

The Tomb of the Haterii: The Significance of the *Sacra Via* Relief

The tomb of the Haterii, discovered in 1848, has continuously been the subject of much scrutiny by scholars. The most notable fragments of the tomb are three reliefs, which are grouped together: *Compositio*, *Sacra Via*, and the Tomb-Crane. Scholars have grouped these reliefs based on their stylistic unity, identification of the subjects, and general knowledge of ancient Roman funeral rites. The order of the reliefs, which has the progress from the *Compositio* (lying-in-state), to the *Sacra Via*, and finally to the Tomb-Crane relief which depicts Hateria's apotheosis has never been questioned. This order does not create a narrative cohesion among the three reliefs. In order to find how the three reliefs fit best together, the five buildings on the *Sacra Via* relief must be examined to identify them and determine how the order ties in with the remaining reliefs. This study looks at past research on the tomb, the identities of the Flavian buildings depicted on the *Sacra Via* relief, and the reliefs as a whole scene. After an analysis of these buildings and their topography in Rome, it was determined that it was identical to the imperial funeral procession. In order to read the fragments as a collective scene the fragments must be placed in a new order: the Tomb-Crane relief, the *Sacra Via* relief, and the *Compositio* relief. This would have the viewer looking at the afterlife of Hateria and at the place where they are viewing the relief, then to the progression from the Campus Martius to the Capitoline hill, where the eulogy would be, and finally to the house of the deceased. It is a backwards funeral procession. This is pertinent to research on art of freedmen, as well as the study of the funeral procession. Further research on this topic would shed new light on the specific route of the procession, as well as give a new perspective on an important tomb from ancient Rome.

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