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## **ON THE ROUTE OF THE ANCIENT CLINE-LID FOUND IN THE VILLAGE OF BANYA IN THRACIA**

*Abstract:* The studied cline-lid belonged to sarcophagus, placed in a one-chamber tomb from the 30s of 4<sup>th</sup> century. It had a dromos and was covered by a half-cylindrical vault. At the moment the sarcophagus is partly sunk in the terrain, and this was also the situation at the moment of its discovering. The trough is smooth at its visible part, while the hidden one is non-worked and rude. The walls are made of four vertical marble plates, and the bottom by three ones. The cline-lid is secondary used in the later burial, but belongs to an earlier burial from the end of 2<sup>nd</sup> – the first decades of 3<sup>rd</sup> century. It represents a couple of husband and wife, half-lying on the cline on a very rich mattress, with attributes in their hands, such as rotula. The marble is very fine and comes from the quarries of Asia Minor. Such a kind of cline-lid is the first one in Thracia and shows the possibilities of this magistrate, who probably had a very high status in the administration of Philippopolis, in province of Thracia and maybe also of Pontus and Bithynia. He was familiar with such kind of cline-lid of sarcophagi in Asia Minor and the only one so far in Thracia to use it for his sepulchral monument. His family probably had a domain or villa rustica in the skirts of the hills at the village of Banya, near to Panagyurishte, and it is possible that the man is connected with the ancient golden mines not far from Banya. Around one hundred years later the cline-lid was used in a secondary burial in the described tomb. For one or another reason, the portrait head of the husband had been changed, the original one cut and extracted, and a hole made for a new head with tenon. Unfortunately, both heads of the pair are not preserved. This is the first known case of a mobile head from this type of cline-lid, connected probably with the new circumstances of the second burial in the tomb.

*Key words:* Cline-lid, Asia Minor workshop, Docimium, Philippopolis.

The village of Banya is situated in South Thracia, in the south skirts of the mountain Sredna gora, generally north of *Via Diagonalis*, now almost repeated and covered by the highway Sofia-Istanbul (A-1). The climate here is mild and there are too thermal sources. 7 km north of the village is situated the biggest ore deposit of copper and non-ferrous metals, including gold. Here is located a



Fig. 1. Map with the location of Banya and of the most important quarries in Greece and Asia Minor

Сл. 1 Мапа каменолома и локација села Бања

Thracian settlement<sup>1</sup>, developed in the Roman period into a fortress guarding the road connecting the settlement to the south with Philippopolis-Byzantion and to the northwest with Serdica-Singidunum-Rome (**fig. 1**).

In 1987 a late antique tomb has been excavated east of Banya, with square plan, oriented north-south, a dromos and probably a half-cylindrical vault. A marble sarcophagus has been discovered in situ in the northern part of the chamber, covered with a marble cline-lid, with the half-lying figures of a couple. One secondary burial has been unearthed<sup>2</sup>, related by the excavator of the tomb after 330 AD, in the first half of 4<sup>th</sup> century, according to the found coins. The cline-lid has been reused during this later period.

The trough of the sarcophagus has been partly dug in the land surface (**fig. 2**). The exterior upper half-surfaces have been smoothed out, while the lower half sunk probably in its initial mode of the plates has remained non-worked and rude. The trough of the sarcophagus is made of four monolithic vertical slabs. The bottom consists of three marble plates. The vertically installed ones are linked together in the upper parts of the corners by lead braces<sup>3</sup>. It is clear

<sup>1</sup> В. Григоров, Л. Тодорова, Г. Абдулов, В. Кацаров, *Банското кале до с. Баня, Община Панагюрище*, Археологически открития и разкопки през 2015 г., София 2016, 569-572; В. Григоров, Г. Абдулов, Л. Тодорова, В. Кацаров, „Банското кале” до с. Баня, община Панагюрище, Българска археология 2015. Каталог към изложба, София 2016, 45

<sup>2</sup> P. Georgiev, *Klinendeckel aus Thracia und Moesia*, Akten des XIII Internationalen Kongress für klassische Archäologie, Berlin 1988, Berlin 1990, 523, Taf. 81, 2; Idem, *Klinendeckel aus Thracia und Moesia – stilistische Einflüsse und Probleme der Produktion*, Archaeologia Bulgarica, 1997, 3, 34-45.

<sup>3</sup> From the holes on the plates it is obvious that iron has not been used for the purpose. The argument for this is the lack of rusty colouring on them, the missing of small rusty fragments and remnants of iron corrosion on its bottoms.

that the yielding metal element in this case was the lead, and it has been extracted probably in the time of looting the tomb and the cline-lid and breaking the mobile male head. Nowadays it is missing too the found in 1987 male head and the fragments to it, also the found then fragments of the female head and some parts of the cline-lid. Its left side of the *fulcrum* is also chipped during the process of taking out the lid and bringing it to the place of keeping.

