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Cracow

**CRACOW COLLECTION OF ROMAN
SARCOPHAGI FRAGMENTS**

The Cracow collections, though relatively modest in quantity and predominantly containing small sarcophagi fragments, in fact provide a good review of the most important transformations appearing in the Roman sarcophagus relief from the 2nd to the 5th centuries A.D.¹ It should be borne in mind that the main fragments are housed today in the National Museum (the University has only two fragments, Nos. 14 and 31), which come from two different collections (except for the sarcophagus with a lid, No. 37, and a small chest fragment, No. 23), accumulated by two collectors, guided by unlike purposes.

The collection of Arthur Potocki, purchased in 1830, was meant to adorn this count's mansion at Krzeszowice near Cracow². Having used the agency of a renowned antiquarian called Ignazio Vescovali, a dealer supplying the monuments to among others, the Museums of Vatican, Potocki so to speak on a wholesale basis acquired the objects offered for sale by Vescovali, which on the whole made for a rather second-class collection, except for the Nos. 5, 6, 34, 35, 36³. It could be that financial reasons played a part in the pur-

¹ This group is highly valued by numerous experts who had the possibility of getting acquainted with the objects kept in storage since 1950 and inaccessible for the public. Among others, special attention to the sarcophagi fragments has been focused by Prof. Dr. Guntram Koch from the Marburg University, on his visit to Poland in the autumn 1986. The opinions of Prof. Koch that are different from my conclusions are given in the catalogue section.

² Cf. O. Hirsch, *O pochodzeniu kolekcji antyków z Krzeszowic w Muzeum Narodowym w Krakowie*, *Rozprawy i Sprawozdania Muzeum Narodowego w Krakowie*, Vol. X, 1970, pp. 111—117; O. Hirsch-Dyczek, *Kolekcja rzeźb antycznych Artura Potockiego*, *StArch* 1, 1981, pp. 49—53. Basing on the conclusions of O. Hirsch-Dyczek, also T. Mikocki has described the collection of Arthur Potocki (*Les anciennes collections d'antiquités en Pologne*, *Archeologia* XXXVIII, 1986, pp. 65—66 and Annexe VII—A and B, pp. 81—83).

³ Sculptures in the round purchased by Potocki are of greater value, though many of them have numerous modern additions. Cf. O. Hirsch-Dyczek, *O pochodzeniu ...*, and ead., *Kolekcja ...*

chase of objects of not very high quality. At any rate, the collection of Arthur Potocki is distinctly amateurish in character.

On the other hand, the collection of Władysław Czartoryski can be described in quite a different way, not only regarding the sarcophagi. Having descended from a family in which artistic and collectorship predilections were particularly strong (his grandmother Izabela established the first Polish public museum at Puławy ⁴), Władysław both by his fancy and in some way "by virtue of his office" attached great importance to the enrichment of appreciable family collections. He was an exquisite art connoisseur, maintaining relations with numerous antiquarians and men of science (among others with J. de Witte) ⁵. When purchasing antique objects, Czartoryski's close cooperation with the eminent scholar, professor of the Jagiellonian University and founder of the Archaeological Cabinet in this University, Józef Łepkowski, played a very important role ⁶. Upon the latter's hands Czartoryski donated to the Cabinet many ancient works of art, among others a fragment of sarcophagus chest with the image of the Good Shepherd (No. 31). The sarcophagi fragments purchased by Czartoryski were to a large extent from Late Antiquity (Nos. 26, 29, 31—33) and except for one piece (No. 26) they are inspired by the Christian religion. The selection of fragments acquired by Czartoryski testifies to his desire for purchasing the objects of not only high artistic value, but also displaying considerable cognitive qualities.

In the Cracow collection of sarcophagi fragments that have been accumulated in one place in an artificial way ⁷, are the specimens enabling the investigation of changes and stylistic and iconographic currents occurring in

⁴ Z. Żygulski jun., *Dzieje zbiorów puławskich. Świątynia Sybilli i Dom Gotycki*, Rozprawy i Sprawozdania Muzeum Narodowego w Krakowie, Vol. VII, 1962; Mikocki, pp. 53—55.

