

Greek Myths in Roman Art and Culture

Images of episodes from Greek mythology are widespread in Roman art, appearing in sculptural groups, mosaics, paintings and reliefs. They attest to Rome's enduring fascination with Greek culture, and her desire to absorb and reframe that culture for new ends. This book provides a comprehensive account of the meanings of Greek myth across the spectrum of Roman art, including public, domestic and funerary contexts. It argues that myths, in addition to functioning as signifiers of a patron's education or *paideia*, played an important role as rhetorical and didactic *exempla*. The changing use of mythological imagery in domestic and funerary art in particular reveals an important shift in Roman values and senses of identity across the period of the first two centuries AD, and in the ways that Greek culture was turned to serve Roman values.

ZAHRA NEWBY is Reader in Classics and Ancient History at the University of Warwick. She is author of *Greek Athletics in the Roman World: Victory and Virtue* (2005) and of numerous articles on Philostratus and Lucian, Greek cultural identity in the imperial period, as well as on mythological sculpture and sarcophagi. She also co-edited the volume *Art and Inscriptions in the Ancient World* (Cambridge University Press, 2007).

GREEK CULTURE IN THE ROMAN WORLD

Editors

Susan E. Alcock
University of Michigan

Jaś Elsner
Corpus Christi College, Oxford

Simon Goldhill
University of Cambridge

Michael Squire
King's College London

The Greek culture of the Roman Empire offers a rich field of study. Extraordinary insights can be gained into processes of multicultural contact and exchange, political and ideological conflict, and the creativity of a changing, polyglot empire. During this period, many fundamental elements of Western society were being set in place: from the rise of Christianity, to an influential system of education, to long-lived artistic canons. This series is the first to focus on the response of Greek culture to its Roman imperial setting as a significant phenomenon in its own right. To this end, it will publish original and innovative research in the art, archaeology, epigraphy, history, philosophy, religion, and literature of the empire, with an emphasis on Greek material.

Recent titles in the series:

The Maeander Valley: A Historical Geography from Antiquity to Byzantium

PETER THONEMANN

Greece and the Augustan Cultural Revolution A. J. S. SPAWFORTH

Rethinking the Gods: Philosophical Readings of Religion in the Post-Hellenistic Period PETER VAN NUFFELEN

Saints and Symposiasts: The Literature of Food and the Symposium in Greco-Roman and Early Christian Culture JASON KÖNIG

The Social World of Intellectuals in the Roman Empire: Sophists, Philosophers, and Christians KENDRA ESHLEMAN

Religion and Identity in Porphyry of Tyre: The Limits of Hellenism in Late Antiquity AARON JOHNSON

Syrian Identity in the Greco-Roman World NATHANIEL J. ANDRADE

The Sense of Sight in Rabbinic Culture: Jewish Ways of Seeing in Late Antiquity RACHEL NEIS

Roman Phrygia: Culture and Society PETER THONEMANN

Homer in Stone: The Tabulae Iliacae in their Roman Context

DAVID PETRAIN

Man and Animal in Severan Rome: The Literary Imagination of Claudius Aelianus STEVEN D. SMITH

Reading Fiction with Lucian: Fakes, Freaks and Hyperreality

KAREN NÍ MHEALLAIGH

Greek Narratives of the Roman Empire under the Severans: Cassius Dio, Philostratus and Herodian ADAM M. KEMEZIS

The End of Greek Athletics SOFIE REMIJSEN

Roman Festivals in the Greek East: From the Early Empire to the Middle Byzantine Era FRITZ GRAF

Greek Myths in Roman Art and Culture

Imagery, Values and Identity in Italy,
50 BC–AD 250

ZAHRA NEWBY
University of Warwick



CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781107072244

© Zahra Newby 2016

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2016

Printed in the United Kingdom by TJ International Ltd. Padstow Cornwall

A catalogue record for this publication is available from the British Library

Library of Congress Cataloging-in-Publication data

Names: Newby, Zahra, author.

Title: Greek myths in Roman art and culture : imagery, values and identity in Italy, 50 BC-AD 250 / Zahra Newby, University of Warwick.

Description: New York : Cambridge University Press, 2016. | Series: Greek culture in the Roman world | Includes bibliographical references.

Identifiers: LCCN 2016019206 | ISBN 9781107072244 (hardback)

Subjects: LCSH: Mythology, Greek, in art. | Art, Roman – Greek influences. | Art, Roman – Themes, motives. | Rome – Civilization – Greek influences. | BISAC: ART / History / Ancient & Classical.

