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# A Monumental Tomb with a relief of two spouses in the funerary area of Porta Sarno

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## Abstract

In July 2024 the “Investigating the Archaeology of Death in Pompeii Research Project” excavated two sites, one in the funerary area of Porta Nola (next to the tomb of Obellio Firmo) and the other outside the Porta Sarno area (east of the tomb of *Marcus Venerius Secundius*). The funerary area investigated to the east of the Porta Sarno corresponds with the area excavated in 1998 for the construction of the double tracks of the Circumvesuviana railway line. The 1998 excavations recorded the presence of more than 50 cremation burials, marked by *stelae* (*columelle*) and a funerary monument with an arch, delineated by a boundary wall. The tombs were initially dated to the Late Republican period. In order to fully document the funerary area uncovered in 1998, both planimetrically and stratigraphically, a four metre by four metre trench was excavated. This allowed for the mapping of the area, bioarchaeological studies to be carried out, and investigation into when the necropolis was abandoned. Excavations uncovered a monumental tomb consisting of a wide wall with several niches built into the façade and crowned by a relief of a young married couple. The symbolism of the carved accessories of the wife may identify her as a priestess of Ceres. Additionally, the quality of the carving of the sculptures and their archaic characteristics suggest a Republican date, rare in southern Italy.

## Keywords

Porta Sarno, funerary relief, monumental tomb, aspergillum, priestess, cremation burial, Ceres Goddess

## Introduction

Our research project on the archaeology of death in Pompeii is mainly focused on the study of the funerary areas located east of the city, in particular within the funerary area of Porta Sarno. This funerary area, one of the oldest in Pompeii, was active from the Samnite period to the years preceding the eruption of Mt. Vesuvius. Recent discoveries in this

area further our knowledge of the history of Pompeii. In particular, knowledge of its religion, of the management and organisation of the funerary spaces, and of the rituals and ideology of death have become clear with the study of the tombs in front of the Porta Sarno (Alapont Martin, Zuchtriegel 2023; Alapont *et al.* 2022).

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This periurban funerary area, in some cases called a suburb, was discovered during the survey carried out in 1998 in order to build a double tracks for the Circumvesuviana railway line which runs alongside the walls of Pompeii near the Porta Sarno. The excavation identified extensive funerary areas separated from the amphitheatre by a particularly inaccessible section of the moat (*vallum*) (fig.1). The excavations were conducted under the supervision of the Superintendency and by Maria Lucia Cinquepalmi at the beginning of 1998. A summary of these excavations were published by D'Ambrosio in 1999 (D'Ambrosio 1998; D'Ambrosio 1999).

A complete description of the funerary areas along the ancient road that runs parallel to the banks of the river Sarno, including the Samnite phase, was published by G. Stefani in the project documentation for the route of the Circumvesuviana. She describes the funerary area located 90 m from the Porta Sarno as “an abandoned necropolis on the bank of a river” (Di Maio, Stefani 2000). She reports that the burial area is bordered to the east by a boundary wall built in *opus incertum*, beyond which were cultivated fields. The burial area is characterised by the presence of more than 50 cremation burials marked on the surface by anepigraphic *stelae* carved from lava stone.

At the centre of the excavated area, we found a collapsed funerary monument with a sculpted head belonging to a male bust and carved of grey tuff. Two other tuff heads were found. Based on the hairstyle, one of the female heads was dated to the Augustan period. Stefani also suggested that the funerary area had already been abandoned by the time of the eruption in AD 79, given that the area is affected by the presence of a thick layer of subsoil on which widespread traces of combustion were evident, in addition to a large scattering of animal bones.

During the 2018 campaign we studied the described funerary area materials stored in the female baths of Pompeii, where we located two funerary *stelae* and five cinerary urns. These two fragments of funerary *stelae* in lava stone were located in the warehouse together with other *stelae* from different necropolises. One of them was quadrangular in shape with a circular perforation to facilitate their transport. The other was a fragmented female-shaped stela. Inside the urns, calcined bones were found beside symbolic objects such as coins and fragments of a funerary bed. Thus, we were able to carry out a micro-excavation and anthropological study of the five urns. By studying the materials from the described funerary area, we learned that more

