

PRODUCTION OF MARBLE SARCOPHAGI IN POETOVIO

Poetovian marble sarcophagi have never been discussed as a whole, as Poetovian ossuaries have been.¹ On the one hand, this is probably because they are extremely fragmented; on the other hand, they have always been mixed with the most similar form of funerary monuments – ossuaries. Among the many preserved fragments, only two are complete.² A whole receptacle is preserved from a third,³ while the majority of others have been reduced to smaller pieces used as building material for medieval houses in Ptuj. Consequently, Poetovian sarcophagi are not well known, and they have never been recognized as a specific and significant group of Pannonian sarcophagi.

Sarcophagi are one of the more popular forms of funerary monuments in Poetovio. Among the mostly non-epigraphic sarcophagi made of sandstone,⁴ those made of white Pohorje marble, having an inscription on the front panel and a decoration, often also on both lateral sides, predominate. The majority is, in terms of form, as well as production perhaps (as determined or proved by E. Diez,⁵ A. Cermanović,⁶ G. Koch-H. Sichtermann⁷), closely affiliated with the much better preserved ossuaries.

Rajko Ložar,⁸ in his dissertation supervised by A. Schober, was the first to systematically deal with Poetovian sarcophagi. However, among the nine examples cited from Ptuj,⁹ only one was a sarcophagus.¹⁰ His determinations are thus valid only for ossuaries, and only as far as they are similar to sarcophagi. As his dissertation was never published, the first and only discussion incorporating Poetovian sarcophagi was that by A. Cermanović.¹¹ In her inventory, among the seven sarcophagi cited from Ptuj,¹² only two are actually sarcophagi.¹³ The other five are ossuaries¹⁴ or other forms of funerary monument.¹⁵ G. Koch and H. Sichtermann repeated,¹⁶ in almost identical manner, the mistakes resulting from using unverified determinations from older sources.¹⁷

As well as the number of ossuaries, the number of sarcophagi increased extraordinarily with new discoveries and new investigations.¹⁸ According to the material preserved in museums and elsewhere, 29 marble sarcophagi or their appurtenant parts were determined in Poetovio and its respective *ager*.¹⁹

This newly determined corpus could be divided according to their form into three distinctive groups:

1. Frieze sarcophagi
2. Low, wide sarcophagi with a tripartite front panel divided into a rectangular central field and two narrowly profiled rectangular lateral fields
3. Sarcophagi with a tripartite front panel having a pro-

filed central field and raised extrusive lateral fields, of which profiled frames terminate in a Norico-Pannonian volute.

The first group of frieze sarcophagi is represented by only one fragmentary piece: the front panel of a sarcophagus²⁰ portraying the banquet of two deceased. Both are sitting on the *kline*, the husband on the right and the wife on the left (*Fig. 1*). The relief is carved in a sunken field with a narrow trim. The details preserved indicate that the trim was finished in the same simple manner on the right as well as (probably) on the left. The lower part of the relief carving is broken off at the level of the interior floor of the sarcophagus, which is a typical consequence of the stratified structure of Pohorje marble. The surface of the relief carving is badly damaged and consequently, the details of the scene are poorly visible. Two *putti* are laying garlands around the necks of the seated deceased.²¹ In front of the *kline* stands a (probably) three-legged round table, analogous to those in similar scenes on sarcophagi from northern Italy.²² Sitting in a chair to the left and beside the *kline* is probably a female figure, such as those seen on sarcophagi from Rome,²³ perhaps a musician.²⁴ A female figure seems to be portrayed on the right side of the table as well, probably in a similar seated position. A female figure standing behind the seated one is placing her right hand upon the shoulder of the seated female and holding an object in her left hand. She is probably a servant, as there is another corresponding standing figure on the left side of the scene, holding one object in her raised right and another in her lowered left hand. A standing figure to the far right, who probably had a double on the now damaged left side, faces away from the main scene and raises an unidentified object in her hands. Two linked cylindrical objects with rounded, conical tops (*cippi* ?) are shown in front of her, similar to those on the atticized Beirut sarcophagus.²⁵ The entire scene unwinds under a curvy vine that besets the central composition of the banquet from both sides. The leaves have five blades and are carved with deep incisions. Such leaves are evidenced on numerous other Poetovian monuments, and the small clinging tendrils have a specific simple form.

The second group of Poetovian marble sarcophagi is represented by two complete examples. The first, now in the Museum Joanneum (Graz), is probably from the Hajdina cemetery.²⁶ Z. Šubic discovered the second at the Zgornji Breg cemetery in 1967, undamaged²⁷ (*Fig. 2*).

Both sarcophagi display identical formal character-

istics. The receptacles are low, long and wide, with the proportions 4:1:2. Only the front panel has profiled rectangular frames that divide into the main inscription field and two ornamental lateral fields. A lid in the shape of a partially extending slab covers the receptacle of the sarcophagus. The central part of the lid is hollowed out in the interior, so that it fits precisely over the raised interior edge of the upper surface of the receptacle. The lid is hollowed out on each of the shorter sides for iron clasps, which were attached to the receptacle with lead. The side and back panels of the sarcophagus receptacle were coarsely worked. Their surfaces were not intended for decoration.

Neither of the sarcophagi in this group had either an inscription or ornamentation. The inscription was perhaps painted on, and only a mass of stone was present within the frames on the lateral fields intended for decoration, which indicates that these sarcophagi were produced in two phases. The central inscription fields of these sarcophagi are leveled with the lateral fields and are not sunken as those on sarcophagi in the third group or ossuaries. Likewise, the receptacle proportions are quite different to those of the sarcophagi in the third group; they are much lower.

Regarding the proportions and the tripartite division of the front panel, these two sarcophagi are very similar to early imperial sarcophagi from the second half of the 1st century.²⁸ An *As* of Claudius I, found in the sarcophagus from Zgornji Breg would perhaps confirm these dates, although it was quite common to use old coins in this manner in Late Antiquity. However, the enclosed glass vessels date the grave to the 2nd or perhaps even the 3rd century.

The third group comprises the largest number of sarcophagi. With one exception, they are all small fragments. Based upon the one preserved receptacle and other larger fragments, the form of the receptacles of these sarcophagi entirely corresponds with the majority of the receptacles of Poetovian ossuaries.

The fundamental characteristics of these receptacles are a tripartite division of the front panel incorporating a sunken and profiled central field intended for an inscription, as well as two narrow, profiled lateral fields whose frames are shaped with a Norico-Pannonian volute at the top. Decoration is often present on both sides of the side panels.

