1. Bust of Julia Domna, in Gabii type (193-217), from Rome.

Paris, Louvre, inv. MR 638. Consists of two parts: (1) the head and draped bust sculpted from one piece of Luna marble; (2) the modern *tabula* and foot. H: 66.5 (excl. modern foot: 22), W: 50, D: 27, head H. (chin–crown): 22 cm.

From Rome, acquired by the Louvre from the Borghese collection in 1808. The nose and patches of drapery have been restored. The surface of the bust has been heavily polished by the restorer. Otherwise in excellent condition.

Visconti-Lamberti 1796, no. 21 (Giulia Pia); Visconti 1817, no. 40 (Plautilla); Clarac 1820, vol. 6, 32-33, no. 52 (Plautilla); Héron de Villefosse 1890, no. 2307 (Plautilla); Bernoulli 1894, 39-40 no.3 (Julia Domna); Héron de Villefosse 1896, 64, no. 1103 (Plautilla); Michon 1918, 71 (Plautilla); Michon 1922, 63; Charbonneaux 1963, 169 (records provenance as Gabii, this is incorrect, a result of confusing this bust with two heads of JD, on modern busts, also in the Louvre (invs. MA 1107 & MA 1109), which were discovered in Gabii); Meischner 1964, 31, no. 7, fig. 36 (1ST JD type: 'Gabii'); Parlasca 1970, 128, n. 36, fig. 57 (compares to lost bust of JD Frederich the Great); Fittschen & Zanker 1983, 27-28 no. 28, replica no. 12 (Fittschen); Kleiner 1992, 326-327, fig. 290; Kersauson 1996, 360-361, no. 165; Martinez 2004, 327, no. 0628 (Plautilla).

Julia Domna is presented in an encircling mantle, shoulder-bust. The neck is long and slender and tilts the head to the right. The face is a full oval defined by large almond shaped eyes with thick upper lids and heart-shaped chiselled pupils. The eyes are framed by long, arched and individually delineated eyebrows, which meet in the middle. Remains of the top of the ancient nose indicate the beginning of a curve, a feature indicative of Domna's portraits. The mouth is formed of a thick lower lip and curves up at the edges. Domna wears an orb-hairstyle, in her typical 'Gabii' variation, parted in the middle and pressed into nine plastically modelled waves on either side of the face. The hair is gathered up into a segmented, large bun, which covers the back of the head, and is divided into fourteen randomly positioned petal shaped sections. On each cheek small curls of 'natural' hair escape from beneath the wig.

Small evenly spaced knots, two at the left and one at the right shoulder indicate the gap-sleeved tunic. The drapery of the tunic clings and models the top of the breasts. The large mantle is richly carved with deep, drilled pockets of drapery. The high-polish finish of the face, drapery and neck is typical of Severan portraits.

The back of the bust is more arbitrarily finished. Three mounds (measuring points) remain on the back of the head. The bust is neatly hollowed out, however it is only roughly polished and lines of the claw chisel may be observed. The rectangular spine tapers out at both ends and at the top is overhung by the thick bust-lip.

The thirty-nine identified sculpted portraits of Julia Domna (see Fittschen & Zanker for replica list) and depictions of her on the relief panels of the Arch of Argentarii (AD 204) and Tetrapylon Arch (C, AD 205-208) at Lepcis Magna, as well as the Warsaw relief all indicate that Domna was an important part of Severan ideology and her portrait was heavily disseminated throughout empire. The combination of Domna's 'Gabii' hairstyle with encircling mantle bust is one found in a number of Domna's busts (see nos. 2-3 & 5-6). None of these busts, however, are exact replicas and the closest parallel bust of Domna from Rome, now in the Bloomington collection represents a more voluptuous portrait and bust-format. The excellent quality of this bust and its Roman provenance suggest a probable Roman elite or imperial villa context.

2. Bust of Julia Domna, in Gabii type (193-217), belongs to pair of portrait busts of her and Septimius Severus, from Rome (?).

Bloomington, IUAM, inv. 75.33.1. Consists of two parts: (1) the head and bust carved out of the same block of fine-grained white marble; (2) modern foot. H: 67.5, W: 51.5, D: 28.5, head H. (chin–crown): 25.5, H. bust support at back of bust: 24 cm (Fittschen 1978). Belongs with a bust of SS (IUAM 75.33.1.), acquired together from Germany shortly after the WWII. Purported to have been discovered near the Terme Museum in Rome during construction of the Metropolitana (?) (Marlowe). The tip of nose has been lost. There are also several small sections of damage on the left eyebrow and mantle. The surface has been cleaned but traces of sinter remain. The bust is in excellent condition.

Fittschen 1975, 153-154, with images; Fittschen 1978, 28-43, n. 37, fig.2, 14-15, 17; Vermeule 1981, 345, 347, no. 298; Baharal 1992, 116; Fittschen & Zanker 1985, 95-97, no. 83 n. 1a, n. 4a; Fittschen & Zanker 1983, 19-20, no. 18, n. 13, 27-28 (Fittschen); ibid., no. 28: replica; ibid., no. 2, 29; ibid., no. 29, n. 3; ibid., 95, no. 138, n. 1 (Julia Domna, Gabii type) (Fittschen); Nodelman 1982, 116, fig. 18; Kleiner & Matheson 1986, 81, no. 42-43 with images; Marlowe 2013, 41-42, fig. 9.

The portrait depicts Julia Domna draped in a gap-sleeved tunic and encircling mantle. Her head is inclined to the right. The facial features are characteristic of Julia Domna: large, thin, arched eyebrows which meet in the middle, large eyes with thick upper lids, full high cheeks and lips which turn up slightly at the edges and arched (now broken) nose. However, in contrast to her more youthful and idealised portraits (such as the JD head in Munich Glyptothek, inv. 354) here her face is broad and full, a double chin is indicated and there are Venus rings on the neck. The thick cap is styled in Domna's distinctive variation of the orb-hairstyle, her 'Gabii' type. In this instance the hair is parted in the middle and pressed into ten regular, plastically formed, waves of hair on each side of the face. The large cushion bun, which covers the back of the head, consists of thirteen roughly divided segments. A thick incised line between the cap of hair and the face and the escaping curls of 'real' hair on each cheek indicate that this is a wig. The shoulder-bust reaches to just below the breasts; the gathers of the tunic drapery define the breasts. The folded mantle, which is wrapped around the bust, acts to mask any hint of the arms or other anatomy beneath.

The quality of finish is extremely high, even details such as the back of the hair, frequently only abstractly done, have been completed to an exacting level (compare to JD, Louvre, no.1). The back of the bust is a neatly hollowed out oval with large overlapping bust-lip and a rectangular spine, which broadens at each end. The hollowed interior of the bust has been neatly smoothed down so that only faint tooth-chisel marks remain.

This style of bust-format is characteristic of Julia Domna's portraits (nos. 1, 3 & 5-6). It was the most popular for women's busts in the Antonine and Severan periods. However, as Fittschen observes the drapery style of this bust, when compared to the bust of Faustina Minor in the Capitoline (inv. 250) or even the Louvre, Julia Domna's bust is less rich and presents simplified folds of drapery and less deep drilled pockets. The high quality of the Bloomington busts, the exacting depiction of the imperial spouses and their fine surface polish, less prolific outside of Rome, has led Fittschen to suggest that these busts were probably produced in a Roman workshop and may come from an imperial or elite villa close to Rome (Fittschen 1978, 28-43 n. 60).

3. Bust of Julia Domna with separately worked (modern) hairpiece, in Gabii type (193-217), from Rome.

Rome, Villa Doria Pamphili, inv. AC 8093. Consists of five reconstructed marble parts: (1) the head and bust carved out of the same block of white medium, crystalline marble (ancient); (2) separately carved and pieced drapery (ancient); (3) large section of right shoulder (modern); (4) hairpiece (modern); (5) foot (modern). H: 56.5, head H. (chin-crown): 24, (chin-hairline): 16 cm.

From Rome. It became communally owned in 1971 and is part of the Capitoline collections. The earliest known records document its display in the Villa Doria Pamphili, where it is still kept. The bust has been heavily weathered from its display outside. Small sections of the drapery have been broken off on the left side. The right section of the bust and hairpiece are restorations. The ancient nose was restored but later removed, the metal pin used to secure this modern nose remains.

Matz-Duhn 1881, 521, no. 2094 (time of JD); Bernoulli 1894, 40, no. 7 (JD); Buchholz 1963, 141; Meischner 1964, 33, 42, no. 26, fig. 40 (JD 1st type: Gabii); Schauenburg 1967, 59, n. 10; idib., 63, n. 85, n. 98; Strocka 1967, 118, n. 16, no. 5; Calza 1977, 294, no. 366, fig. 202; Fittschen & Zanker 1983, 29, no. 29, pl. 39 (Fittschen); ibid, 105, no 155 replica list no.7.

Woman depicted with separately carved (modern) hairpiece on an encircling mantle shoulder-bust. Her head is tilted down and to the right. Interpretation of this portrait is made difficult by its extensive restoration and damage undergone by severe weathering. The face is characteristic of Julia Domna and is defined by large almond shaped eyes with incised pupils and carefully etched long thin, arched eyebrows, a small lightly pursed mouth with lips that go up at the edges and high plump cheeks. The ancient head has been prepared for and would have had a separately carved hairpiece probably of a similar orb-hairstyle type, after Domna's 'Gabii' type. However, the current, modern hairpiece is modelled on the portrait bust of a Severan, probably imperial woman, which is now in the Capitoline museum and which was originally in the Pamphili collection (see here no. 8). On both cheeks a thick curl is carved signalling the 'real' hair beneath the wig. The mantle is draped in a simply folded section, gathered into a bunch at the left shoulder, which obscures any suggestions of breasts or arms beneath. The drapery forms simple folds and is worked into flat, shallow channels of drilled drapery.

The back of the bust forms a neat horizontal oval. The spine widens at the top and is overhung by a thick bust-lip. The back is neatly finished with the claw chisel but remains unpolished.

Domna is presented here with much slimmer features than we find in her Louvre, Bloomington and Stockholm busts (nos. 1-2, 5): her neck is slender, her face a thin oval. Furthermore, her face appears relatively unlined, with only shallow nasolabial folds and lines from the eyes. This has led to suggestions that this bust depicts Domna early in the Severan era (Fittschen). However, ordering portraits on the basis of aged features is difficult. For example, we may compare this bust with the portrait head in Munich Glyptothek (inv. 354) which depicts Domna with her Lepcis hairstyles, suggesting a date around 205 or later. Yet, Domna's features are far more youthful than, say, those found on the Bloomington bust (no. 2) which depicts the 'earlier' 'Gabii' hairstyle. In this instance then, especially considering the challenges to interpretation resulting from restoration and wear suffered by the bust, a broad Severan date seems sensible.

4. Re-carved bust of Julia Domna, with separately carved hairpiece, in Gabii type (193-217).

Stuttgart, Landesmuseum Württembergisches, inv. 67/19. Consists of three parts: (1) the head, bust and *tabula*, which are all carved from the same block of fine-crystalline, white marble (ancient); (2) marble hairpiece (ancient); (3) foot (modern). H: 59 (excl. modern bust-foot: 12.5), W: 43, head H. (chin-crown): 20 cm.

Provenance unknown. Slight discolouration to the hairpiece and sinter marks on the back of the bust. The surface of the bust has been cleaned. There are some small bumps to the chin and drapery of the bust. The bottom left half of the scroll on the *tabula* has been broken off. Other than the foot, no modern additions or work. The bust is in excellent condition.

Hausmann 1975, 49-51, 127-8, no. 16, 103-4 pls. 49-51; Schlüter 1971, 167; Fittschen & Zanker 1983, 27-28, No. 28: replica 29 (Fittschen); Stutzinger 1983, 382-383, no.2; Baharal 1992, 110-118.

The bust depicts a Severan woman, probably Julia Domna, re-carved from a second-century shoulder-bust. The face is defined by smooth planes of skin, large eyes and neatly pursed mouth, which turns up at the edges. The head sits on a long, thin neck and is turned strongly to the right. The eyes are defined by thick upper and lower lids, incised irises and drilled pupils. Arched, etched brows frame the eyes and continue onto the bridge of the nose. The narrow face reflects the fact that the head has been cut down to accommodate the separately carved hairpiece. The severe nature of this preparation, which has been vigorously chiselled down, indicates that the hairpiece was a later addition, a result of the re-carve of the portrait. The hairpiece encompasses the whole head and represents Julia Domna's 'Gabii' type (see nos. 1-3). The back of the head is completely covered by the bun, which is divided into eleven segments. On the cheeks of the portrait head thick curls, just in front of where the ears should be, indicate escaping strands of 'real' hair. The hairpiece should consequently be understood as a wig.

The bust-format provides evidence of the portrait's original conception. The shoulder-bust format with thin drapery, angular sides, thin bust-lip, narrow spine and smoothly modelled back are all indicative of a date in the first half of the second century (compare with figs. 68-70). The drapery has not been re-carved and reveals that the original subject of the bust was also a woman. She is depicted wearing a mantle which is drawn round the bust in a large swathe with a lose sling of drapery at the front and a thick fold over the right shoulder. Beneath the mantle she wears a thin tunic.

The re-carved portrait has frequently been identified as Julia Domna mainly on the basis of the hairstyle, which follows her 'Gabii' type. The arched brow line, characterful slightly curled up edges of the mouth, large cheeks and prominent nose do make this identification viable. However, it is possible that this is a private woman closely imitating Domna's portraits.

5. Miniature bust of Julia Domna, in Lepcis type (B) (C. 207-217), from Smyrna (?).

Stockholm, National Museum, inv. NM SK 134. Consists of three parts: (1) head broken off and reattached (ancient); (2) the bust (ancient); (3) foot (modern). The head and bust are carved from the same fine crystalline yellowish-white marble and belong together as indicated by size and fit. H: 26.5 (excl. modern foot H: 5), D: 11, head H. (chin - hairline): 6 cm.

Given to the museum by Prince Oscar in 1868, he had, in turn, received it from F.W. Spiegelthal, the Swedish & Norwegian Vice-Consul in Smyrna the busts purported provenance. Spiegelthal participated in French excavations in Syria, Palestine and, as consul for Prussia, at Bin Tepe outside Sardis (1853). It is also possible then that the bust came from any of these contexts (Hedvig 1999, 27, n. 1). Other than the break around the neck the nose tip has broken off, as have large sections of drapery around the back of the neck. There are various other small bumps to the face and remnants of sinter on the drapery. The bust is without modern additions other than the new foot.

Ehrenheim 1999, 27-45, figs. 1-5; Dahmen 2001, 15, 20, 50, 152, no. 17, pl.17.

The miniature bust presents a portrait of Julia Domna in her 'Lepcis' type (B variation) wearing gap-sleeved tunic and encircling mantle. The first gathered sections of the tunic fabric may be observed on either side of the neck. The encircling mantle has been drilled and follows around the bust in a thick fold, a flap of drapery is folded over at the right side of the bust. The drapery is rich in style with the creased tunic modelling the top of the breasts. The back of the bust is neatly hollowed out with large bust-lip and wide rectangular spine, which widens at the top and bottom.

The face is a round oval defined by large eyes with heart-shaped drilled pupils, heavy upper and lower lids and incised irises. The mouth is a simple line with thin lightly pursed lips and small, drilled holes at the corners. The face is unlined other than subtly indicated nasiolabial folds and creases beneath the lower lids and at the sides of the eyes. Eyebrows have been etched onto the face and form thick arching brows, which meet at the bridge of the nose. The hair forms a thick cap with regularly pressed waves of hair (ten on either side) and decorative twisted bands of hair bordering the face. At the back of the head the hair is gathered into a large oblong plaited and coiled bun. The plait is indicated by a simple zigzag line. On the sides of the face thick locks of 'real' hair escape onto the cheeks, similarly etched onto the forehead are small escaping strands of hair. These loose escaping hairs and the cap-like nature of the hairpiece indicates that this is a wig. This can be identified as Julia Domna's Lepcis type 'b' variation on the basis of the style and size of the bun at the back of the head and length of the sections of hair on either side of the face - which drop to almost the shoulders (see here for further discussion, 72; compare to nos. 6-7).

The workmanship of this bust is exacting from the carefully etched strands of hair to the rich drilled drapery and high-polish of the face and mantle. This degree of detail is reflected in the fact, that despite the bust's size, we can identify here an exact replica of one of Domna's main portrait types. Of the identified portraits of Domna this bust most closely compares with the head in Oslo (Nat. Gallery inv. NG. S. 1022; Ehrenheim 1999, 36): both are defined by particularly round faces and similar oval eyes with large upper lids. Although not exact replicas we may imagine these portraits to be variations on the same portrait type.

Ehrenheim suggests that this bust was used as a votive for domestic practice of the imperial cult in an elite Smyrnan home (1999, 38). The small scale of the bust makes a private, probably domestic context, likely.

6. Bust of Julia Domna, in Lepcis type (B) (C. 207-217) from Carnuntum.

Carnuntum, Archaeological Park, Kulturfabrik, Hainburg, inv. 3765. Consist of two parts: (1) head and bust carved from the same block of medium crystaline white marble with prominent dark-red vane (runs diagonally, right to left, from hairline to breast); (2) modern marble foot. H: 60 (excl. modern bust-foot), W: 51.5, D: 19, head H. (chin - crown): 22.5, (chin - hairline): 16.5 cm.

From Carnuntum, Austria, exact find-spot unknown. Purchased by Dir. Ludwig in 1952. Severely weathered and then cleaned as indicated by the smooth finish to the face and loss of surface detail (incised eyebrows barely discernable). Some surface damage to the front of the bust just over the left breast. The nose has been restored in white marble. Patches of the drapery have been restored: lower left and on a fold of mantle over the right breast.

Krüger 1967, vol. I/2, no.145, 42 (JD).

The portrait represents Julia Domna in a variation of the encircling mantle, shoulder-bust with her 'Lepcis' hairstyle. The posture of the head is unusually frontal for a bust of this period and creates an unwavering forward gaze. The bust is draped in a gap-sleeved tunic and mantle. However, this bust represents an unusual variation as the mantle slips off the right shoulder exposing the four equidistant gathered sections of tunic along the shoulder and top of the arm. The right arm and breast are discernable through and defined by the tunic drapery.

The hair is typical of Domna's 'Lepcis' hairstyle (B variation) (compare to nos. 5, 7). The wide oval face is defined by a small forehead, large arched brows and thick lidded eyes. The pupils are drilled and the irises incised. The face is inexpressive and Domna's characteristic curving lips are barely articulated. No lines or wrinkles define the face which is instead characterized by smoothly modeled plains of skin which combine to create a full and sturdy appearance.

The bust depth is extremely thin. The back of the bust is roughly worked with a point chisel: the spine and bust-lip are only roughly articulated. The bun at the back of the head has been outlined but left unfinished. A large dowel hole at the back of the bust indicates that the bust may have been suspended for display (modern ?).

The scarred and too-thin piece of marble, from which the bust has been carved, indicate that this portrait was produced in a provincial workshop, presumably close to Carnuntum, where good quality blocks of marble were in short supply. The vacant expression, flat simple drapery and incomplete back are also suggestive of a less skilled sculptor or a rushed commission. Nevertheless, care has been taken to get Domna's hair right and her features are just characteristic enough to identify her.

The bust may have come from a public, imperial family group, of the type we would expect to find in Carnuntum which was an important military base and capital of Pannonia Superior, the province in which Septimius Severus was proclaimed emperor.

7. Bust of Julia Domna (?), in Lepcis type (B), (C. 207-217), from Bithynia and Pontus.

Izmit, Archaeological Museum, inv. 702. Consists of two reconstructed parts: (1) the head; (2) the bust. Both parts carved from the same medium-grain, white marble and belong together. H: 66, W: 56, head H. (chin-crown): 29 cm.

The bust is recorded as coming from Beşköprü Serdivanlĭ (Sakarya ili). The face is severely damaged, the nose is broken and the mouth and right eye bumped, probably a result of damage caused when the head fell off. Various small bumps to the hair and bust. No modern additions or work.

Inan & Alföldi-Rosenbaum 1979, 144, no. 89, pl. 79 (private woman contemporary with JD); Meischner 1981, 145-167 (JD); Ehrenheim 1999, 37, figs. 15-16 (JD).

The bust depicts a woman with an augmented braids-hairstyle closely modelled on Julia Domna's Lepcis type (B variation) (see for comparison nos. 5-6). The bust is completely enveloped in a mantle and only the tunic of the collar can be seen. The outline of the left breast and right arm are subtly indicated, beneath the thick folds of drapery. The arm is submerged but appears to be slung in a fold of drapery and grips at the mantle from beneath. The drapery is presented in thick, deep folds.

The head of the woman is turned to the left and tilted slightly down. The oval shaped face is ideal and youthful, defined by large eyes with heavy upper lids, incised irises and tear-ducts and heart-shaped pupils, which gaze down demurely. The brows are etched and form gentle arches, which stretch right up to the temple and hairline. Damage to the face, especially the mouth, makes analysis difficult. However, the lips seem to be full and curve slightly up at the edges. The face is unlined.

The hair at the back of the head has been left unfinished, only roughly worked with a point chisel. The back of the bust, also worked with the point chisel, forms a deep oval with thin strut which widens at the top and which is overhung by the large bust-lip.

Meischner and Ehrenheim both identify this as a bust of Julia Domna. However, while the hairstyle follows her portrait closely, the facial features are not exact. In particular Inan notes that the eyes are not typical: the brows are not as arched and proportionally the eyes are wider. The arm-sling bust-format is also unusual for Julia Domna (compare to nos. 1-3, 5-6). That this portrait cannot easily be identified as Domna may be indicative of its regional production and the poorer quality of the workmanship or this could depict a private woman closely emulating her.

8. Bust of a Severan imperial (?) woman with distinctive variation of the orb-hairstyle (C. 190-210), from Rome/Italy.

Rome, Museo Capitolino, inv. 280. Consists of two parts: (1) the head and bust, which were carved out of the same block of Luna marble; (2) the modern foot and *tabula*. H: 64.5 (excl. modern *tabula* and foot: 16), W: 49, D: 29, head H. (chin – crown): 27.5 cm.

From Rome. Previously in the Albani collection (B 1204) and prior to this, as early as the 17th century, it is recorded to have been in the Villa Doria Pamphili collection (Rubeis). Remnants of sinter on the face, hair and garment. The nose-tip, a patch of hair above the right brow and sections of garment have been restored. The bust is in excellent condition.

Rubeis 1648, Villa Pamphilia, pl.45; Bernoulli 1894, 42, fig. 18a-b; Jones 1912, 103, no. 27, fig. 28 (member of JD's court); Hekler 1912, pl. 288b; Poulsen, F. 1916, 49, fig. 6.5 (Cornifica); Uschakoff 1928, 62, n. 1; Poulsen, F. 1930, 37 (Cornificia); Scrinari 1953-55, 126, fig. 7 (JD); Helbig 1963, vol. 2, 146-147, no. 1309 (JD); Meischner 1964, 89-91, fig. 62: Annia Cornificia (Faustina); Schlůter 1977, 153 (not Julia Domna); Fittschen & Zanker 1983, 96-97, no. 140, pl. 165-167 (noble woman early Severan) (Fittschen).

The woman is depicted in an arm-sling, shoulder-bust. Her head is turned to the right; her gaze almost directed over her right shoulder. The carefully modelled features of the face are capped by a large orb-hairstyle 'wig' defined by distinctive, loosely twisted framing sections of hair.

The Bust is draped in a tunic, only the collar of which can be seen beneath the thick mantle, which envelopes the whole bust and forms a sling for the encased right arm. The drapery is defined by naturalistic but simplified folds and creases. The face is a clever balance between realistic and ideal elements. The shape of the face is an almost rectangular oval. However the flesh is formed by softly carved contours. The eyes consist of carefully defined upper-lids, tear-ducts and heart shaped chiselled pupils. They are deep set beneath subtle incised straight brows, which create a slight intensity of expression. The large cap of hair parts in the middle and is pressed into five thick waves on each side. The individual strands of hair are expertly delineated, especially around the face. Attention has even been paid to the back of the head: here the hair is gathered into a large nest, which is modelled into a flower-like pattern with seven petals. On the cheeks small corkscrew curls of 'real' hair indicate that this is a wig. The back of the bust has been regularly worked with a point-chisel and is formed by a deep hollowed-out, horizontal oval defined by rectangular strut and a thick, overhanging bust-lip.

The portrait type depicted has apparently been replicated in eight other portraits (FITTSCHEN & ZANKER 1983, 96, no. 140). However, of this list, as Fittschen notes, at least six are modern copies (particularly no. 6, 5 & 8).Their surface design, lack of sinter and the perfect preservation betray this. A bust in the BM (no. 9) is authentic and certainly presents the same portrait type. The existence of replicas has led scholars to attempt to link this woman to a specific imperial personage. The similarity of the hairstyle to Julia Domna's 'Gabii' type has resulted in several identifications as a portrait type of Julia Domna. However, despite similarities, this is clearly a different woman: the straight mouth, creased upper eyelid, straight brows and framing band of hair all distinguish this portrait from known portrait types of Julia Domna. The many similarities in hairstyle and stylistic presentation consequently may be taken to indicate a chronological proximity to the portraits of Julia Domna, rather than a specific identification with her. The replicas and the size and quality of the bust suggest that this was an elite woman, perhaps of the imperial family or closely associated with it.

9. Bust of a Severan imperial (?) woman with distinctive variation of the orb-hairstyle (C. 190-210), from Rome (?).

London, The British Museum, inv. 1865,0103.9. The head, bust, foot and *tabula* are all original and carved out of the same block of Parian marble. Acquired by the BM at the sale of the Pourtales collection in 1864-5 and therefore was probably acquired in Rome, however, may have a Greek provenance (see discussion below). H: 85, W: 24, head H. (chin – crown): 19, H. tabula: 7.5, H. bust-foot: 16 cm.

Excellent preservation: original high-polish surface and no modern additions or major breaks. There is a small crack on the neck.

Bernoulli 1891, 249; Bernoulli 1894, 42, fig. 18a-b; Smith 1904, 165, pl. 18 (maybe Crispina); Jones 1912, 103, no. 27, fig. 28 (member of JD's court); Poulsen, F. 1916, 49 (Cornifica); Poulsen, F. 1930, 37 (Cornificia); Hinks 1935, 32-33, fig. 43b; Scrinari 1953-55, 126 (JD); Helbig 1963, vol. 2, 146-147, no. 1309 (JD); Meischner 1964, 89-91 (Annia Cornificia Faustina); Schlůter 1977, 153 (not Julia Domna); Fittschen & Zanker 1983, 96-97, no. 140, no. 2 in the list of replicas (noble woman, Early-Severan) (Fittschen); Fittschen 2001, 74, no.12, 76-77, fig. 12,2.

The bust depicts an elite, probably imperial, Severan woman in an encircling mantle, shoulder-bust. The facial features and hairstyle are almost identical to those found on the Capitoline bust (no.8). The same lightly closed mouth with straight upper lip-line, deep-set eyes with creased eyelids and straight thin eyebrows are presented. The preserved straight long nose of the BM version allows us to complete the portrait in a manner seldom possible. The Capitoline and BM busts are replicas of the same portrait type of an elite woman and are both of exemplary quality. The BM bust, however, is depicted in a different bust-format to that in the Capitoline. The format is unusual, a variation of the encircling mantle bust-format popular in the Antonine and Severan eras. In this instance, however, the drapery is particularly delicate and light and the mantle is not twisted into its characteristic thick framing roll (contrast with no.1). Expression of anatomy is minimal and only the slight crease of the tunic indicates the top of the right breast. The bust compares well with earlier second-century busts (figs.68-71) and an unfinished Severan bust in Cyrene (no. 11), which also has a similar foot.

The quality of workmanship is quite exemplary: from the exquisite *sfumato* modelling of the skin to the painstakingly delineated, individual hairs in the coiffure – even in the bun at the back. The snail curls of real hair escaping on both cheeks and the thick incised line between the hairline and face indicate that the cap of hair represents a wig. The *tabula* and base are left undecorated, defined by simple grooved borders.

The back of the bust is neatly finished. The support at the back of the bust increases in width from the foot up to the top back of the bust, forming a palm-leaf shape. The distinctive spine shape has allowed Fittschen (2001) to group this portrait with a selection of other busts, many with Greek provenance, which he suggests may have been produced in shared Attic workshops. In this instance, collection records suggest a Roman provenance. However, without exact details of find-spot, it is not impossible that this bust was originally produced in Greece and then travelled to Italy in Antiquity or in more recent centuries. The different bust-format and spine of the bust in the Capitoline suggest that, while they replicate closely the same portrait type, they were probably produced in a separate workshop. We must then imagine that this was a portrait of a woman of some importance, whose image was replicated in at least two different contexts – potentially provinces apart (for further discussion see here 99-100).

10. Re-carved bust of a woman wearing an orb-hairstyle with etched parting-braid (C. 100-120/C. 220-240), from Italy.

Vienna, Kunsthistorisches Museum, inv. I 1269. The head, bust, acanthus-leaves-support and foot are intact and carved from the same block of white, medium-crystalline marble. H: 71.5, W: 48.5, D: 26, head (H. chin-crown): 26 cm.

Probably from Rome/Italy, may have been made in Asia Minor (see discussion below). The bust was acquired in 1923 but was previously owned by the Archduke Franz Ferdinand and, prior to that, came from the Catajo collection in Padua. The surface of the bust is weathered, the acanthus-leaves support has been worn and the entire bust has obtained a brown-yellow patina. The face and bust have been severely cleaned - indicated by pockmarks on the face. The bust has experienced a number of small bumps: the base edge, right side of the bust, chin and small abrasions to the drapery. The nose has also been broken at the tip and was restored, the original supplement has now been removed.

Dütschke 1882, vol. 5, 217, no. 533; Meischner 2001, 145.

