. No. 105

Figure 41. Part of the composition with a pair of erotes (Cat. No. 11) and the complete motif on an ash chest from Sisak (Lupa 3801)

Figure 42. Depiction of mourning erotes on ash chests: a- Cat. No. 44, b- Cat. No. 50, c- Cat. No. 60, d- Cat. No. 45, e- Cat. No. 105

Figure 43. The depiction of 'Attis' on an ash chest from Dravinjski vrh (Cat. No. 56)

Figure 44. Theseus abandoning Ariadne on Naxos, Keblej (Cat. No. 66)

Figure 45. Chariot drawn by a female panther as part of the Triumph of Dionysus, Keblej (Cat. No. 67)

Figure 46. Dionysian motifs: a- Ptuj (Cat. No. 17), b- Vranje (Lupa 1653)

Figure 47. Dionysian motif of vines growing from a kantharos: a- Savci (Cat. No. 47), b- Ptuj (Cat. No. 48)

Figure 48. Fragments of ash chest lids with the motif of vines growing from a kantharos: a- Ptuj, Dominican Monastery (Cat. No. 125), b- Videm pri Ptuj (Cat. No. 124), c- Laporje (Cat. No. 123)

Figure 49. Drawing of the sarcophagus fragment (by M. Lubšina Tušek)

Figure 50. Drawing of the sarcophagus lid (Vienna, Bundesdenkmalamt-INVE_ZK_25_1874_177_2_8, by R. Gaupmann)

Figure 51. Drawing of the ash chest (from Knabl 1851)

Figure 52. Drawing of the ash chest (Vienna, graphic imprint, Steinbüchel?, Pl. VII)

Figure 53. Drawing of the ash chest (by V. Kmetič, from Hoffiler – Saria 1938)

Figure 54. Drawing of the ash chest (from Skrabar 1905)

Figure 55. Drawing of the ash chest (Historical Archives Ptuj, document No. 7272)

Figure 56. Drawing of the ash chest (Vienna, KHM, Antikensammlung, Archive No. 23 ex 1830, Somenzari, Pl. VII)

Figure 57. Drawing of the ash chest lid (from Muchar 1844)

VZOREC	KAT. ŠT.	Na ppm	Mg %	Al ppm	K ppm	Sc ppm	V ppm	Cr ppm	Fe %	Mn ppm	Co ppm	Cu ppm	Zn ppm	Rb ppm
PET01	17	287	2,39	1468	916	0,5	10	3	0,12	35	0,9	1,5	8	2,6
PET02	29	111	0,50	218	111	0,3	9	1	0,06	46	0,6	1,5	8	0,3
PET04	22	188	46	1683	819	0,5	9	2	0,10	30	0,9	5,8	11	2,2
PET05	9	156	0,29	973	574	0,3	8	11	0,06	10	0,7	1,4	6	1,9
PET06	35	104	0,42	989	479	0,3	9	3	0,17	75	0,7	0,7	5	1,3
PET07	3	44	0,47	398	166	0,3	8	3	0,10	168	0,7	1,2	16	0,7
PET09	8	63	0,45	532	154	0,3	8	2	0,04	20	0,6	1,2	10	0,5
PET10	11	407	0,55	730	144	0,4	8	7	0,11	45	0,9	0,3	3	0,3
PET12	1	71	0,40	1113	734	0,5	11	3	0,07	31	0,8	1,0	11	2,9
PET15	18	498	0,31	649	100	0,4	8	2	0,09	35	1,0	0,6	5	0,2
PET16	30	233	0,15	312	100	0,4	4	2	0,04	29	0,5	0,2	2	0,1
PET17	16	291	1,36	1466	484	0,4	10	2	0,08	26	1,0	0,9	4	1,5
PET18	31	770	0,34	1483	307	0,4	8	2	0,08	38	0,9	0,4	3	1,3
PET27	10	305	1,22	2090	1470	0,4	12	6	0,28	243	1,0	1,0	11	5,8
PET28	15	126	1,06	304	108	0,4	10	2	0,09	38	0,9	0,2	3	0,4
PET30	14	182	0,23	1502	695	0,4	10	4	0,14	43	1,0	1,4	3	2,9
PET31	12	759	0,40	1823	629	0,4	9	2	0,10	35	1,0	0,9	9	5,9
PET32	13	775	0,24	975	484	0,4	14	2	0,36	65	0,9	2,1	12	1,7
PET36	28	314	0,50	1915	604	0,6	13	5	0,33	88	1,4	2,6	15	2,0
PET40	6	313	0,80	4725	2102	0,7	14	6	0,31	68	1,3	1,2	11	10,2
PET42	32	285	1,21	1184	256	0,4	10	2	0,14	66	1,1	0,8	27	3,0
PET43	33	167	0,87	977	100	0,4	9	3	0,13	40	1,0	1,1	8	0,1
PET44	5	207	1,15	682	551	0,4	10	3	0,09	35	1,0	0,8	8	1,7
MAR2	97	70	1,06	87	85	<2	<10	<2	0,10	32	0,6	0,2	<5	0,6
MAR15	45	<50	0,11	164	143	<2	<10	2	0,03	20	0,6	0,1	<5	0,4
PET11	76	97	0,33	174	113	0,3	8	2	0,04	16	0,7	1,7	9	0,3
PET13	80	559	0,85	6538	1322	1,3	12	2	0,22	115	0,7	13,3	56	5,3
PET14	48	116	0,30	1376	554	0,4	9	2	0,21	53	1,1	1,0	6	1,8
PET29	49	229	0,31	717	369	0,4	10	3	0,09	30	1,0	0,4	3	3,5
PET34	43	296	0,37	3694	1147	0,6	14	6	0,21	41	1,2	1,8	10	4,9
PET 51	51													
PET62	89													
PET69	64													
SMA2	92	201	0,66	2663	1178	0,9	11	10	0,17	73	0,8	1,2	8	5,5
CSR3	109	425	0,27	711	159	0,3	7	3	0,05	20	0,7	1,1	11	0,3
CSR4	105	41	0,45	95	81	0,3	7	7	0,06	17	0,7	11	14	0,1
LMJ95	74	413	261	1451	856	4	14	3	14	60	14	16	15	21