The preserved receptacle (*Fig. 3*) and some fragments with a coarsely dressed stone mass left for decoration on the side panels and on the lateral fields of the front panel together indicate that these sarcophagi were produced in two phases.²⁹ The respective features were accomplished in varying degrees: the field was prepared for an inscription, while the decoration fields were not yet finished;³⁰ only the inscription panel was finished, while the decoration fields were left unworked;³¹ the inscription panel with decoration fields on the front panel were finished, while the decoration on both side panels were left unfinished (*Fig. 5*);³² the inscription panel was finished (?) as well as

the decoration on the front and side panels.³³ Sometimes, due to the highly fragmentary state of preserved pieces, the degree to which these sarcophagi were finished cannot be determined, especially when only parts of an inscription are preserved. Some of the inscriptions that were recognized as parts of sarcophagi on the basis of specific tool-marks have so far been treated as various public inscriptions.³⁴ The well-formed letters range in size from 6 to 7,5 cm.

The decoration on both raised protrusive lateral fields of the front panel and on both side panels are quite heterogeneous. The upper part of the frames on both side panels is always shaped in a lavishly profiled and precisely formed Norico-Pannonian volute. The upper edge of the decorative fields on the side panels is usually straight, although occasionally in the shape of a Norico-Pannonian volute³⁵ (*Fig. 13*). The motifs displayed in these fields do not appear on other known pieces. However, in general, they do not deviate from the motifs known from Poetovian ossuaries. The motifs portrayed on the lateral fields of the front panels are: *putti* with torches³⁶, similar to those known from ossuaries;³⁷ a personification of spring in the form of a nude, winged youth with a garland in his hands and a crossing stride to the left (*Fig. 7*);³⁸ a nude male figure³⁹ – a hero (?)⁴⁰ or a deity⁴¹ – as well as a male portrait of the deceased with a staff in his right hand (*Fig. 8*);⁴² similar to that on the large ossuary from Velika Nedelja⁴³ and the votive inscription of *collegium iuventutis* from Ptuj.⁴⁴ The motifs on the side panels are even less preserved: a winged *putto*, *en face* with an unidentifiable object in the background (*Fig. 12*);⁴⁵ similar to those from northern Italy;⁴⁶ a nude, winged and youthful *putto* striding towards the center (*Fig. 14*);⁴⁷ probably one of a pair, holding an object between them, probably a medallion;⁴⁸ a highly damaged female figure, perhaps Psyche (?);⁴⁹ a panther with a cornucopia under a vine that grows from a kantharos in the middle of the field, his head probably turned back towards the center, and a second panther in the same pose on the other side of the vessel (*Fig. 10*);⁵⁰ similar to the motif on the side panel of the sarcophagi from Sirmium and Savaria;⁵¹ a vine probably growing from a kantharos,⁵² analogous to the side panel on the sarcophagus from Szekszárd.⁵³

The motifs on the Poetovian sarcophagi are for the most part the same as those known from ossuaries. However, regarding their execution, they are certainly superior. These sarcophagi represent the highest quality stone relief carvings currently known from Poetovio. Certain relief carvings are equal to the best Pannonian sarcophagi mentioned above (Sremska Mitrovica⁵⁴ and Szekszárd⁵⁵).

The lids of the sarcophagi, which are preserved in the same fragmentary condition as the majority of sarcophagi receptacles, with the exception of two sarcophagi lids from the second group, can be reconstructed primarily on the basis of northern Italian examples. All seven preserved fragments, with their

high roofs and large corner *acroteria*, such as those known primarily from northern Italy, belong to the same group.⁵⁶ The (probably) two-paneled roof⁵⁷ is carved, at least on the main side, to represent *tegulae* and *imbrices* (Fig. 16),⁵⁸ characteristic of many northern Italian lids.⁵⁹

The decoration is found on the *acroteria* and the triangular fields on the shorter sides, defined already in the first phase of the two-phase production of lids.⁶⁰

The usual decoration of the *acroteria* is the seasons, represented by male (Erotes) or female (Horae) busts with typical attributes – baskets filled with fruit⁶¹ or flowers.⁶² In one case (Fig. 15),⁶³ a nude, winged *putto* with a torch raised across his chest is portrayed in the *acroterion*,⁶⁴ while in another there is a portrait of a female with a hairstyle similar to those of the empresses Otacilia or Salonina⁶⁵ (Fig. 16).

Triton is portrayed in one of the triangular fields on the shorter sides, blowing on a spiral conch-shell (Fig. 15), accompanied by dolphins. In the other field, the head of Medusa with a stylized leaf tendril, a characteristic motif on northern Italian sarcophagi lids⁶⁶ is represented.

Inscriptions are a particularity of Poetovian sarcophagi lids. Three examples are preserved (Fig. 17)⁶⁷ along the long and narrow side of a roof. It can be surmised in each of the three examples that the lids covered entirely ornamented receptacles that had no space for inscriptions. However, there is also the possibility that these inscriptions complemented inscriptions in the central fields of the front panels of the sarcophagi receptacles.⁶⁸

The sarcophagi in the three groups described above were produced in local workshops from local marble, which was probably quarried in the surroundings of Šmartno on Pohorje. Another fragment can be added to these groups, representing supposedly the only imported sarcophagus,⁶⁹ attributed to the *garland sarcophagi* (Fig. 18).

The third group of Poetovian sarcophagi is so closely linked in terms of structure and iconography to the typical form of Poetovian funerary monuments, *ossuaria*, that it is logical to conclude that their origins were in the very same workshops. The fact that *ossuaries* were characteristic exclusively in Poetovio only substantiates that the center of production of sarcophagi attributed to the third group was in this Roman town or its surrounding *ager*.

What has already been said regarding *ossuaries* can only be repeated as concerns the tectonic composition of the *ossuaries* and sarcophagi in the third group.⁷⁰ However, not only the tripartite division of the front panel with the characteristic protrusive side fields is the same as on *ossuaries*. The repertoire of motifs and their arrangement within the decorative fields of the sarcophagi receptacles and lids are the same, perhaps even richer. The receptacles display pairs of *putti* with torches, nude heroes and portraits of the deceased, as well as *kantharos* with vines and heraldic panthers.

The *acroteria* on the lids usually have personifications of the seasons, occasionally also *putti* with torches or portraits of the deceased. These moved from the receptacles to the lids, just as occurred with the seasons, which moved from the lids to the front panels of the receptacles. Occasionally, there are Gorgonea or Triton with a spiral conch-shell in the triangular gables of the lids. Analogies may be found for all these motifs on Poetovian *ossuaries*, as well as on other funerary monuments in Noricum and Pannonia Superior, upon *aediculae* in particular.

In this view, the personification of spring, a winged youth with a garland in his hands, his upper body turned *en face*, his head turned to the left, his legs crossing stride to the right (Fig. 7), in the fragmentary left part of the front panel of the sarcophagus is most interesting.⁷¹ The sarcophagus is of the highest quality and the relief shows a close similarity with the seasons on Priscianus' *aedicula* in Šempeter near Celje.⁷² M. Pochmarski Nagele attributed them to the large group of type XXI,⁷³ and dated them to the end of the 2nd and the beginning of the 3rd century.

