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Egypt beyond representation : materials and materiality of Aegyptiaca Romana

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Citation

Müskens, S. W. G. (2017, March 16). *Egypt beyond representation : materials and materiality of Aegyptiaca Romana*. *Archaeological Studies Leiden University*. Retrieved from <https://hdl.handle.net/1887/46693>

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Author: Müskens, Sander

Title: Egypt beyond representation : materials and materiality of Aegyptiaca Romana

Issue Date: 2017-03-16

001 Sarapis

Fig. 3.3.1

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Sarapis

Date:
Roman Imperial

Findspot / ancient context:
Near the Church of Sant'Eusebio (1883) / nymphaeum near S. Eusebio

Dimensions:
H. 113

Preservation:
The arms, attributes, and headdress missing; otherwise intact

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 1288/S

Statue of Sarapis of the so-called Bryaxis-type. A depression on top of the head indicates that a headdress used to be present, probably a modius. The god is seated on a throne; the left arm is largely missing, but it was presumably originally raised and held a sceptre. A three-headed dog, identified as Cerberus, sits to his right; snakes are coiled around its body.

The statue is dated to the Roman Imperial period without further specification. It was found in 1883 near the Church of Sant'Eusebio, in the remains of what has been usually identified as a nymphaeum. This nymphaeum is generally thought to have been connected to the house of Vettius Agorius Praetextatus, an initiate in the cult of Isis, but there is no conclusive evidence for this connection.

Bibliography:

NSc (1883) 129; Stuart Jones (1926) 231 no. 8; Malaise (1972a) 179 no. 332; Hornbostel (1973) 84 n. 4; Kater-Sibbes (1973) 117 no. 633; De Vos (1997) 128-129; *LIMC*, s.v. Sarapis 669 no. 10c; Bricault (2001) 164; Versluys (2002) 346



Fig. 3.3.2

002 Sarapis

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Sarapis

Date:
Roman Imperial

Findspot / ancient context:
Close to the Baths of Trajan (1812) / attributed to various contexts

Dimensions:
H. 105

Preservation:
Generally well preserved; parts of the head and arms (with attributes) have been lost

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 217/S

Under-life-size statue of Sarapis of the so-called Bryaxis-type. Traces of what presumably originally was a modius remain on top of the head. The god is seated on a throne; the raised left arm is largely missing, but it presumably held a sceptre. A three-headed dog, generally identified as Cerberus, sits to his right; two snakes are coiled around its body.

The statue is invariably dated to the (first half of the) 2nd century AD; no explanation is given in support of this dating. It was found in 1812 on the Oppian Hill, close to the Baths of Trajan, or, more specifically, in the north-western corner of the substructures of the Baths of Trajan's exedra. It has been attributed to various contexts. Malaise reconstructs a sacellum in the Castra Misenatium located nearby, where Egyptian sailors resided; Coarelli believes that the statue is an indication of the presence of a sanctuary; others argue that it could have belonged to the decoration of the Baths of Trajan (Ensoli).

Bibliography:

Stuart Jones (1912) 81-82 no. 3; Malaise (1972a) 176 no. 323; Hornbostel (1973) 65-66; Kater-Sibbes (1973) 116 no. 626; Coarelli (1982) 58; *LIMC*, s.v. Sarapis no. 10b; Ensoli (1997) 317; Bricault (2001) 169; Versluys (2002) 344



Fig 3.3.3

003 Sarapis

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Sarapis

Date:
Roman Imperial

Findspot / ancient context:
Via Giovanni Lanza (1885) / lararium Late Classical domus

Dimensions:
H. 36

Preservation:
The modius is a modern restoration

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 1002/S

The subject matter of the bust has invariably been identified as Sarapis, although the characteristic modius, which in this case is decorated with olive twigs, is a modern restoration.

The bust has generally been dated to the 2nd century AD (Antonine period); no explanation is given in support of this dating. It was found in 1885 in an aedicula close to the Church of San Martino ai Monti on the Esquiline Hill. The aedicula, often interpreted as a lararium, was part of a Late Classical domus (early 4th century AD), together with a subterranean Mithraeum that was connected to it by means of stairs.

Bibliography:

Visconti (1885) 32 no. 3; Stuart Jones (1926) 229 no. 38; Malaise (1972a) 177 no. 327; Hornbostel (1973) 188; Kater-Sibbes (1973) 116 no. 628; Ensoli Vittozzi (1993) 227 no. 8; *LIMC*, s.v. Sarapis no. 83f; Leclant – Clerc (1996) 354 n. 46; *Iside* (1997) 586 VI.49 (S. Ensoli); *Aurea Roma* (2000) 518-519 no. 148 (M.P. Del Moro); Bricault (2001) 165; Versluys (2002) 346

004 Sarapis

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Sarapis

Date:
Roman Imperial

Findspot / ancient context:
Contested / attributed to various contexts

Dimensions:
H. 44 (without modern modius and base)

Preservation:
The modius is a modern restoration

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 1217/S

Fig. 3.3.4

Over-life-size head of Sarapis. The head is believed to have belonged to a colossal statue, perhaps a cult statue (Häuber and Schütz). Modern restorations include the nose, the lower part of the sculpture that represents the neck, and the modius.

The head has generally been dated to the late 2nd century AD on stylistic and typological grounds (Ensoli Vittozzi: late-Antonine period). Its findspot and contextual attribution are disputed. Häuber and Schütz believe that the head was found rebuilt into a ‘statue wall’ in the vigna Reinach in 1887, based on Visconti’s description of statuary found on that occasion. Consequently, they attribute the head to the Iseum and Serapeum in Regio III. However, the identification of the Sarapis head from the vigna Reinach with inv. 1217/S is most likely incorrect.

According to Häuber and Schütz, inv. 1217/S would be the only head of Sarapis in the Capitoline Museum that lacks its modius and that has a flat area for its addition. These two characteristics match Visconti’s description of the head from the statue wall. However, this description probably refers to inv. 1640 in the Capitoline collection, another head of Sarapis that readily matches Visconti’s description and that has generally been identified as the head from the vigna Reinach (*infra*, no. 005). Alternatively, the head could have originally belonged to the aedicula close to the Church of San Martino ai Monti on the Esquiline Hill. Although it is not included in Visconti’s list of objects from that aedicula (Visconti 1885), the identification of Sarapis head inv. 1217/S with the head from the aedicula near San Martino ai Monti goes back to the late 19th and early 20th century and, more recently, it was proposed again by Ensoli Vittozzi.

Bibliography:

Stuart Jones (1926) 261 no. 5; Hornbostel (1973) 109, and 250 fig. 219; Kater-Sibbes (1973) 116 no. 629; Malaise (1978) 644 no. 327a; Ensoli Vittozzi (1993) 234 no. 21; Leclant – Clerc (1996) 354 n. 49; Ensoli (1997) 576; Bricault (2001) 165; Häuber – Schütz (2010) 90

005 Sarapis

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Sarapis

Date:
Roman Imperial

Findspot / ancient context:
Via Labicana, in the vigna Reinach (1887) / attributed to various contexts

Dimensions:
21 x 20 x 18

Preservation:
The head (of a larger statue?) is preserved; the crown has been lost

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 1640/S

Fig. 3.3.5

Under-life-size head of Sarapis of the so-called Bryaxis-type. A depression on top of the head indicates that a crown, probably a medium, was originally present.

No dating is proposed in the consulted literature, although Bricault seems to suggest a 2nd-century AD date. The statue fragment was found in 1887 in the vigna Reinach on the Via Labicana; it was rebuilt into a 'statue wall', and therefore evidently not *in situ* (on this identification see De Vos; see also Coates-Stephens 2001, 237, *contra* Häuber – Schutz 2010, for which see *supra*, no. 004). Based on the proximity of the findspot to the Church of SS. Marcellino e Pietro (approximately 100 m), where a building with Egyptian motifs was uncovered in 1653, the head has often been attributed to the so-called Iseum and Serapeum in Regio III. It is not unlikely that there was a temple for the Egyptian gods in this region, since Regio III was called 'Isis et Serapis' in Roman times. This and other 'Aegyptiaca' that have been found in this area may have belonged to that sanctuary. Alternatively, as Versluys has argued, some of the so-called Aegyptiaca from this area may have belonged to the furnishings of horti, which, in Roman Imperial times, were situated in the area where the head of Sarapis was found (cf. the synthesising discussion in Versluys 2002, 338-344 with further literature).

Bibliography:

Malaise (1972a) 173 no. 315f; Kater-Sibbes (1973) 115 no. 623; De Vos (1997) 124 with n. 302; Bricault (2001) 164; Versluys (2002) 340

006 Sarapis



Material:
Material

Style:
Naturalistic

Object category:
Statue

Subject matter:
Sarapis

Date:
Roman Imperial

Findspot / ancient context:
Via Giovanni Lanza (1885) / lararium Late Classical domus

Dimensions:
H. 26

Preservation:
The head and arms of the deity have been lost

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 1519/S

Fig. 3.3.6

Small statuette of Sarapis of the so-called Bryaxis-type. The three-headed dog Cerberus sits to the right of the deity with a snake coiled around its body.

The statuette has been dated to the late 2nd century AD on stylistic and iconographical grounds: “Lo stile poco accurato e la lavorazione piuttosto sommaria della scultura, che emergono soprattutto dal confronto con le copie di piccolo formato diffuse in età adrianea e antonina, portano a datare la statuette a partire dalla fine del II secolo d.C.” (Ensoli Vittozzi). For the findspot and contextual attribution see *supra*, no. 003.

Bibliography:

Visconti (1885) 32 no. 2; Malaise (1972a) 177 no. 326; Kater-Sibbes (1973) 116 no. 627; Ensoli Vittozzi (1993) 226-227 no. 6; Leclant – Clerc (1996) 354 n. 49; *Iside* (1997) 585 VI.48 (S. Ensoli); *Aurea Roma* (2000) 520-521 (M.P. Del Moro); Bricault (2001) 165; Versluys (2002) 346

007 Sarapis

Fig. 3.3.7

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Sarapis

Date:
Roman Imperial

Findspot / ancient context:
Mithraeum S. Prisca (1954) / Mithraeum S. Prisca

Dimensions:
H. 31

Preservation:
Weathered condition, two arms missing; subject matter remains well recognisable

Current location:
Unknown (stolen in 1969)

Small statuette of Sarapis in contrapposto stance. The identification with the originally Egyptian god relies on the modius worn on top of the head. Remains of an animal, perhaps the three-headed dog Cerberus that often accompanies Sarapis, can be seen to the deity's right.

The statuette is dated to the Roman Imperial period without further specification. It was found in 1954 in the Mithraeum under the Church of S. Prisca on the Aventine Hill. It was stolen in 1969 and has since been lost. Based on its findspot, the statuette has invariably been attributed to the Mithraeum of S. Prisca.

Bibliography:

Vermaseren and Van Essen (1965) 435 no. 11; Malaise (1972a) 229 no. 416; Kater-Sibbes (1973) 122 no. 659; Tran Tam Tinh (1983) 245-246 no. V 3; Bricault (2001) 167; Versluys (2002) 367



Fig. 3.3.8

008 Isis

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Isis

Date:
Roman Imperial

Findspot / ancient context:
Via di Porta Latina 11 (1938) / Roman Imperial building

Dimensions:
H. 112

Preservation:
The attributes that the goddess once held are lost; the theme remains well recognisable

Current location:
Rome, Museo Nazionale Romano, Terme di Diocleziano, inv. 125412

Under-life-size statue of Isis of the so-called *Iside del Catajo*-type. The goddess is shown in *contrapposto* stance and is recognisable by the fringed mantle, which is knotted at the chest, the characteristic long corkscrew locks, and the crown, which consists of a crescent moon, solar disc, and (the remains of) feathers or plumes. A depression on top of the head indicates that an attribute was originally present. The attributes, which the goddess once held in her hands, are lost; remains of what appears to be a *situla* can be observed in her left hand. The right hand is generally believed to have held a *sistrum*. Traces of red pigment are visible on the hair.

The statue has generally been dated to the second half of the 2nd century AD on stylistic grounds (Antonine period); however, Eingartner proposes an early 3rd century AD date. It was found in 1938 on the Via di Porta Latina 11, in the remains of a building that dates from Roman Imperial times. The character of this building is unclear.

Bibliography:

Castagnoli (1948) 183 (K. Caprino); Tran Tam Tinh (1972) 33 n. 2b; Eingartner (1991) 121-122 no. 3; *Roma 1000 Anni di Civiltà* (1992) 111 no. 155 (D. Candilio); *Iside* (1997) 407 V.25 (D. Candilio); Manera – Mazza (2001) 116 no. 85; Bricault (2001) 167; Malaise (2004a) 29 no. 433d; *LIMC*, s.v. Isis 766 no. 34 (V. Tran Tam Tinh)

009 Isis

Fig. 3.3.9

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Isis

Date:
Roman Imperial

Findspot / ancient context:
Via Labicana, in the vigna Reinach (1887) / attributed to various contexts

Dimensions:
74 x 48 x 27

Preservation:
Upper part of a larger statue is preserved (head, and parts of right shoulder and arm)

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 2978/S

Upper part of a life-size statue of Isis. The goddess is veiled and has characteristic long corkscrew locks. The remains of a crown are visible on the top of the head (crescent moon?).

No dating is proposed in the consulted literature, although Bricault seems to suggest a 2nd-century AD date. The statue fragment was found in 1887 in the vigna Reinach on the Via Labicana; it was rebuilt into a 'statue wall', and therefore evidently not *in situ* (cf. Coates-Stephens 2001, 237). For the contextual attribution see *supra*, no. 005.

Bibliography:

Malaise (1972a) 172 no. 315b; De Vos (1997) 124; Bricault (2001) 164; Versluys (2002) 340

010 Isis



Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Isis

Date:
Roman Imperial

Findspot / ancient context:
Via Labicana, in the vigna Reinach (1887) / attributed to various contexts

Dimensions:
29 x 22 x 25

Preservation:
The head (of a larger statue?) is preserved, with parts of a veil and crown

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 1770/S

Fig. 3.3.10

Life-size head of Isis. The head is veiled, and the remains of a crescent moon are visible on the top of the head.

The head is generally dated to the 1st century AD (Eingartner: Flavian period) on stylistic grounds. It was found in 1887 in the vigna Reinach on the Via Labicana; it was rebuilt into a 'statue wall', and therefore evidently not *in situ* (cf. Coates-Stephens 2001, 237). For the contextual attribution see *supra*, no. 005.

Bibliography:

Malaise (1972a) 172 no. 315c; Eingartner (1991) 51 (dating), and 137 no. 80; De Vos (1997) 124; Bricault (2001) 164; Versluys (2002) 340

011 Isis

Fig. 3.3.11

Bust of the goddess Isis. The goddess has characteristic long corkscrew locks and wears a fringed mantle, which is knotted at the chest. She wears a crown on the head that consists of a crescent moon, ureaus, and ears of corn. According to Lafaye the head may have originally been veiled.

The bust has generally been dated to the 2nd century AD (Eingartner: 150-180 AD); no explanation is given in support of this dating. There is some confusion over its identification and findspot. Bricault (2001, 167) identifies the Vatican bust with another bust of Isis in the Capitoline Museum (Sala delle Colombe, inv. 362 = *Iside* [1997] 399 no. V. 18 [S. Ensoli]); however, the Capitoline bust does not match Malaise's description, to which Bricault refers. Eingartner refers to the Vatican Isis bust, but says that it was found on the Via Labicana near Centocelle. Other authors follow Lafaye, and say that it was found on the Via Appia antica, in a neighbourhood that was formerly known as Roma Vecchia (Malaise, Versluys).

Based on its presumed findspot on the Via Appia antica, Versluys connects the bust to the Villa Quintilii, which dates from the 2nd century AD, and where "a number of objects in Egyptian style were discovered [in 1861-1862] which however nowadays have been lost". Moreover, since a mausoleum with a pyramidal shape and the remains of colossal sphinxes were found near the villa, Versluys considers the possibility that the bust may have belonged to a grave context, which contained an aedicula for Isis. Alternatively, it could have belonged to the villa itself, that may have been "partially furnished in Egyptian style". In *Le antichità egiziane*, the presence of so-called Aegyptiaca close to the Villa Quintilii, including this Isis bust, is explained through the alleged affinity of emperor Commodus, who owned the villa at the end of 2nd century AD, with Egyptian cults.

Bibliography:

Lafaye (1884) 274-275 no. 35; Malaise (1972a) 233 no. 432; Eingartner (1991) 135 no. 74; *Le antichità egiziane* (1995) 231; Versluys (2002) 372

Material:

Marble

Style:

Naturalistic

Object category:

Statue

Subject matter:

Isis

Date:

Roman Imperial

Findspot / ancient context:

Via Appia Antica / attributed to various contexts

Dimensions:

H. 92

Preservation:

Some damage to the headdress

Current location:

Rome, Musei Vaticani, Sala dei Busti, inv. 697



012 Isis

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Isis

Date:
Roman Imperial

Findspot / ancient context:
Mithraeum under S. Stefano Rotondo / Mithraeum under S. Stefano Rotondo

Dimensions:
22 x 13 x 12

Preservation:
The head is nearly intact

Current location:
Rome, Museo Nazionale Romano, Terme di Diocleziano, inv. 205833

Fig. 3.3.12

Head of the goddess Isis. The goddess has characteristic corkscrew locks, and wears a headdress with sun-disc and the remains of ears of corn (for an extensive description see Lissi-Caronna 1986).

The head has been dated to the 2nd century AD (*Le antichità egiziane*: reign of Hadrian); no explanation is given in support of this dating. It was found in the Mithraeum under the Church of Santo Stefano Rotondo, and it has invariably been attributed to that context.

Bibliography:

Vermaseren (1975) 95 n. 23; Malaise (1978) 644 no. 312a; Lissi-Caronna (1986) 38-39; *ibid.* (1993); *Le antichità egiziane* (1995) 55; Bricault (2001) 164; Versluys (2002) 337; Alvar (2008) 154 n. 166



Fig. 3.3.13

013 Isis-Fortuna

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Isis-Fortuna

Date:
Roman Imperial

Findspot / ancient context:
Via Giovanni Lanza (1885) / lararium Late Classical domus

Dimensions:
H. 146

Preservation:
Nearly intact

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 928/S

Under-life-size statue of Isis-Fortuna. The goddess wears a diadem on her head with a solar-disc, which is flanked by two small uraei, and corns of ear. She holds a cornucopia and a rudder in her left and right hand, respectively (see Ensoli Vittozzi for a detailed description).

The statue has been dated to the 2nd century AD on the basis of stylistic and iconographic criteria (Ensoli Vittozzi proposes an early Antonine date). For the findspot and contextual attribution see *supra*, no. 003. The statue of Isis-Fortuna occupied the central niche in the lararium and, therefore, it seems to have been the most important statue.

Bibliography:

Visconti (1885) 29-32 no. 1; Stuart Jones (1926) 94 no. 31; Malaise (1972a) 177 no. 324; Ensoli Vittozzi (1993) 222-224 no. 1; Leclant – Clerc (1996) 354 n. 49; *Iside* (1997) 584 VI.47 (S. Ensoli); *Aurea Roma* (2000) 518 no. 147 (M.P. Del Moro); Bricault (2001) 165; Versluys (2002) 345



Fig. 3.3.14

014 Bes

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Bes

Date:
Roman Imperial

Findspot / ancient context:
Close to the San Vitale / attributed to the Serapeum on the Quirinal

Dimensions:
H. 156

Preservation:
Largely intact

Current location:
Rome, Piazza Vittorio, in front of the Porta Magica

Statue of the Egyptian god Bes. The figure stands on the remains of a small base. A support runs from the base through the buttocks, which presumably should be regarded as a reinforcement of the statue, in view of its function (see below), rather than a back-pillar. A rectangular plinth is sculpted on top of the head. Based on a study of its stylistic and anatomical characteristics, Capriotti Vittozzi concludes that this statue was carved by an Egyptian craftsman, while she believes that its counterpart (*infra*, no. 015) was made by a Roman craftsman.

Visconti, who mistakenly identified the sculptures as the Egyptian god Seth, considers both statues of Bes as modern creations. This thesis has been accepted by subsequent scholars; Rockwell, for instance, concludes on the basis of a technical analysis that these sculptures were likely created between the 16th and 18th centuries. Alternatively, Capriotti Vittozzi considers these statues to date from the Roman Imperial period, and she dates them to the Severan period on iconographical grounds.

The statues were found in 1888 on the slopes of the Quirinal Hill, close to the Church of San Vitale (probably behind the Palazzo delle Esposizioni, between the Via Genova and the Via Milano). Based on the proximity of the findspot to the Serapeum on the Quirinal Hill, Capriotti Vittozzi attributes the Bes sculptures to that sanctuary. Moreover, on the basis of iconographical analogies to depictions on oil lamps and a stela, which portray two Bes-figures as supports of small temples, she forwards the hypothesis that the sculptures with plinths on top originally functioned as architectonic supports of a small sacellum of the Serapeum.

Bibliography:

Visconti (1888) 185-186; Masini – Santangelo Valenzani (1990); Rockwell (1990b); Capriotti Vittozzi (1999a) 159-160 ('Bes I'); *ibid.* (2005) 138; *ibid.* (2013) 117-118

015 Bes



Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Bes

Date:
Roman Imperial

Findspot / ancient context:
Close to the San Vitale / attributed to the Serapeum on the Quirinal

Dimensions:
H. 125

Preservation:
Preserved from head through knees; the subject matter remains well recognisable

Current location:
Rome, Piazza Vittorio, in front of the Porta Magica

Fig. 3.3.15

Statue of the Egyptian god Bes. The sculpture is typologically similar to its more completely preserved counterpart (*supra*, no. 014). However, whereas that statue is said to be more true to Egyptian iconography, this specimen, with its athletic rendering of the abdomen, would have been carved by a Roman craftsman (Capriotti Vittozzi; differences in workmanship are also noted by Masini and Santangelo Valenzani). For the dating and contextual attribution see *supra*, no. 014.

Bibliography:

Visconti (1888) 185-186; Masini – Santangelo Valenzani (1990); Rockwell (1990b); Capriotti Vittozzi (1999a) 160-162 ('Bes II'); *ibid.* (2005) 138; *ibid.* (2013) 117-118

016 Nile

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Nile

Date:
Roman Imperial

Findspot / ancient context:
Via del Piè di Marmo, corner of Via S. Stefano di Cacco)
(1513) / Iseum Campense

Dimensions:
310 x 147 x 162

Preservation:
Small parts of the Nile figure and bodies of the putti are modern restorations

Current location:
Rome, Musei Vaticani, Braccio Nuovo, inv. 2300



Fig. 3.3.16

The over-life-size statue depicts a reclining figure of the god Nile, who holds ears of wheat and a cornucopia in his hands. The deity leans with his left arm on a sphinx, and he is surrounded by sixteen putti. Reliefs around the base of the statue depict Nilotic scenes including, among other things, crocodiles, hippopotami, ibises, and barques with pygmies (see Lembke for a detailed description).

The statue has been dated to the 1st and 2nd centuries AD: 1st century AD (Lembke: time of Domitian, on stylistic grounds; Fuchs in Helbig: Flavian period); 2nd century AD (Le Gall, Malaise: time of Hadrian). It was excavated in 1513 in the Via del Piè di Marmo, on the corner of Via S. Stefano di Cacco; Lafaye says that the statue was first discovered in the time of Poggio Bracciolini (1380-1459), but that it was reburied again. The statue was on display in the Vatican Belvedere between 1523 and 1797, when it was exported to France, following the treaty of Tolentino. It was brought back to Rome in 1815, and it has since been on display in the rotunda of the Braccia Nuovo (cf. Lembke). Based on its findspot, the statue has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 39-41; Lafaye (1884) 217-218; Le Gall (1953) 3-22; Helbig (1963) 338-339 no. 440 (W. Fuchs); Bonneau (1964) 337-342, and 351; Malaise (1972a) 194 no. 348; Lembke (1994) 214-216 E1

017 Kneeling statuette

Fig 3.3.17

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Dedicant

Date:
Roman Imperial

Findspot / ancient context:
Sanctuary Jupiter Dolichenus (1935) / sanctuary Jupiter Dolichenus

Dimensions:
H. 16

Preservation:
The head is missing; the subject matter remains well recognisable

Current location:
Rome, Musei Capitolini, Centrale Montemartini (?), inv. Ant. Com. 9748

Headless statuette of a kneeling dedicator. The figure holds an offering plate in his hands, a so-called *hetep* (Malaise). The offerings are carved into this plate in low relief, and they include lotus flowers, bread (?), and two water jars.

The statuette has been dated to the Roman Imperial period without further specification. It was found in 1935 in the Dolicheneum to the east of the Church of S. Sabina, close to the Church of S. Alessio. Based on its findspot, the relief has invariably been attributed to the sanctuary for Jupiter Dolichenus on the Aventine Hill.

Bibliography:

Colini (1935) 151 no. 11; Kan (1943) 105 no. 168; Merlat (1951) 206 no. 212; Bosticco (1952) 32-33 no. 30; Malaise (1972a) 228 no. 414; Rouillet (1972) 115 no. 201; Hörig – Schwertheim (1987) 258 no. 396; Sorrenti (1996) 403 no. 50; Versluys (2002) 366

018 Kneeling statuette



Fig. 3.3.18

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Dedicant

Date:
Roman Imperial

Findspot / ancient context:
Sanctuary Jupiter Dolichenus (1935) / sanctuary Jupiter Dolichenus

Dimensions:
H. 16

Preservation:
The head and upper body are missing; the subject matter remains well recognisable

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. Ant. Com. 9746

The statuette is typologically similar to *supra*, no. 017. The upper part of the kneeling figure is lost. For the dating and contextual attribution see *supra*, no. 017.

Bibliography:

Colini (1935) 151 no. 11; Kan (1943) 105 no. 168; Merlat (1951) 206 no. 212; Bosticco (1952) 32-33 no. 30; Malaise (1972a) 228 no. 414; Roullet (1972) 115 no. 201; Hörig – Schwertheim (1987) 258 no. 396; Sorrenti (1996) 402-403 no. 49; Versluys (2002) 366

019 Boy with Horus-lock



Fig. 3.3.19

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Boy with Horus-lock

Date:
Roman Imperial

Findspot / ancient context:
Funerary context on the Via Latina / funerary context

Dimensions:
44 x 34 x 17

Preservation:
Minor damage to dress; the nose is restored. The theme remains well recognisable

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 992/S

Bust of a boy with a so-called Horus- or youth-lock, a lock of hair that is usually associated with initiates in the cults of Isis (for which see Von Gonzenbach).

The bust has generally been dated to the (mid-)3rd century AD; no explanation is given in support of this dating. It was found in a tomb along the Via Latina, near Tor Fiscale. Based on its findspot, the bust has invariably been attributed to a funerary context. On the basis of the association of Horus-locks with initiates in the cults of Isis, it has generally been assumed that an initiate of Isis would have been buried in this tomb.

Bibliography:

Stuart Jones (1926) 277 no. 32; Von Gonzenbach (1957) 145-146 no. k 13; Helbig (1966) 34 no. 1186 (E. Simon); Malaise (1972a) 233 no. 433; Bricault (2001) 167; Versluys (2002) 372

020 Boy with Horus-lock



Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Boy with Horus-lock

Date:
Roman Imperial

Findspot / ancient context:
Via xx Settembre (1872-3) / no context proposed

Dimensions:
H. 18

Preservation:
Minor damage to the head; the subject matter remains well recognisable

Current location:
Rome, Museo Nazionale Romano, Palazzo Altemps, inv. 4192

Fig. 3.3.20

Head of a boy with a so-called Horus- or youth-lock, a lock of hair that is usually associated with initiates in the cults of Isis (see also *supra*, no. 019).

The head has generally been dated to the first quarter of the 3rd century AD on stylistic grounds. It was found in 1872-1873 between the Via xx Settembre and the Via Cernaia, during the construction of the Ministero delle Finanze. No Imperial Roman functional context has been proposed.

Bibliography:

Von Gonzenbach (1957) 140-141 no. k 9; *Iside* (1997) 169 IV.18; Manera – Mazza (2001) 107 no. 75; *Scultura antica in Palazzo Altemps* (2002) 292 (L. Sist Russo); *Palazzo Altemps* (2011) 331 (L. Sist Russo)



Fig. 3.3.21

021 Isis priestess

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Isis priestess

Date:
Roman Imperial

Findspot / ancient context:
Via Tiburtina, Settecamini (1985?) / no context proposed

Dimensions:
H. 185

Preservation:
The surface is eroded, minor parts missing; the subject matter remains well recognisable

Current location:
Rome, Museo Nazionale Romano, Terme di Diocleziano, inv. 372547

Over-life-size statue of a veiled woman, who holds a sistrum in her right hand. The statue's irregular appearance in recent inventories of Aegyptiaca presumably relies on the presence of the sistrum, which has generally been considered as an indication that statue portrays an Isis priestess.

No dating is proposed in the consulted literature; according to the museum inventory, the sculpture dates from the 3rd century AD (no explanation is given to support this dating). The statue was probably found in 1985 during rescue excavations in Settecamini, at the intersection of the Via Tiburtina and the Via di Casal Bianco. No Imperial Roman functional context has been proposed.

Bibliography:

Leclant – Clerc (1986) 317-318; Bricault (2001) 167; Malaise (2004a) 29 no. 433f

022 Isis priestess

Fig. 3.3.22

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Isis priestess

Date:
Roman Imperial

Findspot / ancient context:
Via Tripoli (1952) / no context proposed

Dimensions:
H. 66

Preservation:
Lower arms and attribute missing; the subject matter remains well recognisable

Current location:
Rome, Museo Nazionale Romano, Palazzo Altemps, inv. 128073

Statuette of a standing female with veiled head. The lower arms and the attribute are missing, but from the irregularities near the woman's lips it is evident that she once held a double flute in her hands. The knotted cloak indicates that the subject matter is a priestess of Isis. The fact that she is playing the double flute has generally been considered as a reference to the festival of Navigium Isidis, which was held in honour of Isis on the 5th of March to mark the start of the seafaring season: this festival included a procession of singers, dancers, and musicians.

The statuette has been dated to the 2nd century AD (Manera – Mazza: Antonine period) on technical and stylistic grounds. It was found in 1952 at the corner of the Via Tripoli and the Via Nomentana. No Imperial Roman functional context has been proposed.

Bibliography:

Tran Tam Tinh (1964) 96-97; Manera – Mazza (2001) 117 no. 86; *Scultura antica in Palazzo Altemps* (2002) 268 (L. Sist Russo); *Palazzo Altemps* (2011) 342 (L. Sist Russo)

023 Isis priest

Fig. 3.3.23

Material:

Marble

Style:

Naturalistic

Object category:

Statue

Subject matter:

Isis priest

Date:

Roman Imperial

Findspot / ancient context:

Recovered from the Tiber / no context proposed

Dimensions:

H. 33

Preservation:

The head is nearly intact

Current location:

Rome, Museo Nazionale Romano, Palazzo Massimo, inv. 1184

Life-size head of a man with a shaved head and a vertical scar on his forehead. The shaved head and the vertical scar are usually considered as indications that the head represents a priest of Isis (Nista, Manera – Mazza). This is based on a passage in Plutarch's *Isis and Osiris* 4 (*Moralia* 352c), and analogies with depictions of Egyptian priests in other media, like the painting of a lamp-bearing priest from the Iseum at Pompeii (Naples, Museo Nazionale Archeologico, inv. 8969: *Cleopatra of Egypt* 2001, 324 no. 342). However, although the shaved head emerges as a characteristic of Egyptian priests from both written and material sources, the vertical scar is neither referred to by Plutarch nor attested in the cited visual media.

The head has generally been dated between the late 1st century BC/early 1st century AD and the late 1st/early 2nd century AD (Flavian-Trajanic reign) on the basis of typology and stylistic grounds. It was recovered from the Tiber; no Imperial Roman functional context has been proposed.

Bibliography:

Cleopatra of Egypt (2001) 329 no. 348 (L. Nista); Manera – Mazza (2001) 55 no. 13; Versluys (2002) 371

024 Isis priest(-ess)/Sabina

Fig. 3.3.24

Material:
Marble

Style:
Conceptual-naturalistic

Object category:
Statue

Subject matter:
Isis priest(-ess) / Sabina Augusta?

Date:
Roman Imperial

Findspot / ancient context:
Close to the Villa Mattei/Santa Maria in Domnica / Iseum Metellinum

Dimensions:
H. 185

Preservation:
Intact, head with *nemes* and water-jar are modern restorations

Current location:
Liverpool, World Museum, inv. 1959.148.54

The subject matter of the life-size statue is contested. In the literature on *Aegyptiaca Romana*, the statue has invariably been designated as an Egyptian priestess with a *hydia* in her hands (Lafaye, Malaise, Bricault, and Versluys). The statue is also discussed in several other works, not mentioned in the above-mentioned studies, where other interpretations have been forwarded. In the late 18th century, the subject matter was identified as Sabina Augusta, emperor Hadrian's wife (Venuti – Amaduzzi; the print on pl. 87 shows the statue with a female head). Several authors have subsequently argued that the head and the water jar are modern restorations. In 1882 Michaelis said that “when in the Villa Mattei the upper part of the body was still without any Egyptian attributes and without the vase, both hands were crossed before the paunch. Hence Winckelmann following the prevalent opinion of his time took the statue for a “woman far advanced in pregnancy, probably a patroness of women in pregnancy and child-birth”, and assigned it to the oldest Etruscan style [...] But the head was modern, the body is decidedly male, and there was a hollow for the vase made in the front of the paunch. Consequently the statue was restored afresh for Blundell under the advice of E.Q. Visconti, founded on a relief and a painting”. This interpretation was later followed by Ashmole and, most recently, by Bartman.

Bricault dates the statue to the Roman Imperial period. It was allegedly found in the vicinity of the Villa Mattei, close to the Santa Maria in Domnica. It remained in the Villa Mattei until it was acquired by Henry Blundell in the early 19th century (?) and transferred to the Ince Blundell Hall in England. It has been in the World Museum in Liverpool since the late 1950s. On the basis of its findspot, the statue has invariably been attributed to the so-called Iseum Metellinum in the literature on *Aegyptiaca Romana*.

Bibliography:

Venuti – Amaduzzi (1779) 86-87, and pl. 87 (reconstruction as Sabina Augusta); *Engravings* (1809) 13; De Clarac (1826-1853) vol. V, no. 2588B; Michaelis (1882) 355 no. 55; Lafaye (1884) 201; Ashmole (1929) 29 no. 54; Malaise (1972a) 167 no. 307; Bricault (2001) 164; Versluys (2002) 336; Bartman (2011) 173-174



Fig. 3.3.25

025 Isis/Isis priestess

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Isis / Isis priestess?

Date:
Roman Imperial

Findspot / ancient context:
Close to the Villa Mattei/Santa Maria in Domnica / Iseum Metellinum

Dimensions:
121 (incl. modern plinth) x 30 x 28

Preservation:
Nearly intact. The head and arms are modern; ancient plinth is let into modern one

Current location:
Liverpool, World Museum, inv. 1959.148.55

Under-life-size statue of standing female figure in contrapposto stance. In the absence of the original head and attributes, the association with Isis relies on the knotted costume (for the costume of Isis see Walters 1988 and Eingartner 1991). However, the exact interpretation of the statue is debated. It has been variously thought to represent the goddess Isis and a priestess of Isis.

The dating of the statue is disputed. Ashmole dates it to the 2nd century AD (probably reign of Hadrian), while Eingartner proposes a date in the early 3rd century AD (210-230 AD); no explanations are given in support of these datings. It was allegedly found in the vicinity of the Villa Mattei, close to the Santa Maria in Domnica. The statue remained in the Villa Mattei until it was acquired by Henry Blundell in the early 19th century (?) and transferred to the Ince Blundell Hall in England. In the late 1950s (presumably 1959, based on its current inventory number) it entered the collection of the World Museum in Liverpool. On the basis of its findspot, the statue has invariably been attributed to the so-called Iseum Metellinum.

Bibliography:

Account (1803) 20 no. 27, and 294 no. 8; *Engravings* (1809) pl. 21; De Clarac (1826-1853) vol. V, 290 no. 2574D; Michaelis (1882) 355 no. 55; Lafaye (1884) 201; Reinach (1906) 612; Ashmole (1929) 29 no. 55; Malaise (1972a) 167 no. 306; Eingartner (1991) 122 no. 34; Bricault (2001) 164; Versluys (2002) 336

026 Isis/Isis priestess/queen

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Isis / Isis priestess / Egyptian queen?

Date:
Hellenistic / Roman Imperial

Findspot / ancient context:
Domus Augustana (1920s?) / attributed to various contexts

Dimensions:
H. 8

Preservation:
Fragmentarily preserved; original subject matter partly recognisable

Current location:
Rome, Museo Palatino, inv. 475905 (12501)

Fig. 3.3.26

The identification of the under-life-size head is debated. It has been variously thought to represent the goddess Isis, a priestess of Isis, and a (Ptolemaic) royal person in the guise of Isis (Cleopatra VII?). The association with Isis relies on the headdress, which would have been decorated with a uraeus according to some authors, while others think it is some kind of emblem.

The dating of the sculpture fragment is contested. Some authors date it to the Hellenistic period (Roullet; Bartoli and Botti with reservation; cf. *infra*, 313-315 n. 366), although Roman Imperial datings prevail. Tomei believes that the head dates from the Augustan period on stylistic grounds; this date is accepted in the recent catalogue entry by Caso. It was probably found in the Domus Augustana in the 1920s (for the excavation history see Müskens). The head has been attributed to various contexts. Several authors connect it to an Egyptian sanctuary in the Domus Flavia (e.g., Malaise and Bricault), while Roullet believes it belonged to an Egyptianising building in the Domus Flavia, perhaps the Hermaeum. For a critical deconstruction of all previous hypotheses see Müskens.

Bibliography:

Bartoli – Botti (1957) 43-44 no. 4; Malaise (1972a) 220 no. 399; Roullet (1972) 48 n. 1; Tomei (1997) 120-121 no. 96; Bricault (2001) 166; Müskens (2014a) 113 no. 3; *Museo Palatino* (2014) 276 no. 93 (M. Caso)

027 Isis/Egyptian queen

Fig. 3.3.27

Material:

Marble

Style:

Naturalistic

Object category:

Statue

Subject matter:

Isis / Egyptian queen?

Date:

Ptolemaic/Hellenistic

Findspot / ancient context:

Via Labicana, in the vigna Reinach (1887) / attributed to various contexts

Dimensions:

H. 40

Preservation:

The head (of a composite statue?) is nearly intact; the crown has been lost

Current location:

Rome, Musei Capitolini, Centrale Montemartini, inv. 1154/S

Life-size female head with a tripartite wig and vulture headdress; the head of the vulture has been lost. The roughly worked lower part of the neck has been taken as an indication that the head was originally part of a full-body statue. A depression on top of the head indicates that a crown (undetermined character) was originally present. The subject matter of the head is debated. Some authors identify the woman as the goddess Isis, while others think that she represents a Ptolemaic queen who wanted to identify herself with the goddess (Berenike II or Cleopatra VII?).

The head has been variously dated to the 3rd, 2nd, and 1st centuries BC on stylistic and iconographic (physiognomic?) criteria. It has generally been considered to be of Alexandrian workmanship, and is thought to have been manufactured in either Alexandria or Rome. The head was found in 1887 in the vigna Reinach on the Via Labicana; it was rebuilt into a 'statue wall', and therefore evidently not *in situ* (cf. Ashton in *Cleopatra of Egypt*, Coates-Stephens 2001, 237). For the contextual attribution see *supra*, no. 005.

Bibliography:

Stuart Jones (1926) 63; Malaise (1972a) 173 no. 315d; Rouillet (1972) 109 no. 182; De Vos (1997) 124; *Iside* (1997) 396-397 V.15 (S. Ensoli); Ashton (2001) 118 no. 70; *Cleopatra of Egypt* (2001) 217 no. 194 (S.-A. Ashton); Bricault (2001) 164; Versluys (2002) 340; *Ägypten Griechenland Rom* (2005) 624-625 no. 206 (A. Krug); Tyldesley (2009) 68-69



Fig. 3.3.28

028 'Venus Esquilina'

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Cleopatra / (Drusilla) Isis-Aphrodite / Venus?

Date:
Roman Imperial

Findspot / ancient context:
Via Ugo Foscolo (1874) / Horti Lamiani

Dimensions:
H. 155

Preservation:
Except for the arms the statue is nearly intact

Current location:
Rome, Musei Capitolini, inv. 1141/S

The statue portrays a nude woman, perhaps in preparation for a bath. This may be suggested by the woman's nudity and the towel, which hangs from the support that stands next to her. The arms are lost, but the remaining fingers of the left hand suggest that the woman is shown while tying her hair back. A part of the support is carved in the form of a vase; a snake winds around it. The identification of the statue's subject matter is heavily debated. The statue was first published by Visconti, who believed that it represented the goddess Venus. This identification has ensured the name by which the statue has since been generally known. Glori first suggested Cleopatra VII; this identification was particularly revived in recent years (e.g., Andreae, Moreno). According to another opinion (followed, for instance, by Malaise), the woman would be Isis-Aphrodite, or Drusilla-Isis-Aphrodite as Köberlein suggested.

The statue has generally been dated to the Imperial Roman period on stylistic grounds. Malaise and Bricault suggest a (mid-)2nd century AD date, while an earlier dating is proposed in more recent studies (e.g., Moreno: early Imperial period; Balch: reign of Claudius). It was found in 1874 in the Via Ugo Foscolo on the Esquiline Hill in an underground room with other statues, which is thought to have belonged to a villa in the Horti Lamiani.

Bibliography:

Visconti (1875); Glori (1955); Köberlein (1962) 29-31; Malaise (1972a) 179-180 no. 333; Andreae (1998) 245-250; Bricault (2001) 164; Higgs (2001) 208-209; Versluys (2002) 347-348; Andreae (2006a); Weill Goudchaux (2006); Moreno (2009); Balch (2015) 358

029 Harpocrates?

Fig. 3.3.29

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Harpocrates?