Tabela rezultatov analiz marmorja poetovionskih sarkofagov (PET01-PET44) in pepelnic in pepelnic (MAR2-CSR4), Harald W. Müller

VZOREC	KAT. ŠT.	Sr	Y	Cd	Ba	La	Ce	Eu	Hf	Th	U	$\delta^{18}\text{O}$	$\delta^{13}\text{C}$
		ppm	ppm	ppm	ppm	ppm	ppm	ppm	ppm	ppm	ppm		
PET01	17	250	1,3	0,1	17	1,07	1,93	0,06	0,05	0,3	0,2	-7,78	0,26
PET02	29	293	0,7	0,1	9	0,32	0,48	0,02	0,05	0,1	0,1	-11,06	1,15
PET04	22	235	0,7	0,1	23	0,84	1,60	0,03	0,05	0,3	0,1	-6,64	1,26
PET05	9	200	0,7	0,1	55	0,69	1,18	0,04	0,05	0,2	0,1	-5,72	0,52
PET06	35	222	0,6	0,1	14	0,68	1,01	0,03	0,05	0,8	0,2	-6,29	1,04
PET07	3	185	0,8	0,1	26	0,66	1,46	0,04	0,05	0,2	0,2	-11,31	-0,17
PET09	8	200	0,4	0,1	5	0,28	0,38	<0,01	0,05	0,1	0,1	-6,84	2,08
PET10	11	196	0,4	0,1	8	0,47	0,85	0,02	0,05	0,2	0,1	-11,96	0,64
PET12	1	274	0,5	0,1	17	0,58	1,06	0,02	0,05	0,1	0,1	-5,74	0,92
PET15	18	274	0,6	0,1	14	0,45	0,67	0,03	0,17	0,8	0,11	-14,67	1,39
PET16	30	189	0,3	0,1	7	0,20	0,34	0,03	0,05	0,5	0,05	-17,21	0,13
PET17	16	199	1,4	0,1	11	0,98	1,59	0,05	0,09	0,5	0,13	-6,57	0,18
PET18	31	211	1,0	0,1	13	0,52	0,82	0,10	0,06	0,5	0,14	-13,05	0,49
PET27	10	322	2,2	0,1	64	2,07	3,70	0,22	0,05	0,5	0,57	-10,92	0,55
PET28	15	183	0,5	0,1	4	0,38	0,57	0,03	0,05	0,5	0,76	-7,16	0,17
PET30	14	163	0,8	0,1	74	0,95	1,77	0,09	0,05	0,5	0,15	-6,89	0,83
PET31	12	203	0,5	0,1	38	0,77	1,24	0,05	0,15	1,1	0,25	-6,27	71
PET32	13	248	0,3	0,1	87	0,26	0,42	0,07	0,07	0,6	0,18	-7,51	94
PET36	28	250	4,2	0,1	19	2,58	3,64	0,15	0,11	0,8	0,24	-11,79	1,30
PET40	6	182	1,7	0,1	86	2,19	4,36	0,13	0,10	0,6	0,19	-6,78	72
PET42	32	188	0,9	0,3	3	0,38	0,70	0,05	0,06	0,5	0,05	-6,77	1,02
PET43	33	171	0,8	0,1	4	0,60	0,99	0,03	0,05	0,5	13	-8,59	-0,14
PET44	5	358	0,6	0,1	12	0,65	1,06	0,03	0,05	0,5	0,08	-7,47	-0,08
MAR2	97	223	0,4	<0,1	7	0,6	0,35	<0,03	<0,1	0,9	0,05	-8,10	1,24
MAR15	45	142	0,1	<0,1	12	0,5	0,28	<0,03	<0,1	<0,5	0,12	-5,89	0,72
PET11	76	231	0,2	0,1	6	0,24	0,38	0,02	0,05	0,1	0,1	-12,30	1,10
PET13	80	273	1,3	0,1	24	1,60	2,82	0,08	0,05	0,2	1,7	-13,62	1,23
PET14	48	182	0,8	0,1	107	0,98	1,86	0,11	0,06	0,5	0,17	-6,01	0,76
PET29	49	200	0,4	0,1	21	0,42	0,77	0,03	0,06	0,5	0,16	-13,40	1,00
PET34	43	191	1,4	0,1	74	1,83	3,36	0,11	0,06	0,7	0,24	-6,50	0,67
PET 51	51											-6,28	1,72
PET62	89											-10,72	1,51
PET69	64											-657	1,25
SMA2	92	178	3,8	0,1	25	3,15	5,1	0,14	0,05	0,4	0,4	-9,17	1,65
CSR3	109	218	0,5	0,1	13	0,39	0,68	0,02	0,05	0,1	0,1	-14,32	7
CSR4	105	218	0,3	0,1	8	0,25	0,33	0,01	0,05	0,1	0,1	-10,74	122
LMJ95	74	424	5	1	17	45	51	3	5	5	44	-991	6