That the production of *ossuaries* in Poetovio was linked with northern Italian models has already been emphasized.⁷⁴ The sarcophagi of the third group only further confirm this with some other characteristics: the form of the lids using *tegulae* and *imbrices*, Gorgonea in the triangular gables, etc.

On one hand we may speak of a connection between Poetovian workshops and northern Italian models, or at least those models to which the northern Italian workshops succumbed. On the other hand, we may ask whether Poetovian sarcophagi of the third group were exported to other provincial centers, and furthermore, whether they had any influence upon these products?

As the most favorable transport routes were along the Drava and Danube, this type of trade and consequential influence should perhaps be sought primarily in the centers along these rivers. Sirmium is certainly one of the more important of these centers. Furthermore, the highest numbers of sarcophagi that are analogous in form and material with the third group of Poetovian sarcophagi originate from here. The first such sarcophagus is semi-finished,⁷⁵ with the characteristic tripartite division of the front panel (Fig. 4), the second is the same as Poetovian sarcophagi in form, yet with an decoration characteristic of workshops at Sirmium.⁷⁶ One of the highest quality Pannonian sarcophagi ever discovered was found in Sirmium;⁷⁷ it displays all the characteristics of Poetovian sarcophagi of the third group. Furthermore, we believe that it was produced in a Poetovian workshop.⁷⁸ An analogous sarcophagus from Szekszárd⁷⁹ also indicates affiliation with Poetovian workshops, according to its structure and motifs. Both are among the best of Pannonian sarcophagi production and represent close connections with Poetovian sarcophagi in forms, ornamental motifs and structure, as well as in their details. These details

may be interpreted as the signature left by the very same workshops; for instance, the motif of a double vine tendril. This motif is portrayed on the side panels of sarcophagi from Vienna (Fig. 9), Budapest and Ptuj⁸⁰ (Fig. 10), as well as on Poetovian ossuaries⁸¹ (Fig. 11). The same composition also incorporates the characteristic form of a two-storied *kantharos*, which is found in addition to the above-mentioned sarcophagi from Vienna and Budapest only on typical Poetovian monuments, ossuaries (Fig. 17).⁸²

A fragment of a marble sarcophagus from Viminacium (Fig. 6)⁸³ with mythological scenes on both side panels also has the characteristic tripartite structure of the front panel.

These marble sarcophagi from Sirmium and Viminacium, in combination with a small sarcophagus from Sopiana⁸⁴, a sarcophagus from Siscia⁸⁵ and perhaps also the sarcophagus from Aquae Balissae,⁸⁶ together form a relatively homogeneous group. This group is affiliated with products from Poetovian workshops.⁸⁷ At the same time, they confirm that Poetovian workshops traded in semi-finished products as well as with entirely finished sarcophagi. This could also hold true for sarcophagi from the second group in view of the marble sarcophagus of this type from Sirmium.⁸⁸

The hypothesis that the production center of one of the specific types of Pannonian sarcophagi is Poetovio, and the hypothesis that trade ran primarily along the

Drava and Danube⁸⁹ each seem relatively convincing. Selected examples serve to substantiate the existence of and the significant influence of this group of sarcophagi upon the production of local workshops using local stone. The marble sarcophagus from Savaria⁹⁰ is certainly the most obvious which displays locally made, although standard, ornamentation motifs from this group. Another is a fragment of a limestone lid from Mursa,⁹¹ which uses as a model a sarcophagus lid like that now in Vienna.⁹² Another example, one of many, is a limestone sarcophagus from Intercisa.⁹³

The relationship between Poetovian sarcophagi of the third group and the large group of sarcophagi found mostly in Aquincum, but also in Intercisa, Mursa, Cibalae, Sirmium and elsewhere, presents a particularly interesting, and yet unresolved issue. These are limestone sarcophagi with tripartite front panels, with protrusive side fields and a central inscription field. Their profiled frames are developed on the sides into, for this group, specifically ornate combinations of the Norico-Pannonian volute.⁹⁴ The relatively close affiliation of receptacles and also sarcophagus lids within this large and homogeneous group perhaps indicates, in combination with the newly determined Poetovian group of sarcophagi, that Poetovian products fulfilled one of the more important demands in the Pannonian market; and consequently, they also influenced the strongest local production.

NOTES

1. DIEZ 1948; DJURIĆ 1997.
2. One from Hajdina(?); MODRIJAN-WEBER 1979-81. 103, No. 50; other from Zgornji Breg found *in situ* with all inventory: ŠUBIC 1969. 94; ŠUBIC 1972. Y 137.
3. The example is in the private property of the Grdiša family at Orešje 76 near Ptuj.
4. Only one example is known with an inscription: Regional Museum Ptuj, inv. no. RL 261: AIJ 261.
5. DIEZ 1948.
6. CERMANOVIĆ 1965. 89.
7. KOCH-SICHTERMANN 1982. 328.
8. LOŽAR 1927. (unpublished doctorate dissertation)
9. Numbers 75 - 83.
10. Seven are ossuaria, no. 78 is a relief inscription, no. 83 is probably a part of an aedicula.
11. CERMANOVIĆ 1965.
12. No. 5-7, 9-12.
13. No. 7 and 12.
14. No. 5, 6, 10, 11.
15. No. 9 is a part of an aedicula.
16. Primarily according to KLEMENC-SARIA 1938. - henceforth AIJ.
17. KOCH-SICHTERMANN 1982.
18. DJURIĆ 1997.
19. Check the register on Table 1.
20. From the church of St. Martin at Zg. Hajdina, currently in the Regional Museum Ptuj, inv. no. RL 447: CONZE 1875. 12; ABRAMIĆ 1925. 171 p., fig. 121; JEVREMOV 1988. no. 35; KOCH-SICHTERMANN 1982. 328, note 81: the authors are not yet convinced that it is a sarcophagus.
21. Not entirely the same on the sarcophagus of P. C. Vallianus in the Vatican: KOCH-SICHTERMANN 1982. Fig. 109.
22. GABELMANN 1973. Nos. 59, 78.
23. KOCH-SICHTERMANN 1982. Fig. 111.
24. eg. On the sarcophagus of P. C. Vallianus in the Vatican: KOCH-SICHTERMANN 1982. Fig. 108.
25. KOCH-SICHTERMANN 1982. Fig. 564.
26. No. 2: DIEZ 1948. 152; MODRIJAN-WEBER 1979-81. 103 Nr. 50.
27. No. 3: ŠUBIC 1972. Y137.
28. KOCH-SICHTERMANN 1982. Nos. 6, 7.
29. Nos. 4, 5, 7, 11.
30. No. 4.
31. No. 5.
32. Nos. 6, 7.
33. PM Ptuj RL 463: JEVREMOV 1988. no. 150; PM Ptuj RL 883: JEVREMOV 1988. no. 149; PM Ptuj without an inv. no. 2 fragments.
34. Nos. 9, 10, 17. 18.
35. Nos. 10, 29.
36. Nos. 6, 7.
37. eg. PMP RL 448.
38. No. 10.
39. No. 8.
40. eg. Rijeka: GABELMANN 1973. no. 36; on the ossuary from Dravinjski vrh: ŠUBIC 1969. 98.