All the gaps among the plates, composing the trough of the sarcophagus, have been filled with marble stucco in such a way as to accomplish a classic monolith

trough made of one stone block. In its upper part the plates are profiled to help the montage of the lid, in our case cline-lid. The trough is long 2.20 m, wide 1.20 m and deep 0.87 m. The marble of the plates for the walls of the sarcophagus and its bottom is white, large-grained, on some places with strips. The marble of the cline-lid is also white, with even whiteness and slightly rose nuance on the whole surface, but small-grained and dense. It is obvious that both marbles are too different in its colour, texture and fracture (**fig. 3**).

In our study we shall stop the attention namely to the cline-lid. Our interest was provoked for several reasons. The first of them is the fact that this kind of monuments is very rarely attested in Thracia and Moesia. The lid from Banya is the only example from Thracia. Two more monuments come from Odessus<sup>4</sup> in the Roman province of Lower Moesia: two fragments of cline-lid are imported from Attica the first of them is part of a mattress. It has been discovered more than 120 years ago, and now kept in the National Archaeological Museum in Sofia<sup>5</sup>. The second fragment is a part of a female torso<sup>6</sup>.

The second reason to study the monument from Banya is the unclear and contradictory information on the cline-lid. It is considered that the cline-lid is a local imitation of the Attic models, but with many aberrations and influence of the Asia Minor workshops<sup>7</sup>. This attribution in our opinion is not supported by the iconography of the lid and the quality of its carving. In the opinion of prof. Koch, the cline-lid from Banya is among the few imitations of the main group of Asia Minor in the Balkans; the cline-lids widely met in Attica and



Fig. 2. The trough of the sarcophagus *in situ* with details.

Сл. 2. Корито саркофага *in situ* са детаљима.

<sup>4</sup> Today the city of Varna.

<sup>5</sup> Т. Герасимов, *Антични саркофази от Одесос*, Известия на Народния музей Варна, V, 1969, 57, обр. 5

<sup>6</sup> P. Georgiev, *Op. cit.*, 1997, 43, fig. 9.

<sup>7</sup> Idem, *Op. cit.*, 1990, 523.



Fig. 3. Cline-lid from Banya.

Сл. 3. Клинасти поклопац из Бање.

in the main group of Asia Minor are rarely to be found in Rome, where they are predominantly as half-fabricated items from Proconnessos<sup>8</sup>. The lid from Banya compared to the products of the local provincial sculpture, is different in its working, carving and the quality of its marble: one of the best examples of the local production from Sinitovo<sup>9</sup> demonstrates asymmetry of the head; rude representation of the face features; poor polishing of marble; and a lot of other failings. All these features are absent in the cline-lid from Banya. That's the reason to reject the idea of its local production, and on the opposite, to consider it as import from a workshop with good professional practice and well trained masters. For us it is unbelievable a local master to learn the iconography and the carving of a cline-lid in details, but to carve only one piece. In this case, he is expected to create at least several ones offered on the market to the notables of Philippopolis and beyond.

It is quite possible that the cline-lid is ordered in Asia Minor workshop, and for the purpose the sculptor has arrived to the domain of this magistrate at Banya. In this case he would not trust the marble from the local quarries, because according to the known data, a block of marble before carving should stay at the open, outside for a long time, as to be checked that inside the block there are no defects, and it won't be broken during work. Besides, a foreign sculptor not knowing the qualities of the local marbles could hardly agree to work with local marble. He would prefer to transport to the place of the monument a piece of marble from a quarry with which he is well acquainted. These arguments as the given so far, do not allow accepting the thesis of the local production of the Banya's cline-lid. The very fact that to the moment other cline-lids have not been discovered in the interior of Thracia (on the territory of Bulgaria), prove

<sup>8</sup> G. Koch, Sarcophagi of Roman Imperial Times in the Balkan Provinces. – N. Cambi – G. Koch (eds). *Funerary Sculpture of the Western Illyricum and neighboring Regions of the Roman Empire: in Proceedings of the International Scholarly Conference held in Split 2009*, Split 2013, 116 and notes 70 and 71. It seems that Koch has not seen the cline-lid, but only the photos in the publication of P. Georgiev from 1990. That's why he erroneously speaks of 'the lid from Plovdiv'.

<sup>9</sup> В. Попова-Мороз, *Римската портретна пластика от Бесанара и нейната територия*, Годишник на Националния археологически музей, VIII, 1992, 203-214; Р. Милчева, *Юношески портрет от Синитово*, Изкуство, 9, 1982, 26-30.