Pohorje

Gummern

Pohorje/Gummern

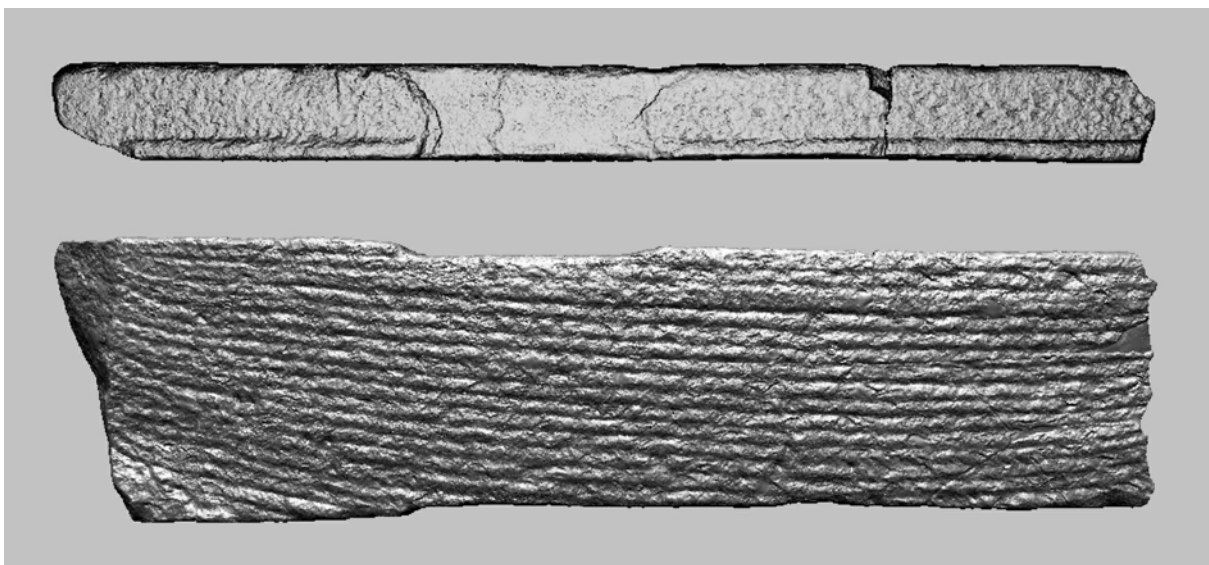
TABLES



1a



1b



1c

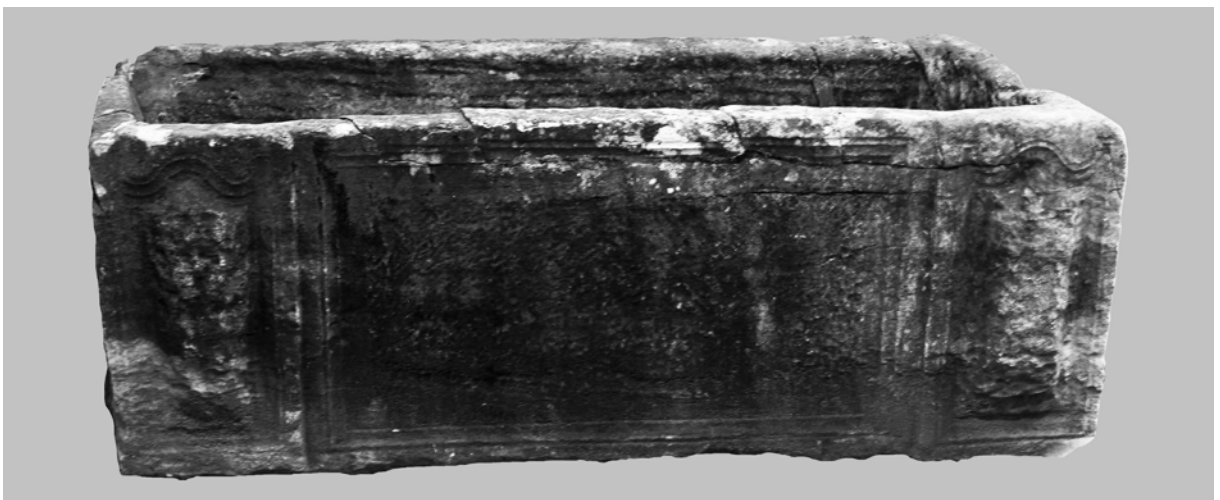
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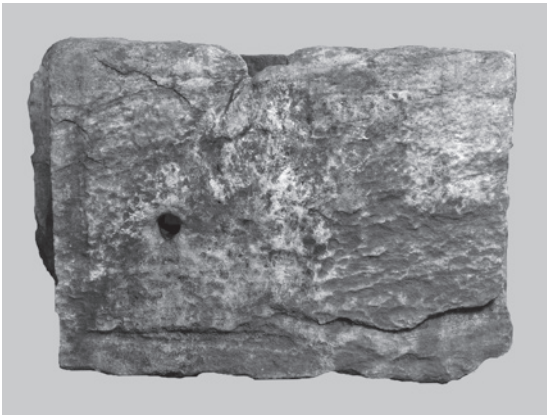
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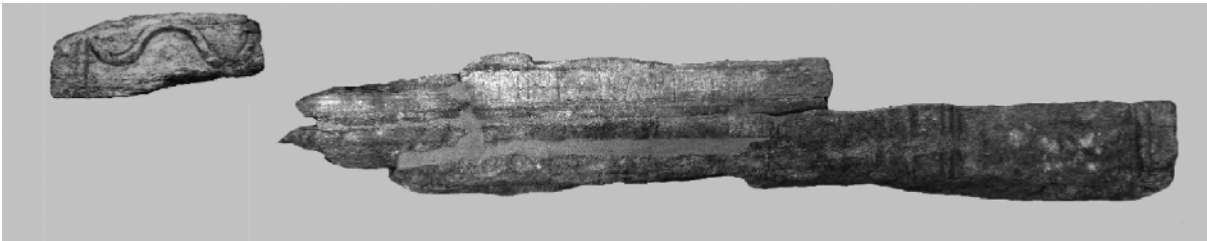
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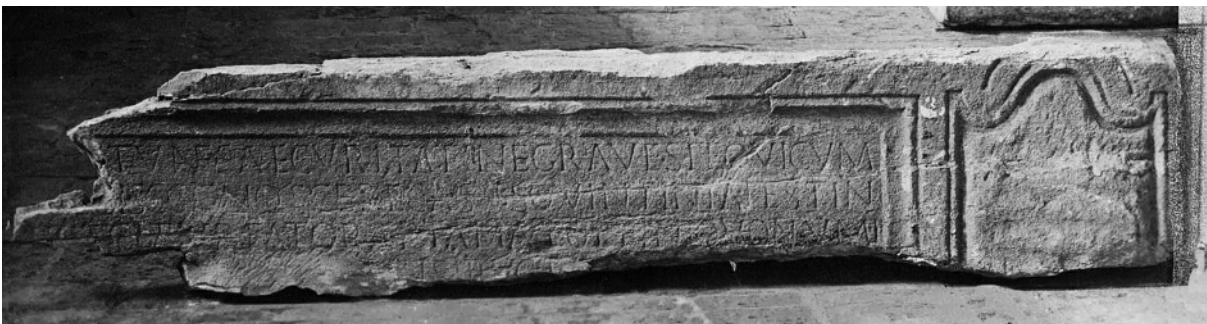
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5a