The portrait depicts a woman with parting-braid carved from an encircling mantle shoulder-bust, which dates to the first half of the second century. The head is turned to the right. The woman is draped in a heavily wrinkled, thin gap-sleeved tunic gathered at either side of the neck, with a thick mantle wrapped completely around the bust and a folded end on the left side. The *tabula* consists of three acanthus leaves. The moulded bust-foot is formed of a thick *torus* and *scotia* and a slightly recessed *middle torus*. The back of the bust has a 'palm-leaf' spine shape, which splays out towards the top and sits beneath a thin bust-lip. The back is neatly smoothed down, although chisel marks can still be noted on the hollowed-out sections to either side of the spine. The size, drapery style, acanthus-leaves support and finish of the back of the bust all indicate that the bust depicted a woman of the first half of the second century (see here 41).

The portrait, however, is the result of a drastic re-carve. The woman's plump face is proportionally small and overly round. A small chin has been cut into the face. The mouth forms a thin line above a slight depression on the chin. The eyes are deep-set and small, with thick eyelids, incised irises and drilled pupils. The brows are arched and the odd etched hair indicates that they would have been chiselled onto the face and have met on the bridge of the nose. Much of the etched detail of the brows and eyes has been lost due to modern surface cleaning. The hair has been parted in the middle and forms a loosely waved cap of hair, which frames the face. The bottoms of the ears peak out beneath the hair, as do strands of 'real' hair in front of the ears. A parting-braid has been very roughly chiselled into the back of the head, in a very cursory criss-cross design. The braid narrows towards the top and reaches the crown of the head. Rough chisel marks at the back of the neck indicate where the original hair may have been carved away.

The height and style of the parting-braid suggests a mid-third-century date However, the slightly covered ears recall earlier Severan orb-hairstyles (nos. 1-9). The cylindrical bust-foot and palm-leaf spine, with only slightly pronounced bust-lip, both recall the bust of a Severan imperial woman in the BM (no.9). Although the drapery formulation and *tabula* are different, it also compares well with the busts in Cyrene (no. 11-12). Further, the feature of leaving the bottoms of the ears slightly revealed is one we find on both women's bust in Cyrene. The bust's collection history suggests that it was found in Rome/Italy. It is possible, therefore, that the bust was produced in the second century, perhaps in an Attic workshop or by an Attic sculptor, which at some point ended up in Italy. In the third century it was given a radical and cursory remodel by a less skilled sculptor.

11. Unfinished bust of a woman with orb-hairstyle on cylindrical bust-foot (C. 190-220), From Cyrene.

Cyrene Archaeological Museum, inv. C 17128. Survives intact, carved from one block of find-grained white marble. H: 68 (incl. ancient foot: 16), W: 44, head (h. chin-crown): 21.5.

From Cyrene, find-spot not recorded. In various stages of finish: hair roughly worked with point chisel. Face and throat further worked (tooth-chisel?). Foot rasped and drapery polished (Rosenbaum). The nose is chipped. No modern additions or work.

Rosenbaum 1960, 72, no. 90, pl.56.3-4.

This provides a remarkable instance of a bust in the process of being carved. The portrait depicts a woman with full oval face on a mantle enveloped shoulder-bust, with large cylindrical foot. The shape of the woman's orb-hairstyle has been roughed out and is defined by the beginnings of pressed waves framing the face. The bottoms of the ears are partially exposed (compare with no. 10) and the more finely worked face reveals small curls on the sides of the faces intended to convey the 'real' hair and indicate that the woman is wearing a wig. The features of the woman are defined by slightly arched brows, almond shaped eyes, hooked nose and a small, plump, pursed mouth. The woman's features are full with large cheeks and full neck, defined by a Venus ring. The finer details have not been finished: the eyes are not drilled, nor are the irises incised. A large support of roughly picked marble remains at the back of the neck to support the head during the carving process. A large bun would have been formed from this, which would have covered the entire back of the head (compare with no.12.).

The bust, in contrast to the head, has been completed and is worked to a high polish. The bust is small by the standards of the period and makes little attempt to express anatomy. It is defined by a simple fold of mantle, draped from left to right. The collar of the tunic can be observed at the left side of the neck. The bust, as was customary in the third-century, is carved from the same block as the foot. Less typically is that there is no intermediary *tabula* or support. The large cylindrical foot is defined by simple grooved borders and compares well with the Severan woman's bust in the BM (no.9). There is no image of the back of the bust. However, the profile image reveals an elegantly finished back, with recessed areas and curved spine. There is no bust-lip.

The find-context of the bust is lost, but we may presume that it came from a workshop, as the level of finish is such that display seems improbable. In Cyrene, evidence of completed freestanding busts reveals a fine level of finish (see no. 12). The intended display context for this bust would presumably have been a private villa in Cyrene, such as the House of Janus Magnus, or a religious context, such as the 'temple of Venus.' The fact that the bust is finished to a high-level while the head is just roughed out may indicate that separate sculptors were employed for these respective parts. The cylindrical foot seems to have been typical of Cyrene and the bust of Marcus Aurelius (with acanthus-leaves decoration, fig.154.), Jason Magnus (both from the house of Jason Magnus, fig.153) and the other Severan female bust (no. 12) all have cylindrical feet of this type.

12. Bust of a woman wearing a pressed waves, orb-hairstyle with decorative *tabula* (C. 190-220). From Cyrene.

Cyrene Archaeological Museum, inv. C 17029. Survives intact, carved from one block of find-grained white marble. H: 74 (incl. ancient foot and *tabula*: 20.3), W: 43, head (h. chin-crown): 18.6.

From Cyrene, find-spot not recorded. Face, neck and front of bust all highly polished. A small piece of drapery and the tip of the nose are broken off. The bust is in excellent condition and barely discoloured except for two brown spots on the neck. The tip of the nose was restored in plaster but this was removed, no other modern additions or work (Rosenbaum).

Rosenbaum 1960, 72, no. 89, pl.56; ibid., 1-2, 108.1; Jucker 1961, 106-7, no. 18, n. 70-72, pl. 31.2 (hairstyle after JD's 1st type. Drum-base fashionable in the east).

The woman is presented in a mantle enveloping shoulder-bust. She has a long neck, which turns the head slightly to the right and up. The hair is defined by plastically modelled deep waves of pressed hair, which frame the face (6 on each side). A large segmented bun covers the entire back of the head and meets the mantle at the nape of the neck. As in nos. 9 and 11 the bottoms of the ears are revealed beneath the hairpiece. This hairstyle is a variation of the fashionable Severan orb-hairstyle worn by the likes of JD (nos. 1-2, 4). Small, curled locks of 'real' hair escape on either side of the neck. Large eyes with deeply drilled, bean-shaped pupils, incised irises and tear-ducts sit beneath etched, full brows. The nose is long with a slight curve. The lips are expertly modelled and form a neutral expression. The parting of the mouth has been drilled. The face is a full oval.

The bust is draped in a mantle, which is folded from right to left and is drawn up high around the neck and chest. Only the neckline and first gathered sections of the gap-sleeved tunic can be seen. The drapery falls in a number of simple folds, which model the breasts and shoulders. The large scrolled *tabula* is decorated, in low relief, by a central rosette, formed of four leaves and framing tied volutes. The large cylindrical foot with simple grooved border is typical of Cyrene and was also popular in the Greek East (see discussion no. 11, compare with nos.9-11). The back of the bust is hollow with a central strut (Rosenbaum) and seems to have been neatly finished (no images of the back only profile).

The surface of the bust has been heavily polished and the execution of this portrait is of the highest quality of workmanship and level of finish, indicative of the standards of some of the workshops in Cyrene. The find-context of the bust is lost, however, we may presume that it came from a private villa in Cyrene, such as the House of 'Jason Magnus', or a religious context such as the 'temple of Venus' (see discussion no. 11).

13. Heavily restored bust of a woman with naturalistic waved orb-hairstyle (C. 190-200) from Italy.

Florence, Galleria degli Uffizi, inv. 1914, n.13. Consists of two parts: (1) the ancient head and bust carved out of white marble; (2) modern foot. H: 60 (excl. modern bust-foot: 15) W: 53, D: 16.5; head H. (chin-crown): 20, (chin-hairline): 18.5 cm.

Appears in the Uffizi inventory in 1878 and probably comes from Italy. The bust has been subjected to extensive restoration: the nose and a large section between the root of the nose and the chin have been reworked. Patches of the drapery have been restored and the whole bust has undergone a dramatic surface clean and partial re-work (details such as the irises have been re-carved).

Dütschke 1878, vol. 3, no. 6 (contemporary with JD); Mansuelli 1961, 115, no. 143, fig. 143 (early Severan).

This draped portrait bust was made in one piece and presents a demure and heavily idealised woman whose variation on the orb-hairstyle indicates an early Severan date. The portrait is depicted on a mantle enveloped shoulder-bust. The heavy drapery ensures that only the lower part of the woman's neck, from just below the clavicle, is revealed and the thick folds of drapery act to cover and hide the feminine curve of the breast.

The ideal impression of the portrait is no doubt influenced by the modern reworking of the nose, mouth and chin. However, the original large, almond-shaped eyes with (re-) incised pupils and perfectly curved brows work with the unlined face and oval head shape to create a youthful and classicising impression. The head sits on a long neck, which turns to the left directing the gaze to the left and up. The hair is styled in an orb-hairstyle with naturalist waves of hair (also subject to some modern re-work), which cover the ears and frame the face. The hair is gathered into a large, cushion-shaped bun at the back of the head, which is divided into petal-shaped segments. The back of the bust is neatly finished with the claw-chisel. The large rectangular spine tapers considerably out towards the top; the bust-lip projects but does not overlap the spine.

The extensive re-working of the bust in modern times makes judgements on quality and style difficult. This hairstyle may be compared with a possible bust of Crispina in Copenhagen (inv. 801, with separately carved hairpiece) however, the simplified folds of the drapery and the bust-format support a date in the early third century.

14. Fragmentary bust with orb-hairstyle (C. 180-225).

Berlin, Altes Museum (storage), inv. Sk 1952. The bust is fragmentary. It was broken into pieces and later reconstructed. The original fragments are carved from a slightly grey marble. H.: 38; W.: 19.5; D.: 22.5; H. head (chin-crown): 17.5.

Provenance unknown, came from the recovery office of Berlin to the museum in 1946/7. The portrait is heavily damaged with large sections missing, including the whole lower portion of the bust. The chin is missing. The upper lip is partially chipped. The hair has numerous bumps and is marked by remnants of glue. The right cheek, lower lip, sections of the hair above the forehead and on the braid and parts of the neck have been restored in gypsum. The restored nose has been lost.

Inventar der Skulpturen, vol. 2, 140, no. 1952; Arachne, entry 105666 (Alexandridis).

This heavily fragmentary portrait would have belonged to a portrait bust, as evidenced by remnants of the bust-lip and top of the bust spine. The back of the bust has been roughly worked with a roundel. Dowel holes on the left shoulder and underneath the neck may indicate how the original bust drapery was attached. A small area of drapery on the right shoulder and back of the bust indicate a mantle but nothing further can be said of the bust-format. The head is turned to the right, the eyes gaze up and to the right. The face is a full oval with large cheeks and plump, full mouth. The eyes are large and heavy lidded, with incised irises and heart-shaped drilled pupils. They sit beneath individually delineated eyebrows, which continue onto the bridge of the nose.

Despite the damaged state of the portrait the hairpiece and details, such as the eyes, aid dating. The large bun covering nearly the entire back of the head is divided into large segments. A thick drill line divides the hair from the head suggesting that the hair is a wig. The thick, drilled line, large 'escaping' curls on the cheeks and segmentation of the bun most closely recall Severan portraits (see here table 4.6 & 174-5). Further, the execution of the eyes is typical of the third century. A close comparison for this portrait is the Uffizi bust (no. 13).

15. Veiled bust of a woman with orb-hairstyle (C. 190-220), from the Greek Islands.

New York, The Metropolitan Museum, inv. 30.11.11. Complete and carved from one piece of white fine-grained marble. Purchased from the Baron Heyl collection (Darmstadt), sold at the Galerie Helbing, Munich, on Oct. 30, 1930. H: 66cm.

The bust is purported to have come from the Greek Islands, no further details concerning provenance are known. The tip of the nose has been restored and there are sinter marks on the face and drapery. The bust is in excellent condition, even retains its original high-polish finish.

Langlotz 1930, 4, no.28, pl.13; Alexander, 1931, 62-63, figs.1-4; Richter 1941, no. 24; Richter 1948, no. 88; McCann 1978, 43, fig.44 (½ 3rd c.); Mertens (et.al.) 1987, 144, fig. 112 (Severan).

The bust reaches the waist and encompasses the full draped right arm and left arm down to the elbow. The size of the bust is reflected in the large hollowed back with thick bust-lip and large rectangular spine, which widens at bottom and top. The woman is dressed in a tunic. The neckline can be seen. Over this she wears a large *mantle,* which envelopes the body and arms and is pulled over the head. The drapery closely models the right forearm and hand, which clings to a diagonal section of drapery just below the throat. Despite the encompassing mantle, the thin, 'wet' style drapery means that the clenched fingers of the right arm and the outline and even the nipple of the left breast may be discerned.

The woman's head is gently turned to the right and down. Her large eyes appear to gaze up and off into the distance. The woman's features are ideal with full oval face defined by supple volumes of skin, unlined features and overly large eyes. Her mouth is small with plump lower lip and appears to turn up very slightly at the edges. Details, such as her brows, irises and tear-ducts, are etched and her pupils are drilled. The hair is styled in a simple variation of the orb-hairstyle with very gently pressed waves, which frame the face and fall to chin level before being gathered up. Large loops of escaping 'real' hair are indicated low on the cheeks. The veil obscured the back of the hairstyles. Nevertheless, it is possible to date this portrait broadly to the Severan period. Between the hair and veil eight drilled holes remain, one of these contains traces of its iron dowel (Alexander 1931, 62, n.3). These holes indicate where a diadem, now lost, was attached.

The size and statuesque construction of the bust mean that the back is formed of a deep hollow space defined by a thick rectangular spine, which tapers out at each end, and large over-lapping bust-lip. The back has been roughly worked with the point chisel and left un-smoothed. The bust does not seem to have had a *tabula* or bust-foot and was probably placed directly onto a large base. The combination of demure posture and protectively enveloping drapery, with revealing details of the woman's figure, create a modest but overtly feminine portrait. The drapery style and posture of the suggest this busts dependency on the long tradition of mythological types used for full figure women's portraits – in particular the inclined head and encased and raised right arm which is drawn up to the neck brings the *pudicitia* type to mind (fig.123, see discussion here 215-18). The combination of heavy mythologizing drapery, demure posture and adornment all suggest a funerary context. Further, the youthful, ideal features and modest pose and drapery may be indicative of the influence of traditional fashions in female portraiture in Greece, where this bust is said to have come from.

16. Bust of Crepereia Innula (C.190-220), from Haïdra, Byzacena.

Tunis, Bardo Museum, without inv. White marble bust in one piece with original *tabula* and foot (?). Portrait bust: H.72, display base with inscription: H. 1.34m, W. 65 cm.

Bust and base were found in an unidentified structure outside ancient Haïdra along with a life-size statue of Crepereia Innula and its display base. Very little in the way of photographic documentation exists and Fejfer's is the only publication of this bust and its accompanying statue and bases. The photo we have makes detailed analysis difficult. The face has sustained extensive damage: the nose has fallen off, along with a large section of the left cheek and lower portion of the face. Otherwise the bust appears to be in good condition.

Fejfer 2008, 283-285 n. 29, figs. 216-17 (inscription translation I. Gradel).

The bust depicts a full figured woman with large, twisted, encircling mantle and richly creased tunic. The head is slightly turned to the right. The woman wears a typical Severan 'wig' orb-hairstyle with covered ears and large escaping locks of hair on the cheeks. On the forehead further locks of loose 'real' hair are depicted. The light waves of the wig are expressed with chiselled lines. The large, heavy-lidded eyes appear to have etched irises and drilled pupils. They sit beneath sharply arched brows.

The bust was discovered with a trapezoid display base and engraved Latin inscription (Fejfer 2008: translation Ittai Gradel):

CREPEREIAE	Crepereiae
Q FIL INNULAE	Q(uinti) fil(iae) Innulae
CONIUGI RARISSIMAE	coniugi rarissimae
T ARRANIUS T FIL	T(itus) Arranius T(iti) fil(ius)
QVIR COMMODUS	Quir(ina) Commodus
OPTIME DE SE MERITAE	Optime de se meritae

Titus Arranius Commodus, son of Titus, of the Quirinian tribe, (set up this image) for Crepereia Innula, daughter of Quintus, his most precious wife, deserving of his deepest gratitude.

Despite this bust's poor publication it is a remarkable example as it was discovered not only with large display base, with inscription, but also with a life-size statue of a girl and its corresponding display base with inscription, which also identifies the subject as Crepereia Innula (fig.97a-b). The statue depicts her as a young woman, and may be dated to the Antonine period – on the basis of her coiffure. The bust depicts the older Crepereia with a fashionable Severan hairstyle. The structure where both portraits and bases were discovered has not been identified. The absence of official *imprimatur* in the inscriptions leads Fejfer to suggest a private context, perhaps a villa or tomb.

17. Bust of a young woman, re-carved (C.180-200/200-220) from a family portrait group.

Freiburg, Cast Gallery, no inv. (long term loan, privately owned). Consists of two parts: (1) head, bust and upper section of *tabula* are intact and carved from the same block of white fine-crystalline marble; (2) The bust-foot and lower section of *tabula* are modern restorations, closely matched white marble. H: 72 (excl. modern foot: 5), W: 50, D: 27, head H. (chin – crown): 23 cm.

This bust was acquired in 1982 as part of a group of four Severan busts: two male youths and another woman's bust, nearly identical, but depicts an older woman (no. 18). The garment edges are bumped and the right elbow. Two pieced sections of hair, over the ears, have been lost. Dowel holes indicate where these sections were attached.

Cat. Artemis 1981, 80-81, 23, 10, no. 2, with pls.; Fittschen & Zanker 1983, 101, n. 4 (Fittschen); Mlasowsky 1992, 176-182, no. 19, 192-193 with pls.; Wohlmayr 1995, 724; Mlasowsky 2006, 129-131, no. 32, pl.47, 48, 49d.

The bust depicts a young woman with arm-sling, waist-bust format. The head is turned strongly to the right. As characteristic of this period, the eyes are large and almond shaped, the irises are incised semi-circles, the tear-ducts indicated and the drilled pupils formed of two drill holes, which form a heart-shape. Above the eyes the brows are gently arched, the eyebrows formed of individually delineated hairs, which meet in the middle creating a fashionable third-century mono-brow. The mouth is small and curves slightly up at the edges. There is a large recess beneath the lower-lip and a dimple in the small, round chin.

The hair is styled in a variation of the orb-hairstyle with decorative twisted bands and a large plaited and coiled bun, which covers the back of the head. Large loops of 'real' hair on the cheeks indicate that this is a wig. The bust reaches to the waist and is draped in a tunic and thick mantle, the right arm, completely draped in mantle, grips onto a section of drapery just below the throat. This drapery formulation and posture re-calls the small Herculaneum type.

The high-cheekbones, flat cheeks, deep-set eyes, evidence of the addition of new sections of marble on either side of the head, flat back of the head and chisel marks around the neck and collar all indicate that the bust in its present form is the result of a re-carve. Mlasowsky has suggested that this portrait-bust was created from a full-figure Large Herculaneum woman statue (1992, 2006; see here discussion 139, compare figs.124-5). Originally he proposes that this statue would have been veiled and notes that at the back of the head, the gap between hair and collar has not been carved out. This, combined with the flat back of the head, may suggest that the original bust was veiled. The bust has certainly been re-carved and the band at the back of the head and flat shape, along with the need to use additional sections of marble to complete the new hairstyle, all make this suggestion viable. However, there is little evidence of statues being transformed into busts (a bust of a man, in Dresden, may have been carved from a statue (inv. Hm 398, Knoll & Vorster 371-378, no. 86 with images (F. Sinn)) See discussion here 140, fig.62). In this instance the hollowed-out back with typical bust spine does not indicate such an elaborate metamorphosis. Instead, I would suggest that the current woman's portrait bust was re-carved from a veiled woman's bust. The bust size, finish to the back of the bust and drapery, all suggest that the original bust would have dated to the late Antonine period, at the earliest. In this case, then, only a short period went between original creation and later re-use.

18. Bust of an older woman re-carved (C.180-200/200-220) from a family portrait group.

Freiburg, Cast Gallery, no inv. (long term loan, privately owned). Consists of three parts: (1) head, broken at neck (ancient); (2) bust and upper section of *tabula* (ancient); (3) the foot and lower section of *tabula* in well matched white marble (modern). The head and bust are carved out of the same white fine-crystalline marble and seem to belong together. H: 76 (excl. modern foot: 5), W: 50, D: 27, head H. (chin – crown): 26 cm.

This bust was acquired as part of a group of four busts in 1982: two male youths and another woman's bust, nearly identical, but depicts a young woman (no. 17). The tip of the nose is missing, face and drapery are weathered and traces of root-remains can be detected on face, hair and bust. Two separately carved sections of hair over the ears have been lost and the dowel holes reveal where these section were pinned.

Fittschen & Zanker 1983, 101, n. 4 (Fittschen); Mlasowsky 1992, 186-191, no.20, 193-194 with pls.; Mlasowsky 2006, 124-127, no. 31, pl. 45, 46, 49c.

The bust depicts an older woman in draped arm-sling waist, bust-format. This portrait closely resembles that of the younger woman, acquired with it, and it can be assumed that the two subjects were related, perhaps a mother and daughter pair (no. 19). Both busts have nearly identical hairstyles and bust-formats. Interestingly both busts also seem to have been re-carved from similar portraits, as indicated by the fact that they have the same section of marble between hair and collar and flat backs to the head. They also both have sections added on either side of the face, now lost.

In this instance it is important to note the modern restorer's touch. Details such as the fact that both busts have the same portion of ancient *tabula* missing and have both lost the extra, pinned sections of hair are suspect. This is supported by the two male youth portrait busts, which were sold with them (torso bust of a Late Severan youth and head of another but on 'new'/non pertinent ancient torso bust (No Invs., also on temp display in Freiburg see Mlasowsky, figs.60-61). Both date to the third century and again seem contemporary and probably underwent a re-carve in the third century. One bust remains intact with its head. The other has lost its original bust. The restorer has consequently created a new bust for the portrait, modelled on that of the complete youth bust. The levels of emulation by the modern restorer are incredible right down to identical scratch marks. This group of busts, however, seem to be authentic: the back of the busts and manner of carving the *tabula* out of the same block of marble suggest this. However, it is clear that the modern restorer's influence is felt and careful decisions have been made about the level of 'preservation' the busts have been left in. This factor, once recognised, need not dramatically deter our interpretation. The physiognomic similarities between the two women's portraits suggest that they do belong together.

This bust, like that of the younger woman, was re-carved from an earlier third-century, probably veiled, portrait bust. In terms of date these two women's busts probably do belong with the male youth portrait and may have come from a family portrait group, perhaps as Mlasowsky suggests a tomb or villa context. All four busts were probably always conceived as part of a family group and were then re-worked together in the third-century (for discussion see here 139-140).

19. Fragmentary bust of a woman (C. 200-220), from Rome/Italy.

Rome, Museo Capitolino, inv. 1572. Consists of two parts: (1) the surviving ancient fragment of head and bust carved out of the same block of white marble; (2) the modern foot. H. 44 (excl. modern foot), H. head (chin-left inner eye angle): 10.5 cm.

The bust's provenance is probably Rome/Italy. The top half of the head and largest part of the bust on both left and right sides have been lost. The nose, lips and remaining section of right eye have also been damaged. There are some sinter remnants but the surface is otherwise in good condition. Despite its fragmentary state the bust has not been restored.

Fittschen & Zanker 1983, 98, no. 143, pl. 170-171 (Fittschen).

What remains of the bust indicates that this is a fine quality portrait of a woman from the Severan period. The head is turned to the right and this works with the skilfully carved features to create an individual and engaging portrait. The orb-hairstyle covers the ears and drops to the shoulders in a style similar to Julia Domna's 'Lepcis' type.

The lips are plump and sensuous and turn up at the edges creating a slight smile. The left, remaining eye is impossibly large but skilfully carved with thick upper eyelids, a crease at the edge, incised iris, tear-duct and chiselled pupil. The inner rim of the lower eyelids is even articulated with a very fine engraved line. The hair is naturalistically waved with the individual hairs carefully delineated in a regular pattern. Large snail curls of 'natural' hair escaping from beneath the thick cap can be seen on both cheeks. The hair is gathered into a large rectangular bun at the back of the head, which is made up of two braids twisted together. The attention paid to the carving of the hair even at the back of the head is exceptional. The turn of the neck is artfully produced and the clavicular notch is indicated by a slight recess at the bottom of the neck.

All that remains of the front of the bust is a small section of drapery, which indicates that the woman was depicted wearing a tunic and probably an encircling mantle, although from this fragment it is not possible to reconstruct the complete bust. At the back a section of rectangular spine, which widens towards the top and a section of bust-lip may be observed. The back has been neatly worked but left unpolished. The work is generally of a high quality and good level of finish.

As Fittschen notes this portrait is similar to one in the Vatican (Sala dei Busti, inv. 668), although they are not the same person. The hairstyle makes a mid-Severan date likely.

20. Portrait of a woman with decorative variation of the augmented braids-hairstyle (C. 200-220). From Rome/Italy.

Rome, Museo Capitolino, inv. 681. The head, bust, *tabula* and foot are complete and were carved from the same block of ochre-white marble. H: 79, H. head (chin-crown): 24, H. *tabula* and foot: 21.5cm.

Previously in the Albani collection (B 176), the bust probably comes from Rome/Italy. The surface of the bust is worn and marked by sinter remnants on the back of the head and drapery. The back of the bust has only been roughly worked. The nose, lips, hair edge (on both sides of the cheeks) and sections of the drapery have been restored.

Jones 1912, 305, no. 59, fig. 75 (JD); Meischner 1964, 150, no. 68, n. 106 (mid-Severan); Fittschen & Zanker 1983, 101-102, no. 148, pl. 176-177 (mid-Severan) (Fittschen); Meischner 2001, 27 (207-218).

The woman is depicted with an augmented braids-hairstyle, defined by decorative twisted braids and large plaited and coiled bun. The bust is of the encircling mantle, shoulder-bust format complete with voluted *tabula* and cylindrical bust-foot. The woman's head is turned slightly to the right and she stares straight ahead into the distance. The beginnings of crow's feet, lines beneath the eyes and deep corners to the mouth bring realism and character to an otherwise inexpressive work. The large eyes, typical of third-century women's portraits, are here defined in great detail with pronounced upper and lower eyelids, incised tear ducts, irises and pupils framed by gently arched brows, which meet in the middle. The mouth is small and unremarkable but for the deep creases at the corner, which create the impression of a slight smile.

The first gathered points of the gap-sleeved tunic can be seen on either side of the neck. The drapery is thick and defined by simple but deep-drilled pockets. The recessed back of the bust is roughly worked with a point chisel and has not been smoothed down. This is in contrast to the carefully finished plaited and coiled bun. The bust forms a high, deep oval, with thick overhanging bust-lip on a rectangular spine.

The hair is of interest: it is twisted and looped down almost to the shoulders before being gathered into a large bun at the back of the head. At the top of the forehead and on the cheeks strands of 'real' hair escape, again suggesting that this hairstyle was created with the aid of a hairpiece. The large plaited bun, which covers the entire back of the head, is similar to certain of Julia Domna's 'Lepcis' portraits (nos. 5-7). A more unusual feature are the twisted, decorative braids, which run down from the crown and are integrated into the bun at the back of the head (Fittschen compares with two portraits – now in a private collections and a portrait in the Vatican (Laterano, inv. 4385)).

21. Re-carved bust of a woman prepared for a separately carved wig, orb-hairstyle (Antonine/ C. 185-220), from Rome.

Rome, Museo Capitolino, inv. 462. Consists of three reconstructed parts: (1) the head, bust and *tabula,* which are carved from one piece of white, fine crystalline marble (ancient); (2) gypsum hair-piece (modern); (3) marble foot (modern). H: 68 (excl. modern bust-foot & wig), W: 53, D: 30; head H. (chin–crown without wig): 20.5, *tabula*: 6.5 cm.

The bust probably comes from Rome/Italy although no information concerning its exact provenance survives. The head has been roughly chiselled to a peak in preparation for the application of a separately carved hairpiece. The nose, a patch in the garment and the lower right corner of the *tabula* were restored.

Bernoulli 1894, 46 (JD); Helbig 1891, vol. 4, no. 441 (JD); Jones 1912, 203, no. 52, fig. 47; Meischner 1964, 155-159, no. 80, fig. 111 (private portrait of the time of Elagabalus); Crawford 1915/1916, 113, no. 49, fig. 50.1; Paribeni 1934, fig. 294 (wife of the Severan imperial family); Strocka 1967, 118, n. 16; Fittschen & Zanker 1983, 99-100, no. 145, pl. 173-174 (Fittschen); Meischner 2001, 27 (207-218).

This Severan woman's portrait bust has been carved from a recycled, encircling mantle shoulder-bust of Antonine date. The head has been re-carved to fit a Severan style hairpiece, which is now lost. The skull has been roughed out into a peak with a roundel. As part of this preparation the ears were removed, indicating an original Severan orb-hairstyle, which would have covered the ears and sat low on the back of the neck. This is also reflected in the decision to leave locks on the neck and forehead from the original Antonine hairstyle, in the new Severan portrait. These are indicated by the escaping 'real' hair beneath the wig.

The face has also been given a Severan makeover. Three heavy lines have been etched onto the forehead above thick eyebrows, which frame the deep-set, heavy lidded eyes. The irises are incised and the pupils drilled. The mouth turns slightly down at the edges and thick lines mark the area around the nose, which would have originally been hooked. The cheeks are high and seem to recess slightly and creating an aged appearance. Two thick Venus-rings mark the neck.

The bust's drapery is rich, defined by high-relief folds and deep-drilled channels. The back of the bust has been carefully worked with the tooth-chisel and forms a high oval, with thick overlapping bust-lip, on a long rectangular strut out of which the *tabula* has been carved. The *tabula* consists of parallel, framing volutes with drilled points and grooved chiselled borders. The bust-format is one popular in the Antonine period – well into the third-century. However, the rich style of drapery and *tabula* are indicative of the bust's original Antonine date. In terms of craftsmanship, there is a clear contrast between the original artfully crafted drapery and the rough re-work which may be dated to the Severan period.