Fig. 4. Cline-lid, left side.

Сл. 4. Поклопац, лева страна.



Fig. 5. Cline-lid, right side.

Сл. 5. Поклопац, десна страна.

that they were unfamiliar to the local population and that it had no affinity to its usage. That's the reason to consider that the magistrate represented on the cline-lid had contacts with the Asia Minor provinces *Bythinia et Pontus* and *Phrygia* as its governor, administrator, or in the another possibility, his origin to be from the Eastern provinces. Unfortunately, the lack of his portrait head cannot support our supposition.

Another reason to deal with this monument is the thesis of its first publisher that the lid is an eclectic product of a local workshop. This lid, together with the fragments of Varna, are considered as carved in 2<sup>nd</sup>-4<sup>th</sup> century, and the conclusion has been made that the cline-lids were not popular in these provinces<sup>10</sup>. In the recent 30 years the information on the iconography, production and distribution of such kind of monuments is enriched significantly. The quarries have been studied and also the chemical analysis of the marbles extracted in the three primary centers of production of sarcophagi: Asia Minor, Attica and Rome. The data base of the numerous provincial quarries has been created, except these three centers<sup>11</sup>. There was an attempt to re-examine the so-called 'industry' of the Roman sarcophagi, to count approximately the number of them, the time necessary for carving one item, the number of masters occupied in its working etc.<sup>12</sup>. All these new data allow a new look and new analysis on the cline-lid from Banya<sup>13</sup>.

The right side of the border of the cline, the *fulcrum*, which was limiting from both sides the mattress, is now very chipped. But during the opening a dolphin has been seen on both sides of the *fulcrum*, with his tail up to the nar-

<sup>10</sup> P. Georgiev, *Op. cit.*, 1990, 523; Idem, *Op. cit.*, 1997, 40; L. Andreeva, *Petrographische Untersuchung der Marmore aus dem Grabgeviölbe beim Dorf Banja, bezirk Pazardzhik*, *Archaeologia Bulgarica*, 1997, 3, 46-49.

<sup>11</sup> The major part of the quarries and its production have been reported and published in ASMOSIA, as well as in a lot of local studies.

<sup>12</sup> B. Russel, *The Roman Sarcophagus 'Industry': a Reconsideration*, J. Elsner & J. Huskinson (eds), *Life, Death and Representation: Some New Work on Roman Sarcophagi*, *Millennium-Studien / Millennium Studies*, no. 29, Berlin and New York: Walter de Gruyter GmbH, 2011, 119-147.

<sup>13</sup> Preserved dimensions of the cline-lid: 1.74 m long and 1.11 wide.



Fig. 6. Cline-lid.  
The mattress and the  
figures on it.

Сл. 6. Клинасти  
поклопац, фигури  
на лежају.

row part of the border of the cline. Aside of the dolphin, in the triangle space of the border, a sitting duck or another water bird has been depicted in direction to the middle of the mattress<sup>14</sup>. Unfortunately, now the left side is missing, and the right one very strongly battered (**fig. 4 and 5**). The cline has a lavish decoration of laurel wreath. The mattress possesses a rich decoration of tendrils, bordered by strips alongside the wide part of the mattress. These strips of the tendrils continue on its front long side and in its stamens, forming four almost square fields with modelled swastika, whose arms are counter clockwise way. The middle of the front long side is marked by four-leaf rosette and winded *tenia*, tidying together the two contrary ends of the wreath. Over it, almost in the middle of the mattress, two wreaths are represented concentrically inscribed one in the other, in almost a square frame (**fig. 6**).

This decoration of the cline lids with a couple, where the husband embraces the wife by the shoulders, holding plants, a vessel, a *rotula* and his wife wheat-ears, a garland etc., appears in the Antonine period. The same subject and iconography continues in the Severan period too<sup>15</sup>. But there are differences between the Attic and the Asia Minor mattress<sup>16</sup>. In Attica among the alternating panels made of vertical convex bands are placed panels with mythological scenes or animals<sup>17</sup>. In Asia Minor the sculpted plant decoration is dominating, the couple is on a cline under the mattress' frame, with low backs and richly decorated mattress.

<sup>14</sup> At the beginning it has been identified as a head of animal, see P. Georgiev, *Op. cit.*, 1997, 37.

<sup>15</sup> The earliest are in Rome, at Trajan. See G. Koch, H. Sichtermann, *Römische Sarkophage*, München 1982, 28-30; G. Koch, *Klinen-Deckel lokaler Sarkophage Der Kaiserzeit in Kleinasien*, *Adalya* XII, 2009, 117-143.

<sup>16</sup> P. Georgiev, *Op. cit.*, 1997, 37-43.

