

# **Palmyra Portrait Project Status Report 2012–2018**

**Funded by the Carlsberg Foundation  
Hosted by Aarhus University**



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*View of grave towers, Palmyra, Syria (Photo: Rubina Raja).*

The Palmyra Portrait Project is affiliated with Centre for Urban Network Evolutions (UrbNet), funded as a Centre of Excellence by the Danish National Research Foundation.



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## Greetings from the director

### **The Palmyra Portrait Project – a research project funded by the Carlsberg Foundation**

Since January 2012 the Palmyra Portrait Project has been generously funded by the Carlsberg Foundation. The project members have steadily worked towards collecting the largest corpus of portraits of individuals from outside Rome and have succeeded. The corpus is now in the phase of being prepared for publication. I am as director of the project proud of our advances and of the serious and engaged work and research done by all project members including student assistants, MA students, PhD students as well as post docs and assistant professors and our internal and external collaborators. It is a pleasure to see the project and the research done within its framework thrive and receive as much international acclaim as it does.

Palmyrene funerary sculpture is the largest corpus of portrait sculpture in the Roman world outside Rome, which is a fact that has been neglected in scholarship since the rediscovery of these portrait busts in the 19th century. The funerary sculpture in Palmyra was produced from the late first century BCE until the sack of Palmyra in 273 CE by the emperor Aurelian, who after the uprising headed by Palmyra's Queen Zenobia, took Palmyra and sacked the city to an extent that it never could recover from. The fact that the funerary sculpture stems from a tightly defined chronologically timespan makes this group of material extremely significant to archaeologists, art historians and historians alike. The portraits tell us about issues of identity in the Roman provinces, local cultures and their interfaces with other cultural spheres as well as Palmyrene self-representation over more than three centuries.

There are more than 3000 portraits scattered through various museums and private collections across the world today. These have never until now been collected, catalogued and treated as a single corpus. The aims of this project have therefore been threefold: to compile a corpus of all known Palmyrene funerary portraits, to digitalize Harald Ingholt's archive housed at the Ny Carlsberg Glyptotek in Copenhagen and to produce text volumes to accompany the corpus, as well as a number of publications on various aspects of Palmyrene sculpture.

It is the intention that the corpus and the archive should be made available online as well as in print.

The Ny Carlsberg Glyptotek in Copenhagen has the largest collection of Palmyrene sculpture outside Syria (after Istanbul) and holds the detailed archive compiled by Harald Ingholt. The collection was largely bought by Carl Jacobsen in the late 19th century. Therefore, the collection and archive in Copenhagen makes an excellent starting point for a detailed study of the portraits. Palmyrene portraiture has been studied for more than a hundred years, but still there has been no attempt at compiling a comprehensive corpus or understanding the portraits within their Roman imperial and local contexts. Harald Ingholt provided the chronological basis with his study of Palmyrene sculpture (*Studier over Palmyrensk Skulptur*) (in particular the NCG collection) in 1928. His work still remains largely valid. Gunild Ploug published the catalogue of the NCG collection in 1993 but never accomplished her planned publication on the jewelry and headgear of the portraits. The Harald Ingholt archive in the NCG provides an important insight into the chronology of the portraiture and holds more than 800 illustrations with notes by Ingholt and additions by Ploug. One project component, which was achieved as the first in the project was a complete digitalization of the archive.

Scholarship on Palmyrene sculpture is particularly lacking in the English-speaking world, the main publications being written in French and German and wrongly focusing on the "provincialism" of the portraits. A handbook by Colledge "The Art of Palmyra" (1976) remains the only work of its kind. A corpus in English will provide us with groundbreaking knowledge and provide opportunities for further studies, while underlining the importance of a Danish-based international collaboration focused around the NCG collection. Especially in the English-speaking world, Palmyrene portraits have been misinterpreted as being Roman provincial portraiture. This would imply that they follow imperial styles and fashions. This is not the case. They follow a trajectory of their own. Unlike Roman portraits, they are not individualised, but idealised – mostly with generic facial features. Through their clothing, jewelry and gestures, they communicate their local identities in a very distinct way, blending Greco-Roman, Parthian and local elements. Rather than a haphazard blending of elements, they express a highly developed knowledge of current fashions



and trends in the outside world and use them in a unique way in their local context. For instance, while the funerary busts are often dressed in Greek manner, the full-length banqueters are depicted in a Parthian fashion with richly embroidered garments and boots, showing the importance of dressing according to context, which in turn implies that style followed specific contexts and not simply Roman imperial trends. Such aspects are of crucial importance for the understanding of local societies. Within the framework of the Palmyra Portrait Project an array of issues relating to the Palmyrene funerary portraiture have been studied since 2012 and the results of the research are presented in this status report.

I would like to thank all our collaborators for their continued engagement in the project and particular thanks go to the Carlsberg Foundation as well as the Ny Carlsberg Glyptotek for their hospitality and permissions to work and publish their material continuously.

I hope you enjoy the report.



Rubina Raja,  
Professor of Classical Archaeology  
Aarhus University, Denmark



*Funerary stele from Emesa, Archaeological Museum Damascus Inv. 3097.*

## Employees



**Rubina Raja**, director: Rubina Raja is professor of Classical Archaeology at Aarhus University, Denmark. She studied in Copenhagen, Rome and Oxford. Since February 2015, she has also been centre director of the Danish National Research Foundation's Centre of Excellence for Urban Network Evolutions (UrbNet). Rubina Raja's research focuses on urban development, visual representations and religious identities in the eastern Roman provinces and the Levant. She initiated and directs the Palmyra Portrait Project, which has collected the largest corpus of Roman funerary portraits outside of Rome, found in Palmyra, Syria. Rubina Raja directs an extensive excavation project in Jerash, Jordan, together with Professor Achim Lichtenberger, Westfälische Wilhelms-Universität Münster, focusing on the so far unexplored Northwest Quarter of the ancient city of Gerasa, and she also co-directs the new Italian-Danish excavations of Caesar's Forum in Rome together with Dr. Jan Kindberg Jacobsen.



**Signe Krag**, assistant professor: In October 2012, Signe Krag was employed as a PhD student in the Palmyra Portrait Project. Her project addressed the portrayals of Palmyrene women. In February 2016, she had the great opportunity of continuing her work within the project as an assistant professor. Her role in the project involves overseeing and guiding the work on the database and other tasks performed by the PhD scholars, student assistants and research assistants and to undertake research.



**Olympia Bobou**, research assistant: Olympia Bobou holds a DPhil in Classical Archaeology from University of Oxford and has been working within the Palmyra Portrait Project since June 2017. Her task is to work on the catalogue of the funerary sculptures, based on the online database entries.



**Christian Svejgård Lunde Jørgensen**, former research assistant: Christian Svejgård Lunde Jørgensen holds an MA in Classical Archaeology from University of Copenhagen and was working within the Palmyra Portrait Project from late June 2017 to January 2018. Based on the online database, his main task was to work on the catalogue of the funerary sculptures.



**Rikke Randeris Thomsen**, research assistant: Rikke Randeris Thomsen holds an MA in Classical Archaeology from Lund University and has been working within the Palmyra Portrait Project since November 2017. Her main task is to work on the catalogue of the funerary sculptures, based on the online database entries.



**Sara Ringsborg**, former PhD student: Sara Ringsborg holds an MA in Classical Archaeology from Aarhus University and has previously been employed as a student assistant in the project (2014–2016). Her PhD project was concerned with the portraits of children from Palmyra. She also worked on the database to ensure that the corpus became as complete as possible.



**Julia Steding**, PhD student: Julia Steding holds an MA in Classical Archaeology from University of Cologne and has been working as a PhD within the project since November 2016. Her project focuses on the production economy of funerary portraits from the 1st to the 3rd century CE, by undertaking investigations on sculpting processes, the organisation of the sculpting process and the relationship between sculptor and costumer. Within the project, she works on the database, edits old entries and adds new portraits to the large corpus.

## Former employees

**Annette Højen Sørensen**, postdoc, 2012–2014

**Tracey Long**, postdoc, 2013–2014



## Student assistants



**Daniel Nykjær Andersen** is a student in Classical Archaeology at Aarhus University. His work within the project primarily involves making corrections in the database, finding literature for upcoming publications and helping in a practical capacity in connection with conferences organised by the project.



**Mette Lang** is a student in Classical Archaeology at Aarhus University. Her tasks as a student assistant include correction of objects in the database, helping in a practical capacity with lectures and courses organised by the project and searching for additional sources when needed.



**Sara Cecilie Utvaag** is a student in Classical Archaeology at Aarhus University. As a student assistant, she works with references for the portraits. Her primary assignment is to add the correct references to the database and correct possible errors but also to track down new material and help out with events hosted by the project.



**Sille Katrine Krogh Møller** is a student in Classical Archaeology at Aarhus University. As a student assistant at the Palmyra Portrait Project, her main assignment is related to the database, in which she corrects portrait entries and adds new portraits.



**Jesper Vestergaard Jensen** is a student in Classical Archaeology at Aarhus University. He has undertaken various assignments in connection to the project – mainly in relation to the project’s database, for example pinpointing and elaborating on the in situ contexts of the portraits. Furthermore, he has written summaries of the monthly lectures of the project as well as prepared smaller catalogues on specific groups of portraits.



**Nathalia Breintoft Kristensen** is a student in Classical Archaeology at Aarhus University. Her assignments have included adding new portrait entries to the database, correcting and adding portraits in catalogues, writing summaries of lectures in the Palmyra Portrait Projects lecture series and, finally, working with the in situ contexts of the portraits found in the tombs.

## Former student assistants

**Anne Ditte Kougstrup Høj**, student assistant, 2012–2014

**Lise Lynge Dahlgaard**, student assistant, 2013–2016

**Oliver Storgaard**, student assistant, 2013–2014

**Oda Nygaard Nordby**, student assistant, 2016–2017

Working as a student assistant within the Palmyra Portrait Project gives insight into an iconographic tradition from an area not often discussed during courses offered at the university. As a student assistant, you are introduced to the methodological process of developing an archaeological database, and working in a structured manner is of great value and importance in such work. Furthermore, student assistants are given a solid introduction to the processes of archaeological research.

# The catalogue and the database: An example

Rikke Randeris Thomsen, Christian Svejgård Lunde Jørgensen & Olympia Bobou (Aarhus University)

Research assistants

The catalogue of the funerary sculpture from Palmyra stems from the Palmyra Portrait Project and its extensive database. The database is developed in collaboration between Rubina Raja, Annette Højen Sørensen and the IT department at Aarhus University, Emdrup. The work was initiated in 2012 as a pilot project. The development of the database was continued, and the design of the user interface for the online publication of the database started to take form. Steener Oksbjerg is in charge of the current work on the database together with several student assistants affiliated with the Aarhus branch. The collaboration with AU IT has been rewarding, and they have offered highly professional expertise and guidance on the technical aspects of the extensive database.

The database now holds 2533 objects with more than 3400 individual portraits created from around 50 BCE to the fall of Palmyra in 273 CE. From these, 1667 portraits can be identified with certainty as funerary, and they come from large family tombs – namely tower tombs, temple or house tombs, and underground tombs (hypogea). Typologically, they can be divided into stelai, loculi reliefs, sarcophagi and founder reliefs. The loculi reliefs now embedded in the database amount to 1276 objects with 1471 portraits. Furthermore, 142 stelai with 191 portraits and 237 sarcophagi with 634 portraits have been collected and entered into the database. The smallest group is that of founder reliefs with 12 portraits from 4 objects. The other portraits come from religious dedications, honorific statues, architectural decorations or are fragments.

The database is organised according to the principle of separate fields that allow for detailed analysis; for example, clothing is divided into dress, drapery arrangement, pattern, Colledge classification and further description. For the jewellery, there is a description of the location of the jewellery piece (for example, on the left ring finger or around the neck), classification and further description, while the attributes of the portrait are placed and described together with the hand holding them. This allows for precise data extraction that form the basis of statistical analysis. A catalogue entry, on the other hand, has to provide information about the object in a concise manner, and the strict categories of the database have to be merged and reworked into a coherent text. Furthermore, the aim is for each catalogue entry to provide the reader with a visual impression of the portraits without having

the actual photograph present. Practically, this means that the separate fields in the database have to be reorganised into the text and elaborated on, if necessary.

For example, the description of the portrait of a woman located at Ny Carlsberg Glyptotek (IN 1155) is broken down in several fields in the database (Fig. 1). In the catalogue entry, these fields are divided in three groups: basic object information (context, acquisition history and measurements), object description (type, gender and posture) and portrait description, where the information about posture, dress, jewellery and the description are reworked into a single text.

The reworking of the database entries into a catalogue started in June 2017. The first objects to be catalogued were the objects that are securely dated by inscription, because they provide points of reference for dating other portraits as well as a typological and chronological overview of the material. Second, cataloguing of the sarcophagi began because: (a) several of them are in situ and provide us with information about funerary practices and customs in Palmyra, (b) they have multiple portraits and provide us with insights into family constellations, and (c) several of them have scenes that relate to daily and religious activities in Palmyra and so offer a glimpse into Palmyrene life.

Finally, the portraits of priests were catalogued, which is a distinct category among funerary portraits that can help understand social class and family life in Palmyra. In total, 1122 portraits from loculi reliefs, stelai and sarcophagi have now been catalogued. Next, an example shows how the catalogue entry for the women from the Ny Carlsberg Glyptotek will look.

**Title:** Loculus relief depicting a female bust, Ḥaddâ

**Database number:** NCG006

**Location:** Copenhagen, Ny Carlsberg Glyptotek inv. no. IN 1155.

**Context:** Unknown.

**Acquisition history:** Puttmann in Syria.

**Measurements:** Height: 60 cm. Width: 47 cm. Depth: 23 cm. Height of figure: 51 cm. Width of figure: 37.5 cm. Depth of figure: 16 cm. Height of head: 21.5 cm. Width of head: 18.5 cm. Depth of head: 16 cm.



**Show object / portrait details**

Object: NCG006 Loculus relief depicting a female, Portrait: A - Female bust\_Haddâ

**Portrait State:**

State of preservation: Well preserved. Cracks are running diagonally from her left shoulder to her right arm. Fragments are missing from her veil, neck and nose.

Colour traces: Yes (visual) (\*)

Inlays:

Technical desc.: Traces of a black pigment are visible on her eyelids.

Gender: Female (\*)

Proportions: Her head is long and the eyes are large.

Posture:

View: Frontal

**Head and face:**

Description: She is wearing a veil and a headcloth. The head is oval to square. Her hair is centrally parted and runs in three wavy rows across the very wide forehead to her temples. On both sides of the head her hair is rendered in four overlapping locks of curls, and are covering almost the entire ear except for the earlobe. Two small curly locks are rendered centrally in her forehead.

**Headdress(es):** 2 pcs. Add Headdress

Headdress: Headcloth (\*) Description: A cloth covering her hair

Jewellery: Textile:

Further desc.: The cloth is barely visible under the veil. It is placed in a double layer and is plain.

*Database entry example.*

**Material:** Limestone, white–grey.

**Preservation:** The bottom left corner is broken. The surface is lightly chipped, especially at the right edge of the relief, the face and the veil. Cracks run diagonally from the left shoulder to the right arm.

**Technical description:** Traces of black pigment visible on the eyelids.

**Ingholt Classification:** Group I,Dc.

**Colledge Classification:** Group I,Ga.

**Date:** 125 CE (dated by inscription).

**References:** Ingholt 1928, 58–59, PS 34, pl. XI,1; Chabot 1922, 117, 121, no. 37, pl. XXX,5; Colledge 1976, 62, 70, 111, 124, 138, 143–144, 210, 215–216, 240, 254, 257, pl. 84; Hvidberg-Hansen and Ploug 1993, 45–46, no. 4; Ploug 1995, 43–44, no. 4; Raja 2015, 335–336, fig. 3.

**Object description:** Loculus relief. Rectangular plaque with a female bust inside a wreath of serrated leaves tied with a ribbon. Three oval-shaped, ribbed objects (acanthus fruit?) are attached to the wreath, at the left and right of the figure at shoulder-height. The midribs of the leaves are incised. There are two incised lines that run along the upper left and right side of the relief, creating a frame. There are two inscriptions, one on either side of the head inside the frame, identifying the figure as Ḥaddâ daughter of Bôlhâ.

### Inscription 1

**Script:** Palmyrene Aramaic

**Location on relief:** To the left of the head

**Transcription:** HBL ḤD' BRT BWLḤ' BR ZBDL'

**Translation:** Alas! Ḥaddâ daughter of Bôlhâ son of Zabdilâ.

### Inscription 2

**Script:** Palmyrene Aramaic

**Location on relief:** To the right of the head

**Transcription:** 'TT BR' BR ZBD ' T' ŠNT 400 20+10+5+2.

**Translation:** Wife of Bar'â, son of Zabd'atê, in the year 437 (125 CE).

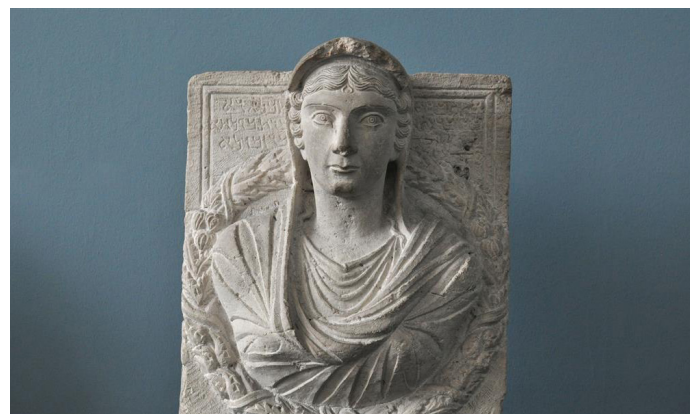
There are traces of red pigment in the inscription.

**CIS no:** 4247. **PAT no:** 0603.

**Portrait description:** The figure is shown frontally. Her arms are crossed in front of her chest and under her veil. She wears a coiled, plain headcloth high on the head. Over the headcloth, she wears a heavy veil, that falls over the shoulders and is wrapped over her arms. The right side of the veil, after covering the arms, crosses the chest diagonally and falls over the left shoulder. The folds of the veil are indicated by wide-spaced, vertical, wide grooves. Her hair is visible under the veil and headcloth. It is centrally parted and arranged in three rows of wavy strands. Two small, curly locks are at the centre of her forehead. Over each ear, there are four overlapping curls brushed to the back. Only the earlobes are visible. Two wavy locks fall on the neck and shoulder on either side of the neck. The individual strands of hair are indicated by incised lines.