22. Unfinished/re-carved (?) bust of a woman wearing a wreath (C. 190-220). From Rome/Italy.

Vienna, Kunsthistorisches Museum, inv. I 208. Consists of two parts: (1) the head and draped bust sculpted from one block of white large-crystalline marble; (2) the modern marble bust-foot and *tabula*. H: 54.5 (excl. modern foot: 17), W: 47, D: 29, head H. (chin-crown): 23.5 cm.

The bust was acquired in 1830 and probably comes from Rome/Italy, no further details concerning provenance survive. There are numerous small breaks to the locks, falling onto the bust and the drapery. The garland on top of the head has been bumped as has the chin left cheek and both eyebrows. The marble surface is very rough and seems to have been heavily weathered. The nose is broken and has been replaced by a modern plaster addition.

Unpublished. Müller-Kasper & Manuela 2014 (Museum record): identified as a priestess, Severan.

The portrait depicts a woman in encircling mantle shoulder-bust. The woman wears a wreath consisting of berries and leaves, which encircles the head. Her hair is styled in a Severan orb-hairstyle and the bottoms of the ears can be seen beneath (compare to nos. 10-12). Unusually long strands of loose hair fall onto the chest. At the back of the neck a large oblong, roughly worked section remains and the hair on top of the head has been roughly worked with a chisel but has not been finished. The oblong section is found on other unfinished portraits (see no. 11) and was designed to support the head during carving.

The woman's eyes have incised irises and eye-ducts, drilled pupils and etched brows, which reach onto the bridge of the nose. Her mouth is small and has gently upturned edges, her chin slightly recessed. The woman is depicted in a mature manner with thin features, bags beneath her eyes and nasolabial folds; further surface details may have been lost due to the severe weathering of the portrait. She wears a tunic and thin mantle, which encircles the edge of the bust. It is possible to discern the breasts and upper-arms beneath the drapery. The back of the bust forms a hollowed-out oval, which has been worked with a point chisel, with thick bust-lip and thin spine that widens at the top.

The orb-hairstyle simplified drapery and bust-format suggest a Severan date. However, this is a highly unusual bust. Elements of the workmanship do not seem logical for the production of a new Severan bust. For example, while it was usual to retain a block of marble at the back of the neck to support the head when carving, in this instance the block is positioned and shaped in such a manner as to make the large Severan bun – typical of the orb-hairstyle – impossible. Further, the hair on top of the head has been vigorously chiselled down, creating a close cap – again not typical of the hairstyles in this era. Finally, the hair on the sides of the face also sits close to the cheeks and traces of the ears, which seem to have been chiselled away and integrated in this hairstyle remain. It consequently seems possible that the Severan portrait is in the process of being remodelled from an earlier bust, explaining some of the ambiguities. The original bust may have been veiled and this would explain the rather unusual thin wreath (I know of no other wreaths iconographically close to this one). This would also complement the long loose strands of hair, which probably indicate, as Manuela and Müller-Kasper suggest, that the depicted woman was a priestess. The main contexts for women being depicted with their hair down in this manner is either when performing religious acts or in *formam deorum* (compare with a veiled statue of JD in the Louvre, inv. MA 1090. Karsauson 370-371, no. 170; also here sarcophagus fig.118). It is possible then that the bust came from a religious context, perhaps a sanctuary.

23. Bust of a veiled old woman, with orb-hairstyle (190-220). From Hierapolis, Syria.

University of Pennsylvania, Archaeology and Anthropology Museum, inv. L-51-2. The head, bust, acanthus-leaves-support and bust-foot are intact and carved from the same block of hard, buff limestone with small black minerals. H: 84; W: 51; D: 31 cm.

The bust was acquired by Baron Max von Oppenheim, who loaned the bust to Pennsylvania's collection in 1933. The bust was discovered in Hierapolis (Membidj), Northern Syria, exact details concerning find spot are unknown. The bust is in excellent condition with no major damage or modern restoration. The only surface damage are small pock-marks caused by inclusions in the marble falling out.

Oppenheim, 1925, 91-92, fig. 46 (Julia Maesa); Műller 1927, 4-7, fig. 3, pl.2 (Julia Maesa); Dohan 1936, 20, 22, pl.8; Jucker 1959, 275-80 (Julia Maesa); Jucker 1961, 104-5, 53, pl. 43; Andreae 1965, 510 (Severan woman); Matthews 1970, 5; Wegner 1971, 157; Parlasca 1982, 13, n.130 (compares to pl.14.3 a relief from Adana); Skupinska-Løvset 1983, 125, 184, 238, 264, n.133 pl.101; Romano 2006, 210-12, cat. no. 104.

A frontal portrait of an old woman on an encircling mantle shoulder-bust. The woman is draped in a mantle, in this context *ampechonon,* which veils the head and is gathered in a large fold across the front of the bust. Beneath the mantle, on the head, she wears another folded veil, which can be seen beneath the mantle. At the neck she wears a tunic. The heavy drapery across the chest obscures the breasts, however the shape of the top of the arms is discernible. The back of the bust is not typical, the central spine is a large, ill-defined mass, which merges with the back of the bust and the head. There is no bust-lip, nor is the back hollowed out in the normal manner. However, to either side of the central spine sections behind the shoulders have been roughly carved out. The bust sits on an acanthus-leaves mount and a large moulded bust-foot.

The woman's neck is thick and marked by two Venus rings. The face is a physiognomic and characterful portrayal of an older woman. The nose is large and crooked. The large eyes with thick lids, incised irises and drilled pupils sit above bags and have crow's feet. The cheeks are thin at the sides, and appear to sag, further indications of the woman's age. The woman has the so-called 'third-century frown', with diagonal lines on the forehead mirrored by pronounced nasolabial folds. The face is otherwise calm, the mouth pressed together forms a straight line and the eyes gaze steadily ahead.

Because of the veiling only the front of the hair can be seen. However, it is possible to see that it is styled in an orb-hairstyle: it is parted in the middle and frames the face in loose, naturalistic waves, which cover the ears before being drawn back. The hair dates the portrait to the Severan period. The natural waves of hair and wrinkled face have resulted in the bust being identified as Julia Maesa (see here 74-75). However, no firmly identified portraits of the imperial mother, in the round, have been securely identified and it is more likely that this is the portrait of a private woman – probably from a funerary context. The roughed-out back allows us to propose that the bust was placed inside a niche within a Syrian tomb.

24. Bust of a Severan imperial woman (Plautilla?) wearing a *stephane* (C. 202-205). From Ocriculum, Italy.

Musei Vaticani, Sala dei Busti, inv. 687. Consists of three parts: (1) the head and bust, which are unbroken and carved from the same block of white large-crystalline marble (Parian?) (ancient); (2) the *tabula* (modern); (3) the foot (modern). H: 74 (excl. modern bust-foot 14.5) cm.

Found in Ocriculum (modern Otricoli) in 1778 along with the bust of Julia Mamaea (no. 28). There are some abrasions to the forehead and the surface has been radically cleaned. The bust was restored by Gaspare Sibilla. The nose has been restored with stucco and white marble, as has the right cheek, left eyebrow and large section of the right shoulder to waist. The *stephane* is largely a modern restoration, however, remnants of the ancient original survive.

Amelung 1903-1908 vol. 2, 497, no. 300, pl. 68; Meischner 1964, 83-84, no. 65, fig. 59 (Plautilla, 202-205 AD); Wiggers & Wegner 1971, 128 (Plautilla); Fittschen & Zanker 1983, 30-31, no. 32, n. 1 (hairstyle closest to the coin portraits of Plautilla).

This portrait of a young woman depicts her in waist-bust, draped in tunic with mantle folded over the right shoulder and a cord tied about the waist. The head sits on a slender neck, which is turned to the right. The original portrait was adorned with a diadem (what we see now is mostly modern). The hair was styled into twisted, horizontal rows with a plaited parting-braid, which reaches the crown of the head. Small strands of hair escape and frame the face. These, however, have been reworked by the restorer. Flat, elongated eyebrows frame the wide-open, incised eyes. The small mouth is drawn very slightly up at the corners. The face is slim and youthful, defined by smooth contours of skin and unlined features.

The bust has been neatly hollowed out and finished with the tooth-chisel. It is defined by a large curving, rectangular spine, which tapers out at both ends, and a thick projecting bust-lip. The back of the bust is typical of broader, statuesque waist-busts of the second-to-third century. The way it is hollowed out and the way the bust-lip is modelled around the upper arms, may be compared with earlier second-century busts (i.e. busts of Antinous (fig.15) and third-century examples, such as a bust of Gordian III in the Louvre (inv. MA 1063). The extent of the bust, which stretches to just above the hips and includes the upper-arms, reflects a trend for larger, more statuesque busts, which began in the second and continued into the third century. The drapery formulation is unusual and is only found on one other bust – that of a young woman in the Torlonia (No. 609, also identified as Plautilla by Meischner (1964, 86-88, no. 67)). The authenticity of the Torlonia bust, however, has been questioned (Felletti Maj 1958, 272, no. 367; Wiggers and Wegner 1971, 127) and is no longer accessible, making conclusions either way impossible. A representation of a woman in similar bust-format is found on a strigilated sarcophagus from Decimomannu in Sardinia (no inv. discovered in the old cemetery near the train station (Pesce 1957 52-54, pl.31) and provides a useful comparison for this bust-format.

The discovery of the bust amongst a collection of imperial portraits, displayed in a grand public building in Ocriculum, along with its large size and the addition of a *stephane*, all support the identification of this as an imperial woman. As is reflected by the scholarship to date, the most likely subject is Plautilla. The hairstyle can be closely associated with that of one of Plautilla's coin types (81-83, table 4.2). However, without sculptural replicas this identification is not certain.

25. Bust of a girl re-carved from a Hadrianic man's bust (C. 117-138/ C. 190-210) from Rome/Italy.

Rome, Musei Capitolini, Centrale Montemartini (Storage), inv. 2746. Consists of two parts: (1) the bust and head carved out of the same block of white marble; (2) the modern marble foot. H: 42.5 (excl. foot: 17), W: 35, D: 14, H. head (chin-crown): 19 cm.

Formerly in the Antiquario Comunale (inv. 3089), the bust has a Roman/Italian provenance. A section of the left shoulder has broken off. The lips and hair have been bumped. The face has been cleaned and there are sinter marks on the bust drapery and hair. The nose has been restored in plaster.

Fittschen & Zanker 1983, 103, no. 152, pl. 180 (Fittschen); Olson 2008, fig.1.4 (drawing).

Bust of a young girl, with parting-braid re-carved from a *togate* Hadrianic man's bust. The round face is defined by a small, plump mouth, down-turned at the edges. The eyes are large with heavy upper and lower lids. The irises and tear ducts are incised, the pupils are drilled and gaze directly ahead. The right ear is much larger than the left and indicates that the portrait has been re-worked. The girl's hair is styled in twisted, horizontal rows, typical for young women's portraits (Kleiner & Matheson 1996: 141; Olson 2008, 18-19). Summarily etched lines on the individual sections of twisted hair indicate the texture of the hair. At the back of the head the hair is gathered into an early version of the parting-braid and forms a tear-shaped bun, again defined by roughly etched zigzag lines to indicate the plaited nature of the braid. The drapery and bust have not been re-worked as part of the Severan re-carve. It is possible to discern *umbo, balteus* and *sinus* (Fittschen). The back of the bust is well finished: tool marks have been smoothed down with an abrasive. Along with the bust shape, this level of finish on the back of the bust is characteristic of the first-half of the second century (figs.68-69). In contrast to the careful workmanship of the Hadrianic bust, the workmanship of the re-carve is summary and rough, as indicated by the scratches of the rasp and odd point chisel marks on the face, which has not been polished to a fine finish.

The down-turned mouth has been interpreted as an indicator of the funerary context of the bust (Fittschen). A stronger argument, however, can be made on the basis of the clearly rushed nature of the commission, poor quality of the workmanship and youth of the subject. These factors combined it seems likely that the bust in question comes from a funerary context of a girl, dated to the early Severan period.

26. Half-figure bust of a young woman (C. 210-230), from Italy.

London, British Museum, inv. 2009. Consists of two parts: (1) the ancient bust and head, which are carved from one block of white marble; (2) the modern foot. Purchased in 1879 from Alessandro Castellani, a Roman collector and dealer, indicating a probable Roman/Italian provenance. H: 68.6, D: 21, head H. (chin–crown): 20.5 cm.

Tip of the nose broken off and the bridge of the nose and brow line have been bumped. Small bumps to the right side of the mouth and to the drapery of the bust. Both arms have been broken off at the elbow. The bust would originally have had projecting arms. Except for a probable surface clean, the bust is unrestored.

Smith 1904, 190-191, no. 2009, 18, pl. 18 (unidentified woman C. 220); Strong 1929, vol. 2, 162, fig. 507 (Julia Cornelia Paula); Hinks 1935, 33, fig. 45 (time of Caracalla); Weber 1953, 133, n.38; Buchholz 1963, 154 (one of Elagabalus' three wives); Meischner 1964, 154, no. 76, 157-158 (mid-Severan private portrait); Wiggers & Wegner 1971, 171 (C. 240); Bergmann 1977, 94, n. 388, 98; Meischner 1984, 325, pl. 24; Wood 1986, 53-54, n. 21, fig. 17 (time of Elagabalus); Meischner 2001, 32, fig. 58 (218-225).

A frontal portrait of a woman with youthful facial features. She wears a cap-hairstyle, with bunches of escaping ringlets of 'real' hair on both the cheeks and on the neck. The bust is a half-figure format and includes the arms (now broken off at the elbows). The bust is as deep as a statue and has a large hollowed-out back with thick spine. The back has been regularly worked with the point chisel. The supply-modelled face is a full oval, with youthful, plump cheeks and double chin. The mouth is defined by a full lower-lip and an upper-lip, which curves up at the edges to form a smile. The eyebrows form straight-edged ridges. The heavy lidded eyes are defined by incised irises and heart-shaped, drilled pupils, which appear to gaze upwards. The bust is draped in a gap-sleeved tunic, two gathered points of which can be seen at the right shoulder. The tunic is girt at the waist, forming a thick fold of drapery. The mantle is draped around the bust, from right to left. The thin fabric of the exposed tunic clings to the left breast and arm. The drapery of the bust is carved in deep relief and defined by a proliferation of wrinkles and folds.

The cap-hairstyle is parted in the middle and pressed into regular waves on either side of the parting. The hair is then twisted and combined into a horizontal oblong bun at the back of the head. However, the carving of the back of the hair has not been completed: the bun is only summarily indicated. A great emphasis has been placed on defining the artificiality of the wig with the opulent naturalism of the escaping ringlets of drilled curls, framing the face and around the ears and neck. This cap-style hairpiece is typical of the Late Severan period. However, the large sections of escaping hair are more unusual and knows no exact imperial comparison (the closest are the hairstyles of imperial women around the time of Elagabalus: for example the head in Copenhagen, probably of one of Elagabalus' wives (inv. 825)). A bust in the Capitoline presents a similar hairstyle and is contemporary (no. 27).

The bust-format is innovative and reflects the expressive possibilities of the larger third-century bust-formats (see here nos. 17-18, 56, 60); also a bust of Gordian in the Louvre (inv. MR 513). In this instance the angle at which the forearms appear to have been directed suggest that they would have been raised in a gesture of prayer (the *orans*). No other busts making this gesture survive, however, representations of third-century statues on sarcophagi indicate that this format drew upon a common iconographic repertoire (for discussion see 221-223). The size of the bust and *orans* gesture may indicate a sanctuary display context.

27. *Pavonazzetto* bust of a woman with cap-hairstyle (C. 220-240) from Rome/Italy.

Rome, Museo Capitolino, inv. 428. Consists of a number of reconstructed fragments (all ancient and original): (1) the head and neck, which are formed of fragments, originally carved out of the same white marble piece; (2) the bust, *tabula* and bust-foot, complete, and carved out of the same block of *pavonazzetto* marble. H: 86, W: 54, D: 25, head H. (chin–crown): 24 cm.

Previously in the Albani collection (B 189) and probably has a Roman/Italian provenance. The tip of the nose has been restored in white marble and the face has been cleaned.

Bernoulli 1894, 13-14, 45; Jones 1912, 205, no. 58, fig. 48 (time of Elagabalus); Paribeni 1934, pl. 314 (mid-3rd c.); Helbig 1963, vol. 2, 571, no. 1801 (probably Julia Paula); Saletti 1967, 24, no. 5 (neither Aquilia Severa nor Julia Paula); Wiggers & Wegner 1971, 172, 173, 175 (private portrait C. 230); Fittschen & Zanker 1983, vol. 3, 108-109, no. 162, pl. 189-190 & colour pl. (bust belongs as material for the bust and fitting appear ancient (esp. back) and garment style 3rd c. date: 230-240); Wood 1981, 65-66, n. 43 (Gordian period); Wood 1986, 98, n. 25, fig. 66; Meischner 2001, 58, fig. 156 (260-70).

Woman with a cap-hairpiece and escaping clusters of 'real' drilled ringlets beneath the ears on an encircling mantle shoulder-bust. The head is turned to the right. Draped in a gap-sleeved tunic, the first gathered points may be observed at either side of the shoulders, simple v-shaped creases fall from these points. The mantle forms a framing wreath. The drapery style is highly formalised. The hair softly waved and is twisted into two thick cords, which are plaited and coiled into a rectangular bun at the back of the head. Even the back of the head has been carefully completed and the inside of the bust is perfectly smoothed down.

The face is defined by a combination of naturalistically conveyed, physiognomic features and schematised elements. The ears are large and expertly carved. The lightly pursed mouth turns slightly up at the edges and sits above a slightly recessed chin. In contrast, the eyebrows are formed of thick-edged, etched lines and the eyes are excessively large, although, again, expertly crafted with carefully chiselled pupils, incised irises, eye-ducts and lower eye-lid margins. Slight v-shaped bulges, parallel the deep nasolabial folds and in combination with the crease in the chin, create a focused impression above the brows.

The oval bust is supported at the back by a tall, elegant spine. The *tabula* has drilled volutes and grooved borders and sits on a moulded cylindrical bust-foot with *upper torus*, recessed *scotia* and *lower torus*. The bust is completed to a high-finish. Even the back has been expertly hollowed out and smoothed down.

The hairstyle dates the bust to the Late Severan period (compare with no. 26). In combination with the schematised eyebrows and overlarge eyes, a date towards the end of this era seems most likely. The high quality of this bust and the combination of stylised and naturalistically conveyed elements indicate that developing fashions in third-century portraiture were not necessarily the result of lesser craftsmanship, nor can a uniform third-century, stylistic approach be defined.

28. Over-life-size bust of Julia Mamaea (222-235), from Ocriculum, Italy.

Musei Vaticani, Sala dei Busti, inv. 686. Consists of two reconstructed parts: (1) the ancient bust and head, which are unbroken and carved from the same block of fine-grained, white marble; (2) the modern *tabula* and foot.
H: 63 (excl. modern *tabula* and foot: 17), W: 57, H. head (chin-crown): 24.5 cm.

Debate over exact provenance, due to erroneous information provided by Amelung (see bib. notes below), records of the excavations of 1777-1778: discovered at the 'basilica' in Ocriculum (modern Otricoli) in excavations under the patronage of Pope Pius VI. Discovered with a selection of imperial portraits, including another Severan imperial woman (Plautilla?) (no. 24). Tip of the nose has been abraded. The surface has been polished. Wegner & Wiggers, on account of the bust's excellent preservation, question its antiquity, however, they are persuaded otherwise by Daltrop, who examined the bust, and could identify no evidence that it is a forgery.

Visconti 1797, 71 (Julia Mamaea); Bernoulli's 1894, 109, 112-114, no. 4, fig. 32; Amelung 1903-1908, vol. 1, 497-498, no. 301, pl. 68 (after excavation bust in the workshop of Albacini prior to purchase by Pope Clement XIV); Roncalli 1988, 116, no. 7.1; Pietrangeli 1943, 94, no. 19; Pietrangeli 1958, 117 (excavation reports 1777-1778 report: bust was found in the basilica of Otricoli along with Torlonia bust (?) (no. 592: Tranquillina)); Felletti Maj 1958, 106, no. 47 (Amelung's information erroneous); Helbig 1963, vol. 1, 128-129, no. 172; Wegner & Wiggers 1971, 214-215 (chronologically impossible for the bust to have been discovered in excavations in 1777-1778 and then, as Amelung claims, be purchased by Clemens XIV who died in 1774!); Haarløv, 1975, 10, fig. 4; Bergmann 1977, 29-30; Pietrangeli 1978, 138, no. 21, fig. 141a, 143; Fittschen & Zanker 1983, 30-32, no.33, replica no. 4 (Fittschen).

The mantle enveloping, shoulder-bust depicts Julia Mamaea. The head of the subject is turned powerfully towards the right shoulder and is tilted slightly up, imbuing the subject with an energetic vitality. The shape of the body beneath the thick mantle is completely concealed. The identification of this portrait as Mamaea is straightforward, as indicated by Visconti's early but correct attribution. The only woman of Alexander Severus' family who can be identified with any certainty. Around twenty-six portraits of Julia Mamaea have survived (see Fittischen & Zanker no. 33 replica list). The face and hair are characteristic: the mouth consists of plump lips, which jut forward, indicating an overbite. The mouth turns up slightly at the edges and this feature, when combined with the turn of the head and upturned gaze, creates a tension and energy in the portrait. The individually delineated eyebrows stretch across the brow of the nose, forming a mono-brow. The eyes have thick eyelids, the irises and tear ducts are engraved and the heart-shaped pupils drilled. The hair is Mamaea's typical, neatly formed cap-hairstyle, with regularly pressed waves of hair, close to the head, small plaited and coiled oblong bun at the back of the head and etched strands of hair in front of the ears (see nos. 29-35).

The above bust is an exact replica of a bust in the BM (no. 29) and very close in format and physiognomic details to three other busts (nos. 30-33) and a miniature bronze (no. 33). That a series of busts survive, which so uniformly replicate physiognomic features, hairstyle and bust-format, indicates that Mamaea had at least one official portrait to which the bust was a central element. In the case of this bust and the one in the BM, similarities are so close that they must have been produced in the same workshop – probably in Rome. This bust was found in a public building ('basilica') in the forum of Ocriculum, along with a selection of Imperial and mythological sculptures, which it was presumably displayed with.

29. Over-life size bust of Julia Mamaea (222-235) from Italy.

London, British Museum, inv. 1920. It consists of two parts: (1) the ancient head, bust and *tabula,* which are carved from the same block of white marble; (2) the modern *tabula* and foot. H: 62, W: 50, head H. (chin–crown): 24.5 cm.

Acquired by the BM in 1864 from the collection of the Comte Pourtalés-Gorgier. Although no record of the bust's exact provenance exists its recorded presence within Cardinal Fesch's collection in the late 18th to early 19th c. suggests that it came from dealers in Rome. The nose has been restored. There is a slight break at the collar of the tunic and a small fold of drapery has been broken off on the left side. The excellent preservation of the bust and regular surface finish have led Bernoulli and Wiggers & Wegner to question its authenticity. This cannot be substantiated and the ancient *tabula* (now cut away) was carved out of the same piece of marble as the bust – a characteristic feature of ancient busts (Müller-Kaspar 1994, 132-133. figs. 63-64).

Bernoulli 1894, 110, no. 17; Smith 1904, 167-168, no. 1920, pl. 18 (Julia Mamaea); Felletti Maj 1958, 108, no. 55, fig. 22; Meischner 1964, 105, no. 81, fig. 71; Wiggers & Wegner 1971, 208; Buchholz 1963, 157; Bergmann 1977, 30, n. 90; Wood 1986, 59-60, n. 42, 126, replica no. 6, fig. 24.

The bust is an exact replica of the portrait bust of Julia Mamaea in the Vatican, which comes from Ocriculum (see no. 28 for full description). The exact provenance of this bust is unknown. However, it seems to have come from Rome. This makes it probable that this bust was produced in the same workshop as that in the Vatican (see discussion 102-6).

30. Over-life size bust of Julia Mamaea (222-235). From Italy.

Norfolk, Holkham Hall, no inv. Consists of two parts: (1) the ancient head and bust are unbroken and carved from the same block of white marble; (2) the modern marble, foot and *tabula.* Purchased by Matthew Brettingham, in Rome (June 8, 1752) for 45 crowns from Cavaceppi and must come from Rome or its vicinity (Angelicoussis). H: 60 (excl. modern *tabula* and bust-foot: 14.5), head H. (chin–crown): 24 cm.

The nose, upper-lip and various sections of drapery have been restored in marble; section of the crown, left eyebrow and eye, left cheek, lower lip, chin and neck and areas of drapery patched in plaster. The hair has been chipped at the nape. The surface has been damaged and is marked by a series of large yellow stains. F. Poulsen condemned the work as an 'expert forgery', the marks on the face a result of modern chemicals and the repairs modern creations. Sinter marks on the back of the bust and *tabula* cut from same marble piece as the bust (Müller-Kaspar) validates its authenticity.

Brettingham 1773, 3 (see Angelicoussis 2001); Michaelis 1882, 304, no. 10: Julia Mamaea; Poulsen, F. 1923, 13: forgery; Vermeule & Bother 1959, 153; Meischner 1964, 106, no. 87; Wiggers & Wegner 1971, 207; Paul 1981, 109, figs. 81-82; Howard 1958, 34-35, 249, fig. 42; Picón 1983, 62, no. 14 with ill.; Kenworthy-Browne 1983, 12, 26, 28, 63-64 (see Angelicoussis); Fittschen & Zanker 1983, 30, no. 33 (!) replica list no. 15; Müller-Kaspar 1994, 132-133, figs. 63.-64; Angelicoussis 2001, 138-139, no. 40, Pl. 75, 77, 78.4.

In its basic principles the Holkham bust of Julia Mamaea is very similar to the portrait busts in the BM and the Vatican (nos. 28-29) and is an exact replica of busts in Vienna and Schloss Sanssouci (nos.31-32). The head is turned to the right and has Mamaea's authoritative gaze. The face is a full oval with slight double chin. The eyes are incised with heart-shaped, chiselled pupils and heavy upper eyelids, framed by arched etched brows. The hair is Mamaea's typical version of the cap-hairstyle with uncovered ears (see no. 28). On the Holkham bust it is also possible to discern the etched strands of hair just in front of the ears. The mantle enveloping shoulder-bust is familiar to all these portrait busts (nos. 28-33). The drapery of the Holkham bust differs from that of the BM and Vatican: the mantle is wrapped round the bust in the opposite direction, from right to left, so that a thick fold at the end is thrown forward over the right shoulder. Less of the tunic is shown and the mantle moves in simple diagonal folds towards the left shoulder.

This bust was presumably produced in the same Roman workshop as the Vienna and Schloss Sanssouci busts (nos.31-32). To this group may also be added two busts of Julia Mamaea in the Torlonia (Visconti 1880, no. 578; Bernoulli 1894, 92-93; L'Orange 1973, 61 figs. 11-12; Wiggers & Wegner 1971, 213-14) and one in the Villa Doria Pamphili (Break around the neck and inserted section of marble. Bernoulli 1894, 110, no.10; Wiggers & Wegner 1971, 216; Calza 1977, 294-5 no. 367, pl. 203). In these cases the scholarship identifies the busts as modern although little justification is provided for this. I have not been able to see them or obtain the good quality images necessary to confirm either way.

31. Over-life size bust of Julia Mamaea (222-235) from Italy.

Vienna, Kunsthistorisches Museum, inv. I 8. Consists in three parts: (1) the head and neck; (2) the bust; (3) The modern *tabula* and bust-foot. The head and bust have been broken at the neck but are both carved out of the same white, finely crystalline marble and belong together. H: 60.5 (excl. modern bust-foot and *tabula*: 17.5), W: 49, D: 26.5, head (H. chin-crown): 25 cm.

Acquired by the museum before 1821. Probably from Rome. Sinter marks and discolouration to eyebrows and hair and on the back of the bust. The nose has been restored. There are some small breaks to the drapery and a few sections have been patched with plaster. Surface heavily cleaned. The bust has variously been identified as modern (Felletti-Maj; Wigers & Wegner). Sinter marks on the back of the bust, the head and busts fit and the fact that the ancient *tabula* was cut from the same block of the bust all indicate its authenticity (see Müller-Kaspar 1994, 132-133. figs. 63-64).

Sacken 1873, 56, pl. 30 (left); Bernoulli 1894, 21; Felletti-Maj 1958, 108, no. 53 (head of Julia Mamaea); Buchholz 1963, 158; Meischner 1964, 105, no. 82; Wiggers & Wegner 1971, 217; Bergmann 1977, 29-30, pl. 7.1; Stutzinger 1983, 388-9, no. 8; Fittschen & Zanker 1983, 32, no. 33: replica no. 23 (Fittschen); Hüneke 2009, 142-144, no. 58, Müller-Kasper & Manuela 2014 (notes unpublished: bust ancient and belongs with head).

The bust is a replica of the busts of Julia Mamaea in Holkham and Vienna (nos. 30 & 32). Details are exactly repeated down to the pleats of fabric. These three busts were probably all produced in the same workshop in Rome. See above Holkham entry (no.30) for full description and further discussion of this bust group.

32. Over-life size bust of Julia Mamaea (222-235) from Italy.

Potsdamn, Schloss Sanssouci, inv. SPSG, 204. Consists in two parts: (1) ancient head and bust intact and carved from the same block of white, fine-crystalline marble; (2) the modern *carrara ordinario tabula* and foot. H: 58.5 (excl. *tabula* and foot H: 17.5), W: 52, D: 25 cm.

Probably from Rome. Acquired in 1742 by Frederick II from the Polignac collection (Hüneke 2009, 142). Surface of the bust weathered from display outdoors. Minor damage to the lower edge of the bust and filling where the original *tabula* was cut away. Modern restorations: nose, chin, upper edge of garment, left side of the garment in two sections (divided by a horizontal crack). Surface has been polished in places, especially the face (modern surface clean?). The authenticity of this bust, as in the case of nos. 28-31, has been questioned. Marks on the back of the bust indicate ancient workmanship (Hüneke 2009, 142).