<sup>17</sup> M. Waelkens, *Dokimeion. Die Werkstatt Der Repräsentativen Kleinasiatischen Sarkophage. Chronologie Und Typologie Ihrer Produktion*, Berlin, Gebr. Mann., 1982; C. Kintrup, *Attische Sarkophage aus Ephesos*. – *Ergänzungshefte zu den Jahresheften des Österreichischen Archäologischen Institutes*, Heft 16, Wien 2017, 133-140, Taf. 23, Abb. 103, Taf. 24, Abb. 104, 105; G. Koch, *Einige Überlungen zu de Sarkophagen der kleinasi-*

The thickness of the mattress in Banya is not adequate to the standard of the Attic sarcophagi. It is lower and nearer to the ones kept in the museum of Afyon, in which the base of the *fulcrum* is represented under the mattress, richly decorated with ornamental elements: laurel wreath in three rows with carved mid-rib<sup>18</sup>. Similar laurel leaf can be seen on the capitals of Roman-Ionian order from Philippopolis and Odessus, whose prototypes have been established in the Asia Minor ateliers of masters of the Ephesian-Pergamian and Aphrodisian schools<sup>19</sup>. In the center of the mattress are gathered together the ends of the wreath, winded round with triple rolled ribbon. The center is decorated with four-leaf rosette with a small hollow in the center of the stamen. These elements together with the differently represented sprouts are part of the decoration of the architectural elements of the Roman-Ionian capitals, frieze-architraves, and sides of the entrance doors. These decorative elements have been created in one of the most popular Asia Minor workshops, connected with the Ephesian-Pergamian school already since the time of the emperors Trajan and Hadrian, and widely spread during the rule of Septimius Severus<sup>20</sup>.

The cline-lid is preserved more in the right half, while the most part of its left side is missing, mainly the left end of the cline and the legs of the woman<sup>21</sup>. The husband and the wife are on a very low *fulcrum* in comparison to the monuments from Rome, whose sides and back (*fulcrum*) are high<sup>22</sup>. With the development and spread of this type from west to east, from Rome to Attica and after the middle of 2<sup>nd</sup> century to Asia Minor, the frame of the cline becomes lower on behalf of its height and the decoration of the mattress<sup>23</sup>. The couple is lying on their left side. The dressed in *pallium* husband embraces his wife by the shoulders with his right hand, while the left hand is on richly decorated pillow, over the mattress, holding an opened *rotula* (figs. 3, 5, 6). The missing now head was mobile because of the hole in the neck prepared for its additional insertion. It is obvious that the torso has been battered additionally as to ensure the montage of the second, already mobile head (fig. 7). The bigger part of the wife's head is missing and only the well-polished right cheek and the chin are

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*atischen Hauptgruppe*, Munus. Festschrift für Hans Wiegartz, ed. T. Mattern vd, Münster, Scriptorium, 2000, 139-148.

<sup>18</sup> The major part of the cline-lids in the museum of Afyon, are production of the Docimium masters, who have created their own model of cline-lids.

<sup>19</sup> С. Петрова, *Римско-йонийски капители от Мизия и Тракия*, София 1996, 44-47; S. Petrova, *The roman architectonic decoration reused in the Early Christian Buildings of Parthicopolis*, *PATRIMONIUM.MK*, 15, 2017, 345-384; S. Petrova, *The application of the Roman Ionic order in Augusta Traiana*, *Studia Academica Šumenensia*, 4, Shumen University Press 2017, 115-153.

<sup>20</sup> That's the reason to call the building during the Severan period, 'Hadrian's Renaissance'.

<sup>21</sup> Now the cline-lid, consisting of two big parts, is exposed in the lobby of the building of the mayor of Banya.

<sup>22</sup> The sarcophagus of Flavius Agricola. Indianapolis. Museum of Art. See: P. Zanker, *Die mythologischen Sarkophagreliefs und ihre Betrachter*, Bayerische Akademie der Wissenschaften München, 2000, Heft 2, 10, Abb. 5.

<sup>23</sup> C. Kintrup, *Op.cit.*, 133-140, Taf. 23, Abb. 103, Taf. 24, Abb. 104, 105.



Fig. 7.  
Husband's torso  
with a hole for  
mounting the  
new head.

Сл. 7. Мушки  
торзо са рупом  
за постављање  
нове главе.

preserved (figs. 3, 4, 6, 8). Differently to her husband, her head was monolithically made together with the neck and the body. She is dressed in short-sleeved *chiton* girded under the breast and tied with the Heracles' knot, the symbol of her matrimonial status. Her head is covered with a veil supported by her left arm, leaned by the elbow to the mattress. In her right hand she holds a garland. The sculptural decoration of the *fulcrum*, the mattress and of the pillow is made on the frontal part of the lid continuing to the middle of its back sides. The back of the *fulcrum* is not decorated. In spite of this fact, the back of the man and the woman are sculpted plastically, with the well visible folds of the *pallium* and the *chiton* (fig. 9). The husband embraces the wife immediately in front of him and both are holding subjects which are *insigniae* of their gender and social and family status.