⁵ Cf. K. Moczulska, *La correspondance entre Władysław Czartoryski et l'antiquaire Tanos et l'achat d'antiquités chypriotes (1842—1893)*, Folia Orientalia 19, 1978, pp. 191—200; K. Moczulska, J. Śliwa, *Identyfikacja zabytków Czartoryskich z wykazami zakupów z lat 1884 i 1885*, Prace Archeologiczne 14. Studia z Archeologii Śródziemnomorskiej 1, Kraków 1972, pp. 85—104; H. Szymańska, *Gromadzenie zabytków egipskich dla zbiorów krakowskich*, as above, pp. 105—114; K. Moczulska, *Kontakty kolekcjonerskie Władysława Czartoryskiego we Włoszech (C. Borroni, R. Mancini, Ch. Casati)*, Meander XL, 1985, pp. 211—215.

⁶ M. L. Bernhard, *Krakowskie zbiory starożytności*, Rozprawy i Sprawozdania Muzeum Narodowego w Krakowie, Vol. X, 1970, pp. 10—12. A history of collections of the Archaeological Cabinet of the Jagiellonian University (now belonging to the Department of Mediterranean Archaeology), housed in the University Museum, is discussed by C. Gałczyńska, *Historia zbioru zabytków archeologicznych w Muzeum Uniwersytetu Jagiellońskiego*, Meander XIX, 1964, pp. 452—463. See also Bernhard, *Historia zbioru*, [in:] *Katalog UJ*, pp. 9—23 and newly J. Śliwa, *Zur Geschichte der Antikensammlung an der Jagiellonen-Universität* [in:] *Zur Geschichte der klassischen Archäologie Jena—Kraków*, Wissenschaftliche Beiträge der Friedrich-Schiller-Universität Jena, Jena 1985, pp. 54—66.

⁷ In 1940 the collection of the Potocki family was removed by the Germans from their mansion at Krzeszowice. The owners deposited it in the Czartoryski Museum in Cracow. In 1950 the collection of the Czartoryski Museum, together with the collection of the Potocki family deposited in it, were incorporated into the National Museum in Cracow.

Roman sarcophagus relief. We encounter here mythological scenes typical of the 2nd and 3rd centuries: Endymion (No. 1), Meleager? (No. 3), and also Dionysiac scenes, characteristic of the first half of the 3rd century A.D. (Nos. 5 and 15). The question is disputable of recognizing the relief with cupids (No. 2) as a fragment of a sarcophagus lid because of the lack of analogous objects. Of course, playing or working putti are immensely common among sarcophagus reliefs, but no scene is known similar to that on the Cracow object, which, in the present writer's opinion, cannot be the reason for this relief's exclusion from the category of sarcophagi but testifies to the falling into disuse of some motifs previously known from the earlier Pompeian painting.

Also battle scenes are represented here (No. 6), typical of the later half of the 2nd century A.D. and lasting as late as the year 251, when the monument came into being of a highest class, that is the Great Ludovisi Sarcophagus in the Museo Nazionale in Rome. The Cracow object, displaying an unusual expression and perfect workmanship, is one of the best examples for this current of sarcophagi ornamentation.

Moreover, several sarcophagi fragments are to be encountered here that bear the representations of the Seasons (Nos. 7 and 28). According to H. Stefańska, the lid No. 28 can also be classified within this group, although the present writer feels justified to raise some objections in this case, since the cupids in vintage scene, *tabula* and deceased person's bust against *parapetasma* indicate rather Christian inspiration, and bunches of grapes suggest the symbol of the Eucharist.

A lid fragment No. 26 is very interesting in that it represents the harvest scene and olive gathering, according to F. Gerke typical of the folk current of sarcophagi decoration (*Volkstümliche Kunstströmung*), developing in the years 270—320 A.D.⁸

Among the collection, we also encounter several masks adorning the corners of sarcophagi lids (Nos. 11, 16 and 28), thus an element characteristic of sarcophagus sculpture in the course of its existence.

A typical, "series" product is a chest fragment of a fluted sarcophagus (No. 29) with the image of a reclining Jonah and the bust of the deceased woman (sex is suggested by the arrangement of the robe's folds at the breast), holding a *rotulus*. This is a composition characteristic of early Christian sarcophagi from the turn of the 3rd century A.D.

Among a given category of images, typical are the fragments with the representations of the deceased on a *kline*, surrounded by family (No. 30), or those bearing the character of the Good Shepherd, popular with early Christian art (No. 31).

⁸ F. Gerke, *Die christlichen Sarkophage der vorkonstantinischen Zeit*, Berlin 1940, pp. 95—206 (Kapitel V. Die Deckelfragmente der volkstümlichen Kunstströmung). Cf. also B. Andreae, *Die antiken Sarkophagreliefs, Vol. I (Die Sarkophage mit Darstellungen aus dem Menschenleben)*, Berlin 1980.