Oesterreich 1773, 63 no. 6; Oesterreich 1774, 21, no. 148 (P. Faustina); Oesterreich 1775, 28, no. 148; Nicolai 1786, 1217; Rumpf 1794, 186; Rumpf 1808, 99; Horvath 1819, 37; Rumpf 1827, 99; Hübner 1926, 57; Amtlicher Führer Schloβ Sanssouci 1996, 101; Hüneke 1996, 99; Hüneke et. al (ed.) 2009, 142-144, no. 58, with figs. (D. Kreikenbom).

The bust is a replica of the same prototype as the busts of Julia Mamaea in Holkham and Vienna (nos. 30-31). Details are exactly replicated down to the pleats of fabric. These three busts were probably all produced in the same workshop in Rome. See above Holkham entry (no. 30) for full description and further discussion of this bust group.

33. Miniature bronze bust of Julia Mamaea (222-235) from Egypt.

Vienna, Kunsthistorisches Museum, inv. VI 2357. In two parts: (1) the bust and head cast from the same piece of bronze (2); modern foot. H: 9.7 (excl. foot: 4); H. head (chin-crown): 4 cm; 324g (incl. foot).

Bronze hollow cast. The bust was acquired in 1878 from Egypt, with two other miniature bronze busts of third century men (one possibly Gordian III) (invs. VI 2356 & 2355. Gschwantler 1986, 161-2, nos. 298-9, pls. 322-3). Good condition, some surface ware.

Sacken 1879, 139-140; Gschwantler (et. al.) 1986, 161, no. 296, fig. 320 (JM); Kiss 1995, 65, fig. 18; Borromeo 1993, 62, n. 198, 102-103, 264-5, no. 54 (JM); Meischner 1964, 105, no. 33-35. Dahmen 2001, 20, 25, 49-50, 162, no. 58, fig. 63.

Julia Mamaea wears a *stephane* on a mantle enveloping shoulder-bust. Mamaea is draped in a tunic and a large mantle, which forms a thick sling of drapery around the chest. The breast are cursorily indicated. The back of the bust is hollow and at the bottom the channel for the casting remains. There is no bust spine as this is a structural feature required by marble busts and is not necessary in the case of a bronze bust.

Despite the miniature size the physiognomy and hairstyle follow Mamaea's portrait type closely, making identification straightforward. The hair is pressed into a close cap of waves, which frame the forehead before being tucked behind the ears and gathered into a coiled and plaited bun at the back of the head. In this version the small format has resulted in a much larger version of the oval bun, which completely covers the width of the back of the head and is formed of a band of coiled bronze. Despite the difference in medium, care has been taken to etch the individually delineated strands of hair and the eyebrows. The diadem is decorated with impressed circles and seven large radiating blobs of bronze.

A number of similar third-century miniature women's busts survive, however, in most instances although they utilise a bust-format they are attachments from either furniture, formed parts of scales or served decorative ornamental roles (for example Etruscilla weight, art market, no inventory, Dahmen 2001, no.103, 172-3.). In this instance a solid case can be made for this portrait functioning as a bust. There is no evidence that it was attached to or formed part of a larger creation. A small, portable, imperial portrait bust of this type was probably used within a private context – perhaps a house shrine. Its size meant that it could easily be carried with the owner (see here for discussion 261).

34. Cut-down bust of Julia Mamaea (222-235), wearing *stephane*, from Italy.

London, British Museum, inv. 1873,0820.733. Fragment of a cut-down life-size portrait bust, carved from white marble, on a modern mount. Purchased from Italian collector Alessandro Castellani in 1873 and consequently comes from Rome/Italy. H: 39, W: 21, D: 14, head H. (chin–top diadem): 24, H. (chin-crown) 17 cm.

There are various small bumps to the face, diadem and hair. The bust-lip has also been broken off. The broken nose was roughed down and prepared for a new nose, which has subsequently been lost. Angle of head, small remaining section of spine and hollowed area at the back of the bust indicate that the portrait was always intended as a bust – if of a larger format. The small spine indicates that the bust was cut short, probably on its discovery in the 19th century. Holes on the sides of the bust indicate where extra sections of marble, now lost, were attached to extend the bust to the sides. It is not known if these were part of the portrait's original creation or a result of modern restoration.

Smith 1904, no. 1922, pl. 17; Hinks 1935, 33, fig. 46a; Felletti-Maj 1958, 109-10, no. 58, pl. 7, 24; Meischner 1964, 109-111, no. 96, pl. 74; Wiggers & Wegner 1971, 208; Bergmann 1977, 29-30, n. 91; Fittschen & Zanker 1983, 30-31, no. 33, replica 18; Stutzinger 1983, 389-90, no. 9.

Julia Mamaea wears a *stephane* on her typical cap-hairstyle (compare nos. 29-35). All that remains of the bust drapery is a small portion of tunic around the neck. It is not possible to reconstruct the rest of the format and drapery on this basis.

The portrait can easily be identified with Mamaea, as is reflected by her full oval face with deep nasolabial folds, closely pressed mouth, crease beneath the lower-lip and chin. Further, her small forehead with arched hairline, large cheeks and full, evenly modelled volumes of flesh are all indicative of Mamaea's portraits. Finally, the hairstyle matches type perfectly, forming a neat cap of hair, with pressed waves framing the face and small oblong plaited and coiled bun at the back of the head. Mamaea is presented wearing a simple but large *stephane*. This was a common attribute for Late Severan imperial women's portraits, as evidenced by the coins of Mamaea, which frequently depict her wearing one. Further, the bust in the Louvre and miniature bronze bust also include this element (nos. 33, 35). It is possible then that this was an important element of one of Mamaea's main portrait types.

Mamaea, however, is depicted here in one of her less canonical portraits, leading Bergmann to group this along with the bust with *stephane* in the BM and cut down unfinished bust in the Capitoline as representations of a separate later type (nos. 35-36). However, while this portrait clearly deviates from Mamaea's main type (see here nos. 28-33), it does not form a cohesive type with the other miscellaneous Mamaea portrait busts mentioned. In this version Mamaea is represented with a longer oval and even fuller face shape. Furthermore, this portrait does not depict Mamaea in a notably aged manner nor is there any other iconographic or external evidence to support a more specific date. The noted variance may just be the influence of the workshop it was produced in.

35. Fragment of Julia Mamaea bust (222-235) with marks from *damnatio memoriae* attack.

Paris, Musèe du Louvre, inv. MA 3552. Fragment of a life-size bust in one piece, carved from fine crystalline, white marble. H: 42, W: 29, D: 22, head H. (chin-crown): 23 cm.

Acquired in 1958, provenance unknown. Little of the bust remains: the top of the spine a section of the bust-lip and the upper shoulders to either side of the neck. The face has been badly and intentionally bashed as a result of *damnatio memoriae* There are marks to the eyes and mouth, which seem to have been made with a tool, probably a chisel. The nose has been broken. There are further bumps to the face, chin and forehead. A large section of the *stephane* on the right has also been broken off. On both sides of the head, behind the ears, large sections have been chiselled ready for the addition of pieced, separately carved sections of marble – now lost. The bust is unrestored.

Charbonneaux 1960, 55 (JM, all later scholarship agrees); Charbonneaux 1962, 87, figs. 56-58; Charbonneaux 1963, 175; Meischner 1964, 112-113: (JM 3rd type: C. 225); Wiggers & Wegner 1971, 211, fig. 60a-b; Haarløv, 1975, 10, figs.3a-b; Fittschen & Zanker 1983, 30-31, no. 33, replica 21; Wood 1986, 59, no. 45, 126, type 2, n. 1 (C. 230); Kersauson 1996, 424, no. 196 (Late JM portrait type); Varner 2001, 50, fig. 3; Varner 2004, 197-198.

The bust represents Julia Mamaea wearing a *stephane*. The portrait has undergone an attack to the eyes, mouth and nose, which probably took place in 235 as a result of Mamaea's and her son Alexander Severus's demise. All that is left of the drapery is a small portion of mantle around the back of the bust and on either side of the neck. The *stephane* forms a thin but large projecting disk and would have had decorative border around the top, remnants of which can be seen on the right and at the top. Despite considerable damage the bust can easily be identified as Mamaea; the smoothly modelled planes of skin, arched brows, which meet in the middle, small forehead with arched hairline, creased chin and plump, pursed lips are all typical. This identification is further supported by the woman's hair, which is pressed into gentle waves, which frame the face before being drawn behind the ears and gathered in a neat plaited and coiled oblong bun at the back of the head. On the cheeks etched strands of hair can be discerned.

As mentioned above (see no. 34), this bust, along with the cut-down busts in the BM and the Capitoline, does not depict Mamaea in her most characteristic, main portrait type (nos. 34 & 36). The attribute of the *stephane* is held in common with the BM bust, however, none of these examples resemble one another close enough to suggest a cohesive and separate portrait type. Instead, we should imagine the slight variances represented in these Mamaea portrait busts as the result of their separate workshop production. In this instance Mamaea's face forms a more perfect, although particularly full, oval. Mamaea's features are plump, youthful and plastically modelled. Even the hair, although defined by simply etched regular lines, is more voluminous. The workmanship is of a high quality and this bust must have been produced in a metropolitan workshop. On a purely stylistic basis, a workshop in Greece or the Greek East seems most likely (see here 44). This, however, is speculative without further evidence of provenance.

Four of Mamaea's surviving portraits have been mutilated as a result of symbolic attacks after her removal (Varner 2004, 197). A head in Ostia reveals marks where it was attacked with a square hammer (inv. 26; Varner 50 n.69, fig.4). Further, Mamaea's name and titles have been erased in several inscriptions (Bersanetti 1964, 18 n.3). These attacks reflect the ideological significance and the perceived power of Mamaea's public image.

36. Portrait of Julia Mamaea (C. 235) with cut-down triangular bust, from Roman/Italy.

Rome, Museo Capitolino, inv. 457. Consists of three parts: (1) a left shoulder section of the bust (ancient); (2) the head, neck and central bust fragment (ancient); (3) foot and mount of *nero antico* (modern). Two reconstructed, ancient fragments carved from the same block of white marble. H: 44.5 (excl. bust-foot and *tabula*: 15), W: 31, D: 12, head H. (chin-crown): 24, (chin-parting): 18.5 cm.

No information concerning provenance, however, its position in the Capitoline since the 18th century. suggests this is from Rome/Italy. The bust has been cut down from a larger bust-format probably, on its discovery in modern times. The tip of the nose and the right section of the bust have been restored. It is slightly worn on the chin and left eyebrow. The face has been cleaned but there are still remnants of sinter on the hair, neck and back of bust. The head is not complete: the right-hand side parting waves are not finished and the oblong bun has only been roughed out, ready for surface detail.

Bernoulli 1894, 14, 109, 112-113, no. 1 (JM, as identified in all subsequent scholarship); Jones 1912, 201, no. 47, fig. 46; Hekler 1912, pl. 302b; Strong 1929, 160, pl. 503; Paribeni 1934, fig. 315 (mid 3rd c.); Goldschneider 1940, fig. 94; Felletti Maj 1958, 109, no. 57, fig. 7.23; Meischner 1964, 105-109, no. 80, fig. 67; Helbig 1966, vol. 2, 144-145, no. 1305; Saletti 1967, 70; L'Orange 1967, 85, with images; Wiggers & Wegner 1971, 202-203, 212, fig. 59, 64a; Andreae 1973, fig. 571; Bergmann 1977, 30, pl. 7.2 (belongs in the later group of JM's portraits with the bust in the BM (no. 34)); Calza 1977, 295, no. 367; Fittschen 1978, 139; Fittschen & Zanker 1983, 30-32, no. 33, pl. 41-42 (Fittschen); Wood 1986, 59-60, n. 44, fig. 25, 126, replica no. 3 (JM, type 2).

The cut-down bust of Julia Mamaea forms a small triangle: stretching down to breast level, wide enough to include a section of chest. Julia Mamaea turns her head to the right and gazes straight ahead. Her head is the typical oval shape but thinner than her main type (nos. 28-33). The end of the nose has been restored but, from the profile, the curved top of the original hooked nose can be seen. The face is defined by pronounced nasolabial creases. The eyes are incised and have heart shaped drilled pupils. The brows form a monobrow of haphazardly incised hairs. The hair is styled in Mamaea's cap-hairstyle, formed of tightly pressed waves defined by individually etched, regular strands of hair. Just above the ears tiny strands of hair have been etched onto the cheeks.

The drapery of the bust is especially thin and consists of a heavily wrinkled tunic with sections of draped mantle over the back of the shoulders. The back of the bust consists of a small rectangular spine, which widens at each end, and a thin overlapping bust-lip. The back is worked with tooth and pick chisels.

The unfinished hair indicates that work on the bust was halted abruptly. This suggests that it was produced at the end of Alexander Severus's reign and that the work was halted due to Mamaea's assassination.

37. Bust of a woman wearing a cap-hairstyle with decorative twisted braids (C. 210-240), from Italy.

Naples, Museo Archaeologico Nazionale, inv. 6089. Consists of two parts: (1) the bust and head carved from the same block of white crystalline marble; (2) modern, marble *tabula* and foot. H: 56 (excl. *tabula* and foot: 13.5), W: 49, D: 15, head H. (chin-crown): 23.5, (chin-parting): 18 cm.

This bust is from the Farnese collection and consequently has probable Italian/Roman provenance. The nose has been restored. There are marks on the drapery and the face appears to have been extensively cleaned by the restorer.

Bernoulli 1894, 68 (Plautilla); Ruesch 1908, 254, no. 1059 (probably not Plautilla); Hekler 1912, pl. 301; Albizzatti 1914, 253, n. 43 (Plautilla); Meischner 1964, 151-4, no. 72, fig. 107 (mid-3rd c.); Saletti 1967, 35, no. 10 (not Plautilla); Buchholz 1963, 151; Wiggers & Wegner 1971, 124 (Plautilla); Meischner 1984, 324, pl. 3.

The portrait depicts a young woman in mantle enveloping shoulder-bust. Her hair is styled in a variation of the cap-hairstyle, worn in the Late Severan period. In this instance the hair falls much further down the neck to the shoulders and is defined by twisted framing bands. The bun at the back of the head is formed of further twisted sections and sits low on the back of the head and neck. At the top of the forehead and in front of the ears tiny strands of 'natural' curls escape the neatly pressed and modelled hairstyle. The oval face sits on a slender neck and is turned slightly to the right. The face is neutral in expression – its features ideal. The mouth is neatly pressed together and defined by a plump lower lip and cupid's bow upper-lip. The eyes are almond-shaped with heavy upper-lids, incised irises and eye ducts and heart-shaped drilled pupils. The contours of the skin are smoothly modelled. However, the suggestion of a double chin, lines beneath the eyes and etched mono-brow bring an element of realism to the portrait.

The portrait bust is draped in a gap-sleeved tunic, gathered at the shoulders. The mantle is draped high around the top of the shoulders and gathered in a thick fold on the right shoulder. Beneath the heavy drapery the breasts are just discernible. The drapery is defined by thick, simplified folds, worked with the drill. The quality of the workmanship and finish are good. Although the bust has been cleaned. It is possible to discern the high-polish finish on the chin, neck and drapery. Details, such as the slightly protruding ears and escaping curls, reveal the skill of the sculptor. The hair, even at the back, has been diligently completed. In contrast, the hollowed-out interior of the bust, hidden from view by the large bust-lip, has been roughly worked with a point chisel. The spine is defined by a thick strut, which widens at the top.

The bust, despite various identifications as Plautilla, does not match any of the imperial portraits in the numismatic record, nor is it close enough to any portraits in the round to suggest a replica of the same portrait type. There is no reason consequently to assume that this is an imperial woman. The cap-hairstyle with ears uncovered suggests a broad Late Severan date.

38. Bust of a woman with cap-hairstyle (C. 220-240), from Rome/Italy.

Rome, Musei Vaticani, Braccio Nuovo, inv. 2194. Consists of two parts: (1) the ancient bust and head, which are unbroken and were carved from the same block of white marble; (2) the modern marble foot and *tabula*. H. 56 (excl. tabula and foot: 13.5), H. head (chin-crown): 22.5, (chin-parting) 18.5 cm.

The bust's position in the Vatican collection, from at least the late 19th century, suggests a probable Italian/Roman provenance. The nose, chin and some folds in the drapery have been restored. The drapery around the breasts appears to have been re-worked and the restorer has extensively cleaned the surface. The display of this bust high up in the Braccio Nuovo makes close examination impossible.

Bernoulli 1894, 94-95 (not Julia Soaemias); Amelung 1903-1908, vol. 1, 77, no. 58, pl. 8 (Julia Soaemias, compare to a head, Museo Chiaramonti (inv. 282)); Buchholz 1963, 156; Wiggers & Wegner 1971, 164, 176 (not Julia Soaemias).

The portrait depicts a young woman in encircling mantle bust-format and with simple variation of the cap-hairstyle, fashionable in the Late Severan era. The head is turned to the left and up. The face is a neat oval with slight double chin. The parted mouth is defined by a thick lower and cupids-bow upper lip. The deep-set large almond-shaped eyes protrude and have heavy upper and lower lids. The brows are arched. The etched and drilled detail of the eyes and brows has largely been lost as a result of the bust's extensive modern surface clean. There are two lightly etched Venus rings on the neck. The typical cap-hairstyle is defined by carefully etched individually delineated strands of hair. The hair is drawn behind the ears and falls low on the neck before being plaited and coiled into an oblong bun at the nape of the neck. Etched lines in front of the ear indicate the 'real' hair.

The gathered section of the gap-sleeved tunic on either side of the neck can be seen. The tunic drapes from these points and forms simple folds. The back of the bust cannot be seen. The mantle is drawn around the bust and gathered in a small folded bunch at the left. The framing mantle dictates the oval shape of the bust and frames the breasts. The drapery is defined by deep, drilled pockets. It is difficult to judge the quality of workmanship of this bust, due to modern restoration and current display context. Details, such as the bun at the back of the head, have been completed, which suggests that the bust was finished to a good level in antiquity.

The bust was originally identified as Julia Soaemias, however, there is no evidence that this was an imperial woman. The portrait knows no exact replica nor does it so closely match a portrait in the numismatic record to support an attribution. The hairstyle and features are characteristic of the Late Severan period and group this bust with a selection of similar examples (nos. 38-40).

39. Bust of a woman with cap-hairstyle (C. 220-240) from Rome/Italy.

Warsaw, Państwowe Muzeum Archeologiczne, Annex Nieborów, inv. 279. Bust and head are still in one piece and were carved out of the same block of grey, veined marble (Sardurska). H: 56, W: 48, D: 23, head (H. chin – crown): 21 cm.

Brought to Poland in the late 18th c. by Princess Hélène Radziwill and was presumably acquired in Rome and consequently has a probable Roman/Italian provenance. It was kept in Radziwill's castle before being taken to Nieborów in 1836. The nose has been broken off and prepared a new one (now lost/removed?). The chin and left eyebrow have also be slightly damaged. There is a large hole on the right side of the back of the head. A metal ring has been nailed into the support of the bust. There are no modern restorations.

Sadurska 1972, 43-44, no. 43, pl. 37: funerary portrait of a private Roman woman, 215-235.

A frontal portrait of a woman on encircling mantle shoulder-bust. The bust is draped in a gap-sleeved tunic, the gathered points of which can be seen on the left shoulder. The mantle is drawn round the bust and thrown over the left shoulder in a thick fold. The hair is styled in a simple cap-hairstyle. The hair is parted in the middle and combed behind the ears, reaching mid-way down the neck before being gathered into a flat oval bun defined by horizontal concentric circles. The bust is very roughly worked at the back with the point chisel and is defined by a thick, rectangular strut and overlapping bust-lip. The spine and recessed space within the bust have been crudely completed.

The oval face is defined by sharp arched brows, which almost meet in the middle. The eyes are framed by heavy upper-lids, which are articulated by a thick line at the crease of the lid. The irises are incised and the drilled pupils appear to direct the gaze up. This impression is furthered by the slight tilt of the head back. The small mouth has full lips and turns down at the edges. A double chin gives the face a youthful plumpness.

This is a generic portrait of young woman of Late Severan date. The bust is of basic quality and is cursorily completed. Details such as the bun have been crudely etched into the back of the head. Further, the frontal aspect, with slightly titled back head, create an awkward posture and the brows are too sharply and regularly defined. The most accomplished element is the bust drapery, which forms thick, drilled folds. The regular etching of the individual strands of hair, schematic eyes, drapery style and cap-hairstyle combined suggest a Late Severan date (compare to nos. 38, 40-41).

40. Portrait of a woman with cap-hairstyle (220-40) from Rome/Italy.

Florence, Galleria degli Uffizi, inv. 1914, 248. Consists of two fragments: (1) the ancient head and bust, carved out of one block of white, Parian (?) marble; (2) the modern, *nero antico tabula* and foot. H: 62 (excl. *tabula* and foot: 15.5), W: 56, D: 25, H. head (chin-crown): 21 cm.

No details of provenance. In the Uffizi since at least the 19th century. and presumably comes from Rome/Italy. The surface has been heavily cleaned and waxed. The tip of the nose, patches in the left cheek and part of the bust-spine are all modern restoration.

Dütschke 1878, vol. 3, no. 235; Bernoulli 1894, 91-92 (AS); Amelung 1897, 106; Mansuelli 1961, 118, no. 150, fig.150 (Late Severan but not AS); Wegner & Wiggers 1971, 174 (time of AS).

Bust of a woman with simple cap-hairstyle and arm-sling shoulder-bust. The hair is parted in the centre, the individually chiselled hairs have a very gentle wave and are combed behind the ears and gathered into a plaited, coiled oblong at the nape of the neck. The thin, oval face is defined by a prominent bone structure and unusually high forehead. The small chin is marked by a carved recession just beneath the mouth, which makes the lips appear pursed. The nose has a slight arch. The almond-shaped eyes are deep-set, framed by lightly curved, fine brows. The pupils are drilled and the irises incised.

Only a small section of the tunic collar can be observed, the rest of the bust is enveloped in the mantle. The draped right hand can be discerened gripping to a sling of drapery. The left breast and top of the left arm are also subtly indicated. The drapery is carved in simple, flat folds. The back of the bust forms a shallow oval which has been roughly worked with the point and tooth chissel. The bust-lip joins the spine at the top rather than overlapping it. The top of the spine, which remains, widens at the top. The portrait otherwise presents a work of reasonable quality and high finish. Details, such as the back of the hair, are complete.

Despite its heavy surface clean the bust retains some of its ancient character and represents a youthful and subtly physignomic portrait. The simple variation of the cap-hairstyle, bust-format and drapery style support a Late Severan date.

41. Extensively restored bust of a woman with cap-hairstyle (220-40), from baths at Bacucco, Italy.

Paris, Louvre, inv. MA 1035. Consists of two parts: (1) the head and bust are unbroken and have been carved from one piece of white marble; (2) modern *tabula* and foot. H: 68 (excl. *tabula* and foot: 15), W: 43, D: 23.5, H. head (chin–crown): 23 cm.

One of a group of antiquities, purchased for the Louvre in 1865 from the collection of Giovanni Pietro Campana – originally from the baths at Bacucco (outside Viterbo) along with nos. 42 & 43, a mid-third-century woman's head on non-pertinent bust (MA 1034) and 'fountain group' (Louvre inv. MA 351). Camilli's letter, reporting his excavation of the site, records finding the 'fountain group' and eleven 'busts'. Large section of the left side of the face, including the eye, cheek, forehead, ear and section of the hair, is a clever modern restoration. Right section of hair at the back of the head and the nose are modern additions.

Michon 1918, 66; Michon 1922, 59 (3rd c.); Meischner 1964, 164, no. 101, 166, fig. 117: (unknown woman, Late Severan: 222-235); Kersauson 1996, 438-439, no. 202 (Late Severan).

Bust of a woman with aged features on an encircling mantle shoulder-bust. The well-preserved right side of this portrait's face reveals a large protruding eye with incised irises and drilled pupil. The face is mature, as indicated by the sagging flesh, which forms a double-chin behind the small weak chin, the bag beneath the right eye and lines at the edges of the upper eyelid. The mouth is long, with a large lower and thin upper lip, which turns up slightly at the edges.

The hair is carefully engraved in regular wavy lines and is formed into a cap-hairstyle, typical of the Late Severan period (compare nos. 38-40). The two sections of hair, beneath the ears at the back of the head, appear to have been broken off and replaced by probably modern, restored pieces. This may suggest that these sections were originally pieced (for example 17-18, 35, 48-50, 52). In front of the right ear a large curl of escaping hair suggests 'real' hair and may indicate that the woman is wearing a hairpiece.

The bust is draped in gap-sleeved tunic, the gathered points of which frame the neck and from which the tunic drapes in v-shaped folds. The mantle is wrapped round the bust, forming a thick, framing border. The right arm and top of the right breast are subtly indicated. The back of the bust is neatly worked with tooth-chisel. It is defined by a thick, overlapping bust-lip and curved, rectangular strut.

Despite the extensive restoration, it is clear from the right side of the face and bust that this is the work of a competent sculptor. Even though the hairstyle and bust-format are of the typical Late Severan fashion, grouping this bust with a number of other similar women's busts, the aged features create a highly individual portrait (contrast with nos. 38-40).

42. Re-carved bust of a woman with separately carved cap-hairstyle (C. 200-230), from baths at Bacucco, Italy.

Paris, Louvre, inv. CP 6416, S 5634. Consists of two separate pieces: (1) white marble hairpiece; (2) the head and bust carved from the same block of white marble with iridescent crystals. H: 54, W: 44, D: 22, head H. (chin–crown): 21.5 cm.

One of a group of antiquities, purchased for the Louvre in 1865 from the collection of Giovanni Pietro Campana – originally from the baths at Bacucco (outside Viterbo) along with nos. 41 & 43, a mid third-century woman's head on non-pertinent bust (MA 1034) and 'fountain group' (Louvre inv. MA 351). Camilli's letter, reporting his excavation of the baths records discovery of 'a bust with a wig of removable hair.' The tip of the nose has been restored, there is also a large plaster repair on the right forehead.

Camilli 1835, 1-7; *Cataloghi Campana* 1857 (JD); Héron de Villefosse 1890, no. 2284; Bernoulli 1894, 45-46; Héron de Villefosse 1896, no. 1085; Michon 1897, 429, n. 1; Crawford 1915/1916, 113, no. 48; Michon 1918, 68; Michon 1922, 61; Felletti Maj 1953, no. 257; Charbonneaux 1963, 171 (JD); Meischner 1964, 155, no. 84 (unknown woman: C. 208-222); Schauenburg 1967, 46, n. 12, fig.7; Parlasca 1970, 128-129, n.37, pl. 58, 1; Wiggers & Wegner 1971, 210 (private portrait, time of Julia Mamaea); Wrede 1981a, 232-233; Wrede 1981b, 130, fig. 43; Parlasca 1970, 128, n. 36, 157 (JD, compares to lost portrait bust of Frederich the Great); Kersauson 1996, 406-407, no. 187 (210-225).

Re-carved portrait of a young woman with separately carved hairpiece, on an encircling mantle shoulder-bust. The face is thin and defined by physiognomic features. The draped bust is oval in shape and reaches to just beneath the breasts. It is draped with a tunic gathered at the shoulders and a mantle, which is wrapped round the entire bust and gathered in a large fold on the right side. The cap-hairstyle is parted in the middle and pressed into thick waves of hair. On top of this wavy hair design a thick, crudely carved, flat, oval bun is etched into the back of the head, defined by three ovals inside each other and a zigzag design indicating the braided nature of the hair. The hair, as indicated by the thick line between the hairpiece and head, is a separately carved hairpiece that has been attached with plaster (compare nos. 3-4, 21, 42, 44). The back of the head is marked by a section of untidy chisel lines and has been roughly finished. The back of the bust has been roughly hollowed out, with a roundel, around a thick bust-spine.

The face has been re-carved: the deeply socketed eyes have the thick lids characteristic of this era and sit beneath sharply ridged brows. Sections of marble have been cut away at either side of the face, making the cheeks appear hollow and the cheekbones overly high. The old chin has been remodelled and is replaced by a small chin, cut into the face. The bust-format is of a type fashionable in the Antonine and Severan era, although the simple, flat folds of drapery may reflect either a lesser carver or be indicative of Severan re-carve. The thin profile may support the latter option. Despite the extensive nature of this remodel the proportion of the head to bust and the posture of the head remain satisfactory. This fact is testament to the skills of the sculptor but also suggests that the Severan bust was reworked from a similar portrait type, probably an earlier Severan or Antonine female portrait bust.

The oblong bun at the back of the head recalls the hairstyles of Julia Mamaea, however, in this case the ears are covered and thus the closest imperial parallel are coin portraits of Plautilla (see here 81-83, table 4.1-2; Hill 1964, 8, app. 4, figs. 17-21). This portrait should consequently be dated broadly between the Severan and Late Severan eras. The bust was displayed with a large selection of other third-century busts, probably a family group, at the baths in Bacucco (here nos. 40 & 43; see here for discussion 280-6).

43. Head of a woman, wearing a parting-braid (230-240 AD), on unrelated (ancient?) arm-sling bust, from baths at Bacucco, Italy.

Paris, Louvre, inv. MA 1065, H.0.29 m. Consists of two separate parts: (1) the ancient head, broken at the bottom of the neck, of medium grained white marble; (2) the bust, not pertinent. H. (bust & head): 29 cm.

One of a group of antiquities, purchased for the Louvre in 1865 from the collection of Giovanni Pietro Campana – originally from the baths at Bacucco (outside Viterbo) along with nos. 41 & 42, a mid-third century woman's head on non pertinent bust (MA 1034) and 'fountain group' (Louvre inv. MA 351). Camilli's letter, reporting his excavation of the site, records finding the 'fountain group' and ten further 'busts'. The strong turn of the neck indicates that this head originally belonged to a bust portrait. This is supported by Camilli's letter which mentions the discovery of eleven 'busts' but makes no mention of other sculptural portrait formats besides the 'fountain group'. There is a bash to the left eyebrow. There are large areas of discolouration on the right side of the back of the head, face, chin and neck. The restored bust is identified by Kersauson as a modern imitation of an Antonine draped bust. Restoration: nose, patch of the left eyebrow and the lower-lip have been re-carved.

