

Between the living and the dead: use, reuse, and imitation of painted portraits in Late Antiquity

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Appendix

1. Woman with facial portrait on cloth.

Crypt of Oceanus, Catacombs of S. Callixtus. First half of the 4th c. CE.

In the skylight of the cubiculum is a bust portrait of a woman wearing a purple tunic in three-quarter view, holding a scroll. Where her head should be is a rectangular shadow bordered with holes where nails affixed a facial portrait, perhaps on a linen canvas. The whole image is bordered with a painted rectangular frame imitating a framed panel portrait. Looped string on either side of the frame simulates the cord used for suspension. On the frame is a fragmentary inscription, "ISSIME".

Wilpert 1903, 32, pl. 134.1; Wilpert 1905, 578; Wilpert 1907, 102–4, Fig 3; Wilpert 1917, 108; Nestori 1993, 105, no. 15; Zimmermann 2007, 165; Corneli 2010, 158–64; Caillaud 2015, 105; Liverani 2016, 327–29.

2. Family group with facial portraits on cloth and wood.

Arcosolium 12, Catacombs of Domitilla. 4th c. CE.

The back wall of the arcosolium is decorated with the image of a family group of parents and two children. The father is depicted to the viewer's right entirely in fresco, wearing a brown tunic and cloak. To the left the mother's shoulders and chest are painted in fresco: she wears a yellow tunic with wide dark clavi. Where her head should be the plaster is missing in a roughly square shape and there are the remains of what may be a painted frame on two sides. Her portrait was probably added on a wooden panel or piece of cloth in this space. Between the parents the shoulders of a child are just visible, painted in bluish-green. Above is a rectangular shadow bordered with nail holes for attaching a portrait, probably on cloth. To the viewer's far left is another rectangular shadow where Zimmermann notes the presence of preparation for adhesive for attaching an additional child's portrait.

Nestori 1993, 122, no. 12; Zimmermann 2007, 165–66; Zimmermann and Tsamakda 2009, 413; Caillaud 2015, 106; Braconi 2017, 39–40.

3. Painted panel for attachment of a portrait.

Cubiculum 41, 'cubicolo di Daniele tunicato,' Catacombs of SS. Marcellino and Pietro. First half of the 4th c. CE.

The back wall of the arcosolium is painted red, with a central panel in white bordered with black and flanked by what appear to be birds. Around the edges of the white panel are the remains of nineteen rusted iron nails or pins for affixing something to the wall, probably a portrait on cloth.

Deckers 1987, 258–60, Farbtafel 14a; Nestori 1993, 54–55, no. 41.

4. Recess for attachment of a portrait(?) and tondo portrait of a woman.

Cubiculum 49, Catacombs of SS Marcellino and Pietro. Mid-4th c. CE.

(a)

In the rear wall of the arcosolium on wall two is a rectangular recess with a painted stucco frame. In the upper right-hand corner metal attachments are still visible for affixing a panel, probably a portrait of the deceased. The arcosolium is painted white with vegetal decoration. The stucco frame may have been painted red.

Deckers 1987, 277; Nestori 1993, 56, no. 49; Corneli 2010, 165–72; Corneli 2013.

(b)

On the upper arch of the same arcosolium is a portrait of a mature woman in a tondo frame. The painting is not well-preserved; details are difficult to discern.

Deckers 1987, 276; Nestori 1993, 56, no. 49; Zimmermann 2007, 164, pl. 19c; Corneli 2010, 167–68, Fig 79.

5. Recess for attachment of a portrait(?)

Arcosolium 38, Catacombs of Domitilla. First half of the 4th c. CE.

The back wall of the arcosolium is decorated with two standing figures, a man and a woman, on either side of a niche. Braconi suggests that the space in between the figures was intended to receive a marble portrait. However, the decoration is fragmentary and from photographs the recess appears too shallow to accommodate a sculpture. Both the surviving plaster and the watercolor of Wilpert seem indicate that the recess was originally circular, surrounded with a red painted frame. It is possible that the recess was therefore intended for a tondo panel painting or perhaps an inscription.

Wilpert 1903, pl. 154.2; Nestori 1993, 126, no. 38; Braconi 2017, 40–42, Fig 6.

