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The “Beauty of Palmyra” and Qasr Abjad (Palmyra): new discoveries in the archive of Harald Ingholt

Rubina Raja and Annette Højen Sørensen

Over recent decades an immense amount of scholarship on Palmyra has appeared, but remarkably little of it has concerned the city's distinctive art. In the English-speaking world the groundbreaking handbook by M. A. R. Colledge, *The art of Palmyra* (1976), remains the standard work, as a successor to the first major effort in this field, *Studier over Palmyrensk Skulptur* (1928), by H. Ingholt, itself still a basic work on the chronology of funerary portraiture.¹ Ingholt (1896-1985) had conducted three excavation campaigns (1924, 1925, 1928) at Palmyra. Alongside his excavations he prepared an archive of more than 800 Palmyrene funerary portraits with photographs of most, as well as bibliographic references and his own datings; he used this archive as the basis for his book. His detailed diaries of his excavation campaigns are also held in the Ny Carlsberg Glyptotek. In them he described some of his finds, including sculptures and inscriptions. Many of these pieces were published by him in *Berytus*,² but a number were not. From the diaries it has been possible to locate a number of tombs and set additional sculptures within their original contexts.

In the West necropolis (also known as the Valley of Tombs; fig. 1) one particular tomb, Qasr Abjad, was excavated in November 1928 by Ingholt's team (figs. 2-3 below).³ Here his workmen made a discovery which caused him to express his surprise and delight in his diary.⁴ They found, he says, “den smukkeste kvindebuste, jeg endnu har set” (“the most beautiful female bust I have seen thus far”).⁵ The quality of the sculpture and the impeccable state of preservation of its many colours caused him to apply to the Rask Ørsted Foundation for funds to acquire the piece for the collections of the Ny Carlsberg Glyptotek,⁶ although in the museum files there is no mention of the bust having been excavated by Ingholt or of its original context; indeed, it is listed as “probably acquired from a private collection”.⁷ In his diaries, however, Ingholt mentions that the bust had been excavated when he returned one afternoon to Qasr Abjad.⁸ Deriving from this tomb is

1 M. A. R. Colledge, *The art of Palmyra* (London 1976); H. Ingholt, *Studier over Palmyrensk skulptur* (Copenhagen 1928).

2 H. Ingholt, “Five dated tombs from Palmyra,” *Berytus* 2 (1935) 57-119; “Inscriptions and sculptures from Palmyra I,” *Berytus* 3 (1936) 83-128; “Inscriptions and sculptures from Palmyra II,” *Berytus* 5 (1938) 93-140.

3 R. Raja, A. H. Sørensen and J.-B. Yon (edd.), *The excavation diaries of Harald Ingholt. The Palmyra Expeditions 1924, 1925 and 1928* (Copenhagen forthcoming) diary 4 (1928) 18, 20, 26, and diary 5, 102-05a; H. Ingholt, “Palmyra Skønheden i Glyptoteket,” *Berlingske Tidende*, December 1929, 7.

4 Ingholt gives almost the same citation in two places, because he operated with both an on-site diary and a summarizing (concordance) diary which took into account all of his excavations. The summarizing diary was compiled after the last campaign in 1928.

5 Raja, Sørensen and Yon (supra n.3) diary 4 (1928) 18; diary 5, 103. At this point he had excavated more than 40 tombs and had seen a large number of funerary busts.

6 M. L. Sargent and R. H. Therkildsen, “The technical investigation of sculptural polychromy at the Ny Carlsberg Glyptotek 2009-2010 — an outline,” in J. S. Østergaard (ed.), *Tracking colour. The polychromy of Greek and Roman sculpture in the Ny Carlsberg Glyptotek, Preliminary report 2* (2010) 11-26 (available at <http://www.trackingcolour.com/>)