In our opinion the cline-lid from Banya belongs to the main Asia Minor group<sup>24</sup>; product of Asia Minor producing centers. It is proved that in Lower Moesia and Thracia there was import of different architectural details, sarcophagi and Early Christian furniture. Most of them come from the quarries and workshops of Asia Minor: from Docimium, Epheso; from Proconessos and Pentelikon; also from the Aegean islands Paros and Naxos<sup>25</sup>. The iconographic

<sup>24</sup> See: G. Koch, *Op.cit.*, 2000, 139-148; G. Koch, *Op.cit.*, 2013, 107, fig. 6.

<sup>25</sup> A. B. Biernacki, V. Yotov, A. Minčev, *The Origin of the Marble of the Architectural Elements and Details from the Early-Christian Church at Cape Sveti Atanas near Bjala (Bulgaria)*, AD FINES IMPERII ROMANI, ed. A. Tomas, Varsaviae 2015, 417-435; J.





Fig. 8. Cline-lid. Detail - the upper part of the woman's body and face.

Сл. 8. Поклопац, горњи део женског тела и лица, детаљ

scheme and decorative motifs we saw on the cline-lid from Banya, undoubtedly belong to the group of Asia Minor sarcophagi. The quality of marble, too different from the marble extracted in the Rhodope Mountains, is very near to the quality of the sarcophagus with Amazonomachy from the Plovdiv Archaeological museum<sup>26</sup>. The discovered details so far, import from the Asia Minor quarries and workshops, reveal that in Thracia and most of all in Philippopolis was realized the import of architectural details together with other marble items. A close example of import of masters and marble is the decoration of the Roman villa Armira in its first building period, where the Aphrodisian School has made the wall marble revetment. Having in mind that the elite of Philippopolis often was part of the governing of the Asia Minor provinces of *Bithynia et Pontus* and *Phrygia*<sup>27</sup>, we do not exclude the possibility some of these workshops to

Michniewicz, *Proweniencja marmurowych rzeźb z Novae w świetle badań petrograficznych*, Bish Novae I, 105–120; N. Toma, *Marble Trade in Moesia Inferior. The Case of Tomis and Odessos. Its Origin and Its Characteristics*, Interdisciplinary Studies of Ancient Stone — Proceedings of the IX ASMOSIA Conference (Tarragona 2009), ed. A. Gutiérrez Garcia-Moreno, P. Lapuente Mercadal, I. Rodà de Llanza, Tarragona 2012, 549–559.

<sup>26</sup> Unpublished. The collection of cline-sarcophagi from the Archaeological Museum of Thessaloniki demonstrates numerous examples of the type, whose troughs are decorated with mythological scenes, mainly Amazonomachy, made of different marbles. See: Y. Maniatis, D. Tambakopoulos, E. Dotsika and Th. Stefanidou-Tiveriou, *Marble Provenance Investigation of Roman Sarcophagi from Thessaloniki*, *Archaeometry* 52, 1 (2010) 45–58.

<sup>27</sup> Н. Шаранков, *Знатните римски родове във Филипопол и провинция Тракия*, *Societas classica. Култури и религии на Балканите в Средиземноморието и Изтока*, Велико Търново, 2006, 179–204;



Fig. 9. Back of the cline-lid. Details.

Сл. 9. Задњи део поклопца, детаљи.

work on and supply with the cline-lid<sup>28</sup>. It is proved that the Docimium quarries were the most often suppliers of architectural and another details connected with the lands north and south of Hemus. That's the reason not to exclude the possibility that most probably the cline-lid was commissioned only as a lid, not including the sarcophagus itself. This possible order is only of one part of the whole monument (the cline-lid), while there exists also a full order of the trough together with the lid, or the third possibility of a semi-finished product, examples of which are discovered in the quarries of Docimium<sup>29</sup>. In our case the cline-lid was half ready-made, half semi-fabricated, because the head and the body of the spouse was completely sculpted as a monolithic piece, while the head of the man was mobile.