Date:
Roman Imperial

Findspot / ancient context:
Via Giovanni Lanza (1885) / lararium Late Classical domus

Dimensions:
H. 25

Preservation:
The upper part is missing; the subject matter cannot be identified with certainty

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 1671/S

The small statuette of a squatting figure has been preserved until its waist. The identification of the subject matter is problematic as a result of its fragmentary preservation. It is usually thought to represent Harpocrates because of the preserved iconographical (squatting) scheme – an identification which is presumably strengthened by the fact that it was found together with other objects that we call Aegyptiaca. However, since conclusive iconographic details are lost (such as an index finger pointing to the lips), this identification is generally made with reservations.

The statuette has been dated on typological grounds to the second half of the 2nd century AD (e.g., Ensoli Vittozzi, Del Moro). For the findspot and contextual attribution see *supra*, no. 003.

Bibliography:

Visconti (1885) 35 no. 13; Malaise (1972a) 177 no. 325; Ensoli Vittozzi (1993) 226 no. 5; Leclant – Clerc (1996) 354 n. 49; *Aurea Roma* (2000) 521 no. 155 (M.P. Del Moro); Bricault (2001) 165; Versluys (2002) 346

030 Harpocrates?



Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Harpocrates / Eros / musician / child?

Date:
Roman Imperial

Findspot / ancient context:
Underneath Domus Flavia (1950) / attributed to an Egyptian shrine in the Domus Flavia

Dimensions:
H. 18

Preservation:
Head of a larger statue; the theme is not well recognisable because of its preservation

Current location:
Rome, Museo Palatino, inv. 475880 (12466)

Fig. 3.3.30

Head of a young boy. Traces of red and yellow pigment are visible on the hair and hair-band, respectively. The subject matter of the head is disputed. The various opinions result from different identifications of the damaged portion of stone between the lips of the young boy. In most studies on *Aegyptiaca Romana* the head is identified as that of the child-god Harpocrates. This identification relies on the reconstruction of an index finger that points to the lips, which is usually associated with the Egyptian god. This possibility is not entirely rejected by other authors, but they present additional identifications: Carettoni and Malaise, for instance, consider the possibility that the head could belong to Eros or a musician, while Kenner thinks the head belongs to a laughing child.

The head has generally been dated to the (mid-)2nd century AD on stylistic grounds. It was found in 1950 underneath the remains of the Domus Flavia, in the south-western section near the Casina degli Zuccari. When found, the head was put together with other sculptural fragments on a base of brickwork, perhaps as a result of an earlier research campaign in the area; it was evidently not *in situ*. The head has generally been attributed to a supposed Egyptian shrine in the Domus Flavia (e.g., Malaise, Bricault, and Versluys); this hypothesis is questioned by Müskens.

Bibliography:

Carettoni (1950) 68-69; *ibid.* (1951) 165-166; Kenner (1960) 91 n. 470; Helbig (1966) 879-880 no. 2099 (K. Parlasca); Malaise (1972a) 220 no. 401; Tomei (1997) 117 n. 90; Bricault (2001) 166; Müskens (2014a) 115 no. 13; *Museo Palatino* (2014) 270 no. 87 (M. Caso)

031 Horus/falcon

Fig. 3.3.31

Material:

Marble

Style:

Naturalistic

Object category:

Statue

Subject matter:

Horus / falcon?

Date:

Roman Imperial

Findspot / ancient context:

Vicus Caprarius (1999-2001) / attributed to various contexts

Dimensions:

H. 35 (estimation, no data)

Preservation:

Some parts are missing; the subject matter remains well recognisable

Current location:

Rome, Area Archeologica del Vicus Caprarius, without inv. number

The subject matter of the statuette has been variably identified as a falcon and as the Egyptian god Horus in falcon form.

Insalaco dates the statuette to the late 2nd/early 3rd century AD (Severan period) on the basis of its presumed belonging to, and hence contemporaneity with, the Serapeum on the Quirinal Hill. It was found during reconstruction work of the Cinema Trevi between 1999 and 2001, in the archaeological area known as the Vicus Caprarius. Based on the proximity of the findspot to the Serapeum and the presumed religious character of the statuette, it has been attributed to that sanctuary. In addition, Capriotti Vittozzi takes its modest dimensions as an indication that it could have belonged to a private cult place.

Bibliography:

Insalaco (2002) 41; Capriotti Vittozzi (2013) 128 and 144

032 Pharaoh/sphinx

Material:
Marble

Style:
Naturalistic

Object category:
Statue

Subject matter:
Pharaoh / sphinx?

Date:
Roman Imperial

Findspot / ancient context:
Via Labicana (1875) / attributed to various contexts

Dimensions:
H. 24

Preservation:
Head of a larger statue preserved; nose missing (antique restoration?)

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 23/S

Fig. 3.3.32

The head wears a *nemes*-headdress with a uraeus, traces of which remain. The nose has been lost. The hole for the insertion of a pin that would have joined two pieces together has been taken as an indication of its antique restoration. Thanks to its fragmentary preservation the subject matter is debated. Some authors identify the head as a fragment of a pharaoh statue, while others reconstruct the original theme as a sphinx. The latter reconstruction is based on the specific form of the *nemes*' back, which continues in a horizontal plane. This is a common feature of lying sphinxes, as opposed to standing figures where this horizontal continuation is not present.

The head has invariably been dated to the Roman Imperial period. More specifically, Ensoli proposes a 1st century AD date on the basis of iconographical and stylistic features, like the execution of the eyeballs (Ensoli in *Iside*). It was found in 1875 on the Via Labicana. For the contextual attribution see *supra*, no. 005.

Bibliography:

Lafaye (1884) 208 with n. 2; Stuart Jones (1912) 358 no. 7; Bosticco (1952) 24 no. 2; Malaise (1972a) 173 no. 316; Rouillet (1972) 103 no. 155; *Iside* (1997) 399 V.17 (S. Ensoli); Bricault (2001) 164; Versluys (2002) 339 with n. 463



Fig. 3.3.33

033 Geb

Material:
Marble

Style:
Conceptual

Object category:
Relief

Subject matter:
Geb

Date:
Roman Imperial

Findspot / ancient context:
Between Via degli Astalli and Via di San Marco (1910) /
attributed to various contexts

Dimensions:
58 x 25 x 8

Preservation:
A fragment of a larger relief is preserved; the subject matter
is well recognisable

Current location:
Rome, Museo Nazionale del Palazzo di Venezia, inv. 3283

The fragment is part of a larger relief scene. It shows a male figure seated on the remains of a throne. The identification of the figure with the Egyptian god Geb relies on the crown, which consists of the red crown of Upper Egypt and an *atef*-crown.

The relief has been dated to the late 1st century AD (reign of Domitian) on stylistic grounds. It was found in 1910 during the reconstruction of the Palazzetto Venezia, between Palazzo Venezia, Via degli Astalli and Via di San Marco; the character of the Roman Imperial building in which it was found is not clear. On the basis of its findspot and presumed religious character, Capriotti Vittozzi attributes the relief to a nearby Egyptian sanctuary – the Iseum Campense or the presumed temple of Isis Capitolina.

Bibliography:

Capriotti Vittozzi (2005); *ibid.* (2013) 117, and 129

034 Isis *pelagia*?

Fig. 3.3.34

Material:
Marble

Style:
Naturalistic

Object category:
Relief

Subject matter:
Isis *pelagia*?

Date:
Roman Imperial

Findspot / ancient context:
Near the Theatre of Marcellus / attributed to various contexts

Dimensions:
72 x 53 x 7

Preservation:
Fragment of a larger relief; the subject matter can hardly be identified with certainty

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 2448/S

The fragment is part of a larger relief scene. It shows the upper part of a female figure that turns her head backwards, and the extremities of two millet stalks. The knotted costume and the cobra snake on the diadem have led to the generally accepted identification of the female figure as the goddess Isis, but the fragmentary preservation of the relief poses limitations to the exact interpretation of the iconographical scheme. Based on the presence of the millet stalks and the find of a dedication to Isis *frugifera* in the proximity of this relief fragment's findspot (see below), some authors believe that Isis *frugifera* is depicted (Ensoli). Other interpretations include Isis-Demeter, either shown standing upright with a torch in her right hand, an ear of corn in her left and a modius on the head (Lipka), or holding the reins of a chariot (La Rocca), and Isis *pelagia*, striding to the right, holding an extended sail in both hands and with one foot (Bricault).

The relief has been dated to the 1st and 2nd centuries AD (Ensoli: Julio-Claudian period on stylistic and iconographical grounds; mid-2nd century AD/Antonine period?: Malaise, Parlasca; 1st-2nd century AD copy of a 2nd century BC original: Bricault). It was found in the vicinity of the Theatre of Marcellus. Based on its presumed religious character, the relief has been attributed to an Isis sanctuary; since it was found close to the Capitol, several authors have tentatively connected it to the so-called temple of Isis Capitolina (Parlasca, Malaise, Ensoli, and Bricault). La Rocca attributes the relief to Claudius' triumphal arch in the Via Lata.

Bibliography:

Parlasca (1964); Malaise (1972a) 214 no. 392; Coarelli (1982) 64; La Rocca (1994) 271-272; *Le antichità egiziane* (1995) 78; *Iside* (1997) 400-402 V.19 (S. Ensoli); Versluys (2002) 352; Bricault (2006) 98-99; Lipka (2009) 92; *LIMC*, s.v. Isis 769 no. 93

035 Jupiter-Ammon



Fig. 3.3.35

Material:

Marble

Style:

Naturalistic

Object category:

Relief

Subject matter:

Jupiter-Ammon

Date:

Roman Imperial

Findspot / ancient context:

Forum of Augustus / portico of the Forum of Augustus

Dimensions:

62 x 32 (diam. x thickness), inv. 2513

Preservation:

Fragmentarily preserved; the theme remains well recognisable

Current location:

Rome, Mercati di Traiano, inv. 2513, 3201, 4673

Clipei (circular forms that evoke shields, so-called *imagines clipeatae*) with male heads in their centre. Based on the presence of rams-horns, the subject matters have generally been identified as depictions of the god Jupiter-Ammon. This identification has ensured the occasional appearance of these clipei in overviews of *Aegyptiaca*. One head has been preserved nearly intact (inv. 2513); fragments of at least two other heads show that there were several identical clipei (inv. 3201, 4673).

The heads have been variously dated to the Augustan and Hadrianic periods, namely, either contemporaneously with the construction of Augustus' Forum, or with its restorations during the reign of Hadrian (see, e.g., Van Aerde and Leclant and Clerc in *LIMC*, respectively). They were found during the excavations of the Forum of Augustus and are believed to have decorated the attic of the portico of the Forum of Augustus (see the reconstruction in Ungaro 2007a, 120-121, fig. 144). The images of Jupiter-Ammon, set on shields in square panels, are thought to have recalled the Roman tradition of ancestral heads on shields, while the image of Jupiter-Ammon has been understood as a reference to Egypt and, more specifically, Alexander the Great, since Alexander was told of his divinity at the shrine of Ammon in Siwa. Through the images of Jupiter-Ammon on his Forum, Augustus would present himself as the new Alexander (Galinsky). Alternatively, La Rocca (in *Il foro di Augusto*) believes that the heads of Jupiter-Ammon had an apotropaic function, and suggests that the shields of the portico of Augustus' Forum alternately showed images of Jupiter-Ammon and Medusa, similar to examples from the provinces.

Bibliography:

Ricci (1930) 23; *Il foro di Augusto* (1995) 42-47 no. 12-13 (E. La Rocca); Galinsky (1996) 207-208; Ungaro (2007b) 152-157; Van Aerde (2015) 274-277; *LIMC* I, s.v. Ammon 672-673 no. 38 (J. Leclant and G. Clerc)

036 Pharaoh



Material:
Marble

Style:
Conceptual

Object category:
Relief

Subject matter:
Pharaoh

Date:
Roman Imperial

Findspot / ancient context:
Borgo Santo Spirito (1925) / attributed to various contexts

Dimensions:
63 x 67 x 8

Preservation:
A fragment of a larger relief is preserved; the subject matter is only partly recognisable

Current location:
Rome, Museo Nazionale Romano, Palazzo Altemps, inv. 106548

Fig. 3.3.36

The relief is a fragment of an originally larger scene. It shows a part of a pharaoh figure with what may be the remains of a *nemes*-headress (?) from which a cobra emerges. The subject matter is generally believed to represent a Roman emperor in the guise of a pharaoh; no attempts have been made to identify a particular emperor.

The relief is dated to the Roman Imperial period without further specification. It was found in 1925 near villa Cecchini, between Borgo Santo Spirito and the Via dei Penitenzieri. Based on its large dimensions, the relief is generally considered to have functioned in an important context. On the basis of its findspot and presumed Egyptian character, Sist Russo connects the relief to the Ager Vaticanus, perhaps the Circus of Caligula where the Vatican obelisk was erected (see *infra*, no. 088), or the Phrygian sanctuary known as Phrygianum.

Bibliography:

Manera – Mazza (2001) 111 no. 80; *Scultura antica in Palazzo Altemps* (2002) 287 (L. Sist Russo); *Palazzo Altemps* (2014) 309 (L. Sist Russo)

037 Pharaoh?

Fig. 3.3.37

The relief is a fragment of an originally larger scene. It shows a part of an enthroned male figure, perhaps a pharaoh or a god. The decoration of the throne presumably shows the remains of a *sema-tawy* motif symbolising the unification of Upper and Lower Egypt (remains of papyrus plants on top of the god Hapy's head, and the upper part of the trachea entwined with the remains of either papyrus or lily plants).

The relief fragment has been dated to the Roman Imperial period; no further specification is given. It was found in 1880 in the remains of a small church on the Via Due Macelli (in the foundations of Villa Ruspoli). When found it was re-cut into a Ionic capital. Based on the presumed proximity of its findspot to the Quirinal, Malaise tentatively associates the relief with the Serapeum on the Quirinal Hill. Alternatively, Grenier connects the relief-block to two similar relief fragments from the Vatican Museum that depict the Egyptian god Thoth, and which according to him would have belonged to the decoration of the temple of Thoth-Hermes that was erected by Marcus Aurelius (for which see Capriotti Vittozzi 2013, 129-130 with relevant bibliography).

Material:

Marble

Style:

Conceptual

Object category:

Relief

Subject matter:

Pharaoh?

Date:

Roman Imperial

Findspot / ancient context:

Via Due Macelli (1880) / attributed to various contexts

Dimensions:

43 x 43 x 17

Preservation:

A fragment of a larger relief is preserved; the subject matter is only partly recognisable

Current location:

Rome, Musei Vaticani, Museo Gregoriano Egizio, inv. 22850

Bibliography:

Botti – Romanelli (1951) 122 no. 198; Malaise (1972a) 184 no. 339; Roulet (1972) 63 no. 42; Grenier (1994) 674



Fig. 3.3.38

038 Pharaoh?

Material:
Marble

Style:
Conceptual?

Object category:
Relief

Subject matter:
Pharaoh?

Date:
Roman Imperial

Findspot / ancient context:
South of the Via del Seminario (1991-1993) / Iseum Campense

Dimensions:
H. 30

Preservation:
The relief is too fragmented to identify the subject matter with certainty

Current location:
Unknown (Alfano: Camera dei Deputati)

Relief fragment that depicts the lower part of a male figure in profile, perhaps a pharaoh (like no. 037?).

Alfano tentatively dates the relief fragment to the late 1st century BC/early 1st century AD on stylistic grounds. It was found between 1991 and 1993 during reconstruction work of the so-called Insula Domenicana, just south of the Via del Seminario, in the Large Courtyard of the former Dominican convent. On the basis of its findspot, it has been attributed to the Iseum Campense.

Bibliography:
Alfano (1998) 204-205

039 Isis priestess Galatea

Fig. 3.3.39

Material:
Marble

Style:
Naturalistic

Object category:
Relief

Subject matter:
Isis priestess

Date:
Roman Imperial

Findspot / ancient context:
Close to the Villa Mattei/Santa Maria in Domnica / Iseum Metellinum

Dimensions:
170 x 126 x 20

Preservation:
The main scene is overall well preserved; the frame with inscription is damaged

Current location:
Rome, Musei Vaticani, Museo Pio Clementino, Loggia Scoperta, inv. 840

Funerary relief of Galatea, who is represented in the guise of an Isis priestess as attested by the fringed veil and narrow stole, the situla in her left hand, and the crescent moon with lotus that she wears on the head (see Walters on this emblem in general). A bearded man on the right burns incense on a thymaterion in honour of the deceased; some authors believe that this man is an Isis priest (Malaise, Bricault, and Versluys). For the fragmentarily preserved Latin inscription see Malaise.

The relief has generally been dated to the mid-2nd century AD (early Antonine period) or slightly earlier (130-140 AD, on the basis of the hairstyle). It was allegedly found in the vicinity of the Villa Mattei, close to the Santa Maria in Domnica. On the basis of its findspot, the relief has been attributed to the so-called Iseum Metellinum, at least in studies on Aegyptiaca in the Roman world. However, this is presumably a private funerary relief, which, therefore, is not likely to have functioned in a sacral context.

Bibliography:

Lafaye (1884) 299 no. 115; Malaise (1972a) 143 no. 107 = 168 no. 309; Walters (1988) 54; Eingartner (1991) 163-164 no. 135; Bricault (2001) 164; Versluys (2002) 336

040 Winged scarab



Material:
Marble

Style:
Conceptual

Object category:
Relief

Subject matter:
Winged scarab

Date:
Roman Imperial

Findspot / ancient context:
Via dei Fori Imperiali (ca. 1930) / attributed to various contexts

Dimensions:
59 x 83 x 16

Preservation:
One block of a larger scene is preserved; a part of the block is missing

Current location:
Rome, Musei Capitolini, inv. 22/S

Fig. 3.3.40

The block is a fragment of an originally larger scene. It depicts an image of a winged scarab carved in relief.

The white marble from which the relief-block is carved has been erroneously characterised as yellow limestone in the older literature (Bosticco, Malaise, and Roulet). Ensoli Vittozzi dates the relief to the 1st century AD or slightly later on stylistic grounds. It was found around 1930, during excavations of the Imperial Fora for the construction of the Via dei Fori Imperiali; De Vos says that it was found in a building where it was reused as building material. Based on its findspot and presumed religious character, Malaise attributes the relief to the so-called temple of Isis Capitolina or the Iseum and Serapeum in Regio III; Roulet suggests that it could have belonged to the supposed Isiac shrine in the Domus Flavia (for which see Müskens); Ensoli believes that the block belongs to the soffit of a wall decoration in a monumental building on the Fori Imperiali (Templum Pacis or Forum of Augustus).

Bibliography:

Bosticco (1952) 27; Malaise (1972a) 177-178 no. 329; Roulet (1972) 62 no. 40; Ensoli Vittozzi (1990) 50-51 no. 10; De Vos (1997) 133; Ensoli (1997) 313; *Musei Capitolini* (2010) 90-91 no. 8 (N. Agnoli); Müskens (2014a) 109-110, 114 no. 11

041 Relief with Isis and Sarapis

Fig. 3.3.41

Material:

Marble

Style:

Naturalistic

Object category:

Relief

Subject matter:

Votive scene

Date:

Hellenistic / Roman Imperial

Findspot / ancient context:

Sanctuary Jupiter Dolichenus (1935) / sanctuary Jupiter Dolichenus

Dimensions:

66 x 133

Preservation:

Nearly intact

Current location:

Rome, Musei Capitolini, Centrale Montemartini, inv. Ant. Com. 9747

Votive relief dedicated to Jupiter Dolichenus, Iuno Dolichena, and Isis and Sarapis. Jupiter Dolichenus and Iuno Dolichena stand on a bull and horse, respectively. A burning altar is shown between them; above the altar, on the outstretched wings of an eagle, are busts of Sarapis and Isis. The Egyptian deities are recognisable by the modius and basileion on their heads. Busts of the Dioscuri are depicted in the left and right corners of the relief (for an elaborate description see Hörig – Schwertheim). See *RICIS* 501/0128 for the Latin inscription.

The relief has generally been dated to the (second half of the) 2nd century AD; however, Rouillet believes that the relief dates from the Hellenistic period (cf. *infra*, 313-315 n. 366). It was found in 1935 in the Dolicheneum to the east of the Church of S. Sabina, close to the Church of S. Alessio. Based on its findspot, the relief has invariably been attributed to the sanctuary for Jupiter Dolichenus on the Aventine Hill.

Bibliography:

Colini (1935) 152 no. 16; Kan (1943) 107 no. 174; Merlat (1951) 166-168 no. 185; Malaise (1972a) 141 no. 101 = 228 no. 412; Rouillet (1972) 40; Hornbostel (1973) 225; Kater-Sibbes (1973) 123-124 no. 664; Hörig – Schwertheim (1987) 230-232 no. 365; Sorrenti (1996) 379-380 no. 9; Bricault (2001) 167; Versluys (2002) 366; *LIMC*, s.v. Isis 776 no. 206

042 Relief with Isis and Sarapis

Fig. 3.3.42

Material:
Marble

Style:
Naturalistic

Object category:
Relief

Subject matter:
Votive scene

Date:
Hellenistic / Roman Imperial

Findspot / ancient context:
Sanctuary Jupiter Dolichenus (1935) / sanctuary Jupiter Dolichenus

Dimensions:
56 x 58

Preservation:
Nearly intact

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. Ant. Com. 9750

Votive relief dedicated by P. Egnatius Fructus with images of Jupiter Dolichenus and Iuno Dolichena standing on a bull and a doe/heifer (?) respectively, plus Sol and Luna, and the Dioscuri. Sarapis and Isis stand in the centre of the lower part and wear a modius and basileion on their heads, respectively. Colini believes that the small holes along the edges served for the attachment of stars or sunrays to underline the astrological meaning of the relief (see Tran Tam Tinh for a detailed description). See *RICIS* 501/0129 for the Latin inscription.

The relief has generally been dated to the (early to mid-)3rd century AD on stylistic grounds; however, Roulet believes that the relief is of Hellenistic age (cf. *infra*, 313-315 n. 366). For the findspot and contextual attribution see *supra*, no. 041.

Bibliography:

Colini (1935) 152 no. 17; Kan (1943) 107-108 no. 175; Merlat (1951) 202-205 no. 206; Malaise (1972a) 141 no. 102 = 228 no. 412; Roulet (1972) 40; Hornbostel (1973) 307; Kater-Sibbes (1973) 124 no. 665; Tran Tam Tinh (1983) 174-175 no. IVB 1; Hörig – Schwertheim (1987) 253-254 no. 386; Sorrenti (1996) 387-388 no. 17; Bricault (2001) 166; Versluys (2002) 366; *LIMC*, s.v. Isis 776 no. 207

043 Two relief fragments

Fig. 3.3.43a-b

Material:

Marble

Style:

Conceptual

Object category:

Relief

Subject matter:

Offering scene

Date:

Roman Imperial

Findspot / ancient context:

Underneath S. Giovanni in Laterano (1876) / attributed to various contexts

Dimensions:

113 x 48 x 17 / 96 x 50 x 16

Preservation:

The fragments are too fragmented to identify the subject matters with certainty

Current location:

Rome, Musei Vaticani, Magazzino ex Ponteggi (deposito), inv. 22845-22846

The two fragments are part of a larger relief scene. One fragment shows the remains of an offering scene (?): a deity, generally identified as Isis, addresses a bovine figure which has been variably interpreted as Hathor and Apis. These two figures are separated by plants, which have generally been identified as stems of papyrus plants. The other fragment depicts a part of what has generally been identified as an Egyptian temple, but what may rather be a shrine on a pedestal.

The relief fragments have been dated to the 1st and 2nd centuries AD (Flavian period: Spinola, on stylistic grounds; first half 2nd century AD/Hadrianic reign: Malaise; second half 2nd century AD: Kater-Sibbes). It is generally assumed that they were found in 1876 in a house of the clergy of the San Giovanni in Laterano, near the Church of SS. Marcellino e Pietro. However, Spinola recently corrected this information and argued that the fragments were found in 1876 underneath the San Giovanni in Laterano during the construction of the new apse of Vespignani, after which they were exhibited in the house of the clergy of San Giovanni in Laterano. They were donated in 1912 to the Vatican Museum. For the contextual attribution see *supra*, no. 005. Spinola notes that the relief slabs show signs of reuse and that their findspot is therefore not necessarily similar to their original functional context.

Bibliography:

Schneider Graziosi (1916); Botti – Romanelli (1951) 120-121 no. 193-194; Malaise (1972a) 173-174 no. 317; Rouillet (1972) 62 no. 35-36; Kater-Sibbes (1975) vol. II, 11 no. 280; *Iside* (1997) 405 V.22-23 (A. Amenta) (descriptions and illustrations reversed); Bricault (2001) 164; Spinola (2001) 92-95, and 98-99; Versluys (2002) 339-340

044 Relief with Egyptian gods

Material:
Marble

Style:
Naturalistic

Object category:
Relief

Subject matter:
Composition (unspecified)

Date:
Ptolemaic/Hellenistic / Roman Imperial

Findspot / ancient context:
Via della Conciliazione (1941) / attributed to various contexts

Dimensions:
79 x 126 x 30

Preservation:
Minor parts of the relief are missing; the themes remain well recognisable

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 2425/S



Fig. 3.3.44

Relief showing various Egyptian gods and a priest. In the centre, the enthroned figure of Sarapis of the so-called Bryaxis-type can be observed. A three-headed dog sits to his right, and Harpocrates stands to his left with a cornucopia in his hands and an index finger pointed to his mouth. This central scene is flanked by the figures of two standing female goddesses, who have generally been identified as Isis-Demeter (to the right) and Isis-Persephone (to the left); the headless male body of a priest/dedicant (?) stands to the right of Isis-Demeter. Snakes decorate the side panels of the relief (for an elaborate description see Ensoli in *Iside*).

The dating of the relief is disputed. Some authors believe that it dates from the Ptolemaic/Hellenistic period (2nd century BC) (e.g., Malaise, *Le antichità egiziane*; cf. *infra*, 313-315 n. 366), others favour a Roman Imperial dating (2nd century AD) on stylistic grounds. Because of the syncretistic forms of Isis on the relief an Alexandrian background or production is usually presumed (e.g., Malaise, Ensoli; cf. Versluys).

It was found in 1941 in the Via della Conciliazione, close to the Piazza Pia. The relief has been attributed to various contexts. Based on its presumed religious character, Malaise reconstructs an Egyptian temple or sacellum in Regio XIV, the region where the relief was excavated; this hypothesis found some acceptance in subsequent studies (e.g., Coarelli, *Le antichità egiziane*). Taking the proximity of the findspot to the Vatican necropolis into account, and considering the fact that some tombs in that cemetery contained wall paintings with Egyptian themes, Ensoli (in *Iside*) proposes a funerary context for the relief and presumes that it most likely belonged to an Egyptian priest.

Bibliography:

Parlasca (1964) 203 n. 42; Helbig (1966) 33-34 no. 1185 (E. Simon); Malaise (1972a) 229-230 no. 420; Hornbostel (1973) 229-230; Kater-Sibbes (1973) 119 no. 644; Malaise (1978) 647 no. 394; Coarelli (1982) 65; *Le antichità egiziane* (1995) 78; *Iside* (1997) 403 no. V.20 (S. Ensoli); Bongrani *et al.* (1998) 566; *Aurea Roma* (2000) 516-517 no. 144 (S. Ensoli); Versluys (2002) 352, and 368; *LIMC*, s.v. Harpocrates 441 no. 396, s.v. Isis 781 no. 262

045 Relief with Egyptian crowns

Material:
Marble

Style:
Conceptual

Object category:
Relief

Subject matter:
Composition (unspecified)

Date:
Roman Imperial

Findspot / ancient context:
Eastern slope of the Palatine Hill (1936-37) / attributed to various contexts

Dimensions:
146 x 25 x 8

Preservation:
The upper part of a larger relief is preserved; the themes are only partially recognisable

Current location:
Rome, Museo Palatino, inv. 12500

Fig. 3.3.45a-c

The upper part of an originally larger relief is preserved in two fragments and shows remains of various Egyptian crowns and hieroglyphic signs. Malaise asserts that these hieroglyphs approximate the name of Ptah, a reading that is not accepted by Prof. Kaper (pers. comm.). Based on the crowns and hieroglyphs, some authors believe that the relief scene would have originally depicted, among other things, Ptah, Isis and Harpocrates.

The relief fragments are dated to the Flavian period (reign of Domitian) by Bartoli and Botti on stylistic grounds. They were found in 1936-37 on the eastern slope of the Palatine Hill, near the gardens of S. Bonaventura. When found the fragments were reused as steps, which may have belonged to a nymphaeum that dates to the early 4th century AD (cf. Müskens). For the contextual attribution see *supra*, no. 026.

Bibliography:

Bartoli – Botti (1957) 18-19, 38-40 no. 2, and 43; Helbig (1966) 864-865 no. 2081 (K. Parlasca); Malaise (1972a) 219-220 no. 397; Rouillet (1972) 62 no. 38; Bricault (2001) 166; Versluys (2002) 361; Müskens (2014a) 114 no. 12



Fig. 3.3.46

046 Relief fragments

Material:
Marble

Style:
Conceptual

Object category:
Relief

Subject matter:
Composition (unspecified)

Date:
Roman Imperial

Findspot / ancient context:
Peristyle courtyard Domus Flavia (1912) / attributed to various contexts

Dimensions:
120 x 90 x 4

Preservation:
Several fragments of a larger relief are preserved

Current location:
Rome, Museo Palatino, inv. 12502

Several fragments of an originally larger relief have been preserved. The lowest of two registers shows two seated gods facing left with wigs on their heads (according to Malaise these are *nemes*-headdresses), which are crowned by solar discs and uraeus snakes. They hold *was*-sceptres in their hands, and they are seated on so-called *nb*-baskets. The preserved parts of the upper register show three (Malaise: four; these are not specified) hieroglyphic signs, which have generally been identified as imitation hieroglyphs (e.g., Parlasca in Helbig). These are, from left to right: the remains of a *mš*-hieroglyph, a bird, and a serpent (Parlasca). A seated figure with an attribute in its hands is depicted on the reverse of the relief fragments; it was either carved away, as Parlasca suggests, or it was left in an initial stage of the carving process.

The relief fragments are dated to the Flavian period (reign of Domitian) on stylistic grounds by Bartoli and Botti. They were excavated in 1912 in the drainage system in the north-western part of the large water basin in the peristyle courtyard of the Domus Flavia; they were evidently not found *in situ*. The fragments have been attributed to various contexts. The excavator of the fragments, Boni, believed that the plates once decorated an Egyptian honorary monument in the peristyle courtyard of the Domus Flavia, which would date from the reign of emperor Hadrian. Subsequent authors have attributed the relief fragments to an Egyptian shrine in the Domus Flavia (e.g., Malaise, Bricault, and Versluys). Roullet connects the fragments to an Egyptianising building in the Domus Flavia, perhaps the Hermaeum known from a passage from Suetonius (for a critical deconstruction of all previous hypotheses see Müskens).

Bibliography:

Marella Vianello (1947) 6; Bartoli – Botti (1957) 18, 36-38 no. 1, and 43; Helbig (1966) 864 no. 2080 (K. Parlasca); Malaise (1972a) 219 no. 396; Roullet (1972) 62 no. 39; Bricault (2001) 166; Versluys (2002) 361; Parlasca (2004) 413-415; Müskens (2014a) 114 no. 10

047 Relief fragment

Fig. 3.3.47

Material:

Marble

Style:

Conceptual

Object category:

Relief

Subject matter:

Composition (unspecified)

Date:

Roman Imperial

Findspot / ancient context:

Hippodrome Garden, Palatine Hill (1893) / attributed to various contexts

Dimensions:

31 x 18 x 6

Preservation:

A small fragment has been preserved; original themes are no longer recognisable

Current location:

Rome, Museo Palatino, inv. 12498

Small relief fragment, which depicts a hand with the remains of a sceptre in a hand, an egg like sign, and a bull, which is lying on the remains of a standard. Some authors believe that the hand with sceptre would belong to a female figure. The egg-shaped sign has been identified as the hieroglyphic determinative sign for female deities. Taken together, it has been suggested that the hand would belong to a deity. The lying bull is sometimes identified as Apis, an identification that is supported by the crescent moon decoration on its flank (cf. Müller 1969, 86-87 no. 280; *Egittomania* 2006, 141 no. II.98).

Bartoli and Botti date the relief fragment to the Flavian period (reign of Domitian) on stylistic grounds; this date is accepted by Bricault (without further explanation). It was found in 1893 on the Palatine Hill, near the central entrance to the Hippodrome Garden, underneath the gardens of the convent of S. Bonaventura. For the contextual attribution see *supra*, no. 026.

Bibliography:

NSc (1893) 161 (G. Gatti); Bartoli – Botti (1957) 40-42 no. 3, 43; Helbig (1966) 865 (K. Parlasca); Malaise (1972a) 220 no. 398; Rouillet (1972) 62 no. 37; Kater-Sibbes (1975) vol. II, 11 no. 281; Bricault (2001) 166; Müskens (2014a) 114 no. 9

048 Relief fragment



Fig. 3.3.48

Material:
Marble

Style:
Conceptual

Object category:
Relief

Subject matter:
Composition (unspecified)

Date:
Roman Imperial

Findspot / ancient context:
South of the Via del Seminario (1991-1993) / Iseum Campense

Dimensions:
H. 30

Preservation:
The relief is too fragmented to identify the subject matter with certainty

Current location:
Unknown (Alfano: Camera dei Deputati)

The fragment is part of a larger relief scene. It depicts a hand with the remains of a sceptre.

Alfano tentatively dates the relief fragment to the late 1st century BC/early 1st century AD on stylistic grounds. For the findspot and contextual attribution see *supra*, no. 038.

Bibliography:
Alfano (1998) 204

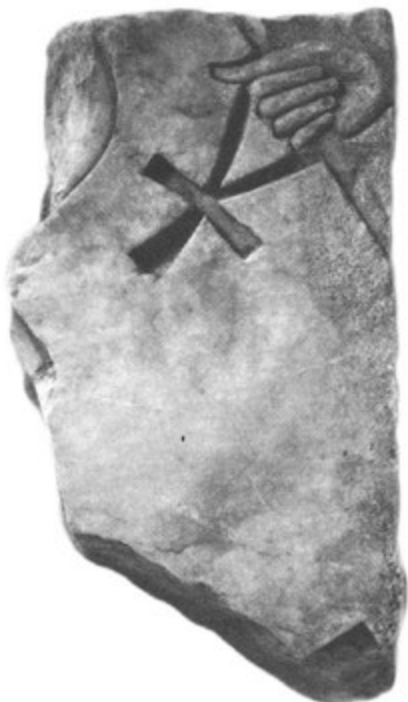
049 Relief fragment with *ankh*

Fig. 3.3.49

Material:

Marble

Style:

Conceptual

Object category:

Relief

Subject matter:

Composition (unspecified)

Date:

Roman Imperial

Findspot / ancient context:

Between Via Labicana – Via di S. Giovanni in Laterano / Iseum and Serapeum (Regio III)

Dimensions:

33 x 17 x 7

Preservation:

The relief is too fragmented to identify the themes with certainty

Current location:

Unknown (Parlasca 2004: depository of the Musei Comunali)

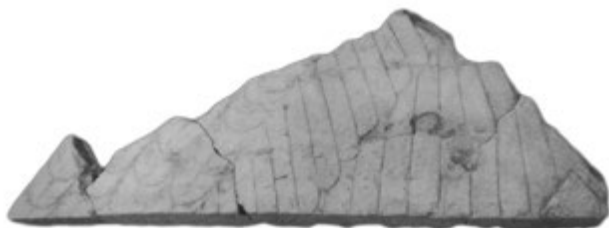
The fragment is part of an originally larger relief scene. It depicts a hand with the remains of a sceptre and an *ankh*-sign. Parlasca presumes that the hand belongs to a deity. Traces of another depiction are visible to the left; too little has been preserved to identify this image.

Parlasca dates the relief fragment to the late 1st century AD (reign of Domitian) on stylistic grounds. It was found during the excavations of the Ludus Magnus, the gladiatorial training complex near the Colosseum, between the Via Labicana and the Via di S. Giovanni in Laterano. On the basis of its findspot, and the presumed existence of Egyptian sanctuaries in the vicinity, it has been attributed to the Iseum and Serapeum in Regio III.

Bibliography:

Colini – Cozza (1962) 60 no. 7; Parlasca (1977) 61; De Vos (1997) 132-133; Parlasca (2004) 413

050 Relief fragment



Material:
Marble

Style:
Conceptual

Object category:
Relief

Subject matter:
Isis / winged sun-disc?

Date:
Roman Imperial

Findspot / ancient context:
South of the Via del Seminario (1991-1993) / Iseum Campense

Dimensions:
Unknown

Preservation:
The relief is too fragmented to identify the subject matter with certainty

Current location:
Unknown (Alfano: Camera dei Deputati)

Fig. 3.3.50

Relief fragment that depicts the remains of feathered wings. On the basis of a parallel relief from Benevento, Alfano suggests that the wings may have belonged to a depiction of a winged goddess, presumably Isis; alternatively, they may have been part of a pediment with the motif of a winged sun-disc, examples of which have been found nearby (see *infra*, no. 064-065).

Alfano tentatively dates the relief fragment to the late 1st century BC/early 1st century AD on stylistic grounds. For the findspot and contextual attribution see *supra*, no. 038.

Bibliography:
Alfano (1998) 205-206

051 Hathor capital

Fig. 3.3.51

Material:

Marble

Style:

Conceptual

Object category:

Capital

Subject matter:

Hathor-iconography

Date:

Roman Imperial

Findspot / ancient context:

Domus Flavia (?) (1862-67) / attributed to various contexts

Dimensions:

45 x 23 x 14

Preservation:

Superficial damage; the subject matter remains well recognisable

Current location:

Rome, Museo Palatino, inv. 12499

Hathor capital (for an elaborate description and an in-depth discussion of the type in general see Müskens); counterpart to *infra*, no. 052.

The capital is generally dated to the 1st century AD on stylistic grounds. More specifically, an Augustan age has recently been proposed on the basis of a comparison to similar capitals on an Augustan relief scene in the archaeological museum of Velletri (*Le mythe Cléopâtre*, Petrilli). It was found between 1862 and 1867 during the excavations of the Domus Flavia (see Müskens for a reconstruction of the find location). For the contextual attribution see *supra*, no. 026. In addition, the Domus Tiberiana has recently been forwarded as a possible context, without further explanation (*Le mythe Cléopâtre*).

Bibliography:

Weber (1910) 13 n. 50; Bartoli – Botti (1957) 44-46 no. 5; Von Mercklin (1962) 9 n. 1; Helbig (1966) 863-864 no. 2079 (K. Parlasca); Malaise (1972a) 220-221 no. 400; Roulet (1972) 56 no. 7; Versluys (2002) 361; Müskens (2014a) 112 no. 2; *Le mythe Cléopâtre* (2014) 297 no. 181; *Museo Palatino* (2014) 206-207 no. 26 (R. Petrilli); *LIMC*, s.v. Hathor 454 no. 19

052 Hathor capital



Fig. 3.3.52

Material:
Marble

Style:
Conceptual

Object category:
Capital

Subject matter:
Hathor-iconography

Date:
Roman Imperial

Findspot / ancient context:
Domus Flavia (?) (1862-67) / attributed to the Domus Tiberiana

Dimensions:
45 x 27 x 13

Preservation:
Superficial damage; the subject matter is well recognisable

Current location:
Rome, Museo Palatino, inv. 486972+591

Hathor capital (for a detailed description and an extensive discussion of the type in general see Müskens); counterpart to *supra*, no. 051.

The capital is generally dated to the 1st century AD on stylistic grounds. Like its counterpart, this capital has recently been dated to the Augustan period on the basis of similar capitals depicted on an Augustan relief scene in the archaeological museum of Velletri (*Le mythe Cléopâtre*, Petrilli). For the findspot and contextual attribution see *supra*, no. 51. There is no conclusive evidence to attribute the capital to any of the suggested Roman Imperial contexts (Müskens).

Bibliography:

Manera – Mazza (2001) 98 no. 66; Parlasca (2004) 419; Müskens (2014a) *passim*; *Le mythe Cléopâtre* (2014) 297 no. 181; *Museo Palatino* (2014) 206-207 no. 26 (R. Petrilli)

053 Hathor capital

Fig. 3.3.53

Material:

Marble

Style:

Conceptual

Object category:

Capital

Subject matter:

Hathor-iconography

Date:

Roman Imperial

Findspot / ancient context:

Via della Consolazione (1935) / attributed to various contexts

Dimensions:

50 x 58 (diam. top)

Preservation:

Superficial damage, but the subject matter remains well recognisable

Current location:

Rome, Musei Capitolini, inv. 2854/S

Hathor capital (for an elaborate description and an in-depth discussion of the type in general see Müskens).

The capital has generally been dated to the Roman Imperial period without further specification (Malaise, Versluys). It was found in 1935 in the Via della Consolazione. Based on its presumed religious character, the capital has been attributed to an Isis sanctuary; as it was found close to the Capitoline Hill, several authors have tentatively connected it to the so-called temple of Isis Capitolina (Parlasca, Malaise).

Bibliography:

Parlasca (1964) 203; Malaise (1972a) 215 no. 393; Rouillet (1972) 56 no. 6; *LIMC*, s.v. Hathor 454-455 no. 21; Versluys (2002) 352; *Ägypten Griechenland Rom* (2005) 716 no. 330 (J.F. Quack); Müskens (2014a) 98 n. 16

054 Papyrus capital



Material:
Marble

Style:
Conceptual

Object category:
Capital

Subject matter:
Papyrus

Date:
Roman Imperial

Findspot / ancient context:
Via del Beato Angelico 18 (1853) / Iseum Campense

Dimensions:
68 x 84 (diam.)