Her face is oval and long. The eyebrows are depicted with low, curving incisions that start from the root of the nose. The eyes are large, deep-set and almond-shaped with thick eyelids. The irises and the pupils are rendered by concentric, incised circles. The base of the nose is wide. Nasolabial lines are indicated. The mouth is wide with a protruding, full lower lip. The chin is wide and pointed. The neck is slightly wide.

She wears a tunic with a wide, v-shaped neckline. The folds are indicated by curving grooves.



Loculus relief depicting a female bust, Ḥaddâ (Copenhagen, Ny Carlsberg Glyptotek, IN 1155 (Photo: Palmyra Portrait Project, courtesy of the Ny Carlsberg Glyptotek).

# Palmyrenske Studier / Palmyrene Studies:

An international, double-blind, peer-reviewed series

Professor and Director Rubina Raja  
Aarhus University, Denmark

Early on, it was decided to establish a book series within the framework of the project. Fittingly, the series is hosted and published by the Royal Danish Academy of Sciences and Letters in Copenhagen, who also published the earliest Danish research on Palmyra in the 1890s, based on Johannes Elith Østrup's travel activities in the region, his mapping of parts of the Syrian Desert as well as his visit to Palmyra. Therefore, the series Palmyrene Studies is seen as a continuation of this strong Danish tradition of exhibiting an interest in this important desert city in Syria.

The series takes its name after Harald Ingholt's monograph published in 1955, entitled *Studier over Palmyrensk Skulptur*. This monograph, which currently being reprinted and reworked within the framework of the Palmyra Portrait Project, remains a standard work on the Palmyrene funerary sculpture.

The series, which is edited by Professor Rubina Raja, hosts publications of the project, including conference proceedings as well as the forthcoming publication of Harald Ingholt's excavation diaries.

The series is meant to attract international attention to the Danish-led – and, in particular, the Palmyra Portrait Project-led – research on Palmyra and its surroundings. Until now, the published volumes have received widespread international acclaim and good reviews in academic journals.

Two volumes have been published in the series:

Kropp, Andreas and Rubina Raja (eds). 2016. *The World of Palmyra, Palmyrene Studies, 1* (Copenhagen: The Royal Danish Academy of Sciences and Letters).

Long, Tracey and Annette Højen Sørensen (eds). 2017. *Positions and Professions in Palmyra, Palmyrene Studies, 2* (Copenhagen: The Royal Danish Academy of Sciences and Letters).

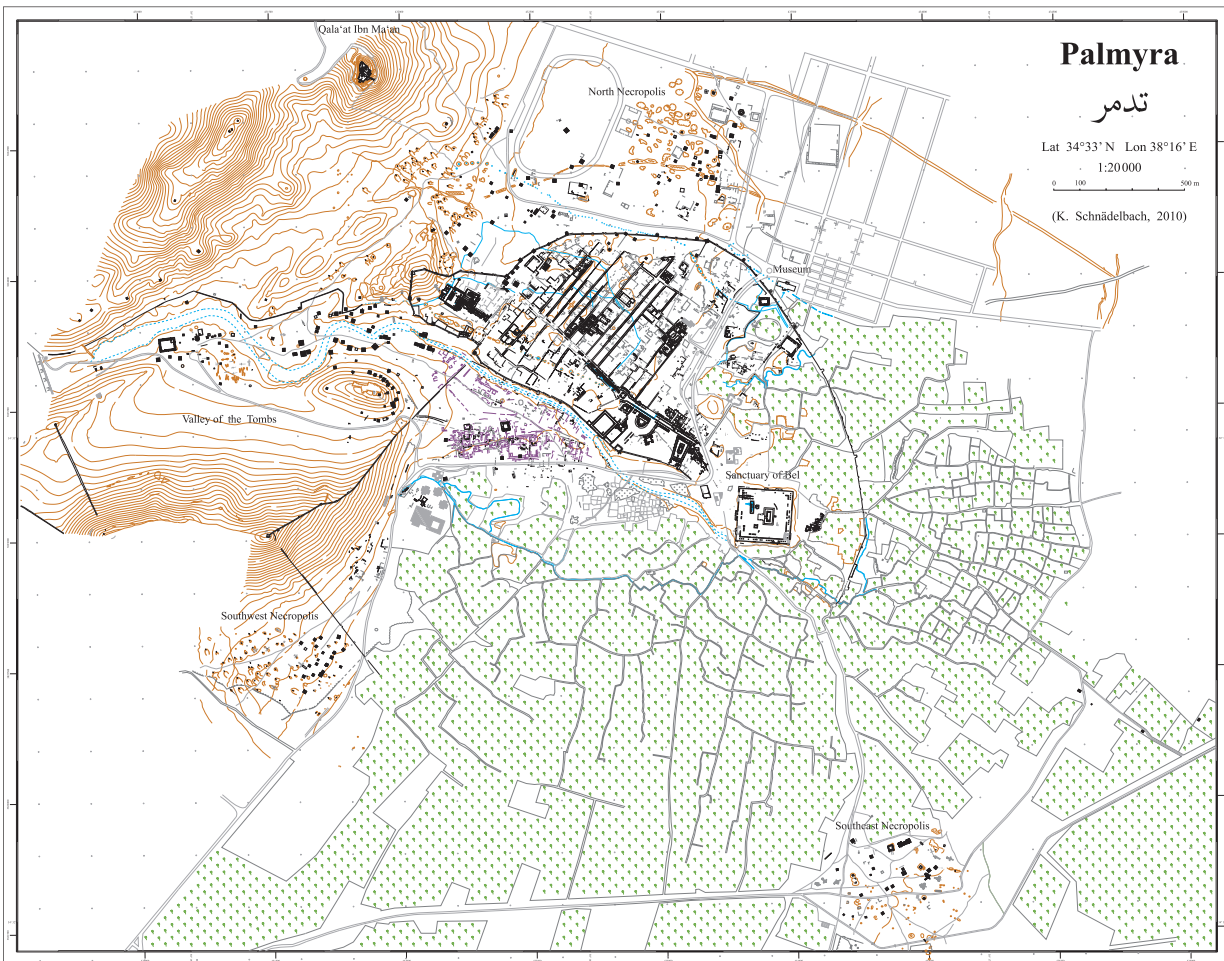


Johannes Østrup (Østrup, Johannes. 1895. *Historisk-Topografiske Bidrag til Kendskabet til Den Syriske Ørken: Med et Oversigtskort. Det Kongelige Danske Videnskabernes Selskabs Skrifter, Historisk og filosofisk afdeling, sjette række, fjerde bind. Copenhagen: Bianco Luno. 59–92.*)



H. Ingholt's book "*Studier over Palmyrenske Skulptur*" from 1928 (C. A. Reitzels Forlag, Copenhagen).





Map of Palmyra and the surroundings (after Schnädelbach, *Topographia Palmyrena*, Damaskus 2010).

## The World of Palmyra

*Edited by Andreas Kropp and Rubina Raja*



Kropp, Andreas and Rubina Raja (eds). 2016. *The World of Palmyra*, *Palmyrene Studies*, 1 (Copenhagen: The Royal Danish Academy of Sciences and Letters).

## Positions and Professions in Palmyra

*Edited by Tracey Long and Annette Højén Sørensen*



Long, Tracey and Annette Højén Sørensen (eds). 2017. *Positions and Professions in Palmyra*, *Palmyrene Studies*, 2 (Copenhagen: The Royal Danish Academy of Sciences and Letters).



# The Palmyrene priests: A unique insight into the organisation of religious life and social structures in Palmyra

Professor and Director Rubina Raja  
Aarhus University, Denmark

The corpus collected within the framework of the Palmyra Portrait Project offers the opportunity to study issues of identity, trends and societal values. Distinct types of portraits within the corpus, which all need to be seen within the wider context of the graves, can be identified. Men, women and children were all portrayed in the graves. Some of the graves held more than 400 burials and made up large portrait galleries of Palmyrene families over generations. The representations of Palmyrene priests deserve particular attention, since these make up almost 25 per cent of all male representations in the corpus and more than 10 per cent of Palmyrene funerary representations in total. There are more than 300 of these priestly representations. This is quite significant since professions were not usually represented in the funerary sculpture, where emphasis was put on the family relations and the genealogy of the family from which the deceased came. Within the Palmyra Portrait Project, Professor Rubina Raja has studied representations of Palmyrene priests and the insight they offer into the religious and social organisation of Palmyra society.

The written evidence of the social structure of priesthood in Palmyra is extremely limited. Therefore, the corpus of priestly representations provides us with the, by far, best possibility of studying the ways in which priests were portrayed, which inscriptions they preferred and how they related to each other within the context of the tombs in Palmyra. Priests were depicted in a variety of ways, including on loculus reliefs, banqueting reliefs, sculpture in the round and wall and ceiling decorations. This is all evidence that attests to the importance of priesthood in Palmyra. Representations of priests on single loculus reliefs was the most preferred mode of representing priests. While the single-portrait loculus slab, in general, was the most frequent type of funerary commemoration, it was extremely so in the case of the Palmyrene priests. Priests were hardly ever depicted together with other family members in their loculus reliefs, because their high social status was already underlined through their priestly dress. Only later, in the 2nd century CE when sarcophagi were introduced in Palmyra, priests were shown together with other family members – sometimes up to 12 other individuals, often also other priests. Through in-depth studies of over three centuries of priestly representations in Palmyra, it can be concluded that Palmyrene priesthood was passed on within families to male members, sometimes from father to sons and sometimes from

uncle to nephews. Furthermore, it is now clear that priesthood was not a profession that was necessarily held for a lifetime but rather a position and a status symbol, which carried great significance in Palmyrene society and was restricted to the elite of the city. These new insights have also underlined the importance of the family within Palmyrene society, which we know was organised as tribes or extended families.

## Literature

Raja, Rubina. 2016. 'Representations of priests in Palmyra: Methodological considerations on the meaning of the representation of priesthood in the funerary sculpture from Roman-period Palmyra', *Religion in the Roman Empire*, 2.1: 125–146.

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Raja, Rubina. 2017e. 'Networking beyond death: Priests and their family networks explored through the funerary sculpture', in Eivind Heldaas Seland and Hakon Teigen (eds), *Sinews of Empire: Networks in the Roman Near East and Beyond* (Oxford: Oxbow Books), pp. 121–136.



Loculus relief depicting a priest, 3rd century, Ny Carlsberg Glyptotek, IN 1034 (Photo: Palmyra Portrait Project, courtesy of the Ny Carlsberg Glyptotek).

GRAVBUSTE AF PRAEST  
YARHAI  
SON AF YEDI'BEL  
SON AF SIMON ARGAN  
PALMYRA · 200-225 e. Kr.

# The archive and excavation diaries of Harald Ingholt

Professor and Director Rubina Raja  
Aarhus University, Denmark

In 1928, Harald Ingholt published his monograph *Studier over Palmyrensk Skulptur*. This book contains more than 500 Palmyrene funerary portraits, and Ingholt deals with the chronology and stylistic development of the portraits. Many of his conclusions are still valid today. Harald Ingholt's work was, in large parts, based on his own archive of images of the Palmyrene funerary portraits, which he had seen in Palmyra and in collections across Europe and the Middle East. He would photograph these portraits and have images of them stuck to A4 cardboard pieces, which he would annotate, giving information about location, provenance, publications and his dating of the piece. In the 1980s, this archive was given to the Ny Carlsberg Glyptotek by Harald Ingholt and sent from Yale University, New Haven, to Copenhagen. At the Ny Carlsberg Glyptotek, Gunhild Ploug organised parts of the archive and added her notes to the annotated pages. She also developed a new numbering system. This archive presents us with important information about the way in which research was conducted from the 1920s up through the 1990s. Therefore, the first task within the Palmyra Portrait Project was to digitalize the archive and, over time, to concord it with the project database. The archive has in this way been preserved and protected, since the digitalization will be made available together with the publication of the corpus.

Harald Ingholt excavated several tombs in Palmyra in the 1920s and 1930s. However, he did not publish all of these. In the Ny Carlsberg Glyptotek, the excavation diaries of Harald Ingholt were stored together with his archives. These diaries give insight into the campaigns that Ingholt undertook in Palmyra and into the graves that he excavated. The diaries have been digitalized and are currently being edited by Rubina Raja and Jean-Baptiste Yon in order to be published as part of the series *Palmyrenske Studier*. The diaries will provide new information about the archaeological work undertaken by Harald Ingholt in Palmyra and will, among other things, hold sketches of all the graves excavated by him and his team.

This part of the Palmyra Portrait Project (the focus on the documentation and preservation of the archival and diary material) constitutes an important component. It brings central research to the forefront and contextualizes this in a historiographic perspective, which makes hitherto unknown details available to academic community and to the wider public as well.

## Literature

Raja, Rubina and Annette Højen Sørensen. 2015a. 'The 'Beauty of Palmyra' and Qasr Abjad (Palmyra): New discoveries in the archive of Harald Ingholt', *Journal of Roman Archaeology*, 28.11: 439–450.

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## Illustrations

From left to right, top to bottom

A page from Ingholt's diary (Photo: The Palmyra Portrait Project, courtesy of the Ny Carlsberg Glyptotek, Copenhagen).

A page from Ingholt's diary (Photo: The Palmyra Portrait Project, courtesy of the Ny Carlsberg Glyptotek, Copenhagen).

Letter from the director of the Ny Carlsberg Glyptotek to Harald Ingholt in 1983 (Photo: Ingholt Archive, courtesy of the Ny Carlsberg Glyptotek, Copenhagen, digitalised by the Palmyra Portrait Project).

Harald Ingholt in Palmyra (Photo: Ingholt Archive, courtesy of the Ny Carlsberg Glyptotek, Copenhagen, digitalised by the Palmyra Portrait Project).

Harald Ingholt in the grave of Malku in 1930 (Ingholt Archive, courtesy of the Ny Carlsberg Glyptotek, Copenhagen, digitalised by the Palmyra Portrait Project).

Watercolour drawing by Charles Christensen (Photo: Charles Christensen, courtesy of Mary Ebba Underdown).

Watercolour drawing by Charles Christensen (Photo: Charles Christensen, courtesy of Mary Ebba Underdown).







# The banqueting tesserae of Palmyra: Insights into the religious life of the city

Professor and Director Rubina Raja  
Aarhus University, Denmark

In 1955, Harald Ingholt, together with two French colleagues, published a corpus of the so-called tesserae from Palmyra. These small objects, usually made of clay, were used as entrance tickets for banquets held in the city's sanctuaries. They were often discarded after entrance was gained, and therefore, thousands of them have been found in, among other places, the drains of the banqueting hall situated in the temenos (sanctuary enclosure) of the Sanctuary of Bel.

These tiny objects most often present elaborate iconography as well as inscriptions – usually in Palmyrene Aramaic. The complex and detailed iconography provides us with the richest source in understanding the religious life of Palmyra, which was based on worship of a number of deities organised by a variety of groups of worshippers. These groups were often headed by Palmyrene priests, who were male members of the Palmyrene elite families (cf. section in this report on Palmyrene priests). The inscriptions on the tesserae tell us the names of the worshippers, the sponsors of the banquets and, sometimes, the groups that these sponsors belonged to. Sometimes, the inscriptions even tell us about the food and drink served at these events.

The tesserae, despite the corpus from 1955, remain an understudied resource. Within the framework of the Palmyra Portrait Project, Rubina Raja has studied aspects of these tesserae and has published widely on their importance for the religious life in Palmyra. Based on iconographic studies of the tesserae, it can be concluded that these religious feasts sometimes functioned as occasions where groups that did not necessarily mix came together across social boundaries – which, in Palmyra, was strongly connected to the tribal structure of society. Furthermore, while Palmyrene art, in general, adhere to local traditions, it has also been possible to show that the tesserae in particular provided a medium where iconography that drew on Greco-Roman (glyptic) traditions was integrated and used widely in order to communicate the knowledge that elite layers in Palmyrene society had about the globalised world that they were a part of. So, despite their small sizes, the tesserae are an important group of material to study if we want to understand Palmyrene society and, in particular, its religious life.

## Literature:

Raja, Rubina. 2015a. 'Staging "private" religion in Roman "public" Palmyra: The role of the religious dining tickets (banqueting tesserae)', in Jörg Rüpke and Clifford Ando (eds), *Public and Private in Ancient Mediterranean Law and Religion: Historical and Comparative Studies*, Religionsgeschichtliche Versuche und Vorarbeiten, 65 (Berlin: Walter de Gruyter), pp. 165–186.

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Ingholt, Harald, Henri Seyrig and Jean Starcky. 1955. *Recueil des Tessères de Palmyre* (Paris: P. Geuthner).



*Examination of a tessera at the Ny Carlsberg Glyptotek (Photo: Alphafilm).*



*Front and back of a banqueting tessera with a priest (Photo: Rubina Raja).*

# The Palmyrene inscriptions

Dr. Jean-Baptiste Yon  
Laboratoire Historie et Sources des Mondes Antiques, Université de Lyon

Jean-Baptiste Yon's work on the Palmyrene inscriptions, within the framework of the Palmyra Portrait Project, began with his involvement in the publication of Harald Ingholt's diaries, which recorded the Danish excavations in Palmyra during the 1920s. A great part of his work had never been published, and it was a great opportunity to study these diaries. Now, a number of previously unknown inscriptions, which have improved our knowledge of Palmyrene funerary epigraphy significantly, have been successfully published.

Most of these inscriptions pertain to funerary busts and are an asset to the completion of the database and catalogue of the Palmyra Portrait Project. For the project, the main aim of the epigraphical

work is to now identify new and unpublished inscriptions and to correct and check what was published earlier. Starting with the Ingholt archives in the Ny Carlsberg Glyptotek and proceeding with more than 3000 pieces scattered across the world (many of which have never been subject to in-depth analysis), it will be possible, from an epigraphical point of view, to get insight into the functions of Palmyrene society, family relations and the city's chronology.

A first example of collaborative work is a publication (Signe Krag, Rubina Raja and Jean-Baptiste Yon (forthcoming)) of the Palmyrene collection at the Vatican Museum, where, amongst previously known reliefs, at least one piece remains unpublished.



Funerary portraits from Palmyra, 1884, John Henry Haynes, Wolfe Expedition, Cornell University Library (J. R. Sitlington Sterrett Collection of Archaeological Photographs).