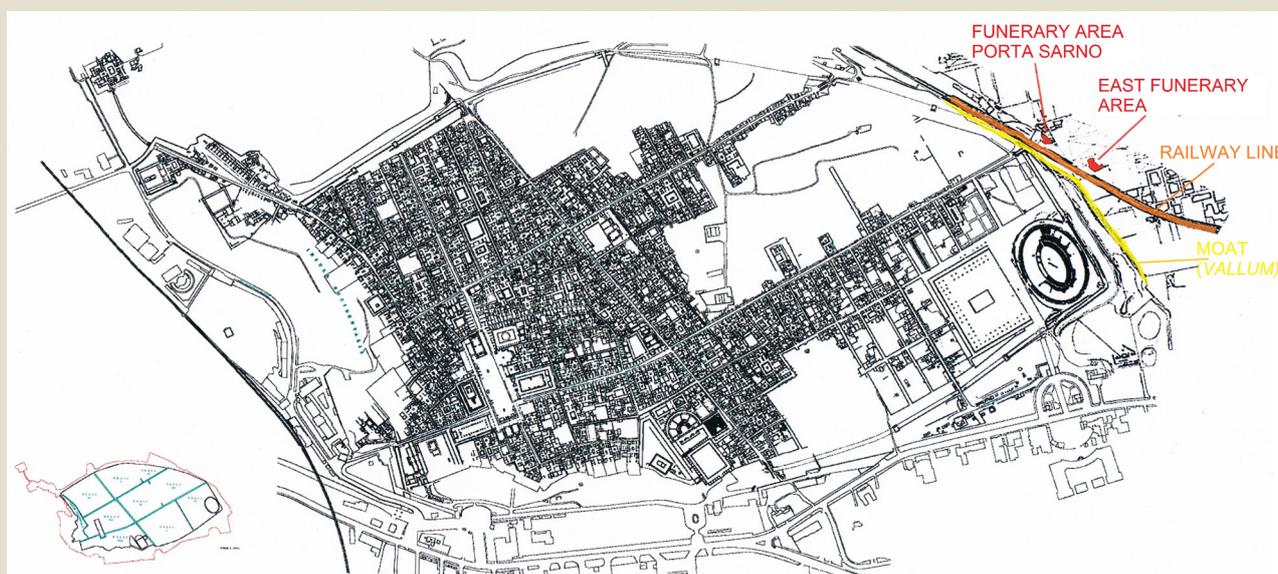


fig. 1

documentation was needed in accordance with the number of finds from this area. In addition, the presence of a boundary wall suggested the existence of a funerary enclosure, in which members of the same family or lineage could be buried side by side. Our approach to investigating the area respected the limits of the 1998 excavation (*fig. 2*). Therefore, our first task was to locate the enclosure wall found in 1999 and the limit of the pyroclastic currents from the eruption of Mt. Vesuvius. Once located, we planned an excavation area of four by four metres between the enclosing wall and the edge formed by the volcanic deposits. The first discovery was a wide wall located at a distance of 0,94 m west of the boundary wall (*fig. 3*). This wall is built in *opus incertum* and is covered with painted plaster. A small portion of the corner of this wall had already been found during the 1999 excavation, as attested by some labels nailed to the wall. Our excavation recorded that this wall is 0,81 m wide and

formed a funerary structure whose west-facing facade contained several recesses or niches for cremation burials. In front of one of the niches there is a stela (*columella*) with a schematically sculpted head with a bun hairstyle indicating the presence of a female burial (*fig. 4*). The wall extended south and was buried by deposits of pumice stone and compacted ash. Above the wall containing the niches, at a distance of 1,15 m from its northern end, there is another wall of *opus incertum*, decorated with painted plaster which had a width of 0,68 m and a height of 1,95 m. This wall forms a structure, which frames a detailed high relief carved in tuff stone. After stratigraphically excavating and removing the levels of pumice stone and compact ash, the life-size representation of a married couple in high relief came to light (*fig. 5*). After the reliefs were exposed, we were able to ascertain that the niche marked with the stela corresponded to the woman located just below her relief. We could also recognise the presence of another niche