7 F. O. Hvidberg-Hansen and G. Ploug, *Palmyra Samlingen* (Copenhagen 1993) 122.

8 Raja, Sørensen and Yon (supra n.3) diary 5, 103.

Ingholt excavated the tomb within about a week in 1928¹² but it was left unpublished, nor was its architectural layout described in detail in his diaries. He mentions a plan, drawn by the architect C. O. G. Christensen, and photographs of the inscription taken by himself (see below).¹³ He does mention briefly that the tomb was of a "temple shape"¹⁴ and gave the measurements of the diameters of columns set presumably on either side of a semicircular niche in a wall which Ingholt believed could have held a funerary relief (perhaps of stucco) (figs. 3-4).¹⁵ The half-columns were 53 cm in diameter, which is quite large for columns in a tomb. The tomb was described by M. Gawlikowski in 1970 as a house or temple tomb.¹⁶ According to him, the plan resembled that of tower tombs but Qasr Abjad had just one storey. Gawlikowski considered that house or temple tombs replaced tower tombs at Palmyra from the second half of the 2nd c. A.D.¹⁷ Within his typology, Qasr Abjad belongs to Type A, the most simple type of house or temple tomb.¹⁸

The most thorough description of the tomb was given by Parlasca.¹⁹ His published plan (fig. 4) was only a sketch, but according to him the structure measured 12.50 x 12.25 m.²⁰ It was set on a podium.²¹ The preserved walls were of dressed white ashlar limestone blocks, the colour of which gave it its name.²²

Fig. 4. Sketch of Qasr Abjad (after Parlasca 1989 [supra n.11] 182).

- 12 Raja, Sørensen and Yon (supra n.3) diary 4 (1928) 18, 20 and 26.
- 13 Ibid. diary 4 (1928) 20, 26; diary 5, 102. No drawing with exact measurements has been published.
- 14 H. Ingholt, "Nouvelle mission de H. Ingholt à Palmyre," *Syria* 10.2 (1929) 179; id. 1929 (supra n.3) 7.
- 15 Raja, Sørensen and Yon (supra n.3) diary 5, 102.
- 16 M. Gawlikowski, *Monuments funéraires de Palmyre* (Warsaw 1970) 130-32. He describes the criteria which led him to conclude that the grave monument was a temple tomb (the argument is based on observations about its architectural layout). Also see A. Henning, *Die Türmgräber von Palmyra: eine lokale Bauform im kaiserzeitlichen Syrien als Ausdruck kultureller Identität* (Leidorf 2013) for a thorough contribution on tomb towers at Palmyra.
- 17 Gawlikowski *ibid.* 129.
- 18 Ibid. 130-32.
- 19 Parlasca (supra n.11) 181-87.
- 20 Ibid. 183, for a detailed description of the remains of the monument.
- 21 Ibid. 181-83; Gawlikowski (supra n.16) 130.
- 22 Parlasca *ibid.* 181-82; Gawlikowski *ibid.*

The entrance was on the N side.²³ According to Parlasca, the tomb consisted of a rectangular room with 10 *loculi* clusters, separated by half-columns.²⁴ He argued that the tomb had at least one storey more than what is preserved, describing it as a tower-like tomb, although no traces of a stairway have been located in the ruins.²⁵ His arguments rest chiefly on the facts that two different roof constructions were found lying inside the building and on the size of the columns lying in the débris behind and in front.²⁶ He argued that stairs leading to the first floor must have been located to the left of the tomb entrance and that the stairs were in a different material.²⁷ He believed the two male figures in Parthian dress found in the tomb (figs. 6-7 below) came from the first floor, as they were not finished on the backs but left rather rough, which indicates that originally they stood against walls.²⁸ Yet this does not seem certain, for other examples of sculptures (e.g., sarcophagi lids) which were not finished on the backs have been found on ground floors as well as in *hypogaea*.²⁹ Parlasca dated the tomb to the first quarter of the 2nd c. A.D. based on the style of the two Parthian dressed males and the chronology of tower tombs in general.³⁰

We may conclude that the tomb was of a more or less square plan but cannot be sure if it had a second floor. The plan does recall other house or temple tombs, such as the one located in the centre of the city.³¹ Both Ingholt and Gawlikowski believed that it was a house or temple type, and we tend to concur; we will also show that the dating of the sculptures, including the previously unpublished ones, supports such a conclusion.