Héron de Villefosse 1890, no. 2271; Wrede 1981a, 232; Wrede 1981b, 125, fig. 127; 242; Baratte & Metzger (eds.) 1985, 242; *Kersauson 1996, 472-473, no.221; ibid, 437*

Head of a woman, turned to the right and broken at the base of the neck mounted on an arm-sling bust (modern?). The woman is depicted with aged features: lined brow, bags beneath the eyes, full but loosely modelled cheeks and double chin. The neck has two venus rings. Large eyes, with thick upper-lids, incised irises and bean-shaped drilled pupils sit beneath thin, regularly etched brows. The large ears, philtrum, creases at the side of the mouth and prominent cleft in the chin enhance the physiognomic aspect of the portrait. The woman's hair is parted in the middle and styled into a neat cap with gently pressed, regular waves of hair. The hair is pulled behind the ears and falls to the nape where it is braided into a trapezoid parting-braid which reaches the crown of the head.

This portrait depicts the same woman as that represented in the reclining, 'fountain group' of a Late Severan couple in the guise of river gods, which also provenances from the baths of Bacucco. However, in the 'fountain group' the woman is depicted with more youthful features and supply modelled skin. Further her hair, while similarly styled at the front, is plaited and coiled into a typical Late Severan oblong bun. Wrede consequently notes that this head must depict the same woman but be of later date. This is reflected in respective portraits' hairstyles. While the fountain group depicts the woman with a typical Late Severan hairstyle, this head represents her with a parting-braid, the shape and height of which suggest a later, possibly post Severan date. The existence of two portraits of the same woman suggest a close relationship between this woman and the baths complex, either as a patron or family of a benefactor. The decision to distinguish the portraits in terms of hairstyle and aged features reveals a concern with creating accurate likenesses and, for those women who could afford more than one portrait, the desire to be depicted with a fashionable and up-to-date hairstyle.

44. Re-carved bust of a woman with separately carved cap-hairstyle (Hadrianic/Trajanic/C. 210-230), from Rome.

Rome, Museo Capitolino, inv. 488. Consists of two ancient parts carved from white marble: (1) head, bust, *tabula*, and foot; (2) hairpiece, separately worked and is secured with plaster. H: 57.5 (incl. foot and calyx leaves support: 12), W: 38, head H. (chin-parting): 17, (chin-crown): 19 cm.

Previously in the Albani collection (no. B109) and has a probable Roman/Italian provenance. Top right ear broken off and left unrestored. The nose tip, left ear, and sections of the drapery have been restored with plaster. The face has been heavily cleaned.

Bernoulli 1894, 173 (not Salonina, time of Julia Mamaea); Helbig 1966, vol. 2, 144-145, no. 1306; Jones 1912, 212, no. 77, fig. 52 (early 3rd c. time of Elagabalus); Crawford 1915/1916, 115, no. 56 (Severan); Paribeni 1934, fig. 313 (mid 3rd c.); Bovini 1943, 233 (beginning of the 3rd c.); Goldscheider 1945, fig. 92-93; Orlandini 1952, 225, n. 5 (time of Elagabalus); Felletti Maj 1958, no. 323 (Severan); Mansuelli 1961, 118, no. 150; Jucker 1961, 105, no. 54, fig. 45 (C. 230); Meischner 1964, 147-153, no. 57 (mid-Severan); Buchholz 1963, 151 (private portrait of the time of Plautilla); Strocka 1967, 118, n. 16; Wiggers & Wegner 1971, 126 (private portrait after time of JM); Wegner & Bracker & Real 1979, 132 (not Salonina, C. 225); Fittschen & Zanker 1983, 104-106, no. 155, pls. 182-183 (Fittschen); Meischner 2001, 27 (207-218).

The re-carved bust presents a slim featured, young woman with separately carved cap-hairstyle. The bust has been re-carved and betrays its original Trajanic/Hadrianic form: the triangular shape, the flat cylindrical foot, carefully finished back and calyx leaves support all point to the bust's formative phase. The bust has been extensively re-carved, creating a stylised effect. The hairpiece is thin and un-luxurious, clearly modelled from a scrap of marble to form a tight cap. The way in which the hair sits tight to the head and is combed behind the ears is typical of the Late Severan period. However, the size of the large plaited and coiled bun at the back of the head is more typical of the earlier Severan period (see coin portrait Julia Maesa: table 4.6). Thin sections of marble on the neck belong to the portrait's former hairstyle, cut down in such a manner as to make speculation over the original hairstyle impossible. The face is skilfully sculpted but appears exceedingly thin, the eyes are deep set, the forehead, in contrast, appears to protrude unnaturally and the chin is recessed. When viewed in profile these features appear angular and sharp. The long, thin neck is also strange: there is a slight bulge in the middle, perhaps indicative of a former adam's apple. As a result of the re-carve, the top of the right ear has been severely damaged, the helix cut away. The bold decision has been taken by the sculptor to completely replace the left ear (modern?). The new ear is awkwardly positioned and protrudes from the head in a manner incongruous with the otherwise delicate features of the new portrait.

The original bust must not have provided the volumes of marble necessary for a more satisfactory re-carve. It also seems that the original portrait depicted a drastically distant subject to that of the re-carve. The bulge at the neck and generally aggressive approach of the carver may suggest that the original bust was of a Trajanic/Hadrianic man for example fig. 70. The heavy lidded eyes, etched brows and, most importantly, hair date the re-carved portrait to the Late Severan period.

45. Bust of a woman with cap-hairstyle, heavily restored (C. 210-240), from Nemausus, Narbonne province.

Nîmes, Musée Archéologique, inv. 891.25.4. Consists of three parts: (1) head (ancient); (2) bust (ancient); (3) modern marble foot. The head was broken from the bust and has been re-attached. The posture suggests that it belongs and both parts were carved from the same block of ochre-white marble. H: 65 (excl. foot: 13), W: 49.5, D: 21, head H. (chin-crown): 24 cm.

Recorded being discovered in Nîmes in 1831 and is part of the Perrot Ancient collection. Exact find context unknown and so is information concerning the extensive remodelling of the bust. The nose has been broken off and restored in marble. Bumps on the ears have also been patched with plaster. There are bumps to the bottom lip and forehead. The bottom of the bust spine has been broken and patched with plaster and the original *tabula* has been cut away. Portrait is ancient but the modern restorer's re-workings are extensive, especially to the drapery on the front of the bust, which has been completely re-carved.

Bernoulli 1891, 65, no. 3, pl. 19 (Plautilla); Espérandieu 1908, vol. 2, 424, no. 2651.

Woman with Late Severan hairstyle in a draped, shoulder-bust. The bust reaches beneath the breast and includes the upper arms. The unusual drapery formulation is a result of modern reworking and is far more resonant of 18th-19th c. busts than ancient ones. The back of the bust testifies to the antiquity of this work. The hollowed-out, oval back with rectangular spine and bust-lip, roughed out with the tooth-chisel, are typical of busts in the third century. The bust spine, although broken, seems to have extended below the level of the bust and would originally have been carved from the same block of marble as the ancient *tabula* and foot (now lost) a distinctive ancient feature (see Müller-Kaspar 1994, 132-133. figs. 63-64). The shape of the bust and the thick re-carved folds indicate that this would have originally been draped with a large, twisted, encircling mantle (see for example nos. 39-41).

The face and hair have also been cleaned and had a partial re-work. In contrast to the bust, elements of the ancient portrait have been preserved. Features such as the large eyes with heavy upper and lower lids, drilled pupils and incised irises are typical of the third century. Despite the modern re-working, which strives to create a more uniform and ideal female portrait, expressive ancient elements remain, most notably the large, frown lines at the bridge of the nose and thick bags beneath the eyes. The hair also seems to have been worked over, although the restorer has preserved the original cap-hairstyle typical of the Late-Severan period (see for example nos. 38-40).

46. Re-carved bust of woman with cap-hairstyle (Antonine/C. 210-240), from 'Hanghaus 1', Ephesos.

Selçuk, Ephesos Archaeological Museum, inv. 1566. Consists of three reconstructed parts, all ancient and belonging: (1) the head, bust and *tabula*; (2) a fragment of the *tabula*; (3) the foot. The bust and *tabula* have been carved from the same block of marble, the foot has been worked separately and part of the iron dowel, used to attach it, remains (Eichler & Schede; Aurenhammer). Isotopic analyses (in 1999) confirm that it was carved from Luna marble. H: 66.5 (incl. foot: 16), W: 44, H. head (chin-crown): 22 cm.

Discovered in Eichler's excavations (1961) of 'Hanghaus 1': found in the basin of the fountain built into the peristyle court, the foot to the south of the fountain in the western intercolumniation. The *tabula* was broken several times. The bust is in excellent condition. A few marks from root fibres remain. The nose has been bumped and there are small nicks at the base and bottom edge of the foot.

Eichler 1961, 69, pl.2; Ders. 1961, 22; Mellink 1962, 66, 83, pl. 23, fig. 18; Eichler 1962, 83, fig.23; Meischner 1964, 164 no.195; Alföldi-Rosenbaum & Inan 1966, 134-135, no. 163, pls. 95, 101, 1; Rüsch 1969, 88, n. 152; Wiggers & Wegner 1971, 173; Bammer (et. al.) *59*-60, fig. 8; Wegner 1976, 125; Freyer-Schauenburg 1980, 119, no.5 (Late Severan); Erdemgil (et. al.) 1989, 136-7 (Julia Paula); Aurenhammer 1996, 163-165, 194 no. 11, pls. 83-84; Aurenhammer 1999, 538, 542; Kersauson 1996, 414, no. 191; Özgan 1999, 167, n.522.

The bust depicts a young woman with cap-hairstyle on knotted mantle, shoulder-bust with decorative *tabula* and cylindrical bust-foot mount. The head is turned slightly to the left and gazes steadily ahead. The face is unlined and neutral in expression with small, plump, pursed mouth and straight, well-proportioned nose. Her large eyes are deep-set and defined by thick lids, chiselled irises and drilled heart-shaped pupils. The gently arched brows have individually delineated etched brows. The nostrils, filtrum and mouth have been defined with a drill. The skin and drapery has been buffed to a high-gloss finish. The hair is completely worked with a chisel and is defined by individually etched, loosely waved hairs. The plait is created with a simple herring-bow pattern. A line runs round the hairline, where the hair is drawn back, and, in front of this, thin sections of hair fall onto the forehead. In front of the ears thick curls of hair can be seen. The back of the bust, has been chiselled and worked with a rasp (Aurenhammer). The back has a long thin spine, which only barely tapers out at both ends. The *tabula* is decorated with a floral relief design and is framed by open volutes and horizontal grooved borders. The cylindrical bust-foot has larger grooved upper and lower *torus* and recessed *scotia.*

The fact that the hair is carved in a cap so close to the head and the severe manner in which it is drawn back from the forehead have led Bartman to suggest that the bust could have been re-worked (Aurenhammer 1996, 165). The deep-set eyes, although characteristic of this period, and high-cheeks may also support this argument. Without close inspection I cannot be definitive on this issue. If the bust has been re-worked the work done has been minimal and skilfully completed. Such tell-tale and definitive signs as bashed or badly re-worked ears are lacking. Furthermore, the bust-format fits well chronologically with the portrait type. The manner of carving the eyes, buffed marble finish, thin, simple folds of drapery and bust-format are all suggestive of a late second to early third century date. The hairstyle allows us to more closely date this to the Late Severan period. While identification of this portrait as Julia Paula cannot be substantiated, comparison with this imperial woman's coin portraits reflect the date of this bust in the Late Severan era. The bust was probably displayed in the *peristyle* of the Roman *domus*, where it remained until its final abandonment in Late Antiquity.

47. Half-figure bust with knotted mantle format (C. 190-240), head does not belong, from Rome/Italy.

Rome, Musei Vaticani, Braccio Nuovo, inv. 2180/2181 (?). Over-life-size bust in three parts: (1) head of Julia Domna (Lepcis type) (ancient but does not belong with this bust); (2) bust and *tabula* carved from a block of fine crystalline, white marble; (3) modern marble foot. H: 74 (excl. foot) cm.

No specific details concerning provenance are known, position in the Vatican collection since at least the early 19th c. indicate probable Roman/Italian provenance. Other than loss of original head the bust is in excellent condition. It lacks the bottom section of the *tabula*. No discernible repairs or large bumps. The display situation (v. high-up on a column) makes close analysis impossible.

Gerhard 1836, 92, no. 37; Bernoulli 1894, 44; Amelung 1903-1908, vol. 1, 113-114, no. 98, pl. 16; Fejfer 2008, 256, fig. 183.

A knotted mantle, waist-bust with large, heavily modelled breasts wearing a gap-sleeved tunic secured around the waist. The gathered points of the tunic can be seen at the shoulders, three on the right, and two on the left. The bust is displayed on a simple, scrolled *tabula* with grooved, horizontal border. The drapery is rich and falls in textured folds, with deep pockets and creases, which indicate extensive use of the drill.

The over-life-size bust and its statuesque nature, reaching below the waist, reflect a trend for larger bust-formats in the late second to third century. In this instance the size of the bust-format makes a third century date probable. The bust-format with knotted mantle is replicated in a number of third-century women's busts (nos. 46, 54, 60, 70) and is well known from representations of busts in other media in the third-century (see here 59-60, figs.26-30).

48. Bust of a woman with voluminous, waved cap-hairstyle (220-50), from Arausio, Narbonne.

Neuchâtel, Laténium parc et musée d'archéologie, inv. F-Orange-7. The head, bust, *tabula* and foot are unbroken and were carved from the same block of fine-grained, white marble. Sections of the hair, at the back of the head, have been separately carved and pieced, attached with plaster. H: 73 (incl. *tabula* and foot), head H. (chin–crown): 24.6 cm.

Given by Mr. Dubois, on behalf of the society of Pasteurs between 1858 and 1861. Recorded provenance Arausio (modern Orange). Excellent condition. Tip of the nose and a patch on the right cheek have been filled with plaster. Small sinter marks on the front of the bust.

Déonna 1913, vol. 15, 32, n. 6, fig. 6-7 (AS); Espérandieu 1925, 118, no. 6741; Meischner 1964, 156, no. 88; Wiggers & Wegner 1971, 174; Jucker & Willers 1983, 188-189, no. 79 (220-230). Meischner 1984, 326, n. 11, pl. 13; Meischner 1985, 137-139 n. 20, pl. 6; Meischner 2001, 32, fig. 51 (218-225).

Portrait of a young woman wearing a cap-hairstyle, with oblong horizontal plaited bun on an encircling mantle, shoulder-bust. In this instance the loose curls on the forehead and layers of hair in front of the ears may indicate 'real' hair and suggest that she is wearing a wig. The head is turned slightly to the left. The eyes are large and deep-set, framed by thick arched brows, with individually delineated hairs, which almost meet in the middle. The upper and lower eyelids are large, the tear ducts and irises incised, the heart-shaped pupils drilled. The nose is straight and long. The mouth is plump and carefully formed with slightly parted lips. The face forms a full, broad oval, with small chin and broad forehead. The unlined skin and supple contours of the face identify the subject as a young woman.

The collar and gathered points of the gap-sleeved tunic are exposed, however, the rest of the tunic is enveloped in the thick folded mantle. The folds of drapery are simply formed and relatively flat. The *tabula* and foot are simple in design: the *tabula* is a rectangle with horizontal, grooved detail and the cylindrical foot is defined by equal upper and lower *torus* and recessed *scotia*. The hollowed-out, high oval of the back of the bust is defined by a long rectangular spine, which widens at bottom and top. The back is neatly worked with a tooth-chisel but, as was customary in this period, is not finished further. This is an excellent work not only in terms of its preservation but the quality of workmanship. The hair is plastically formed and even the eyebrows are thick and lustrous. The small pinned back ears, plump mouth, small chin and broad face create a youthful but individual portrait.

The drapery style and bust-format are both indicative of a third-century date. The hairstyle, however, is more difficult. The bun at the back of the head and basic cap-hairstyle initially suggest a Late Severan date, as Jucker and Willers suggest (compare Julia Mamaea: nos. 28-36). However, the thick, natural waves and wedges of hair behind the ears may be compared with mid-third-century hairstyles (for example Etruscilla's coin portraits, variation of the cap-hairstyle table 4.16). This bust then should be dated somewhere between the end of the Late Severan period and the mid-third-century. The bust is said to have come from modern Orange and probably represents a notable of the ancient city of Arausio.

49. Bust of Tranquillina re-carved from a woman's bust (C.100-150/C. 241-244). From the Villa at Chiragan, Gaul.

Toulouse, Musée Sant Raymond, inv. 30169. Under-life-size bust in three reconstructed ancient parts originally carved from the same block of white marble: (1) head broken off at neck; (2) right section of bust shoulder; (3) bust, *tabula* and foot. H: 49 (incl. foot and *tabula*), W. 37, D. 18, head H. (chin–crown): 19.5, (chin-parting) 15 cm.

Excavated (Du Mége) at Chiragan in 1826. Sculptures found broken up and mixed with bits in villa, buried in the ruins of the building (Joulin 1901, 339-340; Bergmann 2007, 324). At the back of the head, a roughly chiseled area has been prepared for the application of marble pieces to complete the hair, part of the remodelling of the bust in antiquity. The bust has sustained extensive surface damage as a result of its burial: large areas of discoloration and sinter marks to the left side of the face and back of the bust. Blackened sections on the left side of the head and back of the bust may be the result of fire damage prior to burial. No modern additions.

Du Mége 1829, 69, no. 314 (Plautilla); Joulin 1901, 123, no. 298 (Otacilia Severa); Espérandieu 1908, vol. 2, 90, no. 1001; Poulsen, F. 1951, 523, no. 754; Felletti-Maj 1958, 179, No. 220; Bergmann 1977, 39; Wegner, Bracker & Real 1979, 52, 56; Cazes 1999, 141; Braemer 1999, 53, fig. 2 (Otacilia Severa); Rosso 2006, 482-484, fig. 182 (Tranquillina); Bergmann 1999, 28, n. 145; Bergmann 2007, 329, n. 41, 333-335, pl. 90; ibid., 5.1, pl. 99: 20-21; Fittschen & Zanker 1983, 33-34, no. 36 replica list.

The bust is a slightly below-life-size, woman's bust, the head of which has been re-carved into a portrait of Tranquillina. The small bust encompasses the shoulders, chest and top of the breasts. The drapery consists of a heavily crinkled, gap-sleeved tunic, gathered at two points on the left shoulder and one point on the right, and the top of the mantle, which models and defines the edge of the bust. The *tabula* is a plane rectangle, the cylindrical foot simply moulded with a slightly recessed *scotia* and grove detail around the lower and upper *torus.* The back of the bust has an artfully formed rectangular spine, which widens at both ends. The bust-lip forms a rim at the top of the bust. The back has been finished to a high standard, the rasp used to remove tool-marks. This degree of finish, bust-format and drapery style are indicative of the bust's original Trajanic/Hadrianic character (compare to figs. 68 & 70 and re-carved busts no.25 & 44).

In contrast to the bust the portrait has been extensively re-carved. This is indicated by the deep-set eyes, bashed ears and pieced sections of marble (now lost) at the back of the head. Despite these signs the transformation is convincing, partly reflecting the advantage of Tranquillina's portrait, which was defined by a small oval face and simple, youthful features. The face is a round oval, with slightly parted, full lips that turn up at the edges. The deep-set eyes are overly large and framed by thick upper-lids. The irises are incised and the pupils drilled. The brows are etched and meet at the bridge of the nose. The forehead is small and sits beneath an arched hairline. The nose is characteristically long (compare to Rossie Priory portrait head, Poulsen 1923 109, no.108). The head is gently turned to the right and tilted slightly down. The hair forms a cap of tightly pressed waves, which sits close to the head. The hair is then gathered behind the ears and formed into a rectangular parting-braid, which reaches the apex of the head and is demarcated by a simply evoked basket weave pattern.

Tranquillina is well represented in the material record, with thirteen identified sculpted portraits (replica list: Fittschen & Zanker, 33-34, no. 36). This bust reflects the well-disseminated portrait type of Tranquillina considering the length of her husband Gordian III's reign. It also provides evidence for the third-century practice of re-use, even for portraits of the imperial family, and in prosperous elite villa contexts (see here for discussion 140-145 & 251-260).

50. Half-figure re-carved bust of a woman wearing parting-braid hairstyle (C. 210-220/C.240-260), from the Villa at Chiragan, Gaul.

Toulouse, Musée Sant Raymond, inv. 30131. Life-size bust in three pieces: (1) head broken off at neck (ancient); (2) bust and top of the ancient *tabula* with fretted scrolls (ancient); (3) pedestal (modern). Head was broken from the bust but material and fit suggest that they belong together. H: 64.5 (excl. pedestal: 14.5), W. 64, D. 29, head H. (chin–crown): 25 cm.

Excavated (Du Mége) at Chiragan in 1826. Sculptures found broken up and mixed with bits in villa, buried in the ruins of the building (Joulin, 1901, 339-340; Bergmann 2007, 324). At the back of the head, a roughly chiseled area and dowel holes with remnants of the original iron pins indicate where the application of marble pieces (now lost) to complete the hair. Lower section and hand of the left arm are missing, as is part of the right hand and a section of the nose. The portrait has been re-carved in antiquity (Bergmann 2007, 335). Some minor surface discoloration, the back of the bust is defined by large areas of discolouration and sinter marks. Modern restoration includes the re-carving of the right hand and part of the left arm. Plaster additions to the tip of the nose, part of the neck and hair and folds of drapery on the right shoulder, arm and front of the bust.

Du Mége 1829, 69, no. 314 (Plautilla); Joulin 1901, 339-340, no. 314 (Salonina); Espérandieu 1908, vol. 2, 86-87, no. 993; Felletti-Maj 1958, 240, no. 328; Saletti 1967, 39, no. 29; Wegner & Wiggers 1971, 128 (mid 3rd c.); Kleiner 1976, 127, pl. 27.2; Wegner, Bracker & Real 1979, 134; Balty (et. al.) 1995, 155 (compares posture to woman on Lion Sarcophagus, Tarragon no. 111); Cazes 1999, 142; Meischner 2001, 44 (235-245); Bergmann 2007, 333-335, n. 75, pl. 93, 8.5, pl. 100, 22-23; Fejfer 2008, 256, 260, n. 101, fig. 184.

This is a half-figure, arm sling bust of a woman with mature features. The head is turned to the right and tilted slightly down. A tension in the eyes and brow create a responsive appearance. She is depicted in a tunic and large enveloping mantle, which contains her right arm, the hand of which rests on a sling of drapery. The top half of the lower left arm is draped in the sleeve of the tunic, only the stub of the upper portion of the arm emerges from the drapery. The hand and upper arm are missing but the remnants of a finger suggest that this hand was gripping the mantle just below the shoulder.

The face is plump and from the left we can see the suggestion of a double chin. The eyes have thick lids with incised irises and drilled pupils, which direct and intensify the portrait's gaze to the right and down. The skin is smoothly modelled, however, the chin has a dimple and lines descend from the nose along the checks. The arched brows, with their engraved eyebrows create a furrowed effect. The mouth in contrast is small and neutral in expression. Her ears are, despite being pinned back, large and thick. The hair is cut very close to the head in a simple style consisting of wavy bands, descending behind the ears and then gathered into a broad parting-braid with etched criss-cross design to indicate the plait.

The closely carved hair, pieced sections at the nape of the neck, high-cheekbones, large, deep-set eyes and damage to the ears indicate that the bust was re-carved. The half-figure format indicates a date not earlier than the Severan period. The ears, which are intact, suggest a cap-hairstyle of the type fashionable in the Late Severan period. Pieced sections at the back of the head reflect the necessity to adapt this style into a large parting-braid. This hairstyle with its apex braid, in its current form, dates to the mid. third-century. The bust has consequently been re-used only shortly after its original creation. This portrait probably depicts an elite private woman, probably a member of the family at Chiragan.

51. Bust of Otacilia Severa (244-249), from Rome/Italy.

Florence, Galleria degli Uffizi, inv. 1914, 271. Formed from three fragments: (1) head broken off at the neck (ancient); (2) bust (ancient); (3) *nero antico tabula* and foot (modern). Head appears to be pertinent and has been carved out of the same block of white marble as the bust. H: 61 (excl. modern *tabula* and foot: 22), W: 59, D: 23, H. head (chin-crown): 23, (chin-parting): 19 cm.

Entered the Uffizi in 1769 and probably has a Roman/Italian provenance. The nose, large section of the neck and several patches of the drapery have been restored and the surface has been cleaned with acid.

Dütschke 1878, vol. 3, no. 224 (bust modern); Bernoulli 1894, 172 (bust antique and belongs, all scholars since have agreed); Bovini 1943, 233, n. 2 (not Salonina but Otacilia Severa); Felletti Maj 1958, 239, no. 32 (private portrait, years prior to Gallienus); Mansuelli 1961, 116, no. 146, pl. 146 a-b (time of AS); Meischner 1964, 114-117, no. 100, fig. 79, 80 (late portrait type of JM: '*Typus Petworth*'); Wegner 1979, 59; Bergmann 1977, 39, no. 3, pl. 8.1, 2 (Otacilia); Fittschen & Zanker 1983, 34-35, no. 37, replica list: no. 2 (Otacilia) (Fittschen).

The Uffizi bust presents Otacilia's characteristic large oblong-shaped face, with crown height parting-braid, framing, thick waves of hair and large wedge-shaped sections behind the ears. The portrait is presented on a mantle enveloping, shoulder-bust. The head is turned slightly to the left and stares straight ahead. Only the neckline of the tunic can be seen and the mantle is pulled across the bust in one large sweep from the right to left shoulder. Although the bust stretches to nearly the waist and is wide enough to include both upper-arms, the thick mantle obscures the anatomy and the breasts are subtly indicated.

The bust is proportionally wide and thin in ratio to its height. The drapery is carved in simple thick folds, characteristic of the third-century. Care has been taken to the finish of the bust, as is indicated by the carefully etched, individual strands of hair, even on the back of the head and the neat criss-cross design of the parting-braid. The large, curving rectangular spine supports the neatly hollowed-out back, which has been worked with the tooth-chisel. A thick bust-lip overlaps the top of the strut. The bust is a work of good workmanship and high finish.

Three other, securely identified portraits of Otacilia, in the round are known: another bust, a recent find from a shipwreck off Corsica (no. 52), the head in the Capitoline (inv. 2765) and the over-life-size head in Petworth (inv. 46). In all cases it is clear that we are dealing with the same imperial portrait type, but none are exact replicas of one another. In the Uffizi portrait the head shape is still rectangular but is longer and thinner in relation to its width than the Capitoline head. The arched eyebrows are also far more defined and regular. The lips are full and neatly pursed. The skin is smoothly modelled and the cheeks, although still large, appear to be slightly carved at the sides to create a more defined and angular bone structure.

52. Bust of Otacilia Severa, with pieced parting-braid (244-249), from shipwreck off Grosseto-Prugna, Corsica.

Corsica, Musée de préhistoire et d'archéologie, Sarténe, no inv. Consists of two ancient parts: (1) bust and head carved from the same block of white marble; (2) a section of separately carved hair from the back of the head. Measurements unknown.

Discovered in an underwater excavation, Hervé Alfonsi (et.al.), of the wreck off Porticcio, near Grosseto Prugna, in Ajaccio (-5m.), Porticcio, Corsica, in 2006. Discovered close to its male pendant bust. The surface detail of the front of the bust have been extensively disintegrated: a large portion of the left side and bottom front of the bust are completely lost, as is the bottom of bust and presumably *tabula* and foot. The back of the bust, however, is in good condition: the separately carved section of hair has survived and may be slotted back into position at the back of the head.

Bastiani 2007, http://www.wmaker.net/ARASM/Campagne-2006_a52.html ; Parker 2008, 421; Massy 2013, 110-114, no. 20; Russell 2013a, 337 table 1, no. 52; Russell 2013b, 337, n. 100.

Woman with broad parting-braid, divided into six plaited sections, which are defined by a simple, etched zigzag design. The braid reaches the crown of the head. The bust is draped in a mantle, which is pulled in a large fold over the left shoulder. The format is a large oval, which appears to stretch to just beneath the breasts – we may envisage a similar mantle enveloping format to that selected in the Uffizi Otacilia bust (no. 50). The upper portion of the rectangular spine at the back of the bust and large-bust lip survive.

The height and breadth of the parting-braid suggest a mid-third-century date and may be compared with the hairstyle of Otacilia Severa (no. 50). The other finds from this wreck support this date and suggest an attribution with Otacilia. The bust was discovered not only with its male pair, which is in a similar state with largely corroded face, but clearly depicted a third-century man. Also from this site come two monolithic marble statues of a man and woman. The statue of the man was discovered as part of an earlier excavation season on the same wreck and was found in fragments, which have now been reconstructed. The statue is 6.56 ft. tall and depicts the man in military cuirass and *paludamentum* wrapped around his left arm. The right arm is raised and probably gripped a now-lost spear. The face has been corroded but enough remains to identify it as that of a third-century man. The woman's statue is also monolithic but is in a much worse state: sections of drapery at the bottom of the statue and the general shape are all that may be discerned. The separately carved face has been completely lost. Nevertheless, the size of the statues suggests that they are probably an imperial pair. Another bust, the face of which remains in better condition, also comes from this wreck and may be identified as a portrait of Philip I. The discovery of two coins of Philip I from the wreck support the identification of these portraits to this period. It is likely that the monolithic portraits depict a third-century imperial pair, probably also Philip I and Otacilia Severa. The busts may depict the same pair, as is suggested by their hairstyles – although without their faces it is impossible to be certain.

Further discoveries from the wreck include a fragmentary mythological sculpture, a marble child's head, a huge amount of window glass (170kg) and at least thirteen different varieties of amphorae, apparently containing wine and oil. This combination of goods, the monolithic statues and large quantities of window glass suggest that the cargo represented goods being transported for sale rather than the movement of one owner's possessions. The boat was probably en route from Ostia/Portus to Spain (Tarraconensis or Baetica), perhaps the cargo of an official based in Spain (Russell, see here 110-111).