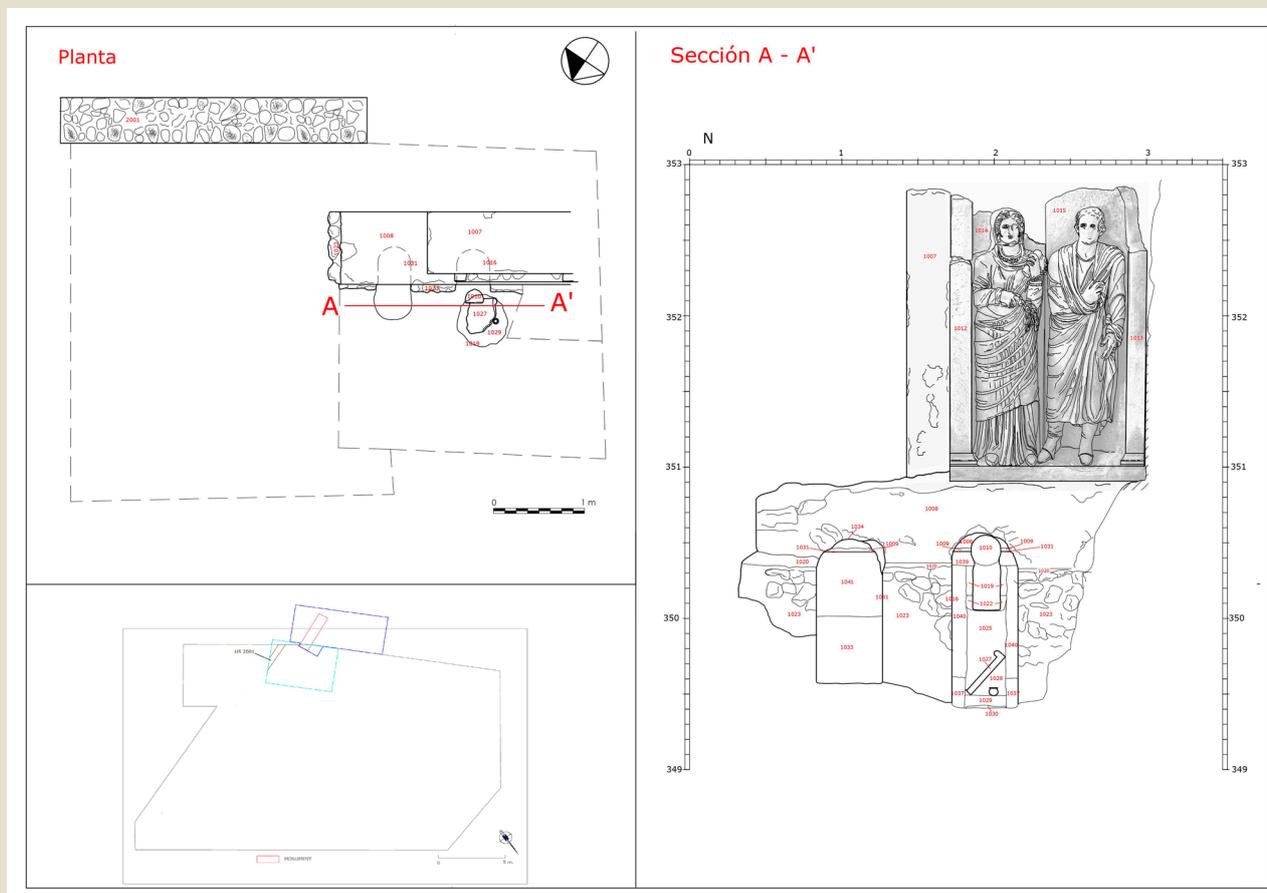


fig. 2



fig. 3



fig. 4

under the relief of the man. However, the niche corresponding to the male figure, the south side of the wall, and almost half of the tomb had collapsed and were not visible since they were completely covered with pumice. The pumice burying the tomb confirms that the southern half collapsed as a result of earthquakes prior to the eruption of Mt. Vesuvius and that the structure was certainly standing before the eruption. In fact, the woman's head has been separated from the rest of the sculpture at chin level by the pyroclastic ash flows. A fragment of the decorated pediment, which originally crowned the tomb, was found under the image of the husband and provides further evidence that the structure partially collapsed during an earthquake (fig. 6).

This paper is a preliminary and brief scientific overview of a recently investigated funerary area east of the Porta Sarno. We believe that the relevance of the findings described below and publishing them honours the privilege and responsibility that research in Pompeii requires.



fig. 5



fig. 6

### The tomb

Originally, the tomb would have consisted of a structure built of *opus incertum* covered with painted plaster with a width of 0,81 m and a length of approximately 4 m, but which is only preserved up to 2,72 m, because the rest of the structure collapsed and was covered by the deposits of pumice and ash. This structure was 1,60 m high, which would only be visible 0,60 m above ground level during the first century AD. The rest of the structure, marked by a step, from which it widens, would be underground. On the west-facing façade of this structure there were originally four niches for cremation burials: the side niches and the two central ones corresponding to the sculptural relief. Only three of these niches have been fully preserved, with the one corresponding to the male only partially preserved. The niches are vaulted and have a width of 0,42 m and a depth of 0,44 m.



fig. 7

The height of the niches is 1,21 m, but only the vault (approximately 0,34 m) would be visible, and the rest is below the level of the floor. The side niche to the north of the structure was never used since it was filled with large stone blocks, sealed with masonry, and covered with painted plaster. On the other hand, the vault of one of the central niches corresponding to the female figure was open with a tuff stone *columella* in front, which schematically represented the head of a woman with her hair tied up in a bun.

The structure described above, consisting of a wide wall with vaulted niche openings on its façade, serves as a podium for a large high relief sculpture of two spouses, which will be explained in detail in the following section. Resting on top of this structure is a wall made of *opus incertum* covered with painted plaster, measuring 2 m high, 0,68 m wide on the north side and 0,70 m wide on the façade side. This wall frames and supports the two life-size high reliefs, sculpted separately on two different ashlar. Nevertheless, both reliefs are perfectly joined, with the foot of one of them placed next

to the foot of the other, making it seem as if they were the same relief. In fact, both reliefs have a jamb sculpted at their side with mouldings (a cavetto on listel) that frame the figures in a single scene. The sculptures were surmounted by a pediment, decorated with marquetry (as indicated by the remains of charred wood) and an architrave decorated with scrolls and flowers painted in red. The flowers which have six compound petals can be identified as *Coleostephus Myconis* (wild chrysanthemum) (fig. 7). We can deduce that the pediment crowned the reliefs by the discovery of a large portion of the same pediment in front of the feet of the male figure, within the pumice stone deposits (fig. 8).

### The funerary and mortuary rituals of the wife's sepulchre

In front of the façade of the tomb we recorded a floor level (US 1020) with numerous ceramic remains, most of them, fragments of thin-walled vessels and ceramic ointment jars that indicate continuous visits to the funerary space. In front of the niche corresponding to the wife's relief, a female stela sculpted in tuff marked the sepulchre. Only the head of the stela was visible, with the rest of the *columella* buried in a rounded pit (US 1019), resting on its eastern (rearward) cut. Inside that same niche behind the stela, we found a glass ointment jar in a small pit (US1017) with part of the neck and rim missing, and beneath it a large fragment of a broken bronze mirror (figg. 9-10). The objects were not found in the same grave as the stela but in a more superficial grave. The presence of ointment jars represents the final gesture of pouring perfumed oil on the bones before closing the urn forever and rendering the tomb as a *locus religiosus*. The broken glass ointment jar provides clear evidence of rites of libation performed at the sepulchre of the deceased with perfumed oils (fig. 11). The libations could occur at the site of the cremation during



fig. 8

the preparation and burning of the body on the pyre, in the tomb during the acts relating to the burial of the urn in its final resting place, or during visits to commemorate the memory of the deceased. Therefore, perfumes were an essential part of funerary rituals (Van Andringa 2021). Pleasant smells were crucial in the multisensory atmosphere of funerals. Perfumed oils and burning incense counteracted the impure stench of death emanating from the decomposition and cremation of the corpse. Therefore the deposition of ointment jars is undoubtedly intentional as they invoke ritual libation as an offering during the celebrations in honour of the deceased. However, it is more

difficult to know whether the breakage of the ointment jar was intentional or accidental, due to the fragility of the object itself. It should be borne in mind that both broken and intact ointment jars are attested in funerary contexts. In this regard, any intentional breakage of these objects would confirm that they were only used to contain substances necessary for funerary practices. Furthermore, in the case of a voluntary breakage, the action can represent a personal or collective decision of the funerary party.



fig. 9



fig. 10



fig. 11

Regarding the broken mirror (fig. 12), several cases of this type of object have been reported in funerary contexts (Marì Casanova *et al.* 2014; Mihajlovic 2022). For example, recently in the *Sepolcreto of the Via Ostiense* we found a mirror fragment next to a *tintinnabulum* inside a cremation urn. Mirrors had polyvalent functions and meanings in ancient Rome and were understood as objects with special powers. They served as mediators par excellence, symbolising a threshold between worlds which ensured their connotation as magical objects. Breaking a mirror was seen as an omen of misfortune because it was thought to also break the connection to the soul. Mirrors were also used by women for prophesying by looking at their shiny surface.