The inscription

Ingholt recorded an inscription on the left side of a niche in the tomb.³² This is the same one recorded by Parlasca.³³ According to Ingholt's description, this was no ordinary *loculus*.³⁴ The portrait of the deceased was already missing from the niche at the time of excavation and he suggested that it had been of stucco. Parlasca says that such portraits might also have been bronze tondi.³⁵ The broken inscription, reproduced in full in Ingholt's

- 23 Gawlikowski *ibid.* 132.
- 24 Parlasca's publication of the plan (supra n.11) fig. on 182.
- 25 Ibid. 183.
- 26 Ibid.
- 27 Ibid.
- 28 Ibid. 187. The sculptures were mentioned by Ingholt in 1935 (supra n.2) 68 n.53, but the first substantial publication was undertaken by H. Seyrig using Ingholt's photographs: *Antiquités syriennes* (Paris 1938) 76-79, pl. 1, figs. 26-27; *ibid.* 56, fig. 9 and pl. 1. Cf. also K. Tanabe (ed.), *Sculptures of Palmyra I* (Tokyo 1986).
- 29 Cf. for instance the tomb of the three brothers: A. Sadurska and A. Bounni, *Les sculptures funéraires de Palmyre* (RdA suppl. 13, 1994) 117-20, cat. no. 161, fig. 240.
- 30 Parlasca (supra n.11) 186.
- 31 Gawlikowski (supra n.16) 134; Schnädelbach (supra n.10) no. E102, 92, map 46. Cf. temple tomb no. 86: Gawlikowski 140-46, Type D; Parlasca (supra n.12) 187-90; A. Schmidt-Colinet, *Das Tempelgrab Nr. 36 in Palmyra* (Damaszener Forsch. 4, 1992) 42-52, fig. 15; id., "Flachdach und Giebel. Zur Bekrönung des Tempelgrabes Nr. 86 von Palmyra," in G. Brucher, W. T. Hüller, H. Schweigert and B. Wagner, *Orient und Okzident im Spiegel der Kunst. Festschrift Heinrich Gerhard Franz zum 70. Geburtstag* (Graz 1986) 329-31, figs. on 621-24; Schnädelbach *ibid.* no. D301, map 45; Wiegand (supra n.9) 39. Cf. also temple tomb no. 36: Schmidt-Colinet *ibid.* 1992, map 6; Schnädelbach *ibid.* 95 no. Q124, map 43.
- 32 Raja, Sørensen and Yon (supra n.3) diary 4 (1928) 18 and 26; diary 5, 102.
- 33 Parlasca (supra n.11) pl. 51c.
- 34 Raja, Sørensen and Yon (supra n.3) diary 5, 102.
- 35 Parlasca (supra n.11) 184.

Fig. 1. Plan of the Valley of the Tombs showing Qasr Abjad (Q280, marked by arrows) (Kl. Schnädelbach).

mentioned a total of 9 sculptures and reliefs in more or less fragmentary condition. Of the 6 that remained unpublished, three have been located in the archive and they will be presented here along with descriptions and the original photographs.

Qasr Abjad: the question of the tomb type

Qasr Abjad ('the white castle') lies in the westernmost part of the Valley of the Tombs. The tomb was mapped as no. 3 by Th. Wiegand in his monograph of 1932;⁹ in K. Schnädelbach's *Topographia Palmyrena* it has the number Q280 (fig. 1).¹⁰ In the light of Ingholt's diary entries, it is possible to re-open the discussion raised by K. Parlasca about which type of tomb Qasr Abjad was — a house or temple tomb, or a tower tomb.¹¹ Identifying the type has implications for an overall understanding of the sculptures, since a house or temple tomb usually held fewer burials than a tower tomb and might therefore have been accessed by a smaller group. At Palmyra there are fewer house or temple tombs than tower tombs, but it is not possible on this basis to conclude that the former were more exclusive or prestigious than the latter. Yet in the case of Qasr Abjad the tomb seems indeed to have been adorned with sculpture of a high quality.

⁹ T. Wiegand (ed.), *Palmyra — Ergebnisse der Expeditionen von 1902 und 1917* (Berlin 1932) 1.