This fact points to the wish of the husband to have a more veristic and not a banal portrait. This means the possibility that the head has been brought to him semi-manufactured and only after that has been sculpted in situ in the ancient settlement by an itinerant Asia Minor master, and inserted in the neck of the statue. This was the way the cline-lid has been completed and set together with the statue of the wife. I have not met so far a parallel for the mobile head of the cline-lid. A case like that, but in the round sculpture is the headless bust with hollow for the head from a tomb in Parthicopolis. He was a local magistrate, buried according to the guilt coin, in the period of Constantine I<sup>30</sup>. We can suppose another possibility because of the fact that no other cline-lid has with mobile head been discovered so far. It is that initially in the first burial the male head was also monolithic. But during the second burial in 30s of 4<sup>th</sup> century the head has been obliterated, a new head sculpted, for which the hollow made for

<sup>28</sup> Although the ancient Hierapolis is situated in close proximity to Aphrodisias, the marble brought for the architectural decoration in Hierapolis (theatre, colonnades, etc.) comes from the Docimium's quarries, almost 250 km far from the city.

<sup>29</sup> J. C. Fant. Four Unfinished Sarcophagus Lids at Docimium and the Roman Imperial Quarry System in Phrygia. - *American Journal of Archaeology*, vol. 89, No. 4 (Oct., 1985), 655-662

<sup>30</sup> S. Petrova, V. Petkov, *Παροικοπολις/Παρθικοπολις (Paroicopolis/Parthicopolis – Ancient and Early Byzantine City)*, Thracian, Greek, Roman and Medieval Cities, Residences and Fortresses, ed. R. Ivanov, Sofia 2015, 456, fig. 86.

its montage. The cutting of the marble in order to ensure the montage of the new head is obvious also from the battered and formless shoulders of the male figure.

No trough of the sarcophagus made of the same material and style as the cline-lid of Banya has been found so far. The trough under the lid in the burial of the tomb of Banya is made of another kind of marble by its structure, colour and manner of work, consisting of several plates and very rudely worked out. The colour of its marble of the fragment of sarcophagus with scenes of Amazonomachy from Plovdiv and of the sarcophagus from Banya is identical; also the very precisely work allowing relating it to the Asia Minor workshops. The two monuments: from Banya and from the Archaeological museum of Plovdiv<sup>31</sup> show that in Philippopolis and its area have been imported such kind of sarcophagi for the elite in this part of Tracia, predominantly the upper class of the urban magistrates.

It is possible that the domain in Banya was a possession of the family of Viridii, a famous Romanized Thracian gens in Philippopolis, belonging to the class of *equites*. A representative of this family, named Viridius Cemellinus, is procurator of *Bithynia et Pontus* during the period of Trajan. This family has governed in Philippopolis as thracarchs and neocors in the period between the second half of 2<sup>nd</sup> – first half of 3<sup>rd</sup> century<sup>32</sup>. In inscription from Philippi is said that the thracarch Teres had erected a statue to his brother<sup>33</sup> Julius C(ai) f(ilius) Vol(tina) [M]aximus Mucianus, on a place pointed by a *decret* of the *decurions*. Antoninus Pius (138-161 r.) has granted him the rank of senator – *vir clarissimus laticlavus*, *questor* of province *Ponthus et Bithynia*. He was also pointed as ‘*aedilis cerealis*’ with rank of *praetor*, and has been also *decurion* of Philippi and *decurion* of the province of Thracia. These two inscriptions reveal that these rich notables with significant farm domains, governing the religious and administrative affairs of the cities in Thracia<sup>34</sup> and Macedonia, are belonging to the class of *equites*. From other inscriptions also coming from Thracia<sup>35</sup> it is obvious that the thracarchs were also heirs of the old Thracian aristocracy, and were among the most important magistrates in the religious and public life in the cities of Thracia.

It is considered that the trough, the cline-lid and the male head are local production made of local marble. After the chemical analysis of them made in 1997, it is announced that it is identical for all three samples and coincides with the chemical analysis of the marble from the quarry ‘Lepenitsa’, situated 10 km

<sup>31</sup> The practice of burial in sarcophagi is common in Philippopolis, where several examples of sarcophagi are found, with smooth walls and lids with ridge roof.

<sup>32</sup> Н. Шаранков, *Op.cit.*, 2006, 179-194.

<sup>33</sup> Base of a statue, reused in the Late Antique wall of the forum of Philippi, now at the forum, Inv. № 535. See P. Pilhoffer, *Philippi*, Bd. II. *Katalog der Inschriften von Philippi*. 2. Auflage. Tübingen 2009. № 240, 303-306.

<sup>34</sup> В. Герасимова, *Обединения на градските управи в Тракия през Римската епоха*, НБУ, София 2005, 1-5.