*Herm. Jacobsen fot.*





# Portraits of Palmyrene women

Assistant professor Signe Krag  
Aarhus University

During the time Signe Krag has been employed as an assistant professor in the Palmyra Portrait Project, she has, amongst other things, prepared her dissertation on Palmyrene female portraits for publication. It is expected to be published in the first half of 2018. A generous grant from the Carlsberg Foundation has made it possible to include approximately 400 images – some in colour, some in B/W – in the monograph.

Currently, there are close to 900 female portrait sculptures in the database. Based on these, it has been possible to establish the groundwork for the understanding of Palmyrene women. The female portraits offer intriguing insight into family patterns and family life in the ancient city, and they provide an understanding of the roles held by women in society, as expressed in their funerary portraits. It can now be concluded that women constitute around 40 per cent of the funerary sculpture produced in the city. This is a significant number compared to the religious and civic archaeological material where women are not well represented. Thus, inside the funerary buildings, Palmyrene women are portrayed as playing a significant role in society.

In the monograph, Palmyrene female portraits are examined according to the visuality of the objects and aspects of identity. Here, the style and fashion observed in the portraits are addressed. Krag seeks to clarify how these aspects changed over time, and what this might reveal about female identities in Palmyra. The individual choices observed in the portraits are also explored – something often overlooked in research. When looking at the large variation in, for example, the execution of jewellery worn by women, it is clear that this variation was not only caused by sculptors making different choices during the production of portraits, but it was certainly also choices made by the consumer. The choices were based on various factors, such as preferences in display, cost and fashion. Furthermore, one aspect of the research is also to recontextualise the funerary portraits to reach a better understanding of the funerary sphere and the role of funerary portraits within this sphere. So far, the portraits have mainly been approached through iconographical and epigraphical studies; however, when their original locations inside the funerary buildings are also included in the examination of the portraits, we gain a better understanding of why individual portrait versions were chosen in specific contexts (e.g. loculus bust reliefs, loculus

stelae or sarcophagi), how families were organised inside the tombs, and how the family portraits changed over time. As such, a variety of different aspects in relation to Palmyrene female funerary portraits are explored.

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Krag, Signe. 2017e. 'Women in Palmyrene rituals and religious practices', in Cecilie Brøns and Marie-Louise Nosch (eds), *Textiles and Cult in the Ancient Mediterranean* (Oxford: Oxbow Books), pp. 230–239.

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Loculus bust relief depicting a woman wearing a large amount of jewellery, 200–273 CE, Ny Carlsberg Glyptotek, IN 1069 (Photo: Palmyra Portrait Project, courtesy of the Ny Carlsberg Glyptotek).



# Representations of children from Palmyra, 1st century CE–3rd century CE

Former PhD student Sara Ringsborg  
Aarhus University

This research project was concerned with the representations of children in the funerary and religious sphere of Roman-period Palmyra. This group of portraits have, until now, been substantially understudied by scholars. Children are widely represented – primarily in the funerary sphere – in a variety of constellations, together with other family members or individually. Portraits of children constitute approximately 7 per cent of the total corpus of funerary portraiture from Palmyra, and it is therefore a group of portraits not to be overlooked. Through the study of the children's portraits, one is also able to examine and understand family structures in the ancient city of Palmyra. The children are represented on both loculus reliefs, loculus stelae, banquet reliefs, sarcophagi and wall-paintings. They are typically recognised by different characteristics such as attributes, their smaller size, clothing and, not least, their positions in the constellations. However, exceptions always occur, which means that a detailed study of the children's portraits is needed in order not to keep dwelling on generalisations.

The aim of this research project was to examine the role of children in the representations of the funerary sphere; in many constellations, the children are presented standing in the background. Furthermore, in a specific group of female portraits, women hold a child on their left arm, and children thus appear to have served a function as an attribute. Moreover, children are only mentioned in around half of the funerary representations in which they are included. When children are mentioned in the inscription, they are either referred to by name and affiliation or by affiliation only. Children, boys in particular, often wear embroidered clothes, and both boys and girls are often rendered wearing jewellery. Sometimes, children are rendered in full figure individually on a stele. All of these elements provide them with individual features and thereby an identity.

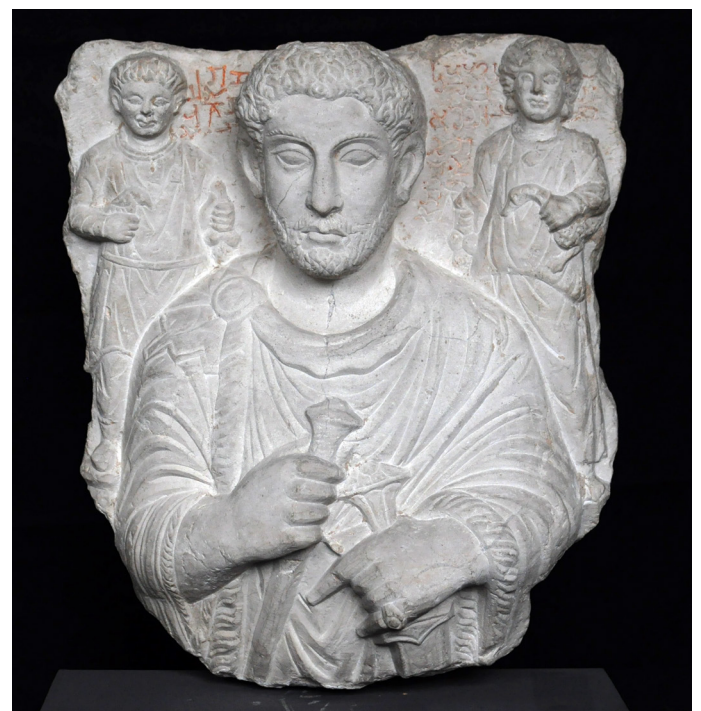
When we look to the public sphere, the situation of children's portraits is different; only two representations of children exist from the religious sphere (one on an altar and one on a votive relief), but none of honorific character have been recovered. Both portraits of children from the religious sphere show them together with an adult, and the children are portrayed in a gesture of worship, with both arms and hands raised. Children are often mentioned in religious dedicatory inscriptions found throughout

the city, indicating that they were involved in religious life; however, only to a certain extent, and we do not know the age of these 'children'. The two representations of children on the altar and the votive relief could indicate that it was possible for children to actively participate in the religious life of Palmyra; however, the material is scarce.

## Literature:

Ringsborg, Sara. 2017a. 'Children's portraits from Palmyra', in Rubina Raja (ed.), *Palmyra: Pearl of the Desert* (Aarhus: AU TRYK), pp. 67–76.

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Loculus relief depicting a male and a boy and a girl, Ny Carlsberg Glyptotek, IN 2763 (Photo: Palmyra Portrait Project, courtesy of the Ny Carlsberg Glyptotek).





Altar depicting a woman and a child, Ny Carlsberg Glyptotek, IN 1080 (Photo: Ana Cecilia Gonzales, courtesy of the Ny Carlsberg Glyptotek).



# The production of funerary portraiture in Roman Palmyra

PhD student Julia Steding  
Aarhus University

Julia Steding's PhD project focuses on multiple production aspects related to the corpus of the funerary portraiture from the Roman city of Palmyra. The outstanding number of funerary portraiture from the city are being collected in a database within the Palmyra Portrait Project, allowing studies on quarries and production processes, the use of tools during three centuries of production, the organisation of the carving process itself as well as the organisation of workshops. Within the project, multiple aspects and groups of Palmyrene portraits are studied, and this PhD project attempts to connect these aspects and bring together different kinds of funerary portraiture by studying economic issues related to depictions of males, females, priests and children.

When trying to reconstruct the production process, all production steps need to be studied. Therefore, the acquisition of material – including the study of quarries around the city – and the study of the material itself are investigated. All objects from the funerary sphere were carved in local limestone, which is interesting when comparing with objects from other cities. Due to the limited access to the region at the moment (due to the civil war), a detailed study of the surroundings cannot be accomplished; however, the *loculus* reliefs, banqueting slabs and sarcophagi that are today spread in museums all over the world can be studied to shed light on what kind of limestone was used by the Palmyrenes to carve the numerous portraits that decorated the tower tombs, temple tombs and hypogea.

The thesis will also investigate the tools that were used to carve the portraits. Therefore, the surface of around 100 objects will be studied in detail, noting every single trace that is detectable on the stone. These case studies are made possible by the Palmyra Portrait Project's visits to various collections, and the investigations will lead to in-depth studies of the different tools and the chronological development of these. The tight chronological timeframe that has been established for the portraits can serve as the basis for tracing the development of tools, based on detected tool marks. Such an investigation will reveal changes in what constituted the preferred tools at different times and also shed light on the connection between tools and techniques and the style chosen for particular types of portraits; did the appearance of a new tool result in newly developed forms (e.g. jewellery), or did the demand for new styles function as incentives for the development of new tools?

The third part will focus on the organisation of the working process. First, who decided – and when, during the process of carving – what the end product should look like? What characterised the relationship between the artist and the costumer, and at which point did they interact? Were pieces pre-produced and customised after the commission or carved from scratch upon commission? Secondly, how was the workshop itself organised? Was there a designated physical space within the city, or are we looking at a group of sculptors relocating/gathering in connection with work? Due to the lack of any excavated workshop in Palmyra, the objects themselves need to be studied with these questions in mind. Partly carved objects that have been found in situ – especially banqueting scenes, including multiple individuals – could assist in answering where and when portraits were carved.

To link the different parts of the PhD thesis, a comprehensive study will focus on the broader economic organisation and on questions of value, the development of style in relation to the production process, and the collaboration between different specialists. Were some specialists only involved in particular parts of the carving process of an object, and were others (e.g. painters) involved in the entire planning process of a portrait? By studying the portraits and reliefs from different periods and by comparing changes with the established chronological timeframe in mind, this thesis will hopefully shed light on all of these questions and be able to reconstruct the process of carving portraits in Roman-period Palmyra.





Close-up of drill holes along earrings, Ny Carlsberg Glyptotek, IN 1056 (Photo: Palmyra Portrait Project, courtesy of the Ny Carlsberg Glyptotek).



Close-up of a loculus relief, Ny Carlsberg Glyptotek, IN 2774 (Photo: Palmyra Portrait Project, courtesy of the Ny Carlsberg Glyptotek).



# The religious life of Dura–Europos

Professor Ted Kaizer  
Durham University / Dale T. Mortensen Senior Fellowship at the Aarhus Institute of Advanced Studies

Ted Kaizer held a Dale T. Mortensen Senior Fellowship at the Aarhus Institute of Advanced Studies (AIAS) from the 1st of February until the 31st of July 2014, during which time he collaborated with the team from the Palmyra Portrait Project. Kaizer's research project concerned 'The religious life of Dura–Europos' – a small town on the Euphrates River, located in Syria, which counts as the city nearest (not only in distance, but also in culture) to Palmyra, with Dura being home to the largest known community of Palmyrene expatriates. If Palmyra was a major and monumental caravan city with a unique visual and bilingual culture, there are several features that make Dura–Europos into what is potentially our best source for day-to-day life in a minor town situated in the periphery of the classical world: the combined discoveries of inscriptions and graffiti in at least ten ancient languages (although publicly the town was 'Greek'); sculptures and frescoes that uniquely combine elements of Classical and Oriental art; the most important papyrological dossier of any military unit in the Roman world; and, above all, more than a dozen pagan sanctuaries, plus a famously painted synagogue and the earliest Christian house church, all set in a rigorously grid-iron city plan and surrounded by well-preserved fortifications. The marvellous findings made at Dura–Europos facilitate the study of life in an ancient provincial small town to a degree that archaeology and history do not usually allow.

During the fellowship, Kaizer built further on the fruitful collaboration that he already had with Rubina Raja and her team (from numerous previous visits to Aarhus – mostly in the context of conferences and seminars). Kaizer and Raja organised a workshop together, held at the AIAS, and he taught two classes on the subject of his research project to Raja's undergraduate students. They also made a couple of research visits to the Ny Carlsberg Glyptotek in Copenhagen to study the collection of tesserae from Palmyra, which Kaizer used as the basis for a talk presented at AIAS. Kaizer and Raja have now submitted a joint article on the symbolism of these tesserae to a leading journal, which is currently being considered for publication. In the aftermath of his fellowship, Kaizer has made further research visits to Denmark to collaborate with team members of the Palmyra Portrait Project, to present a research paper in the Aarhus seminar series focusing on historiography (Kaizer spoke about Franz Cumont's writings on both Palmyra and Dura–Europos), to participate in a workshop organised by Signe Krag and Sara Ringsborg at Aarhus on 'The religious life of women and children at Palmyra', and to participate in an international conference held at the Royal Danish Academy of Sciences and Letters in Copenhagen on 'Revisiting the religious life of Palmyra'.







Temple of Baal-Shamin, Palmyra, Syria (Photo: Rubina Raja).



## Collection visits

The members of the Palmyra Portrait Project have travelled to a number of museums and collections around the world in order to investigate Palmyrene objects, and the project is grateful to the institutions that allowed us to work with their material. From the outset, it was important to measure and photograph all the objects. This enabled project members to add crucial information to the portrait descriptions in the database, and all of this information will be made available to the wider public when the database goes online. Furthermore, project members were able to investigate the objects in the light of their own individual research and study objects in detail; this has facilitated more precise results and has underlined the importance of direct observation.

Ny Carlsberg Glyptotek (Copenhagen, Denmark), March 2012.  
Ny Carlsberg Glyptotek (Copenhagen, Denmark), June 2012.  
Ny Carlsberg Glyptotek (Copenhagen, Denmark), October 2012.  
British Museum (London, United Kingdom), November 2012.  
Ny Carlsberg Glyptotek (Copenhagen, Denmark), November 2012.  
Musée du Louvre (Paris, France), January 2013.  
The Metropolitan Museum of Art (New York, USA), March 2013.  
Yale University Art Gallery (New Haven, USA), March 2013.  
Hecht Museum, University of Haifa (Haifa, Israel), May 2014.  
Musée Biblique de Bethesda (Jerusalem, Israel), May 2014.  
Terra Sancta Museum (Jerusalem, Israel), May 2014.  
The Rockefeller Archaeological Museum (Jerusalem, Israel), May 2014.  
W. F. Albright Institute of Archaeological Research (Jerusalem, Israel), May 2014.

Fondazione Dino ed Ernesta Santarelli (Rome, Italy), July 2014.  
Musei Vaticani (Vatican City, Italy), July 2014.  
Museo di Scultura Antica Giovanni Barracco (Rome, Italy), July 2014.  
Antike am Königsplatz, Glyptothek München (Munich, Germany), May 2015.  
Staatliche Kunstsammlungen (Dresden, Germany), May 2015.  
Yale University Art Gallery (New Haven, USA), September 2015.  
J. Paul Getty Museum (Los Angeles, USA), October 2016.  
Ny Carlsberg Glyptotek (Copenhagen, Denmark), February 2017.  
British Museum (London, United Kingdom), May 2017.  
Ny Carlsberg Glyptotek (Copenhagen, Denmark), May 2017.  
Ny Carlsberg Glyptotek (Copenhagen, Denmark), October 2017.  
Musei Vaticani (Vatican City, Italy), November 2017.  
Museo di Scultura Antica Giovanni Barracco (Rome, Italy), November 2017.

*Background: Members of the project discussing funerary portraits in the British Museum in London (Photo: Sara Ringsborg).*





### The people of Palmyra

These are the surviving Roman statues, which were found at the site of Palmyra. They are the only ones that remain from the city's heyday. They are the only ones that remain from the city's heyday. They are the only ones that remain from the city's heyday.





## The Palmyra Portrait Project lecture series

A year into the Palmyra Portrait Project, a lecture series was initiated. Researchers focusing on Palmyra and related topics are invited to speak about their research on Palmyra to a broader audience. Speakers include project members and external speakers who present papers on a variety of topics related to Palmyra, including Palmyrene funerary portraiture, Palmyrene culture and connected cultural spheres. The lectures are hosted by the Museum of Ancient Art, Aarhus University, and are open to the wider public. Both archaeologists, historians, scientific staff and students frequently attend the lectures. Each lecture is followed by a discussion. Over the course of five years, the lecture series has so far hosted the following events:

### 2013

1st of October 2013

Finn Ove Hvidberg-Hansen

(Aarhus University, Aarhus, Denmark)

“Zenobia: Palmyra’s flerkulturelle dronning”

23rd of October 2013

Jan Stubbe Østergaard

(Ny Carlsberg Glyptotek, Copenhagen, Denmark)

“Skønheden fra Palmyra: Farver på et gravportræt fra Palmyra”

19th of November 2013

Annette Højen Sørensen

(Aarhus University, Aarhus, Denmark)

“Vægmalerier fra grave i Palmyra”

19th of December 2013

Ted Kaizer

(Durham University, Durham, United Kingdom)

“Palmyra on the Euphrates? Or: Ten days in the life of Dura-Europos”

### 2014

4th of February 2014

Tracey Long

(University of Nottingham, Nottingham, United Kingdom)

“What constitutes a portrait in the ancient world?”

4th of March 2014

Kasper Grønlund Evers

(University of Copenhagen, Copenhagen, Denmark)

“Palmyra and its eastern trade in a Eurasian perspective, 1st–3rd cent. CE”

8th of April 2014

Signe Krag

(Aarhus University, Aarhus, Denmark)

“Females in Palmyra”

6th of May 2014

Tommaso Gnoli

(Università di Bologna, Bologna, Italy)

“A ‘notable palmyrenien’: Septimius Worod”

10th of June 2014

Jean-Baptiste Yon

(Laboratoire HiSoMA – Maison de l’Orient et de la Méditerranée)

Jean Pouilloux, Lyon, France)

“The Palmyrene diaspora and the history of trade”

7th of October 2014

Niels Hannestad

(Aarhus University, Aarhus, Denmark)

“Der Ende der antiken Idealstatue”

4th of November 2014

Amalie Skovmøller

(University of Copenhagen, Copenhagen, Denmark)

“Hvor skulptur og maling mødes: Teknik og stil i bemalingen af romerske portrætter fra 1.–3. årh. e. Kr.”