¹⁰ K. Schnädelbach, *Topographia Palmyrena 1: Topography* (Damascus 2010) 24, 41–42 and 95.

¹¹ K. Parlasca, "Beobachtungen zur palmyrenischen Grabarchitektur," *DamMitt* 4 (1989) 181–90.

Figs. 2a–b. View of Qasr Abjad (formerly in the Stirling Memorial Library, Yale University).

Fig. 3. View of Qasr Abjad from the inside (formerly in the Stirling Memorial Library).

diary (here), according to Parlasca comes from a *loculus* plate (G),³⁶ but this contradicts Ingholt, who described it as located next to a circular depression or niche.³⁷ The last two lines were fragmentary and Parlasca followed Ingholt's 1980 translation: "Aqamê, Tochter des Hairan Elahbel. Frau des [...]"³⁸ Evidently between 1928 and 1978 when Parlasca took his photograph, the inscription had suffered damage.³⁹ Ingholt's diary gives its measurements as 20.5 cm high by 15.5 cm across, while the height of the letters was said to be 1.5 cm:

"Aqme daughter of Hairan
Elahbel, wife of
..., son of
Moqimu
Alas!"

177 372 8678
372 5278 72
72 1878
527

Fig. 5 (right). Drawing of a *loculus* by H. Ingholt.

From the transcription in Ingholt's diary, J.-B. Yon made the above, more complete translation, from which we learn that not only was the person depicted a female, but she was married to a man who was the son of Moqimu.

The sculptures found in 1928

Parlasca's article of 1989 explored which pieces of sculpture, apart from the two male figures in Persian dress, were found in the tomb.⁴⁰ He pointed to a list of what he termed erroneous attributions of sculptures to Qasr Abjad available in the archives of the Palmyra Museum, and concluded that the correct number retrieved was to be sought in Ingholt's archives.⁴¹ Nonetheless, he dismissed the idea that the so-called "Beauty of Palmyra" (no. 4 below) derived from the tomb.

Although Ingholt was quite thorough, one sculpture found in the tomb is mentioned neither in his publications nor in his diaries. According to Parlasca, this is a weathered funerary relief of a priest who was standing below an aedicula in the tomb's back wall.⁴² In Parlasca's photograph of 1981 this relief seems to have been damaged.⁴³ It is difficult to tell from the rather blurry photograph what its original context was. As the identification and location of the relief of the priest rest on Parlasca's interpretation, we will not include it in the following description of the sculptures; we consider that this fragment could have been placed in the ruins secondarily.

The sculptures from the tomb published thus far are:

- (1) torso of a standing male in Parthian dress⁴⁴ (fig. 6), to which
- (2) a pair of legs and feet might have belonged (fig. 8).⁴⁵ All these fragments were found on

³⁶ Ibid. 186.

³⁷ Raja, Sørensen and Yon (supra n.3) diary 4 (1928) 18; diary 5, 102.

³⁸ Parlasca (supra n.11) 186, pl. 51c. J. Cantineau (*La vallée des tombeaux: inventaire des inscriptions de Palmyre*, IV [Beirut 1930] 43) had reported the find of this inscription and that it awaited publication.

³⁹ The photograph was published by Parlasca only in 1989 (supra n.11).

⁴⁰ Ibid. 186-87.

⁴¹ Ibid. 187.

⁴² Ibid. 184.

⁴³ Ibid. pl. 51d.

⁴⁴ Ingholt (supra n.2) 68, pl. XXIX.1; Seyrig (supra n.28) fig. 9 on p. 56, figs. 26-27 on pp. 76-77.

⁴⁵ Seyrig ibid. pl. 1; Ingholt ibid. 68 n.53.

Fig. 6. Standing male, now in Palmyra Museum Inv. no. A29/1931 (Ingholt Archive).

Fig. 8. Photo no. 8 from the excavation of Qasr Abjad: *modius* head, with a pair of legs and feet (Ingholt Archive).

Fig. 7. Standing male, now in Palmyra Museum (Ingholt Archive).

Fig. 9. Photo no. 6 from the excavation of Qasr Abjad (Ingholt Archive; original is out of focus).