A chest fragment (No. 36) representing the busts of two soldiers and horse's head enriches, otherwise known from twenty or so scenes preserved on the sarcophagi, the repertoire of the Passage of Jews through the Red Sea, characteristic of the closing years of the 4th century A.D.

A chest fragment of a columnar sarcophagus with the image of the Apostles (No. 33), the remaining parts of which are in Rome, ranks among a characteristic group of early Christian objects symbolizing *Anasthasis*, witnessed by the disciples of Christ.

The next two objects (Nos. 32 and 34), boasting of highly interesting history and making the fragments of the sarcophagi kept in the Museums of Vatican, are the highest class of reliefs from the period of Theodosius the Great, representing triumph of the Church in an indirect (Passion sarcophagi) or direct way (*Traditio Legis*).

Among unique representations, only known from the two surviving monuments and one redrawn copy, belongs the scene inspired by the Apocrypha of taming the dog of Simon Magus by St. Peter (No. 35). Curiously enough, the same lid fragment bears a scene (partly preserved) of Christ's conversation with the Samaritan woman about the water of life, which mainly appears on sarcophagi chests.

The remaining minor fragments of chests and lids prove to be of inferior artistic quality, and in many cases the interpretation of a scene or an attempt of dating is highly difficult.

A large sarcophagus No. 37, different in character from the whole collection and beyond its chronological framework, has been included into the present work in order to fully represent the material housed in Cracow.

The fragments most important iconographically or stylistically, or the best preserved objects, have already reached their separate publications. The entire material has been discussed by the present writer within the framework of the *Corpus Signorum Imperii Romani* volume prepared under the editorship of Anna Sadurska and devoted to Roman sepulchral reliefs in Polish collections. However, until now, even the shortest publication has been lacking that would represent all the sarcophagi fragments from Cracow and that would comprise general characterization of the Cracow collections. The present paper makes the first such attempt. Obviously enough, the catalogue of fragments below is an abridged form, taking into account only the most important data on each object in order to represent in this way the material kept in Cracow.

THE CATALOGUE OF OBJECTS ⁹

1. Chest fragment

National Museum in Cracow, Inv. No. DMNKCz 1912. Potocki. Grey fine-grained marble. Height 0.29 m, width 0.31 m.

Half-recumbent sleeping Endymion with a bare torso. Above, a robe fragment and hand of a figure standing in the background. Second half of the 2nd century A.D.

Bibliography: Ostrowski, *The sleeping Endymion (Fragment of a sarcophagus at the National Museum in Cracow)*. RechArchCrac 1983, pp. 72—76; mentioned by Mikocki, No. 53.

2. Lid fragment?

National Museum in Cracow, Inv. No. DMNKCz 1955 and DMNKCz 1991 (until 1988 the object was broken into two pieces). Potocki. White fine-grained marble. Height 0.27 m, width 1.25 m.

Nine naked winged cupids, composed into four groups, playing and doing smithing works. Period of the Antonines? In keeping with verbal opinion of G. Koch, a fake (?).

Bibliography: O. Jahn, *Darstellungen ...*, Berichte d. Königl. Sächs. Gesellschaft d. Wissenschaften. Phil.-hist. Klasse, 1861, p. 318, Pl. VIII, 3; S. Reinach, *Répertoire de reliefs grecs et romains*, Vol. III, Paris 1912, p. 28 („Autrefois dans la collection Del Nero”); Ch. Daremberg, E. Saglio, *Dictionnaire des antiquités grecques et romaines*, Vol. 1, 2, Paris 1918, p. 793 (s. v. *Caelatura*), Fig. 954; Ostrowski, *Putti on a fragment of a sarcophagus lid in the collection of the National Museum in Cracow*, RechArchCrac. 1984, pp. 67—70, mentioned by Mikocki, No. 55 („Moderne”).

3. Chest fragment

National Museum in Cracow, Inv. No. DMNKCz 2027. Potocki. White coarse-grained marble. Height 0.64 m, with 0.49 m (top) and 0.64 m (bottom). Notice: upper part of the slab making the background, men's heads (ancient) and women's faces: stuck on.