Classification: LCC N7760.N49 2016 | DDC 709/.38 – dc23

LC record available at <https://lcn.loc.gov/2016019206>

ISBN 978-1-107-07224-4 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet web sites referred to in this publication and does not guarantee that any content on such web sites is, or will remain, accurate or appropriate.

For Oliver and Georgia

Contents

List of Illustrations [page viii]

Acknowledgements [xviii]

List of Abbreviations [xx]

Introduction: Greek Myths, Roman Lives [1]

1. Art and Power in the Public Sphere [32]
2. Recreating Myth in the Roman Villa [80]
3. *Paideia*, Rhetoric and Self-representation: Responses to Mythological Wall-paintings [137]
4. Mythological Wall-paintings in the Roman House [164]
5. From Home to Tomb: Myths in the Funerary Realm [228]
6. The Rhetoric of Mythological Sarcophagi: Praise, Lament and Consolation [273]
7. Epilogue: The Roman Past, the Culture of Exemplarity and a New Role for Greek Myth [320]

Bibliography [348]

Index [385]

Illustrations

Figures in Text

- 0.1 Detail of marine scene from the so-called Altar of Domitius Ahenobarbus; Munich, Staatliche Antikensammlungen. Glyptothek inv. 239. Photo: Ruth Leader-Newby. [page 12]
- 0.2 Detail of sacrifice scene from the so-called Altar of Domitius Ahenobarbus; Paris, Louvre inv. 975. Photo: Marie-Lan Nguyen, used under creative commons licence. [13]
- 1.1 Farnese Bull, Naples, Museo Archeologico Nazionale inv. 6002. Photo: Kathryn Thompson. [42]
- 1.2 Map of Pompey's theatre and portico. Redrawn after Carettoni 1960: 103. [45]
- 1.3 Female herms in black marble, probably the Danaids which decorated the portico of the Temple of Apollo on the Palatine. Rome, Museo Palatino inv. 1048, 1056, 1053. Photo: by permission of il Ministero dei beni e delle attività culturali e del turismo – Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l'Area archeologica di Roma. [54]
- 1.4 Terracotta plaque showing the contest between Apollo and Heracles, from the Temple of Apollo on the Palatine. Rome, Museo Palatino. Photo: by permission of il Ministero dei beni e delle attività culturali e del turismo – Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l'Area archeologica di Roma. [55]
- 1.5 Relief showing Aeneas sacrificing, Rome, Ara Pacis. Photo: Alison Cooley. [59]
- 1.6 Detail of the south side of the Ara Pacis, showing Augustus in procession. Photo: Sansaini, D-DAI-ROM 57.883. [59]
- 1.7 Plan of the Forum of Augustus. Degrassi 1937: 1, annotated. [60]
- 1.8 Reconstruction of statue in the Forum of Augustus. Degrassi 1937: 4. [61]
- 1.9 Punishment of Tarpeia, detail of the frieze from the Basilica Aemilia. Rome, Palazzo Massimo. Photo: Marie-Lan Nguyen, used under creative commons licence. [66]

- 1.10 Detail of architrave from Domitian's Forum, Rome, showing the myth of Arachne. Photo: Carole Raddato, used under creative commons licence. [67]
- 1.11 Silver denarius of L. Marcius Censorinus, c. 82 BC, showing the statue of Marsyas in the Forum. Yale University Art Gallery 2001.87.1480. Photo: Courtesy of Yale University Art Gallery Open Access Policy. [72]
- 1.12 Detail of the so-called Anaglypha Traiani, showing the statue of Marsyas in the Forum. Rome, Forum Romanum. Photo: Felbermeyer, D-DAI-ROM 63.106. [73]
- 1.13 Statue of Marsyas from the Forum at Paestum. Paestum, Museo Archeologico Nazionale. Photo: Francesco Valletta and Giovanni Grippo, Gabinetto fotografico del Museo Archeologico Nazionale Paestum. [74]
- 1.14 Statue of the hanging Marsyas. Rome, Palazzo dei Conservatori inv. 1977. Photo: Rossa, D-DAI-ROM 74.2741. [74]
- 2.1 Barberini Faun Statue; Munich, Glyptothek. Photo: Bibi Saint-Pol, used under creative commons licence. [88]
- 2.2 Torso of a satyr, from Castel Gandolfo. Musei Vaticani inv. 9975. Photo: © Musei Vaticani. [89]
- 2.3 Statue of Dionysus, Castel Gandolfo, Antiquarium inv. 36417. Photo: Zahra Newby, by permission of Musei Vaticani. [91]
- 2.4 Reconstruction of the sculptural decoration of the cave at Sperlonga. A: Pasquino group, B: Scylla, C: Blinding of Polyphemus, D: Theft of the Palladium, E: Ganymede. Courtesy of MiBACT, Soprintendenza per i Beni Archeologici del Lazio, Rome, provided by Michael Squire. [94]
- 2.5 Statue of Andromeda from Sperlonga. Photo: Felbermeyer, D-DAI-ROM 36.1299. [100]
- 2.6 Statue of the sleeping Polyphemus, Castel Gandolfo Antiquarium inv. 36410. Photo: Zahra Newby, by permission of Musei Vaticani. [101]
- 2.7 Wall-painting of Polyphemus and Galatea, House of the Priest Amandus, Pompeii I. 7, 7. Photo: Koppermann, D-DAI-ROM 66.1794. [103]
- 2.8 Relief showing the wounded Adonis; Rome, Palazzo Spada. Photo: Alinari Archives, Florence. [104]
- 2.9 Plan of the *Horti Lamiani*, redrawn after Häuber 1990: map 1. [107]