Fig. 12 (above). Photo no. 10 from the excavation of Qasr Abjad: female *loculus* bust (Ingholt Archive).

Fig. 10 (left). Photo no. 9 from the excavation of Qasr Abjad: fragment of a seated figure (Ingholt Archive).

the right side of the entrance, along with the head of a priest mentioned below (also visible in fig. 8) and

(3) a second torso of a male likewise in Parthian dress (fig. 7).⁴⁶

On the basis of the material in Ingholt's diaries, we may now conclude that

(4) the "Beauty of Palmyra"⁴⁷ (fig. 9 and fig. 13 in colour) stems from Qasr Abjad, even if until now its context has been forgotten or disputed.⁴⁸

The two torsos date to the first half of the 2nd c. A.D. according to Ingholt,⁴⁹ whereas the "Beauty of Palmyra" dates to the early 3rd c. A.D. according to his stylistic typology.⁵⁰

A total of 6 further fragmented sculptures, mentioned as having been found in Qasr Abjad in Ingholt's diaries, have remained unpublished. They include:

⁴⁶ Seyrig *ibid.* fig. 9; Ingholt *ibid.* 68; Raja, Sørensen and Yon (*supra* n.3) diary 5: Ingholt mentions on p. 104-04a a male torso clad in a *chlamys* on photo no. 7, which might have belonged to the seated sculpture (our fig. 10). From Ingholt's archive we recovered photographs 6 and 8-10, all of which are reproduced here (figs. 8-10 and 12). As photograph 7 is missing from the archive, the possible upper part of the seated figure cannot be described further. Only one of the two male figures in Persian dress (figs. 6-7 here) is mentioned in the diary, but the other might have been in photograph no. 7, which seems to have been a collective view of "other sculptures" from the grave.

⁴⁷ Raja, Sørensen and Yon (*supra* n.3) diary 4 (1928) 18; diary 5, 103; Ny Carlsberg Glyptotek, IN 2795, PS 885; Ingholt 1929 (*supra* n.3) 7; H. Ingholt, "The sarcophagus of Be'elai elai and other sculptures from the tomb of Malkû, Palmyra," *MéUSJ* 45 (1970-71) 188 n.2; *id.*, "Varia Tadmorea," in *Palmyre — bilan et perspectives. Colloque 1973* (Strasbourg 1976) 106 n.20.

⁴⁸ Parlasca (*supra* n.11); Hvidberg-Hansen and Ploug (*supra* n.7); G. Ploug, *Catalogue of the Palmyrene sculptures*, Ny Carlsberg Glyptotek (Copenhagen 1995).

⁴⁹ Ingholt 1935 (*supra* n.2) 69.

⁵⁰ Ingholt (*supra* n.1) group III.

(5) head of a priest (fig. 8, at top right);⁵¹

(6) fragment of a seated figure (fig. 10);

(7) upper body of a figure (fig. 11);

(8) fragmentary *loculus* relief showing a headless female bust with the full figure of a child on her right (fig. 12);

(9) male head with curly hair;

(10) female head.⁵²

See below for descriptions of the available sculptures.

In Ingholt's diary for the 1928 campaign all these pieces are mentioned as having been photographed. The first photograph was taken then of the "Beauty of Palmyra" and of the two torsos, the pair of legs and feet, the head of a priest, the female bust, and the seated figure.⁵³ All these photographs have been located in Ingholt's archive (figs. 6-12). Photographs of four of the 6 hitherto unpublished sculptures are present (figs. 8 and 10-12).

The photograph of the "Beauty of Palmyra" was numbered as 6 in Ingholt's archive, which corresponds to the photo number mentioned in his diary in connection with the same sculpture (fig. 9 here). This proves that the "Beauty of Palmyra" originated from Qasr Abjad. Ingholt again referred to its context in 1971 and in 1976,⁵⁴ but Parlasca dismissed these references to its original context as an erroneous attribution on the part of Ingholt.⁵⁵ Parlasca was of the opinion that the bust had already been photographed by Savignac in 1914, but he gives no reference and no such photograph has been located during the course of our research. Furthermore, it is clear from Parlasca's article that he was unaware of Ingholt's first publication on the "Beauty of Palmyra", in Danish (*Berlingske Tidende*, 1929). He refers to Ingholt's 1930 publication where he describes his excavation campaigns without giving the provenance of the "Beauty of Palmyra",⁵⁶ concluding that Ingholt did not know where the sculpture came from.⁵⁷ Through Ingholt's diaries and photographic archive it is now shown that this was not the case.