5b



6a

Table 4



6



7a



7b



8



9



10



11

Table 6



12



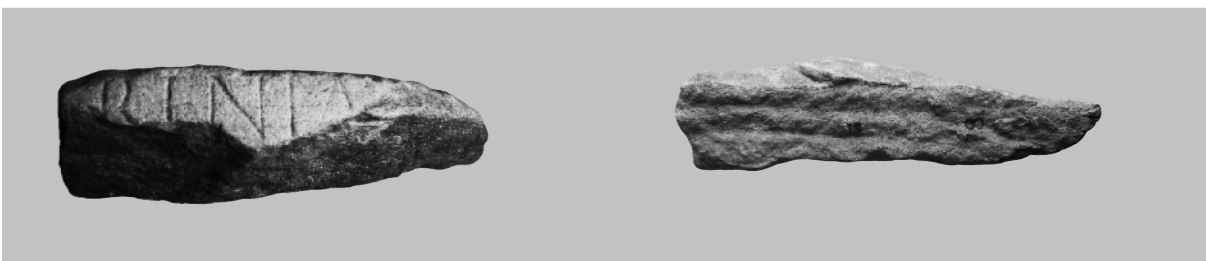
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14



15



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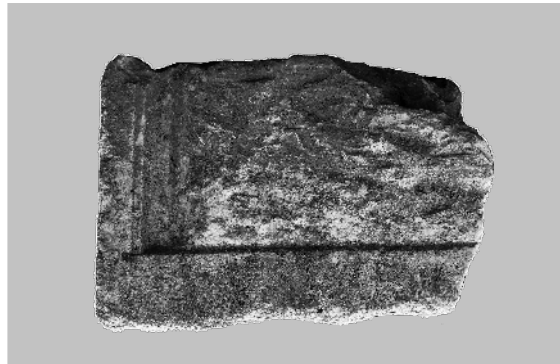


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Table 8



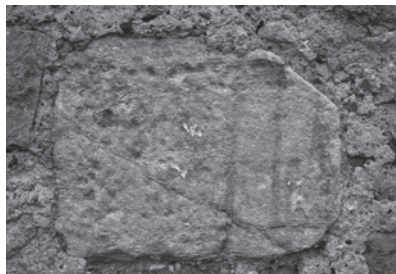
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24



25



26



27



28



29



30a



30b

Table 10



31



32



33



34



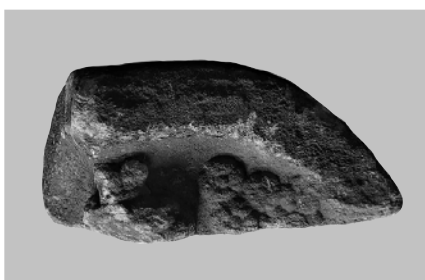
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36



37



39



41



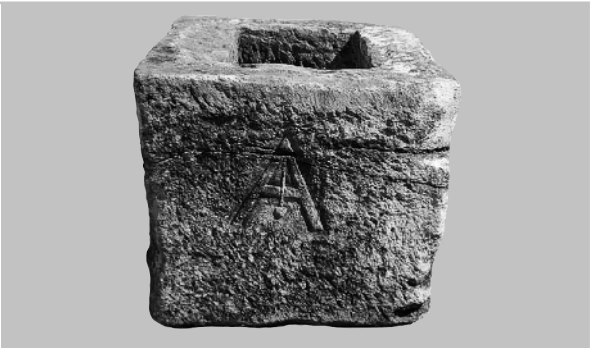
38



42



43a



43b



43c



44



45



46a

Table 14



46b



46c



47a



47b



47c



47d



48a



48b



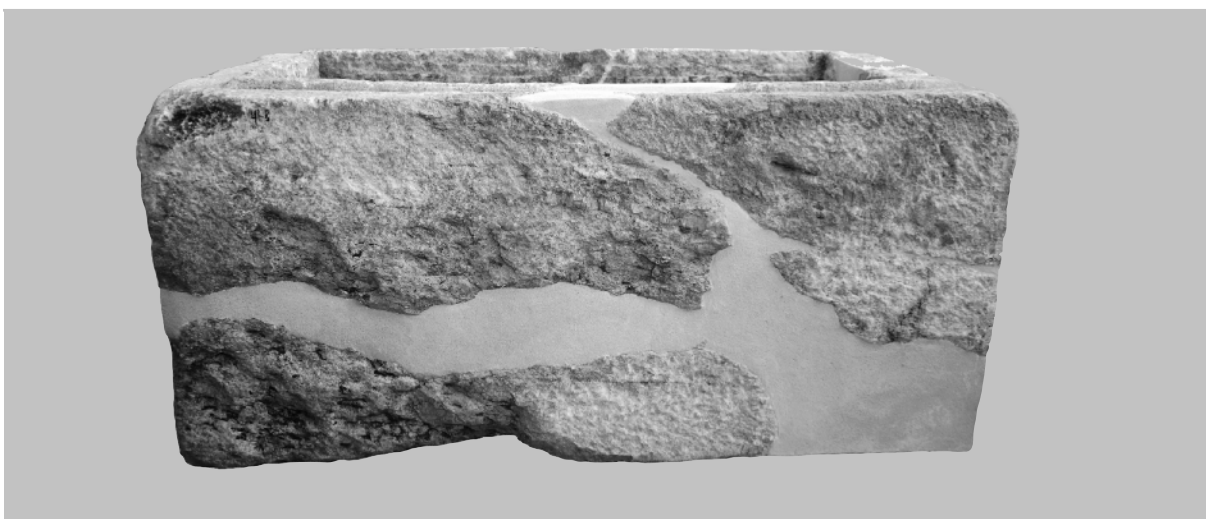
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49a