53. Bust of a woman in mantle enveloping format, Otacilia Severa (?) (C. 240-260).

Munich, Glyptothek, inv. 356. Consists of two reconstructed parts: (1) head; (2) bust. Bust and head belong and were carved from the same white marble. No information concerning provenance. H: 68 cm.

Other than the break around the neck the bust is in remarkable condition. A repaired section of drapery, behind the neck, has been lost. The bust is marked by some patches of discoloration on the cheeks and on the bust drapery.

Kraus 1967, pl. 320 (OS ?); Ohly 1972, 77, no. 53, 91-92, pl. 41 (OS); Pfanner 1989, 194, pl. 16i; Meischner 2001, 48, fig. 102: 245-253.

A bust of fine workmanship, which depicts a mature woman with full features and supply modelled planes of skin. The head is turned to the right and stares evenly ahead. The eyes are expertly executed, including such details as the tear ducts and lachrymal papilla. The irises are also incised and the pupils drilled twice, forming a heart-shape. The brows are straight and finely etched. The proportionally large eyes and thick lids, characteristic of portraits of this era, are absent. The mouth is full and large. A subtle tension is created by the brows and lines under the eyes. The face is otherwise unlined and the expression neutral. Two small measuring points remain above the forehead, in the first framing waves of hair.

The portrait's mantle is draped from left to right and gathered in a thick fold over the left shoulder. Only the top of a tunic around the neck can be seen. The thick folds of drapery are simply expressed in flat, heavy folds. The anatomy beneath is subtly expressed: the shape of the left breast and top of the right arm are just discernible. The level of care taken carving this bust is reflected in the careful execution of the back of the bust. The plaited pattern of the parting-braid is completed in far greater detail than is usual, as are the etched strands of pressed hair. Like most mantle enveloping busts, the proportions are wider. The back of the bust has been finished to a high level by the standards of the period: it has been neatly roughed down and only fine traces of the tooth-chisel are discernible. The spine is straight and narrow and tapers out only fractionally at both ends. The bust lip forms a large rim.

The woman is depicted with a variation of the parting-braid hairstyle and large rectangular shaped face. Both closely recall the portraits of Otacilia Severa. In this formulation, with mantle enveloping bust-format, this portrait closely recalls that of Otacilia Severa in the Uffizi (no. 50). There are differences, however, between this portrait and those of Otacilia. The crimped waves, which frame the face, are more tightly formed and regular (6 on either side of the rather than the usual 5). The parting-braid also reaches further up the head than is usual for the portraits of Otacilia. The sections of hair behind the ear are more neatly modelled, in contrast with the distinctive loose wedges of hair on Otacilia's portraits. This portrait also differs physignomically: the face is proportionally shorter and thinner. It is possible that this is a portrait of Otacilia Severa, as Ohly suggests, and the differences may simply be a result of workshop variations. Alternatively, this may be the portrait of a contemporary woman, closely following fashions of the time and imitating Otacilia's bust portrait type.

54. Knotted mantle bust with associated (?) fragmentary woman's portrait (third-century), from Rome/Italy.

Dresden, Staatliche Kunstsammlungen, inv. H4 135. Consists of four parts: (1) fragment of the back of the head and neck (ancient); (2) front of the face section (modern?); (3) bust; (4) *tabula* and bust-foot (modern). G. Treu deconstructed these elements in 1896. It is not certain which, if any, of these parts belong together. All are carved from fine-grained, white marble but they do not match. Sinn suggests that the face fragments and bust could belong together and the front section of the face is an ancient restoration. I do not believe that the head fragments originally belonged to this bust. In the third century there is little evidence for new busts being pieced together in this fashion. The hollow for fitting the head, at base of neck, does not correspond to stump of head and the iron dowel for mounting the head is certainly modern (Sinn 424). Without personal examination I cannot be certain as to the association of these constituent parts. Here I deal only with the bust fragment. Bust measurements: H: 32 (excl. modern bust-foot and pedestal), W: 47.8.

From Rome, acquired from a private collection between 1723 and 1728. Edge of the bust reworked with chisel, so no point of attachment for the ancient *tabulae* survives.

Leplet 1733, pl. 171.1; Lipsius 1798, op. cit. 286, no. 1; Becker 1811, 84, no. 90; Hase 1839, *Verzeichnis der alten und neuen Bildwerke..Dresden,* 105, no. 285; Hettner 1881, 91, no. 135; Knoll & Vorster (eds.) 2013, 423-6, no. 98, figs. 98.1-7 (F. Sinn).

A knotted mantle, shoulder-bust, which on the basis of format can be dated to the third century. The bust is a broad oval shape. The texture of the knotted mantle drapery is rich with deep pockets. The knot of the mantle is small and sits just beneath the breasts. The back of the bust is neatly worked with rectangular bust spine, which widens at the top, and thin upper bust-lip.

This bust-format was to become fashionable in the Severan era and continued throughout the third century. As Sinn notes, a number of examples of this format come from Asia Minor (see here 59-60, nos. 46, 70 & stele Stratonikeia, fig.26 (Özgan 1999); Sinn 26). However, this format was not exclusive to this region and, as the busts provenance suggests, this example probably came from Rome (compare with no. 47 also from Rome).

55. Portrait of a woman with full face and cap-hairstyle (C. 240-260), from Rome/Italy.

Oxfordshire, Farnborough Hall, no inv. Consists in two parts: (1) head and bust carved from the same piece of white, Carrara marble; (2) modern foot. H: 70 (excl. H. modern base and *tabula*: 14.8), W: 45, D: 30, H. head (chin-crown): 22.3 cm.

No records concerning the acquisition of the bust exist. Probably from Rome/Italy. The head and bust are unbroken. Supplements are the tip of the nose and some folds of drapery on the bust. Modern surface re-carve in areas and the application of a thick wax layer has created an orange hue.

Scholl 1995, 70-71, no. F 28, pls. 55-56 (Late Severan); Meischner 2001, 26; Lenaghan, notes (unpublished, National Trust archive) (mid. 3rd c).

Physignomically realistic portrait of a corpulent, mature woman. The face is large and full and sits upon a broad neck. Thick, nasolabial folds, bags beneath the eyes, slight jowls and Venus rings are all indicative of the depicted person's mature years. Furthermore, large ears add to the un-canonical appearance. The eyes have characteristically heavy lids and are defined by incised brows, irises, tear ducts and drilled heart-shaped pupils. The mouth is slightly upturned at the edges and the lips small and unpronounced. The diagonal thought lines above the eyes, etched brows and nasolabial folds all work together to create a responsive and concentrated expression.

The bust-format is unusual, a variation on the mantle enveloping bust-format. A mantle is draped over the right shoulder and twisted into a bunch just before the left shoulder. A thin, heavily creased tunic is revealed beneath. The drapery is presented in richer folds than are generally characteristic by the mid-third century. The bust is deep and the back has a thick spine and large bust-lip, which forms a rim. The bust back has been neatly hollowed out with the roundel.

The tightly formed cap of hair is parted in the middle and crimped into subtle waves, which frame the face. The hair is then pulled behind the ears and forms large wedges of hair before being gathered into a plaited parting-braid, which reaches just below the crown of the head. The neat cap-like appearance of the hair and the escaped tendrils of hair in front of the ears may suggest that a wig is being depicted. This hairstyle is close to that worn by Otacilia Severa, although the parting-braid sits a little lower on the head (compare with here no. 50). The rectangular face shape and mature features are also similar. However, the extremely full face and physiognomic features characterize this portrait as a contemporary but distinct individual. The quality of workmanship suggests a metropolitan workshop, most likely in Rome.

56. Bust of young woman with cap-hairstyle and trapezoid parting-braid (C. 240-260), from Rome/Italy.

New York, Metropolitan Museum of Art, inv. 18.145.39. Life-size bust in one piece from a block of white marble with light pink and black veins (?). H: 65 cm.

Purchased from Alfredo Barsanti in Italy, Rogers fund, 1918. In excellent condition. The nose has been broken and restored, at the point where the right hand grips the mantle. The thumb has been broken off and a small section of drapery on a fold further up towards the shoulder presents additional breaks, which have been restored. There are sinter marks on the face drapery, hair and back of the bust. There is a large area of discolouration on the parting-braid.

Richter 1927, 303-305, fig. 213 (contemporary to Otacilia Severa); Richter 1930, 303-4, fig. 213; Richter 1941, no. 25; Richter 1948, no. 89; Meischner 1964, 143, no. 50 (mid-Severan); Bergmann 1977, 91, n. 374 (Severan); von Bothmer 1978, no. 98; Wood, 1986, 75-76, n. 26, fig. 41; Mertens 1987, 145, fig. 113: 210-222 AD; Buchholz 1963, 45, 151.

The bust reaches to the waist and includes the complete left and upper portion of the right arm. The large format of the bust is reflected by the thick bust lip and large rectangular spine at the back. It is draped in a long-sleeved (?) tunic, which is secured at the shoulders. A mantle is wrapped around the bust from right to left, forming a large diagonal sling, on to which the left hand grips and which is gathered in a large pleat over the left shoulder. The folds of the drapery are thick but simple and it is possible to identify the shape of the breasts beneath. The woman's head is turned assertively to the right and gazes steadily ahead. The face is a full square oval, with slight double chin. A large crease defines the brow and her nasolabial folds are articulated. The subject, however, is clearly that of a young woman with supplely modelled, full cheeks. Her eyes are large with heavy upper and lower lids, her irises and tear ducts are incised, the pupils drilled. The etched brows meet in the middle and form a thick mono-brow. This feature, along with the creased forehead, contrive to create a concentrated expression. The mouth is defined by a deeply drilled line, which turns up at the edges.

The hair is parted in the middle and forms a thick cap of loosely pressed waves, which frame the face before being tucked behind the protruding, unevenly sized ears (the right ear is much larger and lower down than the left ear). The hair then forms large sections of hair on either side of the face, which drop to just below the chin, before being rolled and integrated into a large parting-braid at the back of the head. The parting-braid is defined by an even basket-weave pattern and reaches up the back of the head to just below the crown. The hair is carved from the same piece of marble as the bust. However, a deep drill line separates the hair from neck and round the back of the head. This feature, along with the regularly chiselled waves of hair, may be expressive of a wig. The height of the parting-braid and large volumes of hair on either side of the head are resonant of Otacilia Severa's hairstyle and suggest a contemporary date (nos. 50-51).

The bust-format belongs within the arm-sling bust-format category. However, the way the right hand grips the drapery, forming a large sling and opening up the portrait, is different to the other busts of this type, in which the drapery acts to confine and conceal. Despite the lack of comparable examples in the round, this posture may be compared with contemporary depictions of women on sarcophagi and earlier full-size statue formats (see here discussion 218-20).

57. Fragment of a bust of Herennia Etruscilla (249-250), wearing *stephane*, from Appia Nuovo, Rome.

Rome, Museo Nazionale, inv. 18.145.39. Consists of one large fragment, including the head, neck and upper shoulders carved out of the same block of white lunar (?) marble. Images of the front and profile suggest that this head was originally part of a bust; the position of the head, which is turned to the left, is also typical of a bust portrait. Measurements at greatest extent: H: 30, W: 23, D: 20 cm.

Discovered in 1934 in S. Maria area at the 7 km of the Appia Nuovo. Found in a pit, along with a selection of other marble sculptures, mainly statuettes of mythological figures and deities. It is presumed these were gathered here, ready to be burned for lime (Annibaldi 76). The pit was discovered next to the remains of a number of Roman out-houses, which may have belonged to the estate of the Villa of the Quintilli. Annibaldi identifies this as the most likely formative display context for the sculptures. Top left section of *stephane* has been broken off, as has the very tip of the nose. The ears, chin and left eyebrow have been bumped. The portrait has also suffered numerous scratches and small abrasions.

Annibaldi 1935, 88-90, no. 16, pl. 8 (probably HE); Felletti Maj 1953, 144, no. 287; Felletti Maj 1958, 193-4, no. 245, pl. 31, 99 (HE); Kraus 1967, pl. 321; Bergmann 1977, 43-4, no. 1, 8, 3-4 (HE); Prusac 2011 (re-carved).

Portrait of Etruscilla wearing a diadem, with parting-braid and large *stephane*. The portrait is broken just below the neck and nothing of the bust remains. The head is turned to the left, but the eyes gaze off to the right. The face is a full, broad oval with large, flat cheeks and small, slightly recessed chin. The neck is thick and defined by Venus rings. The features of the face match well the numismatic portraits of Etruscilla. The brow line is straight and the brows are etched. Almond-shaped eyes, with thick, upper lids, heart-shaped drilled pupils and incised irises frame the slightly curved nose, with drilled nostrils. The mouth is neutral in expression and consists of a drilled line with thin, Cupid's bow upper lip and slightly protruding lower lip. The ears are well proportioned and pinned back against the head. The hair is also typical of Etruscilla. Parted in the middle, it forms soft, natural waves. The manner in which it is tucked behind the ears recalls Late Severan cap-hairstyles (see JM busts nos.28-36). This association is further supported by one of Etruscilla's coin portraits, in which she also wears the hair in an oblong, coiled bun (table 4.16). In this instance, however, she is wearing a plaited parting-braid, which reaches the crown of the head. The *stephane* forms a large disk with moulded detail. The *stephane* was an important attribute on Etruscilla's portraits as indicated by her numismatic portraits and the only other possible sculpted portrait (BM inv. 1873,0820.734), which also depicts her wearing a *stephane*.

This and the head in the BM are the only sculpted portraits of Etruscilla represented in the material record to date. This head most closely matches the coin images and its identification as Etruscilla seems solid. However, it is without replica and the head in the BM represents a different portrait type of Etruscilla, with very different hairstyle (twisted and coiled bun). Prusac suggests that both identified sculpted portraits of Etruscilla have been re-carved from earlier portraits, explaining certain anomalies in representation. In the case of this bust there is not enough evidence to support this and elements taken as characteristic of re-carving, such as the straight brows and deep-set eyes, seem to be faithfully reproducing features we find on the numismatic portraits. The bust found on the estate of Villa of the Quintilli may, as Annibaldi suggests, have been displayed here.

58. Fragment of a woman's bust, with parting-braid (C. 240-260), from Rome/Italy.

Copenhagen, Ny Carlsberg Glyptotek, inv. 792. Consists of one large fragment, including the head and upper portion of the neck, carved from white marble with light yellow patina. H: 33 cm.

From Rome, acquired there in 1894 through the mediation of Helbig. No further evidence concerning exact provenance exists. The head has been broken from a bust, as is indicated by a small remnant of bust-lip and hollowed-out section at the back of the portrait. Extensively damaged: entire bust from the neck down has been broken off. A large patched section of marble on top of the head has also fallen off and been lost. The nose has been lost and there are several small bumps to the face and chin. A section of the lower right ear has also been bashed off. The portrait is without modern additions. F. Poulsen believed the fragment came from a statue. V. Poulsen correctly noted that the fold of drapery at the back of the neck and small section of bust-lip and spine indicated that it came from a large bust.

Poulsen, F. 1951, 51, 4 no. 738 (Annia Faustina ?); Buchholz 1963, 151; Meischner 1964, 141, no. 45; Saletti 1967, 34, no. 2; Wiggers & Wegner 1971, 123, 174; Poulsen, V. 1974, 149-150, no. 147, pl. 238; Fittschen & Zanker 1983, 33-34, no. 36, n. 4 (Fittschen); ibid, 102 no. 150 n. 1; Wood 1986, 76-77, 99, n. 27, pl. 30, fig. 42; Johansen 1995, vol. 3, 64-65, no. 22 (Met. Busts (here nos. 15, 56) replicas and head in Venice (inv. 203. Wood 1986, 77, fig.63).

Despite the damage this portrait has suffered, it is still possible to discern the high-quality craftsmanship of this work. The woman's neck projects to the left, while her head is twisted to the right. Her drilled pupils follow the movement of the head and appear to stare evenly to the right of her. The portrait depicts a young woman with full oval face and ideal features. Her eyes are large and deep-set with thick upper lids, incised irises, tear ducts, eye-lines and heart-shaped drilled pupils. The brows are incised onto the face and are full and meet in the middle. The mouth is formed of a plump lower lip and long, thin upper-lip, which turns gently up at the edges. The hair is artfully chiselled to form naturalistic waves of hair, which frame the face before being tucked behind the expertly carved ears. The hair is loosely twisted and gathered into a parting-braid at the back of the head. The parting-braid is defined by a simple criss-cross design, at odds with the otherwise naturalistic and textured hair. Strands of hair have been chiselled around the back of the neck and onto the face in front of the ears. The crown of the head was formed from a separately carved section which is now lost. What remains is a diagonally cut and roughed area.

A small section of drapery at the back of the neck and at the right collar indicates that the bust-format would have been draped – probably in a mantle. Nothing further of the bust-format can be concluded. The addition of a pieced section of marble on the crown of the head is unusual for this period when separately carved sections of hair were generally applied at the side of the face or back of the neck most frequently in cases of re-carving. In this instance there is no evidence of re-carving so instead it may just be a result of a fault in the marble or problem when carving the portrait, which demanded a pieced section.

The hairstyle does not exactly resemble any imperial type, however, the height and style of the parting-braid and the manner in which the hair falls in naturalistic, soft waves around the face suggests a date around the mid-third century. Johansen sees similarities between this portrait and those busts in the Met. and a head in Venice. However, I can identify no iconographic relationship between any of these and would suggest that this is a separate elite woman.

59. Bust of woman with parting-braid (mid-third century) re-carved from a late first to early second-century chest-bust. From Aquileia (?).

Copenhagen, Ny Carlsberg Glyptotek, inv. 814. Intact bust carved from one block of fine-crystalline, white marble. H: 57, W: 38, D: 25, head H. (chin-parting): 20, (chin-crown): 23.

Acquired in 1890 from Feuardent, in Paris, allegedly from Aquileia. The bust, *tabula* and foot are complete and intact and the bust is in good condition. The surface has been radically cleaned and re-worked. This has led to accusations that the majority of the re-working has been done by modern restorers (Poulsen, F. 1951, 509-510, no. 732; Poulsen, V. 1974, 210, no. 217, pl.352; Wiggers & Wegner 1971, 123). Parting-braid and carving of the eyes evidence a third-century re-carve (Johansen).

Hekler 1912, 162; Jucker 1961b, 108, no. 23, n. 85; Poulsen, F. 1951, 509-510, no. 732; Poulsen, V. 1974, 210, no. 217, pl. 352; Wiggers & Wegner 1971, 123; Johansen 1995, vol. 3, 208-209, no. 92.

This bust depicts a third-century woman with parting-braid and drilled pupils, re-carved from a late first-century chest-bust. The size of the bust-format, which only includes the chest and upper portion of the shoulders, neatly finished back, shape of the spine and decorative *tabula* combine to suggest a date in the late first to early second century (compare 140-2). The first-century bust appears to be original and has not been re-carved.

The drilled eyes, etched brows and hair, however, are the result of a re-carve in the third century. The heart-shaped, drilled pupils, thick upper lids, incised irises and tear ducts are all suggestive of a third-century date. The parting-braid provides further conclusive evidence of a third-century re-carve. The hair is divided into vertical, twisted braids. At the back of the head a broad parting-braid, consisting of ten individual plaits, is drawn up the head and reaches the apex of the head. Around the neck locks of hair from the original hairstyle remain, similarly on the cheeks and forehead. Furthermore, the parting-braid appears to bulge slightly at the bottom of the neck, indicative of its re-carve from a large mass of marble, which formed the original hairstyle.

Other than the hair and eyes the bust seems to have been left in its original first-century state. The ideal features with small, pursed mouth, even expression and unlined face all seem to be original and the neutral ideal nature of these probably meant that re-working was not necessary. A final notable feature of the bust are the pierced ears. Whether these holes belong to the bust's first-century or later third-century phase is unknown. Either way, the addition of earrings might indicate that the bust came from a private, probably funerary, context (also with pierced ears no. 60).

60. Under-life-size bust, with unfinished back, of a woman with parting-braid (C. 250-60).

Darmstadt, Wella Museum, inv. 568. Under-life-size bust and foot are intact and carved from the same block of white-yellowish, crystalline marble. The foot is encased in a modern resin mount. H: 28 (excl. modern mount), H. head (chin-parting): 11 cm.

Acquired in 1965 from a private collection. The tip of the nose has been broken off. There are bumps to the chin, left cheek and left side of the forehead. Some areas of black discolouration (Ziegler). A drilled hole at the top of the head, at the point where the parting-braid ends.

Ziegler 1995, 234-235, n. 25 fig. 18 (C. 250 AD); Ziegler 2000, 107-110, no. 109, figs. 36, 44-45.

This is an under-life-size bust of a woman wearing a knotted mantle, chest-bust-format with unfinished back. The woman's head projects forward and turns slightly to the left. She has deep-set, bulging eyes, with thick upper and lower lids and bean-shaped, drilled pupils. The brows are lightly arched and defined by individually delineated hairs. The cheeks are full and high. The small, round chin projects and is defined by a recessed area beneath the lower-lip. This, in combination with the slightly protruding upper-lip, creates the impression of an overbite. The ears are carved deep into the hair and are defined by large drilled holes for earrings (also with pierced ears no. 59).

The hair is severely pulled back from the forehead and defined by chiselled, regular strands of hair. It is then pulled behind the ears and drops to mid-way down the back of the neck before being gathered and braided into a trapezoid parting-braid, which reaches the crown of the head. The hair beneath the ears and around the back of the head is deeply undercut. The parting-braid is defined by a simply etched, loose basket pattern. Strands of hair are etched onto the face in front of the ears.

The bust is draped in a tunic and a mantle, which is tied in a knot at the centre bottom of the bust. The knot is defined by a number of drilled holes. The bust-foot is a horizontal oblong with groove detail around the top. The back of the bust has only been summarily worked with the point chisel. There is no bust-lip and the top back of the bust is not recessed. The only indications of the traditional bust-format are the slightly recessed areas on either side at the bottom of the back, which suggest the beginnings of a bust spine.

The knotted mantle drapery formulation can be compared with a number of other third-century busts (nos. 54, 70, 46-47). However, in all other respects, this bust is unusual. The chest-bust-size is not represented by any other third-century woman's busts. The only other example of a bust of this size has been re-carved from a first- to early second-century bust (no.59). Furthermore, the way in which the ends of the mantle form a *tabula* of sorts and the horizontal oblong bust-foot are without third-century precedent. The small, strangely adapted bust-format, projection of the head, deep-set eyes, full high-cheeks and deeply carved ears may suggest that this bust portrait has been re-carved from an earlier portrait. However, the oddly articulated bust-format and unfinished back indicate that if this is the case this was not originally a bust. The size makes it possible that it is has been carved from a high relief figure broken off a sarcophagus. Alternatively this may just be a lesser quality work, which has been crudely adapted from a small piece of marble. The manner in which the hair is pulled back from the head and the height of the parting-braid both suggest a date in the third quarter of the third century. The small format and pierced ears indicate that this was probably from a private house or funerary display context.

61. Bust of woman with forehead parting-braid, re-carved (?) (C. 150-190/C. 250-70), from Ashkelon, Judea.

Jerusalem, Rockefeller Museum, inv. S-894. Over-life-size bust. Foot, *tabula* and bust have been carved from the same block of white marble. H: 75 (incl. *tabula* and foot), W: 48.

Purchased in 1922 from a dealer in Jaffa, allegedly from Ashkalon. The bust is in excellent condition, complete and unrestored.

British School of Archaeology in Jerusalem, Bulletin (1924), no. 5, 61 (4th c, from Gaza or Ascalon); Macalister 1930, 200-201, fig. 17; Iliffe 1932, 11-14, pl. 3; Skupinska-Løvset 1999, 112-115, n. 32-33, pl. 17 (Gallienic era); Lafli & Meischner 2010, 183-187, n. 5, figs. 5-7 (Mariniana).

The bust presents a physiognomic portrait of a mature woman. The head is frontal and looks straight ahead. The face is large and rectangular in shape with a heavy jaw and masculine features. The nose is long and has a large crick in the middle. The mouth is full and turns up slightly at the edges. The lips are pressed closely together and the upper lip is unusually long. The forehead is large and high, with a large bulge at the top. The brow line is defined by relatively straight, etched brows, which sit above deep-set, small eyes with incised irises and drilled been shaped pupils. The ears are long and large. The hair is drawn directly back from the head, leaving the ears revealed. The hair is drawn up the back of the head in a flat, broad parting-braid, consisting of eight plaits, which reaches just short of the forehead. An etched, herring-bow pattern indicates the braid. In front of the ears are strands of escaping hair, etched onto the face.

The bust is defined by tunic and thick, encircling mantle. Beneath the tunic small, pointed breasts can be discerned. The *tabula* has fretted scrolls, the cylindrical base is defined by equal width upper and lower *torus* and recessed *scotia.* The bust has a long, narrow spine, which widens at both ends. The back of the bust is a large oval with bust-lip forming a small rim on the upper-side. It has been neatly hollowed out and smoothed down with the rasp.

The broad, masculine face, high cheekbones, flat planes of the cheeks, small deep-set eyes and thin profile of the bust all suggest that this portrait has been re-carved from an earlier bust which probably depicted a man. The heavy drapery suggests that this would have been a *himation* or *togate* portrait. The fact that the hair meets the collar at the back of the bust suggests that the original portrait would have had a long, full head of hair. The flat back of the head and the thin, highly recessed hair on the forehead are reflective of the parameters set by the earlier hairstyle. The extensive re-carve makes dating the original portrait bust difficult. The carefully finished bust back may suggest a date in the early second century, however, the size of the bust makes a mid to late second-century date more likely.

The re-carved portrait may be dated on the basis of the new subject's hairstyle: the height of the parting-braid and the severe manner in which the hair is combed straight back from the forehead to the third quarter of the third-century (compare no. 59). The frontal pose of the bust supports a mid to late third-century date. Lafili & Meischner have identified this bust as that of Mariniana wife of Valerian. However, this identification may partly be based on the masculine appearance of Mariniana on her coins. This is a result of the fact that they were minted posthumously and closely based on those of her husband Valerian. Instead, we should understand this as the portrait of an elite third-century woman, re-carved from a second-century man's bust.

62. Bust of a woman with twisted, apex, parting-braid (C. 250-70), in *formam deorum* bust-format. From Rome/Italy.

St Petersburg, Hermitage, inv. A 29. Bust broken at the neck and consists of three parts: (1) the head; (2) the bust and *tabula* (carved from the same block of white marble as the head and certainly belongs); (3) the foot (modern). H: 77 cm (incl. modern *tabula* excl. modern bust-foot).

Formerly in the Lyde Browne collection and was acquired in 1787 by the Hermitage. Probably comes from Rome/Italy. The bust was broken around the neck and a vertical crack at the back of the neck indicates a fragment, which has been plastered back into place. The nature of the break and the fit of the head confirm that the match is pertinent. A large section of the bust strut has also broken off and has been reconstructed/restored. Sections of hair behind the ears chiselled away - not evident why and if this was modern or ancient work. Large area of discolouration on the chest. 'Cracks' down the right arm, bottom of the bust and on the neck – possible modern treatments. The tip of the nose and the lower lip have been restored. Surface cleaned and probably polished by the restorer.

Kieseritzky 1909, 30, no. 78, fig. 78; Waldhauer 1923, 89-90, fig. 35: Etruscilla; Bovini 1943, 236-239, fig. 43-44 (Salonina, head belongs to bust); Felletti Maj 1958, 238, no. 322; Ėrmitazh & Voshchinina 1974, 186-187, fig. 92-93 (Salonina); Bergmann 1977, 89-94, n. 365: (mid 3rd c., early example of Gallienic hairstyle); Wegner 1979, 60, 80, 132 (not Salonina).

Portrait of a woman wearing a *chiton* pinned at the shoulders, which clings to the breasts and slips off the right shoulder. The woman's head is turned dramatically to the right and tilted slightly down. Venus rings define her turned neck. Her face is finely modelled and characterised by physiognomic features. The furrowed brow brings tension and energy to the portrait. The hair is pulled back from the forehead and falls in light, naturalistic waves, which are gathered behind the ears and twisted into a long braid. The portrait is adorned with a long, thin, parting-braid which is drawn up the head to the apex and then twisted back on itself. On the forehead small strands of hair escape and are set above the furrowed brow. The eyes are defined by drilled pupils and outlined irises and set beneath heavy upper lids and individually delineated eyebrows. Small lines run from the inside corner of the eyes and slight nasolabial folds can be observed on either side of the narrow nose. The mouth is slightly downturned at the corners and is placed above a deeply creased chin. In contrast to the realism of the portrait the body is in the guise of Venus: the wet drapery of the *chiton* clings to the pert breasts and the nipples can be observed beneath the fabric. The sensuous effect is intensified by the naked right shoulder.

The bust is mounted on a slender spine, which widens towards the top. The bust forms a large hollowed-out area, with overlapping bust-lip, which is modelled around the anatomy of the bust, in particular the tops of the arms (compare with busts of Antinous fig.15). The interior of the bust has been worked with the rasp and is finished to a degree unusual by the mid-third century. The bust *tabula* is detailed by decorative lower scrolls and horizontal, grooved border.

The bust is the only portrait to have been identified as Salonina by Bovini. However, comparisons with coin portraits reveal that the hairstyle and physiognomy do not match precisely (Bergmann). A head in the Ny Carlsberg Glyptotek, also from Rome, depicts a woman with identical physiognomy, expression and hairstyle (head cut for insertion in a statue, carved out of an architectural block, inv. 1860. Bergman 1977, 90: not ancient; Johansen (1995, vol.3 206-7, no. 91) ancient but heavily cleaned with acid). The only difference is that in this head sections of loose, curled hair fall in clusters behind the ears. The existence of a replica suggests that this was an elite woman of some status.

63. Re-carved bust with apex parting-braid (C.220-240/C. 250-270), from Rome.

Dresden, Staatliche Kunstsammlungen, inv. Hm 378. Consists of two parts: (1) head and bust carved from the same block of fine-grained, yellowish-white, translucent marble; (2) modern marble mount and foot. H: 58 (excl. mount & foot: 18.5), H. head (chin-crown): 23, (chin-parting): 17 cm.