The pit in which the *columella* was placed was filled with dark-coloured sandy-clay soil (US 1019). Within this context we found a coin (fig. 13). The reverse of the coin depicts the god Neptune, holding a trident (fig. 14). The symbolic deposition of a coin in the tomb is

a frequent and recognisable funerary gesture. However, its meaning is difficult to pin down and may have different interpretations. The traditional and widespread interpretation, based on Greek and Latin iconography and literary sources understands the coin as ‘Charon’s obol’ i.e. the payment of the toll that gave access to the afterlife. However, in recent years this interpretation has been refined in favor of more subtle explanations. Currently, coins found in sepulchral contexts are interpreted as having two main functions in addition to the aforementioned one as a tribute for the afterlife and guarantee of transition between life and death. The first function considers the coins as an offering, both of the deceased and of the people close to them. The second function sees the coins as amulets or talismans endowed with the magical power of defending the tombs and preventing



fig. 12



fig. 13



fig. 14

the dead from coming back to life in the form of *lemures* or *larvae* (bad spirits) due to the metal and the round shape of the coin. When interpreting the symbolic and ritual meaning of coins in the funerary sphere, it is necessary to note the prophylactic value of metal in the context of the beliefs and superstitions of the ancient world, in which coins were magical objects. Lastly, it should not be forgotten that the gesture of depositing the coin in the tomb was not mandatory, although it was frequent. Therefore, its occurrence is greatly influenced by personal choice and behaviour within the private or familial sphere, without any honorific, social, or economic motivation. Below the sediment where the coin was found, a new stratum (US 1025) was covering a flat tile. This *tegula* was leaning against the wall, covering and closing the burial (fig. 15). Below the *tegula* another stratum covered a small, complete and intact thin-walled vessel that had



fig. 15



fig. 16



fig. 17

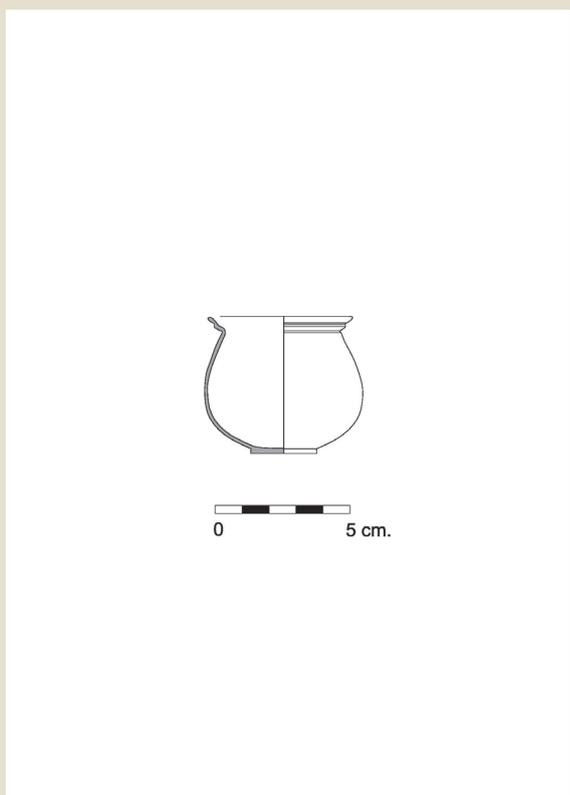


fig. 18

been carefully placed on top of the sediment where the remains of the cremation were deposited (fig. 16). This vessel is an indicator of the ritual act of consecrating the tomb, perhaps by pouring wine over the bones after depositing them in the lower part of the grave (figg. 17-18). Finally, at the base of the tomb we found a large quantity of burnt human bones (figg. 19-20), all of which were white in colour, indicating that they had been cremated at temperatures



fig. 19



fig. 20

of over 650° C. The morphology of the bone fragments, most of them identifiable, indicated that they belonged to a female individual (*figg. 21-22*). The observation of osteoarthritis in several joints, particularly in the thoracic and cervical vertebrae, suggests that the subject was of mature age. Numerous remains of charcoal, ash, and pine nuts were also found with the bones.



*fig. 21*



*fig. 22*

## The reliefs

The monumental nature of the tomb is characterised by the presence of the reliefs of two spouses. The two life-size figures are sculpted separately on two different tuff ashlar. However, the two reliefs are perfectly united, appearing to be a single sculpture. Both the bodies and heads of the well-to-do young married couple are shown frontally in high relief, proudly wanting to emphasize their status through the language of imagery (*fig. 23*). The delicacy and detail of the sculpture is remarkable. We can appreciate the careful carving of the hands, fingers and nails. We can also see the detailed work on the folds of the clothing and the ornaments “:” rings, bracelets, necklace, etc.

The husband’s stela is 2,06 m high, and his figure is 1,75 m tall. Visual analysis of the piece shows that he is a Roman citizen distinguished by wearing a toga. The toga is draped over the



*fig. 23*

man's left shoulder, wrapping around the left arm, and extends down, with his hand resting against his thigh, on the dorsal face with fingers spread apart. He holds the sinus with his right hand, and the toga wraps around the right arm with the elbow bent, to finally rest on the right shoulder. It is the peculiar arrangement of the front folds that gives the Roman toga its unique character. The toga was the peculiar distinction of the Romans, hence men who wore them were called *togati* or *togata gens* by authors such as Virgil. In our case, the right hand holding the toga on the chest determines the shape and the fall of the folds, which open radially from the grip of the right hand. The toga reaches to the middle of the shin, with the clear intention of showing the footwear that identifies him as a member of the upper classes. The feet were shod with the *calcei patricii* (symbols of high social status), which reached to mid-shin and were tied at the instep (fig. 24). Further indicators of his status are the detail in the curls of his hair and eyes, as well as the ring on the proximal phalanx of the ring finger of the left hand (fig. 25).