<sup>35</sup> Б. Геров, *Латинскогръцки лексикални взаимоотношения в надписите от Балканските земи*, София 1946, 79-80.

far from Velingrad and 100 km south of Banya<sup>36</sup>. In this way, the origin according to L. Andreeva of the initial cline-lid, the trough from the earlier burial of end of 2<sup>nd</sup> – beginning of 3<sup>rd</sup> century and the later male head and the plates for the second burial from the 30s of 4<sup>th</sup> century is one and the same. However, even visually, it is on the opposite, the marble is different. Besides, in the cited study has not been used the method of isotopic analysis, in order to differentiate quarries with close or similar compositions. If the quarry has been used in Antiquity, there should be some proofs for it when visiting the place: traces from the extraction of blocks, instruments, some ready production around, either architectural element or sculpture kept in the Bulgarian museums, for instance in Plovdiv, Pazardjik, Velingrad or Sofia. Philippopolis has the biggest collection of sculpture from South Bulgaria, and both Banya and Lepenitsa are situated not far from it. If the quarry of Lepenitsa did exist, monuments descending from there should be in this and the other collections, but Lepenitsa or a close to it location is not among the provenance of the ancient sculptures. We can also compare the marble of our monument to the marble of the portrait heads and the votive reliefs, which are surely local production of Bessapara (now the village of Sinitovo), situated not far from Banya<sup>37</sup>. The marble of the Bessapara monuments is also quite different from that in Banya in its colour, texture and fracture.

Anyway, the supposed provenance of the marble from Lepenitsa does not explain why this monument is unique for the Thracian lands and different from the Attic import in Odessos of cline-lids and of the import from Proconessos of semi-manufactured sarcophagi with ridge-roof decorated with acroteria<sup>38</sup>. The notables of Philippopolis have been buried also in sarcophagi, Proconessian and Asia Minor import, but do not display interest to the type of Banya. It is obvious that the latter cline-lid was not popular among the elite in Thracia, maybe because of its high price including the far distance. Probably only very rich magistrates could afford such sepulchral monument. Another reason for the preference was also the dominant mode at the end of the Antonines – the Severans, and the existing constant trade and artistic connections of the cities in Thracia with particular sculptural schools and workshops to them. The cline-lid from Banya is rather an exception on the background of the accepted types of sarcophagi in Thracia and Moesia.

The treatment and the very good knowledge in details of the iconography of the Banya cline-lid show that not a local, but well trained Asia Minor master has created it. He has sculpted and carved a lot of such monuments, not only one. The second master in the 4<sup>th</sup> century has disturbed the canon of monolithic heads, probably in search of a portrait verism: the male head has been transformed to mobile for the new burial, and during the process part of shoulders of

<sup>36</sup> P. Georgiev, *Op.cit.*, 1990, 523; Idem 1997, *Op.cit.*, See Andreeva 1997, 46-49. In my opinion, our knowledge on the problem and the methods used at that time in the years of the analysis were very limited: also a modern data base for comparison was absent.

<sup>37</sup> В. Попова-Мороз, *Op.cit.*, 203-214; Р. Милчева, *Op.cit.*, 26-30.

<sup>38</sup> Л. Гетов, *За вноса на саркофази в Одесос през римската епоха*, Археология, 2, 1978, 13-19; А. Minchev, *From Proconessos to Odessos: Unfinished Roman Marbles from Odessos and Marcianopolis (2nd-3rd c. AD)*, *Histria Antiqua* 21, 2012, 49-60.



his figure has been destroyed. The very white small-grained marble probably is the typical one for the Asia Minor quarries, which had used the models of the workshops of Docimium<sup>39</sup> and Ephesos<sup>40</sup>. Here have been sculpted and created the iconographic schemes of the basic groups of cline-lids and sarcophagi. Although of another kind of monuments, some import also from Docimium is known in Novae in Moesia Superior, alongside the Black Sea littoral and Thracia. The scene of a couple on a cline generally is represented also from the steles with *coena funebris* and the funeral wall painting in Thracia, Moesia and Macedonia<sup>41</sup>. The cline-lid from the village of Banya shows very skillful masters in making every detail and connoisseurs of the subject. In this case the iconography, style and treatment allow connecting the cline-lid from Banya with the ateliers in Docimium or with close to them workshops<sup>42</sup>.

The second problem is the reason the lid to appear namely here in Banya. Maybe it is connected with the occupations of the man and the high social status of this family. He had most probably some high magistrate post in Thracia judging by represented opened document in his left hand. It is possible that he is somehow connected with the Asia Minor province *Bithynia et Pontus*, where according some data Thracians by origin were taking part in its governing<sup>43</sup>. This is how he was well acquainted with the current mode and the production in the funeral monuments there. The family probably represents not only the wholesale farming in the province of Thracia with a big family domain, but was also connected with the extraction of gold around Banya. That's why the man could afford easily to order during his lifetime the sarcophagus from Asia Minor, as was the habit in Roman times, to prepare the place and the form of the future family burial.