Preservation:
Intact

Current location:
Rome, Musei Vaticani, Museo Gregoriano Egizio, inv. 22859

Fig. 3.3.54

Papyrus capital (Roulet: vegetal capital).

Lembke tentatively dates the capital to the Severan period on stylistic grounds. It was found in 1853 in the Maison Silvestrelli (Via del Beato Angelico 18), together with a papyrus column (*infra*, no. 060), to which it may have belonged. Based on its findspot, the capital has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 47; Lafaye (1884) 218; Botti – Romanelli (1951) 125 no. 207; Malaise (1972a) 196 no. 356; Roulet (1972) 57 no. 15; Lembke (1994) 192 D21

055 Capital*Material:*

Marble

Style:

Conceptual

Object category:

Capital

Subject matter:

Palm?

Date:

Roman Imperial

Findspot / ancient context:

Via del Beato Angelico 23 (1856) / Iseum Campense

Dimensions:

53 x 115 (diam.)

Preservation:

The largest part of the object is lost; enough remains to secure its identification as capital

Current location:

Rome, Musei Capitolini, inv. 25/S

Fig. 3.3.55

Fragment of a capital with vegetal decoration. The identification of the floral leaves, and hence of the capital type, is disputed. Opinions are divided between lotus (Roullet), papyrus (Malaise, Lembke), and palm (Ensoli Vittozzi, Agnoli); based on the iconography, the latter identification is perhaps the most probable (for an elaborate description and discussion of the capital type see Agnoli). It was found together with a relief column (*infra*, no. 113). Since the objects have comparable original diameters they are generally considered to have belonged together.

The capital fragment has generally been dated to the Domitianic period (on the basis of the presumed contemporaneity of the capital with the column mentioned above: Ensoli Vittozzi and Lembke; on stylistic grounds: Parlasca). It was found in 1856 in the Maison Tranquilli (Via del Beato Angelico 23). Based on its findspot, the column shaft has invariably been attributed to the Iseum Campense.

Bibliography:

Henzen (1856) 180; Lanciani (1883) 49; Stuart Jones (1912) 360 no. 15; Malaise (1972a) 197-198 no. 363; Roullet (1972) 57 no. 9; Ensoli Vittozzi (1990) 52 no. 11; Lembke (1994) 192-193 D22; Parlasca (2004) 411; *Musei Capitolini* (2010) 89 no. 7 (N. Agnoli)

056 Papyrus capital



Material:
Marble

Style:
Conceptual

Object category:
Capital

Subject matter:
Papyrus

Date:
Roman Imperial

Findspot / ancient context:
Forum Romanum / no context proposed

Dimensions:
44 x 53 (diam.)

Preservation:
Incomplete & recomposed from many fragments; theme remains well recognisable

Current location:
Rome, Museo Palatino, inv. 593505

Fig. 3.3.56

Fragmentarily preserved papyrus capital; recomposed from many fragments.

The capital was found on the Forum Romanum, perhaps together with similar capital fragments. In the absence of further details, it is not clear to which context it belonged.

Bibliography:
Unpublished

057 Column base

Fig. 3.3.57

Material:
Marble

Style:
Naturalistic

Object category:
Column

Subject matter:
Nilotic scene

Date:
Roman Imperial

Findspot / ancient context:
Close to the Villa Mattei/Santa Maria in Domnica / Iseum Metellinum

Dimensions:
68 x 43 (diam.)

Preservation:
Minor damage to the upper part; the figures remain well recognisable

Current location:
Rome, Musei Vaticani, Galleria dei Candelabri, inv. 2599

The cylindrical column base is decorated with a continuous relief scene that appears to represent the feeding of the holy crocodiles. Ancient texts inform us that this took place in Egypt, at Arsinoë-Krokodeilopolis. Depicted are, among other things, the goddess Isis with a cornucopia in her hands, a sphinx on a base, an Apis bull (a Hathor cow according to *LIMC*), an Egyptian priest standing on a platform with a candelabrum in his hands, another priest who feeds crocodiles that rise from the water, and the reclining god Nile (a detailed description is given by Versluys, who defines the relief as a Nilotic scene).

The base, which may be the base of an altar or the lower part of a decorated column, has generally been dated to the mid-3rd century AD; no explanation is given to support this dating. It was allegedly found in the vicinity of the Villa Mattei, close to the Santa Maria in Domnica. On the basis of its findspot, the relief has been attributed to the so-called Iseum Metellinum.

Bibliography:

Lafaye (1884) 295-296 no. 107; Bonneau (1964) 354-355; Malaise (1972a) 168-169 no. 310; Kater-Sibbes (1975) vol. II, 13-14 no. 282; Meyboom (1995) 346 n. 33; Versluys (2002) 58-59 no. 9, and 336; Bricault (2001) 164; cf. *LIMC*, s.v. Hathor 456 no. 41

058 Column base

Fig. 3.3.58

Material:
Marble

Style:
Naturalistic

Object category:
Column

Subject matter:
Nilotic scene

Date:
Roman Imperial

Findspot / ancient context:
Found during the construction of the Palazzo delle Esposizioni (1880) / Serapeum

Dimensions:
37 x 33 (diam.)

Preservation:
Minor damage to the top of the base; the relief scenes remain well recognisable

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 931/S

The cylindrical column base is decorated with a continuous relief scene that represents what has been identified as a Nilotic scene (Bonneau, Versluys). Depicted are, among other things, the reclining god Nile, a hippopotamus, four putti, a crocodile, and date palms (Versluys gives a detailed description).

The object, which may be the base for a detachable vase, has been dated to the 2nd century AD; no explanation is given in support of this dating. It was found in 1880 during the construction of the Palazzo delle Esposizioni on the Quirinal Hill, and subsequently reused in the nearby Church of San Vitale. On the basis of its findspot, the column base has been attributed to the Serapeum on the Quirinal Hill; in addition to this attribution, Versluys suggests that the object was perhaps connected to a domus, remains of which were found close to its findspot.

Bibliography:

Caetani Lovatelli (1880); Stuart Jones (1926) 92 no. 28; Bonneau (1964) 355; Malaise (1972a) 181-182 no. 336; Dräger (1994) 229-230 no. 62; Versluys (2002) 63-65 no. 12

059 Column base

Fig. 3.3.59

The cylindrical column base is decorated with a continuous relief scene, which depicts Isis and Heracles (Osiris according to Lafaye) after the cleaning of the Augean stables. The inclusion of the base in inventories of Aegyptiaca relies on the depiction of several Egyptian elements, including the enthroned Isis, an Apis bull, and a Horus falcon (see Malaise for a detailed description).

The base, which may be the base of an altar or the lower part of a decorated column, has generally been dated to the mid-3rd century AD; no explanations are given in support of this dating. It was allegedly found in the vicinity of the Villa Mattei, close to the Santa Maria in Domnica. On the basis of its findspot, the relief has been attributed to the so-called Iseum Metellinum.

Material:

Marble

Style:

Naturalistic

Object category:

Column

Subject matter:

Composition (unspecified)

Date:

Roman Imperial

Findspot / ancient context:

Close to the Villa Mattei/Santa Maria in Domnica / Iseum Metellinum

Dimensions:

66 x 48 (diam.)

Preservation:

Well preserved

Current location:

Rome, Musei Vaticani, Galleria dei Candelabri, inv. 2547

Bibliography:

Lafaye (1884) 296 no. 108; Malaise (1972a) 169 no. 311; Bricault (2001) 164; Versluys (2002) 59

060 Papyrus column (shaft)



Fig. 3.3.60

Lower part of a papyrus column.

Lembke tentatively dates the column to the Severan period. It was found in 1853 in the Maison Silvestrelli (Via del Beato Angelico 18), together with a papyrus capital (*supra*, no. 054), to which it may have belonged. Based on its findspot, the column shaft has invariably been attributed to the Iseum Campense.

Material:

Marble

Style:

Conceptual

Object category:

Column

Subject matter:

Papyrus

Date:

Roman Imperial

Findspot / ancient context:

Via del Beato Angelico 18 (1853) / Iseum Campense

Dimensions:

65 x 50 (diam.)

Preservation:

The lower part of the column has been preserved

Current location:

Rome, Musei Vaticani, Museo Gregoriano Egizio,
inv. 22858

Bibliography:

Lanciani (1883) 47; Lafaye (1884) 218; Botti – Romanelli (1951) 125 no. 206; Malaise (1972a) 196 no. 356; Roulet (1972) 58 no. 20; Lembke (1994) 191-192 D19

061 Antefix



Material:
Marble

Style:
Conceptual

Object category:
Antefix

Subject matter:
Cobra

Date:
Roman Imperial

Findspot / ancient context:
Sanctuary Jupiter Dolichenus (1935) / sanctuary Jupiter Dolichenus

Dimensions:
24 x 29

Preservation:
Some superficial damage; the subject matter remains well recognisable

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 9941

Fig. 3.3.61

Antefix. Two cobra snakes with remains of crowns on top of their heads flank a central motif that consists of two stems of plants bound together (a lotus flower?); the motif is surmounted by a sun-disc. The serpents are generally assumed to refer to Isis Thermouthis and Sarapis Agathodaimon or related deities (see Spinola 2001, 80-85; cf. Alfano).

The antefix is dated to the Roman Imperial period without further specification. For the findspot and contextural attribution see *supra*, no. 017.

Bibliography:

Colini (1935) 156; Kan (1943) 109 no. 181b; Merlat (1951) 206-207 no. 213; Malaise (1972a) 228 no. 413; Rouillet (1972) 55 no. 3; Hörig – Schwertheim (1987) 258 no. 397; Sorrenti (1996) 403 no. 51; Alfano (1998) 203; Versluys (2002) 366

062 Antefix



Material:
Marble

Style:
Conceptual

Object category:
Antefix

Subject matter:
Cobra

Date:
Roman Imperial

Findspot / ancient context:
South of the Via del Seminario (1991-1993) / Iseum Campense

Dimensions:
H. 12

Preservation:
Enough has been preserved to recognise the subject matter

Current location:
Unknown (Alfano: Camera dei Deputati)

Fig. 3.3.62

Fragment of an antefix, which shows a part of a cobra snake with a sun-disc on its head. The preserved height of 12 cm indicates that the antefix would have originally had a considerable size.

Alfano dates the antefix to the 1st-2nd century AD on stylistic grounds. For the findspot and contextual attribution see *supra*, no. 038.

Bibliography:
Alfano (1998) 202-203

063 Antefix



Fig. 3.3.63

Material:
Marble

Style:
Conceptual

Object category:
Antefix

Subject matter:
Cobra

Date:
Roman Imperial

Findspot / ancient context:
South of the Via del Seminario (1991-1993) / Iseum Campense

Dimensions:
45 x 22

Preservation:
Enough has been preserved to recognise the subject matter

Current location:
Unknown (Alfano: Camera dei Deputati)

Fragment of an antefix, which shows a part of the undulating body of a cobra snake. The dimensions of the preserved fragment indicate that the antefix would have originally had a considerable size (larger than antefix *supra*, no. 061).

Alfano dates the antefix to the Roman Imperial period without further specification. For its findspot and contextual attribution see *supra*, no. 038.

Bibliography:
Alfano (1998) 203-204

064 Pediment

Material:
Marble

Style:
Conceptual

Object category:
Pediment

Subject matter:
Winged sun-disc

Date:
Roman Imperial

Findspot / ancient context:
Via Campo Marzio / Iseum Campense

Dimensions:
26 x 58

Preservation:
The central part of the pediment with winged sun-disc has been preserved

Current location:
Lost (formerly Berlin, Ägyptisches Museum, inv. 16785)



Fig. 3.3.64

Fragment of a rounded pediment (“Nischenbekrönung” according to Weber, followed by Rouillet and Parlasca). It shows a winged sun-disc, which is flanked by two uraei.

Parlasca (1977) dates the pediment to the Flavian period on stylistic grounds; Rouillet gives a terminus post quem of the 2nd century AD on typological grounds. It was found in the Via Campo Marzio (Weber), together with a similar pediment (*infra*, no. 065), a frieze with cobras (*infra*, no. 067), and perhaps other architectural ‘Aegyptiaca’ (discussed in Parlasca 1977). This group of objects was sold in 1903 to the Ägyptisches Museum in Berlin. The pediment and its documentation have been lost since the Second World War. Based on its findspot, the pediment fragment has been attributed to the Iseum Campense; however, it was not included in Lembke’s work on that sanctuary.

Bibliography:

Weber (1910) 13 no. 2; Malaise (1972a) 208 no. 390; Rouillet (1972) 59 no. 22; Parlasca (1977) 59-61 no. 1; Parlasca (2004) 419

065 Pediment



Material:
Marble

Style:
Conceptual

Object category:
Pediment

Subject matter:
Winged sun-disc

Date:
Roman Imperial

Findspot / ancient context:
Via Campo Marzio / Iseum Campense

Dimensions:
27 x 39

Preservation:
The central part of the pediment with winged sun-disc has been preserved

Current location:
Lost (formerly Berlin, Ägyptisches Museum, inv. 16786)

Fig. 3.3.65

Fragment of a rounded pediment depicting a winged sun-disc and two uraei. For a general description, dating, and contextual attribution see the typologically similar pediment *supra*, no. 064. Like its counterpart, this pediment has been lost since the Second World War.

Bibliography:

Weber (1910) 13 no. 2; Malaise (1972a) 208 no. 390; Rouillet (1972) 59 no. 23; Parlasca (1977) 59-61 no. 2; Parlasca (2004) 419

066 Entablature

Material:
Marble

Style:
Conceptual-naturalistic

Object category:
Entablature

Subject matter:
Horus / falcon?

Date:
Roman Imperial

Findspot / ancient context:
Pantheon (1874) / attributed to various contexts

Dimensions:
202 x 72 x 58

Preservation:
Three original faces are preserved; some damage, the themes remain well recognisable

Current location:
Rome, to the west of the Pantheon



Fig. 3.3.66

Corinthian entablature with relief scenes on three sides. The inclusion of the entablature in inventories of *Aegyptiaca* mainly relies on two falcon figures that are shown on one of its short sides. The falcons are shown in profile and stand on either side of a caduceus, which is sometimes identified as a reference to Hermanubis/Anubis. The falcons wear crowns on top of their heads that are interpreted by some authors as the double-crown of Lower and Upper Egypt (e.g., Lembke; *contra* Malaise: crescent moon and solar disc). The figures have been variously identified as depictions of falcons and the god Horus in falcon-form. The scene on the entablature's long side shows lions drinking from craters. Some authors associate this relief scene with Egypt: Visconti believes the lions are a personification of the sun, while Lembke and Lafaye see a connection to the Nile water.

Lembke dates the entablature to the 1st century AD (reign of Domitian) on stylistic grounds. It was found in 1874 in the Pantheon; when it was found, it was reused as a step. Based on its findspot, the entablature has generally been attributed to the Iseum Campense. More specifically, some authors believe that it belonged to a small shrine situated along the presumed dromos within the temple precinct (Visconti, Lafaye); Lembke suggests the entablature was part of a porticus of the temple. Besides the Iseum Campense, Rouillet asserts that the entablature may have belonged to the temple of Thoth-Hermes erected by Marcus Aurelius, since its decor would stress "the relation between the Egyptian cults and Hermes".

Bibliography:

Visconti (1876); *NSc* (1882) 262; Lanciani (1883) 49; Lafaye (1884) 222; Malaise (1972a) 201-202 no. 381; Rouillet (1972) 60 no. 28; Lembke (1994) 193-195 D29

067 Frieze with cobras*Material:*

Marble

Style:

Conceptual

Object category:

Frieze

Subject matter:

Cobras

Date:

Roman Imperial

Findspot / ancient context:

Via Campo Marzio / Iseum Campense

Dimensions:

19 x 46

Preservation:

Nearly intact

Current location:

Berlin, Ägyptisches Museum, inv. 16784

*Fig. 3.3.67*

Architectural block with a frieze of cobra snakes with sun-discs on their heads; “Portalbekrönung” according to Weber, an interpretation which is followed by Roullet and Parlasca.

Parlasca (1977) dates the frieze to the Flavian period on stylistic grounds. It was found in the Via Campo Marzio (Weber), together with two marble pediments with winged sun-discs and uraei (*supra*, no. 064-065), and perhaps with other architectural ‘Aegyptiaca’ (discussed in Parlasca 1977). These objects were sold in 1903 to the Ägyptisches Museum in Berlin. The documentation was destroyed during the Second World War, but in contrast to an earlier presumption, the frieze itself has survived. Based on its findspot, the pediment fragment has been attributed to the Iseum Campense. Like the fragments of the two rounded pediments, the frieze was not included in Lembke’s work on that sanctuary. A fragment of a similar frieze was allegedly found in the early 1990s during restoration works in the Palazzo del Seminario (Alfano 1998).

Bibliography:

Weber (1910) 11 n. 1; Roullet (1972) 58-59 no. 21; Malaise (1978) 647 no. 390b; Parlasca (1977) 60 no. 4; Parlasca (2004) 415-419

068 Altar Cantinea Procla

a

b

Material:
Marble

Style:
Naturalistic

Object category:
Altar

Subject matter:
Isis priestess, cista mystica

Date:
Roman Imperial

Findspot / ancient context:
Via Ostiensis, near San Paoli fuori le Mura (1898) / no context proposed

Dimensions:
117 x 64.5 x 48.5

Preservation:
Nearly intact; most notably, the priestess' right arm and attribute are missing

Current location:
Rome, Museo Nazionale Romano, Terme di Diocleziano, inv. 125406

Fig. 3.3.68a-b

Funerary altar of Cantinea Procla, dedicated by her husband, C. Iulius Hermes. The deceased woman is shown veiled, in contrapposto stance, as a priestess of Isis with ears of corn on her head and a situla and (probably) sistrum in her hands. Images of a cista mystica with a serpent cover the two side panels of the altar. Its back side is unworked; a decoration of acroteria with floral motifs and birds is visible along the altar's upper side. See *CIL* 6.34776 for the Latin inscription.

The altar has generally been dated to the 1st century AD (Flavian period) on stylistic and typological grounds (explicitly in Eingartner; cf. Jucker, Malaise, Boschung). It was found in 1898 on the Via Ostiensis during work in the Church of San Paoli fuori le Mura. No ancient context has been proposed.

Bibliography:

NSc (1898) 185-191 (L. Borsari); Altmann (1905) 237; Helbig (1913) 198-199; Paribeni (1932) 73; Jucker (1961) 22; Malaise (1972a) 133 no. 70; Boschung (1987) 35; Eingartner (1991) 160-161 no. 132; *Iside* (1997) 161 IV.3; *Cleopatra of Egypt* (2001) 330 no. 349 (C. Mazza); Manera – Mazza (2001) 58 no. 16

069 Altar

Material:
Marble

Style:
Naturalistic

Object category:
Altar

Subject matter:
Harpocrates, Anubis, cista mystica

Date:
Roman Imperial

Findspot / ancient context:
Via di Sant' Ignazio 52 (1719) / Iseum Campense

Dimensions:
87 x 52 x 52 (H x W x D)

Preservation:
Intact

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 1526/S

Fig. 3.3.69a-b

The altar is decorated on all four sides. The front panel shows a cista mystica with a snake lying on top of it. The side panels show images of Harpocrates with a cornucopia in his hands, and Anubis, in contrapposto stance, with anthropomorphic body and animal head, and with a caduceus, situla, and palm branch in his hands, respectively. Ritual tools are shown on the back panel (urceus, patera, culter). See *CIL* 6.344 and 6.30744 for the Latin inscription.

The altar has generally been dated to the mid-2nd century AD (on stylistic/iconographical grounds by Lembke). It was found in 1719 in the foundations of the Bibliotheca Casanatense (Via di Sant' Ignazio 52). Based on its findspot, the altar has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 46-47; Lafaye (1884) 293 no. 103; Marucchi (1912) 12 no. 12; Stuart Jones (1912) 359 no. 12; Malaise (1972a) 113 no. 5 = 200 no. 373; Grenier (1977) 145 no. 222; Lembke (1994) 141 B5 = 245 E49; *Iside* (1997) 386-387 V.2 (Cecilia Ricci); Bricault (2001) 165; *Ägypten Griechenland Rom* (2005) 639-640 no. 223 (M. Bommas)

070 Statue of Thoth



Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Thoth

Date:
Late Period

Findspot / ancient context:
Via del Beato Angelico (1883) / Iseum Campense

Dimensions:
152 x 61 x 76 (H x W x D)

Preservation:
Parts of the base and the baboon missing; the subject matter remains well recognisable

Current location:
Rome, Musei Capitolini, inv. 26/S

Fig. 3.3.70a

Statue of a squatting baboon on a rectangular base. The front paws are perched on the bent knees; the tail lies to the right side of the body. The snout (restored) and ears are largely missing, as is a large part of the plinth. The front panel of the base bears a hieroglyphic inscription, which indicates that the statue was dedicated to Thoth (Lembke gives a transcription and German translation of the inscription: no. E20).

The inscription gives the name of Nectanebo II, which allows the statue to be dated to the 30th Dynasty (Schiaparelli erroneously reads Nectanebo I). It may have originally come from the temple of Thoth at Hermopolis Parva, as several authors have suggested (Roullet, Lembke); alternatively, based on one of Thoth's epithets mentioned in the inscription, Gallo believes that the statue originates from Busiris. It originally formed a pair with *infra*, no. 071. Since these statues' hieroglyphic inscriptions are opposites, it may be suggested that the statues originally stood opposite each other. This statue was found during Lanciani's excavations in 1883 in the Via del Beato Angelico. On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 58, and 68-71 (E. Schiaparelli); Marucchi (1912) 9-10 no. 3; Stuart Jones (1912) 357-358 no 4; Porter and Moss (1951) 415; Bosticco (1952) 17-19 no. 11; Malaise (1972a) 198 no. 366; Roullet (1972) 125 no. 244; Ensoli Vittozzi (1990) 36 no. 4; Gallo (1991); Lembke (1994) 228-229 E21; *Le antichità egiziane* (1995) 161-162 no. 21 (M.P. Toti); *Musei Capitolini* (2010) 82 no. 4 (N. Agnoli)

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Greyish

Magnetic attraction:

0-1

Reference collection:~ *Marmi colorati* (2004) 225 no. 74b

Fig. 3.3.70b

Igneous, phaneritic rock of plutonic origin with a gneissoid, non-porphyritic, and holocrystalline texture. The matrix is medium- to mostly fine-grained and consists of alkali feldspar, plagioclase, quartz, and biotite. The feldspar crystals reach up to ca. 4 mm; in some of the larger crystals a zoned structure can be observed. Other minerals are usually below 1 mm. The rock exhibits foliation, as is evident from the parallel arrangement of the biotite flakes. Local variations in the ratio between dark-coloured minerals and feldspars account for the differences in the rock colour, which varies from overall light grey (~ N7; base of the statue) to medium grey (~ N5). Mineralogy, texture, and (gradations in) overall rock colour allow for the rock to be classified as a fine- to medium-grained granitoid rock, which may classify more specifically as granite.

Strong macroscopic analogies exist between this rock and fine-grained granite from Aswan. The majority of these rocks are equigranular, and their dark-coloured component mainly consists of biotite, which commonly exhibits foliation (Aston *et al.*, El-Shazly, and Meneisy *et al.*). The biotite content sometimes exhibits local variations (Attia), as a result of which the overall colour of the rock may vary over small distances; the greyish fine-grained granite from Aswan ranges in colour from light grey to dark bluish grey (Attia). The feldspar crystals in these rocks are often zoned and reach up to 5 mm, quartz and biotite crystals are usually well below 1 mm across (Klemm and Klemm speak about feldspar phenocrysts in a fine-grained rock). Based on the strong macroscopic analogies between the studied rock and fine-grained granite from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan (cf. Müskens *et al.*). Schiaparelli (in Lanciani) and Marucchi mistakenly characterise the rocks as basalt, all other authors correctly identify it as grey granite.

Bibliography:

El-Shazly (1954) 14-15; Attia (1955) 50-51; Meneisy *et al.* (1979) 125; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 265-266, section 7.14; Müskens *et al.* (2017)

071 Statue of Thoth



Fig. 3.3.71a

Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Thoth

Date:
Late Period

Findspot / ancient context:
Via del Beato Angelico (1883) / Iseum Campense

Dimensions:
152 x 61 x 76 (H x W x D)

Preservation:
Parts of the baboon figure missing; the subject matter remains well recognisable

Current location:
Rome, Musei Capitolini, inv. 32/S

Statue of a squatting baboon on a rectangular base. The front paws are perched on the bent knees; the tail lies to the right side of the body. The snout (restored) and ears are largely missing, as is the end of the tail. The front panel of the base bears a hieroglyphic inscription which indicates that the statue was dedicated to Thoth (see Lembke for a transcription and German translation of the inscription: no. E21).

For previous opinions on its dating, Egyptian provenance, findspot, and contextual attribution see *supra*, no. 070 (which is the counterpart of this statue).

Bibliography:

Marucchi (1912) 10-11 no. 4; Stuart Jones (1912) 357-358 no. 5; Porter and Moss (1951) 415; Bosticco (1952) 17-19 no. 11; Malaise (1972a) 198 no. 366; Rouillet (1972) 125 no. 243; Ensoli Vittozzi (1990) 38 no. 5; Lembke (1994) 228-229 E20; *Le antichità egiziane* (1995) 161-162 no. 21 (M.P. Toti); *Iside* (1997) 393 V.10 (S. Ensoli); *Musei Capitolini* (2010) 84-86 no. 5 (N. Agnoli)

Classification:
Granite

Provenance hypothesis:
Aswan

Colour:
Greyish

Magnetic attraction:
0-1

Reference collection:
~ *Marmi colorati* (2004) 225 no. 74b



Fig. 3.3.71b

Igneous, phaneritic rock of plutonic origin with a gneissoid, non-porphyritic, and holocrystalline texture. The matrix is medium- to mostly fine-grained and consists of alkali feldspar, plagioclase, quartz, and biotite. The feldspar crystals are up to 4 mm; in some of the larger crystals a zoned structure can be observed. Other minerals are usually below 1 mm. The feldspar and biotite crystals show a parallel arrangement. Dark-coloured patches appear as a streak on the front of the statue base and as a wavy band on the right shoulder of the baboon. These biotite schlieren, which follow the direction of foliation, are richer in dark-coloured biotite than the surrounding rock, which accounts for their darker colour (dark grey to greyish black, N3–N2). A greyish orange pink (5YR 7/2) granitic vein, which is richer in felsic minerals than the surrounding rock, appears on the front of the statue base and is also arranged in the general direction of foliation. Local variations in the amount of biotite give the rock its overall medium dark grey (~ N4) to medium light grey (~ N6) colour. Mineralogy, texture, and (gradations in) overall rock colour allow for the rock to be classified as a fine- to medium-grained granitoid rock, which may classify more specifically as granite.

Strong macroscopic analogies exist between this rock and fine-grained granite from Aswan. The majority of these rocks are equigranular, and their dark-coloured component mainly consists of biotite, which commonly exhibits foliation (Aston *et al.*, El-Shazly, and Meneisy *et al.*). Biotite content may exhibit local variations (Attia), as a result of which the overall rock colour may vary over small distances; the greyish fine-grained granite from Aswan ranges in colour from light grey to dark bluish grey (Attia). The feldspar crystals in these rocks are often zoned and reach up to 5 mm, quartz and biotite crystals are usually well below 1 mm (Klemm and Klemm). The biotite schlieren and granitic vein are fully consistent with an Aswan origin (Gindy, Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and fine-grained granite from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan (cf. Müskens *et al.*). For previous classifications see *supra*, no. 070.

Bibliography:

El-Shazly (1954) 14-15; Attia (1955) 50-51; Gindy (1956); Higazy and Wasfy (1956) 216-217; Meneisy *et al.* (1979) 125; Klemm and Klemm (2008) 265-266, section 7.14; Müskens *et al.* (2017)

072 Naophoros fragment

Fig. 3.3.72a

Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Dedicant

Date:
Late Period / Ptolemaic

Findspot / ancient context:
Esquiline Hill (19th century) / Iseum and Serapeum in Regio III

Dimensions:
37 x 21 x 15 (H x W x D)

Preservation:
Preserved from upper legs through base; subject matter remains well recognisable

Current location:
Rome, Musei Capitolini, inv. 2384/S

Lower part of a statue of a standing male figure, presumably a priest, who is dressed in a long wrap-around gwn that reaches to his ankles. The hands have been preserved; they hold a rectangular naos, which is supported by a receding trapezoidal pillar. An image of a falcon, which wears an Egyptian double- or so-called *pschent*-crown, is depicted in the naos' interior. Based on the crown, the animal can be identified as the Egyptian god Horus. The statue has an unscribed back-pillar (*contra Le antichità egiziane*: iscritto). The back-pillar is unusual in that it is not sculpted perpendicular to the standing figure but at an oblique angle instead, and therefore differs from the strict frontal scheme that is often maintained in Egyptian statuary. The statue typologically belongs to the group of naophoros statues, which occur with kneeling and standing subjects.

Standing naophoros statues were particularly produced during the Late Period. This date has usually been proposed for the statue fragment in question, although suggested datings occasionally extend into the Ptolemaic period (Rouillet, Malaise 2004b). It was found in the 19th century during construction works on the Esquiline Hill; no further details are known. Yet, despite this unspecific find location, the fragment has been tentatively attributed to the so-called Iseum and Serapeum in Regio III (Malaise 1972a).

Bibliography:

Marucchi (1912) 11 no. 6; Stuart Jones (1912) 356 no. 2; Porter and Moss (1951) 413; Bosticco (1952) 21-22 no. 4; Malaise (1972a) 175 no. 320; Rouillet (1972) 111-112 no. 190; *Le antichità egiziane* (1995) 165 no. 24 (M.P. Toti); Bricault (2001) 164; Versluys (2002) 340 n. 466; Malaise (2004b) 64-65 no. 2

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pinkish-grey

Magnetic attraction:

0-1

Reference collection:

AESC 5 (d) variety 2, sample 1



Fig. 3.3.72b

Igneous, phaneritic rock of plutonic origin with a gneissoid, non-porphyritic, and holocrystalline texture. The matrix is medium- to mostly fine-grained and consists of alkali feldspar, plagioclase, quartz, and biotite. The feldspar crystals reach up to ca. 4-5 mm; the other minerals are considerably smaller (usually below 1 mm). The feldspar and biotite flakes show a parallel arrangement. Mineralogy, texture, and overall medium grey to medium light grey rock colour (~ N5–N6) allow for the rock to be classified as a fine- to medium-grained granitoid rock, which may classify more specifically as granite.

Strong macroscopic analogies exist between this rock and fine-grained granite from Aswan. The majority of these rocks are equigranular, and their dark-coloured component mainly consists of biotite, which commonly exhibits foliation (Aston *et al.*, Meneisy *et al.*). The feldspar crystals are often arranged in the direction of foliation (El-Shazly, Attia). The feldspar component in fine-grained Aswan granite reaches up to 5 mm, quartz and biotite crystals are usually well below 1 mm across (Klemm and Klemm speak about feldspar phenocrysts in a fine-grained rock). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan (cf. Müskens *et al.*). The rock has generally been correctly identified as grey granite (e.g., Malaise, Roullet).

Bibliography:

El-Shazly (1954) 14-15; Attia (1955) 50-51; Meneisy *et al.* (1979) 125; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 265-266, section 7.14; Müskens *et al.* (2017)

073 Statue fragment

Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Pharaoh / Ramesses II?

Date:
New Kingdom

Findspot / ancient context:
Piazza del Collegio Romano (1923) / Iseum Campense

Dimensions:
30 x 44 x 28 (H x W x D)

Preservation:
A small fragment is preserved; the subject matter cannot be recognised with certainty

Current location:
Turin, Museo Egizio, inv. Suppl. 17136

Fig. 3.3.73a

Fragment of a base of an Egyptian statue, which preserves a part of a right foot. Based on the dimensions of the preserved fragment, the statue is considered to have been just under life-size in its original state. The subject matter cannot be determined with certainty as a result of the fragmentary preservation. Nevertheless, on the basis of the human foot and the character of the hieroglyphic inscription on the base, which mentions the deeds of the depicted figure, the subject matter has generally been identified as a pharaoh. Based on the palaeography, the fragment has invariably been dated to the New Kingdom (19th Dynasty). The inscription mentions the “Place of Splendour”, which indicates that the statue originates from Heliopolis. Its 19th Dynasty date and Heliopolitan origins have led some authors to believe that it concerns a statue of Ramesses II (e.g., Malaise). This interpretation is presumably based on the fact that this pharaoh dedicated several monuments in Heliopolis. Lembke gives a transcription and German translation of the hieroglyphic inscription.

The fragment was found in 1923 in the court of a building near Piazza del Collegio Romano. On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Marucchi (1924); Malaise (1972a) 195 no. 354; Rouillet (1972) 120 no. 221; Lembke (1994) 236 E32; *Le antichità egiziane* (1995) 179-180 no. 34 (O. Lollo Barberi); *Iside* (1997) 395 V.14 (M. Borla); Raue (1999) 360; Malaise (2004a) 27 no. 390j

Classification:
Granite

Provenance hypothesis:
Aswan

Colour:
Reddish

Magnetic attraction:
n/d

Reference collection:
~ AESC 5 (d) variety 1, sample 1



2 cm

Fig. 3.3.73b

Not examined in person. It is evident from photographs that this is an igneous, phaneritic plutonic rock with an equigranular, holocrystalline texture. Its overall ~ reddish colour results from a high concentration of alkali feldspar and relatively small amounts of dark-coloured minerals (undetermined character). Other minerals in the matrix include transparent quartz and light-greyish plagioclase. The macroscopic characteristics allow for the rock to be classified as fine-grained granite.

Macroscopic analogies exist between this rock and fine-grained granite from Aswan. These rocks occasionally take a striking reddish colour due to the oxidation of its magnetite component to hematite (Klemm and Klemm, Aston *et al.*). Considering its macroscopic characteristics, the studied rock is very likely to originate from the quarries at Aswan.

Bibliography:
Klemm and Klemm (2008) 265; Aston *et al.* (2000) 35

074 Temple relief

Material:
Granite

Style:
Conceptual

Object category:
Relief

Subject matter:
Offering scene

Date:
Late Period

Findspot / ancient context:
Via Santa Caterina di Siena (ca. 1856) / Iseum Campense

Dimensions:
129 x 157 x 48 (H x W x Th)

Preservation:
One block of a larger relief is preserved; damage along the left and right faces

Current location:
Rome, Museo Nazionale Romano, Palazzo Altemps, inv. 52045

Fig. 3.3.74a

The block is part of a larger relief scene. Two registers with a decoration in sunken relief have been preserved. The upper register depicts three enthroned gods facing left and the remains of a fourth, now largely lost. The thrones are set on rectangular pedestals. From left to right, the following deities can be recognised: the falcon-headed god Horus, the anthropomorphic gods Anedjti (venerated in Busiris) with *heka*-sceptre and *ankh*, Osiris with *was*-sceptre and *ankh*, and a fourth (unrecognisable) deity with a *was*-sceptre. The figurative scene is accompanied by hieroglyphic texts in the upper section, of which parts remain. The lower register is separated from the upper section by a row of five-pointed stars. It shows (remains of) hieroglyphic inscriptions in vertical columns, written under the wings of the falcon-god Horus and vulture-goddess Nechbet.

The relief is part of an offering scene, which would have originally shown a row of enthroned deities in the upper register, and the king, undoubtedly Nectanebo II, officiating in front of Osiris in the lower register, as can be inferred from the hieroglyphic inscription in the lower section. The name of Nectanebo II allows to date the relief to the 30th Dynasty (all authors). Moreover, the inscription indicates that the relief originates from the Iseum in Behbeit el-Hagar, more specifically from a chapel dedicated to Osiris Hemag, which was constructed during the reign of Nectanebo II (for the inscription see Favard-Meeks). This attribution was first proposed by Capart (in *Travels in Egypt*) and has generally been followed since. Similar reliefs, that supposedly belonged to the same chapel, are in Baltimore (inv. WAG 22.201) and Montreal (inv. 941 B.1). It was found around 1856 in the foundations of a house in the Via Santa Caterina da Siena (Lembke: Via del Beato Angelico). On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 57; Farina (1919) 5-6 no. 2; Porter and Moss (1934) 40; *Travels in Egypt* (1936) 257; Kienitz (1953) 219 no. 33; Malaise (1972a) 202 no. 384bis; Roullet (1972) 60 no. 27; Myśliwiec (1988) 71 no. B.1.a; Favard-Meeks (1991) 240-241; Lembke (1994) 195-197 D31; *Le antichità egiziane* (1995) 131-132 no. 1 (M.P. Toti), and 230 (Roman discovery); Manera – Mazza (2001) 48 no. 7; *Palazzo Altemps* (2011) 322-323 (L. Sist Russo)

Classification:
Granite

Provenance hypothesis:
Aswan

Colour:
Greyish-pink

Magnetic attraction:
0-1

Reference collection:
~ AESC 5 (d) variety 1, sample 2



2 cm

Fig. 3.3.74b

Igneous, phaneritic rock of plutonic origin with a fairly equigranular, holocrystalline texture. The matrix is medium- to mostly fine-grained and consists of alkali feldspar, plagioclase, quartz, and biotite. The feldspar crystals reach up to ca. 4 mm; the other minerals are considerably smaller (usually below 1 mm). A fine- to mostly medium-grained greyish orange pink (5YR 7/2) strip of ca. 5-8 cm wide runs over the entire width of the relief-block. The different colouration appears to result from an increased amount of alkali feldspar and corresponding lower biotite content in this part of the rock. In the lower left part of the relief-block, a sharp transition to considerably coarser, coarse- to medium-grained granite is just visible, as well as a small quartz veinlet. Mineralogy, texture, and overall medium greyish-pink rock colour allow for the rock to be classified as a fine- to medium-grained granitoid rock, which may classify more specifically as granite.

Strong macroscopic analogies exist between this rock and fine-grained granite from Aswan. The dark-coloured component in these rocks mainly consists of biotite, which is reported to exhibit local variations (Attia), as a result of which the overall colour of the rock may shift from pinkish to greyish tints. The feldspar component in fine-grained Aswan granite reaches up to 5 mm, quartz and biotite crystals are usually well below 1 mm across (Klemm and Klemm). These rocks occur as veins cutting coarse-grained granites and granodiorites; as a result, the boundary between the fine-grained granite and the rocks through which it cuts is not gradational but sharp (El-Shazly, Attia; cf. Klemm and Klemm, pl. 9). The observations regarding mineralogy, texture, and the internal compositional gradation in the block of stone from which this relief is carved, are fully consistent with fine-grained granite from Aswan. The sharp transition to coarser granite that remains just noticeable in this block may well represent the boundary between the fine- and coarse-grained granites. Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

Bibliography:

El-Shazly (1954) 14-15; Attia (1955) 50-51; Klemm and Klemm (2008) 265-266, section 7.14

075 Hathor suckling king

Fig. 3.3.75a

Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Hathor & pharaoh

Date:
New Kingdom / 3rd Intermediate Period

Findspot / ancient context:
Via del Beato Angelico 23 (1856) / Iseum Campense

Dimensions:
103 x 70 x 74 (H x W x D)

Preservation:
Posterior portion has been preserved; the subject matter remains well recognisable

Current location:
Florence, Museo Archeologico Nazionale, Museo Egizio, inv. 5419

The posterior portion of a statue of a cow has been preserved. The cow stands on a rectangular base, which bears a hieroglyphic inscription (for which see *Le antichità egiziane*), and is suckling a kneeling figure that is visible on the right side of the statue. The scene has generally been identified as the goddess Hathor in bovine form, who is suckling a young king; Hathor is mentioned in the inscription and confirms the attribution. Henzen erroneously believes that the statue represents the goddess Isis and her son Horus. The specific identification of the kneeling royal figure relies on the reading of the hieroglyphic inscription and is, in turn, closely connected to the dating of the statue.

The name in the cartouche has been identified by some authors as that of Horemheb, the last king of the 18th Dynasty (e.g., Lanciani, Malaise, and Lembke); other authors read the name of the 22nd Dynasty king Osorkon I (e.g., Roullet, Lollo Barberi). According to Lollo Barberi, the statue may originate from Tanis. This presumption is undoubtedly based on the attribution of the statue to king Osorkon I, who ruled from that city in the Delta; the inscription does not provide any other indication on its original provenance. The statue fragment was found in 1856 during restoration works in the Maison Tranquilli (Via del Beato Angelico 23). On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Henzen (1856) 180-181; *ibid.* (1858) 46; Lanciani (1883) 48; Lafaye (1884) 218; Malaise (1972a) 196 no. 359; Roullet (1972) 129 no. 266; Lembke (1994) 227-228 E18; *Le antichità egiziane* (1995) 186-187 no. 38 (O. Lollo Barberi), 251 (inscription), and 247 (Italian translation of the inscription)

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pink

Magnetic attraction:

n/d

Reference collection:

Klemm and Klemm (2008) pl. 73



~10 cm

Fig. 3.3.75b

Not examined in person. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix, in which quartz and dark-coloured minerals can be distinguished, is dominated by pinkish alkali feldspar phenocrysts (mostly anhedral?), which give the rock its overall pinkish colour. The macroscopic characteristics allow for the rock to be classified as porphyritic granite.

Macroscopic analogies exist between this rock and coarse-grained, porphyritic granites from Aswan (El-Shazly, Attia, and Klemm and Klemm); based on these analogies the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. This is consistent with earlier classifications as pink (Aswan) granite (e.g., Malaise).