The relief of the wife shows a series of attributes that give her a particular relevance. The woman's stela is 1,86 m high, and her figure is 1,77 m tall. The young bride is shown veiled, dressed in a large cloak (*himation*) over her tunic (*chiton*), in accordance with the *Puditia* sculpture type. The iconographic model of *Puditia* is a creation from the Hellenistic period that was widely taken up in the late Republican and Imperial period for female sculptures, both honorary and funerary. Covering the tunic is the himation that envelops the entire figure, with diagonal and horizontal folds that fall successively one on top of the other under the right arm. The chiton is visible just below the neck, where it forms small V-shaped folds, as well as on the lower legs and feet. Here the pleating is meticulous, fine, and deep. The tunic falls below the cloak with vertical pleats until it covers the closed shoes, *calcei muliebres*, where only the toe is visible. The head is



fig. 24



fig. 25



fig. 26



fig. 27

veiled, and the arms are folded over the body. All these characteristics highlight the qualities of the reserved, demure, and honest woman. The figure also shows numerous particular ornaments. The right hand, which is clasped at the right shoulder with the elbow bent, shows two bracelets on the wrist and two rings, one on the proximal phalanx of the ring finger and the other on the proximal phalanx of the little finger (fig. 26). The ring on the ring finger can be interpreted as the wedding band. The ring on the little finger may discretely display

their wealth as Pliny describes. The young bride is also adorned with amphora earrings. Amphora-shaped pendants are also present on the necklace, which gives this personal adornment an archaic character. Nevertheless, the main element of the necklace is the *lunula*, a crescent moon hanging in the centre of the necklace (fig. 27). The *lunula* was one of the amulets used to ward off evil forces, and was worn by women from birth until marriage. The symbol of the crescent moon also had an atavistic and primordial meaning, linked to the fertility of the earth, abundance and rebirth, and influenced by the lunar cycles (Varro, *Rust.*, 1, 1). Care is present in the execution of all her personal adornments and in the details of the face, the eyes, the lips, and the curls of her hair underneath the veil. In addition to all these attributes, there are other unique elements that give this woman a special religious status. The woman shows her arm with the elbow bent, and forearm



fig. 28

in front of the body resting on her abdomen with her hand holding an *aspergillum* of laurel leaves, which preserves elements of green paint (fig. 28-29). The *aspergillum* is a laurel or olive branch used by priests and priestesses to purify and bless spaces by dispersing the smoke of incense or other aromatic herbs burned during religious ceremonies. A clear example of this iconography is found on a sarcophagus exhibited in the Museo Centrale Montemartini in Rome (Sarcophagus with battle scenes, M.C. inv. 2141, second century AD), in which a priestess with a veiled head holds an *aspergillum*, dispersing the smoke of a burning cauldron to bless a soldier facing battle (fig. 30). Showing and holding this ceremonial instrument indicates that the woman was a priestess. The left elbow is flexed with the hand resting against the shoulder, showing the two rings and holding an object, which could be the cartridge that contained the marriage contract or perhaps the container where incense is extracted and stored (Oria, 77-80). Since



fig. 29

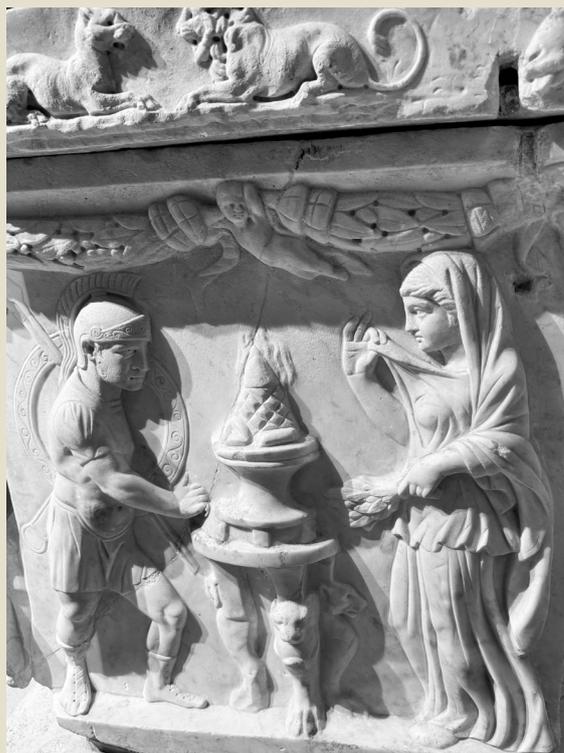


fig. 30

women in Roman society were commonly relegated to the domestic sphere and to the tasks of the Roman matron, being a priestess was the highest social rank to which a woman could aspire. Priestesses had an important role in the public sphere. They had a position of power far removed from other women and very similar to male priests.

The *lunula* was previously described as an amulet worn by girls before marriage. The amulet present on the necklace of the married woman thus may define her as a priestess of the Goddess Ceres. In Roman religion, Ceres has a symbolic connection with the moon, as the phases of the moon were thought to correspond with the growth and harvest of crops, solidifying Ceres' role as a fertility goddess.