The first photographic record of the "Beauty of Palmyra" is not of good quality but one still gains an impression of the vivid colors on the sculpture as they looked shortly after its discovery. The preserving of the colors was clearly the reason why Ingholt wanted the sculpture to be transferred to the Ny Carlsberg Glyptotek, where he was a curator. A donation from the Rask Ørsted Foundation, who also sponsored the excavations, made it possible for him to bring the piece, as well as another funerary relief depicting a female (no. IN 2794 [PS 39]), into the museum's collection.⁵⁸ Less than a year after its discovery the "Beauty of Palmyra" was published through a large coloured drawing by the architect Charles Christensen in the *Berlingske Tidende* for Dec. 22, 1929 (fig. 13 in colour). On the same

Fig. 11. Torso.

⁵¹ Ingholt 1935 (*supra* n.2) 68; Seyrig (*supra* n.28) 77; Parlasca (*supra* n.11) 187. All three publications mention the head without providing any illustration.

⁵² Raja, Sørensen and Yon (*supra* n.3) diary 5, 102-05.

⁵³ *Ibid.* diary 5, 103-04a.

⁵⁴ Ingholt 1970-71 (*supra* n.47) 188 n.2, in connection with the description of the zebu (a reclining bull) as a decorative element on jewellery; *id.* 1976 (*supra* n.47) 106, n.20.

⁵⁵ Parlasca (*supra* n.11) 187.

⁵⁶ H. Ingholt, "Paa Udgravning i Palmyra," *Tilskueren* 1930, 336-47.

⁵⁷ Parlasca (*supra* n.11) 187.

⁵⁸ Ingholt 1929 (*supra* n.3) 7.

day the relief was placed on display in the Ny Carlsberg Glyptotek.⁵⁹ Recently the colours of the sculpture have been studied as part of the project "Tracking Colour" based at the same museum.⁶⁰ According to Ingholt, the colours were more vivid at the time of its discovery than the following year after its arrival in Copenhagen.⁶¹ This should mean that the sculpture could not have been exposed for a long period prior to its recorded discovery in 1928, and makes it unlikely that it would have been known and exposed already in 1914; further, due to his thorough knowledge of the site, Ingholt would surely have known of the piece if it had been photographed in 1914.

The published sculptures

The diaries unfortunately do not give the exact findspot or *in situ* position of this piece or indeed of the other sculptures found in the tomb.⁶² Here follows a brief catalogue of the published sculptures:

- (1) The "Beauty of Palmyra" (Ny Carlsberg Glyptotek, I.N. 2795) (figs. 9 and 13). This sculpture has been well published. In Ploug's catalogue (1995) it was thoroughly described with references to other published works.⁶³ It will not be described in detail here. Ploug dated it to A.D. 190-210.⁶⁴
- (2) Standing male, fragmentary (Palmyra Museum inv. no. A29/1931) (fig. 6).⁶⁵ This sculpture has also been well published. Dates include those of Colledge, who says that it belongs

Fig. 13. "Beauty of Palmyra" (*Berlingske Tidende* 1929, 7; coloured drawing by C. Christensen).

⁵⁹ Ibid.

⁶⁰ Sargent and Therkildsen (supra n.6) 14. For the presence of Egyptian blue in Palmyrene wall-paintings, see B. Tober, "Stuck und Wandmalerei," in A. Schmidt-Colinet and W. Al-As'ad (edd.), *Palmyras Reichtum durch weltweiten Handel* (Vienna 2013) 170-252. For the painted tombs, cf. Colledge (supra n.1) 83-87; H. Ingholt, "Quelques fresques récemment découvertes à Palmyre," *Acta Archaeologica* 3 (1932) 1-20; C. Kraeling, "Color photographs of the paintings in the tomb," *AnnArchSyrie* 11-12 (1961-62) 13-18.