41. eg. Ancona: GABELMANN 1973. no. 81.
42. No. 9.
43. PMP RL 104: AIJ 446.
44. Joanneum no. 61: MODRIJAN-WEBER 1979-81. 86.
45. No. 18.
46. GABELMANN 1973. No. 4.
47. No. 9.
48. GABELMANN 1973. nos. 13, 57; similar on the side panel of the marble ossuarium from Siscia: AIJ 566.
49. No. 10.
50. No. 17.
51. Sirmium: sarcophagus in the Kunsthistorisches Museum, Vienna, inv. no. AS I 162; Savaria: sarcophagus in the Savaria Múzeum, Szombathely: BALLA [*et al.*] 1971. 119, no. 176, Fig. 150.
52. No. 29.
53. Magyar Nemzeti Múzeum, Budapest, inv. no. 23.1849.1.
54. Kunsthistorisches Museum, Vienna.
55. Magyar Nemzeti Múzeum, Budapest.
56. GABELMANN 1973.
57. In principle, a four-leaved roof is also possible, such as the sarcophagi from Modena have: GABELMANN 1973. no. 62, or the sarcophagus from Szekszárd.
58. Nos. 21, 22.
59. eg. GABELMANN 1973. nos. 11, 13, 56, 57, 61, 62, 68, 70.
60. eg. Semi-finished lid no. 20.
61. No. 23.
62. Miklavž na Dravskem polju: PAHIČ 1969. Tab. 5; Spodnja Polskava: PAHIČ 1977. Fig. 135.
63. Črešnjevci, in front of the church, formerly in Joanneum, Graz: MODRIJAN-WEBER 1979-81. 105.
64. eg. GABELMANN 1973. no.12.
65. No. 22.
66. eg. GABELMANN 1973. nos. 11, 57, 59, 62, 65, 80.
67. Nos. 20, 21, 24.
68. It is interesting due to the possibility of being able to combine the receptacle of the sarcophagus no. 7 with the names of brothers P. AELIUS MARINUS and P. AELIUS MARCIANUS (cf. ŠAŠEL KOS 1993. 236-240.) and fragment of the sarcophagus lid no. 22 upon which the name P. AELIUS VITALIS appears. Both fragments were discovered relatively close to one another.
69. No. 19.
70. DJURIĆ 1997.
71. No. 10.
72. KLEMENC-KOLŠEK-PETRU 1982. 78.
73. POCHMARSKI NAGELE 1992. 166 pp.
74. DJURIĆ 1997.
75. Sremska Mitrovica, Muzej Srema, inv. no. A 977: Cermanović (no. 6) no. 36; V. Dautova Ruševljan, Rimska kamena plastika u jugoslovenskom delu provincije Donje Panonije (Novi Sad 1983) 16, Tab. 22.1.
76. Sremska Mitrovica, Muzej Srema, inv. no. A 388: Cermanović (no. 6) no. 38; DAUTOVA RUŠEVLJAN (no. 70) 16, Tab. 23.
77. Kunsthistorisches Museum, Vienna, inv. no. AS I 162: S. Ferri, *Arte romana sul Danubio* (Milano 1933) 235; CERMANOVIĆ 1965. no. 32; DAUTOVA RUŠEVLJAN 1983. 16, Tab. 22.4.
78. The left part of the sarcophagus lid remained in Sremska Mitrovica for a little while after its discovery. Later it was purchased by the Archaeological Museum in Zagreb (BRUNŠMID 1908-09. 217). Erroneously, all authors cite it separately as part of a lid of an otherwise unknown sarcophagus, in addition to Brunšmid also: CERMANOVIĆ 1965. no. 26; DAUTOVA RUŠEVLJAN 1983. 17, Tab. 31.3.
79. Magyar Nemzeti Múzeum, Budapest, inv. no. 23.1849.1: BURGER 1991. no. 97 (with earlier literature).
80. No. 17.
81. Regional Museum Ptuj, inv. no. RL 453: DJURIĆ 1997.
82. E.g. Graz, Joanneum: AIJ 445; MODRIJAN-WEBER 1979-81. 94; Ptuj, Regional Museum, inv. no. RL 453: DJURIĆ 1997.
83. Požarevac, Narodni muzej: LADEK-PREMER-STEIN-VULIĆ 1901. 100 ff; DJORDJEVIĆ 1989-90. 139.
84. Magyar Nemzeti Múzeum, Budapest, inv. no. 62.84.1-2, 62.85.1-2: BURGER 1991. no. 101, with earlier literature.
85. Zagreb, Arheološki muzej, inv. no. 349: CIL III 10852; BRUNŠMID 1908-09. 156 ff; AIJ 569.
86. Zagreb, Arheološki muzej: AIJ 589; MIGOTTI 1995-96. 136 pp. It was made later than the others, B. Migotti dates it to the time between 290-320.
87. Conclusive confirmation or negation of attribution will be revealed by the analyses of marble which are still being processed.
88. Sremska Mitrovica, Muzej Srema, inv. no. A 13: CERMANOVIĆ 1965. no. 28; DAUTOVA RUŠEVLJAN 1983. 16, Tab. 24.
89. Trade by land can be surmised up to a distance of approximately 100 miles from the center. This is indicated by the sarcophagus from Siscia and indirectly also by that from Savaria: check endnote 51.
90. Check endnote 51.
91. Osijek, Muzej Slavonije, inv. no. 670: PINTEROVIĆ 1978. 153; DAUTOVA RUŠEVLJAN 1983. 27, Tab. 31.1.
92. Check endnote 77.
93. FITZ 1991. 164, no. 1203.
94. See eg. POCHMARSKI 1998. 182.