Apart from the Vestals and the Salian virgins, the priestesses of Ceres were the only public priestesses in Roman society in the sense that they represented the whole community, and they received support and public funds from both the decurions and the imperial

finances, which implied that they possessed great prestige (Meghan, DiLuzio 2016, pp. 79-118). It is likely that only women of prominent families were able to hold this position. According to Cicero (Cic., *Verr.*, 2, 4, 99) just like the priestesses of the goddess, the Roman *sacerdotes Cereris*, were of decent reputation. The cult of Demeter-Ceres had great influence in Southern Italy, particularly in Campania and Magna Graecia during the archaic period. In addition, the existence of a *flamen Cerialis* dating from the archaic era implies that the sociocultural importance of the goddess Ceres was highly influenced by the goddess Demeter. Priestesses served the goddess in ancient Demeter-Ceres cult sites, especially in Campania. In fact, the priesthood of Ceres was one of the few in which women have been attested epigraphically, particularly in Pompeii where the two known positions of public priestess were dedicated to Venus and Ceres. In Pompeii, seven women are known to have served as priestesses of Ceres from monumental inscriptions, four funerary and three honorific. Two of them, members of the *Alleii* family, proclaim their religious role in their epitaphs.

The first one is located in the tomb of *M. Alleius Luccius Libella* and *M. Alleius Libella* at the east side of the funerary area outside the Herculaneum Gate, excavated in 1813.

CIL X 1036:

*M(arco) Alleio Luccio Libellae patri aedili / Iivir(o) praefecto quinq(uennali) et M(arco) Alleio Libellae filio) / decurioni. Vixit annis XVII. Locus monumenti / publice datus est. Alleia M(arci) filia) Decimilla sacerdos / publica Cereris faciundum curavit viro et filio.*

“To *Marcus Alleius Luccius Libella senior*, aedile, duovir, prefect, quinquennial, and to *Marcus Alleius Libella*, decurion. He lived 17 years. The place for the monument was given publicly. *Alleia Decimilla*, daughter of *Marcus*, public priestess of Ceres, oversaw the building on behalf of her husband and son”.

In the other one, *Alleia* holds the priesthood for two goddesses, serving Venus in addition to Ceres. Dated to the Neronian period, she is the only woman for whom this dual role is recorded.

EE 8.315:

*Alleia Mai filia) / [sacerd(os) Veneris / et Cereris sibi / ex dec(urionum) decr(eto) pe[c(unia) pub(lica)]*

“*Alleia*, daughter of *Maius*, priestess of Venus and Ceres, to herself, in accordance with a decree of the town councillors, with [public] money”.

*Clodia* and *Lassia* are two women also known from funerary inscriptions on a tomb found somewhere in the suburbs of Pompeii, now lost. There were clearly two members of this family dedicated to the service of Ceres, but how exactly they were related is not clear.

CIL X 1074a:

*Clodia A(uli) filia) / sacerdos / publica / Cereris d(ecreto) d(ecurionum).*

“*Clodia*, daughter of *Aulus*, public priestess of Ceres, by decree of the decurions”

CIL X 1074b:

*Lassia M(arci) filia) / sacerdos / publica / Cereris d(ecreto) d(ecurionum).*

“*Lassia*, daughter of *Marcus*, public priestess of Ceres, by decree of the decurions”

The only dedicatory inscription naming Ceres which survives comes from the *Eumachia* Building in the Forum, which names three priestesses of Ceres, two with the same name.

CIL X 812:

*Eumachia [L(uci) filia) / sacerd(os) publ(ica). // et // Aquvia M(arci) [filia)]*

*Quarta / sacerdos Cereris publ(ica). // [et] // [Heiai Ru]fulai / [M(arci) et L(uci) f(iliae)] sacerdotes / [Cer]eris publ(icae).*

“Eumachia, daughter of *Lucius*, public priestess, and *Aquvia Quarta*, daughter of *Marcus*, public priestess of Ceres, and (two) *Heia Rufulas*, daughters of *Marcus* and *Lucius*, public priestesses of Ceres”

## Conclusion

In recent years, excavations around the Porta Sarno have given its funerary area previously unexpected value. These investigations are bringing to light funerary enclosures and monumental sepulchres such as the one discussed in this paper. Our discoveries indicate that the funerary area may date back to the late-Republican period and may have been active until the eruption in AD 79, but with various changes, transformations, and even abandonments. The relevance of this area is probably due to the location of the funerary space along the access route to Pompeii, across the Sarno River, and along the via dell'Abbondanza as well as its age.

The tomb presented in this paper reveals interesting and diverse aspects of funerary customs and rituals, but above all, the presence of two particularly detailed reliefs. These sculptures belong to a large class of funerary reliefs made between the first century BC and the first century AD. Nevertheless, these types of sculptures are very rare in southern Italy. It is even more unusual to find reliefs of priestesses holding their religious objects. Even though other sculptures of priestesses are known, it is unusual that they show the iconography of their position. Though we can relate our relief to some known sculptural models, there are only a few representations of a generic nature preserved and they often exhibit unclear iconography. Roman women held a relatively limited but well-defined repertoire of priesthoods, in most cases doing so on an individual basis. The female relief therefore

draws attention to the active role of women acting as priestesses in the religious life of their communities. Furthermore, our sculpture could be further proof that Ceres has a clear place in the officially sanctioned religion in Pompeii with a dedicated priestess. Through the inscriptions presented in this article, it is clear that there were priestesses of Ceres in Pompeii, but this statue provides new evidence of the importance of the cult in the city. In addition, the cult of Ceres has been linked to the popular classes. However, the ostentation of the female relief may suggest that the status of priestess was still reserved for women belonging to a relatively high social standing.