2nd of December 2014

Rubina Raja

(Aarhus University, Aarhus, Denmark)

“Palmyras banketbilletter: Religiøse grupper og ritual kultur i en oaseby”

## 2015

7th of April 2015

Peder Mortensen

(University of Copenhagen, Copenhagen, Denmark)

“Harald Ingholts arkæologiske udgravninger i Palmyra og Hama”

5th of May 2015

Ted Kaizer

(Durham University, Durham, United Kingdom)

“Franz Cumont – Palmyra and Dura-Europos”

2nd of June 2015

Johannes Pedersen

(University of Copenhagen, Copenhagen, Denmark)

“Harald Ingholt og dansk orientalistiks mange facetter”

6th of October 2015

Rubina Raja

(Aarhus University, Aarhus, Denmark)

“Palmyrene funerary portraiture: Portraits between conflict and corpus”

3rd of November 2015

Paola Mior

(Freie Universität Berlin, Berlin, Germany)

“City-hinterland relationship: The case study of the Southwest Palmyrena in Roman time”

14th of December 2015

Anne Ditte Koustrup Høj

(Aarhus University, Aarhus, Denmark)

“Kunstmarkedets aktører og deres betydning for indsamlingen og forskningen af palmyrenske portrætter”

## 2016

2nd of February 2016

Maura Heyn

(University of North Carolina at Greensboro, Greensboro, NC, USA)

“A Cinderella Story? The significance of female attributes in Palmyrene portraiture”

1st of March 2016

Signe Krag

(Aarhus University, Aarhus, Denmark)

“Kvinder og børn i palmyrensk gravskulptur”

5th of April 2016

Helen Ackers

(University of Warwick, Warwick, United Kingdom)

“Regional perspectives on Roman women’s portrait busts”

3rd of May 2016

Sara Ringsborg

(Aarhus University, Aarhus, Denmark)

“Børneportrætter fra Palmyra”

4th of October 2016

Eleonora Cussini

(Università Ca’Foscari Venezia, Venice, Italy)

“On the Palmyrene Table: Epigraphic Sources and Iconography of Food at Palmyra”

1st of November 2016

Michael Blömer

(Aarhus University, Aarhus, Denmark)

“Palmyra’s little known neighbour: Osrhoene and its sculpture”

6th of December 2016

Niels Bargfeldt

(Aarhus University, Aarhus, Denmark)

“Important faces: Grave reliefs with more than one individual (mainly) from the northern Roman frontier”



- 2017**
- 7th of February 2017  
Nathaneal Andrade  
(Binghamton University, New York, NY, USA)  
“Hostile Friends: Zenobia and the Roman imperial court”
- 7th of March 2017  
Sara Ringsborg  
(Aarhus University, Aarhus, Denmark)  
“Children in Palmyrene funerary epigraphy”
- 4th of April 2017  
Michael Blömer  
(Aarhus University, Aarhus, Denmark)  
“Depicting the dead in North Syria: Funerary representations in Roman Commagene and Cyrrhестice”
- 3rd of May 2017  
Julia Steding  
(Aarhus University, Aarhus, Denmark)  
“Money, money, money: Production and value of Palmyrene funerary portraits”
- 6th of June 2017  
Cecilie Brøns  
(Ny Carlsberg Glyptotek, Copenhagen, Denmark) and  
Luise Ørsted Brandt  
(Aarhus Universitet, Aarhus, Denmark)  
“The colours of Palmyra: Ancient polychromy and the application of new natural-scientific methods”
- 13th of June 2017  
Kenneth Lapatin  
(The J. Paul Getty Museum, Los Angeles, CA, USA)  
“Recovering lost wonders of the World: Pheidias’s Athena Parthenos and Zeus Olympios”



Mary T. Boatwright at the conference “Representations of Women and Children in Roman-Period Palmyra”, held in Aarhus in October 2016 (Photo: Palmyra Portrait Project).

## Conferences

### *The World of Palmyra*

16th–18th of December 2013

The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark)

Organisers: Annette Højen Sørensen and Rubina Raja (Aarhus University, Aarhus, Denmark)

Rubina Raja (Aarhus University, Aarhus, Denmark) and Flemming Besenbacher (The Carlsberg Foundation, Copenhagen, Denmark), “Welcome”.

- Andreas Kropp (University of Nottingham, Nottingham, United Kingdom) and Rubina Raja (Aarhus University, Aarhus, Denmark), “The Palmyra Portrait Project: Aims and visions”.
- Maurice Sartre (Institut Français du Proche-Orient, Beirut, Lebanon / Université de Tours, Tours, France), “Zénobie dans l’imaginaire occidental”.
- Fred Albertson (University of Memphis, Memphis, TN, USA), “Typology and workshop attribution in Palmyrene funerary sculpture”.
- Michał Gawlikowski (University of Warsaw, Warsaw, Poland), “The portraits of the Palmyrene royalty”.
- Dagmara Wielgosz-Rondolino (University of Warsaw, Warsaw, Poland), “Portraits from the sanctuary of Allat: New evidence on artists and workshops”.
- Klaus Parlasca (Friedrich-Alexander Universität Erlangen-Nürnberg, Erlangen, Germany), “Probleme palmyrenischer Portrait-Gruppen”.
- Jørgen Christian Meyer (University of Bergen, Bergen, Norway), “Settlements and nomadic networks in the Palmyrene area”.
- Udo Hartmann (Friedrich-Schiller-Universität Jena, Jena, Germany), “What was it like to be a Palmyrene in the age of crisis? Changing Palmyrene identities in the third century AD”.
- Tommaso Gnoli (Università di Bologna, Bologna, Italy), “Banqueting in honour of the gods: Considerations about the Palmyrenean marzeah”.
- Ted Kaizer (Durham University, Durham, United Kingdom), “Divine constellations at Palmyra: Reconsidering the Palmyrene ‘Pantheon’”.
- Jean-Baptiste Yon (Laboratoire HiSoMA – Maison de l’Orient et de la Méditerranée Jean Pouilloux, Lyon, France) and Rubina Raja (Aarhus University, Aarhus, Denmark), “Inscriptions from the necropolis of Palmyra in the diaries of H. Ingholt”.
- Annette Højen Sørensen (Aarhus University, Aarhus, Denmark), “Palmyrene tomb paintings: Contexts and interpretations”.
- Eleonora Cussini (Università Ca’Foscari Venezia, Venice, Italy), “Reconstructing Palmyrene legal language”.
- Finn Ove Hvidberg-Hansen (Aarhus University, Aarhus, Denmark), “Some re-considerations on two Palmyrene monuments”.
- Tracey Long (University of Nottingham, Nottingham, United Kingdom), “Facing the Evidence: How to approach the portraits”.
- Stefan Hauser (Universität Konstanz, Konstanz, Germany), “Family constellations”.
- Jan Stubbe Østergaard (Ny Carlsberg Glyptotek, Copenhagen, Denmark), ““The Beauty of Palmyra”: A case study in the polychromy of Palmyrene funerary portraits”.
- Maura Heyn (The University of North Carolina at Greensboro, Greensboro, NC, USA), “Status and stasis: Looking at women in the Palmyrene tomb”.
- Signe Krag (Aarhus University, Aarhus, Denmark), “Females in group portraiture in Palmyra: A case study of content and meaning”.



- Lucinda Dirven (University of Amsterdam, Amsterdam, The Netherlands), “Beyond the looking glass: A comparison between sculptured portraits from Palmyra and Hatra”.
- Kiyohide Saito (Japanese Society for West Asian Archaeology / Archaeological Institute of Kashihara, Nara, Japan), “Facial reconstruction of YRHY and R4-2 skulls from Tomb C at the Southeast necropolis in Palmyra”.
- Łukasz Sokołowski (University of Warsaw, Warsaw, Poland), “Writing attributes on the funerary stelai of Palmyra: The broader contexts of representation”.
- John Healey (University of Manchester, Manchester, United Kingdom), “Language, law and religion in the Palmyrene Tariff”.
- Maura Heyn (University of North Carolina at Greensboro, Greensboro, NC, USA), “The significance of style: Palmyrene portraiture in its Mediterranean context”.
- Tracey Long (University of Nottingham, Nottingham, United Kingdom), “Ideal of individual? The “non-portrait” female portrait busts of Palmyra”.

#### *Palmyra and the Mediterranean*

26th–27th of January 2015

**The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark)**

**Organiser: Rubina Raja (Aarhus University, Aarhus, Denmark)**

- Rubina Raja (Aarhus University, Aarhus, Denmark), “Welcome and introduction”.
- Eivind Heldaas Seland (University of Bergen, Bergen, Norway), “Linking up: The western networks of Palmyra”.
- Jean-Baptiste Yon (Laboratoire HiSoMA – Maison de l’Orient et de la Méditerranée Jean Pouilloux, Lyon, France), “You can’t get there from here: Itineraries of the Palmyrenes in the Mediterranean”.
- Rubina Raja (Aarhus University, Aarhus, Denmark), “Palmyrene tesserae and the Greco-Roman connection”.
- Leonardo Gregoratti (Durham University, Durham, United Kingdom), “Palmyra and Emesa: Palmyre sans Emèse”.
- Katia Schörle (Brown University, Providence, RI, USA), “Economic integration and Palmyrene networks in the Mediterranean”.

- Annette Højen Sørensen (Aarhus University, Aarhus, Denmark), “Religious aspects in Palmyrene wall painting: Local and Greco-Roman affinities”.
- Eleonora Cussini (Università Ca’Foscari Venezia, Venice, Italy), “Identity and mobility of Palmyrene Jews”.
- Nathanael Andrade (Binghamton University, New York, NY, USA), “Palmyrene military expatriation and its culture in the Roman provinces”.

#### *Funerary Portraiture in Greater Roman Syria*

15th–16th of June 2017

**The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark)**

**Organiser: Rubina Raja (Aarhus University, Aarhus, Denmark)**

**and Michael Blömer (Aarhus University, Aarhus, Denmark)**

- Michael Blömer (Aarhus University, Aarhus, Denmark) and Rubina Raja (Aarhus University, Aarhus, Denmark), “Welcome”.
- Michael Blömer (Aarhus University, Aarhus, Denmark) and Rubina Raja (Aarhus University, Aarhus, Denmark), “Shifting the Paradigms. Research on the Funerary Portraiture of Greater Roman Syria”.

- Andrea De Giorgi (Florida State University, Tallahassee, FL, USA), “Syrians in a Greek Dress? Antiochene Identity and Funerary Reliefs”.
  - Kutalmış Görkay (Ankara University, Ankara, Turkey), “Talking Images. Family Graves in the South Necropoleis in Zeugma”.
  - Jutta Rumscheid (Universität Bonn, Bonn, Germany), “Being Different from Others. About Women’s Clothing in Northern Syria Depicted on Funerary Reliefs from Hierapolis/Manbij and Zeugma”.
  - Michael Blömer (Aarhus University, Aarhus, Denmark), “Funerary Sculpture from the North Syrian Hinterland”.
  - Rubina Raja (Aarhus University, Aarhus, Denmark), “Public and Funerary Portraiture in Palmyra: Portrait Habits at a Cross-road”.
  - Christopher Hallett (UC Berkeley, Berkeley, CA, USA), “The Portrait Mummies of Roman Egypt as Vehicles of Personal Commemoration at the Tomb”.
  - Signe Krag (Aarhus University, Aarhus, Denmark), “Female Funerary Portraiture from Palmyra, Syria”.
  - Sheila Dillon (New York University, New York, NY, USA), “Attic Funerary Portraiture in the Roman Period”.
  - Michael A. Speidel (Universität Zürich, Zürich, Switzerland), “The Designs of Soldiers’ Gravestones in Roman Syria: Imports and Impact”.
  - Helen Ackers (Duke University, Durham, NC, USA), “The Funerary Portrait and the Sepulchral Contexts of “Roman” Sidon”.
  - Karl-Uwe Mahler (Johannes Gutenberg-Universität Mainz, Mainz, Germany), “Female Funerary Portraiture from the Coastal Region of Roman Syria”.
  - Bilal Annan (Institut français du Proche-Orient, Beirut, Lebanon), “Petrified Memories. On Some Funerary Portraits from Roman Lebanon”.
  - Achim Lichtenberger (Westfälische Wilhelms-Universität, Münster, Germany) and Rubina Raja (Aarhus University, Aarhus, Denmark), “Roman Period Portrait Habit in the Funerary Sculpture of Northern Jordan: Local and Foreign Influences and their Implications”.
- Revisiting the Religious Life of Palmyra*  
**21st–22nd of September 2017**  
**The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark)**  
**Organiser: Rubina Raja (Aarhus University, Aarhus, Denmark)**
- Rubina Raja (Aarhus University, Aarhus, Denmark), “Introduction”.
  - Ted Kaizer (Durham University, Durham, United Kingdom), “Patterns of worship at Palmyra: Methods and approaches”.
  - Maurice Sartre (Institut Français du Proche-Orient, Beirut, Lebanon / Université de Tours, Tours, France), “Greek gods in Palmyra”.
  - Tommaso Gnoli (Università di Bologna, Bologna, Italy), “‘Les dieux armés’ in Palmyra: Religious, iconographic and ethnic considerations”.
  - Signe Krag (Aarhus University, Aarhus, Denmark), “Women and religion in Palmyra”.
  - Maura Heyn (University of North Carolina at Greensboro, Greensboro, NC, USA), “Worship or supplication? The significance of the orans pose in Palmyrene art”.
  - Eleonora Cussini (Università Ca’ Foscari Venezia, Venice, Italy), “Images of individual devotion in Palmyrene sources”.



- Aleksandra Kubiak-Schneider (independent researcher), “Bel the Merciful”.
- Jean-Baptiste Yon (Laboratoire HiSoMA – Maison de l’Orient et de la Méditerranée Jean Pouilloux, Lyon, France), “Foreigners and outsiders: The religious life of Palmyra seen from the outside”.
- Eivind Heldaas Seland (University of Bergen, Bergen, Norway), “Portable religion and the Palmyrene diaspora”.
- Lucinda Dirven (University of Amsterdam, Amsterdam, The Netherlands), “Images as windows into the religious life of Palmyra”.
- Nathanael Andrade (Binghamton University, New York, NY, USA), “Palmyra, the Acts of Thomas, and the movement of religious culture through Asia”.
- Achim Lichtenberger (Westfälische Wilhelms-Universität, Münster, Germany) and Rubina Raja (Aarhus Universitet, Aarhus, Denmark), “The so-called ‘curtain of death’ in the Palmyrene funerary sculpture”.
- Dagmara Wielgosz-Rondolino (University of Warsaw, Warsaw, Poland), “Mourning rituals in the Palmyrene tradition: The West or the East?”.



Michael A. Speidel at the conference “Funerary Portraiture in Greater Roman Syria”, held at the Royal Danish Academy of Sciences and Letters in June 2017 (Photo: Palmyra Portrait Project).

## Workshops

### *Workshop on Sculptural Techniques*

June 2012

Ny Carlsberg Glyptotek (Copenhagen, Denmark)

Organisers: Will Wootton (King's College London, London, United Kingdom) and Ben Russell (University of Edinburgh, Edinburgh, United Kingdom)

### *Local Traditions in the Portrait Sculpture in the Roman Near East*

13th of March 2014

Aarhus University (Aarhus, Denmark)

Organiser: Rubina Raja (Aarhus University, Aarhus, Denmark)

- Elise A. Friedland (George Washington University, Washington, D.C., USA), "Portraits and 'not-portraits' in Palmyrene Votive Reliefs".
- Sanne Klaver (University of Amsterdam, Amsterdam, The Netherlands), "Representations of women in Dura-Europos: Paintings as a mirror for a woman's identity".
- Signe Krag (Aarhus University, Aarhus, Denmark), "Cultural traditions in Palmyrene female portraiture".
- Tracey Long (University of Nottingham, Nottingham, United Kingdom), "Origins and influences of female portrait sculpture in early imperial Aphrodisias".
- Karl-Uwe Mahler (Goethe-Universität Frankfurt am Main, Frankfurt am Main, Germany), "Marble portraits of Greek and Roman Syria: A survey of the current state of research".
- Rubina Raja (Aarhus University, Aarhus, Denmark), "Funerary portraits in Palmyra: Between local identities and imperial trends".

### *Positions and Professions in Palmyra, Part I: Positions*

23rd of September 2014

Aarhus University (Aarhus, Denmark)

Organisers: Tracey Long (University of Nottingham, Nottingham, United Kingdom) and Annette Højen Sørensen (Aarhus University, Aarhus, Denmark)

- Vesta Curtis (British Museum, London, United Kingdom), "Parthian haute couture at Palmyra".
- Glenys Davies (University of Edinburgh, Edinburgh, United Kingdom), "The body language of Palmyra and Rome".
- Tracey Long (University of Nottingham, Nottingham, United Kingdom), "Parthian costume and otium in Palmyra".
- Signe Krag (Aarhus University, Aarhus, Denmark), "The use of jewellery in Palmyrene female portraits".
- Andreas Kropp (University of Nottingham, Nottingham, United Kingdom), "Nabataean royal portraiture and insignia of kingship".
- Jean-Baptiste Yon (Laboratoire HiSoMA – Maison de l'Orient et de la Méditerranée Jean Pouilloux, Lyon, France), "Visible epigraphy: Languages, values and hierarchies according to the inscriptions".

### *Positions and Professions in Palmyra, Part II: Professions*

25th of November 2014

Aarhus University (Aarhus, Denmark)

Organisers: Tracey Long (University of Nottingham, Nottingham, United Kingdom) and Annette Højen Sørensen (Aarhus University, Aarhus, Denmark)

- Eleonora Cussini (Università Ca'Foscari Venezia, Venice, Italy), "The pious butcher and the physicians: Palmyrene professions in context".



- Tommaso Gnoli (Università di Bologna, Bologna, Italy), “‘Excuse me, where is the doctor?’ Unattested professionals in Palmyra”.
- Rubina Raja (Aarhus University, Aarhus, Denmark), “Performing priesthood in Palmyra: The funerary portraits”.
- Eivind Heldaas Seland (University of Bergen, Bergen, Norway), “The iconography of Palmyrene caravan trade”.
- Annette Højen Sørensen (Aarhus University, Aarhus, Denmark) and Tracey Long (University of Nottingham, Nottingham, United Kingdom), “Positions and Professions in Palmyra: Two sides of the same coin?”.
- Signe Krag (Aarhus University, Aarhus, Denmark), “Palmyrene funerary buildings and family burial patterns”.

*Representations of Women and Children in Roman Period Palmyra, Part II: The Religious Life of Women, Children and the Family*  
**6th of February 2017**

**Aarhus University (Aarhus, Denmark)**

**Organisers: Signe Krag and Sara Ringsborg (Aarhus University, Aarhus, Denmark)**

- Nathanael Andrade (Binghamton University, New York, NY, USA), “Burying Odainath: Zenobia and women in the funerary life of Palmyra”.
- Ted Kaizer (Durham University, Durham, United Kingdom), “Family connection and religious life at Palmyra”.
- Sanne Klaver (University of Amsterdam, Amsterdam, The Netherlands), “The limits of participation: Palmyrene women in the religious life of the city”.
- Rubina Raja (Aarhus University, Aarhus, Denmark), “It stays in the family: Palmyrene priests and their iconography”.
- Ville Vuolanto (University of Tampere, Tampere, Finland), “Religious participation and the socialization of children in the Roman Empire – and in Palmyra”.