A sarcophagus fragment decorated with a scene of Meleager myth (?) represents two standing women, of which one supports the other. In the middle

⁹ The following abbreviations have been used in the Catalogue:

Czartoryski — collection of Władysław Czartoryski

Katalog UJ — *Zabytki archeologiczne Zakładu Archeologii Śródziemnomorskiej Uniwersytetu Jagiellońskiego. Katalog* (ed. by M. L. Bernhard), Kraków 1976

Mikocki — T. Mikocki, *Les anciennes collections d'antiquités en Pologne*, *Archeologia* XXXVII, 1986, pp. 41—85

Potocki — collection of Arthur Potocki

RechArchCrac — *Recherches Archéologiques de l'Institut d'Archéologie de l'Université de Cracovie*, Cracow

StArch — *Studia Archeologiczne. Instytut Archeologii. Uniwersytet Warszawski*, Warsaw.

of the preserved composition stands a bearded male in a short mantle, holding in his left hand an elongated, thin object (sceptre or stick?). On the left, a man in a long robe and mantle with a sword suspended on a balteus between its folds. 2nd century A.D. Such a dating has also been forwarded by G. Koch, who thinks that this is a sarcophagus fragment bearing a scene of Meleager myth.

Bibliography: Ostrowski, *A sarcophagus fragment with the scene of Meleager myth (?) in the National Museum in Cracow*, *RechArchCrac* 1987, pp. 48—53; mentioned by Mikocki, No. 64 [„Faux moderne (?)”].

4. Fragment of a side wall?

Fig. 1

National Museum in Cracow, Inv. No. DMNKCz 1929. Potocki. Grey fine-grained marble. Height 0.76 m, width 0.39 m.

Standing Satyr shown from the back in a loin-cloth, holding a tyrsos. On his right side, on a small column, there is a tragic mask. Another mask lies on the ground. On the right, fragment preserved of a figure adorning front part of a chest? 2nd century A.D.?

Bibliography: mentioned by Mikocki, No. 38 (not classified by him with sarcophagi).

5. Chest fragment

National Museum in Cracow, Inv. No. DMNKCz 1986. Potocki. White fine-grained marble. Height 0.60 m, width 0.72 m.

Fragment of a Dionysiac sarcophagus, representing women giving offering before a cult statue. Besides, two standing men — one holds serpents, another clad in a robe adorned with bells suspended on leather straps. Between them, Sylen's mask and rams's head. On the left side of the fragment, Pan's leg. Beginning of the 3rd century A.D.

Bibliography: R. Gostkowski, *Bacchants romains sur un sarcophage de Krzeszowice*, *Eos* XXXI, 1928, pp. 321—336; F. Matz, *Zwei Bruchstücke Bakchischer Sarkophage in Polen*, [in:] *Mélanges Michałowski*, Warszawa 1966, pp. 527—539; R. Turcan, *Les sarcophages romains a représentations dionysiaques*, Paris 1966, p. 548; F. Matz, *Die antiken Sarkophagreliefs*, Vol. IV, No. 164 A, Pl. 186; mentioned by Mikocki, No. 60.

6. Chest fragment

National Museum in Cracow, Inv. No. DMNKCz 2030. Potocki. White coarse-grained marble. Height 0.66 m, width 0.43 m.

A middle part of the front wall of a battle-scene sarcophagus, representing two kneeling barbarians trampled by two horses. On one horse, partly preserved figure of a rider. 220—250 A.D. In verbal opinion of G. Koch this is rather a fragment of a hunt sarcophagus from about 180—190 A.D.



I. Cat. No. 4



2. Cat. No. 13



3. Cat. No. 15



4. Cat. No. 17



5. Cat. No. 18



6. Cat. No. 26



7. Cat. No. 30

Bibliography: Ostrowski, *Scena batalistyczna na sarkofagu ze zbiorów Muzeum Narodowego w Krakowie*, StArch 3, 1982; pp. 119—126; mentioned by Mikocki, No. 65 („Milieu du III^e s.”).

7. Lenos chest fragment

National Museum in Cracow, Inv. No. DMNKCz 1887. Potocki. Yellowish fine-grained marble. Height 0.55 m, width 0.37 m.

Standing cupid, making personification of Autumn, rests his leg on a rock with a hare under it. On sides, preserved strigillae. 240—250 A.D.

Bibliography: H. Stefańska, *Fragments de sarcophages avec représentations des Saisons dans les collections polonaises*, Archeologia 36, 1985, pp. 81—88, No. 4, Fig. 5; mentioned by Mikocki, No. 51.

8. Lid fragment?

National Museum in Cracow, Inv. No. MNK XI—843. Czartoryski. Purchased in 1889 in Orvieto by Władysław Czartoryski (as ascertained by Krystyna Moczulska, M. A., keeper in the Department of Ancient Art, National Museum in Cracow). White coarse-grained marble. Height 0.31 m, width 0.27 m.