Acquired from the Brandenburg collection, in Italy, sometime before 1701. Given as a gift to Dresden between 1723-1726. Small sections of the mantle at the back of the bust have been lost. Scratches to the brows and forehead. Nose restored in marble (inv. H4/109), exchanged for a plaster restoration during G. Treu's de-restoration (1896) (Sinn).

Beger 1701, vol. 3, 350-51 with images; Lipsius 1798, *Beschreibung der Churfürstlichen Antiken-Galerie in Dresden,* 286, no. h; Becker 1811, 66 pl. 147, 2; Hase 1826, 82, no. 280; Hase 1839, 104-5, no. 284; Hettner 1881, 86, no. 109; Bernoulli 1894, 173; Herrmann 1925, 85, no. 378; Bovini 1943, 234; Felletti Maj 1958, 239-40, no. 327; Thiele 1962, 87-96; Bergmann 1977, 95, pl. 30.4 (compares to head in Prado; Heres 1977, 121; Fittschen & Zanker 1983, 112, n. 169, n. 3; Arnold & Schmidt (eds.) 1986, 221-223, no. 250 with image (I. Raumschüssel); Meischner 2001, 162; Hüneke 2009, 57, no. 36 with image (bust of a Severan woman, portrait re-carved in the time of Gallienus) (S.-G Gröschel); Knoll & Vorster (eds.) 2013, 427-30, no. 99, figs. 99.1-6 (F. Sinn).

The woman is draped in an encircling mantle shoulder-bust. Her head is turned slightly to the right and sits on a long neck. The face is passive and she gazes straight ahead. The eyes are deep-set, framed by the slightly arched etched brows. The eyes are small, almond-shaped with heavy upper lids and heavily incised irises and unusually drilled tear ducts and single, drilled pupils. The small mouth is lightly pursed. The hair is divided in the centre and pressed into soft waves, which frame the face before being gathered behind the ears and combined into a broad and thick plaited, parting-braid (defined by a criss-cross design) which reaches the apex of the head. This height of parting-braid would suggest a date in the third quarter of the third century. The bust is draped in a gap-sleeved tunic. Gathered points, two and one respectively, can be seen on the right and left shoulders. The bust is draped in a mantle, which is drawn across the front of the bust, from right to left, exposing the upper right shoulder, breast and chest area. It is gathered in a large fold at the right shoulder. The drapery of the bust is rich, defined by deep, drilled channels.

The bust has been re-carved. This is most clearly indicated by the collar of an 'undergarment' beneath the tunic and the thin fold of drapery to the left of the neck. Sinn further observes that the head is proportionally too small and that a distinction may be made between the skilled and careful working of the bust-drapery and the aggressive surface etching. Further, the ears are well done but are cut deep into the hair – another sign of the portraits transformation. The ears and parting-braid hairstyle were, as Sinn proposes, probably cut out of an orb-hairstyle of the type fashionable in the Severan era. The bust-format and drapery, which do not appear to have been extensively re-carved, would also suit an original Severan date.

64. Bust of a woman with asymmetrical features and large, twisted, apex parting-braid (C. 260-270). From Rome/Italy.

Rome, Centrale Montemartini (storage), inv. 2767. This portrait bust consists of two parts: (1) the bust and head both carved from one piece of marble; (2) the modern foot. H. 55 (excl. modern bust support and foot: 13) W: 52, H. head (chin-parting): 20.5, (chin-crown): 24 cm.

Previously in the collection of the Braccio Nuovo (inv. 2767). The bust is probably from Rome/Italy. The nose has been destroyed. The surface has been seriously weathered and large areas of sinter marks cover the right side of the face and the drapery. The lower section of the bust spine is a modern plaster restoration.

Helbig 1966, vol. 2, 431-432, no. 1638 (follows Heintze identification as Ulpia Severina); Forti 1955, 19, fig. 4 (Gallienic, 250-255); Pesce 1957, 54, n. 2, figs. 44-45 (compares to sarcophagi from Decimomannu, date 265AD); Bergmann 1977, 94-95, 97-98, 189, pl. 31.5 (Late Gallienic); Wegner 1979, 145 (not Ulpia Severina, pre- ¾ 3rd c.); Fittschen & Zanker 1983, 114-5, no. 172, pl. 201-202 (Late Gallienic) (Fittschen); Wood 1986, 114, n. 44, fig. 86 (255-265).

The woman has a twisted variation of the parting-braid and is on an arm-sling, shoulder-bust. The face is turned to the right and the two sides of the face are asymmetrically formed: on the right side of the face the cheekbones are fuller and formed more carefully. As a consequence the nasolabial folds are uneven. The broad, flat face has a small, unpronounced mouth and heavy lidded eyes set beneath lightly arched, thin brows. The hair is parted in the middle and pressed into tight waves. It is then pulled behind the ears and small, drilled curls escape in front and behind the ears. The hair is gathered at the nape of the neck and twisted into a large section, which is drawn up to the apex of the head where it is folded back and under on itself. The hairs are individually delineated with a chisel. The bust stretches to just above the navel. The simple folds of the thin mantle indicate the gentle curve of the left breast and the top of the left arm. The right arm is dramatically drawn across the body beneath the mantle and grips the fabric firmly from beneath. The back of the bust is hollowed out and the top of the original, large, rectangular bust strut remains.

The twisted parting-braid may be compared with the bust in the Hermitage and that of Aurelia Monnina in Berlin (nos. 62, 65). In this instance the braid is more loosely twisted and forms a thicker, flatter section on top of the head. This hairstyle suggests a mid-third-century date. Stylistically, the blocky head shape and wiry, regularly chiselled strands of hair support this (Bergmann, 98: compares to a head in Compiégne (museé Vivenel, Espérandieu V 147 no. 3900) and one in Copenhagen (NY Carlsberg Glypothek, inv. 751) as they share the same geometrically shaped head and wiry chiselled strands of hair). The large bust-format and simple, flat folds of drapery confirm this date.

65. Bust of Aurelia Monnina, re-carved from a Severan woman's bust (260-270/ C.193-217), from Rome.

Berlin, Staatliche Museen, inv. SK 444. This bust consists of three reconstructed parts: (1) the head, which was broken from the bust but belongs; (2) ancient unbroken bust, *tabula* and part of the foot; (3) modern lower part of the bust-foot. All ancient components of the bust are carved out of fine-medium, crystalline, white marble. H. 78 (incl. *tabula* and section of bust-foot, excl. modern section of foot: 6), W: 52.5, D: 19.5, H. head (chin-parting): 15.5, inscription panel H: 10, W: 11.5 cm.

The bust was bought in 1815. In 1816 it was displayed in the Temple of Antiquities and in 1828 deposited at the Altes Museum (Hüneke 2009, 669-70; Alexandridis, entry 2275). Provenance is unknown, however, prosopographic considerations suggest Rome (Alexandridis/Schmidt; Bovini 1943, 323). The head has been broken and reset on the bust. The flat profile and marble confirm that it belongs to this bust. The nose part of the neck and small sections of the drapery have been restored. A large patch on the neck has been restored in gypsum. The lower section of the bust-foot is also a modern restoration. The surface has a yellow sheen – a result of modern surface treatments.

Tieck 1832, 37, no. 307; Gerhard 1836, 121, no. 307; Verzeichnis 1885, 83, no. 444; Conze 1891, 173-174, no. 444 with line drawing: second half of the second century AD; Kekulé 1922, 370: 2nd ½ of the 2nd c.; Blümel 1933, vol. 1, 49-50, no. R 118, pl. 75: 250-270 AD; Bovini 1943, 312-315, 323, fig. 105: agrees with Blümel, 250-270 AD; Felletti Maj 1953, 154, no. 308; Bergmann 1977, 96-97, n. 397: Gallienic; Fittschen & Zanker 1983, 114 n. 2a; Wood 1986, 114-115, n. 45, fig. 87; Ziegler 2000, 111, 114, no. 113, pl. 38, 113; Schade 2003, 21; Savoy II 2003, 44, no. 70; Martinez 2004, 255, no. 0472; Heilmeyer 2005, 34, pl. 39; Hüneke 2009, 669 ff., no. 402 (Portrait Gallienic, bust Antonine); Alexandridis http://arachne.uni-koeln.de entry 2275. **Inscription:** CIL VI no. 13360; Conze 1891, 173 ff., no. 444; Blümel 1933, 49 ff., 118; Goette 1985, 307, no. 10; Savoy 2011, no. 50; arachne: entry 2275 (Schmidt).

This well-preserved bust depicts a full-figured woman, with apex, plaited parting-braid on a mantle enveloping, shoulder-bust. The portrait has been re-carved from a Severan woman's portrait bust. The thin profile of the bust, huge deep-set eyes, disproportionately small head and large ears are all indicative of the portrait's re-working. The hair is scraped back from the forehead and behind the ears. At the nape of the neck the hair is gathered together, twisted and arranged into a thick loop over the crown of the head. Remnants of twisted-rows on the crown of the head reveal the original coiffure. Diamond-shaped, etched lines at the back of the head were probably intended to suggest the pattern of a braid (Alexandridis).

Her face has large eyes with thick, upper eyelids, which sit beneath arched brows. The square head is set in a strictly frontal position, the high pupils direct the gaze off into the distance. The bust reaches just above the navel but maintains an oval form. The bust is draped in a tunic, pinned at the shoulders. A mantle is gathered round the bust and pulled diagonally across the front, from left to right. Just above the right shoulder it is gathered and twisted before being thrown over the right shoulder. The simple, thick folds of drapery hang around the breasts of the bust but do not indicate the arms beneath.

There is an inscription on the lower edge of the bust (D. M.) and on the tabula and top of the foot (vix(it) an(nos) XVIII). Inscription and translation by Schmidt:

D(is) M(anibus) // Aur(eliae) Monninae / filiae / dulcissim(ae) / parent(es) fecerunt / Alexander Aug(usti) lib(ertus) / et / Umbricia Ammias // vix(it) an(nos) XVIII

`To the gods of the dead, For Aurelia Monnina, the sweetest daughter, her parents had this bust made: Alexander, freedman of the Emperor, and Umbricia Ammias. She lived 18 years.'

The height of the parting-braid and the manner in which the hair is combed back from the forehead support a date in the late Gallienic period. The inscription supports this. The parents of Aurelia, Alexander and Umbricia Ammias are known from another grave inscription on the marble *cippus* of their son M. Aurelius Myron (CIL vi. 13159; Bovini 1943, 323; Schmidt, entry 2275). In both cases the father signs himself as a freedman of Alexander Severus (222-235 AD). If we assume that the subject was born around the end of the reign of Alexander Severus' reign this would make a date in the Gallienic period possible. The earlier portrait probably dates to the Antonine or Severan eras. The twisted-braids hairstyle/ 'melon' coiffure, of which remnants remain on the crown of the head, was fashionable in the both these eras. Crispina in her first type wears a variation on this (cf. Fittschen 1982, pl. 49-51) and examples of young Severan girls wearing this style are plentiful (see here no. 24). The later loop was remodelled from a wider braid. A style similar to that worn by Plautilla may be imagined, making a Severan date most likely (no. 25). The bust has been remodelled, however, the oval shape, reaching just beneath the breasts and roughly finished back, indicate again an Antonine to Severan date.

66-68. Three miniature busts of a woman wearing a rolled parting-braid, from a set of bust pairs (C. 270-300). From Asia Minor.

Cleveland Museum of Art, invs. 65.243, 65.244, 65.246. All three busts are intact and complete, carved out of respective blocks of fine-grain, white marble with yellowish-brown patina and incrustations. **(no. 66)** H: 31, head H. (chin-parting): 11.5, W: 19.5, **(no. 67)**, H: 33.5, head H. (chin-parting): 11.5, W: 19.5; **(no. 68)** H: 33, head H. (chin-parting): 12, W: 20.5 cm.

Acquired in New York in September 1965, along with their male counterparts (invs. 65.242, 65.243 & 65.245) and five statuettes ('Jonah marbles' x 4, invs. 65.237-65.240; 'Good Shepherd' inv. 65.241). This group was purportedly stored in a large *pithos* and unearthed together (Klein 2007). Technical analysis of this sculptural assembly reveals that they have all been carved from the same marble, which comes from the imperial quarries at Dokimeion in Phrygia. All in excellent condition. Natural accretions on all marbles indicate that they were buried together over a long period of time.

Cleveland busts shared references: Wixom 1967, 67-88; Du Bourguet 1971; Kitzigner 1978, 653-675 (late third-century date, compares to head in museum in Antalya (661 n. 16, fig. 15); Bergmann 1977, 188-190 (Tetrarchic date); Inan & Alföldi-Rosenbaum 1979, 323-27, no. 320-25, pls.226-234 (270-290); Wischmeyer 1981, 235-287 pls. 1-2; Kitzinger 1993, 2: 17-39; Alföldi-Rosenbaum 1996, 105-16; New-York 1979, 406-11, no. 362-63; Dahmen 2001, 183-184, no. 148-53; New york 2006B, 124-27, no. 47-52; Hannestad 2007, 284-287; Klein 2007, 34-39; Fejfer 2010, fig. 171a-f, 251.

Bust with banded mantle (no.68), specific references: Alfödi-Rosenbaum 1996, 108-109, no.4, figs. 5-6 (type A: 'toga-like mantle'); Borg 2003, 197 n. 37, fig. 9.

The three busts depict the same woman and would have been paired with one of three busts of the same man (fig. 101). The physiognomy of these three women's busts is identical, with distinctive, long, slightly flattened nose, rectangular face shape, full cheeks and pointed chin. All three women's busts also present the same variation on the parting-braid with large plaited, trapezoid parting-braid, which is drawn to the apex of the head and rolled under on itself. The hair around the face is parted in the middle and forms soft waves before it is drawn behind pinned back ears. The lightly arched brows are naturalistically etched onto the face and almost meet in the middle. The eyes are small almonds with large upper eyelids, incised irises and single drilled pupils. The mouth is a small, chiselled straight line. Cylindrical feet also define all three busts, with recessed middle-torus and grove detail around the scotia and torus. The scrolled *tabulae* are plain except for horizontal grooved borders. The bust backs are defined by neatly hollowed-out, horizontal ovals, worked with the tooth-chisel and defined by long, thin bust spines, which broaden slight at either end. One of the busts, however, (no.67) is distinguishable by its absence of a bust-lip. The dimensions of all three women's busts and their male counterparts are also close, just over 30 cm, with a maximum difference of 4cm between busts. All three pairs of busts present the same workmanship. Elements such as the eyes, manner of etching the brows and the drapery suggest that they were all worked by the same sculptor.

The women's busts are all shoulder-busts, which include the breast, upper arms and stretch to just above the waist. In two of the busts (nos. 66-67) they wear variations on the mantle enveloped format. In both instances the mantle is drawn around the bust, so the tunic is completely covered. The mantle forms a large fold around the neck of the bust. The folds of the drapery are otherwise barely articulated, the shape of the breasts only subtly expressed. The only difference between these two busts, in terms of format, are the slight nuances in drapery lines and the fact that one bust (no.66) is fractionally longer. These differences, however, like the small variances in dimensions between all three pairs, indicate that the portraits were not designed to be exact replicas. This is made explicit by the third woman's bust (no. 68), which is draped in a banded mantle with scrolled, etched detail. The same is also true of the men's busts which, despite all sharing the same *paludamentum* bust-format, are distinguished by the fact that only two present a bordered trim, down the left shoulder, and all have distinct *fibulae*.

The high, rolled parting-braid of the women's busts, banded mantle drapery of bust no. 68 (compare to nos. 71-72), rectangular head shape and simplified drapery of all six busts are indicative of a late-third-century date.

These busts are also reported to have been discovered with an assemblage of statuettes: four marble Jonah-themed statuettes and a good shepherd statuette. These marbles were reportedly discovered together, found inside a *pithos.* Although further details of provenance do not survive, analysis of the marble indicates that they do all belong together and have been carved from the same marble of the imperial quarries at Dokimeion in Phrygia. The question of whether these works were all original from the same display context cannot be known. However, as Kitzinger (1978, 662-663) suggests, it may just be that they were stored together by a workshop or patron before they could be distributed. In relation to the three sets of busts, the close details of representation suggest that they would not have been intended for the same display context.

69. Re-carved bust of Aurelia Euposia (Antonine/ C. 284). From Melos.

Athens, National Museum, inv. 424. Consists of three reconstructed parts: (1) head broken around the back; (2) The right upper portion of shoulder, which has been broken off and re-attached; (3) the rest of the bust and foot. All parts are carved from pentelic marble and belong together. H: 67, W: 44.5, D: 22, H. head (chin-crown): 23 cm.

Found in 1861 in an ancient building, close to the theatre in the area known as 'Treminthia' in Melos. In the initial find reports, the bust is described as headless, however, in the later catalogues of Hydemann and Sybel it is recorded with head. It is not clear whether the head was discovered at the same time as the bust (one of two heads documented in the find reports) or if it was found later (see Gehn for further discussion). The shoulders of the bust have both broken off, the surface at the side of the bust has been prepared with a point chisel and two dowel holes on the right side of the bust indicate where new pieces would have been attached. These now-lost additions were probably attached in antiquity. The tip of the nose has been bumped, as has the mantle.

Filistor II 1862, 274; BdI 1862, 86; Pervanoglu 1861, 234; Heydemann 1874, no. 760; Sybel 1881, 115 no. 692; Kavvadias 1890-1892, 267, no. 424: 'Late Roman'; Bosanquet 1898, JHS vol. 18, 60-80, fig. 8; Fowlery 1899, 69-70; Kastriotis 77; Bovini 1943, 309, pl. 103; Bergmann 1977, 193, n. 786, figs. 47.5-6; Datsoule-Stavridi 1981, AE, 133-134, no. 424, pl.49δ (283-5 AD); Rhomiopoulou 1995, 81, no. 139; ibid. 1997, 124, no. 132 & 129, no. 139; Kaltsas 2002, 371, no.791 with fig.; Gehn, LSA-2300: 240-300. **Inscription:** IG XII(3) 1126.

The portrait depicts a woman in an encircling mantle, shoulder-bust. It is carved from the same block of marble as the foot, which forms a moulded rectangle with Greek inscription. The bust is draped in plastically rendered, gap-sleeved tunic with gathered points at the shoulder and mantle, which was pulled round the mantle in a large fold. The head is frontally positioned and stares straight ahead. The woman's face is defined by large eyes with pronounced lids, incised irises, tear ducts and drilled pupils beneath etched brows in a herring-bow pattern, which meet at the bridge of the nose. The mouth consists of full lips, pressed together in a neutral expression, which sit beneath vertical line of the carved filtrum. The face is a full oval with large cheeks and double chin. It is unmarked by wrinkles or other signs of expression. The face is slightly asymmetrical: the filtrum and parting are not in line and the left eye is higher than the right. The right side of the face is also broader than the left (Gehn).

The hair is parted in the middle and pulled behind the ears in loosely carved waves. The ears are pinned right back and appear to merge with the hair. Just beneath are small clusters of curls. The hair on the top of the head is formed into a thin parting-braid, which covers the complete width of the head and reaches the apex of the parting. It is defined by a criss-cross design, expressive of its plaited form. At the back of the head, however, the hair is unfinished: a large bun-shaped oval has been chiselled down and not fully integrated into the parting-braid. At the nape of the neck point chisel marks indicate where the hair has been cut away. These elements may indicate that hair has been partly transformed as part of a re-carve. This would explain the thin parting-braid, pinned back ears and deep-set eyes. Small, red dots, possibly polychrome (Datsoule-Stavridi) can be observed on the parting-braid and hair.

The moulded foot holds an inscription laid out over four lines. Full inscription and translation are provided by Gehn:

Οἱ περιβώμιοι τὴν / φίλανδρον Αὐρήλι-/αν Εὐπόσιαν ἐν τῷ / ἰδίῳ αὐτῆς ἔργῳ

'The functionaries of the Asiatic cults (περιβώμιοι) (set this up to) husband-loving Aurelia Euposia in her own house.'

Aurelia Euposia is also mentioned in a funerary inscription from Cyzicus (*IG* 3690) – the wife of Aelius Chrestion. The bust can be externally dated on this basis. The bust came

from a building with mosaic floor, which may have been the site of the Asiatic cult and it is implied by the inscription was funded by Aurelia Euposia. The height, breadth and thin parting-braid all suggest a date in the mid to late third-century. The frontality of the portrait, asymmetries in the portrait and elements, such as the manner of expressing the eyes, support a date in the last quarter of the third-century.

70. Bust in knotted mantle format, without head (late third- to fourth-century).

Izmir, Archaeological Museum, no inv. Bust, tabula and foot are intact and carved from one block of marble. The bust is broken at the neck and the head is lost. Measurements unknown.

Details of provenance are unknown, however it is presumably from a site in Anatolia. There are a number of small bumps to the mantle, *tabula* and foot. The surface is weathered.

Unpublished.

A knotted mantle bust, which includes the shoulders and reaches to just above the waist. The bust is draped in a gap-sleeved tunic, the first gathered points of which can be see on the shoulders. From these points the drapery falls in very simple flat v-shaped folds. There is very little attempt at expressing the anatomy beneath the tunic and the breasts are barely indicated. The mantle is drawn about the bust and tied in a large knot just over the breasts. The drapery of the mantle is also simplified but defined by deep, drilled pockets. The angle of the neck suggests that the head would have been relatively frontal in aspect. The scrolled *tabula* is simple, with grooved horizontal framing borders. The foot is tall and consists of an upper and lower *torus* and a recessed *scotia*.

The knotted mantle format is well attested in Asia Minor in the third century (see here nos. 46, 54, 60, 70, for discussion 59-60, figs.26-30). The drapery style and frontality of the bust both indicate a late third to fourth-century date.

71. Decorative banded-mantle bust, with necklace (C. 275-315). Northern Balkans.

Bucharest, National Museum of Antiquities, inv. L633. The bust, *tabula* and foot survive in one piece and are carved form the same block of marble. H: 47 (excl. tabula & foot: 32) cm.

Recorded in the Bucarest Nat. Mus. Ant. by Vianu (1995). It is likely that it comes from the North Balkan provinces. The head has been lost and most of the neck, a portion of the foot on the right has also been lost – as has the left scroll of the *tabula*. Plaster restorations on the foot and *tabula* (Alföldi-Rosenbaum).

Krüger 1967, 42, no. 145; Vianu 1995, 110, 354-6, no. 54; Alföldi-Rosenbaum 1996, 109, n. 12, fig. 7a, b (contemporary with Cleveland bust: C. 280 AD); Gehn, *LSA*-1706 (200-350).

This is a banded-tunic waist-bust, which includes the upper arms. The bust format is unusual, with huge rectangular spine, no bust lip and flat back. The now-lost head would have been frontal. The bust is draped in a short-sleeved tunic (*colobium*), indicated by the edge of the right shirtsleeve. A large rectangular sash, with framing borders and decorative scroll design, is draped diagonally, from bottom right to left shoulder and vertically down from the left shoulder. Around the neck is a large globular necklace. On the small portion of surviving neck a large stray lock remains the only indicator of the woman's hairstyle. The bust is flat and the breasts are barely expressed. However, the manner of adornment, in particular the necklace, indicate that this was a woman's portrait bust. The bust sits above a *tabula* with fretted scrolls and incised border detail. The moulded foot is large with barely recessed *scotia* and grooved detail around both upper and lower *tori.*

Vianu, on the basis of the stray strand of hair, suggested a date in the Antonine period, however, she rightly noted that the drapery style and bust-format made a late third-century date more likely. Gehn consequently offers a broad date range, between 200-350AD, and notes that the jewellery makes a pre-third-century date unlikely. The drapery style with decorative band may be compared with the Cleveland and Alexandria busts (nos. 68, 72), both of which have been dated stylistically towards the end of the third century or early fourth century. Most compelling, the hairstyle of the Cleveland bust can be dated stylistically to the final quarter of the third century. Drapery of this type is not known on earlier dated busts and the decorative aspect of this feature sits more comfortably towards the end of the third century. The introduction of large, sculpted necklaces does not have precedence before the late third to fourth century (see for further discussion 91-92 & 192-3). This attribute was to become standard for women's portraits in the fourth century and evidence from coinage suggests that, by the late third century, public imperial portraits were depicted wearing jewellery of this kind. In conclusion, the drapery style, inclusion of the necklace and bust-format suggest a date in the late third to early fourth century.

72. Banded mantle-bust with polychrome decoration (C.280-320), head inserted (not-pertinent). From Egypt.

Alexandria, Archaeological Museum, inv. 22187. Portrait bust in two reconstructed parts: (1) head and neck (not original to bust); (2) bust. None of the publications mentioned the *tabula* and foot, which the portrait bust is photographed on. These are probably modern additions. H: 50, head H. (chin-crown): 24, (chin-parting): 13 cm.

Probably from Egypt, it was acquired through an Art Dealer and was a 'gift to the museum by Mrs Nahmen'. Very little in the way of photographic documentation survives. The image we have, makes detailed analysis difficult, so we rely on the testimony of Graindor and Reuterswärd. The head and neck sit in a large socket at the collar of the bust and are carved from a different 'blueish' marble (Graindor, 114) to the white, fine-grained marble of bust. Head and bust treated with similar polychrome and were probably assembled in antiquity, as reflected by the fact that the portrait bust has not been restored in modern times (?). The tip of the nose has been bumped and there are some small bumps to the face.

Breccia 1931, 270, no. 21, pl. 34.1; Graindor 1936, 114-116, no. 57, pl. 158b (priestess, time of Alexander Severus); Reuterswärd 1960, 223-4, ns. 630-1, pl.19; Borg 2003, 197, n. 38; LSA-1664 (object recorded but no entry) (280-350).

The most outstanding feature of this portrait bust is the remnant of polychrome on both the face and bust. The folded band, which runs diagonally from left shoulder to right hip and vertically from left shoulder to waist, is decorated with an alternating oval and diamond design, which was painted on and the remnants of which remain in a red pigment. Pigment also remains on the eyebrows (now red) and eyes (now black) and was used to define the irises, eye-line, pupils and eyelashes. Finally, even the nostrils reveal remnants of red pigment.

The large socket around the neck where the head has been inserted and the overly frontal positioning of the head indicate that the bust and head did not originally belong together. The head is crudely worked and seems to have been re-carved – probably at the time of the joining of the head to the bust. The hair is harshly chiselled back from the face in thick lines. The hairline forms a pronounced low oval and leaves only a small forehead. The large ears protrude and in front of them small curls of hair may be discerned. The sharp line of the brows and chin are both indicative of a re-carve and appear to have been cut into the face. There are no images of the back of the bust. Graindor describes 'un chignon de treses', which he compares with the hair-style of Julia Domna and, he says, can be identified in portraits up until the reign of Alexander Severus. It is difficult to date on the basis of this description alone. Even if the bun could be securely dated to the Severan period this may be a remnant of the portrait's earlier phase. The manner in which the hair is carved in thick lines back from the forehead resembles the bust of Aurelia Monnina (no. 65), also re-carved.

The drapery is flat and little of the woman's body can be discerned beneath. This format and style of drapery and articulation may be compared with the bust from Carnuntum and the miniature bust in Cleveland, with similar decorative band arrangement (nos. 68, 71). As such, the bust must be dated between the late third to early fourth century. The re-working of the head, attachment to the bust and painting, with matching polychromy, may also be dated to the same period.





