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Table 1

No.	Location	Inv. no.	Part	Material	Bibliography
<i>PTUJ - POETOVIO</i>					
1	Regional Museum, Ptuj	RL 447	Rf	m	M. Abramič, Poetovio. Führer durch die Denkmäler der römischen Stadt (Wien 1925) 172 p. Fig. 121; B. Jevremov, Vodnik po lapidariju (Ptuj 1988) 63.
2	Joanneum, Graz	50	RL	m	E. Diez, Die Aschenkisten von Poetovio. Jahresh. Österr. Arch. Inst. 37 (1948) 152; W. Modrijan/E. Weber, Die Römersteinsammlung des Joanneums im Eggenberger Schlosspark. Schild von Steier 14 (1979-81) 103 No. 50.
3	Regional Museum, Ptuj	RL 872	RL	m	Z. Šubic, Varstvo Spomenikov 12 (1967) 94; idem, Inventaria Archaeologica 14 (Ljubljana 1972); B. Jevremov, Vodnik po lapidariju (Ptuj 1988) 115.
4	Family Grdiša, Orešje 76	-	R	m	J. Klemenc/B. Saria, Archaeologische Karte von Jugoslavien. Blatt Ptuj (Beograd-Zagreb 1936) 23, 41.
5	Regional Museum, Maribor		Rf	m	AIJ 401; E. Diez, Die Aschenkisten von Poetovio. Jahresh. Österr. Arch. Inst. 37 (1948) 152 p.
6	Ptuj, 3 rd Mithraeum	-	Rf	m	E. Diez, Die Aschenkisten von Poetovio. Jahresh. Österr. Arch. Inst. 37 (1948) 153.
7	Regional Museum, Ptuj	RL 967	Rf	m	B. Jevremov, Varstvo Spomenikov 21 (1971) 251; idem, Vodnik po lapidariju (Ptuj 1988) 115 p.; M. Šašel Kos, A new equestrian family from Ptuj. Zeitschr. f. Papyr. u. Epigr. 95 (1993) 229 pp.
8	Regional Museum, Ptuj	RL 938	Rf	m	Unpublished
9	Regional Museum, Ptuj	RL 883	Rf	m	Z. Šubic, Varstvo Spomenikov 13-14 (1968-69) 164; B. Jevremov, Vodnik po lapidariju (Ptuj 1988) 124.
10	Regional Museum, Ptuj	RL 463	Rf	m	B. Jevremov, Vodnik po lapidariju (Ptuj 1988) 124.
11	Regional Museum, Ptuj	RL 546	Rf	m	E. Diez, Die Aschenkisten von Poetovio. Jahresh. Österr. Arch. Inst. 37 (1948) 153; A. Cermanović, Die dekorierten Sarkophage in den römischen Provinzen von Jugoslawien. Arch. Jugoslavica 6 (1965) 99; B. Jevremov, Vodnik po lapidariju (Ptuj 1988) 90.
12	Regional Museum, Ptuj	RL 113	Rf	m	CIL III 15186; B. Jevremov, Vodnik po lapidariju (Ptuj 1988) 90.
13	Regional Museum, Ptuj	RL 114	Rf	m	M. Abramič, Novi natpisi iz Poetovija. Časopis za zgodovino in narodopisje 26 (1931) 200; AIJ 367; B. Jevremov, Vodnik po lapidariju (Ptuj 1988) 93.
14	Regional Museum, Ptuj	RL 864	Rf	m	Z. Šubic, Epigrafske najdbe v Ptuj in območju v letih 1965-1966. Arh. Vestnik 18 (1967) 189; S. Pahič, Novi rimski napisi v Podravju. Arh. Vestnik 28 (1977) 85; B. Jevremov, Vodnik po lapidariju (Ptuj 1988) 63.
15	Regional Museum, Ptuj	RL 731	Rf	m	I. Mikl, Varstvo Spomenikov 7 (1960) 337; idem, Trije novi napisi iz Poetovia. Živa antika 10 (1960) 199; idem, Rimske najdbe iz Ptuja po letu 1954. Arh. Vestnik 11-12 (1960-61) 173 p.; ILJug 1159.
16	Regional Museum, Ptuj	RL 78	Rf	m	AIJ 416
17	Regional Museum, Ptuj	-	Rf	m	Unpublished
18	Regional Museum, Ptuj	RL 450	Rf	m	Unpublished
19	Regional Museum, Ptuj	G 2060 PL	Rf	m	W. Schmid, Ptujске starokrščanske starožitnosti, ČZN 31 (1936) 101.
20	Regional Museum, Ptuj	RL 752	Lf	m	Unpublished
21	Regional Museum, Ptuj	RL 483	Lf	m	Unpublished
22	Regional Museum, Ptuj	-	Lf	m	CIL III 4072; I. Tušek, Novi rimski reliefni kamni in napisi iz Ptuja. Arh. Vestnik 37 (1986) 345 p., Tab. 3.2; M. Šašel Kos, A new equestrian family from Poetovio. Zeitschr. Papyr. u. Epigr. 95 (1993) 240.
23	Regional Museum, Ptuj	-	Lf	m	I. Tušek, Varstvo Spomenikov 34 (1992) 286 p.; idem, Varstvo Spomenikov 35, (1993) 137; idem, Novi oltarni in reliefni kamni iz Petovione, Arh. Vestnik 44 (1993) 203 pp.
24	Regional Museum, Ptuj	RL 612	Lf	m	R. Bratanič, Nove najdbe iz Ptuja, Arh. Vestnik 4 (1953) 282; ILJug 346.
25	Črešnjevec, in front of the church	-	Lf	m	W. Modrijan/E. Weber, Die Römersteinsammlung des Joanneums im Eggenberger Schlosspark. Schild von Steier 14 (1979-81) 105 No. 96; S. Pahič, Arh. Vestnik 28 (1977) 46.
26	Spodnja Polskava, church wall	-	Lf	m	S. Pahič, Varstvo Spomenikov 21 (1977) Fig. 135.
27	Miklavž na Dravskem polju, church wall	-	Lf	m	S. Pahič, Arh. Vestnik 20 (1969) 114; idem, Varstvo Spomenikov 17-19/1 (1974) 134; idem, Arh. Vestnik 28 (1977) 51.
28	Regional Museum, Ptuj	-	Rf	m	I. Tušek, Novi rimski reliefni kamni in napisi iz Ptuja, Arh. Vestnik 37 (1986) 354 Fig. 8.
29	Ptuj, Dravska 11	-	Rf	m	Unpublished