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# Collection of Images

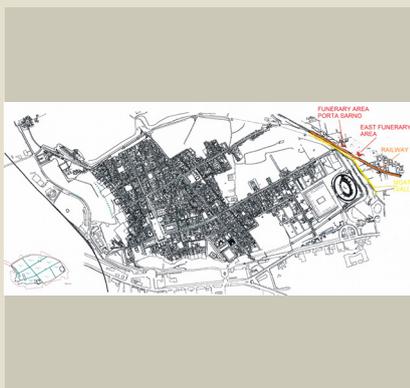


fig. 1

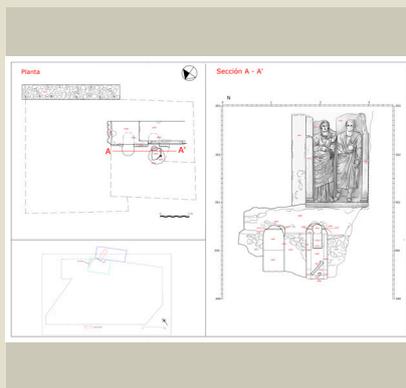


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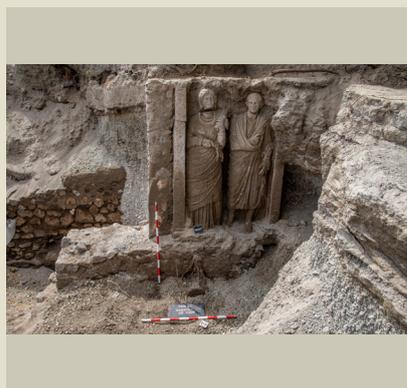


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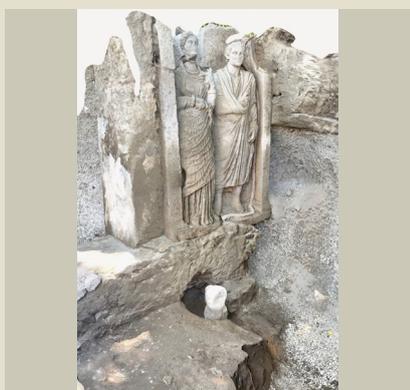


fig. 4



fig. 5

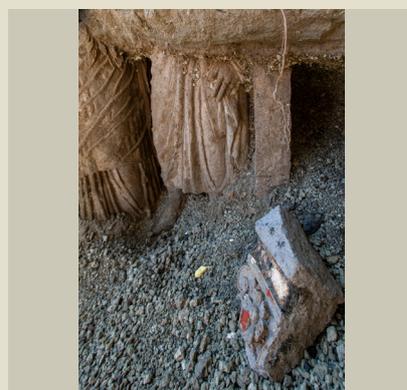


fig. 6



fig. 7

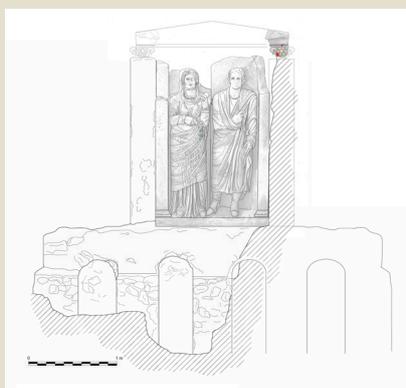


fig. 8



fig. 9

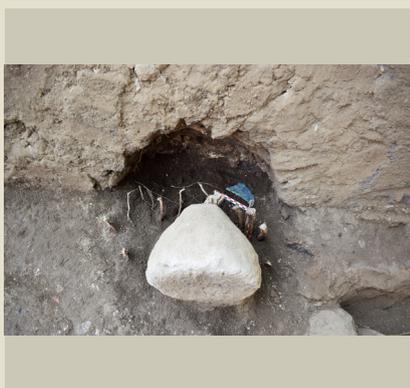


fig. 10



fig. 11



fig. 12

# Collection of Images



fig. 13



fig. 14

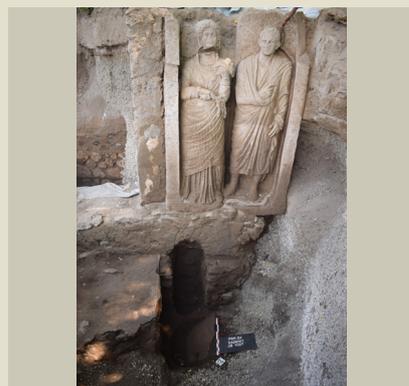


fig. 15

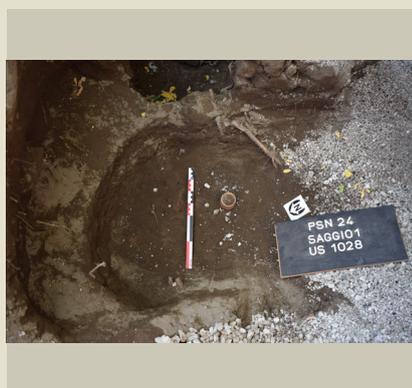


fig. 16



fig. 17

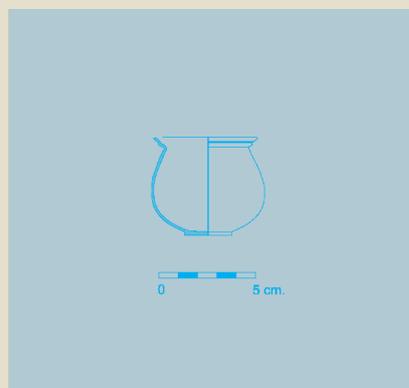


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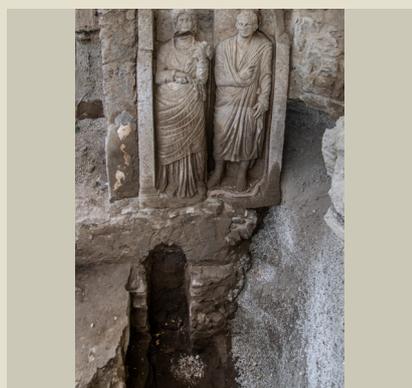