⁶¹ Ingholt 1929 (supra n.3) 7.

⁶² Raja, Sørensen and Yon (supra n.3) diary 4 (1928) 18 and diary 5, 102-05.

⁶³ Ingholt 1929 (supra n.3) 7; id., *Syria* 1929 (supra n.14); id. 1970-71 (supra n.47); id. 1976 (supra n.48); Hvidberg-Hansen and Ploug (supra n.7) 121-22; Ploug (supra n.48) 188-92.

⁶⁴ Ploug (supra n.48) 188-92.

⁶⁵ Colledge (supra n.1) 80, pl. 112; Ingholt 1935 (supra n.3) 68, pl. XXIX.1; Parlasca (supra n.11) 186-87; Seyrig (supra n.28) 76-79, pl. 1, figs. 26-27; Tanabe (supra n.28) no. 440, pls. 440-41; V. Curtis, *A study of Parthian costumes: their origin and distribution*, vol. I (Ph.D. diss., University College London 1988) 247.

to the period before A.D. 150,⁶⁶ and of Seyrig, who dates it to between c.100 and 150.⁶⁷ V. Curtis dates the trouser-suit to the period running from the Achaemenid to the end of the Sasanian.⁶⁸ The legs and feet (fig. 8) might have belonged to this sculpture or to a sculpture of a similar type (cf. fig. 7).

(3) Standing male, fragmentary (Palmyra Museum, no inventory no. available) (fig. 7).⁶⁹

This sculpture has also been well published. Colledge gives a date before A.D. 150.⁷⁰ For Seyrig the date is A.D. 100-150.⁷¹ According to Curtis, the trouser-suit dates to the period running from the Achaemenid to the end of the Sasanian.⁷² The legs and feet found in the same tomb may have belonged to this sculpture or one of a similar type (see no. 2 above, and fig. 6).

(4) Legs and feet, fragmentary (Palmyra Museum, no inventory no. available) (fig. 8).⁷³

This sculpture has also been well published. The legs and feet probably belong to one of the male figures no. 2 or 3. In the Palmyra Museum they have been reconstructed as belonging together with our no. 2 (fig. 6). The date is likely to be mid-2nd c. A.D., like nos. 2 and 3.

The unpublished sculptures

There is a total of 6 unpublished sculptures, all partly damaged. In Ingholt's diary for the 1928 campaign all are mentioned as having been photographed. Here the hitherto unpublished sculptures for which photographs exist (figs. 8, 10-12) are presented.

(1) Head of a priest, fragmentary (perhaps in Palmyra Museum, no inventory no. available) (fig. 8).⁷⁴ Limestone. No measurements available. Badly damaged; only the back of the head is preserved. The figure wears a fragmentary *modius* with a wreath of leaves set in clusters of three. The right ear is visible in the photograph, partly overlapping the edge of the *modius*. Head broken off from the body at the neck. According to Parlasca, one eye with an incised iris is preserved,⁷⁵ and it dates before 150.⁷⁶

(2) Lower part of a seated figure in a richly draped dress, fragmentary (present location unknown) (fig. 10).

Limestone. No measurements available. The fragment preserves the lower parts of a seated figure. To the left of the photograph a knee is visible through the drapery. Many folds fall to the side next to the knee. To judge from the part that survives, it might have been a sculpture in the round and not a relief sculpture. It is not possible to say whether it was a free-standing sculpture or perhaps part of a banqueting scene on a sarcophagus lid. An exact dating is difficult, but based on the folds in the drapery it should date to well after the 1st c. A.D.

(3) *Loculus* relief of a headless female figure with a full-figure child standing on her left side, fragmentary (present location unknown) (fig. 12).

Limestone. No measurements available. The head is missing, as are large parts of the right side of the relief. The left arm and hand are preserved, as are parts of the torso and a piece of the veil which the figure was wearing. She wears a *himation* which is richly draped and pulled together over her left breast by a *fibula* decorated with bells. She also wears a choker and a necklace. Her left arm is flexed

⁶⁶ Colledge (supra n.1) 80.