49b



49c



49c



49f



50



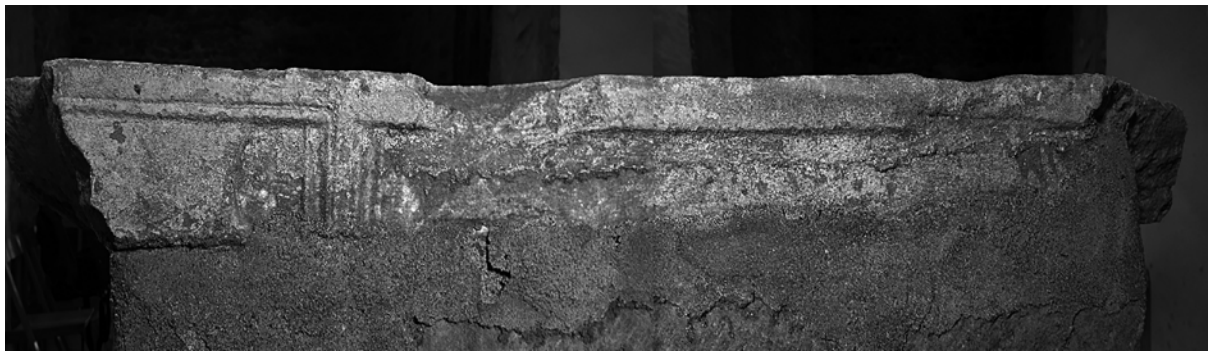
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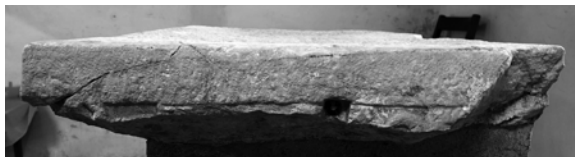
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51c



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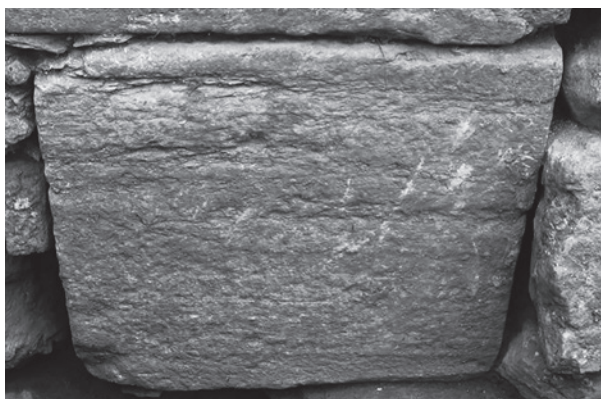
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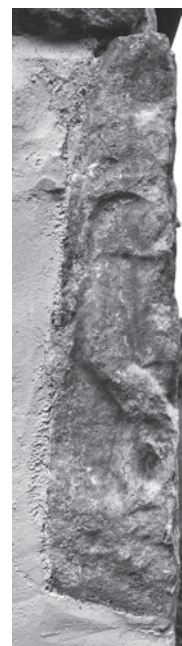
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56a



58



56b



57



59



60a



60b



61



62



63



64



65



66



67



68



69



70



71



72



73



74



75

Table 26



76



77



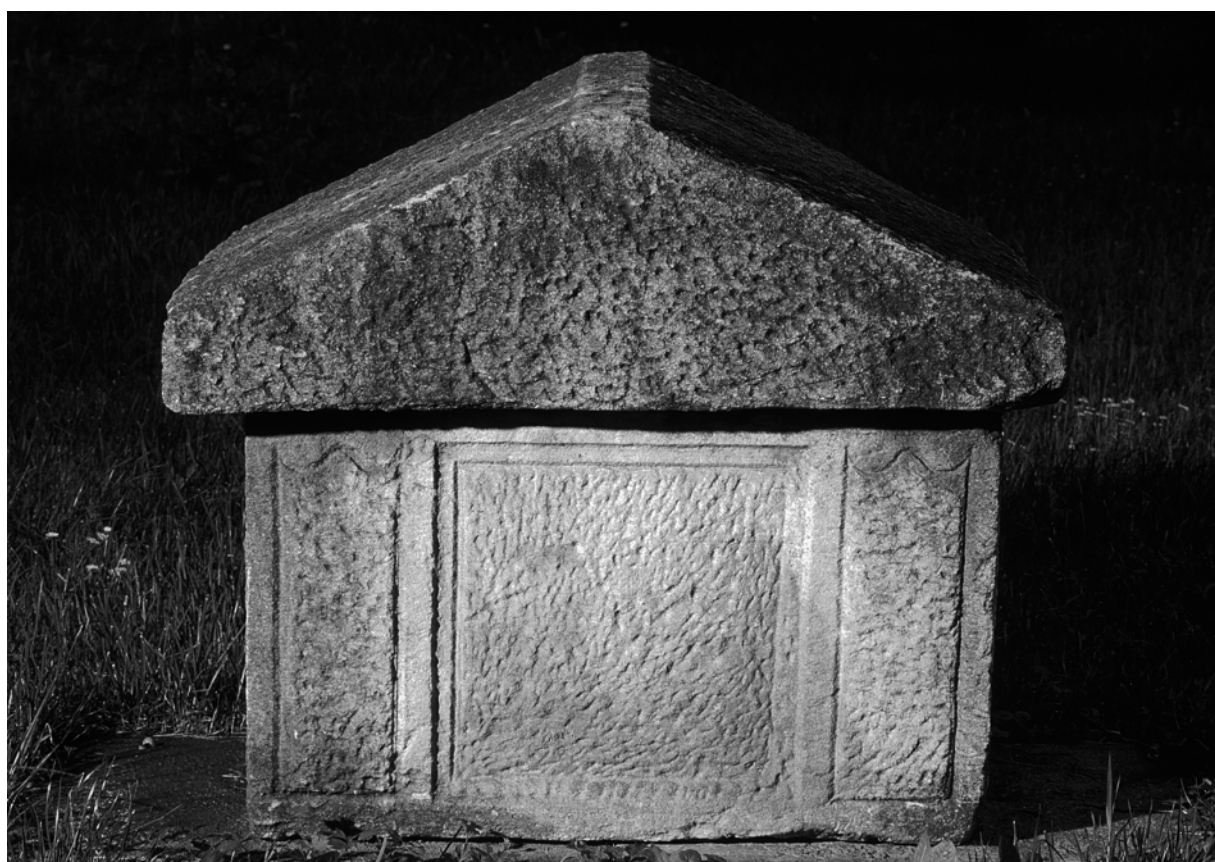
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79