Key: R = receptacle L = lid

f = fragment

m = marble

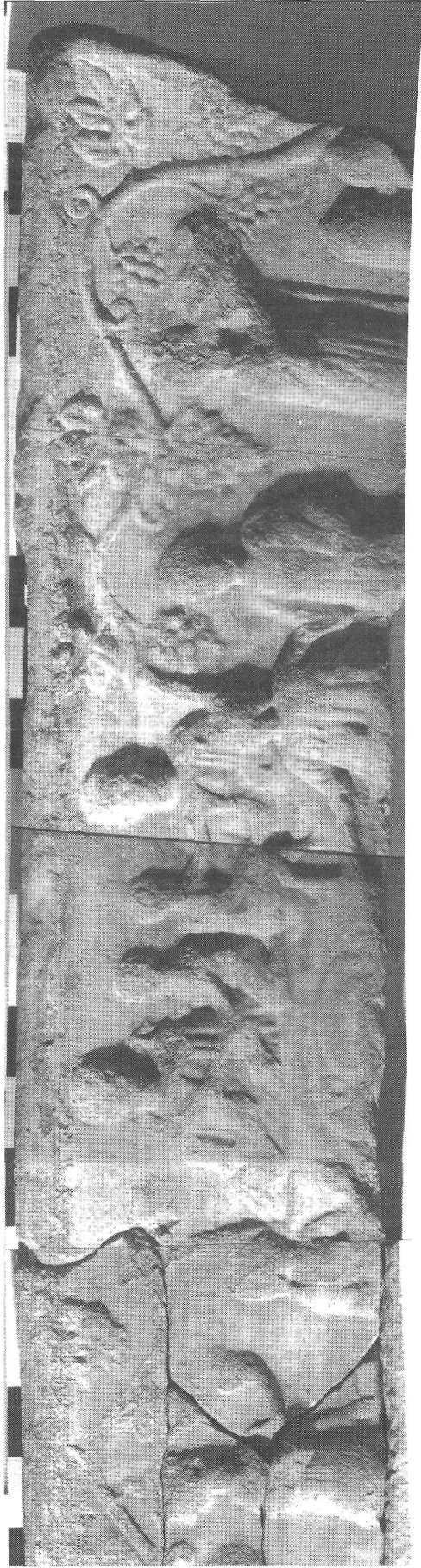


Fig. 1. Frieze sarcophagus from Hajdina – Poetovio (No. 1)

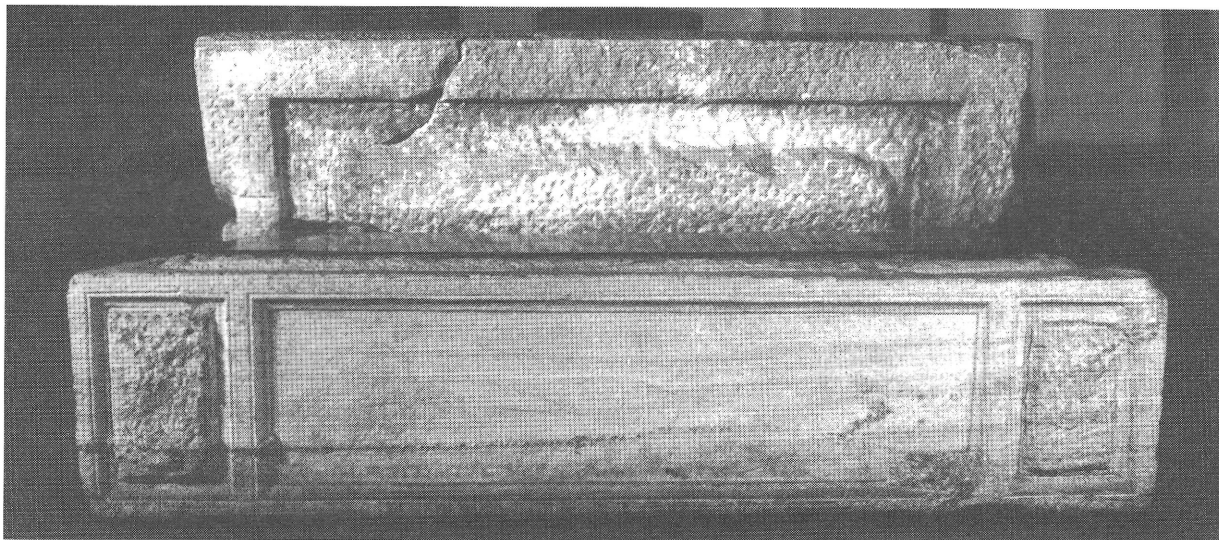


Fig. 2. Sarcophagus of the second type from Zgornji Breg –Poetovio (No. 3)

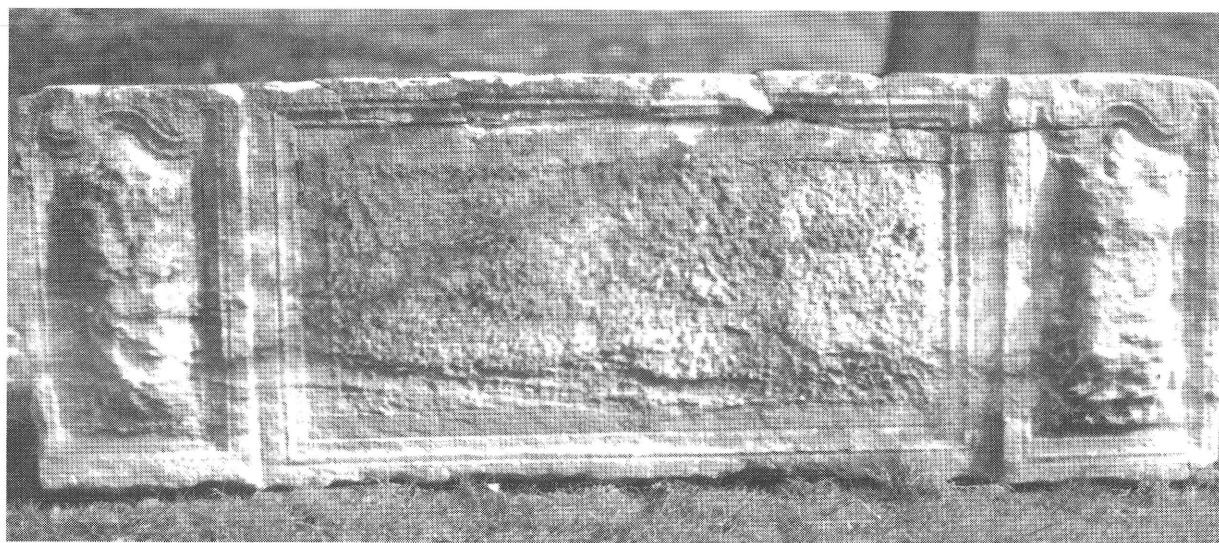


Fig. 3. Sarcophagus of the third type from Ptuj – Poetovio (No. 4)