The next problem is the date of the cline-lid, ordered and brought here from the Asia Minor workshops and his portrait completed in situ by the itinerant probably master from the period end of 2<sup>nd</sup> – the first decades of the 3<sup>rd</sup> century during the early Severans. This cline-lid reveals the connection between the Attic and Asia Minor ateliers in the mentioned period. The very rare for this part of Thracia kind of sarcophagus has been brought by a long way from Asia Minor to Thracia, possibly together with the sent other set of architectural articles and sarcophagi for Philippopolis. It is possible that the magistrate has

<sup>39</sup> The Docimium quarries which are imperial domain have supplied a significant number of the Ancient Minor cities, including the architectural and sculptural decoration of Hierapolis, comparatively closely situated to Aphrodisias, which was the center of the ancient sculpture, and whose masters have worked in Rome, Italy, North Africa, Athens in Greece, the Balkans, etc. See M. Waelkens, *Op.cit.*, 1982; M. Waelkens, *Carrières de marbre en Phrygia*, *Bmus Art*, 1982, 33-54.

<sup>40</sup> C. Kintrup, *Op.cit.*, Wien 2017.

<sup>41</sup> М. Иванов, *Соена funebris* върху надгробните плочи от провинция Тракиял, Сборник в памет на академик Д. П. Димитров, София 2013, 394-407.

<sup>42</sup> Already in the 80s of 20<sup>th</sup> century has been raised the problem of schools and workshops connected with the workshops of Docimium, See: M. Waelkens, *Op.cit.*, Berlin 1982; J. C. Fant, *Op.cit.*, 655-662.

<sup>43</sup> See above in the text - the family of Virdii

not taken the sarcophagus directly from Philippopolis but it has been arranged the itinerant Asia Minor master to accompany the order to the domain of the magistrate in Banya and to finish the portrait of him there.

The mobile head of the husband and the monolith one of his wife raise other problems of the portrait forms, because in literature cannot be found data on mobile heads on the cline-lids in Rome, Attica and Asia Minor. We can read of half-manufactured lids<sup>44</sup>, as a whole and non-finito male and female heads<sup>45</sup>, but not of mobile separate heads. This fact supposes that the itinerant or local master could end the sculpting and carving in situ in Banya. It is possible that during the secondary use of the cline-lid the original male head has been broken occasionally or considered not suitable for the portrait of the next male from the second burial, so it has been copied the practice in round sculpture: the original head obliterated, a hollow made and a new ruder head with tenon inserted.

More than almost one hundred years later, the cline-lid was used as *spolia* again with the same function in a new burial, but with a new trough, probably because the old one was already broken and unfit for use. It is quite possible that this was made by some successor of the same *familia* from the 4<sup>th</sup> century, because the place of burial was belonging traditionally to it in the same domain. But the successor had not the same financial possibilities in comparison to the magistrate from end of 2<sup>nd</sup> – the first decades of the 3<sup>rd</sup> century, because of the very rude and purely made trough. The time was another and the family wealth too. But the cline-lid has remained from the most successful time in Thracia reminding of the glorious and illustrious times of the family.

Светла Петрова

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О ПУТОВАЊУ АНТИЧКОГ ПОКЛОПЦА ОТКРИВЕН У СЕЛУ БАЊА У ТРАКИЈИ

Анализиран саркофаг налази се у једнокоморној гробници са предворјем, највероватније засведена полуобличастим сводом. Гробница је саграђена крајем прве четвртине 4. века. Сада је корито саркофага укупано у земљу као што је било и у када је откривено. Зидови корита направљени су од четири вертикално постављене мермерне плоче, а дно од три. Корито је затворено клинастим поклопцем који је поново коришћен за сахрањивање у гробници, јединственој за провинцију Тракију, од изузетног белог мермера, крајем 2. века или у првим деценијама 3. века израђен у малоазиском атељеу.

<sup>44</sup> J. C. Fant. *Op.cit.*, 655-662

<sup>45</sup> C. A. Picón, J. R. Mertens, E. J. Milleker, Ch. S. Lightfoot, S. Hemingway, with contributions by Richard De Puma, *Art of the Classical World in the Metropolitan Museum of Art: Greece, Cyprus, Etruria, Rome*. The Metropolitan Museum of Art, New York 2007, 497, No 467, Severan, ca. 220; A sarcophagus from Beirut, where both heads are unfinished, dated to the last quarter of the 2<sup>nd</sup> century; E. Παπαγιαννη, *Αττικές σαρκοφάγοι με Ερωτιδείς και γιρλάντες*, Θεσσαλονίκη 2007, 230, πίν. 9, 4.85.