fig. 19



fig. 20



fig. 21



fig. 22

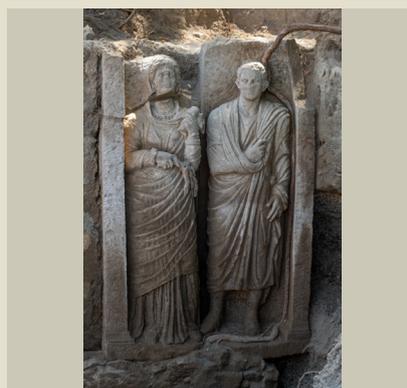


fig. 23

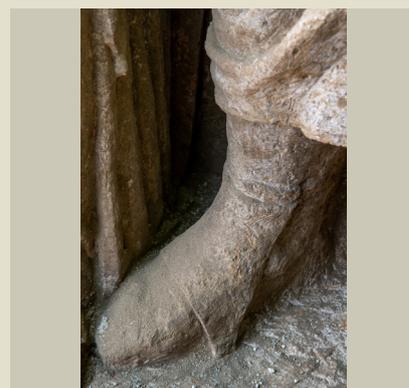


fig. 24

# Collection of Images



*fig. 25*



*fig. 26*



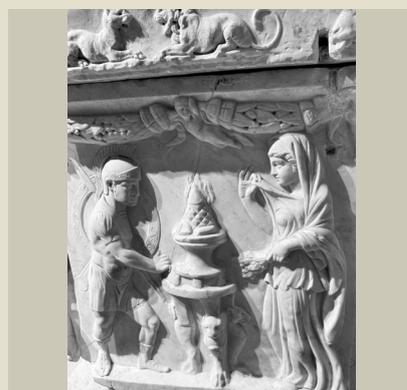
*fig. 27*



*fig. 28*



*fig. 29*



*fig. 30*

# Captions

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Fig. 1. Pompeii. Porta Sarno. Location of the funerary areas outside the Porta Sarno (photo Pompeii Archaeological Park)

Fig. 2. Pompeii. Porta Sarno. Plan, elevation and section of the excavated area (graphic Pilar Mas and Joaquin Alfonso)

Fig. 3. Pompeii. Porta Sarno. Funerary monument located at a distance of 0.94 m from the boundary wall situated behind (photo Joaquin Alfonso)

Fig. 4. Pompeii. Porta Sarno. Stela (*columella*) in front of the niche corresponding to the female relief (photo Llorenç Martin Alapont)

Fig. 5. Pompeii. Porta Sarno. Tomb with reliefs of a life-size married couple (photo Alfio Giannotti)

Fig. 6. Pompeii. Porta Sarno. Fragment of the pediment fallen in front of the male relief (photo Alfio Giannotti)

Fig. 7. Pompeii. Porta Sarno. Pediment, which originally crowned the tomb (photo Llorenç Martin Alapont)

Fig. 8. Pompeii. Porta Sarno. Hypothetical reconstruction of the tomb crowned by the pediment (graphic Pilar Mas)

Fig. 9. Pompeii. Porta Sarno. Broken glass ointment jar in a small pit (US1017) (photo Joaquin Alfonso)

Fig. 10. Pompeii. Porta Sarno. Large fragment of a broken bronze mirror (photo Joaquin Alfonso)

Fig. 11. Pompeii. Porta Sarno. Broken glass ointment jar (photo Alfio Giannotti)

Fig. 12. Pompeii. Porta Sarno. Fragment of a broken bronze mirror (photo Alfio Giannotti)

Fig. 13. Pompeii. Porta Sarno. Coin inside the pit in which the *columella* was placed (photo Joaquin Alfonso)

Fig. 14. Pompeii. Porta Sarno. Coin with the god Neptune holding a trident on the reverse (photo Alfio Giannotti)

Fig. 15. Pompeii. Porta Sarno. *Tegula* covering and closing the burial (photo Joaquin Alfonso)

Fig. 16. Pompeii. Porta Sarno. Small thin-walled vessel placed on top of the sediment where the remains of the cremation were deposited (photo Joaquin Alfonso)

Fig. 17. Pompeii. Porta Sarno. Thin-walled vessel (photo Alfio Giannotti)

Fig. 18. Pompeii. Porta Sarno. Thin-walled vessel (photo Ana Miguélez)

Fig. 19. Pompeii. Porta Sarno. Large quantity of burnt human bones at the base of the tomb (photo Alfio Giannotti)

Fig. 20. Pompeii. Porta Sarno. Burnt human bones buried directly in the pit (photo Alfio Giannotti)

Fig. 21. Pompeii. Porta Sarno. Mandible and teeth of the cremated individual (photo Llorenç Martin Alapont)

Fig. 22. Pompeii. Porta Sarno. Cervical vertebra with signs of Osteoarthritis (photo Llorenç Martin Alapont)

Fig. 23. Pompeii. Porta Sarno. The young married couple are shown frontally in high relief, proudly wanting to emphasize their status (photo Alfio Giannotti)

Fig. 24. Pompeii. Porta Sarno. The feet were shod with the *calcei patricii* (photo Alfio Giannotti)

Fig. 25. Pompeii. Porta Sarno. Ring on the proximal phalanx of the ring finger (photo Alfio Giannotti)

Fig. 26. Pompeii. Porta Sarno. Hand holding a cartridge with two bracelets on the wrist and two rings, one on the proximal phalanx of the ring finger and the other on the proximal phalanx of the little finger (photo Alfio Giannotti)

Fig. 27. Pompeii. Porta Sarno. The main element of the necklace is the *lunula*, a crescent moon hanging in the centre of the necklace (photo Alfio Giannotti)

Fig. 28. Pompeii. Porta Sarno. The woman shows her hand holding an *aspergillum* (photo Alfio Giannotti)

Fig. 29. Pompeii. Porta Sarno. The *aspergillum* of laurel leaves preserves elements of green paint (photo Alfio Giannotti)

Fig. 30. Rome. Sarcophagus with battle scenes from the graveyard in the Via Portuense, in Rome, uncovered in the Viale Gianicolense (1226) (photo Llorenç Martin Alapont)