- 2.10 Niobe and daughter, Florence Uffizi inv. 294. Photo: Soprintendenza Speciale per il Polo Museale Fiorentino. [108]
- 2.11 Eldest son of Niobe, Florence Uffizi inv. 302. Photo: Soprintendenza Speciale per il Polo Museale Fiorentino. [109]
- 2.12 Kneeling Niobid, Florence Uffizi inv. 289. Photo: Soprintendenza Speciale per il Polo Museale Fiorentino. [109]
- 2.13 Statue of Actaeon. London, British Museum Sc. 1568. Photo: © The Trustees of the British Museum. All rights reserved. [113]
- 2.14 Wall-painting of Actaeon and Artemis, House of the Orchard, Pompeii I, 9.5. Photo: Koppermann, D-DAI-ROM 64.2251. [114]
- 2.15 Statue of Laocoon. Vatican, Cortile del Belvedere. Photo: Koppermann, D-DAI-ROM 64.900. [118]
- 2.16 Map of the *Horti Sallustiani*, redrawn after Lanciani 1990: pls. 3 and 10, combined and annotated. Courtesy of Edizioni Quasar. 1: Vestibule; 2: findspot of paedagogus statue; 3: findspot of Rome Niobid; 4: probable display spot of Artemis and Iphigenia group. [121]
- 2.17 View of the Hadrianic vestibule in the *Horti Sallustiani*, Rome. Photo: Zahra Newby. [122]
- 2.18 Statue group of Artemis, Iphigenia and the deer. Copenhagen, Ny Carlsberg Glyptotek IN 481–2a. Photo: Ny Carlsberg Glyptotek, Copenhagen. [124]
- 2.19 Statue of a nymph; London, British Museum inv. 145689. Photo: © The Trustees of the British Museum. All rights reserved. [125]
- 2.20 Statue of the paedagogus to the Niobids, Rome, Museo Nazionale Romano inv. 380382. Photo: by permission of il Ministero dei beni e delle attività culturali e del turismo – Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l’Area archeologica di Roma. [126]
- 2.21 Statue of a dying female Niobid, Rome, Museo Nazionale Romano inv. 72274. Photo: by permission of il Ministero dei beni e delle attività culturali e del turismo – Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l’Area archeologica di Roma. [127]
- 2.22 Statue of a dying male Niobid, Copenhagen, Ny Carlsberg Glyptotek, Cat. 399, IN 472. Photo: Ole Haupt, Ny Carlsberg Glyptotek, Copenhagen. [128]
- 2.23 Statue of a running female Niobid, Copenhagen, Ny Carlsberg Glyptotek, Cat. 398, IN 520. Photo: Ole Haupt, Ny Carlsberg Glyptotek, Copenhagen. [129]