⁶⁷ Seyrig (supra n.28) 76-79.

⁶⁸ Curtis (supra n.65) 381-84.

⁶⁹ Colledge (supra n.1) 80; Ingholt 1935 (supra n.2) 68 n.53; Parlasca (supra n.11) 186-87; Seyrig (supra n.28) 76-79, fig. 9; Tanabe (supra n.28) no. 442, pl. 442; Curtis (supra n.65) 242-55 on the trouser-suit at Palmyra.

⁷⁰ Colledge (supra n.1) 80.

⁷¹ Seyrig (supra n.28) 76-79.

⁷² Curtis (supra n.65) 381-84.

⁷³ Colledge (supra n.1) 80; Ingholt 1935 (supra n.2) 68 n.53; Seyrig (supra n.28) pl. 1; Tanabe (supra n.28) pl. 440. On Parthian dress in general, see Curtis (supra n.65) especially 222.

⁷⁴ Colledge (supra n.1) 80; Ingholt 1935 (supra n.2) 68; Parlasca (supra n.11) 187; Seyrig (supra n.28) 77. It is referred to by all four scholars as belonging to one of the two above-mentioned male figures, but this cannot be verified.

⁷⁵ Parlasca (supra n.11) 187 n.45 states that information about the priest head was obtained through personal communication with Ingholt in 1979.

⁷⁶ Parlasca (supra n.11) 187.

and her left hand holds the veil. A dorsarium (a piece of cloth suspended behind the deceased) is visible in the background behind the child. The head of the child is missing and its dress hard to discern because of the shadow in the photograph. To judge by the style of the dress and the jewellery, the relief can be dated to after the middle of the 2nd c. A.D.

(4) Torso of a figure in draped clothing (present location unknown) (fig. 11).

Limestone. No measurements available. Badly damaged torso; head, parts of left arm and lower part of body missing. The right side of the piece is not visible in the photograph. It might originally have been a sculpture in the round. Difficult to date on the basis of the photograph, but the nature of the drapery makes a date well into the 2nd c. A.D. plausible.

(5-6) Two further sculptures are mentioned in Ingholt's diary. They consist of fragments of a male head with snail curls, and fragments of a female portrait, both the male and female having two engraved circles in their eyes. The diary refers to photographs of them, but there are none in the archive. Therefore they are not described in more detail here. They have been given the number 5 by the Palmyra Portrait Project.

Conclusions

The digitization of Ingholt's archive and the work to publish the diaries from his three excavation campaigns at Palmyra have allowed us to contextualize a series of sculptures, which now include one of the most famous Palmyrene funerary reliefs, that known as the "Beauty of Palmyra", as coming from the tomb of Qasr Abjad. We also have new information on a funerary inscription from the same monument. The sculptures date from the mid-2nd into the early part of the 3rd c. A.D. and construction of the tomb should probably be dated to the mid-2nd c. A.D. This house or temple tomb was in use for at least half a century. The sculptural material included limestone sculpture in the round, limestone relief sculpture used to cover *loculi*, and perhaps a hitherto-unknown type of funerary commemoration in Palmyra, namely a semicircular niche in the wall which might have housed a stuccoed portrait. This new evidence confirms that innovative and wide-ranging burial traditions flourished at Palmyra throughout the Roman period. This evidence will soon be able to be placed in the context of other new material that the Palmyra Portrait Project⁷⁷ is bringing to light.

Rubina.Raja@cas.au.dk

klaahn@cas.au.dk (both of the) Department of Culture and Society, Aarhus University

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⁷⁷ For more on the Palmyra Portrait Project, which is headed by R. Raja and A. Kropp, see <http://projects.au.dk/palmyraportrait/> as well as A. J. M. Kropp and R. Raja, "The Palmyra Portrait Project," *Syria* 91 (2014) 393-408. The project collects all known Palmyrene funerary portraiture in a detailed database planned to go online by the end of 2015. So far the database contains more than 2600 descriptions of Palmyrene funerary portraits.