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Abstracts

Bernhard F. Steinmann

Two Early Cycladic Daggers from the Badisches Landesmuseum Collection. Contexts and Typology of Metal Daggers

Two Early Cycladic daggers from the collection of the Badisches Landesmuseum in Karlsruhe have been examined in respect of their provenance, typology and cultural significance. Dagger F 1893 is part of a find complex that was first described in 1891 by P. Wolters and comprised two daggers, one Cycladic idol and one marble bowl; they were reportedly found together in a grave on Amorgos. The idol and the second dagger have been identified in the collection of the Ashmolean Museum in Oxford (AE 178 and AE 229). Early Aegean daggers are known in a variety of types. The Karlsruhe daggers belong to the Cycladic type (Renfrew IVa). On Crete a dagger industry existed that was related but independent, so it is not always possible to speak of Cycladic influence; direct correlations can only be determined in individual cases. The dagger commonly occurs in richly furnished burials and was both a weapon and a prestige item. This is true of the Cyclades, Crete and possibly also of the mainland. On the Cyclades, self-presentation with a dagger played an important role among the male elite to emphasize military prowess. On Crete, by contrast, the significance of the dagger was more many-layered, ranging from pure status symbol to military weapon.

Aegean – Cyclades – Early Bronze Age – Dagger – Warriors

Bernhard Schmaltz

New Investigations into the Statue of Phrasikleia I. All That Glitters is not Gold ...

Vasiliki Kantarelou – Michail Axiotis – Andreas Germanos Karydas

New Investigations into the Statue of Phrasikleia II. A Systematic Investigation of Pigment Traces on Phrasikleia Statue by Means of Scanning Micro-XRF Analyses

At the »Bunte Götter« (Gods in Color) exhibition in Berlin in 2010, U. Koch-Brinkmann and V. Brinkmann presented a new reconstruction of the well known funerary statue of Phrasikleia (Athens, NM 4889). In the polychrome version, they used gold-leaf and lead-tin-
leaf for certain decorative elements on the garment. The effect of these metals was fascinating, and yet they aroused scepticism. Lead-tin-leaf seems to have been unknown in antiquity, and tin could not be detected in the investigations. Furthermore, the documentary photograph of a trace of gold shows a dull, white spot that lies very slightly deeper than the surrounding marble surface. Examination of the spot under a strong magnifying lens strengthened the suspicion that it consists of the fracture surfaces of crystals (particularly clear where there is recent damage) that appear white only at a certain incidence of light. Consequently, further scientific analysis seemed necessary.

For this purpose, A. G. Karydas of the Demokritos Institute in Athens used X-Ray Fluorescence analysis, a method appropriate for metals; specifically he used a spectrometer for scanning micro X-Ray Fluorescence analysis. This makes it possible to detect and map the concentration and distribution of traces of metal along short lines (up to 6.5 mm) and in small patches (up to approx. 2 × 2 mm). The findings were that no traces of gold were detectable and no tin either – in spite of high lead values. Further, iron and lead were registered in virtually all areas, also crossing over the grooves that divide the ornaments into sections and that separate the ornaments from the background. In the grooves themselves the values of iron and lead were particularly high. The iron presumably comes from the remains of a ferruginous ochre, a pigment that was mixed with a binder and applied as paint to the statue, where it collected in the grooves. The same is probably true of the lead, which would have been applied to the surface as a ground in the form of lead white. In addition, quicksilver, i. e. vermilion, and bromine, i. e. purple, were detected in a few places. Against this background there is critical discussion of the Brinkmann reconstruction. Before another reconstruction is attempted, a systematic examination of all pigment traces using a scanning micro X-ray method is recommended.
style among the sculptures of the Parthenon. These differences were often attributed to the hands of different »masters«, or they were seen as indications of specific phases of a more or less consistent development of the period style. The starting points of the present essay are the problems unsolved by previous research and the new interest in »development«, especially in humanities. The sculptures of the Parthenon, created as a part of an imposing public enterprise in just 15 years, offer the opportunity to distinguish (as through a magnifying glass) the driving forces behind the emergence of a particular workshop style together with the development of the general period style – if one takes into consideration the political, social and economic background, on which the literary and epigraphical tradition informs us better than in other cases. Referring to the specific planning and working conditions, development turns out to be a complex process conditioned by many different factors and not aimed at a goal determining from the beginning. A corresponding analysis of the sculptures is supplemented by excursuses on the depiction of the gods, on political iconography, and on the impact of high classical Athenian art. Finally, consequences arise for our understanding of the birth of the Severe Style and the formation of other innovations in ancient art.