Bibliography:

El-Shazly (1954) 10; Attia (1955) 43; Klemm and Klemm (2008) 250-251, section 7.5



Fig. 3.3.76a

076 Ptolemy II

Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Ptolemy II

Date:
Ptolemaic

Findspot / ancient context:
Villa Verospi (1714) / Horti Sallustiani

Dimensions:
H. 266

Preservation:
Nearly intact

Current location:
Rome, Musei Vaticani, Museo Gregoriano Egizio, inv. 22681

Over-life-size statue of a standing male figure on a square base, who is identified by the hieroglyphic inscription as king Ptolemy II. The king is depicted in traditional pose with left leg forward and both arms stretched along the sides with his fists clenched. He wears a banded *nemes* on his head from which a cobra emerges. A depression on top of the head indicates that a crown was originally present. The back-pillar is inscribed with hieroglyphs; another inscription is carved on the belt of the *shendyt*-kilt (for an Italian translation of the inscription, see Botti – Romanelli).

The inscription dates the statue to the reign of Ptolemy II (285-246 BC) (all authors). It formed a pair with the statue of Arsinoe II (*infra*, no. 077), and originates from Heliopolis, as can be inferred from the reference to Heliopolitan deities in the inscription on the back-pillar (*contra* Arnold 1999, 342 n. 72). It was discovered in 1714 in the Villa Verospi in Rome, that is, the location of the Horti Sallustiani in Roman times, together with three other statues (*infra*, no. 077, 095, and 098). A fifth sculpture that was found at the same time is now lost; it may have been used for the restoration of the statue of queen Tuya (no. 098, according to Toti). The Trinità dei Monti obelisk (*infra*, no. 091) was also recovered from these horti. These finds may have been part of the decoration of an Egyptian shrine or garden gallery, which was erected during the reign of Caligula (Toti), Domitian (Roulet), or Hadrian (Malaise), while Coarelli reconstructs an Isis sanctuary on the basis of these finds.

Bibliography:

Botti – Romanelli (1951) 24-25 no. 32; Porter and Moss (1934) 63; Malaise (1972a) 183 no. 338c; Roulet (1972) 102 no. 153; Grenier (1993) 51 V.12; *Le antichità egiziane* (1995) 154-149 no. 12 (M.P. Toti); Ashton (2001) 84 no. 6; Versluys (2002) 349-350; Stanwick (2002) 98 no. A3

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pinkish

Magnetic attraction:

1

Reference collection:

Klemm and Klemm (2008) pl. 75-76



2 cm

Fig. 3.3.76b

Igneous, phaneritic rock of plutonic origin with a weakly developed gneissoid, porphyritic, and holocrystalline texture. The matrix is medium- to coarse-grained and consists of alkali feldspar (typically greyish orange pink, 5YR 7/2), very light grey (N8) plagioclase, transparent (very) light grey (~ N8–N7) quartz, and near black (~ N1) biotite. Densely packed, large (typically 10–25 mm, up to max. 35 mm across), an- to subhedral, alkali feldspar phenocrysts, which rarely exhibit a rapaviki texture (i.e., they are enveloped by thin plagioclase mantles), give the rock its overall pinkish colour. The biotite flakes and feldspar phenocrysts exhibit a subparallel arrangement. On the basis of its macroscopic characteristics, the rock can be classified as medium- to coarse-grained, porphyritic (biotite) granite.

Strong macroscopic analogies exist between this rock and coarse-grained granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*, cf. Klemm and Klemm), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia). The rapaviki texture, which is occasionally observed in the studied rock, is fully consistent with an Aswan origin (Meneisy *et al.*). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been correctly classified as pink/red granite (e.g., Malaise, Roullet).

Bibliography:

El-Shazly (1954) 10-11; Attia (1955) 43-44; Meneisy *et al.* (1979) 126-127; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 251, sections 7.5.2-7.5.3

077 Arsinoe II

Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Arsinoe II

Date:
Ptolemaic

Findspot / ancient context:
Villa Verospi (1714) / Horti Sallustiani

Dimensions:
H. 270

Preservation:
Nearly intact

Current location:
Rome, Musei Vaticani, Museo Gregoriano Egizio, inv. 22682



Fig. 3.3.77a

Over-life-size statue of a standing female figure on a square base, attributed by its hieroglyphic inscription to queen Arsinoe II, the wife of Ptolemy II. The queen is depicted in traditional pose with left leg forward and the right arm stretched along her side with her fist clenched. The left hand under the breasts clenches a *menat* (Stanwick) or the remains of a flagellum (Toti). The queen wears a striated, tripartite wig, from which two cobras emerge. A depression on top of the head indicates that a crown was originally present. The back-pillar is inscribed with hieroglyphs; another line of hieroglyphic text runs perpendicular to the left foot on top of the base (for an Italian translation of the inscription, see Botti – Romanelli).

The inscription dates the statue to the reign of Arsinoe II (died 270 BC) (all authors). It formed a pair with the statue of Ptolemy II (*supra*, no. 076), and originates from Heliopolis, as can be inferred from the reference to Heliopolitan deities in the inscription on the back-pillar. For the findspot and contextual attribution see *supra*, no. 076.

Bibliography:

Botti – Romanelli (1951) 22-23 no. 31; Porter and Moss (1934) 63; *ibid.* (1951) 413; Malaise (1972a) 183 no. 338b; Roulet (1972) 109 no. 180; Grenier (1993) 51 V.13; *Le antichità egiziane* (1995) 150 no. 13 (M.P. Toti); Ashton (2001) 100 no. 35; Versluys (2002) 349-350; Stanwick (2002) 98-99 no. A4

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pinkish

Magnetic attraction:

1

Reference collection:

Klemm and Klemm (2008) pl. 74


 2 cm

Fig. 3.3.77b

Igneous, phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix is medium- to coarse-grained and consists of greyish orange pink (5YR 7/2 to 10R 8/2) alkali feldspar, very light grey (N8) plagioclase, transparent (colourless) quartz, and black (~ N1) biotite. Densely packed, large (typically 15-30 mm long), an- to subhedral, alkali feldspar phenocrysts, several of which exhibit a rapaviki texture (i.e., they are enveloped by thin plagioclase mantles) give the rock its overall pinkish colour. On the basis of its macroscopic characteristics, the rock can be classified as medium- to coarse-grained, porphyritic (biotite) granite.

Strong macroscopic analogies exist between this rock and porphyritic granites from Aswan (El-Shazly, Attia, Aston *et al.*, cf. Klemm and Klemm). The classical rapaviki texture, characterised by tabular-shaped pink potassium feldspar phenocrysts with white plagioclase mantles, is fully consistent with an Aswan origin (Meneisy *et al.*; cf. Klemm and Klemm). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been correctly characterised as pink/red granite (e.g., Malaise, Roullet).

Bibliography:

El-Shazly (1954) 10; Attia (1955) 43; Meneisy *et al.* (1979) 126-127; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 251, section 7.5.1

078 Sphinx (of Domitian?)

Fig. 3.3.78a

Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Sphinx (Domitian?)

Date:
Late Period / Ptolemaic / Roman

Findspot / ancient context:
Via del Beato Angelico 23 (1856) / Iseum Campense

Dimensions:
67 x 133 x 45 (H x L x W)

Preservation:
Nearly intact

Current location:
Rome, Musei Capitolini, inv. 33/S

Statue of a human-headed sphinx, which reclines on a rectangular base. The plinth is left unpolished; therefore, some authors believe that the statue was originally inserted into another base (Ensoli Vittozzi, Agnoli). The figure wears a *nemes*-headdress from which a cobra emerges, and a stylised *usekh*-collar hangs around the neck. The eyes were originally inlaid with a different material. The statue is uninscribed, and therefore the identification of the subject matter and dating rely on stylistic and iconographic criteria. Lembke considers the empty eye-sockets as an indication of a Roman dating, and based on physiognomic similarities to a statue from Benevento, which is usually considered to portray Domitian, she tentatively identifies the figure of the sphinx with Domitian. This hypothesis is accepted by Quack and Agnoli, while none of the other authors have attempted to identify the sphinx with a specific individual.

Proposed dates, based on stylistic criteria, range from the Late Period (Porter and Moss) to the Ptolemaic and Roman Imperial periods (Ptolemaic: Lanciani; Ptolemaic or Roman: Bosticco, Malaise, Ensoli Vittozzi; Roman: Roulet; specifically Domitianic: Lembke, Agnoli). The statue was found in 1856 in the Maison Tranquilli (Via del Beato Angelico 23). On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Henzen (1858) 47; Lanciani (1883) 49; Marucchi (1912) 11 no. 5; Stuart Jones (1912) 358 no. 6; Porter and Moss (1951) 414; Bosticco (1952) 23-24 no. 16; Malaise (1972a) 197 no. 362; Roulet (1972) 133-134 no. 280; Ensoli Vittozzi (1990) 35 no. 3; Lembke (1994) 241-242 E44; *Ägypten Griechenland Rom* (2005) 712-713 no. 324 (J.F. Quack); *Musei Capitolini* (2010) 78-79 no. 2 (N. Agnoli)

Classification:
Granite

Provenance hypothesis:
Aswan

Colour:
Red-pink

Magnetic attraction:
1

Reference collection:
Klemm and Klemm (2008) pl. 78



2 cm

Fig. 3.3.78b

Igneous, phaneritic rock of plutonic origin with a gneissoid, porphyritic, and holocrystalline texture. The matrix is medium- to mainly coarse-grained and consists of alkali feldspar (typically moderate reddish brown, 10R 4/6), very light grey to ~ yellowish grey (N8–5Y 7/2) plagioclase, transparent (colourless) to transparent light grey (~ N7) quartz, and near black (~ N1) minerals (especially biotite, also some hornblende). Densely packed, moderately sized (typically 8-15 mm, rarely up to max. 30 mm across), an- to subhedral, alkali feldspar phenocrysts give the rock its overall red-pinkish colour. The feldspar phenocrysts exhibit a distinct foliation. Dark-coloured patches appear as oval lenses on the right side of the face and the left hind paw of the sphinx (diam. ca. 7 and 5 cm, respectively). These lenses are richer in biotite than the surrounding rock, which accounts for their darker colour (near black, ~ N1). On the basis of its macroscopic characteristics, the rock can be classified as gneissoid, medium- to coarse-grained, porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia). Biotite schlieren can often be found in distinctly parallel-textured, porphyritic granites at Aswan with a red/pink colour (Klemm and Klemm). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been correctly classified as pink/red granite (Malaise, Roullet) and red granite from Aswan (Caprotti Vittozzi, Agnoli).

Bibliography:

El-Shazly (1954) 10-11; Attia (1955) 43-44; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 252, section 7.6.3

079 Crocodile

Material
Granite

Style:
Naturalistic

Object category:
Statue

Subject matter:
Crocodile

Date:
Ptolemaic / Roman Imperial

Findspot / ancient context:
Via del Beato Angelico (1883) / Iseum Campense

Dimensions:
30 x 170 x 53 (H x L x W)

Preservation:
Nearly intact

Current location:
Rome, Musei Capitolini, inv. 24/S



Fig. 3.3.79a

Statue of a crocodile, which lies stretched out on a rectangular plinth. The animal raises its closed snout; its tail is turned to the left.

The statue is uninscribed. It has been variably dated on stylistic grounds to the Late Ptolemaic and to the Roman Imperial period (Late Ptolemaic: Sist; Late Ptolemaic or Roman: e.g. Malaise, Ensoli; Roman: Roulet, Lembke). It was found during Lanciani's excavations in 1883 in the Via del Beato Angelico. On the basis of its findspot, it has invariably been attributed to the Iseum Campense. When found, the statue lay in a marble-coated channel, which has generally been understood as an indication of the existence in the Iseum Campense of a water-channel. The connection of the statue with water has been used to explain the fact that the plinth, on which the animal lies, leans forward, as if the crocodile is about to slide into the water.

Bibliography:

Lanciani (1883) 131; Marucchi (1912) 12 no. 11; Stuart Jones (1912) 358 no. 11; Porter and Moss (1951) 415; Bosticco (1952) 23 no. 13; Malaise (1972a) 198 no. 365; Roulet (1972) 127 no. 254; Ensoli Vittozzi (1990) 42-43 no. 8; Lembke (1994) 239-240 E39; *Iside* (1997) 394 V.11 (S. Ensoli); Sist (1998) 510; *Musei Capitolini* (2010) 80-81 no. 3 (N. Agnoli)

Classification:
Granite

Provenance hypothesis:
Aswan

Colour:
Pink

Magnetic attraction:
1

Reference collection:
Klemm and Klemm (2008) pl. 73



2 cm

Fig. 3.3.79b

Igneous, phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix is medium- to mostly coarse-grained and consists of alkali feldspar (typically moderate reddish orange, 10R 6/6), ~ very light grey (N8) plagioclase, transparent (very) light grey (~ N8–N7) quartz, and black (~ N1) minerals (biotite and hornblende). Densely packed, large (up to max. 35 mm across), an- to subhedral, alkali feldspar phenocrysts. On the basis of its macroscopic characteristics, the rock can be classified as medium- to coarse-grained, porphyritic granite.

Strong macroscopic analogies exist between this rock and porphyritic granite from Aswan (El-Shazly, Attia, Klemm and Klemm). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been correctly classified as red granite (Roulet, Lembke) and pink granite from Aswan (Caprotti Vittozzi, Agnoli).

Bibliography:
El-Shazly (1954) 10; Attia (1955) 43; Klemm and Klemm (2008) 250-251, section 7.5

080 Pharaoh

Fig. 3.3.80a

Material:

Granite

Style:

Conceptual-naturalistic

Object category:

Statue

Subject matter:

Caesarion / Nero / Caracalla?

Date:

Ptolemaic / Roman Imperial

Findspot / ancient context:

Via Giustiniana (1930) / Roman villa

Dimensions:

H. 133

Preservation:

Right hand and some parts of the base are missing, otherwise nearly intact

Current location:

Rome, Museo Nazionale Romano, Palazzo Altemps, inv. 129270

Under-life-size statue of a standing male figure with a small female figure to his left on an approximately round base. The male figure leans forward. He is depicted with the left leg forward and right arm stretched along his side. The left arm is bent at the elbow; the hand is broken. The figure is nude except for the *nemes*-headdress from which a cobra emerges (now largely lost), and a cloak over his shoulders. The *nemes* and cobra snake indicate that the male figure represents a pharaoh. His genitals and musculature are well indicated. Some authors argue that the cloak is a lionskin, which, in combination with his nudity, would portray the pharaoh as a Classical hero, and connect him with Heracles. The female figure wears a knotted costume and holds a situla in her left hand. The specific identification of the man and woman is disputed. Rouillet believes that the statue represents Caracalla in the guise of a pharaoh. More recently, Andreae identified the male figure as Caesarion, and the small female figure at his side as his mother Cleopatra VII. On the basis of particular facial details, however, most authors believe that the pharaoh figure represents emperor Nero, and the female figure a member of the Imperial family in the guise of Isis. This hypothesis was first formulated by Curto and is followed in most recent literature.

The uncertainties over the identification of the subject matter carry over into the dating of the statue, which has been variably dated to the second half of the 1st century BC (Caesarion and Cleopatra VII), the mid-1st century AD (Nero and Imperial family member), and the early 3rd century AD (Caracalla). The statue has presumably been re-cut from an older column, the round shape and polished surface of which remain at the base. By contrast, the surface of the sculpture is left unpolished. This, in combination with the crude workmanship and the reuse of an older column, does not correspond with the presumed Imperial character of the sculpture. It was found in 1930 in Tor Vergata in Populo on the Via Giustiniana, between the Via Trionfale and the Via Cassia, in the remains of a Roman villa.

Bibliography:

Rouillet (1972) 4 n. 5; Curto (1978b); Manera – Mazza (2001) 112 no. 81; *Scultura antica in Palazzo Altemps* (2002) 284 (L. Sist Russo); Andreae (2006b) 66-68; *Palazzo Altemps* (2011) 311 (L. Sist Russo); Capriotti Vittozzi (2013) 122-123

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pink

Magnetic attraction:

1

Reference collection:

Klemm and Klemm (2008) pl. 75


 2 cm

Fig. 3.3.80b

Igneous, phaneritic rock of plutonic origin with a weakly developed gneissoid, porphyritic, and holocrystalline texture. The matrix is medium- to coarse-grained and consists of greyish orange pink (5YR 7/2) alkali feldspar, very light grey (N8) plagioclase, transparent (colourless) to transparent light grey (~ N7) quartz, and near black (~ N1) minerals (especially biotite, also some hornblende). Densely packed, large (typically 15-25 mm, rarely up to max. 30 mm across), mostly an- to subhedral, alkali feldspar phenocrysts, which rarely exhibit a rapaviki texture (i.e., they are enveloped by thin plagioclase mantles). The feldspar phenocrysts and dark-coloured minerals exhibit a subparallel arrangement. On the basis of its macroscopic characteristics, the rock can be classified as medium- to coarse-grained, porphyritic granite.

The rock has previously been classified as pink granite from Aswan (Sist Russo). Strong macroscopic analogies indeed exist between this rock and coarse-grained granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia; cf. Klemm and Klemm). The rapaviki texture that is occasionally observed in the studied rock is fully consistent with an Aswan origin (Meneisy *et al.*). However, Curto believes that the sculpture is carved “in granito rosa di un tipo simile a quello di Assuan, ma, ci sembra, piuttosto di cava italiana”. Given its pink colour, he likely refers to *granito sardo*, which indeed may overlap with pale pink varieties from Aswan. This Italian granite is a non-foliated, medium-grained (maximum grain-size 26 mm) rock with abundant alkali feldspar phenocrysts, which are typically euhedral and about 1 cm across (Poggi – Lazzarini 2005, 58-59). The macroscopic characteristics of the studied rock, however, in particular its medium to coarse grain-size, its larger maximum grain-size, its slightly parallel texture, the typically subhedral crystal habit of the feldspar phenocrysts, their larger average size, plus the rapaviki texture that they occasionally exhibit, makes the case for this rock as originating from the quarries at Aswan highly plausible.

*Bibliography:*El-Shazly (1954) 10-11; Attia (1955) 43-44; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 251, section 7.5.2

081 Statue fragment

Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Egyptian idol / woman / pharaoh?

Date:
Roman Imperial

Findspot / ancient context:
In a well in Trastevere / no context proposed

Dimensions:
31 x 21 x 17.5 (H x W x D)

Preservation:
Preserved from head through waist; the subject matter remains well recognisable

Current location:
Liverpool, World Museum, inv. 1959.148.61

Fig. 3.3.81a

Upper part of an under-life-size statue. The subject matter is disputed. In the older literature the torso is considered as an Egyptian idol (e.g., *Engravings*), in later studies it has been identified as a representation of a pharaoh (Roulet, Malaise). However, according to the Liverpool museum inventory, it may also represent an Egyptian woman; this hypothesis likely results from the 'breasts' that appear to be slightly visible. The figure wears a banded *nemes*-headdress with a lotus flower (?) on top. The left arm is bent in front of the chest; the remains of a crook (?) are held in the left hand. The right arm is broken at the elbow. It was probably originally stretched along the side. *Nemes* and crook are both royal attributes, which make an identification of the figure as a representation of a pharaoh most likely. It has an uninscribed back-pillar with pyramidal top.

No dating is proposed in the consulted literature; however, according to the museum inventory the torso dates from the Roman Imperial period (no explanation is given to support this dating). It was found in a well in Trastevere; further details concerning its find location and find circumstances are unknown. It has not been attributed to a specific context.

Bibliography:

Engravings (1809) 71 no. 191; Michaelis (1882) 356 no. 61; Ashmole (1929) 30 no. 61; Roulet (1972) 104-105 no. 162; Malaise (1978) 648 no. 421b; Bongrani *et al.* (1998) 565

Classification:
Granite

Provenance hypothesis:
Aswan

Colour:
Pinkish

Magnetic attraction:
1

Reference collection:
Klemm and Klemm (2008) pl. 75



~2 cm

Fig. 3.3.81b

Igneous, phaneritic rock of plutonic origin with a weakly developed gneissoid, porphyritic, and holocrystalline texture. The matrix is medium- to coarse-grained and consists of greyish orange pink (5YR 7/2) alkali feldspar, very light grey (N8) plagioclase, transparent (colourless) to transparent light grey (~ N7) quartz, and near black (~ N1) biotite. Densely packed, large (typically 12-20 mm, up to max. 30 mm across), an- to subhedral, alkali feldspar phenocrysts, which give the rock its overall pinkish colour. The biotite flakes minerals and feldspar phenocrysts exhibit a subparallel arrangement. On the basis of its macroscopic characteristics, the rock can be classified as gneissoid, medium- to coarse-grained, porphyritic (biotite) granite.

Strong macroscopic analogies exist between this rock and coarse-grained granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*, cf. Klemm and Klemm), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been correctly classified as red granite (Michaelis, Roulet).

Bibliography:

El-Shazly (1954) 10-11; Attia (1955) 43-44; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 251, section 7.5.2

082 Laterano obelisk



Material:
Granite

Style:
Conceptual

Object category:
Obelisk

Subject matter:
Hieroglyphs, offering scene

Date:
New Kingdom

Findspot / ancient context:
Circus Maximus (1587) / Circus Maximus

Dimensions:
H. 32.2 m

Preservation:
Some parts are modern restorations

Current location:
Rome, Piazza di San Giovanni in Laterano

Fig. 3.3.82a

This obelisk is the tallest standing specimen worldwide. It bears hieroglyphic inscriptions in three columns on all sides. These are accompanied by figurative scenes near its apex, which depict traditional scenes of a king offering to Egyptian deities. The names of Tuthmose III and Tuthmose IV are mentioned in the inscription, which allow the obelisk to be dated to the 18th Dynasty (all authors). Work on the obelisk started under Tuthmose III, and it was finished by his grandson Tuthmose IV, who dedicated the obelisk in honour of his grandfather in the temple of Karnak in Thebes.

Ammianus Marcellinus' text is the principal source of the Roman history of the obelisk (see *infra*, Appendix C). It was moved from its original location in Thebes to Alexandria in the early 4th century AD by order of emperor Constantine (306-337 AD). According to the inscription on the obelisk's Roman base, it may have originally been destined for the newly built capital of the Eastern empire, Constantinople. However, Constantine died before the completion of its transport overseas, and the obelisk was left lying in Alexandria until Constantine's son, Constantius II (337-361 AD), took it to Rome and set it up in the Circus Maximus to mark his visit to that city in 357 AD. The obelisk, first rediscovered in the late 15th century, was fully excavated in 1587 by order of Sixtus V, who had it set up one year later in front of the San Giovanni in Laterano.

Bibliography:

Iversen (1968) 55-64; Rouillet (1972) 70-71 no. 70, and 44 (context); Versluys (2002) 363; Curran *et al.* (2009) 23, 53-56, and 136-137

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pink

Magnetic attraction:

n/d

Reference collection:

Klemm and Klemm (2008) pl. 75-76



Fig. 3.3.82b

No detailed examination was possible. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a gneissoid, porphyritic, and holocrystalline texture. The matrix, in which quartz, plagioclase, and dark-coloured minerals can be distinguished, is dominated by large pink alkali feldspar phenocrysts (up to several cm across, an- to subhedral?), which give the rock its overall pinkish colour. The dark-coloured minerals and feldspar phenocrysts exhibit a parallel arrangement. Several dark-coloured lenses and streaks, most likely biotite schlieren, stand out against the overall pink colour of the rock. The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained porphyritic granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*, cf. Klemm and Klemm), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia). The inclusion of biotite schlieren is fully consistent with an Aswan origin (Gindy, Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been correctly classified as red granite (e.g., Roullet).

Bibliography:

El-Shazly (1954) 10-11; Attia (1955) 43-44; Gindy (1956); Higazy and Wasfy (1956) 216-217; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 251, sections 7.5.2-7.5.3

083 Medici obelisk

Material:
Granite

Style:
Conceptual

Object category:
Obelisk

Subject matter:
Hieroglyphs

Date:
New Kingdom

Findspot / ancient context:
Near Santa Maria sopra Minerva (ca. 1550) / Iseum Campense

Dimensions:
H ca. 6 m

Preservation:
Nearly intact

Current location:
Florence, Amphitheatre of the Boboli
Gardens



Fig. 3.3.83a

Small obelisk with hieroglyphic inscriptions in one column on all sides. The inscription mentions the name of Ramesses II, which dates the obelisk to the 19th Dynasty (all authors), and furthermore indicates that it originates from Heliopolis (Lembke gives a transcription and German translation of the inscription).

It was found around 1550 near the Church of Santa Maria sopra Minerva (Lembke: presumably Via del Beato Angelico). On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 41-44; Porter and Moss (1951) 407-408; Malaise (1972a) 199 no. 370; Roulet (1972) 75 no. 75; Lembke (1994) 204 D50; Raue (1999) 345-346 no. XIX.3-3.4

Classification:
Granite

Provenance hypothesis:
Aswan

Colour:
Pink

Magnetic attraction:
n/d

Reference collection:
Klemm and Klemm (2008) pl. 73



Fig. 3.3.83b

Not examined in person. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix, in which quartz, plagioclase, and dark-coloured minerals can be distinguished, is dominated by large pinkish alkali feldspar phenocrysts (up to several cm across, mostly anhedral?), which give the rock its overall (dark) pinkish colour. The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained, porphyritic granites from Aswan (El-Shazly, Attia, Klemm and Klemm). Based on these analogies the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been correctly classified as red granite (e.g., Rouillet).

Bibliography:
El-Shazly (1954) 10; Attia (1955) 43; Klemm and Klemm (2008) 250-251, section 7.5

084 Dogale obelisk*Material:*

Granite

Style:

Conceptual

Object category:

Obelisk

Subject matter:

Hieroglyphs

Date:

New Kingdom

Findspot / ancient context:

Via del Beato Angelico (1883) / Iseum Campense

Dimensions:

H. 6.34 m

Preservation:

Lower part is missing

Current location:

Rome, Viale delle Terme



Fig. 3.3.84a

Small obelisk with hieroglyphic inscriptions in one column on all sides. The inscription mentions the name of Ramesses II, which allows the obelisk to be dated to the 19th Dynasty (all authors), and furthermore indicates that it originates from Heliopolis (Lembke gives a transcription and German translation of the inscription).

The obelisk was reportedly first rediscovered in 1719 under the Bibliotheca Casanatense (Roullet), but it was not until 1883 that it was excavated, during Lanciani's campaign in the Via del Beato Angelico. On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 58-59, 72-103 (E. Schiaparelli); Porter and Moss (1951) 409-410 no. 4; Iversen (1968) 174-177; Malaise (1972a) 199 no. 369; Roullet (1972) 75-76 no. 76; Lembke (1994) 202 D48; Raue (1999) 345 no. XIX.3-3.3

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pinkish

Magnetic attraction:

n/d

Reference collection:

Klemm and Klemm (2008) pl. 75



Fig. 3.3.84b

No detailed examination was possible. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a weakly developed gneissoid, porphyritic, and holocrystalline texture. The matrix, in which quartz, plagioclase, and dark-coloured minerals can be distinguished, is dominated by large pink alkali feldspar phenocrysts (up to several cm across, mostly anhedral?), which give the rock its overall pinkish colour. The dark-coloured minerals and feldspar phenocrysts exhibit a subparallel arrangement. The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*, cf. Klemm and Klemm), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been correctly classified as red granite (e.g., Rouillet).

*Bibliography:*El-Shazly (1954) 10-11; Attia (1955) 43-44; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 251, section 7.5.2



Fig. 3.3.85a

085 Flaminian obelisk

Material:

Granite

Style:

Conceptual

Object category:

Obelisk

Subject matter:

Hieroglyphs, offering scene

Date:

New Kingdom

Findspot / ancient context:

Circus Maximus (1587) / Circus Maximus

Dimensions:

H. 21.9 m

Preservation:

Some parts are modern restorations

Current location:

Rome, Piazza del Popolo

The obelisk bears hieroglyphic inscriptions in three columns on all four sides. These are accompanied by figurative scenes on the obelisk's lower section, which depict traditional scenes of a king offering to Re-Harakhti and Amun. The inscription mentions the name of Seti I on three sides and of Ramesses II on the fourth, which allows the obelisk to be dated to the 19th Dynasty (all authors). Moreover, it indicates that work on the obelisk started under Seti I, and that it was completed under his successor, Ramesses II, who had it erected at Heliopolis.

Augustus had the obelisk brought from Heliopolis to Rome and installed it in 10/9 BC at the spina of the Circus Maximus, with a dedication to the sun in Latin on its new base. Together with the Montecitorio obelisk (see *infra*, no. 087), this was the first obelisk to reach Rome. Pliny and, later, Ammianus Marcellinus wrote on their transportation and re-erection in Rome (see Appendix C). At a certain point in Roman history, the Flaminian obelisk served as model for the obelisk that is now in front of the Trinità dei Monti (for which see *infra*, no. 091). The obelisk was first rediscovered in the late 15th century in the Circus Maximus, but it would not be excavated until 1587 by order of Sixtus V, who had it erected two years later on Piazza del Popolo.

Augustus' obelisks have traditionally been understood as potent symbols of the Augustan conquest of Egypt twenty years earlier, while more recent studies emphasise their multi-layered significance not only of political symbols of past victories but also, for instance, of the establishment of Rome as the centre of a new empire (see especially Swetnam-Burland).

Bibliography:

Iversen (1968) 65-75; Roulet (1972) 69-70 no. 69, and 43 (context); Raue (1999) 321-323 no. XIX.2-3, 361-363 no. XIX.3-7.2; Versluys (2002) 362-363; Schneider (2004) 161-169; Curran *et al.* (2009) 23, 37-40, and 137-138; Swetnam-Burland (2015) 65-104 (*passim*); Van Aerde (2015) 226-235

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pink

Magnetic attraction:

n/d

Reference collection:

Klemm and Klemm (2008) pl. 75



Fig. 3.3.85b

No detailed examination was possible. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a weakly developed gneissoid, porphyritic, and holocrystalline texture. The matrix, in which quartz, plagioclase, and dark-coloured minerals can be distinguished, is dominated by large pink alkali feldspar phenocrysts (up to several cm across, an- to subhedral?), which give the rock its overall (dark) pinkish colour. The dark-coloured minerals and feldspar phenocrysts exhibit a (sub-)parallel arrangement. Several dark-coloured clots and streaks, most likely biotite schlieren, stand out against the overall pink colour of the rock. The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained porphyritic granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*, cf. Klemm and Klemm), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia). The inclusion of biotite schlieren is fully consistent with an Aswan origin (Gindy, Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

Bibliography:

El-Shazly (1954) 10-11; Attia (1955) 43-44; Gindy (1956); Higazy and Wasfy (1956) 216-217; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 251, section 7.5.2

086 Minerveus obelisk*Material:*

Granite

Style:

Conceptual

Object category:

Obelisk

Subject matter:

Hieroglyphs

Date:

Late Period

Findspot / ancient context:

Garden of Dominican convent (1665) / Iseum Campense

Dimensions:

H. 5.47 m

Preservation:

Nearly intact

Current location:

Rome, Piazza della Minerva



Fig. 3.3.86a

Small obelisk with a hieroglyphic inscription in one column on all four sides. The inscription mentions the name of Apries, which allows to date the obelisk to the 26th Dynasty (all authors). It originates from Sais, as can be inferred from the inscription, which mentions the “Mention of the Bee”, as the Osiris tomb that was incorporated in the temple complex of Neith as Sais was sometimes called (Arnold 1999, 71). The hieroglyphs in the cartouches on the north, south, and east sides have been partly removed. This is usually regarded as the damnatio memoriae of king Apries under his successor, Amasis (Lembke gives a transcription and German translation of the inscription).

The obelisk was found in 1665 in the gardens of the former Dominican convent. On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 45-46; Lafaye (1884) 219-220; Porter and Moss (1951) 411 no. 7; Iversen (1968) 93-100; Malaise (1972a) 200 no. 375; Roullet (1972) 76-77 no. 78; Lembke (1994) 206-207 D52

Classification:
Granite

Provenance hypothesis:
Aswan

Colour:
Pink

Magnetic attraction:
n/d

Reference collection:
Klemm and Klemm (2008) pl. 73



Fig. 3.3.86b

No detailed examination was possible. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix, in which quartz, plagioclase, and dark-coloured minerals can be distinguished, is dominated by large (up to several cm across), pink, sub- to commonly anhedral, alkali feldspar phenocrysts, which give the rock its overall pinkish colour. The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained, porphyritic granites from Aswan (El-Shazly, Attia, Klemm and Klemm). Based on these analogies the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been correctly classified as red granite (e.g., Rouillet).

Bibliography:
El-Shazly (1954) 10; Attia (1955) 43; Klemm and Klemm (2008) 250-251, section 7.5

087 Montecitorio obelisk

Fig. 3.3.87a

Material:
Granite

Style:
Conceptual

Object category:
Obelisk

Subject matter:
Hieroglyphs, offering scene

Date:
Late Period

Findspot / ancient context:
Near San Lorenzo in Lucina (1748) / Meridian on Campus Martius

Dimensions:
H. 21.8 m

Preservation:
Fragmentarily preserved, numerous parts are modern restorations

Current location:
Rome, Piazza di Montecitorio

The obelisk bears hieroglyphic inscriptions in two columns on all four sides. The inscriptions are fragmentarily preserved, and they are accompanied by figurative scenes on the sides of the pyramidion, which show traditional scenes of a king offering to Re-Harakhti and Atum. The inscription mentions the name of Psamtik II, which allows the obelisk to be dated to the 26th Dynasty (all authors), and furthermore indicates that it originates from Heliopolis.

Augustus had the obelisk brought from Heliopolis to Rome and installed it in 10/9 BC as the gnomon of a meridian in the Campus Martius. Pliny says that a certain Novius Facundus had a gilded ball placed on top to reflect the shadow of the sun (see *infra*, Appendix C). A dedication to the sun was carved in Latin on its new base. The obelisk was first reported in the late 15th century near the Church of San Lorenzo in Lucina. Between the 16th and mid-18th century it was rediscovered several times, but it was not fully excavated until 1748. It has been at its current location in Piazza di Montecitorio since 1792. For a concise commentary see *supra*, no. 085.

Bibliography:

Iversen (1968) 142-160; Rouillet (1972) 79 no. 83, and 44-45 (context); Buchner (1982); Versluys (2002) 357-358; Schneider (2004) 161-169; Curran *et al.* (2009) 37-40, 93, and 196-202; Swetnam-Burland (2010); *ibid.* (2015) 65-104 (*passim*); Van Aerde (2015) 235-241

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pink

Magnetic attraction:

n/d

Reference collection:

Klemm and Klemm (2008) pl. 74 & 76



Fig. 3.3.87b

No detailed examination was possible. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a weakly developed gneissoid, porphyritic, and holocrystalline texture. The matrix, in which quartz, plagioclase, and relatively large amounts of dark-coloured minerals can be distinguished, is dominated by large (dark) pink alkali feldspar phenocrysts (up to several cm across, an- to subhedral?), which give the rock an overall pinkish colour against a relatively grey matrix. Some feldspar phenocrysts exhibit a rapaviki texture (i.e., they are enveloped by thin plagioclase mantles), and in places exhibit a parallel arrangement. The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite which is relatively rich in dark-coloured minerals.

Strong macroscopic analogies exist between this rock and coarse-grained porphyritic granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia). The rapaviki texture that is occasionally observed in the studied rock is fully consistent with an Aswan origin (Meneisy *et al.*; cf. Klemm and Klemm). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

*Bibliography:*El-Shazly (1954) 10-11; Attia (1955) 43-44; Meneisy *et al.* (1979) 126-127; Klemm and Klemm (2008) 251, section 7.5.1



Fig. 3.3.88a

088 Vatican obelisk

Material:
Granite

Style:
Conceptual

Object category:
Obelisk

Subject matter:
Latin inscription

Date:
Late Period / Roman Imperial

Findspot / ancient context:
Remained visible since Antiquity / Circus Gai et Neronis

Dimensions:
H. 25.5 m

Preservation:
Nearly intact

Current location:
Rome, St. Peter's Square

The obelisk is uninscribed, except for a Latin dedication on its base (see below), and another, much later one near its apex, which commemorates the affixation of the cross on its top in 1586 (Iversen 1968, fig. 5). We know from a passage in Pliny's *Natural History* that Caligula ordered its transportation from Egypt to Rome (16.76.201-202; see *infra*, Appendix C). Upon arrival in Rome around 37 AD, it was erected on the spina of the newly built Circus Gai et Neronis in the Ager Vaticanus. This is the only obelisk that remained standing through the Middle Ages, when it was usually regarded as the funerary monument of Julius Caesar. It remained at its original location in the former Roman Circus until 1586, when it was removed to its current location on St. Peter's Square.

Around 30-29 BC the obelisk stood in the Forum Julium in Alexandria, or perhaps in the newly founded Nikopolis, a few kilometres east of Alexandria. This can be inferred from the reconstruction of the original Latin inscription, which was attached in bronze letters to its base. The inscription informs us that the obelisk was erected by Cornelius Gallus, prefect of Egypt under the first years of Augustus' reign. Tiberius had Gallus' inscription removed, and he had a dedication to Augustus and himself carved directly into the stone instead. This inscription, still visible today, was partly erased later, presumably by Caligula. The earliest history of the obelisk is disputed. Some authors believe that it was a 'new' creation, which was first erected in the Forum Julium. Others identify the Vatican obelisk with an uninscribed specimen that is described in Pliny's *Natural History*, which was erected around 270 BC by Ptolemy II in the Arsinoeion. This obelisk, Pliny says, was originally erected during the reign of Necthebis, whom most scholars have identified as the 30th Dynasty king Nectanebo I or II, perhaps at Heliopolis. However, McKenzie argues that the Arsinoeion obelisk was only moved to the Forum Julium in ca. 12/14-15 AD, because it was in the way of the dockyards, which would speak against an identification of the Vatican obelisk with the one from the Arsinoeion.

Bibliography:

Iversen (1968) 19-46; Roulet (1972) 67-69 no. 68, and 43-44 (context); Alföldy (1990); Versluys (2002) 325; Schneider (2004) 156-161; McKenzie (2007) 79; Curran *et al.* (2009) 44-46, 64-67, and 103-140 (*passim*); Alföldy (2011); Swetnam-Burland (2015) 76-77

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pink

Magnetic attraction:

n/d

Reference collection:

Klemm and Klemm (2008) pl. 75-76



Fig. 3.3.88b

No detailed examination was possible. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a gneissoid, porphyritic, and holocrystalline texture. The matrix, in which quartz, plagioclase, and dark-coloured minerals can be distinguished, is dominated by large pink alkali feldspar phenocrysts (up to several cm across, sub- to mostly anhedral?), which give the rock its overall pinkish colour. Some feldspar phenocrysts exhibit a rapaviki texture (i.e., they are enveloped by thin plagioclase mantles). The dark-coloured minerals and feldspar phenocrysts exhibit a distinct parallel arrangement, which is accentuated by the numerous dark-coloured streaks and elongated patches, most likely biotite schlieren, which clearly stand out against the overall pink colour of the rock. The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained porphyritic granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia). The inclusion of biotite schlieren is fully consistent with an Aswan origin (Gindy, Higazy and Wasfy), as is the rapaviki texture that can be occasionally observed in the studied rock (Meneisy *et al.*; cf. Klemm and Klemm). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

Bibliography:

El-Shazly (1954) 10-11; Attia (1955) 43-44; Gindy (1956); Higazy and Wasfy (1956) 216-217; Meneisy *et al.* (1979) 126-127; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 251, sections 7.5.1-7.5.3

089 Domitian's obelisk



Fig. 3.3.89a

Material:
Granite

Style:
Conceptual

Object category:
Obelisk

Subject matter:
Hieroglyphs, figurative scenes

Date:
Roman Imperial

Findspot / ancient context:
Circus of Maxentius (15th century) / Circus of Maxentius & Iseum Campense?

Dimensions:
H. 16.54 m

Preservation:
Several fragments are modern restorations, incl. pyramidion

Current location:
Rome, Piazza Navona & Musei Vaticani, Magazzino ex Ponteggi, inv. 25059

Obelisk with a hieroglyphic inscription in one column on all four sides. Depictions of Domitian can be recognised on all sides of the pyramidion. The emperor, portrayed as an Egyptian pharaoh, receives various gifts from the deities that accompany him, which include Isis, Thoth, Horus, Amun-Re, and perhaps Uto (this suggestion is proposed by Lembke, who also provides detailed descriptions of and a concise commentary on the figurative scenes). The name of Domitian allows the obelisk to be dated between 81 and 96 AD. More specifically, some passages allude to Domitian's accession in 81 AD, which suggests that the obelisk was erected in the early 80s. The text is unusual in that it presents an original composition that was made specifically for Domitian, whereas most, if not all, other Roman Imperial obelisks are either uninscribed or bear inscriptions that were copied from Pharaonic obelisks in Rome. Translations of and critical commentaries on the inscription can be found in Grenier, Lembke, and Darwall-Smith.

The obelisk was found in the early 15th century in the Circus of Maxentius on the Via Appia. It is usually assumed that it was taken to the circus in the early 4th century AD, during the reign of emperor Maxentius, where it probably stood on the spina. At the time of its rediscovery, the obelisk was broken in four pieces. These fragments were restored and re-erected in 1649 on Piazza Navona, where the obelisk still stands today. The original pyramidion was only excavated in 1848 in the circus and is currently preserved in the Vatican Museum. The Circus of Maxentius was evidently not the obelisk's primary context. It is often assumed that it originally decorated the entrance court to the Iseum Campense. This hypothesis is based on a preserved fragment of the Forma Urbis Romae, the Severan marble plan of Rome, which shows a circle and a square in this section of the sanctuary that have been interpreted as a fountain and Domitian's obelisk, respectively. While the hypothesis about the obelisk's original location has found general acceptance since it was formulated by Iversen, and may be supported by the Isiac character of the figurative scenes on the pyramidion (Lembke), there is no conclusive evidence for its attribution to this sanctuary (Darwall-Smith).