- 3.1 Reconstruction of the layout of the paintings described in Lucian's *On the Hall*, indicating the connections Lucian draws between them. Redrawn after Newby 2002a: fig. 4.2. [154]
- 4.1 Plan of the House of the Gilded Cupids, Pompeii VI. 16, 7.38. [166]
- 4.2 Existing state of the wall-painting of Paris, in the atrium of the House of the Gilded Cupids, Pompeii. Photo: Zahra Newby, by permission of the Ministero dei beni e delle attività culturali e del turismo – Soprintendenza speciale per Pompei, Ercolano e Stabia. [168]
- 4.3 Wall-painting of Achilles and Polyxena, from the atrium of the House of the Gilded Cupids. Pompeii Stores inv. 20559. Photo: Zahra Newby, by permission of the Ministero dei beni e delle attività culturali e del turismo – Soprintendenza speciale per Pompei, Ercolano e Stabia. [168]
- 4.4 Wall-painting of Paris and Helen, tablinum of the House of the Gilded Cupids, Pompeii. Photo: Zahra Newby, by permission of the Ministero dei beni e delle attività culturali e del turismo – Soprintendenza speciale per Pompei, Ercolano e Stabia. [170]
- 4.5 View into room G from the peristyle. House of the Gilded Cupids, Pompeii. Photo: Zahra Newby, by permission of the Ministero dei beni e delle attività culturali e del turismo – Soprintendenza speciale per Pompei, Ercolano e Stabia. [172]
- 4.6 Wall-painting showing Jason and Pelias. House of the Gilded Cupids, Pompeii, room G. Photo: Zahra Newby, by permission of the Ministero dei beni e delle attività culturali e del turismo – Soprintendenza speciale per Pompei, Ercolano e Stabia. [173]
- 4.7 Wall-painting showing Thetis and Hephaestus. House of the Gilded Cupids, Pompeii, room G. Photo: Zahra Newby, by permission of the Ministero dei beni e delle attività culturali e del turismo – Soprintendenza speciale per Pompei, Ercolano e Stabia. [174]
- 4.8 Wall-painting, possibly showing restoration of Briseis to Achilles. House of the Gilded Cupids, Pompeii, room G. Photo: Zahra Newby, by permission of the Ministero dei beni e delle attività culturali e del turismo – Soprintendenza speciale per Pompei, Ercolano e Stabia. [175]
- 4.9 Reconstruction drawing of the Iliadic frieze in the House of the Cryptoporticus, Pompeii, showing Briseis at the council of the Achaeans. Spinazzola 1953: fig. 937 (drawing: Sanarica). [175]
- 4.10 Plan of the House of Jason, Pompeii IX. 5, 18. [178]

- 4.11 Fragmentary wall-painting, possibly showing Dionysus. House of Jason, triclinium. Photo: Ministero dei beni e delle attività culturali e del turismo – Istituto centrale per il catalogo e la documentazione. [180]
- 4.12 Wall-painting showing Europa on the Bull from the House of Jason, Pompeii. Naples, Museo Archeologico Nazionale inv. 111475. Photo: © Archivio dell' Arte. Luciano Pedicini. [183]
- 4.13 Wall-painting showing the birth of Adonis. House of the Dioscuri, Pompeii, room 43. Photo: Felbermeyer, D-DAI-ROM 63.2178. [186]
- 4.14 Wall-painting showing Scylla offering the lock of hair to Minos. House of the Dioscuri, Pompeii, room 43. Photo: Faraglia, D-DAI-ROM 56.1197. [188]
- 4.15 Wall-painting showing Myrrha from the Villa of Munatia Procula. Vatican, Sala delle Nozze Aldobrandine inv. 79633. Photo: © Musei Vaticani. [190]
- 4.16 Wall-painting showing Pasiphae from the Villa of Munatia Procula. Vatican, Sala delle Nozze Aldobrandine inv. 79634. Photo: © Musei Vaticani. [191]
- 4.17 Wall-painting showing Phaedra from the Villa of Munatia Procula. Vatican, Sala delle Nozze Aldobrandine inv. 79636. Photo: © Musei Vaticani. [192]
- 4.18 Wall-painting showing Scylla from the Villa of Munatia Procula. Vatican, Sala delle Nozze Aldobrandine inv. 79635. Photo: © Musei Vaticani. [192]
- 4.19 Wall-painting showing Canace from the Villa of Munatia Procula. Vatican, Sala delle Nozze Aldobrandine inv. 79632. Photo: © Musei Vaticani. [193]
- 4.20 Wall-painting showing the Departure of Helen, from the House of the Tragic Poet, Pompeii. Naples, Museo Archeologico Nazionale inv. 9108. Photo: © Archivio dell' Arte. Luciano Pedicini. [196]
- 4.21 Copy of the paintings in the atrium of the House of the Tragic Poet, Pompeii, by Francesco Morelli. Photo: © Archivio dell' Arte. Luciano Pedicini. [197]
- 4.22 Copy of the painting of Aphrodite in the atrium of the House of the Tragic Poet, Pompeii, by Francesco Morelli. Photo: © Archivio dell' Arte. Luciano Pedicini. [198]
- 4.23 Plan of the Roman house found at the Villa Negroni, Rome. Redrawn after Buti, *Manifesto*. [201]