The fragment represents a hippocampus of spirally coiled body merging with a tail ending with tripartite fin. Above, floral ornament. 2nd-3rd centuries A.D. According to verbal statement of G. Koch this can be a fragment of an Attic sarcophagus or that inspired by Attic sarcophagi.

Bibliography: unpublished.

9. Chest fragment?

National Museum in Cracow, Inv. No. DMNKCz 1842, Potocki. White coarse-grained marble. Height 0.16 m, width 0.08 m.

A small piece bearing upper part of the body and head of a cupid or child, covered with thick, strongly curled hair. 2nd-3rd centuries A.D.

Bibliography: mentioned by Mikocki, No. 46.

10. Chest fragment?

National Museum in Cracow, Inv. No. DMNKCz 1826. Potocki. Grey fine-grained marble. Height 0.37 m, width 0.25 m. Relief fixed in the 19th century on a reversed capital.

Standing Satyr clad in animal hide, holding a fragmentarily preserved elongated object, stick or staff? In the background on the right, a palm of another figure with a tyrsos. 2nd-3rd centuries A.D.

Bibliography: mentioned by Mikocki, No. 39.

11. Lid corner

National Museum in Cracow, Inv. No. DMNKCz 1669. Potocki. Grey coarse-grained marble. Height 0.19 m, width 0.18 m.

A corner mask representing a juvenile's head. Second half of the 2nd-3rd century A.D.

Bibliography: mentioned by Mikocki, No. 44 [„Moderne (?) d'après les sarcophages de la 2^e moitié du II^e s.”].

12. Chest fragment?

National Museum in Cracow, Inv. No. DMNKCz 1980. Potocki. White fine-grained marble. Height 0.46 m, width 0.52 m.

Medusa's head, mouth and eyes pierced right through in the 19th century? In the hair, small wings and serpents, whose tails intertwine under chin. 2nd-3rd centuries A.D. According to spoken opinion of G. Koch, rather a fragment of a decorative relief.

Bibliography: mentioned by Mikocki, No. 58 („II^e s”).

13. Lid fragment?

Fig. 2

National Museum in Cracow, Inv. No. DMNKCz 1909. Potocki. Grey fine-grained marble. Height 0.17 m, width 0.27 m.

Woman's head shown en face, bearing a wreath of leaves and fruits. On both sides of her head are ribbons. 2nd-3rd centuries A.D.? According to G. Koch's spoken opinion, not original.

Bibliography: mentioned by Mikocki, No. 52 („I^{er} — II^e s.”).

14. Chest fragment

Department of Mediterranean Archaeology, Jagiellonian University, Inv. No. 10.542. Donated by Piotr Bieńkowski. Purchased 1897 in Rome at antique dealer's at *Forum Romanum*. White fine-grained marble. Height 0.27 m, width 0.16 m.

Head of bearded man shown in right profile. End of the 2nd- middle of the 3rd century A.D. In G. Koch's spoken opinion, perhaps from the period of Gallienus.

Bibliography: P. Bieńkowski, *O rzeźbach klasycznych z marmuru w Krakowie*, Prace Komisji Historii Sztuki PAU, Vol. I, 2, Kraków 1919, pp. 285—286, Fig. 34 (the years 190—240 A.D.); Ostrowski, [in:] *Katalog UJ*, No. 210.

15. Chest fragment

Fig. 3

National Museum in Cracow, Inv. No. DMNKCz. 2024. Potocki. White coarse-grained marble. Height 0.55 m, width 0.50 m. Fragment carved in shape of a circle.

A sarcophagus fragment with the representation of Dionysian thiasos, depicting a half-naked juvenile seated on centaur (it can also be a maritime thiasos and in such a case the juvenile mounts Triton). On the left a fragment of another figure. First years of the 3rd century A.D. According to verbal opinion of G. Koch, perhaps from the period of Gallienus.

Bibliography: mentioned by Mikocki, No. 63 („Fin du II^e — début du III^e s.”).

16. Lid corner

National Museum in Cracow, inv. np, DMNKCz 1975. Potocki. Grey coarse-grained marble. Height 0.46 m, width 0.35 m.

Head of bearded Heracles, covered with lion's hide. First half of the 3rd century A.D?

Bibliography: mentioned by Mikocki, No. 57 [„Faux (?) d'après acrotère de la 1^{re} moitié du III^e s.”].