Bibliography:

Farina (1908); Erman (1917) 4-10, 18-28; Marucchi (1917); Porter and Moss (1951) 411-412 no. 8; Iversen (1968) 76-92; Malaise (1972a) 203-207 no. 387; Rouillet (1972) 72-73 no. 72, and 44 (context); Grenier (1987); Lembke (1994) 210-212 D55, 37-41, and 72; Darwall-Smith (1996) 145-150; Bricault (2001) 166; Versluys (2002) 372; Curran *et al.* (2009) 47-48, and 173-174

Classification:
Granite

Provenance hypothesis:
Aswan

Colour:
Pink

Magnetic attraction:
n/d

Reference collection:
Klemm and Klemm (2008) pl. 74 & 76



Fig. 3.3.89b

No detailed examination was possible. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a gneissoid, porphyritic, and holocrystalline texture. The matrix, in which quartz, plagioclase, and dark-coloured minerals can be distinguished, is dominated by large pink alkali feldspar phenocrysts (up to several cm across; smaller than the phenocrysts in the rocks of most other obelisks?, sub- to mostly anhedral?), which give the rock its overall pinkish colour. Some feldspar phenocrysts exhibit a rapaviki texture (i.e., they are enveloped by thin plagioclase mantles). The dark-coloured minerals and feldspar phenocrysts exhibit a distinct parallel arrangement. Several small, irregular dark-coloured inclusions, most likely biotite schlieren, stand out against the overall pink colour of the rock. The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained porphyritic granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia). The inclusion of biotite schlieren is fully consistent with an Aswan origin (Gindy, Higazy and Wasfy), as is the rapaviki texture that can be occasionally observed in the studied rock (Meneisy *et al.*; cf. Klemm and Klemm). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

Bibliography:

El-Shazly (1954) 10-11; Attia (1955) 43-44; Gindy (1956); Higazy and Wasfy (1956) 216-217; Meneisy *et al.* (1979) 126-127; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 251, sections 7.5.1-7.5.3



Fig. 3.3.90a

090 Pincio obelisk

Material:
Granite

Style:
Conceptual

Object category:
Obelisk

Subject matter:
Hieroglyphs, offering scene

Date:
Roman Imperial

Findspot / ancient context:
Circus Varianus (1570) / Circus Varianus & tomb of Antinous

Dimensions:
H. 9.3 m

Preservation:
Some parts are modern restorations

Current location:
Rome, Viale dell'obelisco

The obelisk bears hieroglyphic inscriptions in two columns on all sides. The inscriptions are accompanied by figurative scenes on all four sides of the shaft near its apex, which depict traditional scenes of a king offering to Re-Harakhti, Amun, and Thoth. The king is identified by the hieroglyphic inscription as emperor Hadrian, who is shown in the guise of a pharaoh. Moreover, the inscription indicates that the obelisk was erected to celebrate the deification of Antinous, who drowned in the river Nile during Hadrian's visit to Egypt in 130-131 AD, which provides a dating for the obelisk between 130 and 138 AD.

Parts of the broken shaft were visible in the 15th and 16th centuries, and excavated in 1570 in the ruins of the Circus Varianus near the Via Labicana (for the complex history of the obelisk since its rediscovery see Iversen). It is usually assumed that the obelisk was taken to the circus in the early 3rd century AD, perhaps during the reign of emperor Elagabalus. The Circus Varianus was evidently not the obelisk's primary context. The earliest history of the obelisk is disputed. As can be inferred from the inscription, it was connected with the grave complex of Antinous. However, scholars disagree on the location of this sepulchre. Based on the translation of the hieroglyphic inscription, Grenier locates it in Rome and suggests that it could have been situated in the Horti Domitiae. Other places in Rome that have been forwarded include the precinct of an unidentified temple of Fortuna in Rome (Roulet after Iversen), and the so-called garden of Adonis on the Palatine Hill (Coarelli). According to a different interpretation, the tomb of Antinous would have been located in Egypt, most likely in Antinoopolis. In the latter opinion, the obelisk would have been transported from Egypt to Rome (e.g., Curran *et al.*).

Bibliography:

Erman (1917) 10-17, 28-47; Iversen (1968) 161-173; Roulet (1972) 82 no. 86, and 44 (context); Grenier – Coarelli (1986); Boatwright (1987) 239-260; *Der Obelisk des Antinoos* (1994); Versluys (2002) 347, and 361-362; Grenier (2008); Curran *et al.* (2009) 48-49, and 203

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pink

Magnetic attraction:

n/d

Reference collection:

Klemm and Klemm (2008) pl. 74



Fig. 3.3.90b

No detailed examination was possible. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix, in which quartz, plagioclase, and dark-coloured minerals can be distinguished, is dominated by pink alkali feldspar phenocrysts (up to several cm across, sub- to mostly anhedral?), which give the rock an overall (dark) pinkish colour. Some feldspar phenocrysts exhibit a rapaviki texture (i.e., they are enveloped by thin plagioclase mantles). The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained porphyritic granites from Aswan (El-Shazly, Attia). The rapaviki texture that can be occasionally observed in the studied rock is fully consistent with an Aswan origin (Meneisy *et al.*; cf. Klemm and Klemm). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

091 Trinità dei Monti obelisk



Fig. 3.3.91a

Material:

Granite

Style:

Conceptual-naturalistic

Object category:

Obelisk

Subject matter:

Hieroglyphs, offering scene

Date:

Roman Imperial

Findspot / ancient context:

Porta Pinciana (16th century) / Horti Sallustiani

Dimensions:

H. 14 m

Preservation:

Some parts are modern restorations

Current location:

Rome, in front of the Trinità dei Monti

The origin of the obelisk is unknown. Ammianus Marcellinus mentions the obelisk among the specimens that were brought over from Egypt by one of the successors of Augustus, but it is not clear when exactly this took place (17.4.16; see *infra*, Appendix C). At some point after its arrival in Rome, it was inscribed and decorated after the direct example of the Flaminio obelisk that had been at Circus Maximus since 10 BC (*supra*, no. 085). The carving of the inscription is usually considered as crude, in particular in comparison to the aforementioned Flaminio obelisk, and this is often regarded as an indication of a late date of manufacture (late 2nd or 3rd century AD). Moreover, since not all characters are legible, several authors suggest that the inscription was copied by craftsmen who did not understand the hieroglyphic script. Other differences to the Flaminio obelisk are visible in the figurative scenes on the four sides of the obelisks's lower section. The depictions show a kneeling pharaoh offering to Re-Harakhti, a traditional decorative theme on obelisks, which is consistent with that on the Flaminio obelisk. However, these scenes were relatively enlarged, perhaps to increase their visibility for the Roman audience (Swetnam-Burland), and they deviate from the example on which they are based in terms of their stylistic execution. Hence, instead of the conceptual profile-view, Re-Harakhti is depicted in a different, naturalistic visual tradition: the deity is shown in contrapposto stance, and in one of the scenes even appears in distinctly Roman military dress (Van Aerde).

The obelisk was still standing in the 8th century AD, when the so-called Einsiedeln itinerary was written. In the 16th century it is reported to have been lying broken in a ditch at the Porta Pinciana, the location of the Horti Sallustiani in Roman times. It is usually connected with four Egyptian sculptures discovered in 1714 in the Villa Verospi (see *supra*, no. 076).

Bibliography:

Porter and Moss (1951) 412 no. 10; Iversen (1968) 128-141; Malaise (1972a) 182-183 no. 338; Rouillet (1972) 71-73 no. 71; Versluys (2002) 349-350; Hartswick (2004) 52-58; Curran *et al.* (2009) 194-196; Swetnam-Burland (2015) 49-50; Van Aerde (2015) 241-249

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pink

Magnetic attraction:

n/d

Reference collection:

Klemm and Klemm (2008) pl. 73



Fig. 3.3.91b

No detailed examination was possible. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix, in which quartz, plagioclase, and dark-coloured minerals can be distinguished, is dominated by large (up to several cm across, sub- to commonly anhedral?), pink alkali feldspar phenocrysts, which give the rock its overall pinkish colour. The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained, porphyritic granites from Aswan (El-Shazly, Attia, Klemm and Klemm). Based on these analogies, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

Bibliography:

El-Shazly (1954) 10; Attia (1955) 43; Klemm and Klemm (2008) 250-251, section 7.5



Fig. 3.3.92a

092 Quirinal obelisk

Material:
Granite

Style:
Conceptual

Object category:
Obelisk

Subject matter:
n/a

Date:
Roman Imperial

Findspot / ancient context:
Between the churches S. Rocco and S. Carlo al Corso (1519)
/ Mausoleum of Augustus

Dimensions:
H. 14.6 m

Preservation:
Some parts are modern restorations

Current location:
Rome, Piazza del Quirinale

Uninscribed obelisk. As it stands today, it has a flattened top; it is not clear whether this is its original shape or, as has been suggested, if a pyramidion used to be present, which was either broken off or removed on purpose in Roman times for the application of an ornament – which no longer survives (a gilt pinnacle?). The lack of inscriptions complicates the dating of the monolith. Nevertheless, it is generally considered to date from the Roman Imperial period.

The obelisk forms a pair with its twin, the so-called Esquiline obelisk (*infra*, no. 093). Together, they were erected near the Mausoleum of Augustus. Particularly in older reconstructions they are drawn at either sides of the entrance to the sepulchre, but there are indications to suggest that they stood on either flanks of the monument instead. It is unknown when the obelisks were set up at the Mausoleum. They are first mentioned in written sources from the 4th century AD (Ammianus Marcellinus, see *infra*, Appendix C). However, most authors favour a dating in the 1st century AD. More specifically, the installation of the obelisks has been variously attributed to the reigns of Claudius, Domitian, and, especially in the more recent literature, Augustus. In the latter case, they would be contemporaneous with the construction of the Mausoleum.

The Quirinal obelisk was first briefly uncovered in 1549-1550, but it was not until 1781 that the obelisk, which, like its twin, was broken in three pieces, was rediscovered again and excavated during construction works in the area between the churches of San Rocco and San Carlo al Corso. It was re-erected five years later on the Quirinal Hill.

Bibliography:

Iversen (1968) 115-127; Rouillet (1972) 78 no. 82, and 45; Buchner (1996); Versluys (2002) 357; Schneider (2004) 167; Curran *et al.* (2009) 46 with n. 22, and 193-194; Swetnam-Burland (2015) 100; Van Aerde (2015) 249-254

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pink

Magnetic attraction:

n/d

Reference collection:

Klemm and Klemm (2008) pl. 75



Fig. 3.3.92b

No detailed examination was possible. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a weakly developed gneissoid, porphyritic, and holocrystalline texture. The matrix, in which quartz, plagioclase, and dark-coloured minerals can be distinguished, is dominated by large (dark) pink alkali feldspar phenocrysts (up to several cm across, mostly anhedral?), which give the rock its overall pinkish colour. The dark-coloured minerals and feldspar phenocrysts exhibit a subparallel arrangement. The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained porphyritic granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*; cf. Klemm and Klemm), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

*Bibliography:*El-Shazly (1954) 10-11; Attia (1955) 43-44; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 251, section 7.5.2

093 Esquiline obelisk



Fig. 3.3.93a

Material:
Granite

Style:
Conceptual

Object category:
Obelisk

Subject matter:
n/a

Date:
Roman Imperial

Findspot / ancient context:
Mausoleum of Augustus (1519) / Mausoleum of Augustus

Dimensions:
H. 14.8 m

Preservation:
Some parts are modern restorations

Current location:
Rome, Piazza dell'Esquilino

Uninscribed, typologically similar to the Quirinal obelisk, with which it formed a pair. For a general description, dating, and contextual attribution see *supra*, no. 092.

The Esquiline obelisk was found in 1510, broken in three pieces, presumably at the western flank of the Mausoleum. These pieces were excavated in 1519 and left in the Via Ripetta until 1585, when they were moved to the Esquiline Hill, to be erected at the Basilica of Santa Maria Maggiore two years later.

Bibliography:

Iversen (1968) 47-54; Rouillet (1972) 78 no. 81, and 45; Buchner (1996); Versluys (2002) 357; Schneider (2004) 167; Curran *et al.* (2009) 136, and 46 with n. 22; Swetnam-Burland (2015) 100; Van Aerde (2015) 249-254

Classification:

Granite

Provenance hypothesis:

Aswan

Colour:

Pink

Magnetic attraction:

n/d

Reference collection:

Klemm and Klemm (2008) pl. 76



Fig. 3.3.93b

No detailed examination was possible. It is evident from photographs that this is an igneous (medium- to coarse-grained?), phaneritic rock of plutonic origin with a gneissoid, porphyritic, and holocrystalline texture. The matrix, in which quartz, plagioclase, and dark-coloured minerals can be distinguished, is dominated by large (dark) pink alkali feldspar phenocrysts (up to several cm across, an- to subhedral?), which give the rock its overall pinkish colour. The dark-coloured minerals and feldspar phenocrysts exhibit a parallel arrangement, which is accentuated by the several dark-coloured streaks and elongated, irregular patches, most likely biotite schlieren, which clearly stand out against the overall pink colour of the rock. The macroscopic characteristics allow for the rock to be classified as coarse porphyritic granite.

Strong macroscopic analogies exist between this rock and coarse-grained porphyritic granites from Aswan. The gneissoid texture is commonly observed in Aswan granites (Aston *et al.*; cf. Klemm and Klemm), especially near the contact between coarse-grained granites and metamorphic schist and gneisses (El-Shazly, Attia). The inclusion of biotite schlieren is fully consistent with an Aswan origin (Gindy, Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granites from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

Bibliography:

El-Shazly (1954) 10-11; Attia (1955) 43-44; Gindy (1956); Higazy and Wasfy (1956) 216-217; Aston *et al.* (2000) 35; Klemm and Klemm (2008) 251, section 7.5.3

094 Obelisk (fragment)

Material:
Granite

Style:
Conceptual

Object category:
Obelisk

Subject matter:
Hieroglyphs

Date:
Roman Imperial

Findspot / ancient context:
Aurelian Wall / no context proposed

Dimensions:
30 x 22 x 23 (H x W x D)

Preservation:
Small fragment of a larger object is preserved; theme remains well recognisable

Current location:
Rome, Musei Capitolini, inv. 2935/S

Fig. 3.3.94a

Small, inscribed obelisk fragment. The name of the Egyptian god Osiris is mentioned on one side, while traces of hieroglyphs can be discerned on a second side. However, these traces are too fragmented to be legible (Bosticco).

The obelisk fragment has invariably been dated to the Roman Imperial period on palaeographic grounds. Iversen believes that it belongs to Domitian's obelisk on Piazza Navona (see also the opposite page). It is generally assumed that the fragment was found in the Aurelian Wall, where it was reused as building material, and therefore evidently not *in situ* (on the reuse of sculpture in the Aurelian Wall in general see Coates-Stephens 2001, 232-234). However, Agnoli recently argued that it was found in the 1930s during the excavations of the Imperial Fora, together with the relief-block depicting a winged scarab (*supra*, no. 040; no further details are given).

Bibliography:

Bosticco (1952) 25 no. 3; Iversen (1968) 90; Malaise (1972a) 234 no. 434; Rouillet (1972) 83 no. 87; *Musei Capitolini* (2010) 90 no. 8 n. 1 (N. Agnoli)

Classification:
Granite

Provenance hypothesis:
Aswan

Colour:
Pink

Magnetic attraction:
1

Reference collection:
~ Klemm and Klemm (2008) pl. 73



Fig. 3.3.94b

Igneous, phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix is medium- to mostly coarse-grained and consists of alkali feldspar (typically moderate reddish orange, 10R 6/6), ~ very light grey (N8) plagioclase, transparent (colourless) to light grey (~ N7) quartz, and nearly black (~ N1) biotite. Abundant, large (up to max. 30 mm across), anhedral, alkali feldspar phenocrysts. On the basis of its macroscopic characteristics, the rock can be classified as medium- to coarse-grained, porphyritic granite.

Strong macroscopic analogies exist between this rock and porphyritic granite from Aswan (El-Shazly, Attia, Klemm and Klemmies at Aswan. Iversen's presumption that this fragment would be complementary to Domitian's obelisk on Piazza Navona should be questioned, given the gneissoid texture of the granite of that obelisk (*supra*, no. 089), which does not match the directionless texture of this fragment.

Bibliography:
El-Shazly (1954) 10; Attia (1955) 43; Klemm and Klemm (2008) 250-251, section 7.5



Fig. 3.3.95a

095 Royal statue

Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Ptolemaic queen / Arsinoe II / Drusilla?

Date:
Ptolemaic / Roman Imperial

Findspot / ancient context:
Villa Verospi (1714) / Horti Sallustiani

Dimensions:
H. 240

Preservation:
Base and lower part of the legs are modern restorations

Current location:
Rome, Musei Vaticani, Museo Gregoriano Egizio, inv. 22683

Over-life-size statue of a standing female figure on a square base. The subject matter is disputed. It has been identified as a Ptolemaic princess (Botti – Romanelli, Malaise), a queen (Roullet), and, more specifically, Drusilla, the sister of emperor Caligula (Grenier). More recently, Swetnam-Burland identified the subject matter as Arsinoe II, and interpreted the statue as a Roman-made copy of the Ptolemaic statue of the Egyptian queen (*supra*, no. 077). As she noted, this statue matches that of Arsinoe II in most respects. Indeed, the iconographic scheme and dimensions of these two statues are readily comparable. However, in contrast to the statue of Arsinoe II, this sculpture does not have a depression on top of the head for the insertion of an attribute, and the inscription on the back-pillar is not finished (for an Italian translation of the inscription see Botti – Romanelli).

The uncertainties over the identification of the subject matter carry over into the dating of the statue. Botti – Romanelli and Malaise, who identify its subject matter as a Ptolemaic princess, date the statue to the Ptolemaic period. Others see a Roman copy and propose a Roman Imperial date; following his identification of the statue as Drusilla, Grenier proposes a date of ca. 40 AD; Roullet suggests a late 1st to early 2nd century AD date; no explanation is given to support this dating. For the findspot and contextual attribution see *supra*, no. 076.

Bibliography:

Botti – Romanelli (1951) 25-26 no. 33; Malaise (1972a) 183 no. 338d; Roullet (1972) 109 no. 181; Grenier (1993) 51 V.14; Versluys (2002) 349-350; Stanwick (2002) 62 n. 10; Swetnam-Burland (2015) 50-51

Classification:

Granite – granodiorite

Provenance hypothesis:

Aswan

Colour:

Mottled pink and grey

Magnetic attraction:

2

Reference collection:

n/a



Fig. 3.3.95b

Igneous, phaneritic rock of plutonic origin with a gneissoid, porphyritic, and holocrystalline texture. The matrix is coarse-to mostly medium-grained and consists of greyish orange pink (5YR 7/2), very light grey (N8), transparent (colourless) to transparent light grey (~ N7), and nearly black (~ N1) minerals (particularly biotite, some hornblende). Densely packed, large (typically 15-30 mm, up to max. 40 mm across), mostly subhedral alkali feldspar phenocrysts, and less abundant, smaller (on average 10 mm), an- to subhedral plagioclase phenocrysts in a distinct parallel arrangement. Some alkali feldspar phenocrysts exhibit a rapaviki texture (i.e., they are enveloped by a thin plagioclase mantle). The phenocrysts and relatively large amounts of dark-coloured constituents give the rock its typical mottled pink and grey appearance. A greyish black (N2) lense, which is richer in biotite than the surrounding rock, is visible just above the belly of the female figure. Texture and mineralogy – in particular alkali feldspar as dominant feldspar type in a matrix that is relatively rich in quartz and dark-coloured minerals – allow the rock to be classified as a granitoid rock, which is transitional between granite and granodiorite.

Strong macroscopic analogies exist between this rock and granitoid rocks from Aswan, which are transitional between granodiorite and coarse-grained granite. A thorough and gradational mixing between these rocks is encountered especially near the granite-granodiorite contact. Shearing along this contact produces rocks with a distinct foliation of feldspar phenocrysts and dark-coloured minerals (El-Shazly, Attia, and Higazy and Wasfy). The rapaviki texture of alkali feldspar phenocrysts (Meneisy *et al.*), and the inclusion of relic rocks, likely biotite schlieren (Gindy, Higazy and Wasfy), are fully consistent with an Aswan origin. Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

*Bibliography:*El-Shazly (1954) 10-11; Attia (1955) 43; Gindy (1956); Higazy and Wasfy (1956); Meneisy *et al.* (1979) 126-127

096 Sphinx



Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Sphinx

Date:
Roman Imperial

Findspot / ancient context:
Via Flaminia / no context proposed

Dimensions:
116 x 220 x 75 (H x L x W)

Preservation:
Nearly intact; minor restorations

Current location:
Rome, Musei Vaticani, Sala a Croce Greca, inv. 239

Fig. 3.3.96a

Statue of a sphinx that reclines on a rectangular base. The figure wears a *nemes*-headdress from which a cobra emerges (now partly lost). The tail is wrapped around the right hind leg. No attempts have been made to identify the sphinx with a specific king. Uninscribed.

Roulet dates the statue to the Roman Imperial period; no explanation is given to support this dating. It was found on the Via Flaminia, just outside Porta del Popolo. It has not been attributed to a specific context.

Bibliography:

Roulet (1972) 134 no. 281; Malaise (1978) 649 no. 434e

Classification:

Granite – granodiorite

Provenance hypothesis:

Aswan

Colour:

Mottled pink and grey

Magnetic attraction:

1

Reference collection:

n/a



Fig. 3.3.96b

Igneous, phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix is coarse- to mostly medium-grained and consists of greyish orange pink (5YR 7/2 to 10R 8/2) alkali feldspar, very light grey to light grey (N8–N7) plagioclase, transparent (colourless) to transparent light grey (~ N7), and nearly black (~ N1) minerals (especially biotite, also some hornblende). Densely packed, large (up to max. 35 mm long), an- to subhedral, sometimes intergrown, alkali feldspar phenocrysts, and less abundant, smaller (typically up to ca. 15 mm across), mostly anhedral plagioclase phenocrysts. Some alkali feldspar phenocrysts exhibit a rapaviki texture (i.e., they are enveloped by a thin plagioclase mantle). The phenocrysts and the relatively large amounts of dark-coloured constituents give the rock its typical mottled pink and grey appearance. Texture and mineralogy – in particular alkali feldspar as dominant feldspar type in a matrix that is relatively rich in quartz and dark-coloured minerals – allow the rock to be classified as a granitoid rock, which is transitional between granite and granodiorite.

Strong macroscopic analogies exist between this rock and granitoid rocks from Aswan that are transitional between granodiorite and coarse-grained granite. A thorough and gradational mixing between these rocks is encountered especially near the granite-granodiorite contact (El-Shazly, Attia, and Higazy and Wasfy). The rapaviki texture of alkali feldspar phenocrysts is fully consistent with an Aswan origin (Meneisy *et al.*). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

*Bibliography:*El-Shazly (1954) 10-11; Attia (1955) 43; Higazy and Wasfy (1956) 224-228; Meneisy *et al.* (1979) 126-127

097 Sphinx



Material:
Granite

Style:
Conceptual

Object category:
Statue

Subject matter:
Sphinx

Date:
Roman Imperial

Findspot / ancient context:
St. Peter's square (17th century) / attributed to various contexts

Dimensions:
104 x 227 x 74 (H x L x W)

Preservation:
Nearly intact

Current location:
Rome, Musei Vaticani, Sala a Croce Greca, inv. 236

Fig. 3.3.97a

Statue of a sphinx, which reclines on a rectangular base. The figure wears a *nemes*-headdress from which a cobra emerges (now partly lost). The tail is wrapped around the right hind leg. No attempts have been made to identify the sphinx with a specific king. Uninscribed.

The sphinx is dated to the Roman Imperial period, undoubtedly on stylistic grounds (museum records: first half 1st century AD). It was found in the 17th century during the construction of the steps outside the basilica di San Pietro in Vatican City. Roullet connects the sphinx with the Circus Gai et Neronis on the basis of its findspot and, presumably, the fact that the Vatican obelisk stood in this context (*supra*, no. 088). Bongrani *et al.* argue that the sphinx could also have belonged to a sanctuary or the decoration of a garden.

Bibliography:
Roullet (1972) 134 no. 282; Malaise (1978) 648 no. 421a; Bongrani *et al.* (1998) 566

Classification:

Granite – granodiorite

Provenance hypothesis:

Aswan

Colour:

~ Medium grey

Magnetic attraction:

1

Reference collection:

n/a


 2 cm

Fig. 3.3.97b

Igneous, phaneritic rock of plutonic origin with a gneissoid, porphyritic, and holocrystalline texture. The matrix is medium-grained and consists of alkali feldspar, plagioclase, quartz, and a relatively large amount of dark-coloured minerals (especially biotite, also hornblende). Abundant, large (up to max. 30 mm long), an- to subhedral, plagioclase phenocrysts, varying in colour from white (N9) to light grey (N7). The dark-coloured minerals and the plagioclase phenocrysts show a distinct parallel arrangement and give the rock its overall ~ medium grey (N5) colour. A light brown (5YR 7/2) vein of granitic composition cuts across the left hind leg of the sphinx. Texture and mineralogy – in particular the abundance of alkali feldspar, plagioclase, and quartz in a matrix which is relatively rich in dark-coloured minerals – allow the rock to be classified as a granitoid rock, which is transitional between granite and granodiorite.

Strong macroscopic analogies exist between this rock and granitoid rocks from Aswan that are transitional between granodiorite and coarse-grained granite. A thorough and gradational mixing between these rocks is encountered especially near the granite-granodiorite contact. Shearing along this contact produces rocks with a distinct foliation of feldspar phenocrysts and dark-coloured minerals (El-Shazly, Attia, and Higazy and Wasfy). The pink granitic vein is fully consistent with an origin in the Aswan area (Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. Rouillet has previously classified the rock as grey granite.

Bibliography:

El-Shazly (1954) 6-7; Attia (1955) 40-41; Higazy and Wasfy (1956) 216-217



Fig. 3.3.98a

098 Queen Tuya

Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Tuya

Date:
New Kingdom

Findspot / ancient context:
Villa Verospi (1714) / Horti Sallustiani

Dimensions:
H. 227 (incl. plinth 300)

Preservation:
Largely preserved from head through knees; base and lower legs are 18th c. restorations

Current location:
Rome, Musei Vaticani, Museo Gregoriano Egizio, inv. 22678

Over-life-size statue of a standing female figure, attributed by its hieroglyphic inscription to queen Tuya, mother of Ramesses II (19th Dynasty). The queen is depicted in traditional pose with left leg forward and the right arm stretched along her side. The right hand is largely restored; it may have originally held a lotus flower (Bayer). The left arm is bent in front of the chest; a flagellum (restored) is held in the left hand. The queen wears a long wig and vulture headdress, on top of which is a modius with alternating cobra snakes with solar discs and cartouches with the name of Ramesses II. The back-pillar is inscribed; on the left side of the statue a depiction of princess Henutmire is carved in low relief (for a detailed description of the statue and a transcription and German translation of the hieroglyphic inscriptions see Bayer).

The statue has invariably been dated to the 19th Dynasty and attributed to the reign of queen Tuya. However, it was recently argued that the statue was carved in the 18th Dynasty, during the reign of Amenhotep III, perhaps for his wife queen Tiy, and usurped and modified for Tuya during the reign of Ramesses II (Kozloff, Bayer). Although the inscription does not provide any information about the statue's original provenance, Grenier believes that it may have come from the funerary temple of queen Tuya at Thebes. Prior to its usurpation, it may have stood in the mortuary temple of Amenhotep III at Kom el-Hetan (Bayer). For the findspot and contextual attribution see *supra*, no. 076.

Bibliography:

Botti – Romanelli (1951) 18-21 no. 28; Porter and Moss (1951) 413; Malaise (1972a) 183 no. 338a; Roulet (1972) 108-109 no. 179, and 48 (on the Horti Sallustiani); Coarelli (1982) 59; Grenier (1993) 49; *Le antichità egiziane* (1995) 146-148 no. 11 (M.P. Toti); Kozloff (1996); Versluys (2002) 349-350; Bayer (2014) 71-76 no. 12

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Greyish black

Magnetic attraction:
1-2

Reference collection:
~ AESC 5 (b) variety 2, sample 4



Fig. 3.3.98b

Igneous, phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix is coarse- to mainly medium-grained and consists of greyish orange pink (5YR 7/2) alkali feldspar, pale olive (10Y 6/2) and ~ dusky yellow (5Y 6/4) plagioclase, transparent (colourless) to transparent light grey (~ N7) quartz, and a relatively large amount of nearly black (~ N1) minerals (difficult to distinguish in the polished dark matrix), which give the rock its overall greyish black (~ N2) colour. Abundant, large (up to max. 40 mm across), an- to subhedral, plagioclase phenocrysts, and markedly less frequent and smaller (up to max. ca. 10 mm across) alkali feldspar phenocrysts. Several plagioclase phenocrysts exhibit a rapaviki texture (i.e., they are enveloped by thin alkali feldspar mantles). Mineralogy – in particular the abundance of dark-coloured minerals and plagioclase phenocrysts as dominant feldspar type, plus the relatively high concentration of quartz – texture, and rock colour allow for the rock to be classified as medium- to coarse-grained porphyritic granodiorite.

Strong macroscopic analogies exist between this rock and porphyritic granodiorites from Aswan (El-Shazly, Attia). The rapaviki texture is fully consistent with an origin in the Aswan area (Klemm and Klemm). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been characterised as grey/black granite (e.g., Malaise, Roullet) and granodiorite (Kozloff, Bayer).

Bibliography:
El-Shazly (1954) 6; Attia (1955) 40; Klemm and Klemm (2008) 253

099 Female sphinx



Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Hatshepsut / concubine Thutmose III?

Date:
New Kingdom

Findspot / ancient context:
Via del Beato Angelico 23 (1856) / Iseum Campense

Dimensions:
54 x 77 x 30 (H x L x W)

Preservation:
Forelegs and part of inscription lost; the theme cannot be identified with certainty

Current location:
Rome, Museo Barracco, inv. 13

Fig. 3.3.99a

Statue of a female sphinx, which reclines on a rectangular base. The figure wears a tripartite Hathor-wig from which a uraeus emerges, and a vulture headdress. The identification of the subject matter is disputed. The hieroglyphic inscription on the chest preserves a cartouche with the name of Tuthmose III (18th Dynasty; Henzen and Lafaye erroneously believe it concerns the name of Tuthmose IV). Since the lower part of the inscription is lost, the name of the person to whom the sphinx belonged cannot be identified with certainty (see Lembke for a transcription and German translation of the inscription).

Early scholars identified the female figure, undoubtedly a queen as indicated by the Hathor-wig and vulture headdress, as Hatshepsut, the aunt and initial co-regent of Tuthmose III (Lanciani, Barracco, Malaise, and Rouillet). This identification has been rejected on stylistic and iconographic grounds by Tefnin, who instead drew attention to a series of close parallels that represent unidentified spouses of Tuthmose III, and this identification prevails in more recent literature (Lembke, Toti, and Russmann).

The cartouche with the name of Tuthmose III allows the sphinx to be dated to the 18th Dynasty (all authors). Because the chief deity of Thebes, Amon-Re, is mentioned in the inscription, some authors believe that the statue originates from Thebes (Lembke, Sist, and Nota Santi). It was found in 1856 in the Maison Tranquilli (Via del Beato Angelico 23). On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Henzen (1858) 47; Lanciani (1883) 48-49, and 112 (O. Marucchi); Lafaye (1884) 218; Barracco (1910) 15 no. 13; Porter and Moss (1951) 414; Malaise (1972a) 197 no. 361; Rouillet (1972) 133 no. 278; Tefnin (1979) 153-155; Lembke (1994) 225 E15; *Le antichità egiziane* (1995) 156-157 no. 17 (M.P. Toti); Sist (1996) 48-50; *Iside* (1997) 392 V.9 (M. Nota Santi); Alfano (2001) 277 with fig. 9.1; *Hatshepsut: from queen to pharaoh* (2005) 32-33 no. 11 (E.R. Russmann); Swetnam-Burland (2007) 120-123

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Dark grey

Magnetic attraction:
1-2

Reference collection:
Klemm and Klemm (2008) pl. 81

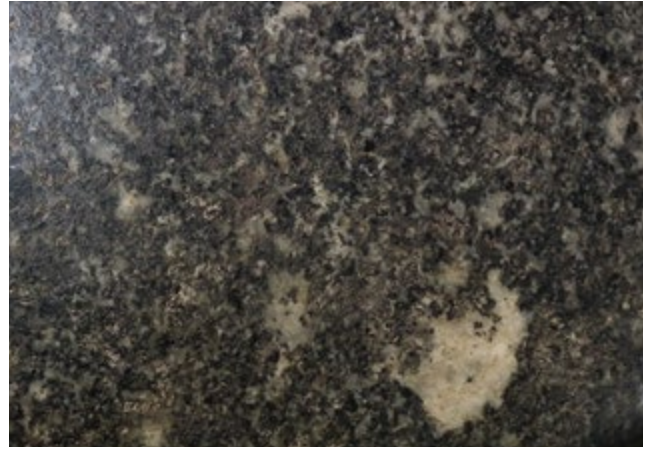


Fig. 3.3.99b

Igneous, phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix is medium-grained and consists of plagioclase, quartz, and a relatively large amount of dark/coloured minerals (particularly biotite, also hornblende), which give the rock its overall dark grey (~ N3) colour; subordinate presence of alkali feldspar. Abundant, large (typically 10-20 mm, up to max. 30 mm across), an- to subhedral, plagioclase feldspar phenocrysts that vary in colour from (very) light grey (N8–N7), greyish orange (10YR 7/4), to light olive grey (5Y 5/2). Several medium-grained, greyish orange pink (5YR 7/2) to light brown (5YR 6/4) veins of granitic composition cut across the dark coloured matrix. Mineralogy – in particular the abundance of dark-coloured minerals, plagioclase as dominant feldspar type, plus the relatively large amount of quartz – texture, and overall rock colour allow for the rock to be classified as medium-grained porphyritic granodiorite.

Strong macroscopic analogies exist between this rock and porphyritic granodiorites from Aswan (El-Shazly, Attia). The granitic veins are fully consistent with an origin in the Aswan area (Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been characterised as basalt (Marucchi in Lanciani, Alfano) and grey/black granite (e.g., Malaise, Roullet, and Lembke).

Bibliography:
El-Shazly (1954) 6; Attia (1955) 40-41; Higazy and Wasfy (1956) 216-217



Fig. 3.3.100a

100 Horus

Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Horus

Date:
New Kingdom

Findspot / ancient context:
Via del Seminario (1635) / Iseum Campense

Dimensions:
H. 163

Preservation:
Preserved from head through lower legs; base and feet are modern restorations

Current location:
München, Staatliches Museum Ägyptischer Kunst, inv. Gl. WAF 22

Anthropomorphic statue with falcon head of the god Horus (Lanciani and Lafaye erroneously identify its subject matter as Osiris). The god is depicted in standing position with left leg forward and both arms stretched along the sides; he holds an *ankh*-sign in his left hand and wears a *shendyt*-kilt. The back-pillar is uninscribed. The socle is inscribed, but it concerns a fragment of a Ptolemaic naophoros statue that was added during an 18th century restoration.

The statue has invariably been dated to the New Kingdom, often more specifically to the 19th Dynasty on the basis of inscribed parallels that date from the reign of Ramesses II (*contra* Malaise: 18th Dynasty; no explanation is given to support this dating). It was found in 1635 in the Via del Seminario during reparation works of the Dominican convent. On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 44-45; Lafaye (1884) 221; Porter and Moss (1951) 412; Malaise (1972a) 200 no. 377; Rouillet (1972) 90 no. 113; Lembke (1994) 228 E19; *Le antichità egiziane* (1995) 206-207 no. 50 (O. Lollo Barberi)

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Dark grey

Magnetic attraction:
n/d

Reference collection:
~ Klemm and Klemm (2008) pl. 81



~10 cm

Fig. 3.3.100b

Not examined in person. It is evident from photographs that this is an igneous, phaneritic (medium-grained?) plutonic rock with a slightly porphyritic, holocrystalline texture. Feldspar crystals and occasional phenocrysts clearly stand out from the dark coloured matrix. Several pinkish veins of granitic composition cut across the matrix, for instance on the right side of the head and on the *shendyt*-kilt. The overall rock colour (dark grey, exact colour undetermined), plus the observations on mineralogy and genetic origins, suggest that this is a granitoid rock with a felsic to intermediate (?) composition.

Macroscopic analogies exist between this rock and granodiorites from Aswan in which phenocrysts are largely absent (El-Shazly, Attia). The pink granitic veining is fully consistent with an origin in the Aswan area (Higazy and Wasfy). Based on the macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

Bibliography:

El-Shazly (1954) 6; Attia (1955) 40; Higazy and Wasfy (1956) 216-217; De Putter – Karlshausen (1992) 71

101 Male head*Fig. 3.3.101a*

Material:
Granodiorite

Style:
Naturalistic

Object category:
Statue

Subject matter:
Egyptian priest / youth?

Date:
Late Period / Ptolemaic

Findspot / ancient context:
Via del Seminario (1930) / Iseum Campense

Dimensions:
H. 27

Preservation:
The head of a larger statue is preserved; superficial damage to nose and ears

Current location:
Rome, Museo Nazionale Romano, Palazzo Altemps, inv. 112108

Head of a bald male figure. It has been variously identified as the head of a priest (because of the completely shaved head: Sist Russo), and as the head of an idealised youth after death (Manera – Mazza).

Proposed dates range from the Late Period (29th-30th Dynasties: Sist in *Iside*) to the (early) Ptolemaic period (Malaise, Roullet, Lembke); all suggestions are made on typological and stylistic grounds in the absence of an inscription. On this type of heads in general (so-called ‘egg-heads’), see Bothmer (1960, no. 85 pl. 81) and Bianchi (1982). It was found in 1930 in the Via del Seminario in the grounds of the former Dominican convent. On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

NSc (1934) 101-103 (M. Pallottino); Porter and Moss (1951) 413; Malaise (1972a) 203 no. 385; Roullet (1972) 120 no. 223; Lembke (1994) 235 E30; *Le antichità egiziane* (1995) 137 no. 5 (M.P. Toti); *Iside* (1997) 389 V.5 (L. Sist); Bricault (2001) 166; Manera – Mazza (2001) 44 no. 3; *Scultura antica in Palazzo Altemps* (2002) 272 (L. Sist Russo); *Palazzo Altemps* (2011) 321 (L. Sist Russo)

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Dark grey

Magnetic attraction:
1-2

Reference collection:
Klemm and Klemm (2008) pl. 81



Fig. 3.3.101b

Igneous, phaneritic rock of plutonic origin with a gneissoid, porphyritic, and holocrystalline texture. The matrix is medium-grained and consists of plagioclase, quartz, and a relatively large amount of dark-coloured minerals (particularly biotite, as well as hornblende), which give the rock its overall dark grey (~ N3) colour; subordinate presence of alkali feldspar. Frequent occurrence of large (typically 10-20 mm, up to max. 25 mm long), mostly an- to subhedral, plagioclase phenocrysts that vary in colour from yellowish grey (5Y 7/2) to dusky yellow (5Y 6/4). The phenocrysts show a parallel alignment. Mineralogy – in particular the abundance of dark-coloured minerals, plagioclase as dominant feldspar type, and the relatively large amount of quartz – texture, and rock colour allow for the rock to be classified as medium-grained porphyritic granodiorite.

Strong macroscopic analogies exist between this rock and porphyritic granodiorites from Aswan (Klemm and Klemm). The gneissoid texture is fully consistent with an Aswan origin (El-Shazly, Attia). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan (cf. Müskens *et al.*). The rock has previously been characterised as grey granite (e.g., Rouillet, Malaise) and granodiorite (Sist Russo).

Bibliography:

El-Shazly (1954) 6; Attia (1955) 40-41; Klemm and Klemm (2008) 260-261, section 7.10.2; Müskens *et al.* (2017)

102 ‘Apis Brancaccio’



Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Apis

Date:
Late Period / Ptolemaic / Roman Imperial

Findspot / ancient context:
Found in various locations (1884-1886) / attributed to various contexts

Dimensions:
120 x 167 x 95 (H x L x W) & 38 x 30 (H x W)

Preservation:
Recomposed from numerous fragments; the subject matter is well recognisable

Current location:
Rome, Palazzo Altemps, inv. 182594 & Museo Barracco, inv. 376

Fig. 3.3.102a

The subject matter of the statue is debated. Early scholars thought that the statue represents either Apis, a bull, or Hathor, a cow (e.g., Visconti, Lanciani). Both identifications have received support in later times (Müller: Apis; Roulet: Hathor), although the statue is now generally believed to portray the bull-god Apis (Curto; the male genitals that are visible support the latter identification).

Proposed dates range from the Late Period (S. de Ricci in Roulet) to the early Roman Imperial period (Curto; on stylistic grounds and on the basis of the material used, see the opposite page). The most frequently forwarded hypothesis, and the one that prevails in recent literature, is the (late) Ptolemaic period (Ensoli, Sist Russo). Several fragments of the statue were found between 1884 and 1886. The largest of them was discovered in 1884 under the Hickson Field palace on the Via Merulana. Additional fragments were found in 1886 in a statue-wall, while building the Via A. Poliziano/Via Buonarrotti and the Convent of the Suore di S. Giuseppe di Cluny (cf. Coates-Stephens 2001, 237 no. 16). A complementary fragment (part of the back with start of the tail) was identified in the 1990s in the collection of Museo Barracco (inv. 376), its verso recut in the shape of a leaf in modern times (Sist 1996).

The statue has been attributed to various contexts. Shortly after the fragments were found, Visconti drew attention to the proximity of the finds to the supposed Iseum and Serapeum in Regio III, and additionally suggested its possible belonging to a lararium of a private elite residence, undoubtedly due to the fact that the area where the finds were made was occupied by horti in Roman times. The attribution to the Iseum and Serapeum in Regio III prevailed in earlier literature (Malaise, Roulet; also De Vos). Starting with Curto, the statue has since been generally attributed to the Horti Maecenati (e.g., Lollo Barberi, Ensoli, and Sist Russo).