80



81

Table 28



82



83



84



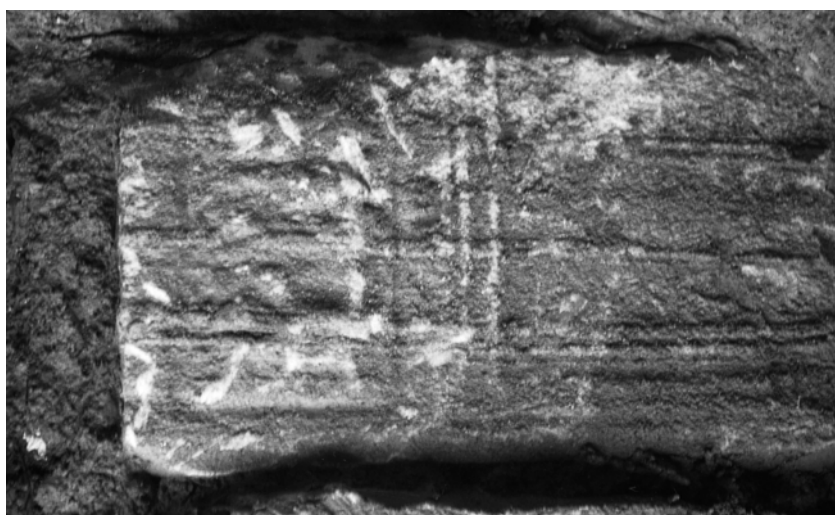
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92



93



94a



94b



95



96



97



98a



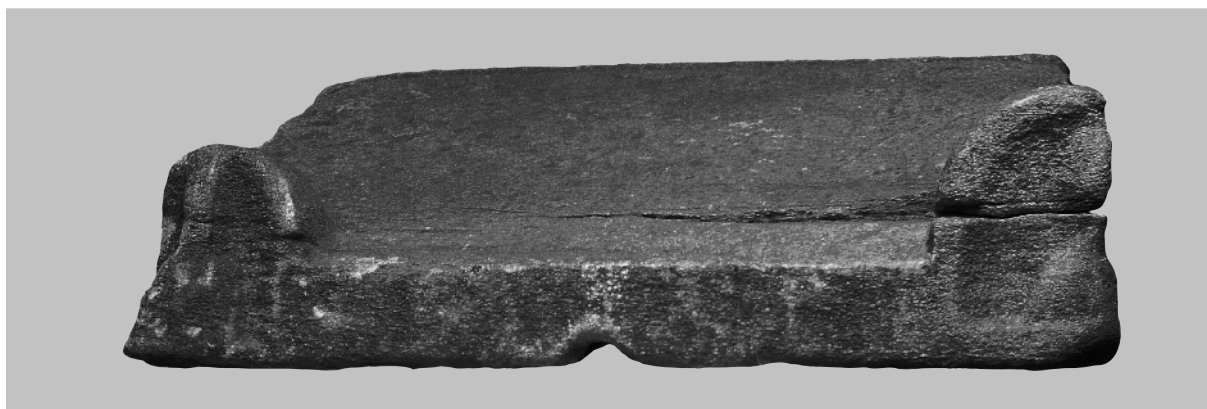
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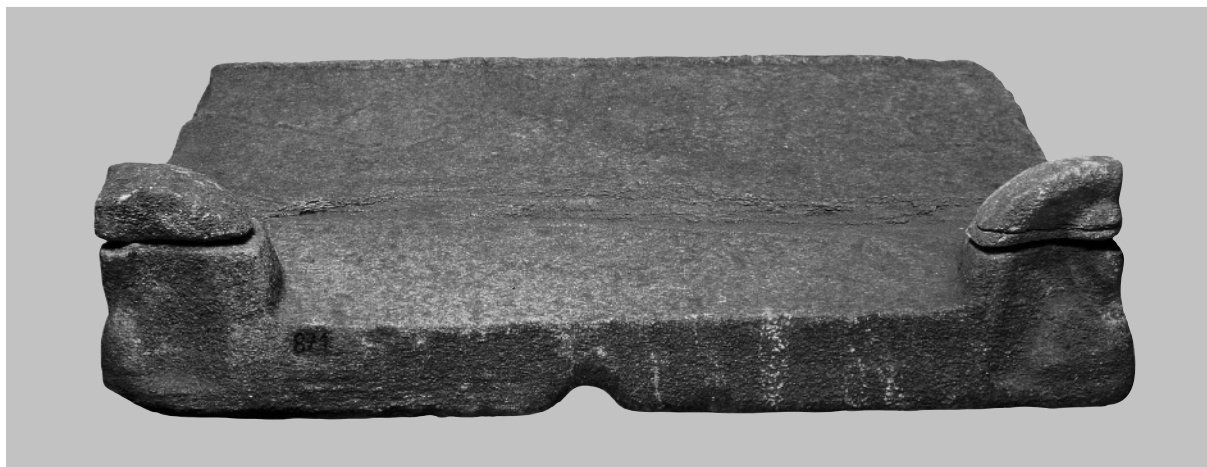
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100a