6. Fresco imitating a panel portrait with wooden folding doors.

Loculus 51, 'orante nel trittico,' Catacombs of Domitilla. 4th c. CE.

The loculus cover is painted, the central motif concerning the portrait of a woman, and two flanking images of Adam and Eve, and the Good Shepherd. The woman in the center is shown in bust form and in the orans pose. She is surrounded by a painted frame imitating wood with the addition of painted folding doors on either side.

Wilpert 1891, 50–52, pl. XXIV.1; Wilpert 1903, 459; Nestori 1993, 128, no. 51; Zimmermann 2007, 165, pl. 20d; Caillaud 2015, 103; Braconi 2017, 39.

**7. Fresco of a woman imitating a rectangular framed panel portrait.
Arcosolium of Zosime, Coemeterium Maius. Second half of the 4th c. CE.**

On the back wall of the arcosolium is a bust of a woman, probably holding a scroll, framed by a thick painted rectangular frame. She is flanked by two orans figures. Inside the frame on either side of the woman's head is a very fragmentary inscription.

Wilpert 1903, 560, pl. 223; Nestori 1993, 34, no. 15; Caillaud 2015, 103.

**8. Fresco of an orant imitating a rectangular framed panel portrait.
Cubiculum 'degli apostoli piccoli,' Catacombs of Domitilla. First half of the 4th c. CE.**

The back wall of the arcosolium is outlined in red, in which a central panel with a dark blue or black background is surrounded with a thick red painted frame. There are the faint traces of an orant individual depicted in the center of the panel. Above is a Chi-Rho symbol in white. The panel is flanked by the standing figures of Peter and Paul.

Wilpert 1903, 544, pl. 154.1, 179; Nestori 1993, 123, no. 18; Giuliani 2010; Caillaud 2015, 101–2.

**9. Fresco of a couple imitating a rectangular framed panel portrait.
Cubiculum 39, Catacombs of Domitilla. Early 4th c. CE.**

The back wall of the arcosolium is decorated with a rectangular painted panel framed in red and with a blue background. The fresco is not well preserved, but busts of a couple can be seen on the central panel, which is supported by Cupids.

Wilpert 1903, pl. 127.3; Nestori 1993, 126, no. 39; Zimmermann 2007, 165, Fig. 20e; Zimmermann and Tsamakda 2009, 416, Fig. 14; Caillaud 2015, 101–2.

**10. Fresco of a boy imitating a framed tondo portrait.
Arcosolium 67, Catacombs of Domitilla. Mid- to late 4th c. CE.**

The back wall of the arcosolium is painted white with a red outline and a central motif of a young boy depicted in a red tondo frame. The boy is shown in bust form and in a sensitive manner which highlights his young age. He wears the *toga contabulata*. The tondo is flanked by two birds.

Wilpert 1903, pl. 200.1; Nestori 1993, 129–30, no. 67; Zimmermann 2007, 164, pl. 19b; Caillaud 2015, 100–1; Braconi 2017, 39–40, Fig. 4; Braconi 2020.

**11. Fresco of a man imitating a framed tondo portrait. Maybe Christ.
Arcosolium of Celerina, Catacombs of Praetextatus. Second half of the 4th c. CE.**

Under the arch of the arcosolium is a central, red-framed tondo with a male bust on a blue ground, flanked by saints. The portrait is damaged, but the man appears to wear a tunic with a dark clavus and a himation.

Bisconti considers the man to be Christ, which is certainly possible. Included here because it is in the same position as other portraits (e.g., Nos. 4b, 12) and because it has a blue ground.

Wilpert 1903, pl. 181.1; Nestori 1993, 91, no. 5; Bisconti 2011, 271-286.

**12. Fresco of a man carrying a spear imitating a framed tondo portrait.
Cubiculum 1, 'Arcosolio del guerriero,' Catacomba dei Giordani. First half of the 4th c. CE.**

Under the arch of the arcosolium there is a central tondo with the bust of a man wearing a chlamys and carrying a spear. The main lunette also has a depiction of a man with shield and spear, and a boy.

Wilpert 1903, pl. 145.1; Nestori 1993, 13, no. 1.