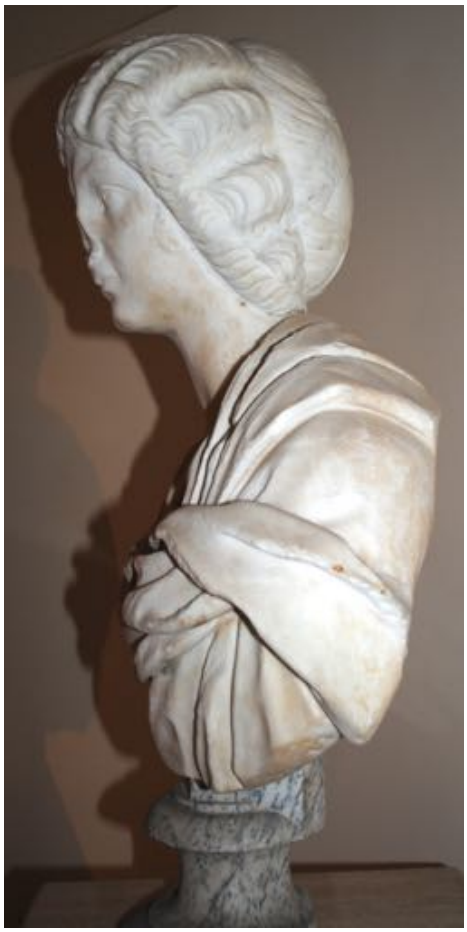



































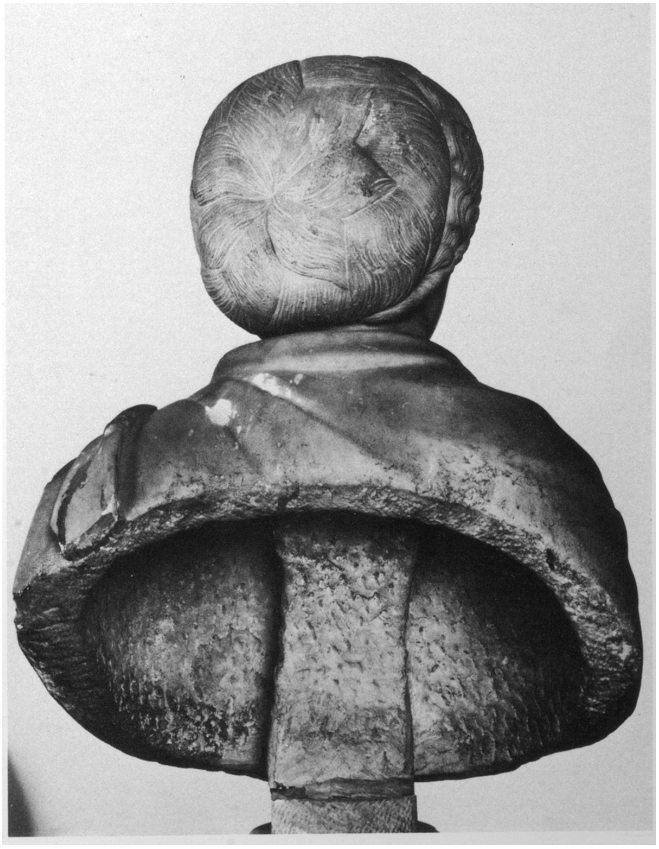



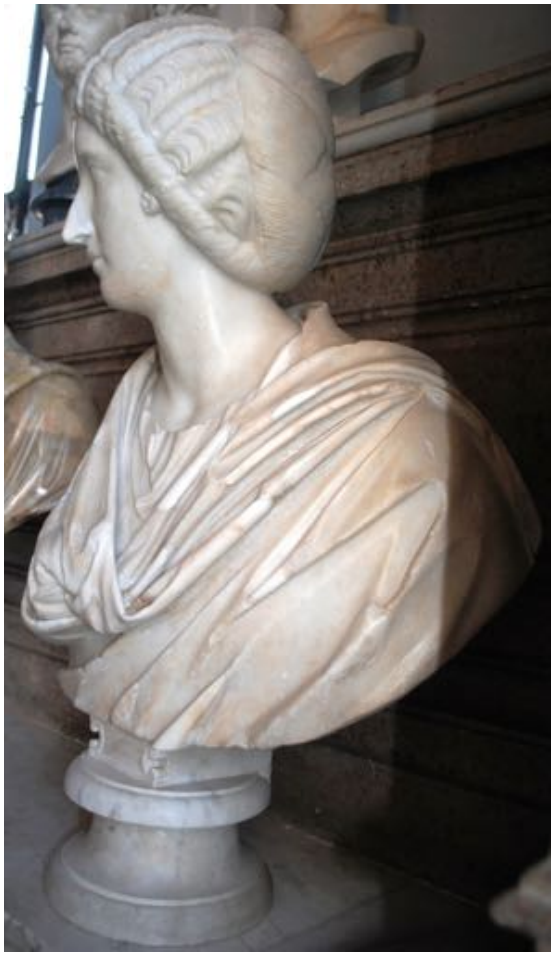
















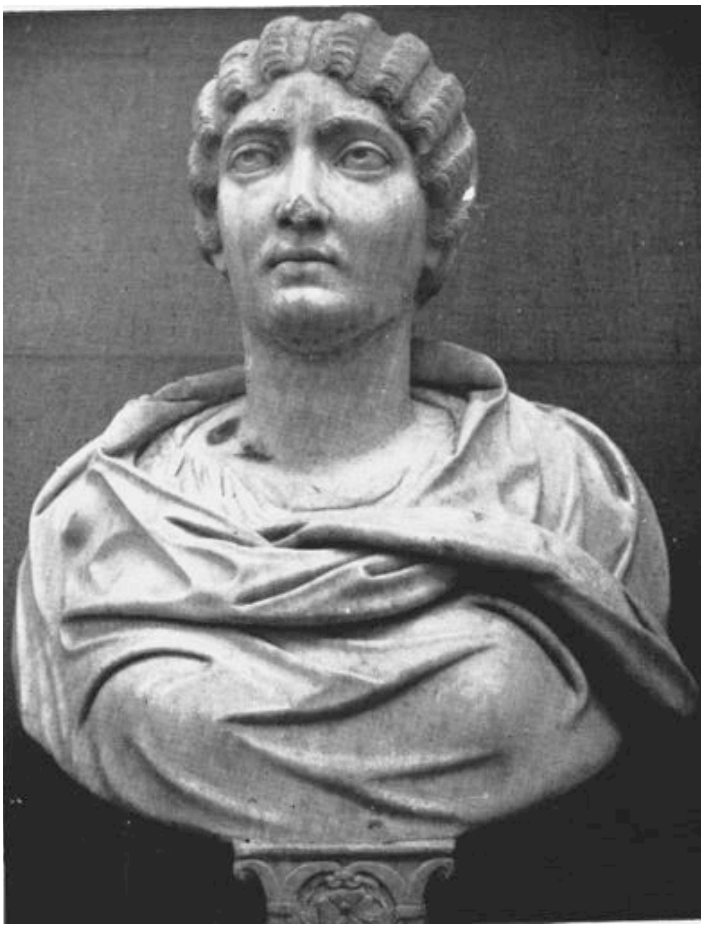





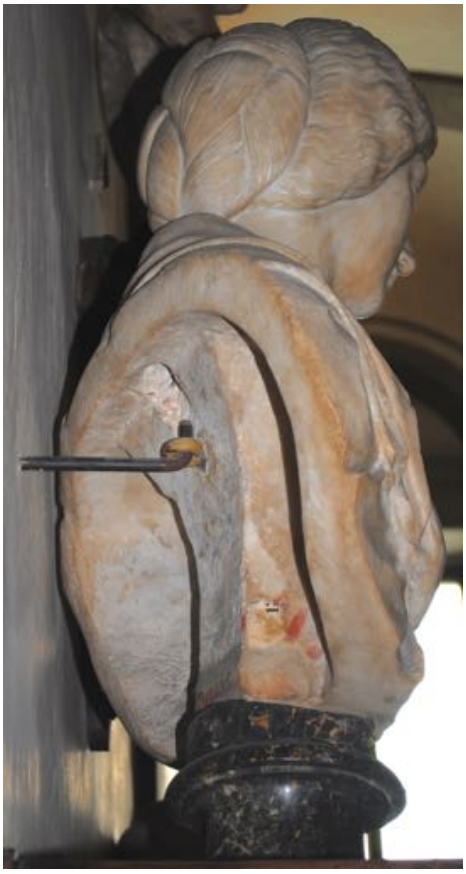





























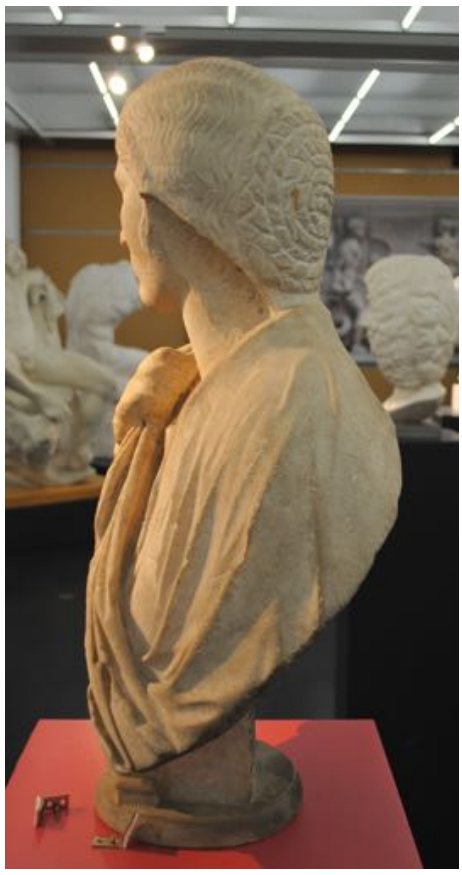

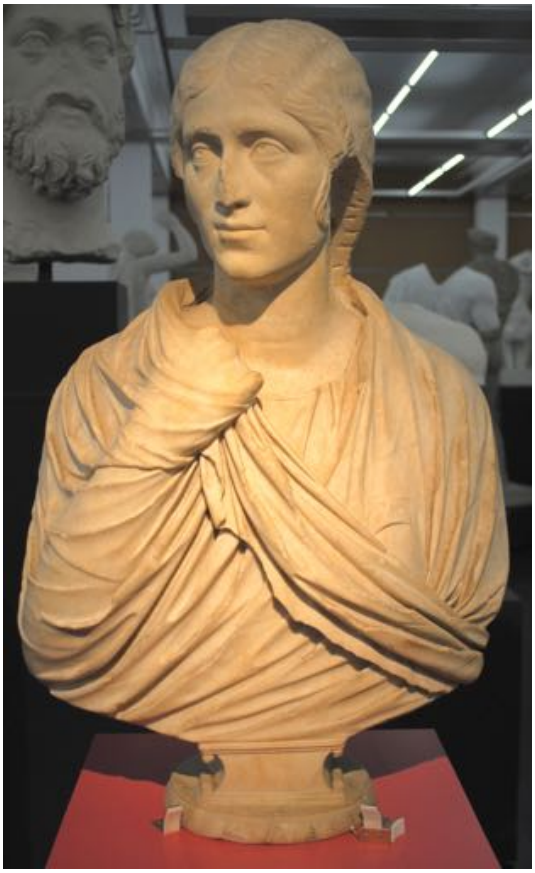







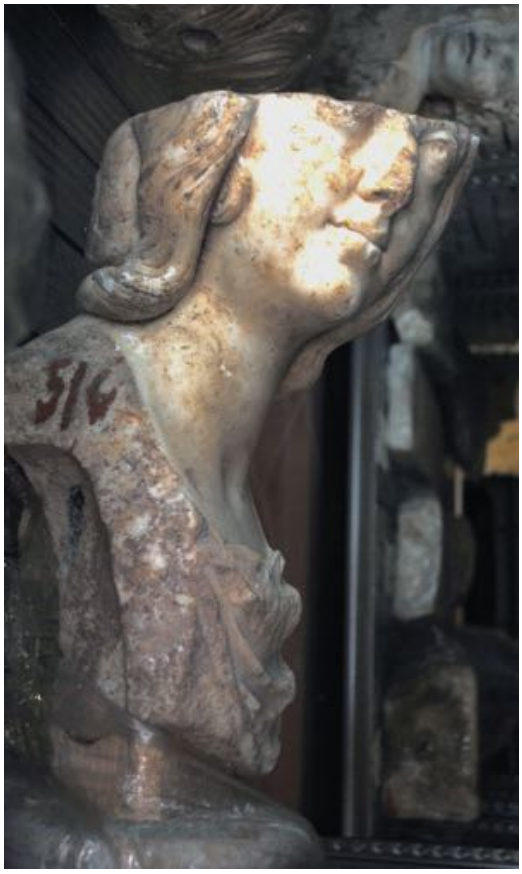






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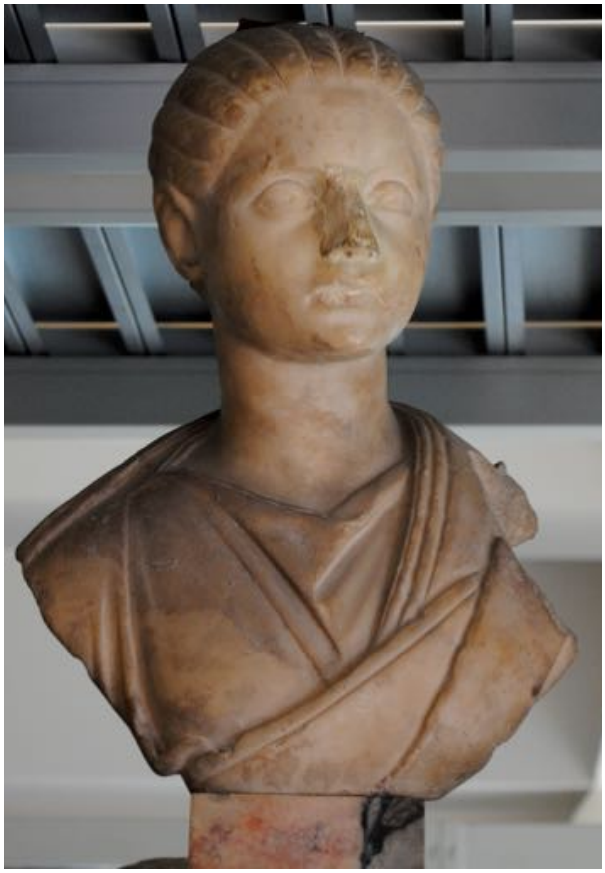


















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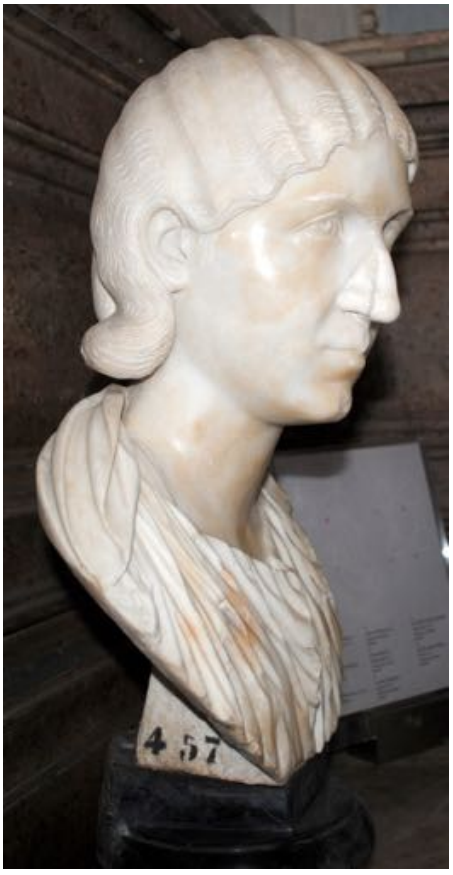
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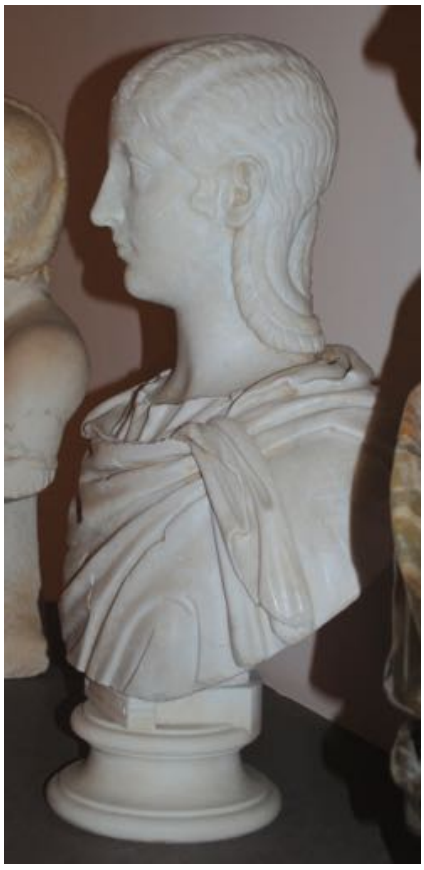





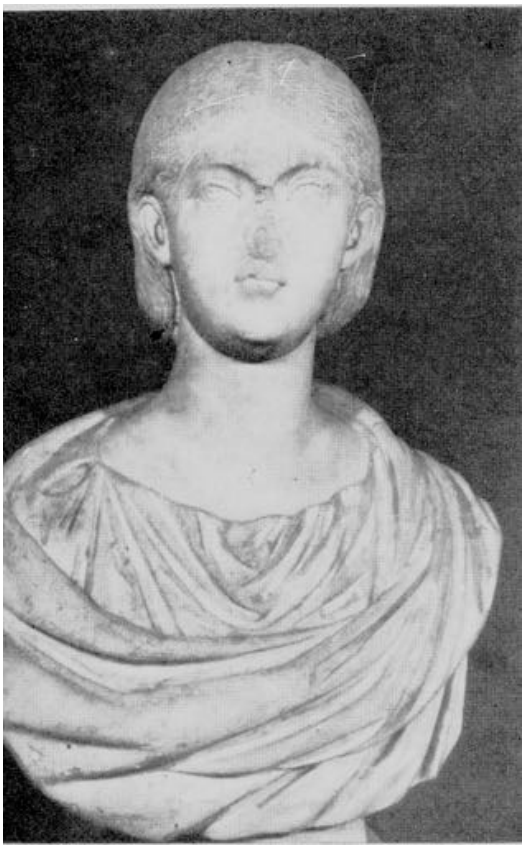





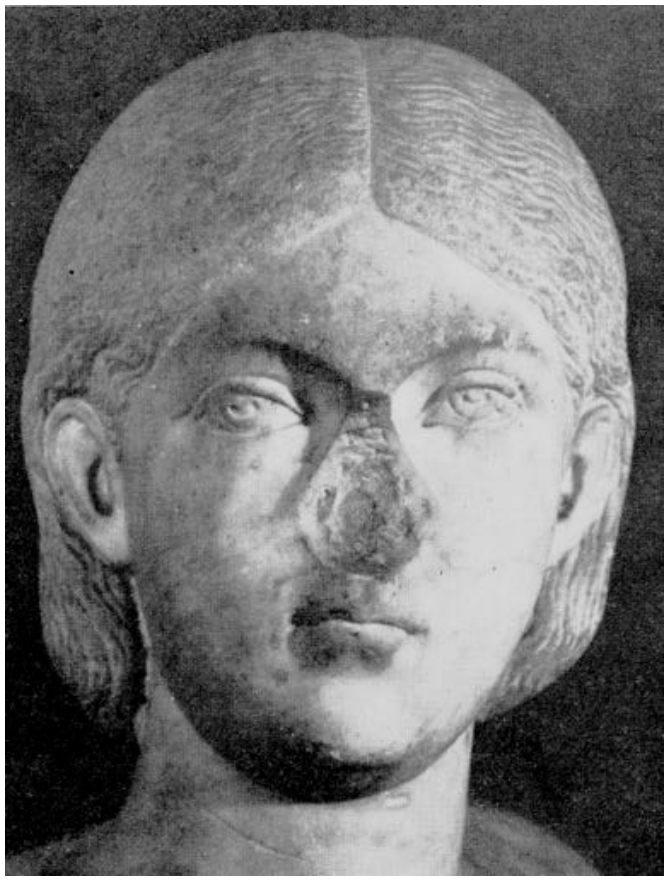







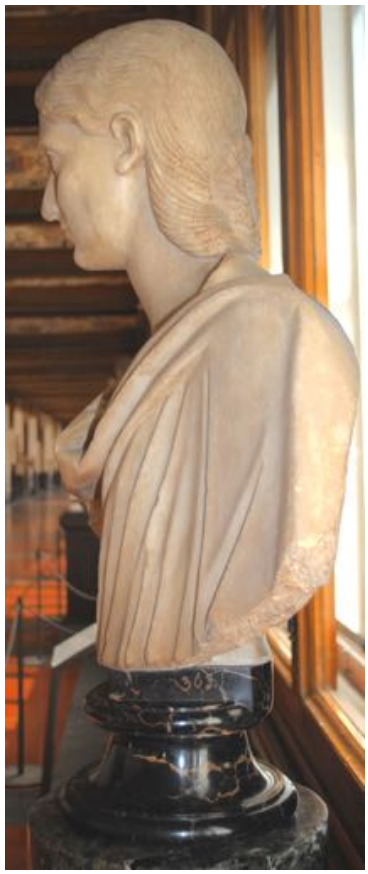













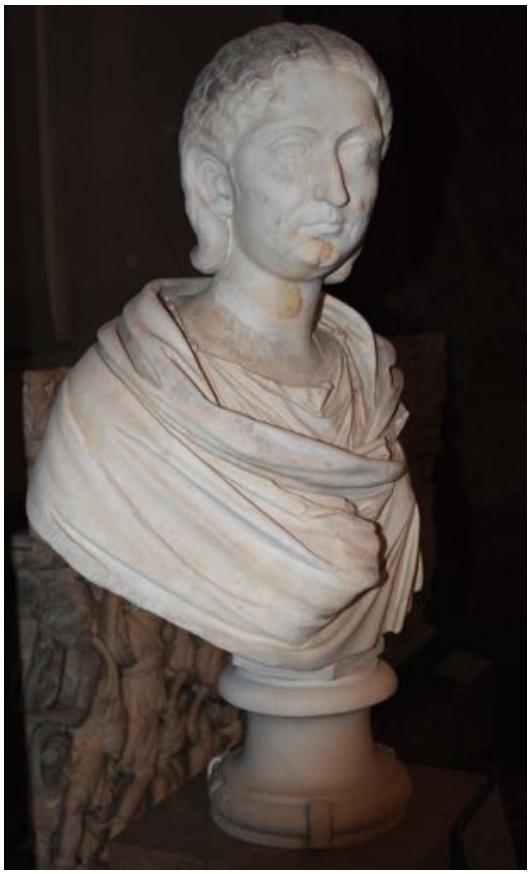












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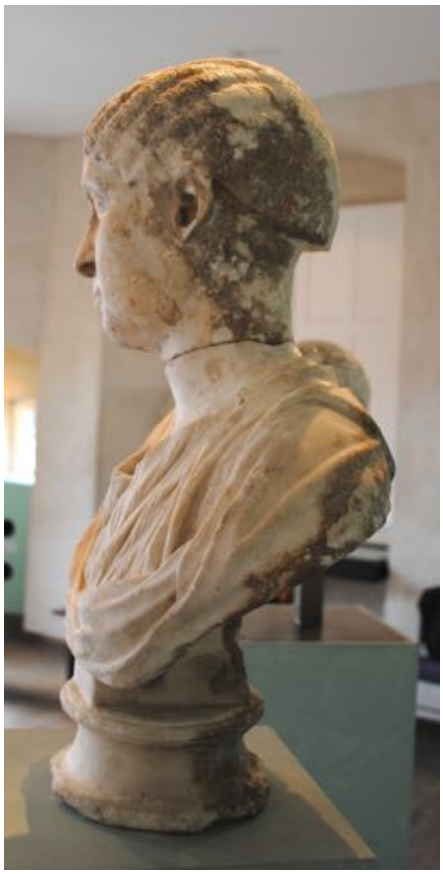










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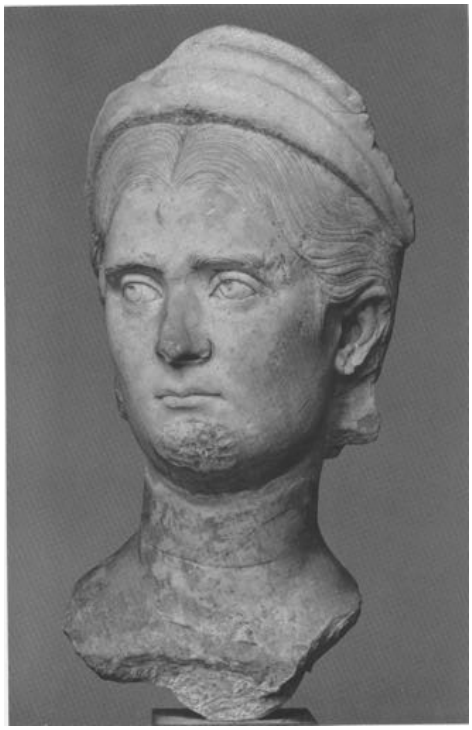

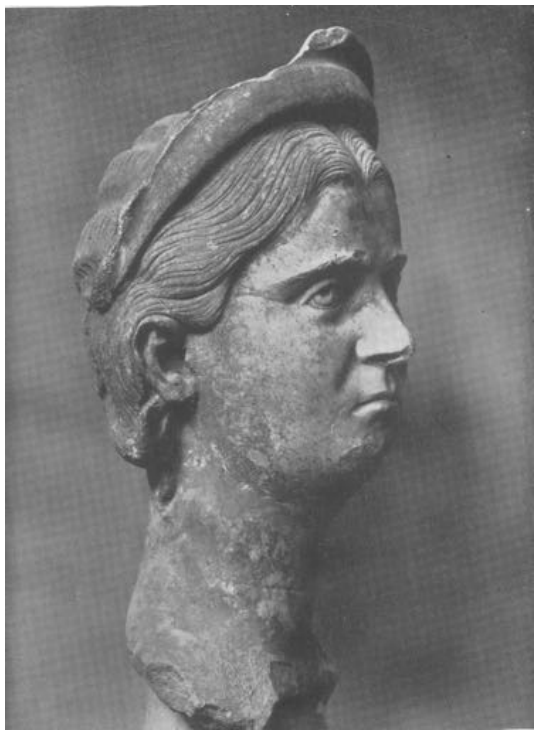












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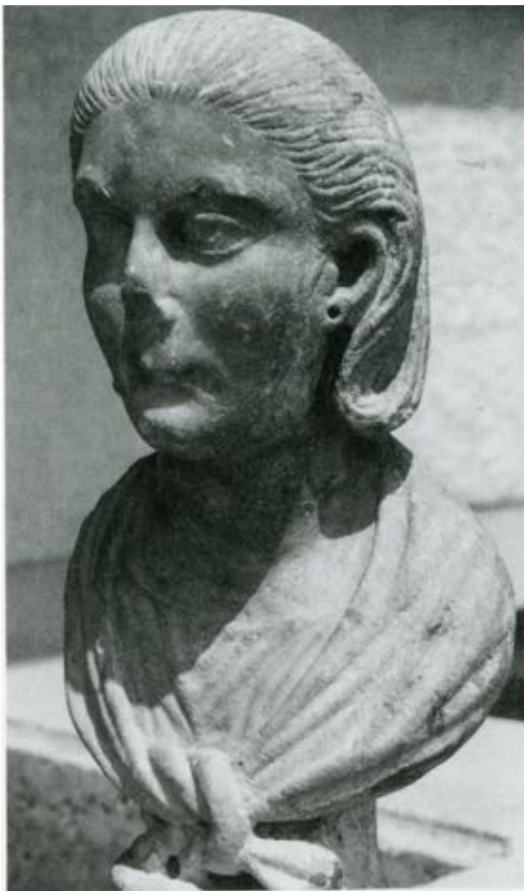











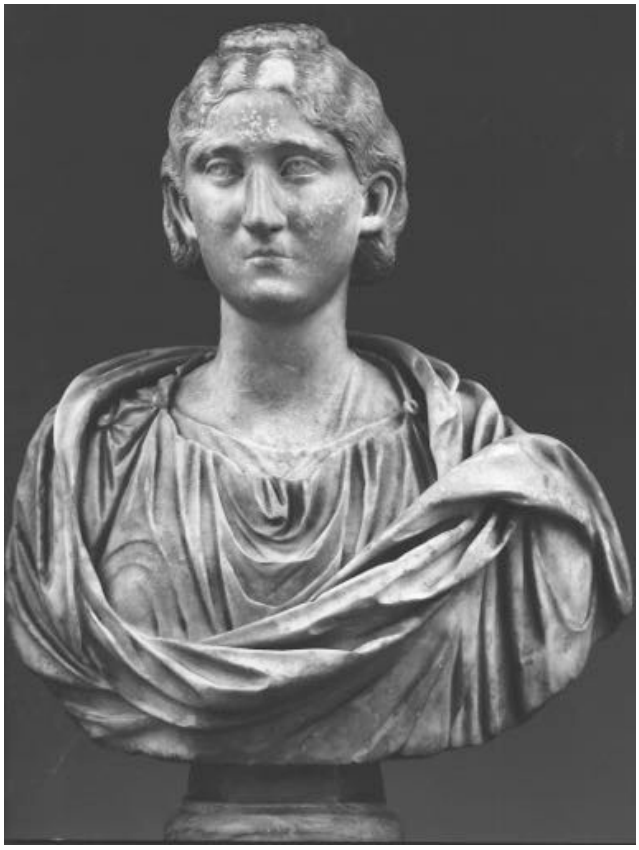
















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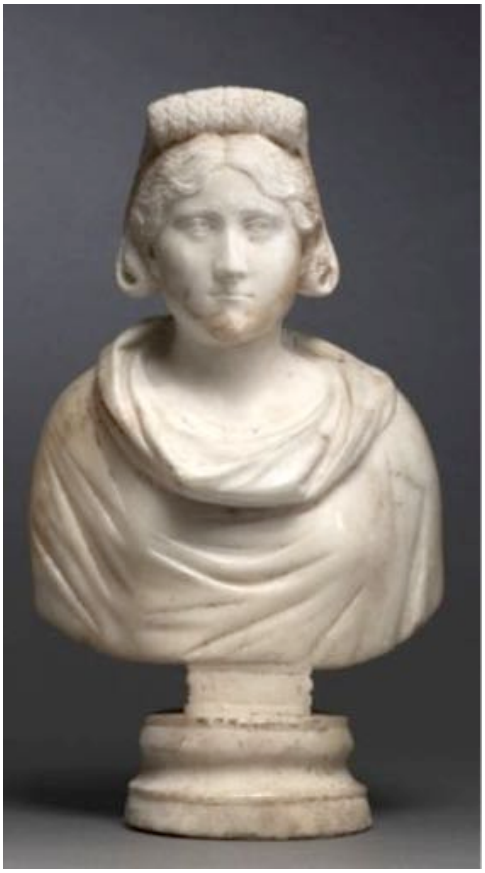


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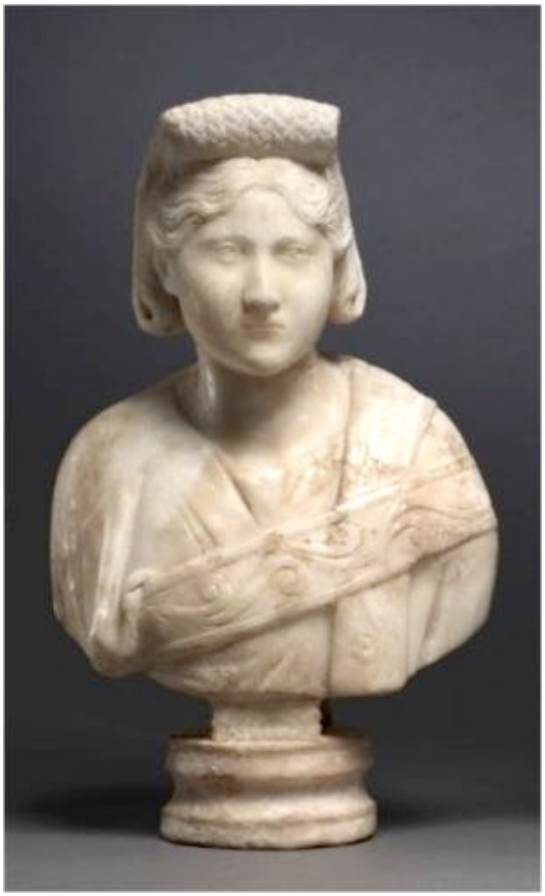








ΟΠΠΕΡΙΒΙΝΠΟΙΠΤΗΝ
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