17. Lid fragment?

Fig. 4

National Museum in Cracow, Inv. No. DMNKCz 1821, Potocki. Grey fine-grained marble. Height 0.22 m, width 0.22 m.

A nude cupid shown from the back drives a ram? Only hind part of the animal is preserved. Behind the cupid, two vertical strips, perhaps delimiting tabulae. Second half of the 3rd century A.D.

Bibliography: mentioned by Mikocki, No. 47.

18. Chest fragment

Fig. 5

National Museum in Cracow, Inv. No. DMNKCz 1885. Potocki. White fine-grained marble. Height 0.29 m, width 0.37 m.

A naked, winged cupid mounts a sea-bull swimming among waves. Among the waves, a shell and fish are visible. 3rd century A.D. According to G. Koch's verbal opinion, this can be a fragment of an architectural frieze.

Bibliography: mentioned by Mikocki, No. 50.

19. Chest fragment?

National Museum in Cracow, Inv. No. DMNKCz 2003, Potocki. Grey fine-grained marble. Height 0.32 m, width 0.29 m.

A naked, running putto shown against the background of floral decoration. Second half of the 3rd century A.D.

Bibliography: mentioned by Mikocki, No. 40 (not classified with sarcophagi by him).

20. Fragment of a side wall

National Museum in Cracow, Inv. No. DMNKCz 1981. Potocki. Yellowish coarse-grained marble. Height 0.60 m, width 0.42 m.

Standing naked, winged genius. Between his legs, upturned torch and an archwise bent object crossed with it. 3rd century A.D.

Bibliography: mentioned by Mikocki, No. 59.

21. Fragment of a side wall

National Museum in Cracow, Inv. No. DMNKCz 2016. Potocki. Yellowish coarse-grained marble. Height 0.51 m, width 0.50 m.

Standing juvenile in a streaming robe, holding a spear? Second half of the 3rd century A.D.

Bibliography: mentioned by Mikocki, No. 60 („Satyre”).

22. Fragment of a side wall or large lid

National Museum in Cracow. Inv. No. DMNKCz 2166. Potocki. Yellowish fine-grained marble. Height 0.42 m, width 0.57 m.

Beasts of prey (lioness, panther?, wolf) attack animals (ostrich, deer). In the background, schematically rendered spreading trees. As a fragment of a large lid interpreted by G. Koch. 3rd century A.D.

Bibliography: mentioned by Mikocki, No. 66 („III^e s.”).

23. Chest fragment?

National Museum in Cracow, Inv. No. MNK XI—A—840. Unknown origin. Yellowish fine-grained marble. Height 0.14 m, width 0.23 m.

Two male heads shown in profile. Second half of the 3rd century A.D.

Bibliography: unpublished.

24. Chest fragment?

National Museum in Cracow, inv. no. DMNKCz 1869. Potocki. Yellowish coarse-grained marble. Height 0.25 m, width 0.83 m.

Two *Victoriae* (Genii?) standing on the sides of thymiaterion, kill bulls. Second half of the 3rd century A.D.

Bibliography: mentioned by Mikocki, No. 42.

25. Chest fragment

National Museum in Cracow, Inv. No. DMNKCz 1666. Potocki. Grey coarse-grained marble. Height 0.10 m, width 0.13 m.

Head of an old, bearded male shown almost en face. Second half of the 3rd century A.D.

Bibliography: mentioned by Mikocki, No. 43.

26. Lid fragment

Fig. 6

National Museum in Cracow, Inv. No. MNK XI—1250. Czartoryski. Purchased 1893 in Rome by Władysław Czartoryski. White fine-grained marble. Height 0.34 m, width 0.53 m.

The preserved fragment represents four men engaged with harvesting and olive gathering. Fragment of *tabulae ansatae* visible. 270—320 A.D.

Bibliography: unpublished.

27. Lid fragment

National Museum in Cracow, Inv. No. DMNKCz 1950. Potocki. White fine-grained marble. Height 0.27 m, width 1.25 m.

In the middle of the fragment, a square *tabula* supported by two cupids. On the left, four cupids at vintage, on the right a cupid supporting *parapetasma* against the background of which there is part of the deceased person's bust in a tunic and mantle. Two fingers of the right palm arranged in the gesture of blessing. 280—315 A.D.

Bibliography: Ostrowski, *Fragment of the sarcophagus lid with the scene of the grape-gathering in the collection of the National Museum in Cracow*, RechArchCrac 1979, pp. 81—83; idem, *Scena winobrania na sarkofagu ze zbiorów Muzeum Narodowego w Krakowie*, StArch 4, 1985, pp. 135—143; Stefańska, *Fragments ...*, No. 12, Fig. 14; mentioned by Mikocki, No. 54.

