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Abstracts

Annette Haug

Images and History in the 8th and 7th Cent. B.C. A Discourse Analysis Approach

Images are sited in the context of a specific historical framework of action and perception. But how can their historical meaning be concretely identified? This question is considered with reference to the images on Geometric and early Archaic vases from Athens. The article deals with a period for which very few written sources are available and for which the historicization of images represents a particular methodological challenge. Analytical categories that have been studied intensively in the framework of discourse analysis are discussed in terms of their contribution to a historical understanding of early Greek images: the corpus subject to analysis, the relationship of image to text, and the plausibility of the interpretation of the meaning of images by means of their contextualization.

Early Greece – Attic Vases – Discourse Analysis – Visual Studies – Iconography

Ralf Krumeich

Aged Silenus or Actor in the Role of Papposilenus? On the Adoption of Theatre-specific Iconography in Mythological Imagery and Monuments, Beginning in Early Classical Times

The aged Silenus appears in Attic vase painting from early Classical times onwards in depictions of satyr plays, but also in purely mythological compositions often drawing on the costume of the theatrical Papposilenus as a figure in a white shaggy garment. These fictional depictions of myth presuppose the reception of drama performances and the mythical »reality« imagined in them as well as a corresponding visual experience on the part
of ancient spectators. It is similar, later, with Italic vase painting of the 4th cent., in which costumed Papposilenoi and Phlyakes are in many cases shown abstracted from the theatre context. Likewise, in the case of Silenoi dressed in a shaggy chiton and attested in Attic and non-Attic figures and figurines from the late 5th cent. B.C. onwards, it is often not actors that are depicted, but mythical followers of Dionysus in what had become a conventional iconography. The same is true of the Silenoi and satyrs on Hellenistic and imperial theatre buildings, whose costumes were seen as particularly appropriate there. Invented in Athens in the early Classical period and by no means restricted to the theatre context, the depiction of mythical Silenoi in this iconographic direction had a long and successful tradition. Analysing relevant monuments opens up an important perspective in appraising theatre’s effect on visual perception and its intensive reception in Greek culture.

*Silenus (Papposilenus) and Satyr Plays – Dionysiac Iconography – Fictional Depictions of Myth – Theatre – Visual Experience of Ancient Spectators*

**Margaret C. Miller**

**The Theatre of Dionysos: Throne of the Priest of Dionysos Eleuthereus**

The Throne of the Priest of Dionysos Eleuthereus, identified by its inscription, was excavated in the Theatre of Dionysos in Athens in 1862. Though aspects of the sculptural and epigraphic style long suggested a late date, the discovery that its architectural context requires its placement by the mid-fourth century B.C. encourages a re-evaluation of its character. The throne’s imagery relates to the practice of the cult in Athens; its design, insofar as can be determined in view of the limited and indirect evidence for furniture, was unprecedented in prior Greek and Near Eastern production. From a range of considerations it is likely that the marble throne, like the pairs of marble klismoi sharing the central kerkis, was a petrification of a prior elaborately crafted wooden version. Details of the imagery
would support a date for the wooden prototype in the third quarter of the fifth century B.C.
There are implications for cultic management in classical Athens. When not in use, the
throne must have been stored in a secure place from which, when required, it would have
been conducted with ceremony to the theatre, perhaps in the *eisagoge* before the start of the
Dionysia proper.

*Gertrud Platz-Horster*

**Ancient Polyhedra. A Plaything of Form and Number in Ptolemaic Egypt, a Jewel in Roman Europe**

A pentagonal dodecahedron from Shedia near Alexandria is the starting point for an
examination of compact polyhedra in antiquity. Especially the most complex of the Platonic
solids, the icosahedron and the dodecahedron, were decorated with majuscules from the
Greek numeral system, as well as with names or symbols. Most polyhedra come from Egypt;
they are all inscribed – engraved or painted with ink – and made from various kinds of
stone or *faience*; they measure up to 9 cm and weigh up to 650 g. The compact polyhedra
found in Italy, Greece, France etc. are made exclusively of rock crystal or glass; they are
max. 5 cm in size and were often placed in children’s or women’s tombs; only half of these
clear polyhedra are decorated: with Greek or Roman numerals, letters or names. The rarely
occurring polyhedral dice were always found singly, unlike the frequent hexahedra or
astragals; no written sources elucidate their use. An appendix contains examples of
polyhedra with other functions.

*Compact Polyhedra – Numbers – Names – Zodiac – Dice*
Stephanie Böhm

The Three-Figure Reliefs and Their Classical Originals. In Search of a Phantom

Demonstrated by the Relief of the Peliads

After almost one century of research we still do not succeed detecting the postulated Classical originals of the so-called Three-Figure Reliefs and their display context in 5th century B.C. Athens. All previous efforts have to be considered as failed. This article focuses on iconographic and typological peculiarities concerning the Peliad-Relief which lead to the conclusion that we have to classify the Three-Figure Reliefs as so-called Neo-Attic creations. Instead of continuing the fruitless search for the putative Classical originals which they are supposed to copy, we have to see the relief types as inventions of late Hellenistic-Roman classicism.