*Representations of Women and Children in Roman Period Palmyra, Part I: Family Structures in Palmyra*

**3rd of October 2016**

**Aarhus University (Aarhus, Denmark)**

**Organisers: Signe Krag and Sara Ringsborg (Aarhus University, Aarhus, Denmark)**

- Mary T. Boatwright (Duke University, Durham, NC, USA), “The imperial family and families in Pannonia and Palmyra”.
- Eleonora Cussini (Università Ca’Foscari Venezia, Venice, Italy), “Daughters and wives: Defining women in Palmyrene inscriptions”.
- Agnes Henning (Humboldt-Universität zu Berlin, Berlin, Germany), “The presentation of matrimony in the tower tombs of Palmyra”.
- Andrea Raat (Ludwig-Maximilians-Universität München, Munich, Germany), “Jewellery depictions on funerary busts from different Palmyrene family tombs”.
- Sara Ringsborg (Aarhus University, Aarhus, Denmark), “Palmyrene funerary representations of children in family constellations”.

*Production Economy in the Region of Greater Syria, Part I: Craftsmen and Production Techniques*

**5th of October 2017**

**Aarhus University (Aarhus, Denmark)**

**Organisers: Rubina Raja and Julia Steding (Aarhus University, Aarhus, Denmark)**

- Jeanine Abdul Massih (Lebanese University, Beirut, Lebanon), “Quarrying stone in Syria and Lebanon”.

- Michael Blömer (Aarhus University, Aarhus, Denmark), “The local production of sculpture in Roman North Syria and the agency of the stone material”.
- Clarissa Blume (Ruhr-Universität Bochum, Bochum, Germany), “The polychromy of Palmyrene portraits: Workmen and colouration”.
- Amanda Claridge (Royal Holloway, University of London, London, United Kingdom), “Methods of carving marble sculpture in the Roman world and the definition of ‘workshops’”.
- Rubina Raja (Aarhus University, Aarhus, Denmark), “Production economy: Questions and lines of enquiry. The case of Palmyra”.
- Julia Steding (Aarhus University, Aarhus, Denmark), “Tracing production processes on Palmyrene portraits”.
- Will Wootton (King’s College London, London, United Kingdom), “Carving the Palmyrene portrait reliefs: Some preliminary observations”.
- Patrick Degryse (Katholieke Universiteit te Leuven, Leuven, Belgium), “Sourcing the stone: State of techniques and implications”.
- Alfred Hirt (University of Liverpool, Liverpool, United Kingdom), “Palmyra, Syria and the supply with ‘imperial’ marble”.
- Julia Lenaghan (University of Oxford, Oxford, United Kingdom), “The sculptors and school of Aphrodisias: A review”.
- Marc Waelkens (Katholieke Universiteit te Leuven, Leuven, Belgium), “The trade of marble and other stone in the eastern Mediterranean”.
- Dagmara Wielgosz-Rondolino (University of Warsaw, Warsaw, Poland), “Syria, Palmyra, and marble trade”.

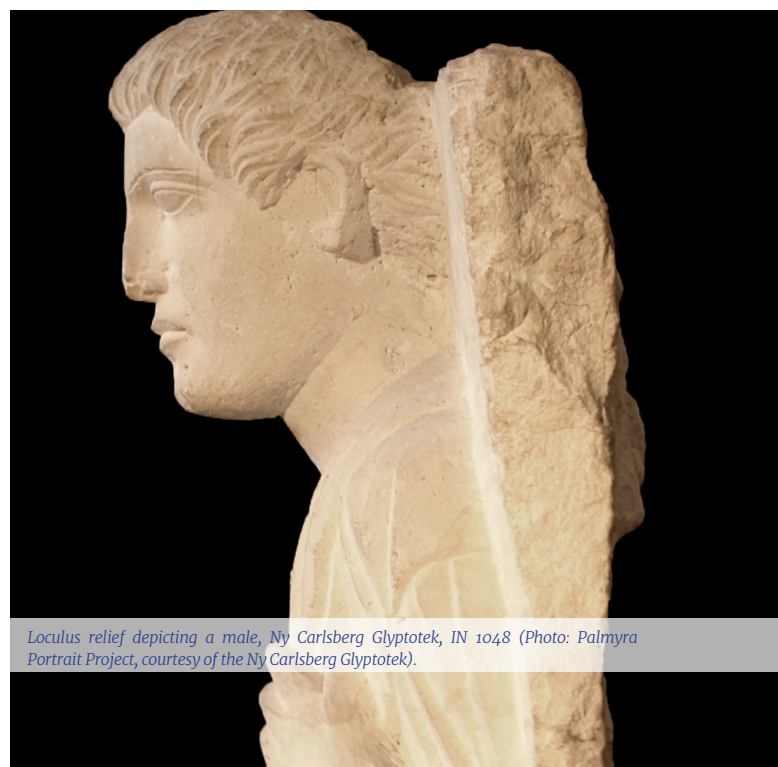
*Production Economy in the Region of Greater Syria, Part II: Network and Trade*

**8th of February 2018**

**Aarhus University (Aarhus, Denmark)**

**Organisers: Rubina Raja and Julia Steding (Aarhus University, Aarhus, Denmark)**

- Colin Adams (University of Liverpool, Liverpool, United Kingdom), “The logistics of stone transport in Roman Syria and Egypt”.
- Jean-Claude Bessac (Le Centre National de la Recherche Scientifique, Montpellier, France), “Les calcaires de Palmyre face aux autres roches de décoration architecturale et de sculpture”.



*Loculus relief depicting a male, Ny Carlsberg Glyptotek, IN 1048 (Photo: Palmyra Portrait Project, courtesy of the Ny Carlsberg Glyptotek).*



## Seminars

### *Portrait Sculpture in the Roman Period: Local Trends and Global Blends*

26th–27th of February 2014

The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark)

Organisers: Rolf Schneider (Ludwig-Maximilians Universität München, Munich, Germany) and Rubina Raja (Aarhus University, Aarhus, Denmark)

- Rubina Raja (Aarhus University, Aarhus, Denmark), “Dressing up for religious action: Priestly dress in Palmyra”.
- Annette Schieck (Deutsches Textilmuseum, Krefeld, Germany), “Depicting material qualities in Palmyrene limestone sculpture”.
- Annette Højen Sørensen (Aarhus University, Aarhus, Denmark), “Achilles’ new clothes: Wall paintings as expressions of dress culture in Palmyra”.

### *AIAS Fellow Seminar*

15th of April 2014

Aarhus University (Aarhus, Denmark)

Organiser: Ted Kaizer (Durham University, Durham, United Kingdom)

- Ted Kaizer (Durham University, Durham, United Kingdom), “Language, topography and religion at Palmyra”.

### *Roman Dress in the Context of Palmyra*

1st of May 2014

Aarhus University (Aarhus, Denmark)

Organisers: Annette Højen Sørensen and Rubina Raja (Aarhus University, Aarhus, Denmark)

- Christopher Degelmann (Universität Erfurt, Erfurt, Germany), “Roman mourning clothes in the literary sources”.
- Berit Hildebrandt (Centre for Textile Research, Copenhagen, Denmark), “Roman imperial luxury dress”.
- Signe Krag (Aarhus University, Aarhus, Denmark), “Textiles and drapery in Palmyrene female portrait busts”.
- Tracey Long (University of Nottingham, Nottingham, United Kingdom), “Parthian robes as the costume of choice in the Palmyrene funerary portraits”.

### *AIAS Fellow Seminar: Palmyrene Portraiture*

28th of May 2014

Aarhus University and Aarhus Institute of Advanced Studies (Aarhus, Denmark)

Organisers: Ted Kaizer (Durham University, Durham, United Kingdom) and Rubina Raja (Aarhus University, Aarhus, Denmark)

- Stefan Hauser (Universität Konstanz, Konstanz, Germany), “Palmyra and Parthian art: Some preliminary thoughts”.
- Ted Kaizer (Durham University, Durham, United Kingdom), “Language, topography and religion at Palmyra”.
- Martin Kolb (Universität Konstanz, Konstanz, Germany), “The tomb of Zabd’ateh and Moqîmû: The question of individuality in portraiture and reconstructing a plundered tomb”.
- Rubina Raja (Aarhus University, Aarhus, Denmark), “Introduction to the project and presentation on priestly representations”.
- Esther Schallenberg (Universität Konstanz, Konstanz, Germany), “The tomb of Artaban: Family constellations”.
- Marie-Claire Scheider (Universität Konstanz, Konstanz, Germany), “The tomb of Shallamallat: Dating the portraits”.

- Łukasz Sokołowski (University of Warsaw, Warsaw, Poland), “Portraiture in Roman Syria”.
- Annette Højen Sørensen (Aarhus University, Aarhus, Denmark), “The Tomb of the Three Brothers”.



*View towards the Sanctuary of Bel, Palmyra, Syria (Photo: Rubina Raja).*



# Presentations

## 2012

Rubina Raja, “Palmyrene funerary sculpture: Individualisation or collectivity”, conference: Locating the Individual in Roman Funerary Culture, Aarhus University (Aarhus, Denmark), 11th of May 2012.

Rubina Raja, “Præsentation af Palmyra Portræt Projektet og dets database”, seminar: Traveling Cultures, Aarhus University (Aarhus, Denmark), 16th of May 2012.

Rubina Raja, “Feasting with the dead: Lived religion in Palmyra”, conference: The 11th EASR Annual Conference, Södertörn University (Stockholm, Sweden), 25th of October 2012.

Rubina Raja, “Palmyra Portræt Projektet”, University of Copenhagen (Copenhagen, Denmark), 15th of November 2012.

## 2013

Rubina Raja, “Palmyra Portræt Projektet”, Aarhus University (Aarhus, Denmark), 10th of January 2013.

Rubina Raja, “Palmyrenische Porträts im Kontext: ‘Portrait Habit’ an der Peripherie des Imperium Romanum”, Friedrich-Schiller Universität Jena (Jena, Germany), 25th of January 2013.

Signe Krag, “Kvinder i grav og by: En gennemgang af fremstillingen af kvinder i private og offentlige rum i Palmyra”, conference: Klassisk Arkæologisk Seminar, University of Copenhagen (Copenhagen, Denmark), 22nd of February 2013.

Rubina Raja, “Palmyrenske portrætter i kontekst: Portrætvene i den romerske verdens periferi”, Aarhus University (Aarhus, Denmark), 1st of March 2013.

Annette Højen Sørensen, “Wall paintings in Palmyrene tombs”, congress: The 18th International Congress of Classical Archaeology, National Museum of Roman Art (Merida, Spain), 16th of May 2013.

Rubina Raja and Andreas Kropp, “The Palmyra Portrait Project”, congress: The 18th International Congress of Classical Archaeology, National Museum of Roman Art (Merida, Spain), 16th of May 2013.

Signe Krag, “The visibility of females in civic and religious spaces in Palmyra”, Aarhus University (Aarhus, Denmark), 14th of June 2013.

Rubina Raja, “Staging ‘private’ religion in Roman ‘public’ Palmyra”, conference: Public and Private in Ancient Mediterranean Law and Religion: An Historical and Comparative Conference, Max Weber Centre (Erfurt, Germany), 4th of July 2013.

Signe Krag, “The secrets of funerary buildings in Palmyra”, conference: Secrecy Seminar, Aarhus University (Aarhus, Denmark), 6th of September 2013.

Rubina Raja, “Palmyrene portraits in context: Portrait habit in the periphery of the Roman Empire”, guest lecture: New Research in Classical Archaeology, German Archaeological Institute in Rome (Rome, Italy), 26th of September 2013.

Rubina Raja, “In and out of contexts: The tesserae from Palmyra and their multiple meanings”, conference: The Role of Objects: Creating Meaning in Situations, Haus Hainstein (Eisenach, Germany), 10th of October 2013.

Annette Højen Sørensen, “Vægmalier fra grave i Palmyra”, lecture series: Palmyra Portrait Project Lecture Series, Antikmuseet (Aarhus, Denmark), 19th of November 2013.

Signe Krag, “Females in Palmyrene group portraiture: A case study of content and meaning”, conference: The World of Palmyra, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 17th of December 2013.

Rubina Raja and Andreas Kropp, “The Palmyra Portrait Project: Aims and visions”, conference: The World of Palmyra, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 16th of December 2013.

Rubina Raja and Jean-Baptiste Yon, "Inscriptions from the necropolis of Palmyra in the diaries of H. Ingholt", conference: The World of Palmyra, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 17th of December 2013.

Annette Højen Sørensen, "Palmyrene tomb paintings: Contexts and interpretations", conference: The World of Palmyra, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 17th of December 2013.

#### 2014

Rubina Raja, "Palmyrenische Porträts im Kontext: 'Portrait Habit' an der Peripherie des Imperium Romanum", Ludwig-Maximilians-Universität München (Munich, Germany), 13th of January 2014.

Rubina Raja, "Palmyrenische Porträts im Kontext: 'Portrait Habit' an der Peripherie des Imperium Romanum", Friedrich-Schiller Universität Jena, Germany, 25th of January 2014.

Tracey Long, "What constitutes a Portrait in the Ancient World?", lecture series: Palmyra Portrait Project Lecture Series, Antikmuseet (Aarhus, Denmark), 4th of February 2014.

Tracey Long, "The iconography of the portraits", seminar: Portrait Sculpture in the Roman Period: Local Trends and Global Blends, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 26th of February 2014.

Annette Højen Sørensen, "Palmyrene tomb paintings", seminar: Portrait Sculpture in the Roman Period: Local Trends and Global Blends, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 26th of February 2014.

Signe Krag, "Female portraiture in Palmyra". seminar: Portrait Sculpture in the Roman Period: Local Trends and Global Blends, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 26th of February 2014.

Rubina Raja, "The Palmyra Portrait Project: Visions and aims", seminar: Portrait Sculpture in the Roman Period: Local Trends and Global Blends, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 26th of February 2014.

Rubina Raja, "Introduction", seminar: Portrait Sculpture in the Roman Period: Local Trends and Global Blends, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 26th of February 2014.

Rubina Raja, "Det romerske Syrien", University of Southern Denmark (Odense, Denmark), 7th of March 2014.

Tracey Long, "Origins and influences of female portrait sculpture in early imperial Aphrodisias", workshop: Local Traditions in Portrait Sculpture in the Roman Near East, Aarhus University (Aarhus, Denmark), 13th of March 2014.

Signe Krag, "Cultural traditions in Palmyrene female portraits", workshop: Local Traditions in Portrait Sculpture in the Roman Near East, Aarhus University (Aarhus, Denmark), 13th of March 2014.

Rubina Raja, "Funerary portraits in Palmyra between local identities and imperial trends", workshop: Local Traditions in Portrait Sculpture in the Roman Near East, Aarhus University (Aarhus, Denmark), 13th of March 2014.

Signe Krag, "Does space matter? A re-evaluation of Palmyrene portraiture", workshop: Exploring Methods in Ancient Visual Culture Studies, Kunsthalle zu Kiel (Kiel, Germany), 22nd of March 2014.

Signe Krag, "Females in Palmyra", lecture series: Palmyra Portrait Project Lecture Series, Antikmuseet (Aarhus, Denmark), 8th of April 2014.

Tracey Long, "Parthian robes as the costume of choice in the Palmyrene funerary portraits", seminar: Roman Dress in the Context of Palmyra, Aarhus University (Aarhus, Denmark), 1st of May 2014.



Annette Højen Sørensen, “Achilles’ new clothes: Wall paintings as expressions of dress culture in Palmyra”, seminar: Roman Dress in the context of Palmyra, Aarhus University (Aarhus, Denmark), 1st of May 2014.

Signe Krag, “Textiles and drapery in Palmyrene female portraits”, seminar: Roman Dress in the Context of Palmyra, Aarhus University (Aarhus, Denmark), 1st of May 2014.

Rubina Raja, “Dressing up for religious action: Priestly dress in Palmyra”, seminar: Roman Dress in the Context of Palmyra, Aarhus University (Aarhus, Denmark), 1st of May 2014.

Rubina Raja, “Priestly representations in Palmyra”, seminar: Palmyrene Portraiture, Aarhus Institute for Advanced Studies (Aarhus, Denmark), 27th of May 2014.

Rubina Raja, “The Palmyra Portrait Project: Aims and visions”, conference: Hatra, Palmyra, Edessa, University of Oxford (Oxford, United Kingdom), 14th of July 2014.

Rubina Raja, “Romanizing Palmyra”, conference: The 20th Annual Meeting of the European Association of Archaeologists, Istanbul Technical University (Istanbul, Turkey), 11th of September 2014.

Signe Krag, “The use of jewellery in female portraits”, workshop: Positions and Professions in Palmyra, Part I: Positions, Aarhus University (Aarhus, Denmark), 23rd of September 2014.

Rubina Raja, “Funerary portraiture in Palmyra: Portrait habit in a Roman provincial city”, conference: Images du Pouvoir: Le Portrait Grec et Son Utilization dans le monde Antique, Paris–Sorbonne University (Paris, France), 3rd of October 2014.

Rubina Raja, “Zukunftsvisionen im Grab: Grabporträts und Gesellschaft in Palmyra”, Westfälische Wilhelms–Universität Münster (Münster, Germany), 4th of November 2014.

Rubina Raja, “Performing priesthood in Palmyra: The funerary portraits”, workshop: Positions and Professions in Palmyra, Part II: Professions, Aarhus University (Aarhus, Denmark), 25th of November 2014.

Rubina Raja, “Palmyras banketbilletter: Religiøse grupper og ritual kultur i en oaseby”, lecture series: Palmyra Portrait Project Lecture Series, Antikmuseet (Aarhus, Denmark), 2nd of December 2014.

Rubina Raja, “Reading religious identity through material culture: The case of the banqueting tesserae in Palmyra”, Max Planck Institute for Social Anthropology (Halle, Germany), 11th of December 2014.

## 2015

Signe Krag, “The use of the embroidered tunic in Palmyrene female funerary portraits”, conference: The 116th Annual Meeting of the Archaeological Institute of America, Sheraton New Orleans (New Orleans, USA), 9th of January 2015.

Rubina Raja, “You can leave your hat on: The Palmyrene priestly modius”, conference: Beyond Duty: Interacting with Religious Professionals and Appropriating Tradition in the Imperial Era, Max Weber Centre for Advanced Cultural and Social Studies (Erfurt, Germany), 14th of January 2015.