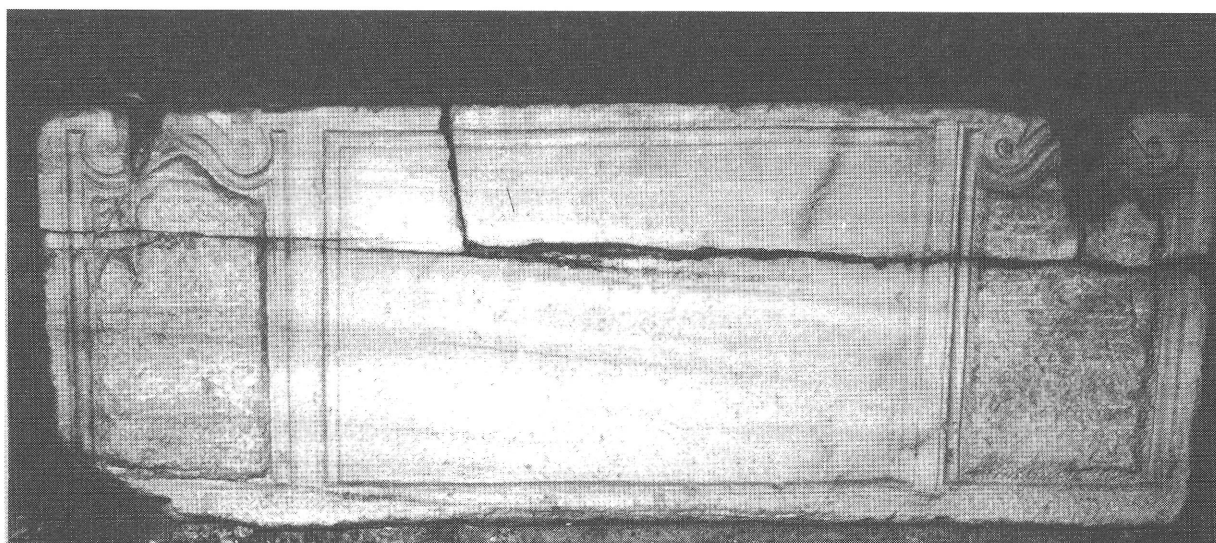


Fig. 4. Sarcophagus of the third type from Sremska Mitrovica – Sirmium

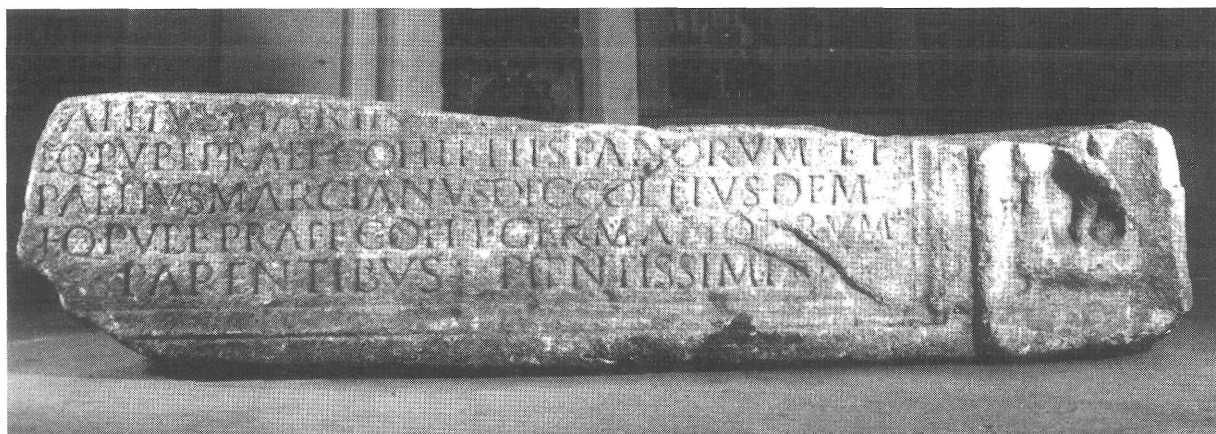


Fig. 5. Sarcophagus of the third type from Ptuj – Poetovio (No. 7)

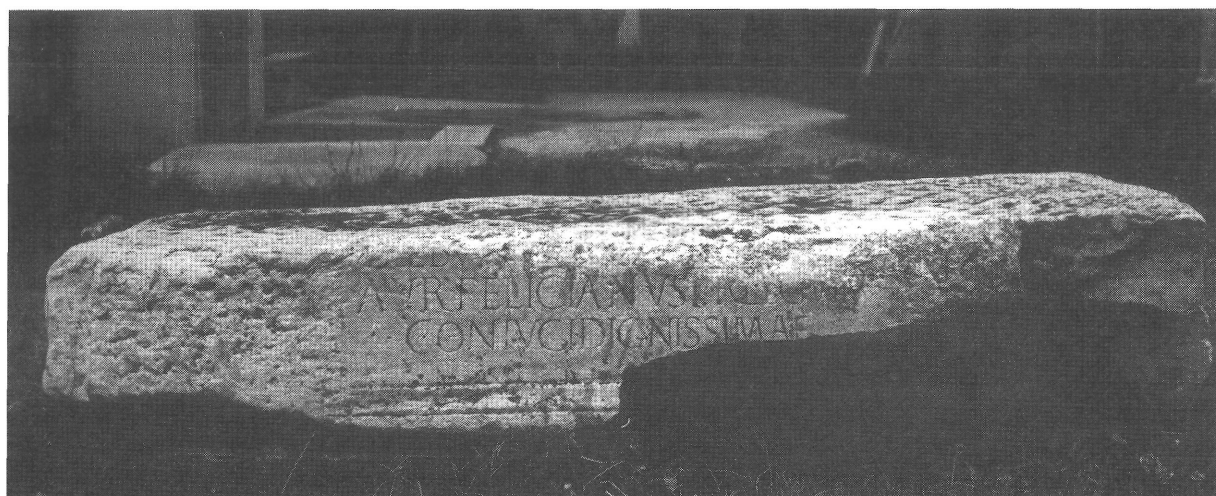


Fig. 6. Side panel of the sarcophagus from Požarevac – Viminacium



Fig. 7. Personification of spring from the sarcophagus in Ptuj (No. 10)



Fig. 8 Portrait on the sarcophagus from Ptuj (No. 9)



Fig. 9. Side panel of the sarcophagus from Sremska Mitrovica now in Vienna

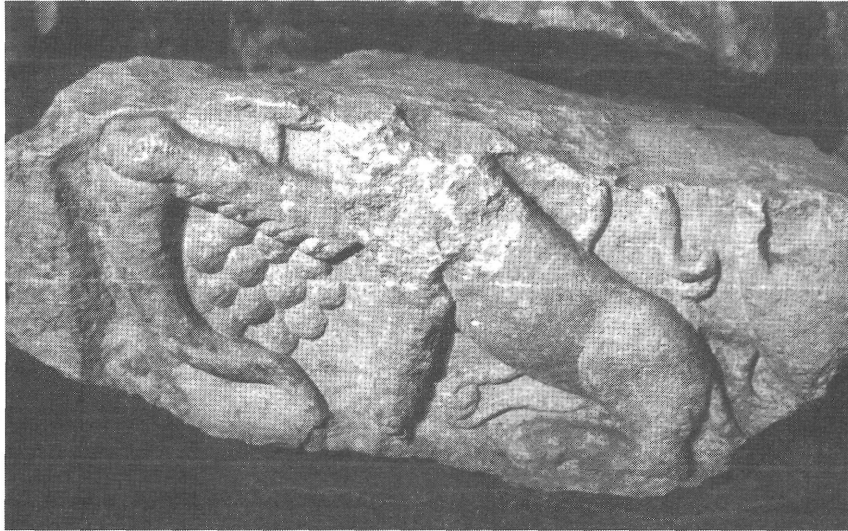


Fig. 10. Side panel of the sarcophagus from Ptuj (No. 17)