- 4.24 Engraving showing the end wall of room B in the Villa Negroni, with a painted statue of Adonis. Photo: Courtesy of the British School at Rome Library, Buti collection, pl. X. [202]
- 4.25 Engraving of the decoration of room B in the Villa Negroni, showing Adonis embarking on the hunt. Photo: Courtesy of the British School at Rome Library, Buti collection, pl. IV. [203]
- 4.26 Engraving of the decoration of room B in the Villa Negroni, showing Aphrodite tending to the wounded Adonis. Photo: Courtesy of the British School at Rome Library, Buti collection, pl. II. [204]
- 4.27 Engraving of the decoration of room D in the Villa Negroni, showing Dionysus and Ariadne. Photo: Courtesy of the British School at Rome Library, Buti collection, pl. VII. [206]
- 4.28 Plan of the House of Meleager, Pompeii VI. 9, 2.13. [209]
- 4.29 Wall-painting of Meleager and Atalanta, House of Meleager, Pompeii, fauces. Photo: Faraglia, D-DAI-ROM 56.1243. [211]
- 4.30a Wall-painting of Thetis in the workshop of Hephaestus from the atrium of the House of Meleager, Pompeii. Naples, Museo Archeologico Nazionale inv. 9528. Photo: Kathryn Thompson. [212]
- 4.30b Wall-painting of Dido from the atrium of the House of Meleager, Pompeii. Naples, Museo Archeologico Nazionale inv. 8898. Photo: Kathryn Thompson. [212]
- 4.30c Drawing of a wall-painting of Pasiphae in Daedalus' workshop from the atrium of the House of Meleager, Pompeii. Real Museo Borbonico 7: pl. 55. [213]
- 4.30d Wall-painting of Apollo from the atrium of the House of Meleager, Pompeii. Naples, Museo Archeologico Nazionale inv. 9543. Photo: Kathryn Thompson. [213]
- 4.31 Wall-painting of Io and Argos from the tablinum of the House of Meleager, Pompeii. Naples, Museo Archeologico Nazionale inv. 9556. Photo: © Archivio dell' Arte. Luciano Pedicini. [217]
- 4.32 Wall-painting of Aphrodite and Ares from the tablinum of the House of Meleager, Pompeii. Naples, Museo Archeologico Nazionale inv. 9256. Photo: Furhmann, D-DAI-ROM 39.1008. [218]
- 4.33 Wall-painting of the Judgement of Paris. Pompeii, House of Meleager, room 27. Photo: Zahra Newby, by permission of the Ministero dei beni e delle attività culturali e del turismo – Soprintendenza speciale per Pompei, Ercolano e Stabia. [221]
- 4.34 View of room 24, Pompeii, House of Meleager. Photo: Zahra Newby, by permission of the Ministero dei beni e delle attività

- culturali e del turismo – Soprintendenza speciale per Pompei, Ercolano e Stabia. [222]
- 4.35 View of the peristyle in the House of Meleager, Pompeii. Photo: Zahra Newby, by permission of the Ministero dei beni e delle attività culturali e del turismo – Soprintendenza speciale per Pompei, Ercolano e Stabia. [223]
- 5.1 Engraving of a niche in the Columbarium of Pomponius Hylas, Rome, showing scenes of the Underworld. Campana 1852: pl. 2, detail. [234]
- 5.2 Drawing of a mosaic showing the rape of Persephone, from a tomb outside Porta Portuensis, Rome. Drawing: Lindner 1984: pl. 19. [236]
- 5.3 View of the miniature tomb built into the side of Tomb 3, Via Ostiense Necropolis, Rome. Photo: Zahra Newby. [237]
- 5.4 Mosaic floor decorating the Tomba della Mietitura, Isola Sacra, showing the myth of Alcestis in the centre. Photo: after Angelucci et al. 1990: fig. 45. [238]
- 5.5 The Velletri sarcophagus, front. Velletri, Museo Civico. Photo: Boehringer, D-DAI-ROM 59.53. [242]
- 5.6 The Velletri sarcophagus, back. Velletri, Museo Civico. Photo: Boehringer, D-DAI-ROM 59.52. [243]
- 5.7 The Velletri sarcophagus, right short side. Velletri, Museo Civico. Photo: Koppermann, D-DAI-ROM 63.40. [244]
- 5.8 The Velletri sarcophagus, detail of front showing Heracles, Alcestis and Admetus. Velletri, Museo Civico. Photo: Hutzel, D-DAI-ROM 61.2284. [246]
- 5.9 Mosaic showing the rape of Persephone, pavement of Tomb I, Vatican Necropolis. Photo: by kind permission of the Fabbrica di San Pietro in Vaticano. [248]
- 5.10 Back wall of Tomb I, Vatican Necropolis, showing two figural panels flanking the central niche, the right one of which shows Heracles and Alcestis. Photo: by kind permission of the Fabbrica di San Pietro in Vaticano. [249]
- 5.11 Wall-painting of a floating female figure, from the left-hand wall of Tomb I, Vatican Necropolis. Photo: by kind permission of the Fabbrica di San Pietro in Vaticano. [250]
- 5.12 Wall-painting of a standing male figure, from the right-hand wall of Tomb I, Vatican Necropolis. Photo: by kind permission of the Fabbrica di San Pietro in Vaticano. [250]