Bibliography:

NSc (1886) 121; Visconti (1886) 208; Müller (1969) 86; Malaise (1972a) 174 no. 318; Roulet (1972) 36, and 129-130 no. 267; Kater-Sibbes (1975), vol. II, 10-11 no. 279; Curto (1978a); Lanciani (1980) 43-44; *Le antichità egiziane* (1995) 180-182 no. 35 (O. Lollo Barberi); Sist (1996) 91-92; De Vos (1997) 125-126, and 131-132; Ensoli (1997) 317; Bricault (2001) 164; Manera – Mazza (2001) 123 no. 92; Versluys (2002) 340 n. 466; Häuber – Schütz (2010) 86; *Palazzo Altemps* (2011) 344 (L. Sist Russo)

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Dark grey to greyish black

Magnetic attraction:
1

Reference collection:
~ AESC 5 (b) variety 2, sample 4



2 cm

Fig. 3.3.102b

Igneous, phaneritic rock of plutonic origin with a porphyritic, holocrystalline texture. The matrix is coarse- to mainly medium-grained and consists of greyish orange pink (5YR 7/2) to moderate reddish orange (10R 6/6) alkali feldspar, ~ light grey (N7) to greenish grey (5GY 6/1) plagioclase, transparent (colourless) to transparent light grey (~ N7) quartz, and an abundance of nearly black (~ N1) minerals (biotite and hornblende), which give the rock its overall dark grey to greyish black (~ N3–N2) colour. Abundant, large (up to max. 30 mm across), an- to subhedral, plagioclase phenocrysts, and less frequent, (up to ca. 15 mm, rarely 20 mm across) alkali feldspar phenocrysts, several of which exhibit a rapaviki texture (i.e., alkali feldspar phenocrysts are enveloped by thin plagioclase mantles and vice versa). A medium-grained, greyish orange pink (5YR 7/2) granitic vein cuts across the dark-coloured matrix near the right front paw. Mineralogy – in particular the abundance of dark-coloured minerals, plagioclase as dominant feldspar type, plus the relatively large amount of quartz – texture, and overall rock colour allow for the rock to be classified as medium-grained porphyritic granodiorite.

Strong macroscopic analogies exist between this rock and porphyritic granodiorites from Aswan (El-Shazly, Attia). The rapaviki texture (Meneisy *et al.*) and plagioclase crossing over into alkali feldspar (Klemm and Klemm) are fully consistent with an origin in the Aswan area, as is the pink granitic vein (Higazy and Wasfy, Müskens *et al.*). The rock has previously been characterised as (Egyptian) black granite (e.g., Visconti, Malaise) and granodiorite (Sist Russo). Curto (followed by De Vos) erroneously thinks this is *porfido serpentino nero*, a trachyandesite porphyry from Wadi Umm Towat (Egypt), which was quarried in small quantities during the 1st and 2nd centuries AD; he uses this material identification as a terminus post quem for the dating of the statue. However, the studied rock is of plutonic instead of volcanic origin, and the relative abundance of quartz speaks against a classification as trachyandesite (which is deficient in quartz but contains sub-equal amounts of alkali feldspar and plagioclase: Le Maitre *et al.* 2002, 150).

Bibliography:

El-Shazly (1954) 6; Attia (1955) 40; Higazy and Wasfy (1956) 216-217; Meneisy *et al.* (1979) 126-127; Klemm and Klemm (2008) 253; Müskens *et al.* (2017). For *porfido serpentino nero* see Bagnall and Harrell (2003) 232-235

103 Statue fragment



Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Lion / sphinx?

Date:
Not mentioned

Findspot / ancient context:
Palatine Hill (19th century) / no context proposed

Dimensions:
15 x 19 x 17 (H x W x D)

Preservation:
Minor fragment is preserved; too little remains to identify the theme with certainty

Current location:
Rome, Museo Palatino, inv. 514563

Fig. 3.3.103a

Small statue fragment that shows a paw on the remains of a base. It presumably belongs to a statue of a lion or sphinx.

The fragment was found in the 19th century during Rosa's excavations on the Palatine Hill. In the absence of further details, it is not possible to attribute the fragment to a particular context.

Bibliography:
Unpublished

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Dark grey

Magnetic attraction:
2

Reference collection:
~ AESC 5 (b) variety 1, sample 2



~2 cm

Fig. 3.3.103b

Igneous, phaneritic rock of plutonic origin with a holocrystalline texture. The matrix is medium-grained and consists of plagioclase, quartz, and a relatively large amount of dark-coloured minerals (biotite and hornblende can be distinguished under a hand lens), which give the rock its overall dark grey (~ N3) colour; subordinate presence of alkali feldspar. The rock is slightly porphyritic; the occasional plagioclase phenocrysts are up to 10 mm long. Mineralogy – in particular the abundance of dark-coloured minerals, plagioclase as dominant feldspar type, plus the relatively large amount of quartz – texture, and rock colour allow for the rock to be classified as medium-grained granodiorite.

Strong macroscopic analogies exist between this rock and granodiorites from Aswan in which phenocrysts are largely absent (El-Shazly, Attia, and Klemm and Klemm). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan (cf. Müskens *et al.*).

Bibliography:

El-Shazly (1954) 6; Attia (1955) 40; Klemm and Klemm (2008) 261-262, section 7.10.3; Müskens *et al.* (2017)

104 Naophoros Neshor



Fig. 3.3.104a

Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Dedicant

Date:
Late Period

Findspot / ancient context:
Via Flaminia (17th century) / no context proposed

Dimensions:
103 x 38 x 51 (H x W x D)

Preservation:
Several fragments missing and restored (modern); theme remains well recognisable

Current location:
Paris, Musée du Louvre, inv. A90

Statue of a kneeling male figure, dressed in a *shendyt*-kilt, on a square base. The man presents a small tableau on which the Elephantine triad is seated: the ram-headed god Khnum is flanked by the anthropomorphic goddesses Anuket and Satet. The round-topped back-pillar bears a hieroglyphic inscription in seven columns, plus one column on its lateral side. In addition, the lateral sides of the base and the front face of the tableau were originally inscribed; a few inscribed fragments have been preserved.

The statue can be dated to the reign of Apries (26th Dynasty) on the basis of the inscription. It represents Neshor, overseer of the gate of the South Lands, of whom a personal biography is included. The text also indicates that the statue originates from the temple of Khnum on Elephantine-island (see Maspero for the inscription). Neshor is also known from a range of other artefacts, including fragments of a similar statue published by Vernus (1991). The statue was found in the 17th century in the Via Flaminia, just outside Rome (near Rignano). While it has not been attributed to a specific context, Ziegler suggests that it may have belonged to an imperial villa, an Isis sanctuary, or a funerary context.

Bibliography:

Maspero (1884) 88-90 (inscription); Porter and Moss (1951) 408-409; Desroches Noblecourt (1977) 42 no. 101; Malaise (1978) 637; *Mémoires d'Égypte* (1990) 46 no. H4 (M. Kanawaty); *Egyptomania* (1994) 52-53 no. 4 (C. Ziegler) (including older bibliography); *Des dieux, des tombeaux* (2004) 260-261 (O. Perdu); Malaise (2004b) 69 no. 14; Capriotti Vittozzi (2008b) 33; *Fastueuse Égypte* (2011) 48-49 no. 5 (F. Gombert-Meurice)

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Greyish black

Magnetic attraction:
1-2

Reference collection:
AESC 5 (b) variety 1, sample 2



Fig. 3.3.104b

Igneous, largely aphanitic plutonic rock, with a slightly porphyritic, holocrystalline texture. The matrix is mostly fine-grained. Quartz and plagioclase feldspar can be distinguished under a hand lens. The rock is slightly porphyritic, with occasional small (typically 2-3 mm, up to max. 7 mm across), anhedral greyish orange (5YR 7/2) pink alkali feldspar phenocrysts and light grey (N7) plagioclase phenocrysts standing out from the dark matrix. A small, fine- to medium-grained, greyish orange pink (5YR 7/2) vein of granitic composition cuts across the dark coloured matrix near the right side of Neshor's sternum, demonstrating the plutonic origin of the rock (De Putter – Karlshausen). Considering the igneous origin of the rock and its overall greyish black (~ N2) colour, the matrix contains relatively large amounts of dark-coloured minerals. Mineralogy, texture, overall rock colour, and presence of the granitic vein allow for the rock to be classified as an igneous plutonic granitoid rock, which may classify more specifically as granodiorite.

Strong macroscopic analogies exist between this rock and a fine-grained variety of granodiorite from Aswan. This is a dark-grey, medium- to mostly fine-grained, equigranular to slightly porphyritic rock (Middleton and Klemm, El-Shazly, and Attia). The pink granitic vein is fully consistent with an origin in the Aswan area (Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has previously been classified as basalt (e.g., Ziegler, Malaise).

Bibliography:

El-Shazly (1954) 6; Attia (1955) 40; Higazy and Wasfy (1956) 216-217; De Putter – Karlshausen (1992) 71; Middleton and Klemm (2003)

105 Kneeling statue



Fig. 3.3.105a

Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Dedicant

Date:
Late Period

Findspot / ancient context:
Via Lata (1923) / Iseum Campense

Dimensions:
34 x 34 x 53 (H x W x D)

Preservation:
A small fragment is preserved; the subject matter is partly recognisable

Current location:
Rome, Museo Nazionale Romano, Terme di Diocleziano, without inv. number

Small fragment of a statue of a kneeling dedicant, dressed in a *shendyt*-kilt, on an oval base. Remains of the right hand, which is perched on the right thigh, are visible, as well as the toes of the left foot. Uninscribed.

Lembke dates the statue fragment to the Late Period on iconographical and typological grounds, and convincingly identifies the statue fragment, which is currently stored in the depository of the Terme Museum, with a statue that was found in 1923 in the Via Lata and subsequently briefly described in the *Notizie degli Scavi*. Based on this identification the statue fragment is attributed to the Iseum Campense.

Bibliography:
NSc (1925) 236 (G. Mancini); Lembke (1994) 237 E34

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Dark grey

Magnetic attraction:
1

Reference collection:
AESC 5 (b) variety 1, sample 2



Fig. 3.3.105b

Igneous, aphanitic rock, with an equigranular, holocrystalline texture. The matrix is mostly fine-grained. Some crystals are visible with the naked eye on the broken surfaces and at a suitable angle to catch the light on cleavage faces; feldspar crystals can be distinguished under a hand lens. The overall dark grey (~ N3) rock colour suggests the presence of relatively large amounts of dark-coloured minerals. The rock has an equigranular texture. A fine- to medium-grained, very pale orange (10YR 8/2) vein of granitic composition cuts across the dark coloured matrix, demonstrating the plutonic origin of the rock (De Putter – Karlshausen). Texture, overall rock colour and presence of the granitic vein allow for the rock to be classified as an igneous plutonic granitoid rock which may classify more specifically as granodiorite.

Strong macroscopic analogies exist between this rock and a fine-grained variety of granodiorite from Aswan. This is a dark-grey, medium- to mostly fine-grained, equigranular rock (Middleton and Klemm, El-Shazly, and Attia). The pink granitic vein is fully consistent with an origin in the Aswan area (Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan (cf. Müskens *et al.*). The rock has previously been classified as basalt (Lembke).

Bibliography:

El-Shazly (1954) 6; Attia (1955) 40; Higazy and Wasfy (1956) 216-217; De Putter – Karlshausen (1992) 71; Middleton and Klemm (2003); Müskens *et al.* (2017)

106 Lion (fragment)

Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Lion

Date:
Late Period / Ptolemaic

Findspot / ancient context:
Corner of Via del Seminario – Piazza S. Macuto (1986) /
Iseum Campense

Dimensions:
92 x 55 (L x W)

Preservation:
Posterior portion has been preserved; the subject matter
remains well recognisable

Current location:
Rome, Museo Nazionale Romano, Palazzo Altemps, inv.
362624

Fig. 3.3.106a

The posterior portion of the zoomorphic statue has been preserved (approximately one half of the original statue). The animal reclines on a base, of which some parts remain. The start of the tail can just be discerned and indicates that it was originally wrapped around the right hind leg. This is one of the “deux sphinx grandeur nature” mentioned by Leclant and Clerc (1990), and later followed by Bricault and Malaise. However, the sculpture likely represents a lion, an identification first made by Leclant and Clerc (1987), and which prevails in the most recent literature (on the confusion of this sculpture with a sphinx see *infra*, no. 108). The main argument for this identification are the similarities in terms of dimensions, material, and iconography between this fragment and the two lions that flank the foot of the stairs to Campidoglio (for the Capitoline lions see Ensoli Vittozzi 1990, 71-85 and, most recently, Müskens 2014b; note that while the two lions on the stairs that lead to Capitoline Hill are usually connected with the Iseum Campense, they have been omitted from this study because their original find location is unknown).

The statue has been variably dated between the 30th Dynasty and the early Ptolemaic period (Manera – Mazza, Sist Russo), and the early Ptolemaic period (Lembke); in the absence of an inscription, all datings rely on stylistic criteria. It was found during construction work in the Palazzo del Seminario, in the Large Courtyard of the former Dominican convent, on the corner of the Via del Seminario and Piazza San Macuto, together with *infra*, no. 107 and 108; these sculptures were stacked together to strengthen the foundation of Palazzo del Seminario, and therefore evidently not *in situ*. On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Leclant – Clerc (1987) 385-386; *ibid.* (1988) 403; *ibid.* (1990) 437; Lembke (1994) 223 E12; *Cleopatra of Egypt* (2001) 328-329 (C. Alfano; on find circumstances); Bricault (2001) 166; Manera – Mazza (2001) 47 no. 6; *Scultura antica in Palazzo Altemps* (2002) 277 (L. Sist Russo); Malaise (2004a) 27 no. 390h; *Palazzo Altemps* (2011) 325 (L. Sist Russo)

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Dark grey

Magnetic attraction:
1-2

Reference collection:
AESC 5 (b) variety 1, sample 2



Fig. 3.3.106b

Igneous, largely aphanitic rock, with a fairly equigranular, holocrystalline texture. The matrix is medium- to mostly fine-grained. Quartz, feldspar, and biotite can be distinguished under a hand lens, especially on broken surfaces and at a suitable angle to catch the light on cleavage faces. The overall rock colour, dark grey (~ N3) in broken surfaces and greyish black (~ N2) in polished surfaces, indicates the presence of relatively large amounts of dark-coloured minerals. The texture is fairly equigranular; small (max. 5 mm) plagioclase phenocrysts rarely occur. Several medium- to coarse-grained, greyish orange pink (5YR 7/2) veins of granitic composition cut across the dark coloured matrix and demonstrate the plutonic origin of the rock (De Putter – Karlshausen). Mineralogy (in particular the abundance of dark-coloured minerals and the relatively large amount of quartz), texture, and rock colour allow for the rock to be classified as fine- to medium-grained granodiorite.

Strong macroscopic analogies exist between this rock and a fine-grained variety of granodiorite from Aswan. This is a dark-grey, medium- to mostly fine-grained rock with occasional small feldspar phenocrysts which may be altogether absent (Middleton and Klemm, El-Shazly, and Attia). The pink granitic veining is fully consistent with an origin in the Aswan area (Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan (cf. Müskens *et al.*). The rock has previously been classified as grey granite (Lembke), black stone (Manera – Mazza), and granodiorite (Sist Russo).

Bibliography:

El-Shazly (1954) 6; Attia (1955) 40; Higazy and Wasfy (1956) 216-217; De Putter – Karlshausen (1992) 71; Middleton and Klemm (2003); Müskens *et al.* (2017)

107 Torso of a priest



Fig. 3.3.107a

Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Priest

Date:
Ptolemaic

Findspot / ancient context:
Corner of Via del Seminario – Piazza S. Macuto (1986) /
Iseum Campense

Dimensions:
H. 81.5

Preservation:
Preserved from shoulder through upper legs; the subject
matter remains well recognisable

Current location:
Rome, Museo Nazionale Romano, Palazzo Altemps, inv.
362623

Torso of a nearly life-size statue of a male figure. It would have originally shown the man in traditional pose with his left leg forward. The right arm is stretched along his side with his fist clenched. The left arm is bent in front of the abdomen; with the left hand, the man grasps the fringed mantle, which is wrapped around his body and leaves his right shoulder bare; a tightly fitting half-sleeve tunic is worn under the mantle, as indicated by the V-shaped neck and the sleeve on the right arm. The statue is generally considered to represent a priest. It belongs to a group of approximately 120 sculptures of priests with comparable dresses, which date from the Late until Roman Imperial period. The characteristic mantle, Lembke says, has been attested since the mid-4th century BC and allows to date this torso to the Ptolemaic period (all authors; more specifically, Sist Russo in *Palazzo Altemps* proposes the 2nd century BC on stylistic grounds). Uninscribed back-pillar. For the findspot and contextual attribution see *supra*, no. 106.

Bibliography:

Leclant – Clerc (1987) 385-386; *ibid.* (1988) 403; *ibid.* (1990) 437; Lembke (1994) 236 E31; *Iside* (1997) 390 V.7 (L. Sist); *Cleopatra of Egypt* (2001) 328-329 no. 347 (C. Alfano); Bricault (2001) 166; Manera – Mazza (2001) 47 no. 5; *Scultura antica in Palazzo Altemps* (2002) 276 (L. Sist Russo); Malaise (2004a) 28 no. 390k; *Palazzo Altemps* (2011) 324 (L. Sist Russo)

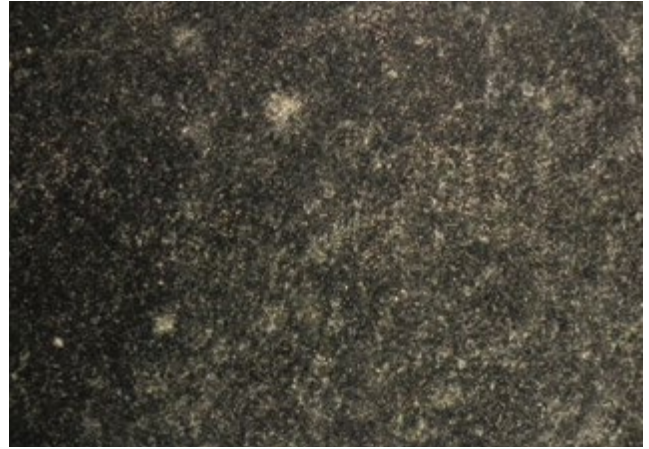
Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Dark grey to greyish black

Magnetic attraction:
1-2

Reference collection:
AESC 5 (b) variety 1, sample 2



2 cm

Fig. 3.3.107b

Igneous, largely aphanitic rock, with a porphyritic, holocrystalline texture. The matrix is medium- to mostly fine-grained. Quartz, plagioclase, and biotite can be distinguished under a hand lens; some crystals are visible with the naked eye on the broken surfaces and at a suitable angle to catch the light on cleavage faces. The overall dark grey to greyish black (~ N3–N2) colour indicates the presence of relatively large amounts of dark-coloured minerals (especially biotite?). The rock is slightly porphyritic, the feldspar phenocrysts are typically small (up to few mm. across). A fine- to medium-grained, very pale orange (10YR 8/2) vein of granitic composition cuts across the lower part of the front side of the sculpture. As a result of its fine-grained and minimally porphyritic nature and strong magnetic attraction the rock is not dissimilar to basalt or its somewhat coarser grained equivalent dolerite. However, the granitic veins, magma intrusions in earlier crystallised magma, indicate that the rock is of plutonic rather than volcanic origins: this does not occur in volcanic rocks (e.g., De Putter – Karlshausen). Mineralogy (in particular the abundance of dark-coloured minerals, plagioclase as dominant feldspar type, plus the relatively large amount of quartz), texture, and rock colour allow for the rock to be classified as fine- to medium-grained granodiorite.

Strong macroscopic analogies exist between this rock and a relatively fine-grained variety of granodiorite from Aswan. This is a dark-grey, medium- to mostly fine-grained rock with occasional small feldspar phenocrysts (Middleton and Klemm, El-Shazly, and Attia). The pink granitic vein is fully consistent with an origin in the Aswan area (Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan (cf. Müskens *et al.*). The rock has previously been classified as dark hardstone (Lembke), basalt (Ensoli), basanite/greywacke (Alfano), and granodiorite (Sist Russo).

Bibliography:

El-Shazly (1954) 6; Attia (1955) 40; Higazy and Wasfy (1956) 216-217; De Putter – Karlshausen (1992) 71; Middleton and Klemm (2003); Müskens *et al.* (2017)

108 Headless sphinx

Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Sphinx

Date:
Ptolemaic

Findspot / ancient context:
Corner of Via del Seminario – Piazza S. Macuto (1986) /
Iseum Campense

Dimensions:
118 x 43 (L x W)

Preservation:
Head and forepaws missing; the subject matter remains
well recognisable

Current location:
Rome, Museo Nazionale Romano, Palazzo Altemps, inv.
362622



Fig. 3.3.108a

Statue of a sphinx, which reclines on a rectangular base. The forelegs and head are missing. Remains of the flaps of a *nemes*-headdress have been preserved. Uninscribed. This is one of the “deux sphinx grandeur nature”, mentioned by Leclant and Clerc (1990), which were discovered in the area of the Iseum Campense, and which were stored in the gardens of Museo Nazionale Romano. Since nothing is known about the discovery of other sphinxes in the 1980s in that area, and because the headless sphinx and the lion fragment (*supra*, no. 106) were in the aforementioned gardens in early 1987 (Leclant – Clerc 1988) and at the time when Lembke studied them (late 1980s/early 1990s, Lembke’s study was published in 1994; by then, the male torso, *supra*, no. 107, had been moved into the museum), the lion fragment must be the second “sphinx grandeur nature”.

The sphinx has generally been dated to the early Ptolemaic period on stylistic grounds. For the findspot and contextual attribution see *supra*, no. 106.

The year 1987 is usually mentioned as the year of discovery, but this information is wrong. Leclant and Clerc first mentioned the find of the headless sphinx, the lion, and the male torso (*supra*, no. 106-107), in their annual report of 1985-1986 in *Orientalia* (published in 1987), where they refer to a newspaper article of 8 August 1986 in which the find was first announced.

Bibliography:

Leclant – Clerc (1987) 385-386; *ibid.* (1988) 403; *ibid.* (1990) 437; Lembke (1994) 226-227 E17; *Cleopatra of Egypt* (2001) 328-329 (C. Alfano; on find circumstances); Bricault (2001) 166; Manera – Mazza (2001) 45 no. 4; *Scultura antica in Palazzo Altemps* (2002) 271 (L. Sist Russo); Malaise (2004a) 27 no. 390h; *Palazzo Altemps* (2011) 326 (L. Sist Russo)

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Dark grey

Magnetic attraction:
1-2

Reference collection:
AESC 5 (b) variety 1, sample 2



2 cm

Fig. 3.3.108b

Igneous, largely aphanitic rock, with a fairly equigranular, holocrystalline texture. The matrix is medium- to mostly fine-grained. Quartz, plagioclase, biotite, and hornblende can be distinguished under a hand lens, especially on broken surfaces and at a suitable angle to catch the light on cleavage faces. The overall dark grey (~ N3) colour indicates the presence of relatively large amounts of dark-coloured minerals. The rock is fairly equigranular; small (max. 5-6 mm) plagioclase (?) feldspar phenocrysts rarely occur. A medium-grained, greyish orange pink (5YR 7/2) vein of granitic composition cuts across the dark coloured matrix on the left front of the statue and demonstrates the plutonic origin of the rock (De Putter – Karlshausen). Mineralogy (in particular the abundance of dark-coloured minerals, plagioclase as dominant feldspar type, plus the relatively large amount of quartz), texture, and rock colour allow for the rock to be classified as fine- to medium-grained granodiorite.

Strong macroscopic analogies exist between this rock and a fine-grained variety of granodiorite from Aswan. This is a dark-grey, medium- to mostly fine-grained rock with occasional small feldspar phenocrysts which may be altogether absent (Middleton and Klemm, El-Shazly, and Attia). The pink granitic vein is fully consistent with an origin in the Aswan area (Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan (cf. Müskens *et al.*). The rock has previously been classified as grey and black granite (e.g., Lembke, Manera – Mazza) and granodiorite (Sist Russo).

Bibliography:

El-Shazly (1954) 6; Attia (1955) 40; Higazy and Wasfy (1956) 216-217; De Putter – Karlshausen (1992) 71; Middleton and Klemm (2003); Müskens *et al.* (2017)



Fig. 3.3.109a

109 Pharaoh

Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Royal figure (unspecified)

Date:
Late Period / Ptolemaic / Roman Imperial

Findspot / ancient context:
Syrian Sanctuary on the Gianicolo (1909) / shrine for Osiris?

Dimensions:
130 x 23 x 51 (H x W x D)

Preservation:
Recomposed from many fragments, some parts missing;
theme remains recognisable

Current location:
Rome, Museo Nazionale Romano, Palazzo Altemps, inv.
60921

Under-life-size statue of a standing male figure on a square base. The subject matter has generally been identified as an Egyptian pharaoh, although Duthoy and Frel argue that the statue represents the deity Osiris. However, the pose, with left leg forward and both arms stretched along the sides, the *shendyt*-kilt, and the *nemes*-headdress from which a cobra emerges, speak in favour of the commonly held opinion that the statue represents a pharaoh. The alternative identification may be related to the context in which the statue was found, and where Osiris was perhaps venerated (see below). The eyes were originally inlaid with a different material. The statue underwent several modifications after its creation. The base is considered to date from the Roman Imperial period and to belong to a later restoration (Sist Russo). The holes that were drilled into the figure's hands to hold attributes are also understood as a later adaptation (Swetnam-Burland).

The statue has an unscribed back-pillar, and its dating therefore relies on stylistic criteria. Proposed dates range from the Late Period (30th Dynasty: e.g., Naville in Nicole and Darier), to the Ptolemaic period (e.g., Rouillet, Sist Russo), to the Roman Imperial period: Felletti Maj, followed by Malaise, dates the statue to the time of emperor Hadrian. It was found in 1909 in the so-called Syrian Sanctuary on the Gianicolo Hill, which, according to a recent interpretation, should be understood as a villa suburbana with a small shrine where Osiris was venerated (Goddard 2008). The statue was broken in eight large fragments; seven of these were interred together in a deposit in the floor, the eighth was found nearby. The destruction of the statue has usually been considered as the result of the sanctuary's suppression by Christians in the 4th century AD, although it has recently been argued that it may have been broken on purpose by the people who venerated it (Swetnam-Burland).

Bibliography:

NSc (1909) 398-400 (A. Pasqui); Nicole – Darier (1909) 45-48; Farina (1919) 9-10 no. 9; Porter and Moss (1951) 413-414; Felletti Maj (1956) 156-157; Malaise (1972a) 231 no. 424; Rouillet (1972) 103 no. 156; Duthoy – Frel (1996) 291; Bongrani *et al.* (1998) 566; Manera – Mazza (2001) 51 no. 10; Stanwick (2002) 109 B16; Versluys (2002) 370; Goddard (2008) 167; *Palazzo Altemps* (2011) 345 (L. Sist Russo); Swetnam-Burland (2015) 36-39

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Greyish black

Magnetic attraction:
1

Reference collection:
AESC 5 (b) variety 1, sample 2



Fig. 3.3.109b

Igneous, largely aphanitic rock, with a fairly equigranular, holocrystalline texture. The matrix is medium- to mostly fine-grained. Quartz, plagioclase, and biotite can be distinguished under a hand lens, especially on broken surfaces on the broken surface in the face of the male figure. The overall rock colour, greyish black (~ N2), indicates the presence of relatively large amounts of dark-coloured minerals. The texture is fairly equigranular; small (up to max. 8 mm) feldspar phenocrysts rarely occur. Fine- to medium-grained, very pale orange (10YR 8/2) veins of granitic composition are visible across the statue base and on the base's front, demonstrating the plutonic origin of the rock. Mineralogy, texture, and rock colour allow for the rock to be classified as fine- to medium-grained granodiorite.

Strong macroscopic analogies exist between this rock and a fine-grained variety of granodiorite from Aswan. This is a dark-grey, medium- to mostly fine-grained rock with occasional small feldspar phenocrysts, which may be altogether absent (Middleton and Klemm, El-Shazly, and Attia). The pink granitic veining is fully consistent with an origin in the Aswan area (Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan (cf. Müskens *et al.*). The rock has previously been identified as basalt (e.g., Malaise, Roullet), diorite (Sist Russo) and dark stone (Stanwick).

Bibliography:

El-Shazly (1954) 6; Attia (1955) 40; Higazy and Wasfy (1956) 216-217; Middleton and Klemm (2003); Müskens *et al.* (2017)

110 Clepsydra



Material:
Granodiorite

Style:
Conceptual

Object category:
Clepsydra

Subject matter:
Pharaoh officiating in front of deities

Date:
Ptolemaic

Findspot / ancient context:
Rome, area of the Iseum Campense (1856?) / Iseum Campense (?)

Dimensions:
36 x 28 (H x diam. base)

Preservation:
Largely intact

Current location:
Rome, Museo Barracco, inv. 27

Fig. 3.3.110a

The clepsydra has been recomposed from several fragments; as it stands today, it is largely intact and belongs to the more completely preserved outflow waterclocks. A continuous frieze runs across the exterior of the vase, with alternating bands of stars and hieroglyphs in the lower and upper sections, and a relief scene in the middle section. The scene shows king Ptolemy II, who is identified by the name in the cartouches, accompanied by various deities (Tehit, Ipet-Hemetes, and Horus), and officiating in front of the month gods Ptah, Re-Harakhti, and Khonsu, respectively (see Sist for a detailed description and Italian translation of the hieroglyphs).

The name of Ptolemy II allows the clepsydra to be dated to the Ptolemaic period (all authors). Sist, followed by Nota Santi, believes that the clepsydra originates from Alexandria, although this presumption is not supported by indications from the inscription. Alternatively, Toti connects the clepsydra with the 13th Upper Egyptian Lycopolitan nome on the basis of a particular epithet of Hathor. It is generally assumed that the clepsydra was found in 1856 in the area of the Iseum Campense, and it has been connected to other finds made that year in the Maison Tranquilli (e.g., Rouillet, Lembke). However, there is no evidence to confirm this connection, as Toti has convincingly argued. The association with the finds of 1856 in Maison Tranquilli, and its subsequent attribution to the Iseum Campense, which is followed by all authors, relies on a reference in Rouillet's book to the article by Lanciani (1883), in which the object would be discussed among the finds of 1856. However, the clepsydra is not mentioned in Lanciani's article. Barracco says that the object was found in several fragments in Rome, without specifying its find location.

Bibliography:

Wiedemann (1901) 272-273 no. 4; Barracco (1910) 16 no. 27; Borchardt (1920) 9 no. 9; Rouillet (1972) 146 no. 329; Malaise (1978) 645 no. 383a; Mengoli (1986) (*non vidi*); Long (1987) 342 no. 10; Lembke (1994) 247 E53; *Le antichità egiziane* (1995) 160-161 no. 20 (M.P. Toti); Sist (1996) 71-74; *Iside* (1997) 395 V.13 (M. Nota Santi); Malaise (2004a) 27 no. 390i; *Ägypten Griechenland Rom* (2005) 573 no. 145 (H. Whitehouse – J. Baines); Lodomez (2007) no. 11

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
~ Greyish black

Magnetic attraction:
1-2

Reference collection:
AESC 5 (b) variety 1, sample 2

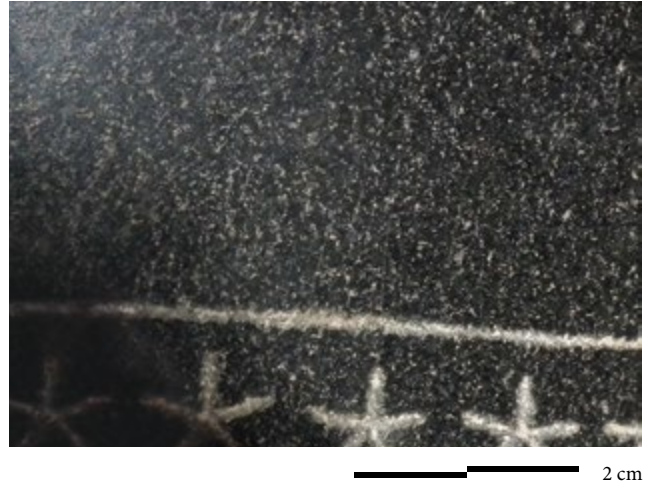


Fig. 3.3.110b

Igneous, largely aphanitic rock, with a slightly porphyritic, holocrystalline texture. The matrix is medium- to mostly fine-grained. Quartz and plagioclase feldspar can be distinguished in the dark matrix under a hand lens. The overall greyish black (~ N2) rock colour indicates the presence of relatively large amounts of dark-coloured minerals. The rock is slightly porphyritic; occasional, an- to subhedral, greyish orange pink (5YR 7/2) alkali feldspar phenocrysts (up to max. 15 mm across). The relatively well developed phenocrysts are indicative of the plutonic origin of the rock. Mineralogy, texture, and rock colour allow for the rock to be classified as fine- to medium-grained granodiorite.

Strong macroscopic analogies exist between this rock and a fine-grained variety of granodiorite from Aswan. This is a dark-grey, medium- to mostly fine-grained rock with occasional small feldspar phenocrysts (Middleton and Klemm, El-Shazly, and Attia). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan. The rock has generally been classified as basalt in previous literature (e.g., Roulet, Lembke, and Toti).

Bibliography:
El-Shazly (1954) 6; Attia (1955) 40; Middleton and Klemm (2003)

111 Statue fragment

Material:
Granodiorite

Style:
Conceptual

Object category:
Statue

Subject matter:
Royal figure (unspecified)

Date:
Not mentioned

Findspot / ancient context:
Recovered from the Tiber / no context proposed

Dimensions:
29 x 48 (H x W)

Preservation:
A small fragment is preserved; the subject matter is only partly recognisable

Current location:
Rome, Museo Nazionale Romano, Terme di Diocleziano,
inv. 172191



Fig. 3.3.111a

Statue fragment, which shows two human hands on the remains of a rectangular base. The statue belongs to a group of sculptures that show a king in prostrate position. Uninscribed.

According to the museum inventory, the plastic characteristics of the fragment would be indicative of the Roman Imperial period. It was recovered from the Tiber; no Imperial Roman functional context has been proposed.

Bibliography:
Unpublished

Classification:
Granodiorite

Provenance hypothesis:
Aswan

Colour:
Mottled reddish/greyish

Magnetic attraction:
1

Reference collection:
AESC 5 (b) variety 3



Fig. 3.3.111b

Igneous, phaneritic rock of plutonic origin with an equigranular, holocrystalline texture. The matrix is fine- to mostly medium-grained and consists of alkali feldspar, plagioclase, quartz, and biotite (the latter can be distinguished under a hand lens). The abundance of reddish alkali feldspar and biotite gives the rock its characteristic mottled reddish/greyish appearance. A small light brown (10YR 4/6) vein of granitic composition cuts across the dark coloured matrix on the right front of the statue. Mineralogy, texture, and overall rock colour allow for the rock to be classified as a medium-grained granitoid rock, which may classify more specifically as granodiorite.

Strong macroscopic analogies exist between this rock and non-porphyritic fine- to medium-grained granodiorite from Aswan. The presence of red feldspars in the matrices of these rocks has been observed, as a result of which their overall grey appearance shifts toward a greyish brown (Klemm and Klemm). The pink granitic vein is fully consistent with an origin in the Aswan area (Higazy and Wasfy). Based on the strong macroscopic analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

Bibliography:

Higazy and Wasfy (1956) 216-217; Klemm and Klemm (2008) 261-262, section 7.10.3

112 Clepsydra (fragment)*Material:*

Granodiorite

Style:

Conceptual

Object category:

Clepsydra

Subject matter:

Min

Date:

Late Period / Ptolemaic

*Findspot / ancient context:*Behind the Church of Santa Maria sopra Minerva (17th c.?) / Iseum Campense*Dimensions:*

21 x 19.5 x 5 (H x W x Th)

Preservation:

A small fragment has been preserved; the subject matter remains partly recognisable

Current location:

Turin, Museo Egizio, inv. Suppl. 8

Fig. 3.3.112a

Small fragment of an outflow waterclock or clepsydra. The fragment depicts a scene of a king (remains of his *atef*-crown remain just visible with an empty cartouche next to it), who addresses the ithyphallic god Min. A hieroglyphic inscription (dedication) runs horizontally across the upper part of the fragment (for which see Lembke).

The fragment has been variously dated to the Late Period (30th Dynasty: Lollo Barberi; no explanation is given in support of this dating) and early Ptolemaic period (Lembke: on stylistic grounds, and the fact that the cartouche has been left empty). According to Lollo Barberi the clepsydra might originate from Alexandria; this statement is not explained. It was found behind the Church of Santa Maria sopra Minerva, presumably in the 17th century, and was first published by Kircher who had it in his private collection. On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Kircher (1652-1654) vol. III, 384; Lafaye (1884) 223; Wiedemann (1901) 273-274 no. 5; Borchartd (1920) 8 no. 5; Porter and Moss (1951) 415; Malaise (1972a) 202 no. 383; Rouillet (1972) 146 no. 330; Lembke (1994) 246-247 E52; *Le antichità egiziane* (1995) 182-183 no. 36 (O. Lollo Barberi); *Iside* (1997) 394 V.12 (V. Cortese); Lodomez (2007) no. 7

Classification:

Granodiorite

Provenance hypothesis:

Aswan

Colour:

Mottled reddish/greyish

Magnetic attraction:

n/d

Reference collection:

AESC 5 (b) variety 3



Fig. 3.3.112b

Not examined in person. It is evident from photographs that this is an igneous, phaneritic (medium-grained?) rock of plutonic origin with an equigranular, holocrystalline texture. Alkali feldspar, plagioclase, quartz, and dark-coloured minerals can be distinguished in the matrix. The abundance of alkali feldspar and dark-coloured minerals gives the rock its typical mottled reddish/greyish appearance. Mineralogy and texture suggest that this is a granitoid rock with a felsic to intermediate composition, which may classify more specifically as granodiorite.

Macroscopic analogies exist between this rock and non-porphyritic fine- to medium-grained granodiorite from Aswan. The presence of red feldspars in the matrices of these rocks has been observed, as a result of which their overall grey appearance shifts toward a greyish brown (Klemm and Klemm). Based on the analogies between the studied rock and granitoids from Aswan, the hypothesis was formulated that the stone originates from the ancient quarries at Aswan.

Bibliography:

Klemm and Klemm (2008) 261-262, section 7.10.3

113 Relief column



Material:

Granodiorite

Style:

Conceptual-naturalistic

Object category:

Column

Subject matter:

Religious procession/ceremony

Date:

Roman Imperial

Findspot / ancient context:

Via del Beato Angelico 23 (1856) / Iseum Campense

Dimensions:

470 x 95 (H x diam.)

Preservation:

Some figures not visible due to erosion; overall, the contents remain recognisable

Current location:

Rome, Musei Capitolini, inv. 13/S

Fig. 3.3.113a

A continuous frieze runs across the exterior of the column's lower section. It is carved in raised relief and depicts four couples of priests, which face one another (H. of the figures 85 cm). The priests stand on high pedestals, and wear wreaths on their shaved heads. They are clad in long gowns that reach to their ankles and wear sandals. All priests carry one or two attributes in their hands, which can be divided into ceremonial and liturgical objects, like censers and music instruments, and sacred objects, including images of deities. The scene is generally considered to portray either a religious procession or a ceremony. Parts of the relief are severely eroded, some of the priests are barely visible; Lembke gives a detailed description and discussion of the relief scenes.

The column was found in 1856 in the Maison Tranquilli (Via del Beato Angelico 23), together with a marble capital fragment with vegetal decoration, which presumably originally surmounted this column (*supra*, no. 055). It belongs to a group of four preserved specimens with similar reliefs, which have been found in the area of the Iseum Campense, the context to which they have invariably been attributed. However, it is not clear where in that sanctuary they originally stood. Rouillet suggests that the columns originally belonged to the portico of the large courtyard in the northern section of the sanctuary, a hypothesis that is followed by several other authors (e.g., Ensoli Vittozzi). A more recent hypothesis locates the columns in the passage of the central court to the northern courtyard (Lembke). The columns have been variously dated to the reign of emperor Domitian and the late Severan period. In the first case, they would be contemporaneous with the sanctuary's refurbishment under Domitian (e.g., Bosticco, Lembke). The late Severan period is proposed on the basis of a passage in the *Historia Augusta*, which records that Severus Alexander, the last emperor of the Severan dynasty, embellished an Isis sanctuary, presumably the Iseum Campense. The latter dating may be supported by architectural fragments from the Iseum, which date from the period in question (Bongrani, Ensoli, cf. De Angeli).

Bibliography:

Henzen (1856) 180-181; *ibid.* (1858) 46; Lanciani (1883) 49; Stuart Jones (1912) 360 no. 15; Bosticco (1952) 29-30 (Colonna B); Malaise (1972a) 197-198 no. 363; Rouillet (1972) 58 no. 18; Kater-Sibbes (1973) 120 no. 647; Ensoli Vittozzi (1990) 59-70 no. 12; Bongrani (1992) 69; Lembke (1994) 187 D4, and 42-48 (general discussion scenes); Curto (1998); *Musei Capitolini* (2010) 62-65 no. 11 (S. De Angeli)

Classification:
Granodiorite

Provenance hypothesis:
Elba Island (Italy)

Colour:
~ Light greyish

Magnetic attraction:
0

Reference collection:
~ Lazzarini – Sangati (2004) fig. 44



2 cm

Fig. 3.3.113b

Igneous, phaneritic rock of plutonic origin with a slightly porphyritic, holocrystalline texture. The matrix is fine- to mainly medium-grained and consists of feldspar crystals that vary in colour between ~ very pale orange (10YR 8/2), very light grey (N8), to light grey (N7), transparent (colourless) to transparent light grey (~ N7) quartz, and nearly black (~ N1) biotite. Occasional, large (up to max. 60 mm), mostly subhedral feldspar phenocrysts, frequently standing out in positive relief from the weathered surface of the rock. Mineralogy and texture allow for the rock to be classified as a granitoid rock with a felsic to intermediate composition.