100b



100c



101



102



103



105



104



106



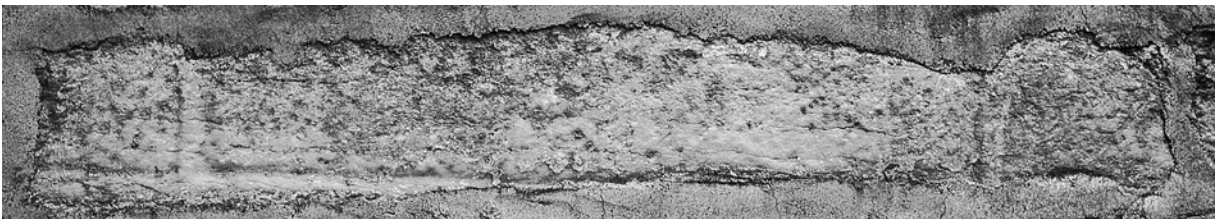
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107



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110



111



112



113



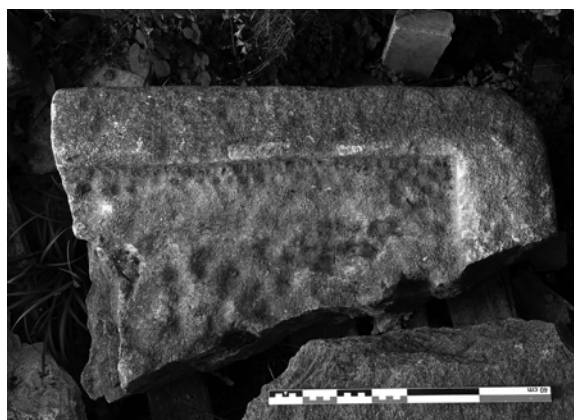
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115



116



117

Table 38



118a



118b



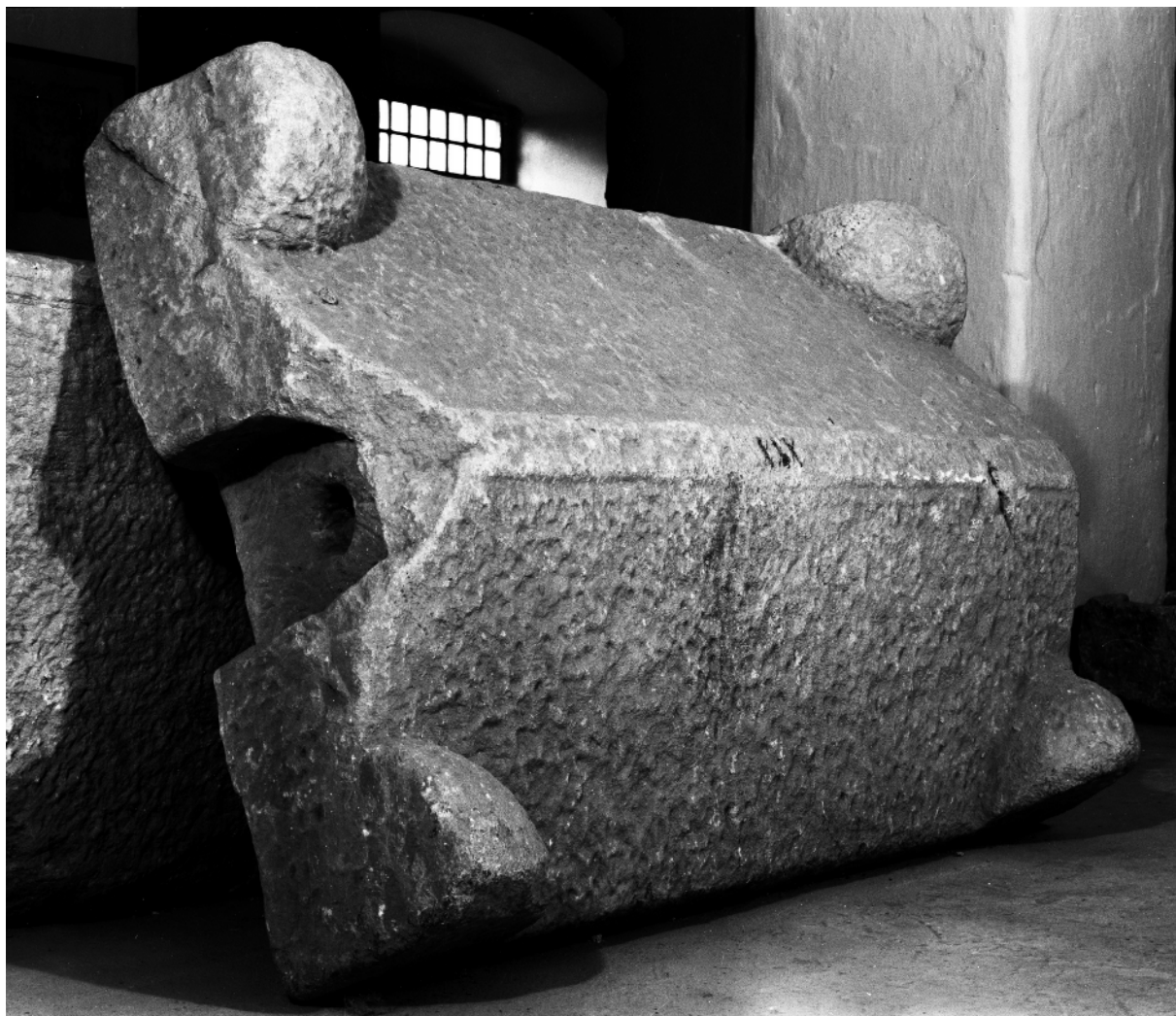
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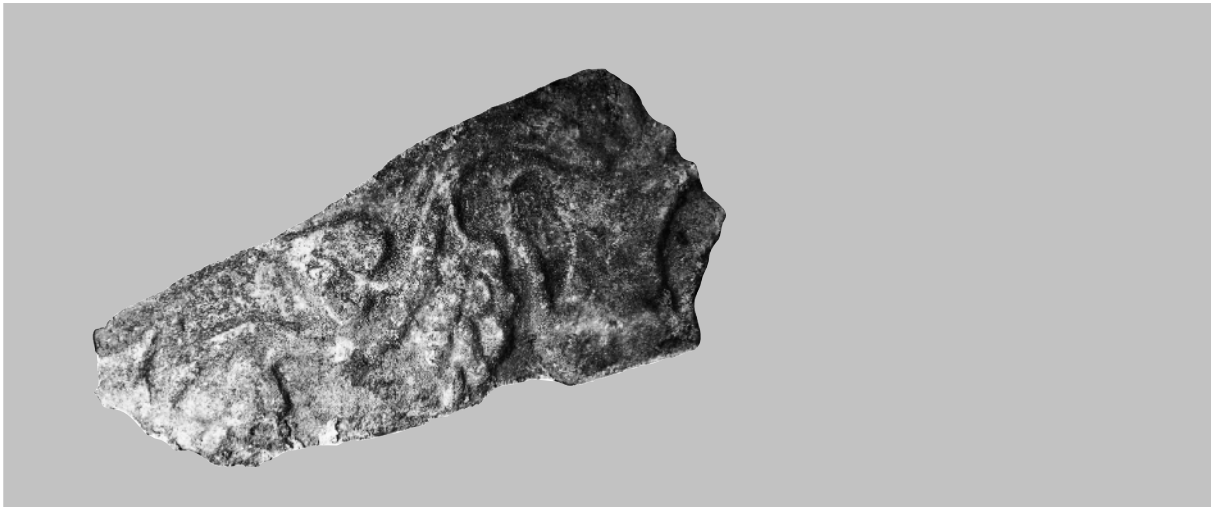
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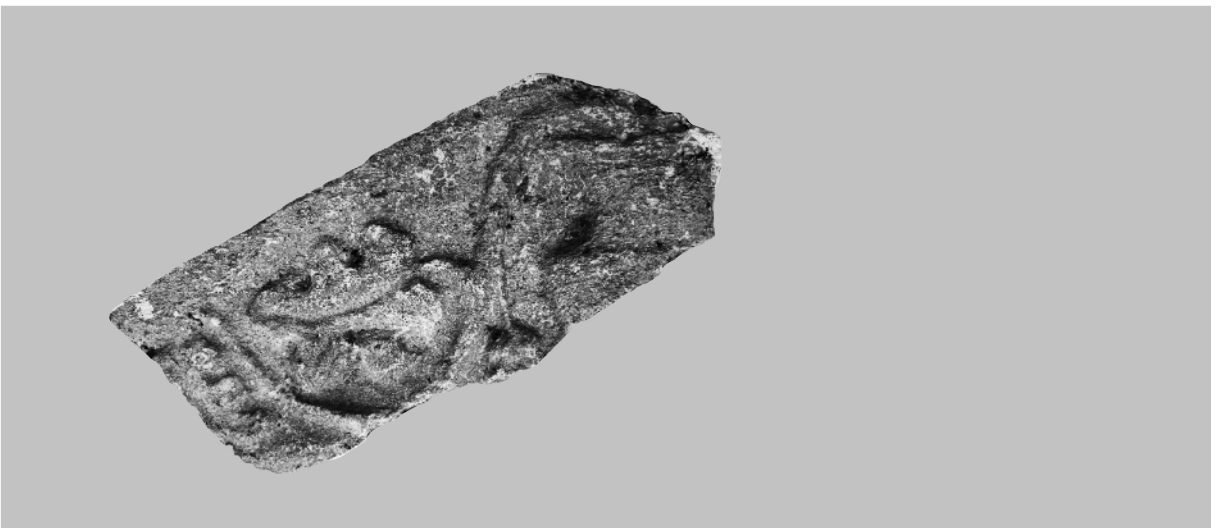
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122



