Jahrbuch des Deutschen Archäologischen Instituts 133, 2018

Contents and Abstracts

Contents

Adolf Hoffmann – Philipp von Rummel
In memoriam Ulrike Wulf-Rheidt

Wolfram Martini †
The Colossus of the Naxians. A Revision

Henner von Hesberg – Manuel Fiedler – Blerina Toçi
Sculpture Fragments from Archaic and Classical Times from Apollonia (Albania). With a Supplement by Walter Prochaska

Andreas Scholl
Aegina, Megara, Salamis. The Heroization of the Dead in Early Attic Grave Reliefs of the Classical Era

Stephanie Böhm
The Hesperides Relief of the Cycle of the So-called Three-Figure Reliefs and its ›Neo-Attic‹ Characteristics

Gunnar Brands
A Late Antique Artemis in Antakya. With a Supplement by Ulrich Weferling

Information for Authors
Abstracts

Wolfram Martini
The Colossus of the Naxians. A Revision

The two monumental torsi in the temple of Apollo on Delos, the left hand in the island’s museum and the left foot fragment in London are still widely regarded as belonging to the early Archaic so-called Colossus of the Naxians, as set out in detail last by Gruben in 1997. But new observations on the structure of the statue and on iconographic and stylistic aspects expose a wealth of inconsistencies that argue for separating the two torsi as well as the hand and the foot, and rule out an early Archaic dating for the upper torso, suggesting instead it should be seen as a replacement from the 4th century B.C. – following Hermary 1993.

Early Archaic Sculpture – Colossus of the Naxians – Depiction of the Gods

Henner von Hesberg – Manuel Fiedler – Blerina Toçi
Sculpture Fragments from Archaic and Classical Times from Apollonia (Albania). With a Supplement by Walter Prochaska

Apart from a frieze with the depiction of warriors, Archaic and Classical sculptures from Apollonia have rarely attracted attention. A larger number of fragments were brought to light during a reorganization of the deposits of the museum. Some of them belong to the decoration of temple buildings. Other fragments are indicative of votive reliefs. A third group comprises votive statues from the period of the Severe Style, among which some heads with very many slots for bronze additions may represent images of kanephori. In addition to the statuette of a Zeus throwing a thunderbolt, fragments of smaller votive statues from the second half of the 5th century B.C. are also worth mentioning. The markers of graves present a heterogeneous picture. Beside a figure of a lion from the Archaic period, a series of palmetto crowns of steles and, finally, a stele with the representation of a young man come from the 5th century B.C. If other artefacts are also taken into account, it can be assumed that Apollonia – similar to the nearby Epidamnos –
was initially closely connected in artistic production to the mother town of Corinth and also Kerkyra. But from the last quarter of the 6th century, the inhabitants began to acquire greater freedom as a result of economic expansion and accompanied by the enlargement of the urban area.

_Apollonia – Adriatic – Architectural Sculpture – Votive Reliefs – Votive Statues – Funerary Sculpture – Temples of the 5th Century B.C._

__Andreas Scholl__

**Aegina, Megara, Salamis. The Heroization of the Dead in Early Attic Grave Reliefs of the Classical Era**

This article focuses on a very finely-worked fragment of a large relief stele contemporary with the Parthenon frieze. The monument was found in 1828 on Aegina and was one of the earliest acquisitions of the National Archaeological Museum in Athens, where it has been prominently displayed for several decades. Despite this, it has never been closely analyzed — not even to determine whether it is a votive or a funerary relief. The present investigation demonstrates that the stele belongs to a small group of particularly large, artistically ambitious, iconographically unusual grave reliefs from the Attic periphery, which are collectively addressed here for the first time. The author further shows that the stele of a horseman from Aegina, the famous ›Cat Stele‹ also from Aegina, and closely related monuments from Boeotia, Megara, and Salamis are all unquestionably Attic in character. These very lavish monuments highlight an important aspect of religious belief at the moment that Attic grave reliefs reappeared between 440 and 430 B.C., for the depictions of warriors in these reliefs demonstrably reflect the image of the hero that was current not only in Classical votive reliefs but in other Classical monuments as well. In each case, these images were clearly meant to bear eternal witness to the great deeds of the heroized warriors.

Stephanie Böhm

The Hesperides Relief of the Cycle of the So-called Three-Figure Reliefs and its ›Neo-Attic‹ Characteristics

While the Three-Figure Reliefs have long been considered copies of classical originals of the years 420/410 B.C., it was assumed that the classicist hairdress of the left Hesperid on the St. Petersburg replica is not the original version, but the work of the sculptor who restored it in the 18th century. However, if one accepts the view that the relief series of the so-called Three-Figure Reliefs are ›Neo-Attic‹ creations, then this detail may be seen in new light: in spite of the modern reworking of the Hesperid’s head, the hairstyle with double braids in ›Neo-Attic‹ manner may nevertheless be regarded as the original one. Furthermore there are peculiarities in the chiton dress of the right Hesperid of the Villa Albani relief and in the treatment of the tree’s leaves and branches reflecting contemporaneous late Hellenistic–Roman taste which the Hesperides Relief shares with other monuments of ›Neo-Attic‹ character.

Gunnar Brands

A Late Antique Artemis in Antakya. With a Supplement by Ulrich Weferling

The statuette of Artemis the huntress of the Rospigliosi-Lateran type, found in the ›House of the Evil Eye‹ in Antioch on the Orontes, has thus far been thought to date from the late Hellenistic or the middle imperial period. On closer inspection, however, the nearest stylistic parallels to this Artemis – which was probably made in an Aphrodisian workshop – are to be found in a group of small-format figures that must be regarded as dating from late antiquity. This may have implications for evaluations of the house’s construction history and its furnishings, for instance the eponymous mosaics. More generally, we must assume the possibility of as yet unrecognized late antique sculpture elsewhere in the city, e.g. in the ›Barracks House‹.

Antioch on the Orontes – House of the Evil Eye – Sculpture – Late Antiquity