Rubina Raja, “The Palmyrene banqueting tesserae and the Greco-Roman influence”, conference: Palmyra and the Mediterranean, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 26th of January 2015.

Rubina Raja, “Die Tesserae von Palmyra”, Universität zu Köln (Cologne, Germany), 1st of February 2015.

Rubina Raja, “Heritage, archaeology and conflict”, University of Stirling (Stirling, United Kingdom), 5th of March 2015.

Rubina Raja, “Portrait habit in Roman Palmyra”, University of Edinburgh (Edinburgh, United Kingdom), 5th of March 2015.

Rubina Raja, “Depicting the dead: Reflecting the living. Palmyrene funerary portraiture”, seminar: London Roman Art Seminar, University of London (London, United Kingdom), 9th of March 2015.

Rubina Raja, "Palmyrene funerary portraiture in the Roman period", Durham University (Durham, United Kingdom), 10th of March 2015.

Annette Højen, "Kunstmarkedets aktører og deres betydning for indsamlingen og forskningen i palmyrenske portrætter", lecture series: Palmyra Portrait Project Lecture Series, Antikmuseet (Aarhus, Denmark), 8th of April 2015.

Rubina Raja, "Palmyra: Den seneste udvikling", Aarhus University (Aarhus, Denmark), 24th of June 2015.

Rubina Raja, "Lived ancient religion: Banqueting and tesserae from Palmyra", congress: The World Congress of the International Association for the History of Religions, Universität Erfurt (Erfurt, Germany), 27th of August 2015.

Rubina Raja, "Palmyra Portræt Projektet: Portrætter mellem krig og kunstmarked", University of Copenhagen (Copenhagen, Denmark), 15th of September 2015.

Rubina Raja, "Marketing illicitly exported cultural heritage objects: The case of Palmyra", conference: Fighting the Looting of Syria's Cultural Heritage, Sofia Hotel Balkan (Sofia, Bulgaria), 16th of September 2015.

Rubina Raja, "Portraits between corpus and conflict: The Palmyra Portrait Project", Antikmuseet (Aarhus, Denmark), 6th of October 2015.

Rubina Raja, "Unraveling urbanism through a 'high definition archaeology' approach: A 3D historiography of concepts of the ancient city", Max Planck Society (Berlin, Germany), 22nd of October 2015.

Rubina Raja, "Er tidlig kristen billeddannelse et storbyfænomen?", Løgumkloster (Løgumkloster, Denmark), 28th of October 2015.

Rubina Raja, "Den antikke storby som kulturel og religiøs smeltedigel", Løgumkloster (Løgumkloster, Denmark), 28th of October 2015.

Rubina Raja, "Den antikke storby som kulturel og religiøs smeltedigel", Løgumkloster (Løgumkloster, Denmark), 28th of October 2015.

Rubina Raja, "The impact of humanities in a changing world: The Palmyra Portrait Project", Antikmuseet (Aarhus, Denmark), 30th of October 2015.

Rubina Raja, "The Palmyra Portrait Project: Digitizing archives and digging in diaries", PhD course: Archive Archaeology: Archiving and Collecting the Past, Aarhus University (Aarhus, Denmark), 16th of November 2015.

Rubina Raja, "The history and current situation of world heritage sites in Syria with special attention to Palmyra", seminar: Cultural Heritage at Risk: The Role of Museums in War and Conflict, Medelhavsmuseet (Stockholm, Sweden), 26th of November 2015.

Rubina Raja, "The virtual market for cultural heritage object: The case of objects from Palmyra", conference: Nordisk Fagkonferanse om Ulovlig Handel med Kulturgjenstander, National Library of Norway (Oslo, Norway), 2nd of December 2015.

Rubina Raja, "Networking beyond death: Social networks in Palmyra: The funerary evidence", conference: Sinews of Empire: Networks and Regional Interaction in the Roman Near East and Beyond, Norwegian Institute at Athens (Athens, Greece), 4th of December 2015.

## 2016

Rubina Raja, "Untold Palmyrene stories: Unravelling Palmyrene funerary portraits", Medelhavsmuseet (Stockholm, Sweden), 14th of January 2016.

Rubina Raja, "Palmyra Portrait Project: Danish archaeology in a globalised and politicised world", The Carlsberg Academy (Copenhagen, Denmark), 27th of January 2016.

Rubina Raja, "Le Tombeau des trois freres à Palmyre", École Normale Supérieure (Paris, France), 3rd of February 2016.



Rubina Raja, “Palmyra: History and heritage of a lost and found city”, Uppsala Universitet (Visby, Sweden), 16th of February 2016.

Signe Krag, “Kvinder og børn i palmyrensk gravskulptur”, lecture series: Palmyra Portrait Project Lecture Series, Antikmuseet (Aarhus, Denmark), 1st of March 2016.

Rubina Raja, “Palmyrenske portrætter mellem krig og kunstmarked”, seminar: Gammel Testamente Seminar, University of Copenhagen (Copenhagen, Denmark), 1st of April 2016.

Rubina Raja, “Palmyra, archaeology, history, the Danish connection and the current situation”, Danish University Extension (Aarhus, Denmark), 2nd of April 2016.

Rubina Raja, “Portraying the Palmyrenes: The funerary reliefs from Palmyra”, conference: Life in Palmyra: Life for Palmyra, University of Warsaw (Warsaw, Poland), 22nd of April 2016.

Sara Ringsborg, “Børneportrætter fra Palmyra”, lecture series: Palmyra Portrait Project Lecture Series, Antikmuseet (Aarhus, Denmark), 3rd of May 2016.

Rubina Raja, “Palmyrene funerary portraiture: Individualization and group identity”, symposium: Palmyra: Mirage in the Desert, The Metropolitan Museum of Art (New York, USA), 23rd of May 2016.

Rubina Raja, “Palmyrene funerary portraits: Diversity and uniformity in a portrait habit in the Roman Near East”, Julius-Maximilians-Universität Würzburg (Würzburg, Germany), 28th of June 2016.

Rubina Raja, “Palmyra in the Syrian desert: Or why basic research matters”, Alto Adige (Olang, Italy), 13th of September 2016.

Sara Ringsborg, “Palmyra og Palmyra Portræt Projektet”, Ny Carlsberg Glyptotek (Copenhagen, Denmark), 16th of September 2016.

Rubina Raja, “Palmyra i den syriske ørken”, Ældre Sagen (Aarhus, Denmark), 26th of September 2016.

Rubina Raja, “Arkæologisk forskning i krisezoner: AU’s klassisk arkæologiske forskningsprojekter i Mellemøsten”, The Learned Society of Aarhus (Aarhus, Denmark), September 27th of 2016.

Rubina Raja, “Vidensbrunch”, Danish University Extension (Aarhus, Denmark), 28th of September 2016.

Sara Ringsborg, “Palmyrene funerary representations of children in family constellations”, workshop: Representations of Women and Children in Roman Period Palmyra, Part I: Family Structures in Palmyra, Aarhus University (Aarhus, Denmark), 3rd of October 2016.

Signe Krag, “Palmyrene funerary buildings and family burial patterns”, workshop: Representations of Women and Children in Roman Period Palmyra, Part I: Family Structures in Palmyra, Aarhus University (Aarhus, Denmark), 3rd of October 2016.

Rubina Raja, “Palmyrene funerary portraits: A Roman-period portrait habit”, Berkeley University (Berkeley, USA), 20th of October 2016.

Rubina Raja, “The Palmyra Portrait Project: Preserving cultural heritage in a time of conflict”, The Getty Villa (Los Angeles, USA), 22nd of October 2016.

Rubina Raja, “Conflict archaeology and preserving cultural heritage: The case of the funerary portraits from Palmyra”, University of Texas (Austin, USA), 28th of October 2016.

Signe Krag, “Funerary buildings and portraiture in Roman Period Palmyra”, conference: Porträt als Massenphänomen, Universität zu Köln /Cologne, Germany), 18th of November 2016.

## 2017

Sara Ringsborg, “Representations of children in Palmyrene funerary sculpture from the first to the third century CE”, conference: The 118th Annual Meeting of the Archaeological Institute of America, University of Toronto (Toronto, Canada), 8th of January 2017.

Rubina Raja and Maura Heyn, "The function of attributes in Palmyrene portraiture", conference: The 118th Annual Meeting of the Archaeological Institute of America, University of Toronto (Toronto, Canada), 8th of January 2017.

Rubina Raja, "Palmyrene priests: Positions or professions?", conference: The 118th Annual Meeting of the Archaeological Institute of America, University of Toronto (Toronto, Canada), 8th of January 2017.

Rubina Raja, "Funerary sculpture in Palmyra: The Palmyra Portrait Project", conference: The 118th Annual Meeting of the Archaeological Institute of America, University of Toronto (Toronto, Canada), 8th of January 2017.

Signe Krag, "The portrayal of women on sarcophagi and banquet reliefs", conference: The 118th Annual Meeting of the Archaeological Institute of America, University of Toronto (Toronto, Canada), 8th of January 2017.

Rubina Raja, "It stays in the family: Palmyrene priests and their iconography", conference: Representations of Women and Children in Roman Period Palmyra, Part II, Aarhus University (Aarhus, Denmark), 6th of February 2017.

Sara Ringsborg, "Children in Palmyrene funerary epigraphy", lecture series: Palmyra Portrait Project Lecture Series, Antikmuseet (Aarhus, Denmark), 7th of March 2017.

Rubina Raja, "Dialogue evening with Bjørn Nørgaard and Rubina Raja", Ny Carlsberg Glyptotek (Copenhagen, Denmark), 16th of March 2017.

Rubina Raja, "The Palmyrene funerary portraits: A portrait habit between East and West", Humboldt-Universität zu Berlin (Berlin, Germany), 26th of April 2017.

Rubina Raja, "Negotiating social and cultural interaction through priesthoods: The iconography of priesthood in Palmyra", Universität zu Köln (Cologne, Germany), 27th of April 2017.

Julia Steding, "Money, money, money: Production and value of

Palmyrene funerary portraits", lecture series: Palmyra Portrait Project Lecture Series, Antikmuseet (Aarhus, Denmark), 3rd of May 2017.

Rubina Raja, "Karavanebyen Palmyra", Danish University Extension (Copenhagen, Denmark), 9th of May 2017.

Signe Krag, "Portraying Palmyrene women: First century BC to third century AD", Durham University (Durham, United Kingdom), 11th of May 2017.

Rubina Raja and Michael Blömer, "Shifting the paradigms: Research on the funerary portraiture of Greater Roman Syria", conference: Funerary Portraiture in Greater Roman Syria, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 15th of June 2017.

Rubina Raja, "Public and funerary portraiture in Palmyra: Portrait habits at a crossroad", conference: Funerary Portraiture in Greater Roman Syria, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 15th of June 2017.

Signe Krag, "Female funerary portraiture from Palmyra, Syria", conference: Funerary Portraiture in Greater Roman Syria, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 15th of June 2017.

Signe Krag, "Women and religion in Palmyra", conference: Revisiting the Religious Life of Palmyra, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 22nd of September 2017.

Rubina Raja, "The so-called 'curtain of death' in the Palmyrene funerary sculpture", conference: Revisiting the Religious Life of Palmyra, The Royal Danish Academy of Sciences and Letters (Copenhagen, Denmark), 22nd of September 2017.

Rubina Raja, "Production economy: Questions and lines of enquiry: The case of Palmyra", workshop: Production Economy in the Region of Greater Syria, Part I: Craftsmen and Production Techniques, Aarhus University (Aarhus, Denmark), 5th of October 2017.



Julia Steding, “Production and value of Palmyrene funerary portraiture”, workshop: Production Economy in the Region of Greater Syria, Part I: Craftsmen and Production Techniques, Aarhus University (Aarhus, Denmark), 5th of October 2017.

Rubina Raja, “Palmyra: A network node at the centre or at the edge? A matter of perspective”, UrbNet (Aarhus, Denmark), 9th of October 2017.

Sara Ringsborg, “Status, age and gender in the Palmyrene funerary portraits of children”, conference: ARACHNE VIII: Ages, Ageing and Old Age in the Greco-Roman World, University of Gothenburg (Gothenburg, Sweden), 25th of October 2017.

Signe Krag, “Palmyrene funerary portraits: First century BC to third century AD”, Archäologisches Kolloquium, Universität zu Köln (Cologne, Germany), 7th of November 2017.

Rubina Raja, “Karavanebyen Palmyra”, Danish University Extension (Aarhus, Denmark), 22nd of November 2017.

## 2018

Rubina Raja, “The Palmyra Portrait Project: Visual representations from the funerary sphere in Palmyra”, Rijksuniversiteit Groningen (Groningen, The Netherlands), 5th of February 2018.

## Video presentations

### 2015

Rubina Raja, “Rubina Raja: Modtager af EliteForskprisen 2015”, Ministry of Higher Education and Science (Copenhagen, Denmark), 25th of February 2015: <https://www.youtube.com/watch?v=MYJKYpObqkE>.

### 2016

Rubina Raja, “Statement”, Ny Carlsberg Glyptotek (Copenhagen, Denmark), 5th of February 2016: <https://www.youtube.com/watch?v=fkGicuZCic>.

Rubina Raja, “The Palmyra Portrait Project”, Ny Carlsberg Glyptotek (Copenhagen, Denmark), 5th of February 2016: <https://www.youtube.com/watch?v=VeCLdDr7FaI>.

Rubina Raja, “Derfor er oldtidsbyen Palmyra unik”, Danish University Extension (Aarhus, Denmark), 9th of March 2016: <https://www.youtube.com/watch?v=MacbZHEV56w>.

Rubina Raja, “SuperTanker: Rubina Raja”, Aarhus University (Aarhus, Denmark), 26th of May 2016: <https://www.youtube.com/watch?v=UC-8CpKFwkY>.

Rubina Raja, “The Palmyra Portrait Project: Preserving cultural heritage in a time of conflict”, The Getty Villa (Los Angeles, USA), 22nd of October 2016: <https://www.youtube.com/watch?v=WkY2lA6wzkY>.

### 2017

Rubina Raja and Fred Albertson, “Faces of ancient Palmyra”, The J. Paul Getty Museum (Los Angeles, USA), 8th of February 2017: <https://www.youtube.com/watch?v=8-FPXtLHow>.





Palmyrene child with bird, IN 1083 (Photo: Ingholt Archive, courtesy of the Ny Carlsberg Glyptotek).



## Publications

### 2013

Raja, Rubina. 2013. 'Gravportræterne i Palmyra: Mellem krig og kunstmarked', *SFINX*, 36.4: 168–169.

### 2014

Kropp, Andreas and Rubina Raja. 2014. 'The Palmyra Portrait Project', *Syria. Archéologie, Art et Histoire*, 91: 393–405.

Raja, Rubina and Andreas Kropp. 2014. 'The Palmyra Portrait Project', in José Mariá Álvarez Martínez, Trinidad Nogales Basarrate and Isabel Rodà de Llanza (eds), *Proceedings of the XVIIIth International Congress of Classical Archaeology*, 2, Centre and Periphery in the Ancient World (Merida: Museo Nacional de Arte Romano), pp. 1223–1226.

Sørensen, Annette Højen. 2014. 'Revisiting a painted tomb in Palmyra', in José Mariá Álvarez Martínez, Trinidad Nogales Basarrate and Isabel Rodà de Llanza (eds), *Proceedings of the XVIIIth International Congress of Classical Archaeology*, 2, Centre and Periphery in the Ancient World (Merida: Museo Nacional de Arte Romano), pp. 1227–1230.

### 2015

Krag, Signe. 2015. 'The secrets of the funerary buildings in Palmyra during the Roman period', in Eva Mortensen and Sine Grove Saxkjær (eds), *Revealing and Concealing in Antiquity: Textual and Archaeological Approaches to Secrecy* (Aarhus: Aarhus University Press), pp. 105–118.

Raja, Rubina. 2015. 'Staging "private" religion in Roman "public" Palmyra: The role of the religious dining tickets (banqueting tesseræ)', in Jörg Rüpke and Clifford Ando (eds), *Public and Private in Ancient Mediterranean Law and Religion: Historical and Comparative Studies*, Religionsgeschichtliche Versuche und Vorarbeiten, 65 (Berlin: Walter de Gruyter), pp. 165–186.

Raja, Rubina. 2015. 'Palmyrene funerary portrait in context: Portrait habit between local traditions and imperial trends', in Jane Fejfer, Mette Moltesen and Annette Rathje (eds), *Tradition: Transmission of Culture in the Ancient World*, Acta Hyperborea, 14 (Copenhagen: Museum Tusculanum), pp. 329–361.

Raja, Rubina. 2015. 'Palmyra Portræt Projektet: Fra kollektivt forskningsprojekt til internationalt knudepunkt', *Det Unge Akademis Årsskrift*, 2014: 10–13.

Raja, Rubina. 2015. 'From studying portraits to documenting Syria's cultural heritage: Introduction', in Rubina Raja and Annette Højen Sørensen (eds), *Harald Ingholt and Palmyra* (Aarhus: Museum of Ancient Art), pp. 10–13.

Raja, Rubina. 2015. 'Fra portrætforskning til dokumentation af Syriens kulturarv: Introduktion', in Rubina Raja and Annette Højen Sørensen (eds), *Harald Ingholt og Palmyra* (Aarhus: Museum of Ancient Art), pp. 10–13.

Raja, Rubina. 2015. 'Book review of Roman Palmyra: Identity, Community, and State Formation, by Andrew M. Smith II', *American Journal of Archaeology*, 119.3: 2 pp.

Raja, Rubina. 2015. 'Cultic dining and religious patterns in Palmyra: The case of the Palmyrene Banqueting Tesseræ', in Stephan Faust, Martina Seifert and Leon Ziemer (eds), *Antike. Architektur. Geschichte: Festschrift für Inge Nielsen zum 65. Geburtstag*, Gateways. Hamburger Beiträge zur Archäologie und Kulturgeschichte des antiken Mittelmeerraumes, 3 (Aachen: Shaker Verlag), pp. 181–200.

Raja, Rubina and Annette Højen Sørensen. 2015. 'The "Beauty of Palmyra" and Qasr Abjad (Palmyra): New discoveries in the archive of Harald Ingholt', *Journal of Roman Archaeology* 28.11: 439–450.

Raja, Rubina and Annette Højen Sørensen (eds.). 2015. *Harald Ingholt and Palmyra* (Aarhus: Museum of Ancient Art).