- 5.13 Sarcophagus front showing the rape of Persephone, Florence, Uffizi inv. 86. Photo: Singer, D-DAI-ROM 72.120. [251]
- 5.14 Left short side of the sarcophagus shown in fig. 5.13, showing Hermes and Laodameia. Photo: Singer, D-DAI-ROM 72.127. [252]
- 5.15 Right short side of the sarcophagus shown in fig. 5.13, showing Heracles and Alcestis. Photo: Singer, D-DAI-ROM 72.126. [253]
- 5.16 Tomb of the Pancratii, Via Latina, Rome. Detail of ceiling decoration showing Dionysus and Heracles. Photo: Zahra Newby. [256]
- 5.17 Tomb of the Pancratii, Via Latina, Rome. Detail of ceiling decoration showing the Judgement of Paris. Photo: Zahra Newby. [257]
- 5.18 Garland sarcophagus with scenes of Theseus and Ariadne. New York, The Metropolitan Museum of Art, purchase by subscription, 1890 (90.12). Photo: © The Metropolitan Museum of Art. [259]
- 5.19 Photomontage of the decorative scheme of the Tomb of the Nasonii, Via Flaminia, Rome. Andreae 1963: Beilage. [263]
- 5.20 Reconstruction of the decorative scheme of the Tomb of the Nasonii, as it appears on entering the tomb. Vicky Jewell, after Andreae 1963: Beilage. [264]
- 5.21 Detail of the stucco decoration in the Tomb of P. Aelius Maximus, Isola Sacra, showing Protesilaus and Laodameia. Drawing: Calza 1928: fig. 15. [267]
- 6.1 Sarcophagus of Metilia Acte, showing the myth of Alcestis. Vatican, Museo Chiaramonti inv. 1195. Photo: Zahra Newby. [284]
- 6.2 Sarcophagus merging scenes of the *Vita Romana* with the myth of Adonis. Berlin, Antikensammlung inv. 1987.2. Photo: Zahra Newby. [288]
- 6.3 *Vita Romana* sarcophagus, Mantua, Palazzo Ducale inv. 186. Photo: Koppermann, D-DAI-ROM 62.126. [289]
- 6.4 Sarcophagus with the myth of Adonis, Mantua, Palazzo Ducale. Photo: Koppermann, D-DAI-ROM 62.138. [290]
- 6.5 *Loculus* plaque showing the story of Cleobis and Biton. Venice, Museo Archeologico. Photo: Singer, D-DAI-ROM 68.5091. [292]
- 6.6 Sarcophagus with the myth of Hippolytus, Rome, Museo Nazionale Romano inv. 112444. Photo: Felbermeyer, D-DAI-ROM 61.1417. [294]
- 6.7 Hippolytus sarcophagus, Vatican, Museo Gregoriano Profano inv. 10400. Photo: Singer, D-DAI-ROM 71.1099. [295]