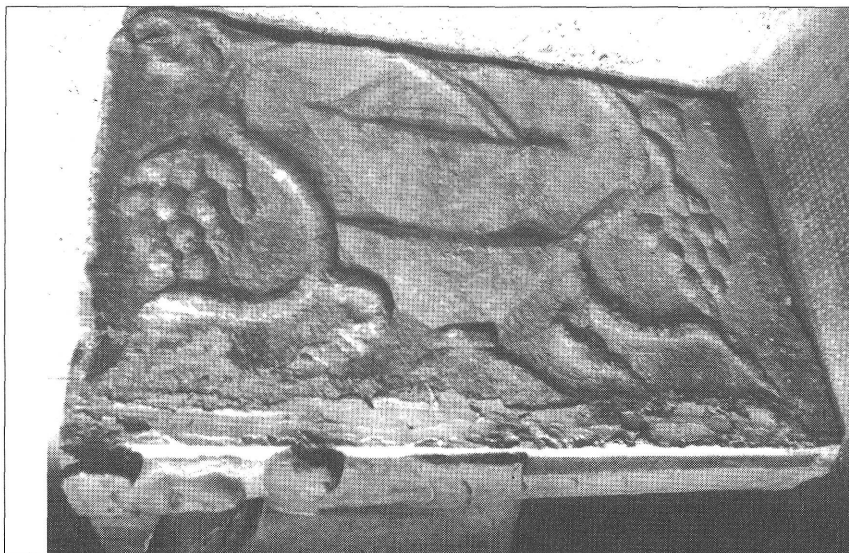


Fig. 11. Side panel of the ossuary from Ptuj

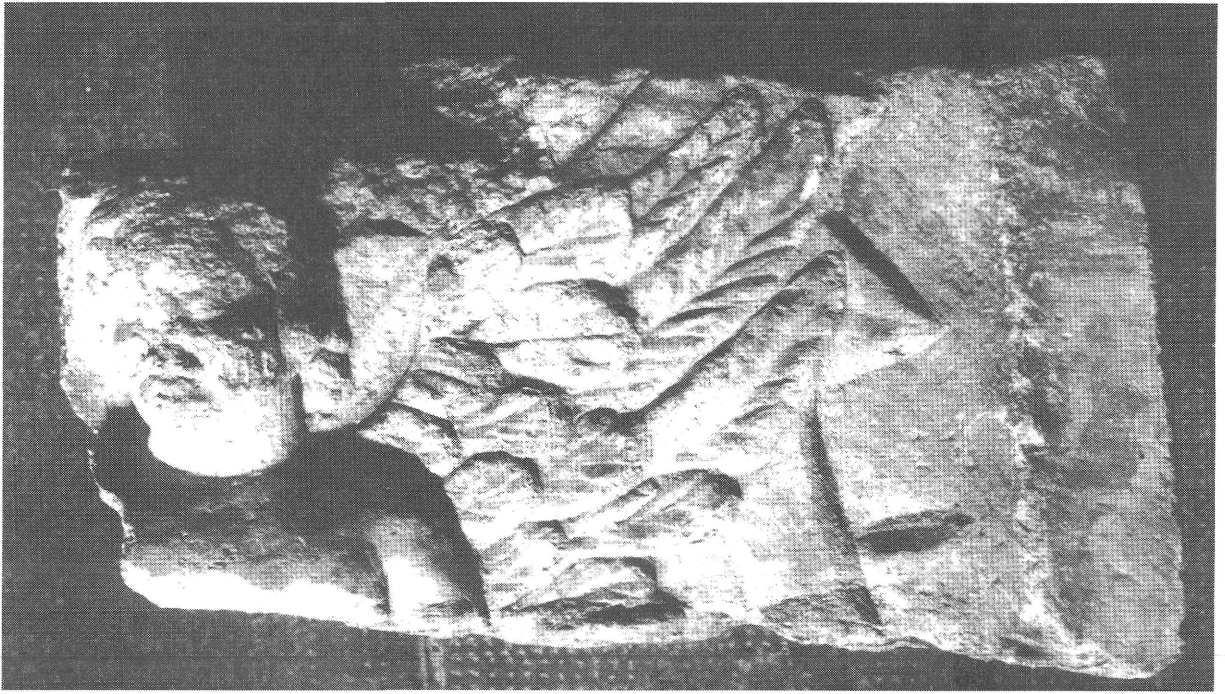


Fig. 12. Winged putto on the side panel of sarcophagus from Ptuj (No. 18)



Fig. 13. Norico-Pannonian volute on the side panel of sarcophagus from Ptuj (No. 10)

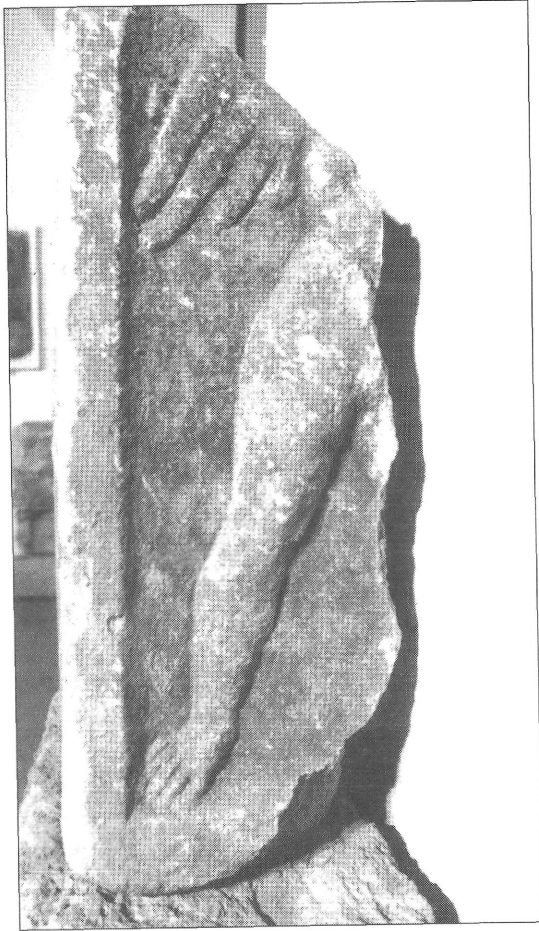


Fig. 14. Winged putto on the side panel of sarcophagus from Ptuj (No. 9)



Fig. 15. Sarcophagus lid from Èrešnjevec (No. 25), side view



Fig. 16. Female portrait on the sarcophagus lid from Ptuj (No. 22)



Fig. 17. Sarcophagus lid from Ptuj (No. 21)



Fig. 18. Garland sarcophagus from Ptuj (No. 19)