Three Figure Reliefs – Mythological Reliefs – Neo-Attic Creations – Roman Decorative Art – Roman Classicism – Roman Reception of Greek Art – κάνδυς – Medea – Peliads

Stefan Ritter

The Siting of Erotic Images in Pompeian Wall Painting

Depictions of sexual acts in Pompeian wall painting are usually strictly separated from other pictorial subjects and by and large are considered to be indicators of prostitution being practised in the rooms the scenes were found. The erotic pictures from Pompeian houses, however, are closely related to scenes of carousing with undressed couples and to depictions of mythical lovers. This affinity lies in the common interest in the multiple varieties of erotic interplay between man and woman. In the erotic pictures, sexual intercourse – here comprising a very limited set of basic positions – is presented as the most
intensive form of physical interaction between the sexes, the ultimate point on a wide spectrum of possibilities of heterosexual encounter. In the wall paintings, this conception is demonstrated by anonymous, youthful, symmetrically coupled partners – with social differences, including those between the sexes, being ignored. On the walls of *cubicula*, scenes like these, and others showing passionate couples, served to evoke an erotic mood, but do not indicate mono-functional use of the respective room.

*Pompeii – Wall Painting – Houses – Erotic Depictions – Questions of Interpretation*

Volker Michael Strocka

*A Patroclus Sarcophagus*

A new interpretation is offered for the so-called Achilles Sarcophagus of Berlin–Ostia. Previously the relief was read from right to left and divided into two scenes: on the right Achilles and his companions mourn Patroclus laid on a bier; on the left Achilles arms himself to avenge his friend’s death. Here we propose reading from left to right. On the left Patroclus arms himself, on the right he is mourned following his heroic death. Attic sarcophagus reliefs, to which this sarcophagus from Rome dated to A.D. 150 is indebted iconographically and stylistically, substantiate this interpretation. Achilles arming himself is a motif depicted repeatedly, but always altogether differently, on Attic sarcophagi. For the composition of the scene of mourning around Patroclus, older models can be identified. The fact that the Achilles–Patroclus relationship also served as a sepulchral allegory for the relationship of the dead and the bereaved has not been sufficiently appreciated.

*Roman Sarcophagi – Attic Sarcophagi – Achilles – Patroclus – Sepulchral Symbolism*
Morgan Barrett

The Column of Marcus Aurelius: A New Interpretation of the Top of the Frieze

In contrast to the wild and chaotic lower reaches of the frieze of the Column of Marcus Aurelius, a coherent narrative develops in the top six spirals: scenes are more orderly and arranged with greater logic, and the Romans are depicted as fighting with more discipline and science under a planning and judicious commander, the emperor. This reflects either or perhaps both a change in (1) the ideological message of the Column from punishment (as argued by Tonio Hölscher) to one of orderly Roman victory as the end of the Column approaches, or (2) an historical change in the wars depicted on the frieze from campaigns of retribution to an abortive campaign of conquest launched in A.D. 175 into the trans-Danubian region – alluded to in the Historia Augusta – which, being parallel in purpose to Trajan’s expeditions, was told in a style more similar to that of Trajan’s Column.

Roman Relief Sculpture – Column of Marcus Aurelius – Column of Trajan – Battle and Warriors in Roman Art – Narrative in Roman Art

Paolo Persano

The Reception of Eduard Gerhard’s Drawings of Greek Vases in 19th century Europe. A Drawing of a Leagran Hydria in London

The paper examines a drawing in the British Museum as a case study in the dissemination of images of Greek vases in the 19th century. It depicts a hydria with a Dionysiac thiasos on the shoulder and Poseidon mounting a chariot pulled by winged horses on the body. Analysing the shape and iconography, it is possible to find the ancient vase that is depicted, a late 6th century B.C. Attic black-figure hydria, formerly in the Canino Collection. Discussing the graphic reproductions of the hydria, its fortune from the discovery in Vulci to the
acquisition by Antoine Vivenel in France, the British Museum drawing is put in its cultural context. It has no relation with John Flaxman, as was previously supposed, but rather reproduces a figure published by Eduard Gerhard, whose role in the diffusion of Greek images deserves particular attention. The drawing should be interpreted as an extract from a sketchbook, a visual note to keep an ancient drawing in memory.

History of Classical Studies – Drawings of Greek Vases – Canino Collection – Eduard Gerhard – Leagros Group

Barbara Anna Lutz

The ›Kurlbaum Villa‹. The Orient Department Building of the German Archaeological Institute. Th History of the Construction and Use of the Former ›Haus Kurlbaum‹

The Kurlbaum Villa, which today houses the Orient Department of the DAI, has always been overshadowed by its neighbour, the much more famous and more extravagant ›Wiegandhaus‹, where the DAI’s Head Office has been based since 1953. The Kurlbaum Villa was built at about the same time as Theodor Wiegand’s private residence and was for his sister-in-law’s family. It was designed by Cremer & Wolffenstein, an architectural firm then in demand in Berlin which also constructed the third building of the ensemble, the residence of Wiegand’s mother-in-law, banker’s widow Elise von Siemens. By purchasing the Kurlbaum Villa in 1983, the German Archaeological Institute was able to partly reunite the once generously laid-out ensemble on the von Siemens family’s park-like estate.

The history of the villa, its planning and construction as well as the history of the grounds, which were landscaped by Royal Horticultural Director Willy Lange to harmonise with Elise von Siemens’ garden, is investigated and presented here for the first time using historical image and planning material.
Kurlbaum Villa – Cremer & Wolffenstein – Willy Lange – Construction History – Orient Department of the DAI