Raja, Rubina and Annette Højen Sørensen (eds.). 2015. *Harald Ingholt og Palmyra* (Aarhus: Museum of Ancient Art).



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Krag, Signe. 2016. 'Females in group portraits in Palmyra', in Andreas Kropp and Rubina Raja (eds), *The World of Palmyra*, Palmyrene Studies, 1 (Copenhagen: The Royal Danish Academy of Sciences and Letters), pp. 180–193.

Krag, Signe and Rubina Raja. 2016. 'Representations of women and children in Palmyrene funerary loculus reliefs, loculus stelae and wall paintings', *Zeitschrift für Orient-Archäologie*, 9: 134–178.

Kropp, Andreas and Rubina Raja. (eds). 2016. *The World of Palmyra*, Palmyrene Studies, 1 (Copenhagen: The Royal Danish Academy of Sciences and Letters).

Kropp, Andreas and Rubina Raja. 2016. 'The world of Palmyra at Copenhagen', in Andreas Kropp and Rubina Raja (eds), *The World of Palmyra*, Palmyrene Studies, 1 (Copenhagen: The Royal Danish Academy of Sciences and Letters), pp. 7–16.

Long, Tracey. 2016. 'Facing the evidence: How to approach the portraits', in Andreas Kropp and Rubina Raja (eds), *The World of Palmyra*, Palmyrene Studies, 1 (Copenhagen: The Royal Danish Academy of Sciences and Letters), pp. 135–149.

Raja, Rubina. 2016. 'Editor's Abstract', in Andreas Kropp and Rubina Raja (eds), *The World of Palmyra*, Palmyrene Studies, 1 (Copenhagen: The Royal Danish Academy of Sciences and Letters), p. 1.

Raja, Rubina. 2016. 'The history and current situation of world heritage sites in Syria: The case of Palmyra', in Kurt Almqvist and Louise Belfrage (eds), *Cultural Heritage at Risk: The Role of Museums in War and Conflict* (Stockholm: Axess), pp. 27–47.

Raja, Rubina. 2016. 'Representations of priests in Palmyra: Methodological considerations on the meaning of the representation of priesthood in the funerary sculpture from Roman-period Palmyra', *Religion in the Roman Empire* 2.1: 125–146.

Raja, Rubina. 2016. 'In and out of contexts: Explaining religious complexity through the banqueting tesseræe from Palmyra', *Religion in the Roman Empire* 2.3: 340–371.

Raja, Rubina. 2016. 'Illegal trade and export of cultural goods: The case of the Palmyrene funerary portraiture', in Dima Chahin and Inge Lindblom (eds), *Fighting the Looting of Syria's Cultural Heritage: Report from the Sofia Conference 16 September 2015* (Oslo: Norwegian Institute for Cultural Heritage Research), pp. 11–12.

Raja, Rubina. 2016. 'Danske pionerer i Palmyra: Den danske Palmyra-forskning i et historiografisk perspektiv', *Carlsbergfondet Årsskrift*, 2016: 56–63.

Ringsborg, Sara. 2016. *Representations of Children in Palmyrene Funerary Sculpture from the 1st Century AD to the 3rd Century AD* (unpublished MA thesis, Aarhus University).

Sørensen, Annette Højen. 2016. 'Palmyrene tomb paintings in context', in Andreas Kropp and Rubina Raja (eds), *The World of Palmyra*, Palmyrene Studies, 1 (Copenhagen: The Royal Danish Academy of Sciences and Letters), pp. 103–117.

**2017**

Høj, Anne Ditte Koustrup. 2017. 'Palmyrene portraiture and illegal trade in art and antiquities', in Rubina Raja (ed.), *Palmyra: Pearl of the Desert* (Aarhus: AU TRYK), pp. 30–37.

Høj, Anne Ditte Koustrup. 2017. 'Palmyrenske portrætter og kunstmarkeder', in Rubina Raja (ed.), *Palmyra: Ørkenens Perle* (Aarhus: AU TRYK), pp. 30–37.

Krag, Signe. 2017. 'Changing identities, changing positions: Jewellery in Palmyrene female portraits', in Tracey Long & Annette Højen Sørensen (eds), *Positions and Professions in Palmyra*, Palmyrene Studies, 2 (Copenhagen: The Royal Danish Academy of Sciences and Letters), pp. 36–51.

- Krag, Signe. 2017. 'Women in Palmyra', in Rubina Raja (ed.), *Palmyra: Pearl of the Desert* (Aarhus: SUN-TRYK), pp. 56–65.
- Krag, Signe. 2017. 'Kvinder i Palmyra', in Rubina Raja (ed.), *Palmyra: Ørkenens Perle* (Aarhus: AU TRYK), pp. 56–65.
- Krag, Signe. 2017. 'Familieportrætter fra Palmyra', *SFINX*, 40.4: 20–25.
- Krag, Signe. 2017. 'Women in Palmyrene rituals and religious practices', in Cecilie Brøns and Marie-Louise Nosch (eds), *Textiles and Cult in the Ancient Mediterranean* (Oxford: Oxbow Books), pp. 230–239.
- Long, Tracey and Annette Højen Sørensen (eds). 2017. *Positions and Professions in Palmyra*, Palmyrene Studies, 2 (Copenhagen: The Royal Danish Academy of Sciences and Letters).
- Long, Tracey and Annette Højen Sørensen. 2017. 'Introduction', in Tracey Long and Annette Højen Sørensen (eds), *Positions and Professions in Palmyra*, Palmyrene Studies, 2 (Copenhagen: The Royal Danish Academy of Sciences and Letters), pp. 7–19.
- Long, Tracey. 2017. 'The use of the Parthian costume in funerary portraiture in Palmyra', in Tracey Long and Annette Højen Sørensen (eds), *Positions and Professions in Palmyra*, Palmyrene Studies, 2 (Copenhagen: The Royal Danish Academy of Sciences and Letters), pp. 68–83.
- Meyer, Jørgen Christian. 2017. 'Palmyra: A metropolis in the Syrian Desert', in Rubina Raja (ed.), *Palmyra: Pearl of the Desert* (Aarhus: AU TRYK), pp. 38–47.
- Meyer, Jørgen Christian. 2017. 'Palmyra: En storby på den syriske tørsteppe', in Rubina Raja (ed.), *Palmyra: Ørkenens Perle* (Aarhus: AU TRYK), pp. 38–47.
- Praisler, Nino. 2017. *Palmyrene Portraits and their Genesis* (unpublished MA thesis, Julius-Maximilians-Universität Würzburg).
- Raja, Rubina. 2017. "'You can leave your hat on": Priestly representations from Palmyra: Between visual genre, religious importance and social status', in Richard Gordon, Georgia Petridou and Jörg Rüpke (eds), *Beyond Priesthood: Religious Entrepreneurs and Innovators in the Roman Empire* (Berlin: De Gruyter), pp. 417–442.
- Raja, Rubina. 2017. 'To be or not to be depicted as a priest in Palmyra: A matter of representational spheres and societal values', in Tracey Long and Annette Højen Sørensen (eds), *Positions and Professions in Palmyra*, Palmyrene Studies, 2 (Copenhagen: The Royal Danish Academy of Sciences and Letters), pp. 115–130.
- Raja, Rubina (ed.). 2017. *Palmyra: Ørkenens Perle* (Aarhus: AU TRYK).
- Raja, Rubina (ed.). 2017. *Palmyra: Pearl of the Desert* (Aarhus: AU TRYK).
- Raja, Rubina. 2017. 'Palmyra-forskningen i Norden: Redaktørens indledning', in Rubina Raja (ed.), *Palmyra: Ørkenens Perle* (Aarhus: AU TRYK), pp. 6–9.
- Raja, Rubina. 2017. 'Nordic research on Palmyra: From the editor', in Rubina Raja (ed.), *Palmyra: Pearl of the Desert* (Aarhus: AU TRYK), pp. 6–9.
- Raja, Rubina. 2017. 'Palmyra: Ørkenens perle', in Rubina Raja (ed.), *Palmyra: Ørkenens Perle* (Aarhus: AU TRYK), pp. 10–19.
- Raja, Rubina. 2017. 'Palmyra: Pearl of the fesert', in Rubina Raja (ed.), *Palmyra: Pearl of the Desert* (Aarhus: AU TRYK), pp. 10–19.
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- Ringsborg, Sara. 2017. 'Children's portraits from Palmyra', in Rubina Raja (ed.), *Palmyra: Pearl of the Desert* (Aarhus: AU TRYK), pp. 66–75.
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**2018**

Krag, Signe and Rubina Raja. 2018. 'Representations of women and children in Palmyrene banqueting reliefs and sarcophagus scenes', *Zeitschrift für Orientarchäologie*, 10: 196–227.

## Public outreach

### Radio

Rubina Raja, "Krig og konflikt truer verdens kulturarv", P1 Eftermiddag (Danmarks Radio), 24th of February 2015.

Rubina Raja, "Islamisk Stat har vundet kontrol over Palmyra", P1 Eftermiddag (Danmarks Radio), 21st of May 2015.

Rubina Raja, "Cultural heritage in the Middle East", P1 Eksistens (Danmarks Radio), 22nd of June 2015.

Rubina Raja, "Arkæolog Rubina Raja overvåger det illegale marked af kulturgenstande fra den syriske ørken for at undersøge Islamisk Stat", Radio24Syv, 4th of July 2015.

Rubina Raja, "Arkæolog Khaled al-Assad døde tirsdag en heltemodig død i sit forsvar for Palmyras kulturskatte", Radio24Syv, 20th of August 2015.

Rubina Raja, "Palmyra: The crisis", Radio24Syv, 20th of August 2015.

Rubina Raja, "Jordan and the situation in Syria", Radio24Syv, 14th of September 2015.

Rubina Raja, "Religionsrapport om Palmyra", P1 Religionsrapport, 13th of October 2015.

Rubina Raja, "Palmyra in Syria", P4 Eftermiddag (Danmarks Radio), 21st of October 2015.

Rubina Raja, "Museum of lost objects: Palmyra and the Palmyra Portrait Project", BBC World Radio and Radio 4, 5th of November 2015.

Rubina Raja, "Frankrig vil beskytte den syriske kulturarv", P1 Eftermiddag (Danmarks Radio), 25th of November 2015.

Rubina Raja, "Palmyra Portræt Projektet", P1 Eftermiddag (Danmarks Radio), 26th of November 2015.

Rubina Raja, "Kulturarv i Syrien", P1 Eftermiddag (Danmarks Radio), 15th of March 2016.

Rubina Raja, "The situation in Palmyra: The Syrian State retakes Palmyra", Radio France International, 28th of March 2016.

Rubina Raja, "Palmyra generobres af den syriske Stat: Lokaltetens status quo", Radio24Syv, 29th of March 2016.

Rubina Raja, "Zenobia and Palmyra", Radio24Syv, 30th of March 2016.

Rubina Raja, "On the discussion about the potential reconstruction of Palmyra", P1 Eftermiddag (Danmarks Radio), 12th of April 2016.

Rubina Raja, "Palmyra: En perle i Syriens ørken: 24 spørgsmål til professoren", Radio24Syv, 26th of November 2016.

Rubina Raja, "Palmyra and Syria's cultural heritage and the current situation", P1 Morgen (Danmarks Radio), 19th of December 2016.

### TV

Rubina Raja, "Efter overtagelse af Palmyra: IS kontrollerer nu halvdelen af Syrien", TV2 News, 21st of May 2015.

Rubina Raja, "Culture in the conflict zone", SVT, 17th of September 2015.

Rubina Raja, "Cultural heritage and conflict in Palmyra, Syria, Cultural Heritage at Risk: The Role of museums on war and conflict", Axess TV, 16th–17th of January 2016.

Rubina Raja, "Indslag om den syriske stats indtagelse af Palmyra", TV2 News, 24th of March 2016.

Rubina Raja, "Videnskaben holder fødselsdag: Det Kongelige Danske Videnskabernes Selskabs 275 års jubilæum", Go' Morgen Danmark, 13th of November 2017.

### Online media

Rubina Raja, "Konflikter udfordrer arkæologien", Altinget, 26th of September 2014.

Rubina Raja, "Palmyra udstilling på Antikmuseet", BURT: Børne og Ungdoms TV, 3rd of April 2015.

Rubina Raja, "Centerleder Rubina Raja værner om Syriens største antikke kulturarv", Danish National Research Foundation, 20th of May 2015.

Rubina Raja, "Dansk arkæolog kan give bombesprængte gravtårne i Palmyra nyt liv", DR Kultur, 21st of October 2015.

Rubina Raja, "Palmyra: Islamisk Stat udgraver uvurderlig kulturarv med bulldozere", Videnskab.dk, 26th of May 2015.

Rubina Raja, "Århusiansk forskningsprojekt kan hjælpe med rekonstruktion i Palmyra", Bygningskultur Danmark, 25th of October 2015.

Rubina Raja, "Palmyra: Fortidens og fremtidens by", Peblish, 17th of February 2016.

Rubina Raja, "The Palmyra Portrait Project", Deutsche Presse Agentur, 14th of March 2016.

Rubina Raja, "A trove could help archaeologists trying to protect Syria's heritage", Deutsche Presse Agentur, 16th of March 2016.

Rubina Raja, "Faces of ancient Palmyra", Getty Research Institute, 24th of October 2016.

Rubina Raja, "About Palmyra and upcoming on-line exhibition at the Getty Research Institute", Getty Research Institute, 24th of October 2016.

Rubina Raja, "Fokus på illegal handel", Blue Shields, 3rd of January 2017.

Rubina Raja, "Funerary portraiture helps scholars reconstruct the social history of ancient Palmyra", The Iris: Behind the Scenes at the Getty, 24th of February 2017.

Rubina Raja, "Open data: Fantastisk ide eller bureaukratisk mareridt?", Videnskab.dk, 7th of November 2017.

### Newspapers and magazines

Rubina Raja, "Dansk arkæolog holder snor i stjålen syrisk kulturarv", Kristeligt Dagblad, 18th of May 2015.

Rubina Raja, "Islamisk Stat besætter antik by og dræber hundredevis", Politiken, 21st of May 2015.

Rubina Raja and Sune Haugbølle, "Palmyras minder", Weekendavisen, 17th of July 2015.

Rubina Raja, "Verdens kulturarv sprængt i stumper og stykker: Derfor er Palmyra en særlig by", BT, 8th of October 2015.

Rubina Raja, "Palmyra Portræt Projektet", DM Natur og Kultur, 5th of November 2015.

Rubina Raja, "The Palmyra Portrait Project", Klassekampen, 19th of November 2015.

Rubina Raja, "About the Palmyra Portrait Project", Magasinet Udvikling, 15th of November 2015.

Rubina Raja, "Håbet kan ligge i Aarhus", Klassekampen, 28th of November 2015.

Rubina Raja, "Den danske vogter af Palmyras kulturarv", DM Natur og Kultur, 8th of December 2015.

Rubina Raja, "Værker fra verden: Sten med sjæl", Magasinet Udvikling, 12th of December 2015.

Rubina Raja, "Skønhed og død i Palmyra", Berlingske Tidende, 9th of February 2016.



Rubina Raja, “Palmyra efter IS: Så ødelagt er byen”, Ekstra Bladet, 29th of March 2016.

Rubina Raja, “Lær af fortiden”, Fall Programme 2016 for the Danish University Extension, 22th of June 2016.

Rubina Raja, “Russisk drone viser ødelæggelsen af kulturarv i Palmyra”, Politiken: Kultur, 15th of February 2017.

Rubina Raja, “Red verdenskulturen før det er for sent”, Politiken: Kultur, 16th of February 2017.

Rubina Raja, “Krig og Kulturarv”, Weekendavisen: Ideer, 15th of September 2017.

## Exhibitions

### *Harald Ingholt og Palmyra*

1st of February 2015–30th of September 2015

Museum of Ancient Art (Aarhus, Denmark)

(Curators Rubina Raja and Annette Højen Sørensen, Aarhus University (Aarhus, Denmark))

### Complementary publications

Raja, Rubina and Annette Højen Sørensen (eds). 2015. *Harald Ingholt and Palmyra* (Aarhus: Museum of Ancient Art).

Raja, Rubina and Annette Højen Sørensen (eds). 2015. *Harald Ingholt og Palmyra* (Aarhus: Museum of Ancient Art).

