



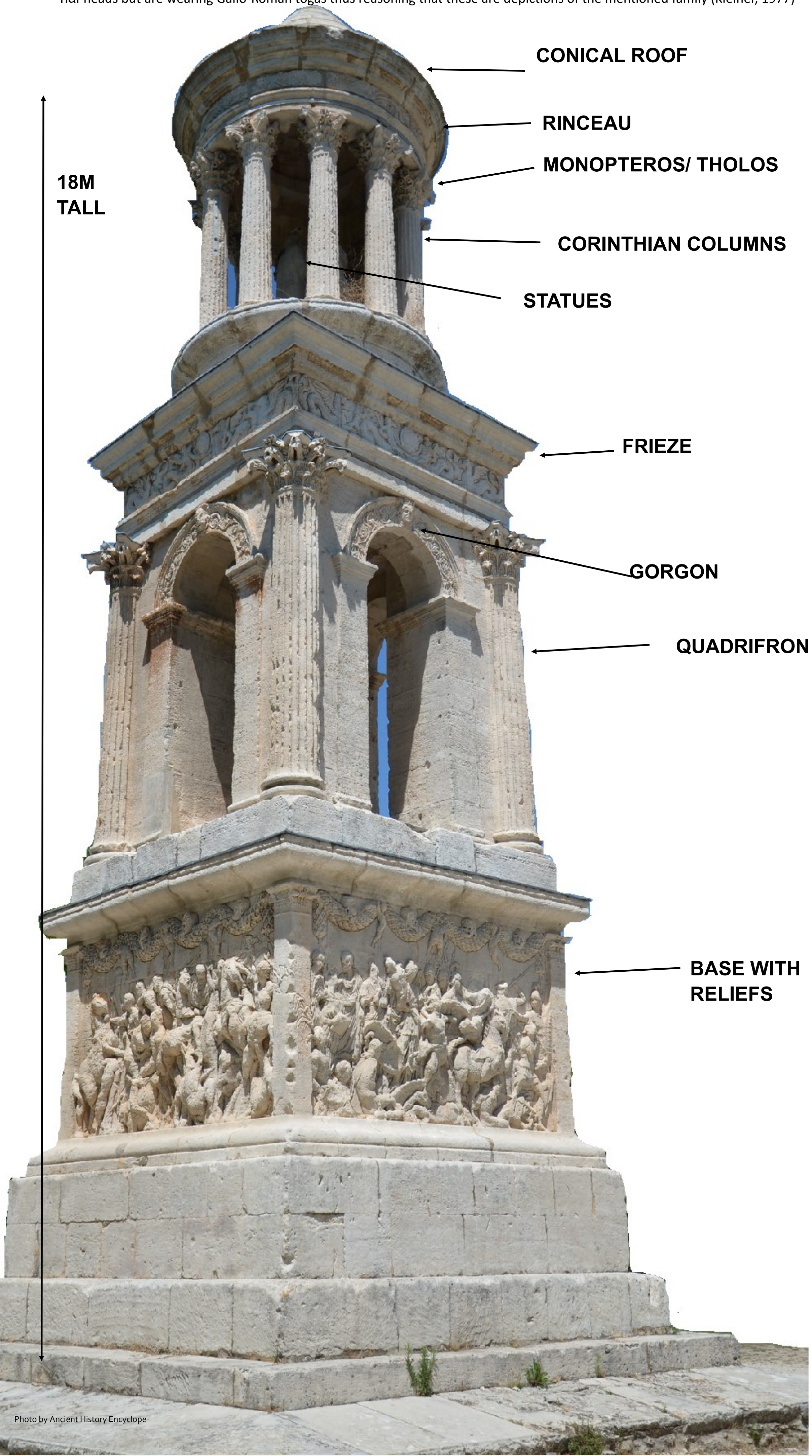
MAUSOLEUM OF JULII

CENOTAPH OR MAUSOLEUM?

‘SEX L M, IULIEI CF PARENTIBUS SVEIS’

Sons of Caius Julius, Sextus, Lucius and Marcus, dedicate this structure to their parents/ ancestors.