Parthenon – Phidias – Development of Style – Severe Style

Sascha Kansteiner

An Athlete by Polykleitos

The bronze statue of an athlete created by Polykleitos in the second quarter of the 5th century B.C., known as the Diskophoros, was often copied during the Roman imperial era. Furthermore there are known transformations into Hermes, Herakles and Dionysos as well as portraits for which the Diskophoros was used. An outstanding transformation into Dionysos was made for the statuary that graced the Villa Hadriana. Together with many other statues this Dionysos belongs to a large group of Umdeutungen based on Polykleitan statues. Some more male torsos, however, have been erroneously connected with the Diskophoros as they share only the stance with this statuary type.

Polykleitos – Diskophoros – Statues of Athletes – Transformations into Dionysos
Norbert Eschbach

Desiderata Panathenaika I. An Unusual Find Complex of Panathenaic Amphorae from Athens. The Year of Archon Polemon, 312/1 B.C.

Among the amphorae from the last known, securely dated archonship in the 4th cent. B.C., the amphorae of Polemon (312/1 B.C.), nothing was formerly known except for an inscription fragment from Eretria and a small fragment group from the Kerameikos in Athens. There, fragmentary vessels from this Panathenaia were found in a salvage excavation in 1966. They were retrieved from the rubbish pit of a pottery workshop in the demos of Kerameikos. From the red-figure ceramics it was evident that the pit contained products discarded by the Amazon Painter and his assistants. The fragments come from twelve amphorae in all. Vessels of this kind have never otherwise been found in a workshop context. It is furthermore the largest number of amphorae from a single festival year and a single find context.

Panathenaic Amphorae – Archon Polemon (312/1 B.C.) – Pottery Workshop – Kerameikos, Athens – Amazon Painter

Arne Reinhardt

Campana Plaque Fragments from the Area of the Basilica Aemilia on the Forum Romanum. A New Variation of the ‘Hallen der Palästra’ Type and its Interpretation

This essay examines unpublished fragments of Campana plaques from the old excavations in the area of the Basilica Aemilia on the Forum Romanum in Rome. The starting point is a homogenous group of 13 pieces, most of which belong to a new variation of the known ‘Hallen der Palästra’ type. The reconstruction shows that elements were repeated and combined with those of related series to compose a solemn architectural setting with columns and a statue of Hercules in the centre. Likewise characteristic of the new variation is the fact that it was created together with a companion piece of identical subject but differing design. By taking a close look at this and other series of the ‘Hallen der Palästra’ type, as well as at their use and possible motivations for their development, the essay
contributes to the interpretation of Campana plaques as a whole, which often prove to be more complex than it first appears.

*Campana Plaques – Basilica Aemilia – Serial Production – Companion Pieces*

**Julian Klein**

**Hans Schleif – Stages in the Biography of an Architectural Historian in the Nazi Regime.**

**Results of the Research for the Theatre Production »Hans Schleif« at Deutsches Theater Berlin**

Among the members of the Archaeological Institute of the German Reich, the architectural historian Hans Schleif was notable for the extent of his involvement with the crimes of the National Socialist regime. Although his achievements in scientific research are uncontroverted, for instance as director of excavations at Olympia, the person Hans Schleif cannot be regarded without his career in the SS. He was director of the Excavation Department of the »Ahnenerbe« (ancestral heritage) of the SS. After the German invasion of Poland he was briefly appointed Custodian of German Cultural Assets based in Posnan. In 1943, he joined the SS Head Office for Economic and Administrative Affairs and rose to the position of deputy to C Group (Construction) director, Dr. Hans Kammler, whose permanent representative in the Jäger- und Rüstungsstab task force he became. In this role, Schleif was responsible above all for moving key arms production facilities underground, where fighter planes and the »reprisal weapons« V1 and V2 were built – hence for the largely subterranean concentration and slave labour camps of the Sonderstab Kammler. His grandson, the actor Matthias Neukirch, created a theatre production about Schleif in collaboration with stage director Julian Klein at the Deutsches Theater Berlin. This text is a result of the research undertaken for the production, and reports on selected stages in Schleif’s biography.

*Hans Schleif – German Archaeological Institute – Excavation at Olympia – SS-Ahnenerbe – SS-Wirtschaftsverwaltungshauptamt (WVHA) – Artistic Research*