These observations are fully consistent with thin-section analyses of the rocks from which the four *columnae caelatae* are made, which have pointed out that these rocks are *granito dell'Elba* (Bongrani; this identification is now generally followed: e.g., Lembke, De Angeli). This is a granodiorite (Galetti *et al.*, Lazzarini – Sangati; cf. Rocchi *et al.*), which was used especially for small- to medium-sized columns, at least since the 1st century BC (Williams-Thorpe).

Bibliography:

Bongrani (1992) 67 with n. 1; Rocchi *et al.* (2003); Lazzarini – Sangati (2004) 97 fig. 44; Williams-Thorpe (2008) 85

114 Relief column



Fig. 3.3.114a

Material:

Granodiorite

Style:

Conceptual-naturalistic

Object category:

Relief

Subject matter:

Religious procession/ceremony

Date:

Roman Imperial

Findspot / ancient context:

Via del Beato Angelico (1883) / Iseum Campense

Dimensions:

470 x 95 (H x diam.)

Preservation:

Some damage due to erosion, overall well preserved; the contents are well recognisable

Current location:

Rome, Musei Capitolini, inv. 12/S

Relief column, typologically similar to *supra*, no. 113; see Lembke for a detailed description of the scenes.

The column was found during Lanciani's excavations in 1883 in the Via del Beato Angelico. For the dating and contextual attribution see *supra*, no. 113.

Bibliography:

Lanciani (1883) 130-131; Stuart Jones (1912) 360 no. 14; Bosticco (1952) 28-29 (Colonna A); Malaise (1972a) 198-199 no. 368; Roullet (1972) 58 no. 17; Grenier (1977) 152 no. 237b; Ensoli Vittozzi (1990) 59-70 no. 13; Bongrani (1992) 69; Lembke (1994) 187-188 D5; Curto (1998); *Musei Capitolini* (2010) 66-67 no. 12 (S. De Angeli)

Classification:
Granodiorite

Provenance hypothesis:
Elba Island (Italy)

Colour:
~ Light greyish

Magnetic attraction:
0

Reference collection:
~ Lazzarini – Sangati (2004) fig. 44



2 cm

Fig. 3.3.114b

Igneous, phaneritic rock of plutonic origin with a slightly porphyritic, holocrystalline texture. The matrix is fine- to mainly medium-grained and consists of feldspar crystals, which vary in colour between ~ very pale orange (10YR 8/2), very light grey (N8), to light grey (N7), transparent (colourless) to transparent light grey (~ N7) quartz, and nearly black (~ N1) biotite. Occasional, large (up to max. 60 mm), mostly subhedral feldspar phenocrysts, frequently standing out in positive relief from the weathered surface of the rock. Mineralogy and texture allow for the rock to be classified as a granitoid rock with a felsic to intermediate composition.

These macroscopic characteristics are fully consistent with the results from thin-section analyses, which have pointed out that the column is carved from *granito dell'Elba* (for which see *supra*, no. 113).

115 Relief column



Fig. 3.3.115a

Material:

Granodiorite

Style:

Conceptual-naturalistic

Object category:

Column

Subject matter:

Religious procession/ceremony

Date:

Roman Imperial

Findspot / ancient context:

Via del Piè di marmo (1923) / Iseum Campense

Dimensions:

Ca. 400 x 95 (H x diam.)

Preservation:

Part of lower section with relief decoration missing; contents remain well recognisable

Current location:

Rome, Musei Capitolini, inv. 2/S

Relief column, typologically similar to *supra*, no. 113; see Lembke for a detailed description of the scenes.

The column was found in 1923 in the Via del Piè di marmo. For the dating and contextual attribution see *supra*, no. 113.

Bibliography:

NSc (1925) 237-239 (G. Mancini); Bosticco (1952) 30-31 (Colonna C); Malaise (1972a) 195 no. 352; Roullet (1972) 58 no. 19, and 27 (original location); Grenier (1977) 152 no. 237a; Ensoli Vittozzi (1990) 59-70 no. 14; Bongrani (1992); Lembke (1994) 186 D3, and 20 (original location); Curto (1998); Ensoli (2000) 274; *Musei Capitolini* (2010) 68-69 no. 13 (S. De Angeli)

Classification:
Granodiorite

Provenance hypothesis:
Elba Island (Italy)

Colour:
~ Light greyish

Magnetic attraction:
0

Reference collection:
~ Lazzarini – Sangati (2004) fig. 44



Fig. 3.3.115b

Igneous, phaneritic rock of plutonic origin with a slightly porphyritic, holocrystalline texture. The matrix is fine- to mainly medium-grained and consists of feldspar crystals that vary in colour between ~ very pale orange (10YR 8/2), very light grey (N8), to light grey (N7), transparent (colourless) to transparent light grey (~ N7) quartz, and nearly black (~ N1) biotite. Occasional, large (up to max. 60 mm), mostly subhedral feldspar phenocrysts, frequently standing out in positive relief from the weathered surface of the rock. Mineralogy and texture allow for the rock to be classified as a granitoid rock with a felsic to intermediate composition.

The macroscopic characteristics are fully consistent with the results from thin-section analyses, which have pointed out that the column is carved from *granito dell'Elba* (for which see *supra*, no. 113).

116 Relief column (fragment)



Material:

Granodiorite

Style:

Conceptual-naturalistic

Object category:

Column

Subject matter:

Religious procession/ceremony

Date:

Roman Imperial

Findspot / ancient context:

Dominican convent (before the late 16th century) / Iseum Campense

Dimensions:

92 x 92 (H x diam.)

Preservation:

The lower and upper parts of the shaft are lost; only the part w. relief scene is preserved

Current location:

Florence, Museo Archeologico Nazionale, inv. 2178bis

Fig. 3.3.116a

Relief column, typologically similar to *supra*, no. 113. Only three couples of priests remain; the side where the fourth couple used to be depicted is sawn off, as are the pedestals on which the priests originally stood. Lafaye erroneously identifies the column fragment as an altar. See Lembke for a detailed description of the scenes.

The column was drawn in the 17th century by Cassiano Dal Pozzo, who said that it was found in 1642 under the Dominican convent, and this information has subsequently entered the modern literature. However, it must have been discovered at an earlier date, because it was reproduced in a drawing of the *Codice del Ciacconio* that was executed before 1599 (De Angeli). For the dating and contextual attribution see *supra*, no. 113.

Bibliography:

Kircher (1652-1654) vol. I, 226; Lafaye (1884) 228 and 299-300 no. 117; Colin (1920); Malaise (1972a) 203 no. 386; Roulet (1972) 57-58 no. 16; Kater-Sibbes (1975) vol. II, 10 no. 278; Ensoli Vittozzi (1990) 59 n. 3 and 10; Bongrani (1992) 69; Lembke (1994) 188 D6; Curto (1998); *Musei Capitolini* (2010) 64 (S. De Angeli)

Classification:
Granodiorite

Provenance hypothesis:
Elba Island (Italy)

Colour:
~ Light greyish

Magnetic attraction:
n/d

Reference collection:
~ Lazzarini – Sangati (2004) fig. 44



Fig. 3.3.116b

Not examined in person. Thin-section analysis has pointed out that this column fragment was carved from *granito dell'Elba*, like the three more completely specimens from the Capitoline Museum (Bongrani; for the three *columnae caelatae* in Rome see *supra*, no. 113-115). It is evident from photographs that the specimen in Florence is less weathered than the three columns in Rome. The individual grains can be recognised more easily and show a less pale, ~ yellowish grey (5Y 7/2) to ~ dusky yellow (5Y 6/4) alkali (?) feldspar component, in addition to ~ very light grey (N8) plagioclase (?), transparent (colourless) to transparent ~ light grey (N7) quartz, and ~ nearly black (N1) biotite.

Bibliography:
Bongrani (1992) 67

117 Sphinx Amasis



Material:
Greywacke

Style:
Conceptual

Object category:
Statue

Subject matter:
Amasis

Date:
Late Period

Findspot / ancient context:
Via del Beato Angelico (1883) / Iseum Campense

Dimensions:
90 x 128 x 40 (H x L x W)

Preservation:
Several parts are missing; the subject matter remains well recognisable

Current location:
Rome, Musei Capitolini, inv. 35/S

Fig. 3.3.117a

Statue of a human-headed sphinx, which reclines on a base; several parts of the originally rectangular plinth are missing. The figure wears a banded *nemes*-headdress, from which a cobra would have emerged (now lost); an *usekh*-collar hangs around the neck. The hieroglyphic inscription on the chest has been largely removed. However, the names of the Egyptian deities have been left intact, also in the cartouche, which allows for the identification of the sphinx as king Amasis (all authors; for a transcription and German translation of the inscription see Lembke). The specific damage to the name in the cartouche and the *nemes*, plus the removal of the cobra, have generally been interpreted as the *damnatio memoriae* of Amasis under his successor, the Persian king Cambyses (the *nemes* and the cobra are signs of kingship and royal protection, respectively).

The identification of the sphinx as Amasis allows the statue to be dated to the 26th Dynasty (all authors). It originates from Sais, as can be inferred from the inscription which mentions the “Mansion of the Bee”, as the Osiris tomb that was incorporated in the temple complex of Neith as Sais was sometimes called (Arnold 1999, 71). The statue was found during Lanciani’s excavations in 1883 in the Via del Beato Angelico. On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 34, 58, and 61-67 (E. Schiaparelli), 104-111 (G. Barracco), and 112-129 (O. Marucchi); Marucchi (1912) 8-9 no. 2; Stuart Jones (1912) 357 no. 3; Porter and Moss (1951) 414; Bosticco (1952) 15-17 no. 8; Malaise (1972a) 198 no. 364; Rouillet (1972) 133 no. 279; Ensoli Vittozzi (1990) 30-31 no. 2; Lembke (1994) 225-226 E16; *Le antichità egiziane* (1995) 162-163 no. 22 (M.P. Toti); *Iside* (1997) 391 V.8 (S. Ensoli); *Musei Capitolini* (2010) 74-76 no. 1 (N. Agnoli)

Classification:
Greywacke

Provenance hypothesis:
Wadi Hammamat

Colour:
~ Olive black

Magnetic attraction:
0

Reference collection:
AESC 28a (a) variety 2



2 cm

Fig. 3.3.117b

~ Olive black (5Y 2/1), fine-grained rock with a very dense, homogeneous matrix. As a result of its fine-grained nature, the exact grain size and mineralogy cannot be determined. Granularity can be observed with the aid of a hand lens. Pale yellowish brown (~ 10YR 6/2) rounded clasts are visible on the right flank of the sphinx (diam. ca. 10 and 3 cm, respectively, i.e., falling within the cobble and pebble size range). No visible attraction can be observed between the neodymium magnet and the rock. This and the other macroscopic characteristics are indicative of greywacke from the Wadi Hammamat in Egypt, the only known ancient quarry for this rock type (Bloxam *et al.*). Because of the (slightly) visible granularity and rock colour, this is presumably the (dark-grey) sandstone variety. The inclusion of clasts is fully consistent with an origin from the Wadi Hammamat (Aston *et al.*, Harrell *et al.*); similar clasts can be observed in artefacts made from Wadi Hammamat greywacke (cf. the torso of an athlete from Rome: *Marmi colorati* 2002, 341 no. 41 [P. Liverani], and a slab from Pompeii: *Egittomania* 2006, 202 no. III.108 [R. Pirelli]).

Based on the strong macroscopic analogies between the studied rock and Wadi Hammamat greywacke, the hypothesis was formulated that the stone originates from the quarries at Wadi Hammamat (cf. Müskens *et al.*). The rock has frequently been mistaken for basalt (e.g., Marucchi, Malaise, Roullet, and Lembke); other authors have classified it as basanite/greywacke (Ensoli Vittozzi, Agnoli, and De Putter).

Bibliography:

Aston *et al.* (2000) 57-58; Harrell *et al.* (2002) 213-214; De Putter (2006) 89; Müskens *et al.* (2017)

118 Relief slab



Material:
Greywacke

Style:
Conceptual

Object category:
Relief

Subject matter:
Offering scene

Date:
Late Period

Findspot / ancient context:
Garden adjacent to S. Prisca (1709) / attributed to various contexts

Dimensions:
90 x 98 (H x W)

Preservation:
One block of a larger relief is preserved; restored from many fragments

Current location:
Bologna, Museo Civico Archeologico, inv. EG 1870

Fig. 3.3.118a

The relief is a fragment of an originally larger scene (for additional relief-blocks, see Yoyotte 1998 and 2003). The middle section shows figures of a kneeling king who presents various offerings to demons on rectangular pedestals (from left to right: a lion, a demon with a head of three serpents, a demon with the head of a crocodile with open jaws, and another demon with the head of crocodile, this time with closed jaws). The figurative scenes are accompanied by hieroglyphic texts in the upper section. The lower part is decorated with the design of a paneled enclosure wall.

The inscription gives the name of Nectanebo I, which allows the relief to be dated to the 30th Dynasty (Lafaye erroneously attributes the relief to Nectanebo II). It originates from the temple of Atum at Heliopolis, as can be inferred from the inscription. It is often considered to have originally functioned as an intercolumnar slab (e.g., Lollo Barberi); Lafaye believes it may be part of a sarcophagus or naos. However, Yoyotte (2003) convincingly argues that the relief would have originally covered the wall of a corridor in front of the entrance to the temple of Atum. It was found in 1709 in the garden adjacent to the Church of Santa Prisca on the Aventine Hill. It has been attributed to various contexts. Malaise connects it with the Mithraeum under the Church of Santa Prisca. According to Roulet and Lollo Barberi, the relief either belonged to this Mithraeum or to the Privata Traiani, Trajan's residence on the Aventine Hill, where it could have been part of an Egyptian setting in the garden.

Bibliography:

Lafaye (1884) 227, and 333 no. 231; Porter and Moss (1951) 415; Malaise (1972a) 229 no. 419a; Roulet (1972) 59 no. 24 and 48-49 (contextual attribution); *Le antichità egiziane* (1995) 189-190 no. 40 (O. Lollo Barberi); Yoyotte (1998) 215-217; Bricault (2001) 167; Versluys (2002) 367; Yoyotte (2003) 221 no. f

Classification:
Greywacke

Provenance hypothesis:
Wadi Hammamat

Colour:
~ Dark grey

Magnetic attraction:
n/d

Reference collection:
AESC 28a (a) variety 2



~10 cm

Fig. 3.3.118b

Not examined in person. It is evident from photographs that this is a fine-grained rock with a homogeneous matrix. As a result of its fine-grained nature, the exact grain size and mineralogy cannot be determined. The general appearance of this rock and its approximately dark grey colour are reminiscent of greywacke from the Wadi Hammamat. This hypothesis is supported by the presence of several rounded clasts on the decorated side of the relief (diam. ca. 4 and 2 cm by approximation). Greywacke often includes pebbles and these can also be observed on objects carved from this stone (cf. *supra*, no. 117).

Based on the macroscopic analogies between the studied rock and Wadi Hammamat greywacke, the hypothesis was formulated that the stone originates from the quarries at Wadi Hammamat. The rock has frequently been mistaken for basalt (e.g., Malaise, Rouillet), although it has been classified as greywacke in more recent literature (Yoyotte).

119 Stela (fragment)

Material:
Greywacke

Style:
Conceptual

Object category:
Stela

Subject matter:
Qadesh / Nefertem?

Date:
New Kingdom – Late Period

Findspot / ancient context:
Via La Spezia / attributed to various contexts

Dimensions:
32 x 56 x 25 (H x W x D)

Preservation:
Lower part preserved; too little remains to identify the subject matter with certainty

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 2385/S



Fig. 3.3.119a

The lower part of a large stela has been preserved. It shows the remains of a figure that stands on two lions. The scene is framed on its sides by two pilasters. The stela is too fragmented to identify the subject matter with certainty. Considering the representation of an anthropomorphic (?) figure that stands on two lions, two deities in particular come to mind, both of which have been suggested in previous literature: Qadesh and Nefertem. The stela fragment is uninscribed.

The uncertainties over the identification of the subject matter carry over into the stela's dating. The originally Near Eastern goddess Qadesh was venerated in Egypt during the New Kingdom; hence Roulet, who presumes that the stela depicts Qadesh on lions, tentatively dates it to the New Kingdom. Alternatively, Bosticco dates the stela fragment on stylistic grounds to the Late Period; this hypothesis is followed by Lembke and Toti. It was found in the Via La Spezia; further details concerning find location and find circumstances are unknown. Roulet attributes the stela to the Iseum Campense. However, this attribution has been rejected by subsequent authors, since the Via La Spezia is located just outside the Aurelian Wall in the San Giovanni district, far from the Campus Martius. Based on the stela's findspot and its proximity to known Roman Imperial contexts, Toti connects the stela with Palazzo Sessoriano, the imperial residence, and the Circus Varianus, and mentions the erection of an obelisk on its spina as supporting evidence (for the obelisk in question, see *supra*, no. 090). However, there is no conclusive evidence to attribute the stela fragment to any of the suggested contexts.

Bibliography:

Bosticco (1952) 22 no. 14; Roulet (1972) 141-142 no. 317; Malaise (1978) 649 no. 433a; Lembke (1994) 244 E48; *Le antichità egiziane* (1995) 169-170 no. 28 (M.P. Toti)

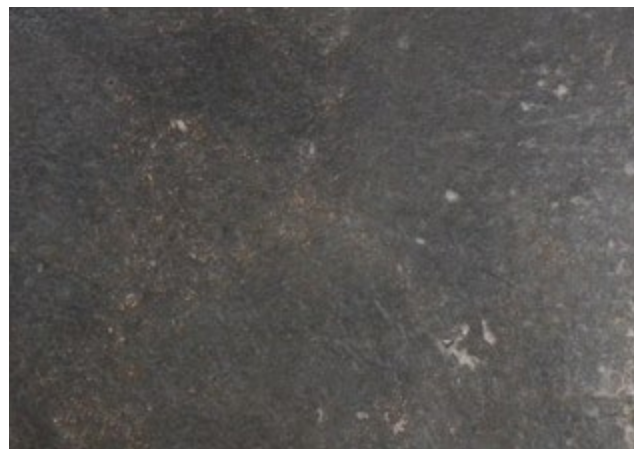
Classification:
Greywacke

Provenance hypothesis:
Wadi Hammamat

Colour:
Dark grey

Magnetic attraction:
0

Reference collection:
AESC 28a (a) variety 2



2 cm

Fig. 3.3.119b

Dark grey (N3), fine-grained rock with a very dense, homogeneous matrix. As a result of its fine-grained nature, the exact grain size and mineralogy cannot be determined. Granularity can be observed under a hand lens. No visible attraction can be observed between the neodymium magnet and the rock. This and the other macroscopic characteristics of the rock are indicative of greywacke from the Wadi Hammamat in Egypt (Bloxam *et al.*). Because of the (slightly) visible granularity and the colour of the rock, this is presumably the dark-grey sandstone variety.

Based on the strong macroscopic analogies between the studied rock and Wadi Hammamat greywacke, the hypothesis was formulated that the stone originates from the quarries at Wadi Hammamat. The rock has previously been mistaken for basalt (e.g., Bosticco, Roulet, and Lembke).

Bibliography:
Bloxam *et al.* (2014)

120 Kneeling statue



Material:
Greywacke

Style:
Conceptual

Object category:
Statue

Subject matter:
Dedicant

Date:
Late Period

Findspot / ancient context:
Via della Bocca della Verità (1935) / attributed to various contexts

Dimensions:
H. 21

Preservation:
The lower part has been preserved; the subject matter remains well recognisable

Current location:
Rome, Musei Capitolini, inv. 2411/S

Fig. 3.3.120a

Lower part of a small statue of a kneeling dedicant, dressed in *shendyt*-kilt, on a rectangular base. The back-pillar and socle are inscribed and allow the statue to be attributed to Hor-nes, a lower employee of the administration of Min's cult in Akhmim, where the object may originate (Roullet, Toti). For an Italian translation of the inscription see Bosticco.

The statue has invariably been dated to the Late Period, although the exact propositions range between the 26th Dynasty (Malaise, Versluys) and the 29th Dynasty (Roullet, Toti). It was found in 1935 in the former Via della Bocca della Verità on the western slope of the Capitoline Hill, which corresponds to the southern part of the present-day Via del Teatro Marcello. It has been attributed to various contexts. Parlasca and Malaise connect it with the temple of Isis Capitolina on the basis of the proximity of its findspot to the presumed location of that sanctuary. Alternatively, Coarelli attributes the statue to a small sanctuary for Isis on the Forum Boarium (cf. *Le antichità egiziane*). Versluys rejects both attributions.

Bibliography:

Bosticco (1955); Parlasca (1964) 203; Malaise (1972a) 222 no. 407; Roullet (1972) 117 no. 209; Coarelli (1982) 64; *Le antichità egiziane* (1995) 175-176 no. 32 (M.P. Toti) and 78-79 (contextual attribution); Versluys (2002) 352

Classification:
Greywacke

Provenance hypothesis:
Wadi Hammamat

Colour:
Dark greenish grey

Magnetic attraction:
0

Reference collection:
AESC 28a (a) variety 1



2 cm

Fig. 3.3.120b

Dark greenish grey (5GY 4/1), fine-grained rock with a very dense, homogeneous matrix. As a result of its fine-grained nature, the exact grain size and mineralogy cannot be determined. Granularity can be observed under a hand lens. No visible attraction can be observed between the neodymium magnet and the rock. This and the other macroscopic characteristics of the rock are indicative of greywacke from the Wadi Hammamat in Egypt (Bloxam *et al.*). Because of the (slightly) visible granularity and the colour of the rock, this is likely the greenish sandstone variety.

Based on the strong macroscopic analogies between the studied rock and Wadi Hammamat greywacke, the hypothesis was formulated that the stone originates from the quarries at Wadi Hammamat. The rock has previously been mistaken for green and black basalt (all authors).

Bibliography:
Bloxam *et al.* (2014)

121 Statue fragment



Material:
Greywacke

Style:
Conceptual

Object category:
Statue

Subject matter:
Dedicant

Date:
Late Period / Ptolemaic / Roman Imperial

Findspot / ancient context:
Via Volturmo (1878) / attributed to various contexts

Dimensions:
H. 8.5 cm

Preservation:
A small fragment is preserved; the subject matter is partly recognisable

Current location:
Rome, Musei Capitolini, inv. 2165/S

Fig. 3.3.121a

Small statue fragment. Despite its fragmentary state of preservation, it is generally considered as a fragment of a naophoros statue. A part of the upper torso has been preserved, as well as remains of an inscribed back-pillar. The hieroglyphic inscription provides no indications of the identification of the dedicant or the statue's original Egyptian provenance (Bosticco gives an Italian translation of the inscription).

Proposed dates range from the Late Period to the Ptolemaic and Roman Imperial periods. No explanations are given to support any of the suggested dates, which presumably rely on typological characteristics, and, in case of the suggested Roman Imperial dating, on the presumption that the statue fragment in question would be a Roman imitation of an Egyptian original (Porter and Moss, Malaise 1972a). It was found in 1878 in the Via Volturmo. Based on its presumed religious character, the statue fragment has been connected with the Castra Praetoria, some hundreds meters away from its findspot, where dedications to Egyptian deities have been previously found. As such, this fragment has led to the reconstruction of a shrine for the Egyptian gods in the Castra Praetoria, an attribution that has found general acceptance in the older literature (Bosticco, Malaise, Coarelli). The authors of *Le antichità egiziane* noted the vicinity of the findspot to the Baths of Diocletian and tentatively attributed the fragment to that context, an idea that was later repeated by Versluys. However, none of these contextual attributions is necessarily correct. Since the area where the fragment was found had been in use for a long time as a dump for earth removed from other parts of Rome (Toti), the fragment can in fact originate from anywhere in that city.

Bibliography:

Elenco degli oggetti (1878) 286; Stuart Jones (1926) 302 no. 12; Porter and Moss (1951) 413; Bosticco (1952) 39 no. 547; Malaise (1972a) 182 no. 337; Rouillet (1972) 111 no. 189; Coarelli (1982) 59; *Le antichità egiziane* (1995) 90, and 170-171 no. 29 (M.P. Toti); Versluys (2002) 349 and n. 479; Malaise (2004b) 65 no. 4

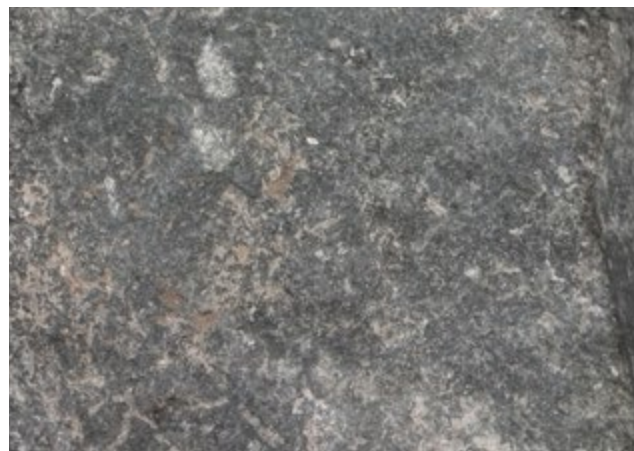
Classification:
Greywacke

Provenance hypothesis:
Wadi Hammamat

Colour:
Dark greenish grey

Magnetic attraction:
0

Reference collection:
AESC 28a (a) variety 1



~2 cm

Fig. 3.3.121b

Dark greenish grey (SGY 4/1), fine-grained rock with a very dense, homogeneous matrix. As a result of its fine-grained nature, the exact grain size and mineralogy cannot be determined. Granularity can be observed by the naked eye. No visible attraction can be observed between the neodymium magnet and the rock. This and the other macroscopic characteristics of the rock are indicative of greywacke from the Wadi Hammamat in Egypt (Bloxam *et al.*). Because of the visible granularity and the colour of the rock, this is likely the greenish sandstone variety.

Based on the strong macroscopic analogies between the studied rock and Wadi Hammamat greywacke, the hypothesis was formulated that the stone originates from the quarries at Wadi Hammamat. The rock has previously been mistaken for (dark green) basalt (e.g., *Elenco degli oggetti*, Bosticco, Malaise, Rouillet, Toti, and Versluys).

Bibliography:
Bloxam *et al.* (2014)



Fig. 3.3.122a

122 Ramesses II

Material:
Travertine

Style:
Conceptual

Object category:
Statue

Subject matter:
Ramesses II

Date:
New Kingdom

Findspot / ancient context:
Near Collegio Romano (1720) / Iseum Campense

Dimensions:
203 x 53 x 115 (H x W x D; incl. torso)

Preservation:
The lower part is preserved; torso is a modern addition (18th century)

Current location:
Paris, Musée du Louvre, inv. A22

Lower part of an over-life-size enthroned anthropomorphic figure; the torso is an 18th-century addition in a different material. The subject matter has previously been erroneously identified as Horus with a phallus in his hands (Petit-Radel), and as Isis. The latter identification was first made by Winckelmann, and it has found its way into the literature on *Aegyptiaca Romana* via Curto, Roullet and Lembke. The statue's whereabouts remained unknown until the early 1990s, when it was identified with a sculpture in the Musée du Louvre. The identification of the statue has proved earlier interpretations incorrect. The hieroglyphic inscriptions on the throne's front and the back-pillar allow the seated figure to be identified as Ramesses II. This identification, first made by Champollion who studied the statue in the Louvre (in De Clarac), has found its way into the literature on *Aegyptiaca* since the statue's localisation in Paris (Lollo Barberi). For the hieroglyphic inscription see *Le antichità egiziane*; Ziegler gives a French translation.

The name of Ramesses II allows the statue to be dated to the 19th Dynasty (New Kingdom). The king is said to be "beloved of Amun", which has been taken as an indication of a possible Theban origin of the statue. However, as Ziegler and Lollo Barberi have argued, since Amun was a chief deity during the Ramesside period and therefore venerated in several temples, the epithet not necessarily points to Thebes. The statue was found in the 18th century (Lollo Barberi: 1720) near the Collegio Romano. On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Petit-Radel (1804) 109-117; De Clarac (1851) vol. II.2, 828 no. 395; Curto (1967) 58; Roullet (1972) 91 no. 116 (Isis); Malaise (1978) 646 no. 385e; Ziegler – Humbert (1993) 34-35; *Egyptomania* (1994) 54-56 no. 5 (C. Ziegler); Lembke (1994) 231 E24; *Le antichità egiziane* (1995) 193-195 no. 43 (O. Lollo Barberi) and 252 (inscription); Winckelmann (2002) 64-65; Barbotin (2007) 90-92 no. 40

Classification:

Travertine

Provenance hypothesis:

Eastern Nile Valley

Colour:

Yellowish grey

Magnetic attraction:

0

Reference collection:

~ AESC (Travertine) 4, sample 1



Fig. 3.3.122b

Alternating bands of translucent, yellowish grey (5Y 8/1 to 5Y 7/2) and opaque ~ white (N9) calcite. The translucent calcite exhibits bands of ca. 10-30 mm in thickness, bordered by opaque calcite separation layers (1-4 mm thick), mainly in a cloudy, clustered reniform configuration. Individual grains cannot be distinguished in the dense, polished matrix. The macroscopic characteristics of the rock are fully consistent with travertine. It has invariably been characterised as (Egyptian) alabaster (e.g., Ziegler, Lollo Barberi; however, alabaster is a translucent, fine-grained variety of gypsum. On the confusing nomenclature of these rocks, cf. Harrell *contra* Klemm and Klemm).

Nine ancient Egyptian travertine quarries are known, which are all located in the Eastern Desert, roughly between Cairo and Assiut (Aston *et al.*, Klemm and Klemm). The rocks from these Egyptian quarries typically consist of bands of milky white, opaque calcite alternating with thicker bands of brownish (often tinted with orange and particularly yellow), translucent calcite (Harrell *et al.*). These alternating bands are commonly built up in a clustered reniform configuration (Klemm and Klemm). By contrast, the most frequently used travertines of non-Egyptian origin usually have more varied and distinct colours and textures, like *alabastro a pecorella* from Bou Hanifa, Algeria (Price, Lazzarini). Based on the strong macroscopic analogies between the studied rock and travertines from Egypt, the hypothesis was formulated that the stone originates from one of the Egyptian quarries. However, it is not possible to differentiate between the various Egyptian sources on the basis of macroscopic criteria alone (for advances in geochemical methods and techniques to attribute travertine to specific sources see Lazzarini *et al.* 2012; cf. Klemm and Klemm).

Bibliography:

Harrell (1990); Aston *et al.* (2000) 59-60; Lazzarini (2002) 244-245; Harrell *et al.* (2007); Price (2007) 54-55; Klemm and Klemm (2008) 147-166

123 Sarapis

Material:
Travertine

Style:
Naturalistic

Object category:
Statue

Subject matter:
Sarapis

Date:
Roman Imperial

Findspot / ancient context:
Recovered from the Tiber / no context proposed

Dimensions:
H. 28

Preservation:
Head and part of bust have been preserved; subject matter remains well recognisable

Current location:
Rome, Museo Nazionale Romano, Palazzo Altemps, inv. 4275



Fig. 3.3.123a

Fragment of a small statue of Sarapis. The god is clad in chiton and himation, and wears a modius on his head.

The statue belongs to a group of similar Sarapis statues in travertine, which are generally dated to the mid-2nd century AD, and which some authors connect with an Egyptian place of manufacture (Sist Russo in *Palazzo Altemps, contra* Pensabene: cf. *infra*, no. 124; for parallels see *Iside* 1997, 460 V.98 [A. Giovannini], from Aquileia, and Agnoli 2013, 477-478 no. S1, from Portus). It was recovered from the Tiber. Although the fragment has not been attributed to a particular context, Sist Russo considers its deposition in the Tiber as an indication of the destruction of an Egyptian sanctuary.

While this is not explicated by Sist Russo, the connection between so-called Aegyptiaca that have been recovered from the Tiber and the destruction of an Egyptian sanctuary, which can be observed more frequently in the literature on Aegyptiaca Romana (see *infra*, no. 130-131, 133-137), presumably has to do with a passage in Flavius Josephus' *Jewish antiquities* (18.3.4), in which the historian recounts that, in 19 AD, a scandal took place in an Isis sanctuary in Rome, which led emperor Tiberius to order the destruction of that sanctuary and to throw its cult statue into the Tiber. However, the dating of the statue fragment in question to the mid-2nd century AD speaks against a connection to the historical event recounted by Flavius Josephus. Moreover, there is no evidence whatsoever to prove that its deposition in the Tiber should be related to the demolition of any other Egyptian sanctuary. An Egyptian temple is one of the many possible contexts for a Sarapis statue, and its deposition in the Tiber may have occurred on many different occasions.

Bibliography:

Hornbostel (1973) 260; *Iside* (1997) 164 IV.9; Manera – Mazza (2001) 57 no. 15; *Scultura antica in Palazzo Altemps* (2002) 283 (L. Sist Russo); *Palazzo Altemps* (2011) 310 (L. Sist Russo)

Classification:
Travertine

Provenance hypothesis:
Eastern Nile Valley

Colour:
Greyish orange to yellowish grey

Magnetic attraction:
0

Reference collection:
~ AESC (Travertine) 3



~2 cm

Fig. 3.3.123b

Alternating bands of translucent, greyish orange to yellowish grey (10YR7/4–5Y 7/2) and opaque, creamy white calcite. The translucent calcite exhibits bands of ca. 8–30 mm in thickness, bordered by thin opaque calcite separation layers (1–10 mm thick), which run in parallel bands through the block from which the statue is carved. Individual grains cannot be observed in the dense, polished matrix. The macroscopic characteristics of the rock are fully consistent with travertine. It has invariably been characterised as (Egyptian) alabaster (e.g., Manera – Mazza, Sist Russo; cf. *supra*, no. 122 on the nomenclature).

This rock is a typical example of Egyptian travertine with a finely banded travertine texture (Klemm and Klemm; see also *supra*, no. 122). Based on the strong macroscopic analogies between the studied rock and travertines from Egypt, the hypothesis was formulated that the stone originates from one of the Egyptian quarries.

Bibliography:
Klemm and Klemm (2008) 158

124 Sarapis



Material:
Travertine

Style:
Naturalistic

Object category:
Statue

Subject matter:
Sarapis

Date:
Roman Imperial

Findspot / ancient context:
Temple of Magna Mater (1987) / temple of Magna Mater

Dimensions:
H. 12

Preservation:
Head and small part of neck have been preserved; theme is well recognisable

Current location:
Rome, Museo Palatino, inv. 519927

Fig. 3.3.124a

Head of a small statue of Sarapis. A round hole on top of the head (diam. 2.5 cm) indicates that a crown was originally present, presumably a modius.

The statue belongs to a group of similar Sarapis statues in travertine that are generally dated to the mid-2nd century AD, and which some authors connect with an Egyptian place of manufacture. However, according to Pensabene, they would originate from a Roman workshop, and they would have been made after an Alexandrian model. It was found in 1987 in the south-western corner of the Palatine Hill in the area of the temple of Magna Mater, in one of the temple's service rooms, where it may have functioned in Roman times.

Bibliography:

Marmi colorati (2002) 311-312 no. 12 (P. Pensabene); *Memorie dal sottosuolo* (2006) 47 no. I.1 (P. Pensabene)

Classification:

Travertine

Provenance hypothesis:

Eastern Nile Valley

Colour:

Yellowish grey to pale yellowish brown

Magnetic attraction:

0

Reference collection:

~ Klemm and Klemm (2008) pl. 53



Fig. 3.3.124b

Alternating bands of translucent, yellowish grey to pale yellowish brown (5Y 7/2–10YR 6/2) and opaque, whitish calcite. The translucent calcite exhibits bands of ca. 5-20 mm in thickness, bordered by three opaque calcite separation layers (max. 0.5 mm thick), which run in concentric bands through the block from which the head is carved. Individual grains cannot be observed in the dense, polished matrix. The macroscopic characteristics are fully consistent with travertine. Pensabene has previously characterised the rock as (Egyptian) alabaster (on the nomenclature of these rocks, cf. *supra*, no. 122).

Like the two other object in travertine in this study, this rock is a typical example of Egyptian travertine with a finely banded travertine texture (cf. *supra*, no. 122-123). Considering its visual characteristics, the studied rock is very likely to originate from an Egyptian source. It fits particularly well with the description of travertine from the quarries at El Qawatir, which produces dense, pale yellow to brownish, translucent calcite bands alternating with white opaque calcite layers, with bandings of between 5 and 25 mm in thickness (Klemm and Klemm).

Bibliography:

Klemm and Klemm (2008) 152-158

125 Isis/Egyptian queen



Material:
Steatite

Style:
Conceptual

Object category:
Statue

Subject matter:
Isis / Egyptian queen?

Date:
New Kingdom / Ptolemaic / Roman Imperial

Findspot / ancient context:
Esquiline Hill (1875) / attributed to various contexts

Dimensions:
22 x 5 x 3.5 (H x W x Th)

Preservation:
Lower arms and feet missing; the subject matter remains well recognisable

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 2157/S

Fig. 3.3.125a

Small standing female figure with a tripartite wig and vulture headdress. A depression on top of the head indicates that a crown was originally present. A network of small holes is present along the figure's sides and legs. These were originally inlaid with polychrome tesserae, some of which remain, as to indicate feathers. The statuette's subject matter is disputed. It has been thought to represent an Egyptian queen of the 19th Dynasty (Stuart Jones) or Ptolemaic period (Ensoli) in the guise of Isis, and the goddess Isis. Several authors have connected the polychrome feathers to the goddess' funerary aspect, in particular to the resurrection of her murdered husband Osiris (e.g., Bosticco, Ciampini).

Proposed dates range from the New Kingdom (Stuart Jones, based on his identification of the statuette's subject matter as an Egyptian queen of the 19th Dynasty, see above) to the Roman Imperial period (Roullet; no explanation given). The most frequently forwarded hypothesis, and the one that prevails in the literature, is the Ptolemaic period (Ensoli: on stylistic grounds, although an earlier dating cannot be excluded). It was found 1875 on the Esquiline Hill; further details concerning find location and find circumstances are unknown. Nevertheless, based on its findspot the statuette has been tentatively connected with the Iseum and Serapeum of Regio III (Malaise) and, on the basis of its modest dimensions, it has been considered as a votive gift that belonged to an unidentified funerary context (Ensoli).

Bibliography:

Stuart Jones (1926) 305 no. 21; Bosticco (1952) 33-34 no. 175; Malaise (1972a) 175 no. 321; Roullet (1972) 90 no. 114; *Le antichità egiziane* (1995) 166 no. 25 (M.P. Toti); *Iside* (1997) 398 V.16 (S. Ensoli); Bricault (2001) 164; *Cleopatra of Egypt* (2001) 331 no. 350 (E.M. Ciampini); Versluys (2002) 340 n. 466

Classification:
Steatite

Provenance hypothesis:
Rod el-Barram District

Colour:
Greyish green

Magnetic attraction:
0-1

Reference collection:
AESC (Steatite and Related) 12 (c)



Fig. 3.3.125b

Greyish green (5Y 5/2 to 10G 4/2), fine-grained rock. The texture is homogeneous (equigranular?) and non-foliated. As a result of the fine-grained nature, the exact grain size and mineralogy cannot be determined. Nevertheless, the soapy feeling of the rock and its greasy or waxy lustre are indicative of the mineral talc. The presence of this mineral is supported by the fact that the rock surface is heavily scratched and the statue relatively poorly preserved, both of which are consistent with the extreme softness of talc (Mohs hardness 1, i.e., the rock can be scratched by a fingernail). The presence of talc and the overall green colour of the rock, which suggests the presence of minerals associated with low to intermediate grade metamorphic alteration, like chlorite and serpentine minerals, are indicative of the rock's metamorphic origin. On the basis of its macroscopic characteristics, the rock can be classified as steatite. This characterisation is consistent with previous classifications (e.g., Malaise, Roullet).

Macroscopic analogies exist between this rock and steatites from the Rod el-Barram District in the southern Eastern Desert (Harrell and Brown, Aston *et al.*), in particular a medium and dark greyish green, fine-grained steatite from Rod el-Barram (Harrell, Harrell and Brown). Based on the observed similarities, the hypothesis was formulated that the steatite originates from one of the six ancient quarries in the Rod el-Barram District, perhaps Rod el-Barram.

Bibliography:

Aston *et al.* (2000) 58-59; Harrell and Brown (2008), esp. 43-45; Harrell (2012b) 7 and fig. 6h

126 Horus stela



Fig. 3.3.126a

Material:
Steatite

Style:
Conceptual

Object category:
Stela

Subject matter:
Horus on the crocodiles

Date:
Late Period / Ptolemaic

Findspot / ancient context:
Via Giovanni Lanza (1885) / Iararium Late Classical domus

Dimensions:
15 x 9.5 x 4.5 (H x W x Th)

Preservation:
Largely intact; facial details abraded through use

Current location:
Rome, Musei Capitolini, Centrale Montemartini, inv. 2160/S

The small stela depicts the naked Horus with side-lock standing on two crocodiles. He holds snakes, a scorpion, a gazelle, and a lion in his hands. A falcon-topped papyrus column and the so-called lotus of Nefertem flank the young god; a large head of Bes hovers above him. Images of other deities have been superficially carved in the sculptural plane; hieroglyphic inscriptions cover the remaining surfaces of the stela. The object is a type of healing statue known as cippus of Horus or 'Horus on the crocodiles', which was produced from the Egyptian New Kingdom to the Roman Period. The surface of stelae of this type, including this specimen, is typically worn. Their use in domestic contexts may account for this wear, as Strandberg argues (2009, 141). Alternatively, the worn conditions of these objects perhaps results from their active use for the transmission of divine curative power by means of physical contact between patient and object – and thus by extension, the divinity. The frequent use of steatite, which produces a typical greasy feel, may be associated with this particular use of these objects (on the stela type see Seele 1947, Ritner 1992b, Sternberg-El Hotabi 1999, and Palma Venetucci 2009).