- There are several arguments for the tower being a cenotaph, such as the lack of remaining body or urn at the site. Furthermore, two people have dedications. As seen, by the incorporation of two statues, and use of parentibus in its inscription referring to ancestors and not just one person.
- In contrast, the argument for the monument being a mausoleum, a building created to hold corpse/s, has several more convincing arguments.
- Firstly, there is a monopteros at the top of the tower which historians argue for having housed a cremation urn which has since gone missing (Livius.org, 2018).
- Secondly, it is purposely intimate in its engraving to the parentibus. Without any reference to emperors or other people. Thus ,showing that this monument was made without influence from outside sources and was merely a mausoleum to commemorate.
- Consequently, Khäler argues that this was devoted to the three sons’ father and grandfather. Subsequently, because of the wording choice and the incorporation of two male statues in the monopteros, which have since lost their original heads but are wearing Gallo-Roman togas thus reasoning that these are depictions of the mentioned family (Kleiner, 1977)



DEDICATED TO WHOM?

- There are two originating stories for this monument. Firstly, the more fantastical concepts from the 19th century. Molosse suggested that it was a triumphal monument to depict the military successes of Julius Caesar by Augustus. Evidence pointed to Caesar’s triumphs in the base relief and the two tholos statues being Augustus and Caesar (Malosse,1803).
- Also, Gilles suggests that the monument was ordered by Caesar, with dedications to his predecessors Caius Marius and Quintus Lutatius Catulus (Gilles,1867). Though all of these ideas have discredited though there are similar propositions appear years later.
- Such as, Formigé and developed by Rolland who argued to honour Caius and Lucius Caesar, adopted sons of Augustus — demonstrated with the two statues and in the reliefs (Formige, 1909) (Rolland, 1960).
- However, as discussed this monument points previously towards a private family mausoleum commissioned by a wealthy local family the Julii. Kleiner argues that Julius was a common name adopted in 50 and 40 BCE by Celtic legionnaires who were granted Roman citizenship by Julius Caesar (Kleiner, 1977).
- Further reasoned that because the monument promotes a private nature that it was merely an elaborate commemoration to Caius Julius who served Julius Caesar as local commander in the take over of Gaul (RomeArtLovers, 2019).



Arles Theatre Capital, Photo by Getty Images— Gail Mooney

DATE?

- This mausoleum has mostly been accepted to originate from between 30 to 20 BCE (Avignon et Provence, 2019).
- Supported by evidence such as the style of Corinthian capitals in the tholos and quadrifrons with a rigid style to the plant forms instead of organic, called the second triumvirate style emerging in Rome in late 40 BCE. Similarly, many comparable monuments such as basilica and theatre in Arles, and an arch in Avignon built between 30 and 20 BCE, the mausoleum fitting perfectly in this period (Kleiner, 1977).

INTERPRETATION OF RELIEFS

- Mausoleum of Julii has extensive reliefs from historical depictions to mythical. Therefore, there is a variety in interpretations of what and why they were created.
- First, there are traditional elements included in ornamentation. Such as the conical roof with carved fish scales and acanthus leaves in the frieze representing rebirth. Below is the quadrifrons with a gorgon in each bay protecting the tomb (Kleiner, 1977).
- In a more personalised influence the base has four individual scenes on each side. One with a mythical battle from the Iliad with Greeks and Trojans fighting over Patroclus body. Historians argue that it’s represented is comparing the deceased with heroes like Patroclus. Secondly, that there was a fashion for depicting battles on Roman sarcophagi (RomeArtLovers, 2019).
- Another side shows a fighting scene presumed the battle of Zile in which Caesar was named Emperor and granted Roman citizenship to many of his supporters including Caius Julius. Also, a family group listening to something presumed the announcement of Roman citizenship to Caius (RomeArtLovers, 2019)



Tholos Statues, Photo by RomanArtLovers

STYLE?

- Style has previously been brought up however we have yet to discuss the influences of other cultures and fashions in its construction.
- Firstly, the two statues are different. The first a standard toga, position with a diagonal sweep from left hand to right ankle. However, the opposite toga design is rare with only one other found at Trion Necropolis of Lyons, ancient Lugdunum. This position if with arms folded at the chest with the toga outside of the sling and at an equal length on both legs.
- Secondly, the pier and plaster capital follow the Italo-republican-Hellenistic style of leaves that has only been recorded twice in Gaul, Salomi tomb and Julii. However, this style is seen in Pompeii basilica and Pompeian homes.
- Additionally, comparisons have been referenced as being identical in style and craftsmanship, thus attributed to the same person or minimum the same workshop. Traveling for commissions. Consequently, influences from around the country always being seen and incorporated as well as the holding onto specialised styles.
- Equally, the tower-tomb style appears back to the mausoleum of Halicarnassus or the choragic monument of Lysicrates in Athens. With the majority appearing in Augustan Italy (Kleiner, 1977).

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