- 6.8 Meleager sarcophagus, Ostia, Museo Nazionale inv. 101. Photo: Singer, D-DAI-ROM 67.1068. [298]
- 6.9 Niobids sarcophagus, right short side. Musei Vaticani, Museo Gregoriano Profano inv. 10437. Photo: Singer, D-DAI-ROM 71.1774. [300]
- 6.10 Ariadne sarcophagus, Bolsena, Museo Territoriale. Photo: Zahra Newby, by permission of the Museum. [306]
- 6.11 Ariadne sarcophagus, Bolsena, Museo Territoriale. Photo: Zahra Newby, by permission of the Museum. [307]
- 6.12 Marble sarcophagus of Maconiana Severiana showing the Discovery of Ariadne. The J. Paul Getty Museum, Malibu, California. No. 83.AA.275. Photo courtesy of The Getty Open Content Program. [308]
- 6.13 Medea sarcophagus. Antikenmuseum Basel und Sammlung Ludwig inv. BS 203. Photo: Andreas F. Voegelin, Antikenmuseum Basel und Sammlung Ludwig. [309]
- 6.14 Medea sarcophagus. Rome, Museo Nazionale Romano inv. 75248. Photo: Zahra Newby. [313]
- 6.15 Medea sarcophagus. Rome, Museo Nazionale Romano inv. 222. Photo: Zahra Newby. [314]
- 7.1 Wall-painting showing the origins of Rome from Pompeii V, 4.13. Naples, Museo Archeologico Nazionale, no inv. number. Photo: Sansaini, D-DAI-ROM 61.1047. [328]
- 7.2 Sarcophagus with the myths of Mars and Rhea Silvia, and Selene and Endymion. Vatican, Museo Gregoriano Profano inv. 9558. Photo: Rossa, D-DAI-ROM 74.535. [344]
- 7.3 Shield sarcophagus with a central vignette showing Mars and Rhea Silvia. Rome, Museo Nazionale Romano inv. 310683. Photo: by permission of il Ministero dei beni e delle attività culturali e del turismo – Soprintendenza speciale per il Colosseo, il Museo Nazionale Romano e l'Area archeologica di Roma. [345]

Colour Plates (between pages 140 and 141)

- Pl. 1 Map of the *Horti* on the Esquiline, showing the location of the finds of the Marsyas (top left in Isola XXIX) and the Niobids (bottom, tentatively placed in Isola XXXII or XXXIII). © Chrystina Häuber, used by kind permission.
- Pl. 2 Room B of the Villa della Farnesina, Palazzo Massimo alle Terme. Photo: Miguel Hermoso Cuesta, used under creative commons licence.

- Pl. 3 Wall-painting showing Jason and Pelias from the House of Jason, Pompeii. Naples, Museo Archeologico Nazionale inv. 111436. Photo: © Archivio dell' Arte. Luciano Pedicini.
- Pl. 4 Wall-painting showing Achilles and Polyxena from the House of Jason, Pompeii. Naples, Museo Archeologico Nazionale inv. 111475. Photo: © Archivio dell' Arte. Luciano Pedicini.
- Pl. 5 Wall-painting showing Medea from the House of Jason, Pompeii. Naples, Museo Archeologico Nazionale inv. 114321. Photo: © Archivio dell' Arte. Luciano Pedicini.
- Pl. 6 Wall-painting showing Paris and Helen from the House of Jason, Pompeii. Naples, Museo Archeologico Nazionale inv. 114320. Photo: © Archivio dell' Arte. Luciano Pedicini.
- Pl. 7 Wall-painting showing Phaedra from the House of Jason, Pompeii. Naples, Museo Archeologico Nazionale inv. 114322. Photo: © Archivio dell' Arte. Luciano Pedicini.
- Pl. 8 Wall-painting showing Zeus and Hera from the House of the Tragic Poet, Pompeii. Naples, Museo Archeologico Nazionale inv. 9559. Photo: © Archivio dell' Arte. Luciano Pedicini.
- Pl. 9 Wall-painting showing the removal of Briseis from the House of the Tragic Poet, Pompeii. Naples, Museo Archeologico Nazionale inv. 9105. Photo: © Archivio dell' Arte. Luciano Pedicini.
- Pl. 10 Engraving of the decoration of room C in the Villa Negroni, showing Aphrodite. Photo: Courtesy of the British School at Rome Library, Buti collection, pl. I.
- Pl. 11 Engraving probably showing the decoration of room E in the Villa Negroni, featuring an enthroned couple. Photo: Courtesy of the British School at Rome Library, Buti collection, pl. VI.
- Pl. 12 Engraving probably showing the decoration of room E in the Villa Negroni, featuring a couple. Photo: Courtesy of the British School at Rome Library, Buti collection, pl. IX.
- Pl. 13 Detail of the wall-painting showing Heracles and Alcestis decorating the back wall of the miniature tomb built into the external wall of Tomb 3, Via Ostiense Necropolis, Rome. Photo: Zahra Newby.
- Pl. 14 View of the back wall of Tomb I, Vatican Necropolis. Photo: by kind permission of the Fabbrica di San Pietro in Vaticano.
- Pl. 15 Tomb of the Pancratii, Via Latina, Rome. View of stucco decoration on the entrance wall and ceiling including a scene of the ransoming of Hector on the ceiling. Photo: Zahra Newby.