**13. Fresco of a nude man imitating a framed tondo portrait.
Cubiculum 2, 'Cripta dell'auriga,' Catacomba dei Giordani. First half of the 4th c. CE.**

The decoration of the back wall of the arcosolium has a central tondo portrait of a man as a heroic nude, flanked by female figures. The decoration has now disappeared entirely. Wilpert reconstructed the image based on traces visible in his day and a drawing published by Bosio in 1632.

Bosio 1632, 499; Wilpert 1903, pl. 145.2; Nestori 1993, 13, no. 2; Nowicka 1993, 146, Fig. 54.

**14. Fresco of a man (maybe Christ) imitating a framed tondo portrait, with portraits of a man and woman imitating framed rectangular portraits.
Cubiculum 22, Coemeterius Maius. Mid-4th c. CE.**

Under the arch of the arcosolium is a painted decoration with three portraits. In the center is the tondo portrait of a man, perhaps Christ. On either side are the bust portraits of a man and woman, each in a rectangular frame. Both are shown in the orans pose, wearing tunics with dark clavi. The woman also wears a veil.

Wilpert 1903, pl. 164.1; Nestori 1993, 36, no. 22.

**15. Mosaic tondi representing a couple, imitating framed tondo portraits.
Cimitero di Ciriaca presso San Lorenzo fuori le mura. Mid-4th c. CE.**

A pair of mosaic tondi framed in gold and each situated in an outer square frame also in gold. They represent a husband and wife, as evidenced by an inscription, now lost, that recorded the death of the woman, Simplicia Rustica. Both figures are shown in bust form, the woman in the orans position. She wears a white veil, a dark tunic with white clavi, and a belt. The man wears a white tunic with dark clavi. The background of both panels is blue, lighter for the man and darker for the woman. The panels have undergone significant restoration since their discovery in the 17th c., however illustrations from this period suggest they have not been altered drastically in form. The original position of the panels within the tomb is unknown.

Werner 1998, 35-42; Pogliani 2006.

**16. Incised portrait of a woman imitating a rectangular framed panel painting.
Loculus(?) in cubiculum C, gallery E8, Catacombs of S. Callixtus. Mid-4th c. CE.**

A fragment of a marble slab, probably originally a loculus cover, decorated with an incised portrait of a woman. She is shown in bust form and is surrounded with an incised square frame. The woman is depicted in a very sensitive and detailed manner. Her hair is intricately braided in the 'crown-braid' style with a large plait running over the top of her head. She wears a tunic and mantle, and either a collar-style necklace, or a tunic with an embellished collar. Her facial features show a thin, almost gaunt face, with lines around the eyes and mouth indicating a mature woman. Dimensions: 39 x 30 x 1.7 cm.

Ferrua 1976, 216–18, Fig. 12; Ramieri 1989, 618–21, no. 3, Inv. no. 66, Fig 5; Bonacasa 2013.

**17. 'Opus sectile'-style portrait of a woman imitating framed panel painting.
Loculus in the catacombs of S. Agnes. Date uncertain.**

A small portrait of a woman was embedded in a loculus cover, to the proper right of an inscription commemorating a woman called Ulpia Sirica (ICUR VIII, 21.349). It appears to be formed in an 'opus sectile' style from multiple materials, only a 19th c. watercolor survives. The illustration shows an external hexagonal frame decorated with flowers that surrounds a central rectangular frame containing a small bust portrait of a woman.

Armellini 1880, 316–17, pl. VIII.

**18. Fresco portrait of a woman with blue 'square nimbus.'
'Cubicolo degli Apostoli,' Catacombs of S. Tecla. Late 4th c. to early 5th c.**

The painting is located in the arcosolium on the north wall of the cubiculum and was recently restored. The back wall of the arcosolium is decorated with four figures: a woman and her daughter, and Peter and Paul, all of whom are preserved until waist height. The woman holds a scroll. She wears a white tunic with dark clavi and a transparent veil over her elaborately dressed hair. Peter and Paul are not so well preserved but appear to wear blue tunics. The daughter is dressed like her mother. The background of the fresco is a very dark blue edged with red and yellow bands. Framing the head and shoulders of the woman and the saints are brighter blue rectangular panels, a kind of 'square nimbus.'

Wilpert 1903, 566; pl. 243.2 (pre-restoration); Nestori 1993, 144, no. 3; Bisconti 2010; Mazzei 2010.

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