The stela has been variably dated to the Late Period (Late Saite period) and the Ptolemaic Period on typological grounds; the hieroglyphic inscriptions do not provide any point of reference for a more precise dating. For its findspot and contextual attribution see *supra*, no. 003.

Bibliography:

Visconti (1885) 35 no. 14; Stuart Jones (1926) 303 no. 16; Von Bissing (1934); Porter and Moss (1951) 415; Bosticco (1952) 34-36 no. 409; Malaise (1972a) 177 no. 328; Roullet (1972) 141 no. 316; De Salvia (1992); Ensoli Vittozzi (1993) 228-229 no. 11; *Le antichità egiziane* (1995) 167-168 no. 26 (M.P. Toti); *Iside* (1997) 587 VI.50 (S. Ensoli); Bricault (2001) 165; Versluys (2002) 346 with n. 472

Classification:
Steatite

Provenance hypothesis:
Rod el-Barram District

Colour:
Greyish green

Magnetic attraction:
0-1

Reference collection:
AESC (Steatite and Related) 12 (c)



Fig. 3.3.126b

Greyish green (5Y 5/2 to 10G 4/2), fine-grained rock. Some grains are visible under a hand lens, particularly at a suitable angle to catch the light on cleavage faces (character undetermined). The texture is equigranular and non-foliated. As a result of its fine-grained nature, the exact grain size and mineralogy cannot be determined. However, the soapy feeling of the rock and its greasy or waxy lustre are indicative of the presence of the mineral talc. This suggestion is supported by the fact that the surface of the rock is heavily scratched and the statue relatively poorly preserved, both of which are consistent with the softness of talc (see the opposite page). The presence of talc and the green colour of the rock, which suggests the presence of minerals associated with low to intermediate grade metamorphic alteration such as chlorite and serpentine minerals, are indicative of the metamorphic origin of the rock. On the basis of its macroscopic characteristics this rock can be classified as steatite. This characterisation is generally consistent with previous classifications (e.g., Bosticco, Malaise, and Toti; see, however, Visconti, who mistakenly thinks this is 'green basalt').

Macroscopic analogies exist between this rock and steatites from the Rod el-Barram District in the southern Eastern Desert (Harrell and Brown, Aston *et al.*), in particular a medium and dark greyish green, fine-grained steatite from Rod el-Barram (Harrell, Harrell and Brown). Based on the observed similarities, the hypothesis was formulated that the steatite originates from one of the six ancient quarries in the Rod el-Barram District, perhaps Rod el-Barram.

Bibliography:

Aston *et al.* (2000) 58-59; Harrell and Brown (2008), esp. 43-45; Harrell (2012b) 7 and fig. 6h

127 Ramesses II



Material:

Diorite

Style:

Conceptual

Object category:

Statue

Subject matter:

Ramesses II

Date:

New Kingdom

Findspot / ancient context:

Via Nazionale (1882) / attributed to various contexts

Dimensions:

36 x 25 x 50 (H x W x D)

Preservation:

The lower part is preserved; the subject matter is nevertheless recognisable

Current location:

Rome, Musei Capitolini, inv. 27/S

Fig. 3.3.127a

Lower part of a kneeling statue of Ramesses II (*contra* Marucchi, Stuart Jones: Egyptian priest). The king, who wears a *shendyt*-kilt, would have originally presented a pedestal with the representation of a deity. Through the identification of a complementary fragment in Paris (see below), we now know that the deity in question is the beetle-god Khepri, who is also mentioned in the inscriptions. Hieroglyphic inscriptions have been preserved on the back-pillar and front and lateral sides of the pedestal. The name of Ramesses II (19th Dynasty) has been preserved in the cartouches, and it provides a precise dating for the statue. The statue originates from Heliopolis, as can be inferred from the reference to Heliopolitan deities in the inscription (Agnoli gives a transcription and Italian translation of the hieroglyphic inscriptions).

The statue fragment was found in 1882 in the Via Nazionale, near the Church of San Vitale, during the construction of the Palazzo delle Esposizioni. It was reused as building material in a medieval wall, and therefore evidently not *in situ*. On the basis of its findspot, the statue fragment has generally been attributed to the Serapeum on the Quirinal Hill, although Porter and Moss connect it with the Iseum Campense without further explanation.

Both attributions should be reconsidered in view of the recent identification of two complementary fragments of this statue. One of these was seen in 1759 (!) at an art dealer in Paris by Comte de Caylus and subsequently came into his collection (Caylus 1761, vol. 4, 8-10 with pl. 3; now in Paris, Département des Monnaies, Médailles et Antiques de la Bibliothèque nationale de France, inv. 4.3.1), the other one was found in the exedra of the Antinoeion of the Villa Hadriana in Tivoli (Mari 2003, 161 no. 1, and fig. 25) – I will deal with these new finds and its implications for the understanding of the fragment from Rome in a separate article.

Bibliography:

Fabiani (1882); *Elenco degli oggetti* (1882) 243-244 no. 6; Marucchi (1912) 6-8 no. 1; Stuart Jones (1912) 356 no. 1; Porter and Moss (1951) 413; Bosticco (1952) 13-15 no. 15; Malaise (1972a) 181 no. 334; Rouillet (1972) 104 no. 158; Ensoli Vittozzi (1990) 25-27 no. 1; *Le antichità egiziane* (1995) 168-169 no. 27; Raue (1999) 357-358 no. XIX.3-5.13; Bricault (2001) 165; Versluys (2002) 349 with n. 478; Malaise (2004b) 65 no. 3; Minas-Nerpel (2006) 423; *Musei Capitolini* (2010) 87-88 no. 6 (N. Agnoli)

Classification:

Diorite

Provenance hypothesis:

Aswan

Colour:

~ Light to medium grey

Magnetic attraction:

0

Reference collection:

~ Hume (1934-1937), part 2, pl. 100, fig. 1



Fig. 3.3.127b

Igneous, phaneritic rock of plutonic origin with a dense, gneissoid, and holocrystalline texture. The matrix appears to be fine- to mainly medium-grained, although individual grain sizes cannot be easily determined macroscopically in the dense matrix. It mainly consists of aggregates of light to medium grey (~ N7–N5) plagioclase and near black (~ N1) hornblende (up to 3 mm, average size smaller), plus subordinate (?) amounts of mostly transparent (colourless) quartz. The hornblende crystals show a parallel alignment, which is particularly visible on the sculpture's left and right sides. A quartz vein (2–4 mm wide) runs diagonally through the block of stone. Mineralogy and texture allow for the rock to be classified as an igneous plutonic rock with an intermediate composition, more specifically (quartz-)diorite. This is supported by the results of a thin-section analysis of the rock, which was carried out in cooperation with the Center for Archaeological Sciences (Leuven University).

The stone, which is otherwise not known to have been used for sculptural or architectural purposes in Antiquity, matches published descriptions of diorites from Aswan. In several localities to the east and south of Aswan dark-grey, relatively coarse-grained diorites are found that consist of sub-equal amounts of “milk-white” plagioclase feldspar (labradorite) and “greenish-black” hornblende (Ball, Attia). These rocks in places contain subordinate amounts of quartz (Higazy and Wasfy, Andrew). They are found in close association with and passing into metamorphic schists and gneisses (Ball, Hume, Attia), which may account for the parallel alignment of the hornblende crystals (Harrell, pers. comm); in some specimens a weak foliation of the hornblende crystals has been reported (Andrew).

The analysis of a thin-section of the studied rock has shown that the rock is indeed similar to a specimen of diorite from Aswan (Hume, pl. 100, fig. 2); the results of this analysis will be published shortly in a separate article.

Bibliography:

Ball (1907) 79-80; Andrew (1934); Hume (1934-1937), part 2, 313-314; Attia (1955) 39-40; Higazy and Wasfy (1956) 221-222

128 Kneeling statuette



Fig. 3.3.128a

Material:

Dolerite porphyry

Style:

Conceptual

Object category:

Statue

Subject matter:

Dedicant

Date:

Ptolemaic / Roman Imperial

Findspot / ancient context:

Via Marforio, Campidoglio (late 19th/early 20th century) / temple of Isis Capitolina

Dimensions:

19 x 13.5 x 23.5 (H x W x D)

Preservation:

Lower part has been preserved; the subject matter remains well recognisable

Current location:

Rome, Museo Nazionale Romano, Terme di Diocleziano, inv. 56428

Lower part of a statue, which shows a kneeling dedicant who presents a ritual basin. Four deities are carved in very shallow relief on the basin's front panel. From left to right, these have been identified by Farina as the Theban triad (Khonsu, Mut, and Amon) facing the bull-headed Osiris of Behenet, a site in the Delta region where Osiris was venerated in this form (near present-day Mit Ghamr). The scene is framed on both sides by a cobra snake with the crowns of Lower Egypt on a papyrus plant, and another uraeus with the crown of Upper Egypt on a papyrus plant, respectively. The statue has an unscribed back-pillar.

Proposed dates range from the early Ptolemaic to Roman Imperial period. According to D'Amicone the material provides a terminus post quem of the second half of the 4th century BC (see the opposite page), while a terminus ante quem of the early Ptolemaic period is given on stylistic grounds. This dating is followed by Toti and Manera and Mazza, while all other authors propose a date in the Roman Imperial period; no explanations are given in support of a Roman dating. The statue perhaps originates from Behenet, as suggested by Farina on the basis of the represented deities. It was found in the late 19th or early 20th century in the Via Marforio on the eastern slopes of the Capitoline Hill, during the construction of the Altare delle Patria. On the basis of its findspot, it has generally been attributed to the so-called temple of Isis Capitolina.

Bibliography:

Farina (1919) 8-9 no. 6; Porter and Moss (1951) 414; Malaise (1972a) 187 no. 341; Roulet (1972) 111 no. 188; *Roma Capitale 1870-1911* (1983) 62-63 (E. D'Amicone); *Le antichità egiziane* (1995) 135-136 no. 4 (M.P. Toti); Bricault (2001) 165; Manera – Mazza (2001) 106 no. 74; Versluys (2002) 351; *ibid.* (2004) 425 with n. 17

Classification:

Dolerite porphyry

Provenance hypothesis:

Rod el-Gamra

Colour:

Greenish black with yellowish grey

Magnetic attraction:

1

Reference collection:

AESC 31

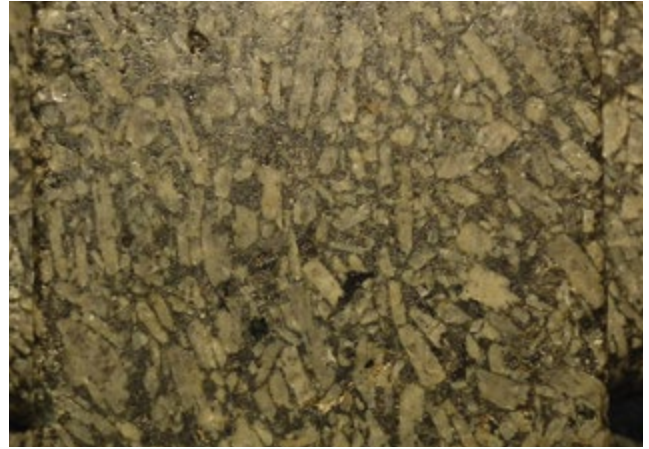


Fig. 3.3.128b

Igneous volcanic rock with a greenish-black (5GY 2/1), fine-grained, and aphanitic matrix. Densely packed, large (up to max. 20 mm long), elongated, sub- to euhedral yellowish grey (5Y 7/2) plagioclase phenocrysts are scattered throughout the matrix.

The distinct macroscopic characteristics of the rock are indicative of dolerite porphyry from Rod el-Gamra in Egypt. In the existing literature the stone has been mistakenly characterised as serpentine (Farina, Malaise, Rouillet) and *breccia verde d'Egitto*, the metaconglomerate from Wadi Hammamat (D'Amicone, Toti). While D'Amicone's identification is incorrect, the terminus post quem of the second half of the 4th century BC that she proposes on the basis of the stone which, she says, was not used before the second half of the 4th century BC, is probably correct. Dolerite porphyry was rarely used, and only for a short period of time. All known objects that are carved from this stone are dated to the 30th Dynasty or the early Ptolemaic period; these include five abandoned pyramidion-topped naoi at the quarries (Harrell and Brown), plus seven (fragments of) statuettes comparable to this specimen. Of these, five are dated to the 30th Dynasty, the sixth is dated to the Late Period generally, and the seventh may represent Ptolemy VI and date to the Ptolemaic period (pers. comm. Harrell; among these are three heads of bald-headed men: it is possible that one of these may be complementary to the kneeling statuette discussed here). Based on the date range of other objects in this material, a Roman Imperial date, which has been suggested for the statue in question by several authors, seems unlikely.

Bibliography:

Harrell and Brown (1999)

129 Baboon



Fig. 3.3.129a

Material:
Bigio antico

Style:
Conceptual

Object category:
Statue

Subject matter:
Baboon

Date:
Roman Imperial

Findspot / ancient context:
Under the Church of Santo Stefano del Cacco (Middle Ages)
/ Iseum Campense

Dimensions:
H. 110

Preservation:
Several parts including the head are missing; the subject matter remains well recognisable

Current location:
Rome, Musei Vaticani, Museo Gregoriano Egizio, inv. 22833

Statue of a squatting baboon on an originally rectangular (?) base. The front paws are perched on the bent knees; the tail lies to the right side of the body. The head and right shoulder are missing, as are parts of the base. Inscriptions in Greek and Latin are carved in the right, left, and front sides of the base. These mention the names of its sculptors (Phidias and Ammonios), its consecration, and the name of the individual who dedicated the statue (now lost), respectively. For the inscriptions see *CIL* 6.857, *IG* 14.1264, and *RICIS* 501/0123; cf. Loewy (1885) 268, Donderer (2004) 88, and Stewart (2008) 22.

Based on the names of the Roman consuls in one of the inscriptions the statue can be precisely dated to 159 AD. It was found in the Middle Ages under the Church of Santo Stefano, which was nicknamed 'del Cacco' after the find (literally: 'of the macaque'). On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 37; Lafaye (1884) 216; Botti – Romanelli (1951) 114-115 no. 181; Malaise (1972a) 193 no. 345; Roulet (1972) 125 no. 245; Lembke (1994) 142-143 B8 (inscription) and 238 E36; Bricault (2001) 166; Swetnam-Burland (2015) 60-62. For the artists Ammonios and Phidias see also *Künstlerlexikon der Antike* (2001) 33-34, s.v. Ammonios (IV) (E. Paul – W. Müller), and Pekáry (2007) 21

*Classification:**Bigio antico**Provenance hypothesis:*

Non-Egyptian origin

Colour:

Medium (dark) grey

Magnetic attraction:

0

Reference collection:

n/a



Fig. 3.3.129b

The surface of the rock is very weathered, which complicates a macroscopic analysis. Nevertheless, it appears to be a medium grey (N5) to medium dark grey (N4) rock with a fairly homogeneous texture. The matrix seems to be medium-grained (the observed grains are ca. 1.5-2 mm across), and occasional small (ca. 2 mm wide), ~ white (N9) calcitic (?) veins are observed. No visible attraction can be observed between the neodymium magnet and the rock.

This and the other macroscopic characteristics of the rock are indicative of a grey marble, also known as *bigio antico*. A distinction between the various sources of these grey marbles, which were extracted from several locations across the Roman Mediterranean, including different places in present-day Greece, Turkey, France, and Spain (e.g., Lazzarini *et al.*, Yavuz *et al.*), is not possible on the basis of macroscopic criteria alone, but it is evident that this rock originates from a non-Egyptian source. Previous classifications range from (blue-grey) basalt (Lembke, Bricault), granite (Malaise), to brown marble (Roulet).

*Bibliography:*Lazzarini *et al.* (1999); Yavuz *et al.* (2012) 257

130 Sebekhotep

Material:
Granodiorite?

Style:
Conceptual

Object category:
Statue

Subject matter:
Private individual

Date:
Middle Kingdom

Findspot / ancient context:
Recovered from the Tiber / no context proposed

Dimensions:
H. 17

Preservation:
Surface corroded and fractured; nearly intact

Current location:
Rome, Museo Barracco, inv. 12



Fig. 3.3.130a

Small statuette of a standing male figure on a rectangular base. The figure can be identified by the hieroglyphic inscription on the back-pillar as the private individual Sebekhotep. He is shown in traditional pose with left leg forward and both arms stretched along the sides with clenched fists. Sebekhotep has a bald head, and wears a *shendyt*-kilt (for an Italian translation of the inscription see Sist).

The statuette has invariably been dated to the Middle Kingdom on stylistic and iconographical grounds (Toti: 12th Dynasty?). Based on the dedicatory inscription on the back-pillar, which mentions Osiris, and its presumed votive character, Sist suggests that the statuette may originate from Abydos, where numerous dedications were made to Osiris. It was recovered from the Tiber River. Although it has not been attributed to a particular context, Toti considers its deposition in the Tiber as an indication of the destruction of an Egyptian sanctuary (cf. *supra*, no. 123).

Bibliography:

Barracco (1910) 15 no. 12; *Le antichità egiziane* (1995) 159 no. 19 (M.P. Toti); Sist (1996) 36-37; Malaise (2004a) 29 no. 438g

Classification:
Granodiorite?

Provenance hypothesis:
Aswan?

Colour:
Dark grey to greyish black

Magnetic attraction:
2

Reference collection:
n/d



Fig. 3.3.130b

The surface of the rock is heavily weathered, undoubtedly a result from long term exposure to water (see the object description). As it stands today, it is a dark grey to greyish black rock (N3–N2), although it typically grades into macroscopically visible reddish and brownish stains, likely a result of the oxidation of ferromagnesian minerals. Some crystals are visible under a hand lens and at a suitable angle to catch the light on cleavage faces (undetermined character). The magnetic attraction between the neodymium magnet and the rock is strong, indicating the presence of relatively large amounts of iron-rich minerals. The most notable macroscopic feature of the rock is its extensive fracturing. Numerous small cracks are visible all over the statuette. Considering the statuette's deposition in the Tiber, the cracking probably results from the degradative interaction of minerals in the rock and water.

The pattern of cracking and the overall rock colour are reminiscent of a variety of granodiorite from Aswan that is particularly susceptible to degradation due to oxidation processes, and which consequently may exhibit extensive cracking and shattering similar to that observed here (Klemm *et al.*, Klemm and Klemm). This might be an indication that the rock is granodiorite from Aswan (?); it has previously been characterised as basalt.

Bibliography:
Klemm *et al.* (1988); Klemm and Klemm (2008) 262

131 Statue fragment



Fig. 3.3.131a

Material:

Granodiorite?

Style:

Conceptual

Object category:

Statue

Subject matter:

Pharaoh

Date:

New Kingdom / Late Period

Findspot / ancient context:

Recovered from the Tiber / Egyptian sanctuary

Dimensions:

14 x 25 x 15 (H x W x D)

Preservation:

A small fragment has been preserved; the subject matter is only partly recognisable

Current location:

München, Staatliches Museum Ägyptischer Kunst, inv. ÄS 7084

Fragment of a lower arm with remains of a *shendyt*-kilt. The fragment may belong to a seated figure and it could be an enthroned pharaoh, as Grimm suggests.

The fragment has been dated to the New Kingdom or Late Period; no explanation is given to support the suggested dating. It was recovered from the Tiber, which has led Grimm to connect its deposition in the Tiber with the destruction of an Egyptian sanctuary as recounted by Flavius Josephus (cf. *supra*, no. 123).

Bibliography:

Iside (1997) 176 IV.28 (A. Grimm)

Classification:
Granodiorite?

Provenance hypothesis:
Aswan?

Colour:
~ Dark grey

Magnetic attraction:
n/d

Reference collection:
n/d



Fig. 3.3.131b

Not examined in person. According to the catalogue description by Grimm, the rock is granodiorite from Aswan. No explanation is given to support this classification or source attribution. The photograph shows an approximately dark grey, (igneous plutonic?) rock, which may well classify as a granodiorite and originate from Aswan. However, due to the weathering of the rock and the calcareous deposits on its surface, which undoubtedly result from the fragment's long term exposure to water (see the opposite page), the photograph is inconclusive.

132 Naophoros Wahibre



Fig. 3.3.132a

Material:
Granodiorite?

Style:
Conceptual

Object category:
Statue

Subject matter:
Dedicant

Date:
Late Period

Findspot / ancient context:
Via del Beato Angelico 23 (1856) / Iseum Campense

Dimensions:
60 x 41 x 75 (H x W x D)

Preservation:
Lower part is preserved; the subject matter remains well recognisable

Current location:
Florence, Museo Archeologico Nazionale, Museo Egizio,
inv. 5420

Lower part of a naophoros statue on a rectangular socle. The fragment shows a kneeling dedicant, preserved through the waist, who presents a naos with the remains of a standing female deity in it. The deity has generally been identified as the goddess Neith on the basis of one of the dedicant's titles in the back-pillar ("chief of the temples of Neith"). The inscriptions furthermore allow the dedicant to be identified as the priest Wahibre, who pursued his career in Sais in the 26th Dynasty, presumably during the reign of kings Apries and Amasis (all authors date the statue to the 26th Dynasty). Since Neith was the main deity of Sais, the statue may have originated from that city. For the hieroglyphic inscriptions in the back-pillar and the socle see *Le antichità egiziane*.

The statue fragment was found in 1856 in the Maison Tranquilli (Via del Beato Angelico 23). On the basis of its findspot, it has invariably been attributed to the Iseum Campense.

Bibliography:

Lanciani (1883) 48; Lafaye (1884) 218; Porter and Moss (1951) 413; Malaise (1972a) 196 no. 360; Roulet (1972) 112 no. 191; Lembke (1994) 231-232 E25; *Le antichità egiziane* (1995) 187-188 no. 39 (O. Lollo Barberi), 251 (inscription), and 247-248 (Italian translation of the inscription); Malaise (2004b) 66 no. 5

Classification:
Granodiorite?

Provenance hypothesis:
Aswan?

Colour:
~ Dark grey

Magnetic attraction:
n/d

Reference collection:
AESC 5 (b) variety 1, sample 2?



Fig. 3.3.132b

Not examined in person. Photographs show that the rock in question is a dark grey (exact colour undetermined), crystalline rock with a fairly equigranular texture, although (feldspar?) phenocrysts rarely occur. Perhaps a dark-grey, medium- to mostly fine-grained granodiorite, with occasional small feldspar phenocrysts from Aswan (Middleton and Klemm, El-Shazly, Attia)? The rock has previously been classified as basalt (e.g., Malaise, Roullet) and dark schist (Lembke).

Bibliography:
El-Shazly (1954) 6; Attia (1955) 40; Middleton and Klemm (2003)

133 Head of a pharaoh



Material:
Granodiorite?

Style:
Conceptual

Object category:
Statue

Subject matter:
Royal figure (unspecified)

Date:
Ptolemaic

Findspot / ancient context:
Tiber / no context proposed

Dimensions:
H. 18

Preservation:
Surface corroded, head partly missing; the subject matter remains well recognisable

Current location:
Rome, Museo Barracco, inv. 32

Fig. 3.3.133a

The head of a larger statue has been preserved. Despite its fragmentary preservation and corroded surface, which undoubtedly results from long term exposure to water (see below), the *nemes*-headdress from which a cobra emerges allows to identify the head as a representation of a king (all authors). The eyes were originally inlaid with a different material. The top of the head is damaged, but it seems as if the remains of a depression can be discerned, which would indicate that a crown was originally present; a fragment of bronze remains in this 'depression', which may actually be a part of the inserted crown (ca. 1.5 cm).

The head has invariably been dated to the (early) Ptolemaic period on stylistic grounds. It was recovered from the Tiber River. Although it has not been attributed to a particular context, Toti considers its deposition in the Tiber as an indication of the destruction of an Egyptian sanctuary (cf. *supra*, no. 123).

Bibliography:

Barracco (1910) 17 no. 32; Pietrangeli (1960) 49 no. 32; Roulet (1972) 104 no. 159; Malaise (1978) 648 no. 428b; *Le antichità egiziane* (1995) 158 no. 18 (M.P. Toti); Sist (1996) 79; Bricault (2001) 168

Classification:
Granodiorite?

Provenance hypothesis:
Aswan?

Colour:
Dark to olive grey

Magnetic attraction:
1

Reference collection:
AESC 5 (b) variety 1, sample 2?



2 cm

Fig. 3.3.133b

The rock surface is heavily weathered, which undoubtedly results from its long term exposure to water (see the opposite page). As it stands today, it is a dark grey rock (N3, with an olive grey tinge, 5Y 4/1). The crystalline nature of the rock can be determined under a hand lens and at a suitable angle to catch the light on cleavage faces. Dark-coloured minerals and some quartz and feldspar crystals (1-2 mm) can be distinguished, which suggests that this is a medium-grained, igneous plutonic rock. It appears to have an equigranular texture.

Mineralogy, overall rock colour, and magnetic properties seem to indicate that this is a felsic to intermediate igneous plutonic rock, perhaps granodiorite which, given the Ptolemaic dating of the object and its frequent use for sculptural purposes, may originate from Aswan (?). The rock has previously been classified as basalt (Pietrangeli) and (black) granite (Roullet, Sist).

134 Right arm



Fig. 3.3.134a

Material:
Granodiorite?

Style:
Conceptual

Object category:
Statue

Subject matter:
Isis?

Date:
Roman Imperial

Findspot / ancient context:
Recovered from the Tiber / Egyptian sanctuary

Dimensions:
H. 79

Preservation:
Small fragment is preserved; too little remains to identify the theme with certainty

Current location:
München, Staatliches Museum Ägyptischer Kunst, inv. ÄS 7080

The right arm of a colossal statue has been preserved in two fragments. Remains of an attribute, presumably an *ankh*-sign, are visible in the right hand. Grimm identifies the fragment as a part of a cult statue of the goddess Isis. Too little remains of the statue to confirm this hypothesis.

The fragment is dated to the early Roman Imperial period on stylistic grounds. It was recovered from the Tiber, which has led Grimm to connect its deposition in the Tiber with the destruction of an Egyptian sanctuary as recounted by Flavius Josephus (cf. *supra*, no. 123).

Bibliography:
Isis (1997) 174 IV.24 (A. Grimm)

Classification:
Granodiorite?

Provenance hypothesis:
Aswan?

Colour:
~ Medium grey

Magnetic attraction:
n/d

Reference collection:
n/d



Fig. 3.3.134b

Not examined in person. According to the catalogue description by Grimm, the rock is granodiorite from Aswan. No explanation is given to support this classification or source attribution. The photograph shows an approximately medium grey, phaneritic (medium-grained?), slightly porphyritic (pink alkali feldspar phenocrysts?), igneous plutonic rock, which may well classify as a granodiorite and originate from Aswan. However, due to the weathering of the rock and the calcareous deposits on its surface, which undoubtedly result from the fragment's long term exposure to water (see the opposite page), the photograph is inconclusive.

135 Statue fragment



Fig. 3.3.135a

Material:
Granodiorite?

Style:
Conceptual?

Object category:
Statue

Subject matter:
Harpocrates?

Date:
Roman Imperial

Findspot / ancient context:
Recovered from the Tiber / Egyptian sanctuary

Dimensions:
H. 29

Preservation:
Small fragment is preserved; too little remains to identify the theme with certainty

Current location:
München, Staatliches Museum Ägyptischer Kunst, inv. ÄS 7081

Fragment of a torso which, according to Grimm, belongs to a statue of Harpocrates.

The fragment has been dated to the early Roman Imperial period; no explanation is given to support this dating. It was recovered from the Tiber, which has led Grimm to connect its deposition in the Tiber with the destruction of an Egyptian sanctuary as recounted by Flavius Josephus (cf. *supra*, no. 123).

Bibliography:
Iside (1997) 175 IV.25 (A. Grimm)

Classification:
Granodiorite?

Provenance hypothesis:
Aswan?

Colour:
~ Dark grey

Magnetic attraction:
n/d

Reference collection:
n/d



Fig. 3.3.135b

Not examined in person. According to the catalogue description by Grimm, the rock is granodiorite from Aswan. No explanation is given to support this classification or source attribution. The photograph shows an approximately dark grey (igneous plutonic?) rock, which may well classify as a granodiorite and originate from Aswan. However, due to the weathering of the rock and the calcareous deposits on its surface, which undoubtedly result from the fragment's long term exposure to water (see the opposite page), the photograph is inconclusive.

136 Statue fragment



Fig. 3.3.136a

Material:
Granodiorite?

Style:
Conceptual

Object category:
Statue

Subject matter:
Falcon

Date:
Roman Imperial

Findspot / ancient context:
Recovered from the Tiber / Egyptian sanctuary

Dimensions:
H. 31.5

Preservation:
Fragmentary; the subject matter remains well recognisable

Current location:
München, Staatliches Museum Ägyptischer Kunst, inv. ÄS 7082

Fragment of a falcon statue. The upper part of the body and the legs has been preserved.

The fragment has been dated to the early Roman Imperial period on stylistic grounds. It was recovered from the Tiber, which has led Grimm to connect its deposition in the Tiber with the destruction of an Egyptian sanctuary as recounted by Flavius Josephus (cf. *supra*, no. 123).

Bibliography:
Iside (1997) 175 IV.26 (A. Grimm)

Classification:
Granodiorite?

Provenance hypothesis:
Aswan?

Colour:
~ Dark grey

Magnetic attraction:
n/d

Reference collection:
n/d



Fig. 3.3.136b

Not examined in person. According to the catalogue description by Grimm, the rock is granodiorite from Aswan. No explanation is given to support this classification or source attribution. The photograph shows an approximately dark grey (igneous plutonic?) rock, which may well classify as a granodiorite and originate from Aswan. However, due to the weathering of the rock and the calcareous deposits on its surface, which undoubtedly result from the fragment's long term exposure to water (see the opposite page), the photograph is inconclusive.

137 Double crown

Fig. 3.3.137a

Material:
Granodiorite?

Style:
Conceptual?

Object category:
Statue

Subject matter:
Double crown

Date:
Roman Imperial

Findspot / ancient context:
Recovered from the Tiber / Egyptian sanctuary

Dimensions:
H. 17.5

Preservation:
Fragmentary; the subject matter remains well recognisable

Current location:
München, Staatliches Museum Ägyptischer Kunst, inv. ÄS 7083

Fragment of an Egyptian double crown, of which the lower part remains. Grimm connects it with a falcon statue. However, although falcon statues with double-crowns are known, the crown was also worn by other subjects. Since no other parts of the statue to which it must have belonged remain, Grimm's suggestion cannot be confirmed (falcon-statue *supra*, no. 136 is too small for this crown).

The fragment has been dated to the early Roman Imperial period; no explanation is given to support this dating. It was recovered from the Tiber, which has led Grimm to connect its deposition in the Tiber with the destruction of an Egyptian sanctuary as recounted by Flavius Josephus (cf. *supra*, no. 123).

Bibliography:
Iside (1997) 176 IV.27 (A. Grimm)

Classification:
Granodiorite?

Provenance hypothesis:
Aswan?

Colour:
~ Dark grey

Magnetic attraction:
n/d

Reference collection:
n/d



Fig. 3.3.137b

Not examined in person. According to the catalogue description by Grimm, the rock is granodiorite from Aswan. No explanation is given to support this classification or source attribution. The photograph indicates that this is an approximately dark grey, phaneritic (medium-grained?), fairly equigranular igneous plutonic rock, which may well classify as a granodiorite and originate from Aswan. However, due to the weathering of the rock and the calcareous deposits on its surface, which undoubtedly result from the fragment's long term exposure to water (see the opposite page), the photograph is inconclusive.

138 Clepsydra



Material:
Granodiorite?

Style:
Conceptual

Object category:
Clepsydra

Subject matter:
Pharaoh officiating in front of deities

Date:
Ptolemaic / Roman Imperial

Findspot / ancient context:
Vigna Bonelli (1859) / attributed to various contexts

Dimensions:
Unknown

Preservation:
Some parts missing; the subject matter remains well recognisable

Current location:
Lost (formerly Berlin, Ägyptisches Museum, inv. 19556)

Fig. 3.3.138a

The clepsydra is recomposed from several fragments. A continuous frieze runs across the exterior of the vase. A band of stars forms the upper section; the lower section shows a relief scene with a king officiating in front of deities. Uninscribed.

The clepsydra has been variously dated to the Ptolemaic and Roman Imperial periods; all datings rely on stylistic criteria in the absence of inscriptions. It was found in 1859 in the vigna Bonelli, just outside porta Portese, in the remains of a building from the 2nd century AD. The character of this building is unclear. Roullet connects the find with the temple of Fortuna, which was located beyond the porta Portese. Malaise mentions the find of votive inscriptions for Oriental gods in the vicinity of the findspot of the clepsydra, and, based on this, suggests the existence of a cult place where also Egyptian gods were venerated. These hypotheses are rejected by Versluys, who rightly notes that both are speculative. The clepsydra has been lost since the Second World War.

Bibliography:

Visconti (1860) 437-439; Lafaye (1884) 334 no. 233; Wiedemann (1901) 274 no. 6; Borchardt (1920) 9 no. 11; Malaise (1972a) 231 no. 425; Roullet (1972) 145 no. 326; Long (1987) 343-344 no. 14; Clagett (1995) 148 n. 82; *Le antichità egiziane* (1995) 213-214 no. 55 (O. Lollo Barberi); Bongrani *et al.* (1998) 565; Versluys (2002) 370; Lodomez (2007) no. 13

Classification:
Granodiorite?

Provenance hypothesis:
Aswan?

Colour:
n/d

Magnetic attraction:
n/d

Reference collection:
n/d



Fig. 3.3.138b

Not examined in person. The black and white photograph, the only known image of this object, show a phaneritic, slightly porphyritic rock. It has been characterised as black granite since its first publication by Visconti. The rock in the photograph is consistent with an igneous plutonic origin. Given its frequent use, also for the production of clepsydras (see *infra*, Appendix D, 363-366), the rock in question may be granodiorite from Aswan (?).

139 Statue fragment



Material:

Greywacke?

Style:

Conceptual?

Object category:

Statue

Subject matter:

Anthropomorphic statue?

Date:

New Kingdom / Late Period / Ptolemaic

Findspot / ancient context:

Esquiline Hill (1879) / attributed to the Iseum and Serapeum in Regio III

Dimensions:

8.5 x 8 x 5 (H x W x D)

Preservation:

A small fragment has been preserved; the subject matter is no longer recognisable

Current location:

Rome, Musei Capitolini, inv. 2156/S

Fig. 3.3.139a

Small fragment of a statue, which represents the left upper chest and a part of the neck. The fragment is well polished, and it preserves superficially incised decorative lines plus the remains of hieroglyphic script, including the upper part of a cartouche. Roulet believes that this is a fragment of a magical statue; no explanation is given to support this identification.

Proposed dates range from the New Kingdom (18th Dynasty) to the Late Period (30th Dynasty)/Ptolemaic period; no explanation is given in support of these dates. The fragment was found in 1879 on the Esquiline Hill; further details concerning find location and find circumstances are unknown. Nevertheless, on the basis of its findspot, Malaise tentatively attributes the fragment to the Iseum and Serapeum of Regio III.

Bibliography:

Elenco degli oggetti (1879) 246 no. 2; Stuart Jones (1926) 301 no. 6; Porter and Moss (1951) 413; Malaise (1972a) 175 no. 319; Roulet (1972) 119 no. 219; *Le antichità egiziane* (1995) 164 no. 23 (M.P. Toti); Bricault (2001) 164

Classification:
Greywacke?

Provenance hypothesis:
Wadi Hammamat?

Colour:
Dark grey

Magnetic attraction:
0

Reference collection:
~ AESC 28a (a) variety 2?



Fig. 3.3.139b

~ Dark grey (N3), fine-grained rock with a very dense matrix. As a result of its fine-grained nature, the exact grain size and mineralogy cannot be determined. No visible granularity, neither by the naked eye nor under a hand lens, which suggests that the rock has a very fine-grained matrix. No visible attraction can be observed between the neodymium magnet and the rock matrix. Several clasts are included in the matrix, which are indicative of the rock's sedimentary origin. Thanks to the fragment's modest dimensions, most clasts are partially broken off; numerous clasts, all of pebble size and mostly well-rounded, are visible on the broken surfaces of the fragment. These pebbles vary in colour from ~ dark yellowish orange (10YR 6/6), moderate red (5R 4/6), to occasionally moderate reddish orange (10R 6/6). The red colouration and their strong magnetic attraction (2) are indicative of iron-rich clasts.

The rock has previously been classified as basalt (e.g., Malaise, Toti), which it certainly is not. The clastic nature of the rock, with its (very) fine-grained, dark-grey, homogeneous, and non-magnetic matrix, is reminiscent of greywackes from the Wadi Hammamat. The macroscopic characteristics of the clasts are consistent with the types of pebbles that occur in these rocks (Harrell *et al.*). However, according to literature descriptions of the rocks from the Wadi Hammamat, the sandstone variety of greywacke contains pebbles, and only rarely so (Aston *et al.*, Klemm and Klemm; see also *supra*, no. 117-118). The studied rock, on the other hand, is likely to fall within a finer grain size range (siltstone?), and yet it is full of pebbles. I am not aware of other quarries that produced rocks with these characteristics. Perhaps it was extracted from a small conglomerate interlayer in a siltstone from Wadi Hammamat (?).

Bibliography:

Aston *et al.* (2000) 57-58; Harrell *et al.* (2002) 213-214; Klemm and Klemm (2008) 307-310

140 Obelisk (fragment)

Fig. 3.3.140a

Material:
Granite

Style:
Conceptual

Object category:
Obelisk

Subject matter:
(pseudo-)hieroglyphs

Date:
Ptolemaic / Roman Imperial

Findspot / ancient context:
Along Via di S. Eufemia (2010) / domus on north side of Trajan's Forum

Dimensions:
43 x 16 (H x W)

Preservation:
A small fragment is preserved; the subject matter remains well recognisable

Current location:
Rome, Palazzo Valentini, inv. 170

The fragment constitutes the lower part of an obelisk of modest dimensions. It is inscribed on all four sides; the inscriptions on the opposite sides are similar. They are not legible, and hence they are designated as pseudo-hieroglyphs, which would merely have had a decorative function. See *Palazzo Valentini* for the inscription.

Sist (in *Palazzo Valentini*) dates the obelisk fragment to either the Ptolemaic or early Roman Imperial period on palaeographic grounds. It was found in 2010 in the eastern sector of Palazzo Valentini, along Via di S. Eufemia, in a residential area with two luxurious domus on the north side of Trajan's Forum. It may have belonged to the decoration of an outside area, perhaps a courtyard, which was later transformed into a garden that belonged to one of the domus. However, this is not entirely clear, as the obelisk fragment was found in a layer of backfill, and therefore evidently not *in situ*.

Bibliography:

Baldassarri (2012) 1634-1635; *Palazzo Valentini* (2013) 30-33 no. I.3 (P. Baldassarri, L. Sist)

Classification:

Granite

Provenance hypothesis:

Uncertain

Colour:

~ Pinkish

Magnetic attraction:

0

Reference collection:

n/a



Fig. 3.3.140b

Igneous, phaneritic rock of plutonic origin with a slightly porphyritic, holocrystalline texture. The matrix is fine- to mainly medium-grained and consists of light brown to moderate orange pink (5YR 6/4–5YR 8/4) alkali feldspar (typically 2-4 mm), very light grey (N8) plagioclase (1-3 mm), colourless (transparent) to transparent light grey (~ N7) quartz (2-3 mm), and a relatively small amount of biotite (individual grains up to 2 mm, also in aggregates up to 10 mm, on average 5-6 mm) and hornblende (ca. 2 mm). Occasional very light grey (N8), anhedral plagioclase phenocrysts (10-20 mm). Mineralogy and texture allow for the rock to be classified as fine- to medium-grained granite.

It is currently not evident where the rock originates from. Its macroscopic characteristics do not seem to readily match any of the published descriptions of granites used in Antiquity. It does not match the fine-grained granites from Aswan, mainly on account of the studied rocks' porphyritic nature and the presence of hornblende. Bir Umm Fawakhir, where small quantities of mottled pink and grey granite to mainly granodiorite were extracted in the 1st and 2nd centuries AD, can probably be ruled out on account of the maximum size of the plagioclase feldspar phenocrysts (20 mm in the studied rock; Galetti *et al.* report a maximum grain-size of 11 mm, Brown and Harrell of 9 mm for the rocks from Bir Umm Fawakhir). The quarries of *granito sardo* also produced pale pink, medium-grained granite; however, these rocks typically have euhedral pink alkali feldspar phenocrysts of about 10 mm across, which does not match the studied rock (Poggi – Lazzarini). The rock does not resemble samples of pink granites in the Ancient Egyptian Stone Collection from Wadi Abu Maamel (WAM-1) or Badia (Bd-1). Higazy and Wasfy report porphyritic granites at Aswan with grain sizes ranging between the coarse- and fine-grained granites; the studied rock could therefore be one of the lesser known granite varieties from Aswan (?). It would be interesting to further analyse this rock, because, if it turns out to have been made from a non-Egyptian granite, it would be an intriguing case of a so-called substitution stone, in which Aswan granite, the usual material for obelisks, could have been replaced by a different material.

Bibliography:

Higazy and Wasfy (1956) 230-232; Galetti *et al.* (1992) 168; Brown and Harrell (1995) 227; Poggi – Lazzarini (2005) 58-59