28. Lid fragment

National Museum in Cracow, Inv. No. DMNKCz 5407. Potocki. Grey coarse-grained marble. Height 0.28 m, width 0.64 m.

A half-reclining cupid resting hand on a basket with fruits put on his lifted knee. Before him, a vase with fruits. In the corner a mask of Wind. 280—325 A.D.

Bibliography: Stefańska, *Fragments...*, No. 10, Fig. 12; mentioned by Mikocki, No. 68.

29. Chest fragment

National Museum in Cracow, Inv. No. MNK XI—1220. Czartoryski. Purchased 1893 in Roma by Władysław Czartoryski. Yellowish fine-grained marble. Height 0.55 m, width 0.68 m

The middle part of the front wall of a grooved sarcophagus, representing reposing Jonah approached by *ketos*. Above Jonah, lower part of *clipeus* with the deceased woman's bust (head missing), holding a *rotulus*. On the sides of the central scene, preserved fragments of *strigillae*. End of the 3rd — beginning of the 4th century A.D.

Bibliography: Ostrowski, *Jonah on an early Christian sarcophagus in the collection of the National Museum in Cracow*, *Folia Orientalia* 21, 1980, pp. 205—209; idem, *The scene with Jonah on the sarcophagus in the collection of the National Museum in Cracow*, *RechArchCrac* 1978, pp. 74—76.

30. Chest fragment

Fig. 7

National Museum in Cracow, Inv. No. DMNKCz 2018. Potocki. White fine-grained marble. Height 0.35 m, width 0.74 m.

On a *kline*, next to recumbent deceased, his wife is seated. Besides, family members or servants standing. Above the married couple, three cupids support two garlands. Beginning of the 4th century A.D.

Bibliography: mentioned by Mikocki, No. 62.

31. Chest fragment

Department of Mediterranean Archaeology, Jagellonian University, Inv. No. 10.406. Donated by Władysław Czartoryski in 1872. On the edge, inscription: „Catacombe di Roma 1862”. White coarse-grained marble. Height 0.24 m, width 0.19 m.

A bust of the Good Shepherd shown en face with a lamb on his shoulder. Above the bust, part of arcade. About 380—400 A.D.

Bibliography: Ostrowski, [in:] *Katalog UJ*, No 216, Fig. 40.

32. Chest fragment

National Museum in Cracow. Inv. No. MNK XI—1219. Czartoryski. Purchased 1893 in Rome. Comes from a sarcophagus found before 1632 in the Vatican cemetery (A. Bosio, *Roma sotterranea*, Roma 1632, p. 63 with drawing and remark: „ex Vaticano coemeterio. Nella chiesa di S. Pietro trovato, sta hora in un horto vicino alla Chiesa di S. Marta, e senza il coperchio”), broken into pieces in the 17th or 18th century. In the end of the 19th century four fragments of the chest were found in Villa Borghèse (R. Grousset, *Étude sur l'histoire des sarcophages chretiens. Catalogue des sarcophages chretiens de Rome qui ne se trouvent*

pas au Musée de Latran, Bibliothèque des Écoles Françaises d'Athènes et de Rome, Vol. 42, 1885, No. 86, 1—4), today in Vatican Museo Pio Cristiano as the so-called sarcophagus No. 150 A (cf. F. W. Deichmann, G. Bovini, H. Brandenburg, *Repertorium der christlich-antiken Sarkophage, I—Rom und Ostia*, Wiesbaden 1967, No. 28). White fine-grained marble. Height 0.43 m, width 0.45 m.

The central part of the front wall of the sarcophagus representing Christ standing between two palms in the scene of *Traditio legis*. In the corona of the left palm, a phoenix. At Christ's feet the remains of a visible lamb with a cross on its head. 380—400 A.D.

Bibliography: Ostrowski, *Frammenti sconosciuti di sarcophagi paleocristiani*, Rendiconti della Pontificia Accademia Romana di Archeologia, Vol. 42, 1971—1972, pp. 203—207; idem, *Nieznane fragmenty sarkofagów wczesnochrześcijańskich*, Meander XXVIII, 1973, pp. 326—331; idem, [in:] *National Museum in Cracow, Czartoryski Collection*, ed. by M. Rostworowski, Warszawa 1978, No. 113; idem, *Krakowskie fragmenty sarkofagów wczesnochrześcijańskich z nekropoli watykańskiej*, StArch 1, 1981, pp. 169—172.