Acknowledgements

This book has been a long time in the making, and I would like to thank all those who have helped me during that time. The initial research for the project was carried out in Italy in autumn 2004, thanks to a British Academy Small Research Grant, while in 2007 the AHRC awarded me a Matched Research Leave Grant that enabled me to complete a number of preliminary articles. The University of Warwick has also supported me throughout the project with periods of institutional research leave. I am most grateful to all three bodies for their support.

During the process of researching and writing the book I have been helped enormously by the comments and advice of numerous colleagues. I'd like to thank all those who contributed thoughts and questions at research papers given in Oxford, London, Aarhus, Pasadena, Rome, Warwick and London, Ontario, as well as my colleagues and students at Warwick for providing such a friendly and stimulating atmosphere in which to work, and for allowing me to test out my ideas on them.

For sharing their work or expertise on individual points or providing help, support and discussion, I am most grateful to Stine Birk, Barbara Borg, Amanda Claridge, Kathleen Coleman, Alison Cooley, Ken Dowden, Francisca Feraudi-Gruénais, Ian Fielding, Chrystina Häuber, Troels Myrup Kristensen, Ann Kuttner, Rebecca Langlands, Niall Livingstone, Carole Newlands, John North, Alexia Petsalis-Diomidis, Clare Rowan, R. Scott Smith, Diana Spencer, Simon Swain, Stephen Trzaskoma, Herica Valladares, Caroline Vout, Susan Woodford and Mantha Zarmakoupi. I am especially grateful to all those who have read and commented on drafts of my work and/or shared their own. Janet Huskinson has generously shared her own work on strigillated sarcophagi and commented on Chapters 5 and 6, while Bettina Bergmann kindly read earlier drafts of Chapter 2. For their comments on and suggestions for the book as a whole I would like to thank Simon Goldhill, Ruth Leader-Newby, Bert Smith, Michael Squire, the external reader for Cambridge University Press and especially Jaś Elsner, who from my postgraduate days onwards has always been a supportive and helpful presence, ever generous with his time and advice. For their help in the final stages, I would also like to thank three of

my students: Kathryn Thompson for taking photographs in Naples, Vicky Jewell for help with illustrations, and Claire Heywood for checking the bibliography.

I am grateful to all those individuals and institutions who provided access to sites and museums, in particular the Soprintendenze of Pompeii and Naples, Rome and Lazio, Eleonora Ferrazza and Claudia Lega of the Vatican Museums, the Department of Prints and Drawings at the British Museum and, for her help in organising other *permessi*, Maria Pia Malvezzi of the British School at Rome. One of the most expensive and time-consuming aspects of producing such a volume is the process of securing illustrations. I am very grateful to all those who have helped me in this task, and especially to Daria Lanzaolo of the DAI photographic archive in Rome, without which resource it would have been impossible to illustrate this book adequately. I would like to thank all those who have allowed me to use their images, the credits for which can be found in the list of illustrations. At the University of Warwick the Humanities Research Fund and the Department of Classics and Ancient History made contributions to the publication costs, for which I am most grateful. My thanks also go to Michael Sharp, Elizabeth Hanlon and Marianna Prizio of Cambridge University Press, along with the production team, for responding to my queries so helpfully and seeing this book into print.

I would also like to thank my family. My parents have always been most generous with their support in innumerable ways, and are now primed to photograph sarcophagi wherever they may find them. Peter and Yvonne, too, have provided invaluable extra childcare when I needed to focus on research or writing. My love and thanks go to them all, and also to Ruth, for casting her erudite eye on the final manuscript. My final and greatest thanks go to my husband, Andrew, for all his love, help and support, and our children Oliver and Georgia, whose births and early years have accompanied work on this book: thank you both for always making me smile.

Abbreviations

The abbreviations used follow the *Oxford Classical Dictionary*, third edition, for classical authors and corpora of inscriptions and *L'Année Philologique* for journal titles, with the addition of those listed below.

ANRW	<i>Aufstieg und Niedergang der römischen Welt</i> . Eds. W. Haase and H. Temporini. Berlin and New York, 1972–96
IGUR	<i>Inscriptiones Graecae Urbis Romae</i> . Ed. L. Moretti. Rome, 1968–
LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i> . 8 vols. Zurich and Munich, 1981–97
LTUR	<i>Lexicon Topographicum Urbis Romae</i> . 6 vols. Ed. E. M. Steinby. Rome, 1993–9
LTURS	<i>Lexicon Topographicum Urbis Romae. Suburbium</i> . 5 vols. Ed. A. La Regina. Rome, 2001–8
NSc	<i>Notizie degli scavi di antichità</i>
PPM	<i>Pompei, Pitture e Mosaici</i> . 11 vols. Ed. I. Baldassarre. Rome, 1990–2003