

# Representations of Women and Children in Palmyrene Funerary *Loculus* Reliefs, *Loculus Stelae* and Wall Paintings\*

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Abstract / Kurzfassung / الخلاصة

In this article Palmyrene funerary *loculus* reliefs, *stelae* and wall paintings displaying representations of women with their child or children are discussed. For the first time, a most comprehensive corpus of these items is presented based on the work undertaken within the Palmyra Portrait Project. The objects presented here include mothers shown both with young and adult children.

In diesem Artikel werden Grabreliefs (*loculi*), Stelen und Malerei diskutiert, die Darstellungen von Frauen mit ihren Kindern zeigen. Zum ersten Mal wird ein umfassender Überblick über die Sammlung der durch das *Palmyra Portrait Project* erfassten Objekte präsentiert. Die Darstellungen zeigen Mütter sowohl mit jungen wie auch erwachsenen Kindern.

تجري في هذا المقال مناقشة النقوش البارزة للمدافن الجدارية والشواهد والرسوم الجدارية التدمرية التي تحمل صوراً لنساء مع واحد أو أكثر من أولادهن. ويجري هنا للمرة الأولى تقديم استعراض شامل لمجموعة اللقى الممثلة لهذا الموضوع التي أسفرت عنها أعمال «مشروع صور الأشخاص في بالмира» (Palmyra Portrait Project). تظهر الصور المقدمة هنا أمهات مع أولادهن إما أحياناً أو يافعين.

Syria · Palmyra · Funerary Portraiture · Palmyrene Families · Women · Children  
Syrien · Palmyra · Grabrelief · Palmyrische Familie · Frauen · Kinder

## Introduction

Palmyrene funerary portraiture has long been a topic of research.<sup>1</sup> The funerary portraiture from Palmyra, depicting deceased individuals and their family members, constitutes the largest group of portrait sculpture from the Roman period stemming from outside of Rome.<sup>2</sup> This

in itself makes this group of portraiture significant both when studied in its own right as well as within

the context of the Roman Empire. On top of this a firm typology, based on stylistic developments, for which

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1 See among others the following for some of the studies which have been undertaken on Palmyrene funerary sculpture: Ingholt 1928, Ingholt 1935, Ingholt 1936, Ingholt 1938, Ingholt 1970/71, Ingholt 1974, Seyrig 1936, Mackay 1949, Gawlikowski 1966a, Gawlikowski 1966b, Colledge 1976, Parlasca 1976, Parlasca 1984, Parlasca 1988, Parlasca 1990b, Parlasca 1995, Sadurska 1982, Sadurska 1988, Sadurska 1994, Sadurska 1996, Makowski 1985, Sadurska – Bounni 1994, Ploug 1995, Finlayson 1998, Yon 2002, Yon 2002/03, Yon 2012, Heyn 2008, Heyn 2010, Heyn 2012, Stauffer 2012.

2 Kropp and Raja (2014a, 2015) for introductions to the Palmyra Portrait Project as well as further references on the significance of Palmyrene funerary portraiture. Raja and