33. Chest fragment

National Museum in Cracow, Inv. No. MNK XI—1218. Czartoryski. Acquired 1893 by Władysław Czartoryski in Rome. The remaining parts of this sarcophagus are in Vatican Museo Pio Cristiano (cf. Deichmann *et al.*, *Repertorium ...*, No. 59) and in S. Sebastiano cemetery in Rome (Deichmann *et al.*, *Repertorium ...*, No. 208). Yellowish coarse-grained marble. Height 0.66 m, width 0.50 m.

The preserved fragment of a columnar sarcophagus represents four Apostles holding wreaths, placed in pairs in arcades. 390—400 A.D.

Bibliography: J. Zintel, *Fragment sarkofagu późnoantycznego w Zbiorach Czartoryskich w Krakowie*, Archeologia 7, 1955, pp. 173—183; Ostrowski, *Frammenti sconosciuti ...*, pp. 203—207.

34. Chest fragment

National Museum in Cracow, Inv. Nos. DMNKCz 1841, 1862 and 2175 (this object until 1971 was broken into three pieces regarded as separate monuments). Potocki. Parts of a sarcophagus found before 1632 in the Vatican cemetery (cf. A. Bosio, *Roma sotterranea*, Roma 1632, p. 63; drawing and short remark). Before 1639 the sarcophagus was broken (the drawing by Menestrier from 1639 in Cod. Vat. Lat. 10543, fol. 198^v shows only larger part consisting of three fields, today kept in Vatican Museo Pio Cristiano as the so-called sarcophagus No. 106, cf. Deichmann *et al.*, *Repertorium ...*, No. 57). Grey fine-grained marble. Height 0.51 m, width 0.31 m.

Right field of a columnar sarcophagus, representing the scene of Pilate's Judgement. 380—400 A.D.

Bibliography: as Cat. No. 32.

35. Lid fragment

National Museum in Cracow, inv. no. DMNKCz 2167. Potocki. Grey coarse-grained marble. Height 0.24 m, width 0.51 m.

On the left side of the fragment a standing Christ at the well in a scene of conversation with the Samaritan woman about water of life (John 4, 1—42), on the right a bearded St. Peter tames a dog sojourning in a doorway of a house (apocryph. *Actus Petri cum Simone*, c. IX.) 390—400 A.D.

Bibliography: Ostrowski, *Apocryphal and canonical scenes. Some remarks on the iconography of the sarcophagus in the collection of the National Museum in Cracow*, Études et Traavaux XIII, 1983, pp. 316—319; mentioned by Mikocki, No. 67.

36. Chest fragment

National Museum in Cracow, Inv. No. DMNKCz 1814. Potocki. Yellowish fine-grained marble. Height 0.29 m, width 0.35 m.

The preserved fragment representing the busts of two horsemen and horse's head belongs to the group of sarcophagi decorated with the scene of the Crossing of the Red Sea. 380—400 A.D. In keeping with the spoken opinion of G. Koch, the object should be rather classified with the group of hunt sarcophagi from the times of the Tetrarchy.

Bibliography: Ostrowski, *The Crossing of the Red Sea. A fragment of a sarcophagus in the collection of the National Museum in Cracow*, RechArchCrac 1981, pp. 78—82; mentioned by Mikocki, No. 45.

37. Sarcophagus with a gable lid

National Museum in Cracow, Inv. No. MNK XI—A—170. Purchased about 1840 in Rumania by Florian Rusiecki. Until 1910 in the collection of the Rusiecki family at Trojanka in Podole. In 1910 donated by Stanisław Ursyn Rusiecki to the National Museum in Cracow. Notice: the lid does not make a whole with the chest. 1 — chest: hard, yellowish limestone; height 0.98 m, length 2.13 m, depth 1.05 m. 2 — lid: soft grey limestone; height 0.68 m, length 2.24 m, depth 1.12 m.

The front wall of the lid decorated with *tabula ansata*, the remaining sides are undecorated. The lid imitating a tiled roof with ridge tiles bears decoration in tympana: a) Medusa's head, b) rosette. In the front acroteria the cupids are holding torches, in those rear, semi-palmettes. Lid: 3rd-4th centuries A.D.? Chest: 6th century A.D.?

Bibliography: Bieńkowski, *O rzeźbach klasycznych ...*, pp. 293—296, Figs. 41—43. A new publication is being prepared by Anna Sadurska.