123



124



125



126a



126b



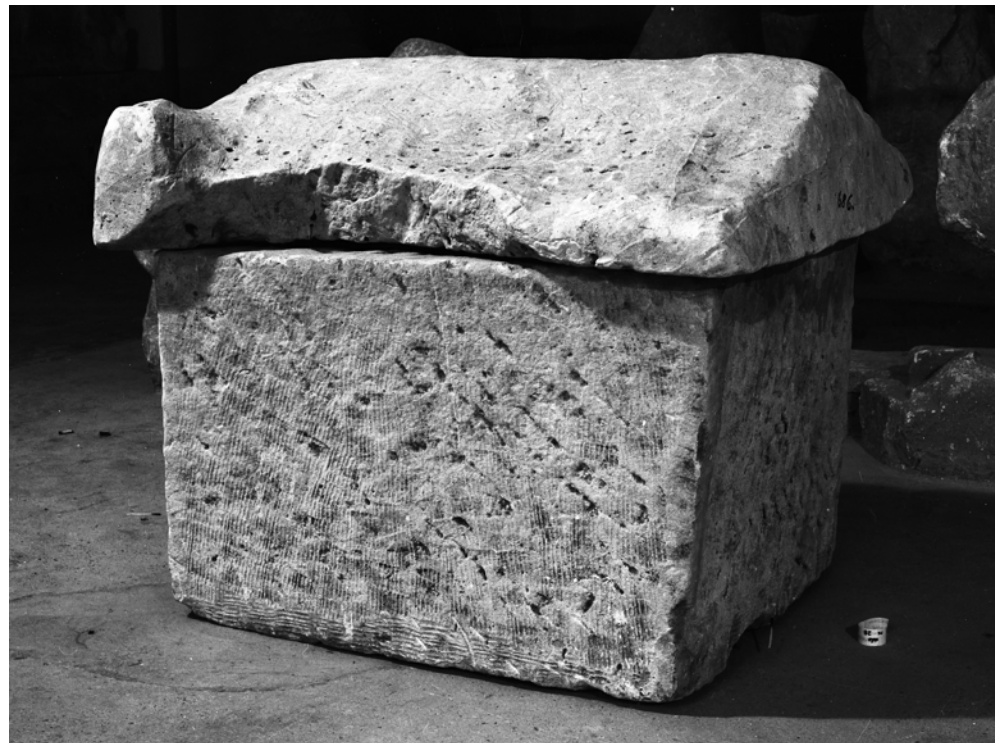
127



128



129



130