### *Palmyra: Loss and Remembrance*

1st of April 2018–31st of August 2019

The J. Paul Getty Museum (Los Angeles, USA)

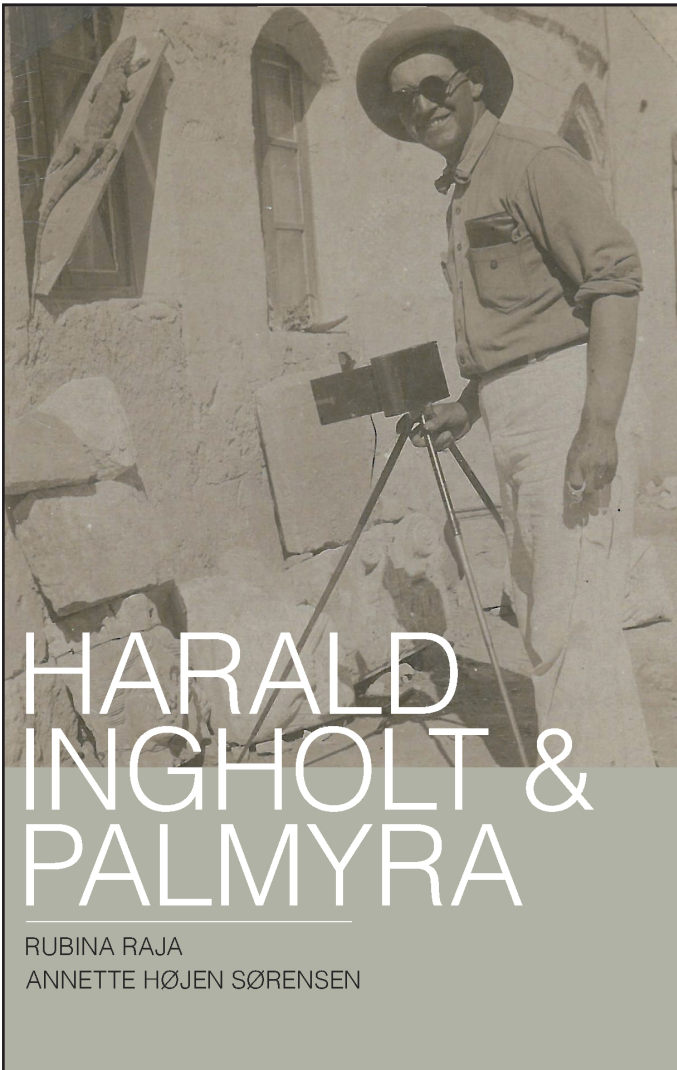
(Associate Curator Kenneth Lapatin, The J. Paul Getty Museum (Los Angeles, USA) / Curator Anne Marie Nielsen, Ny Carlsberg Glyptotek (Copenhagen, Denmark))



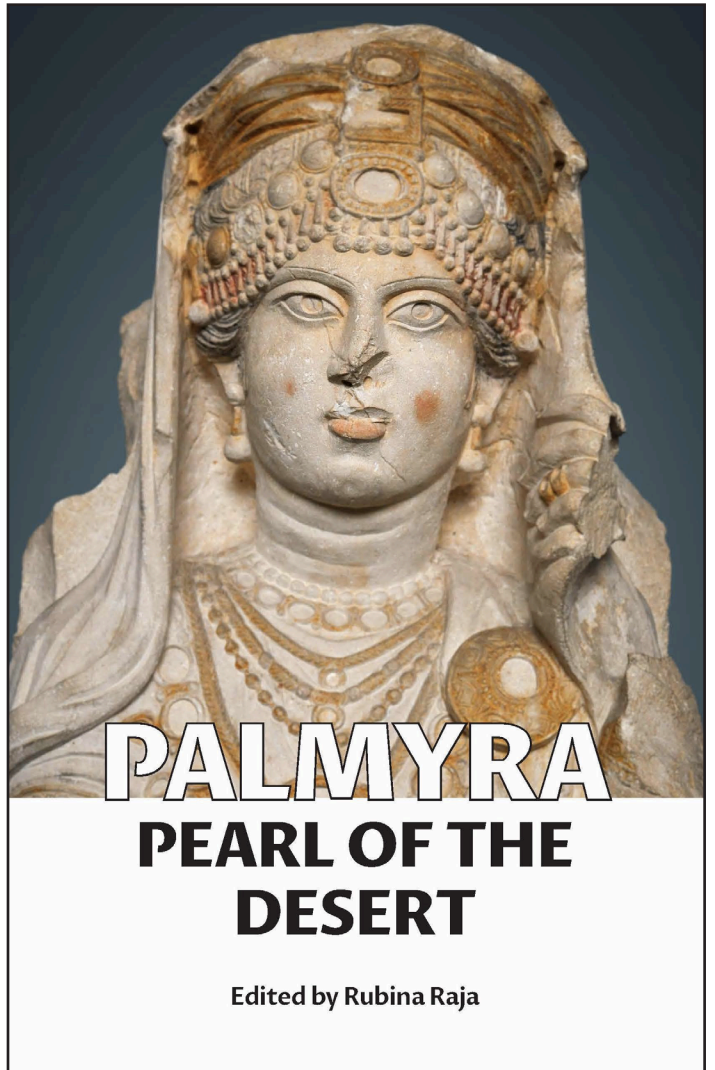
A collection of books, catalogues and photos about Palmyra (Photo: Palmyra Portrait Project).



Locus reliefs, on loan from the Ny Carlsberg Glyptotek, were the highlights of the exhibition (Photo: Palmyra Portrait Project).



Front covers of two publications that have been published within the project.



## Visiting researchers

14th–15th June 2012

Ben Russell

University of Edinburgh (Edinburgh, United Kingdom)

14th–15th June 2012

Will Wootton

King's College London (London, United Kingdom)

1st of October 2013

Finn Ove Hvidberg-Hansen

Aarhus University (Aarhus, Denmark)

23rd of October 2013

Jan Stubbe Østergaard

Ny Carlsberg Glyptotek (Copenhagen, Denmark)

19th of November 2013

Annette Højen Sørensen

Aarhus University (Aarhus, Denmark)

16th–18th of December 2013

Andreas Kropp

University of Nottingham (Nottingham, United Kingdom)

16th–18th of December 2013

Annette Højen Sørensen

Aarhus University (Aarhus, Denmark)

16th–18th of December 2013

Dagmara Wielgosz-Rondolino

University of Warsaw (Warsaw, Poland)

16th–18th of December 2013

Eleonora Cussini

Università Ca' Foscari Venezia (Venice, Italy)

16th–18th of December 2013

Finn Ove Hvidberg-Hansen

Aarhus University (Aarhus, Denmark)

16th–18th of December 2013

Fred Albertson

University of Memphis (Memphis, TN, USA)

16th–18th of December 2013

Jan Stubbe Østergaard

Ny Carlsberg Glyptotek (Copenhagen, Denmark)

16th–18th of December 2013

Jean-Baptiste Yon

Laboratoire HiSoMA – Maison de l'Orient et de la Méditerranée

Jean Pouilloux (Lyon, France)

16th–18th of December 2013

Jørgen Christian Meyer

University of Bergen (Bergen, Norway)

16th–18th of December 2013

Kiyohide Saito

Japanese Society for West Asian Archaeology / Archaeological

Institute of Kashihara (Nara, Japan)

16th–18th of December 2013

Klaus Parlasca

Friedrich-Alexander Universität Erlangen-Nürnberg (Erlangen,

Germany)

16th–18th of December 2013

Lucinda Dirven

University of Amsterdam (Amsterdam, The Netherlands)

16th–18th of December 2013

Łukasz Sokołowski

University of Warsaw (Warsaw, Poland)

16th–18th of December 2013

Maura Heyn

University of North Carolina at Greensboro (Greensboro, NC, USA)



16th–18th of December 2013

Maurice Sartre  
Institut Français du Proche-Orient (Beirut, Lebanon) / Université  
de Tours (Tours, France)

16th–18th of December 2013

Michał Gawlikowski  
University of Warsaw (Warsaw, Poland)

16th–18th of December 2013

Stefan Hauser  
Universität Konstanz (Konstanz, Germany)

16th–18th of December 2013

Tommaso Gnoli  
Università di Bologna (Bologna, Italy)

16th–18th of December 2013

Tracey Long  
University of Nottingham (Nottingham, United Kingdom)

16th–18th of December 2013

Udo Hartmann  
Friedrich-Schiller-Universität Jena (Jena, Germany)

16th–19th of December 2013

Ted Kaizer  
Durham University (Durham, United Kingdom)

4th of February 2014

Tracey Long  
University of Nottingham (Nottingham, United Kingdom)

26th–27th of February 2014

Rolf Schneider  
Ludwig-Maximilians Universität München (Munich, Germany)

25th of February 2014

Andreas Schmidt-Colinet  
Universität Wien (Vienna, Austria)

4th of March 2014

Kasper Grønlund Evers  
University of Copenhagen (Copenhagen, Denmark).

13th of March 2014

Elise A. Friedland  
George Washington University (Washington, D.C., USA)

13th of March 2014

Karl-Uwe Mahler  
Goethe-Universität Frankfurt am Main (Frankfurt am Main,  
Germany)

13th of March 2014

Sanne Klaver  
University of Amsterdam (Amsterdam, The Netherlands)

13th of March 2014

Tracey Long  
University of Nottingham (Nottingham, United Kingdom)

15th of April 2014

Ted Kaizer  
Durham University (Durham, United Kingdom)

1st of May 2014

Annette Højen Sørensen  
Aarhus University (Aarhus, Denmark)

1st of May 2014

Annette Schieck  
Deutsches Textilmuseum (Krefeld, Germany)

1st of May 2014

Berit Hildebrandt  
Centre for Textile Research (Copenhagen, Denmark)

1st of May 2014

Christopher Degelmann  
Universität Erfurt (Erfurt, Germany)

1st of May 2014  
Tracey Long  
University of Nottingham (Nottingham, United Kingdom)

6th of May 2014  
Tommaso Gnoli  
Università di Bologna (Bologna, Italy)

28th of May 2014  
Annette Højen Sørensen  
Aarhus University (Aarhus, Denmark)

28th of May 2014  
Esther Schallenberg  
Universität Konstanz (Konstanz, Germany)

28th of May 2014  
Łukasz Sokołowski  
University of Warsaw (Warsaw, Poland)

28th of May 2014  
Marie-Claire Schneider  
Universität Konstanz (Konstanz, Germany)

28th of May 2014  
Martin Kolb  
Universität Konstanz (Konstanz, Germany)

28th of May 2014  
Stefan Hauser  
Universität Konstanz (Konstanz, Germany)

28th of May 2014  
Ted Kaizer  
Durham University (Durham, United Kingdom)

10th of June 2014  
Jean-Baptiste Yon  
Laboratoire HiSoMA – Maison de l'Orient et de la Méditerranée  
Jean Pouilloux (Lyon, France)

23rd of September 2014  
Andreas Kropp  
University of Nottingham (Nottingham, United Kingdom)

23rd of September 2014  
Annette Højen Sørensen  
Aarhus University (Aarhus, Denmark)

23rd of September 2014  
Glenys Davies  
University of Edinburgh (Edinburgh, United Kingdom)

23rd of September 2014  
Jean-Baptiste Yon  
Laboratoire HiSoMA – Maison de l'Orient et de la Méditerranée  
Jean Pouilloux (Lyon, France)

23rd of September 2014  
Tracey Long  
University of Nottingham (Nottingham, United Kingdom)

23rd of September 2014  
Vesta Curtis  
British Museum (London, United Kingdom)

7th of October 2014  
Niels Hannestad  
Aarhus University (Aarhus, Denmark)

4th of November 2014  
Amalie Skovmøller  
University of Copenhagen (Copenhagen, Denmark)

25th of November 2014  
Annette Højen Sørensen  
Aarhus University (Aarhus, Denmark)

25th of November 2014  
Eivind Heldaas Seland  
University of Bergen (Bergen, Norway)

25th of November 2014

Eleonora Cussini

Università Ca' Foscari Venezia (Venice, Italy)

25th of November 2014

Tommaso Gnoli

Università di Bologna (Bologna, Italy)

25th of November 2014

Tracey Long

University of Nottingham (Nottingham, United Kingdom)

26th–27th of January 2015

Annette Højen Sørensen

Aarhus University (Aarhus, Denmark)

26th–27th of January 2015

Eivind Heldaas Seland

University of Bergen (Bergen, Norway)

26th–27th of January 2015

Eleonora Cussini

Università Ca' Foscari Venezia (Venice, Italy)

26th–27th of January 2015

Jean-Baptiste Yon

Laboratoire HiSoMA – Maison de l'Orient et de la Méditerranée

Jean Pouilloux (Lyon, France)

26th–27th of January 2015

John Healey

University of Manchester (Manchester, United Kingdom)

26th–27th of January 2015

Katia Schörle

Brown University (Providence, RI, USA)

26th–27th of January 2015

Leonardo Gregoratti

Durham University (Durham, United Kingdom)

26th–27th of January 2015

Maura Heyn

University of North Carolina at Greensboro (Greensboro, NC, USA)

26th–27th of January 2015

Nathanael Andrade

Binghamton University (New York, NY, USA)

26th–27th of January 2015

Tracey Long

University of Nottingham (Nottingham, United Kingdom)

7th of April 2015

Peder Mortensen

University of Copenhagen (Copenhagen, Denmark)

5th of May 2015

Ted Kaizer

Durham University (Durham, United Kingdom)

2nd of June 2015

Johannes Pedersen

University of Copenhagen (Copenhagen, Denmark)

2nd of June 2015

Jørgen Bæk Simonsen

University of Copenhagen (Copenhagen, Denmark)

3rd–5th of November 2015

Paola Mior

University of Udine (Udine, Italy)

14th of December 2015

Anne Ditte Høj

Aarhus University (Aarhus, Denmark)

18th–20th of January 2016

Eivind Heldaas Seland

University of Bergen (Bergen, Norway)



- 2nd of February 2016  
Maura Heyn  
University of North Carolina at Greensboro (Greensboro, NC, USA)
- 4th–7th of April 2016  
Helen Ackers  
University of Oxford (Oxford, United Kingdom)
- 6th of April 2016  
Christopher Hallett  
UC Berkeley (Berkeley, CA, USA)
- 2nd–4th of October 2016  
Agnes Henning  
Humboldt-Universität zu Berlin (Berlin, Germany)
- 2nd–4th of October 2016  
Andrea Raat  
Ludwig-Maximilians-Universität München (Munich, Germany)
- 2nd–4th of October 2016  
Eleonora Cussini  
Università Ca' Foscari Venezia (Venice, Italy)
- 2nd–4th of October 2016  
Mary T. Boatwright  
Duke University (Durham, NC, USA)
- 1st of November 2016  
Michael Blömer  
Aarhus University (Aarhus, Denmark)
- 6th of December 2016  
Niels Bargfeldt  
Aarhus University (Aarhus, Denmark)
- 18th–20th of January 2017  
Eivind Heldaas Seland  
University of Bergen (Bergen, Norway)
- 6th of February 2017  
Sanne Klaver  
University of Amsterdam (Amsterdam, The Netherlands)
- 6th of February 2017  
Ted Kaizer  
Durham University (Durham, United Kingdom)
- 6th of February 2017  
Ville Vuolanto  
University of Tampere (Tampere, Finland)
- 6th–7th of February 2017  
Nathaneal Andrade  
Binghamton University (New York, NY, USA)
- 7th–9th of February 2017  
Jean-Claude Bessac  
Le Centre National de la Recherche Scientifique (Montpellier, France)
- 4th of April 2017  
Michael Blömer  
Aarhus University (Aarhus, Denmark)
- 6th of June 2017  
Luise Ørsted Brandt  
Aarhus University (Aarhus, Denmark)
- 6th–7th of June 2017  
Cecilie Brøns  
Ny Carlsberg Glyptotek (Copenhagen, Denmark)
- 7th of June 2017  
Niels Hannestad  
Aarhus University (Aarhus, Denmark)
- 12th–17th of June 2017  
Kenneth Lapatin  
J. Paul Getty Museum (Los Angeles, CA, USA)

13th–17th of June 2017  
Achim Lichtenberger  
Westfälische Wilhelms-Universität (Münster, Germany)

13th–17th of June 2017  
Christopher Hallett  
UC Berkeley (Berkeley, CA, USA)

13th–18th of June 2017  
Michael A. Speidel  
Universität Zürich (Zürich, Switzerland)

14th–17th of June 2017  
Andrea De Giorgi  
Florida State University (Tallahassee, FL, USA)

14th–17th of June 2017  
Bilal Annan  
Institut français du Proche-Orient (Beirut, Lebanon)

14th–17th of June 2017  
Helen Ackers  
Duke University (Durham, NC, USA)

14th–17th of June 2017  
Jutta Rumscheid  
Universität Bonn (Bonn, Germany)

14th–17th of June 2017  
Karl-Uwe Mahler  
Johannes Gutenberg-Universität Mainz (Mainz, Germany)

14th–17th of June 2017  
Kutalmış Görkay  
Ankara University (Ankara, Turkey)

14th–18th of June 2017  
Sheila Dillon  
New York University (New York, NY, USA)

15th–16th of June 2017  
Amalie Skovmøller

University of Copenhagen (Copenhagen, Denmark)

15th–16th of June 2017  
Cecilie Brøns  
Ny Carlsberg Glyptotek (Copenhagen, Denmark)

15th–16th of June 2017  
Jan Stubbe Østergaard  
independent researcher

15th–16th of June 2017  
Michael Blömer  
Aarhus University (Aarhus, Denmark)

15th–16th of June 2017  
Niels Hannestad  
Aarhus University (Aarhus, Denmark)

22nd of June 2017  
Niels Hannestad  
Aarhus University (Aarhus, Denmark)

20th–22nd of September 2017  
Eivind Heldaas Seland  
University of Bergen (Bergen, Norway)

20th–22nd of September 2017  
Tommaso Gnoli  
Università di Bologna (Bologna, Italy)

20th–23rd of September 2017  
Aleksandra Kubiak-Schneider  
independent researcher

20th–23rd of September 2017  
Dagmara Wielgosz-Rondolino  
University of Warsaw (Warsaw, Poland)

20th–23rd of September 2017  
Eleonora Cussini  
Università Ca'Foscari Venezia (Venice, Italy)

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Jean-Baptiste Yon

Laboratoire HiSoMA – Maison de l’Orient et de la Méditerranée

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Jørgen Christian Meyer

University of Bergen (Bergen, Norway)

20th–23rd of September 2017

Lucinda Dirven

University of Amsterdam (Amsterdam, The Netherlands)

20th–23rd of September 2017

Maura Heyn

University of North Carolina at Greensboro (Greensboro, NC, USA)

20th–23rd of September 2017

Maurice Sartre

Institut Français du Proche-Orient (Beirut, Lebanon) / Université

de Tours (Tours, France)

20th–23rd of September 2017

Nathanael Andrade

Binghamton University (New York, NY, USA)

20th–23rd of September 2017

Sanne Klaver

University of Amsterdam (Amsterdam, The Netherlands)

21st–22nd of September 2017

Achim Lichtenberger

Westfälische Wilhelms-Universität (Münster, Germany)

21st–22nd of September 2017

Ted Kaizer

Durham University (Durham, United Kingdom)

4th–6th of October 2017

Clarissa Blume

Ruhr-Universität Bochum (Bochum, Germany)

4th–6th of October 2017

Jeanine Abdul Massih

Lebanese University (Beirut, Lebanon)

4th–6th of October 2017

Will Wootton

King’s College London (London, United Kingdom)

4th–7th of October 2017

Amanda Claridge

Royal Holloway, University of London (London, United Kingdom)

5th of October 2017

Michael Blömer

Aarhus University (Aarhus, Denmark)

7th–9th of February 2018

Alfred Hirt

University of Liverpool (Liverpool, United Kingdom)

7th–9th of February 2018

Dagmara Wielgosz-Rondolino

University of Warsaw (Warsaw, Poland)

7th–9th of February 2018

Julia Lenaghan

University of Oxford (Oxford, United Kingdom)

7th–9th of February 2018

Marc Waelkens

KU Leuven (Leuven, Belgium)

7th–9th of February 2018

Patrick Degryse

KU Leuven (Leuven, Belgium)

7th–11th of February 2018

Colin Adams

University of Liverpool (Liverpool, United Kingdom)

8th of February 2018

Jean-Claude Bessac

Le Centre National de la Recherche Scientifique (Montpellier, France)





*View through colonnaded street towards gravetowers, Palmyra, Syria (Photo: Rubina Raja).*



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**Back cover:** *The Beauty of Palmyra*, IN 2795 (Photo: Palmyra Portrait Project, courtesy of the Ny Carlsberg Glyptotek)

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