Lucia Giuliani – Maria Luisa Catoni

Myron und die Kunst des Diskuswerfens (S. 13-44)

Abstract: In our analysis of Myron’s Discobolus we first reconstruct the ancient technique of throwing the discus to which the statue refers; we argue that it was based on a rotation movement similar to the one (re)discovered in 1897 by Gustav Söderström. Second, we relate Myron’s statue to contemporary theories of movement, some of which have been elaborated on by philosophers such as Zeno or Aristotle: the Discobolus should be understood as an original contribution to a wide spread discourse about the essence of movement and time. Third and finally: if we had a film of an ancient athlete throwing the discus, not one photogram would be matching the statue; Myron’s Discobolus is not the equivalent of a film still; rather, it results from a complex formal transformation. But we cannot appreciate its quality unless we compare it to the actual téchne as it was put into practice by living athletes.

Burkhard Emme

Das „Asklepieion“ von Poseidonia/Paestum und die frühellenistische Bankettarchitektur (S. 45-76)

Abstract: The late-4th-century peristyle building in the southern sanctuary of Poseidonia has been identified as a sanctuary of Asclepios in recent publications. This interpretation is based only on hypothetical assumptions. As an analysis of the building’s architectural remains can show, the structure rather belongs to a group of early hellenistic banquet buildings with spacious dining halls such as the so-called gymnasium at Epidaurus or a similar building at Troizen on the Peloponnesus. Based on this new interpretation, the article investigates the reasons for the development of large size dining halls in the late 4th century BC as well as the abrupt ending of this building type within the following century. Finally, the local context of the building is discussed.

Alessandra Avagliano – Christiane Nowak

Benevento in età repubblicana. Scultura e decorazione architettonica (S. 77-122)

Abstract: The reception and the use of greco- hellenistic forms in sculpture and architectural ornaments in Rome and Lazio from the beginning of the II century BC has been discussed in many books and articles. It was generally believed that Rome served as a key driving force behind the spread of graeco-hellenistic forms in Italy. Based on unpublished sculptures and architectural ornaments from republican Benevento, this paper seeks to identify if we should not consider self-contained processes of reception by the local elites of italic cities, such as Benevento. Even if the archeological material at hand consists “only” of ancient spoils without original context, reused in the medieval town of Benevento, it is possible to demonstrate an ambitious redesign of the city at the turn of the 2nd to the 1st century B.C., using modern and elaborate graeco-hellenistic forms.

Maria Rispoli

Gli scavi di Giuseppe Gatti per la costruzione del palazzo delle Assicurazioni Generali in piazza Venezia a Roma (S. 123-170)

Abstract: This study was carried out as part of the project Radici del Presente, a museum which collects finds from the excavations made by Giuseppe Gatti in 1902-1904 where the Palazzo Assicurazioni Generali
was built at Piazza Venezia. With the creation of the Museum, the original excavation documents began to be systematically collected. The finding of some unpublished documents allowed to examine closely the emerged structures and to identify the different settlement phases which affected the area between the 1st and the 5th century a.C. In particular, this study investigated the settlement aspects of the block and aimed to provide insights into: the arrangement of an extended public area referable to the pre-Trajan age; the construction of a residential complex formed by a domus and an insula in the age of Hadrian; the function of some rooms belonging to a public building recently discovered at Piazza della Madonna di Loreto and acknowledged as Athenaeum.

Paola Baldassarri

Indagini archeologiche a Palazzo Valentini. Nuovi dati per la ricostruzione del tempio di Traiano e Plotina divi (S. 171-202)

Abstract: Recent excavations carried out in the cellars on the south side of Palazzo Valentini have revealed structures dating from the early Hadrianic Era, which belong to the staircase and podium of a temple lying to the north of the court of Trajan's Column. Presumably, this structure is the Temple of Trajan and Plotina divi. A large foundation made of strong conglomerate, and a system of buttresses and barrel vaults linked on the northern side to underground rooms covered by cross vaults that was investigated in 2005, suggest that the temple was a very large building with an octastyle front. The most distinguishing architectural elements that can be related to the temple are huge gray granite monolithic columns discovered in the area around Palazzo Valentini in the sixteenth century. The area, where some relics of the previous urbanization are still to be found, was arranged in Hadrian’s time on its own level, which presumably corresponds to the square of Trajan’s Forum and the so-called Athenaeum.

Johannes Lipps

Statuen kniefälliger Orientalen aus Rom und ein Dreifuß im Olympieion von Athen (S. 203-252)

Abstract: This paper discusses a series of pavonazzetto statues of kneeling Easterners from Rome. Previously, three statues of this series were known – two in Naples and one in Copenhagen. They were usually interpreted as Parthians and reconstructed as a victory monument dedicated by or for Augustus, either on the Palatine or in the gardens of Sallust. Such a reconstruction relies in large part on Pausanias’ description of a tripod in the Olympieion at Athens. After a brief summary of the history of research this paper aims to publish some new fragments of kneeling Easterners from the same series found in the basements of the Antiquario Forense in Rome. This new evidence challanges the previous reconstruction of the statues as part of a tripod. Instead, they belonged to a series of at least five (but probably much more) statues, and were part of a larger architectural program. It is not clear where the associated building stood, or whether the statues represented Parthians specifically, or “Easterners” more generally. Still, the new fragments can likely be assigned to an elaborate Imperial façade—an architectural type that is rooted in Hellenistic tradition. Although such façades are described in ancient literature, they are rare in the archaeological record.

Leonardo Fuduli

Marmora Tyndaritana. Contributo allo studio della decorazione architettonica di Tindari in età imperiale (S. 253-284)
Abstract: The knowledge about the architecture of the old city during the imperial age is limited due to the lack of epigraphic and literary sources. Although an archaeological context is absent, the fragments of architectural decoration are currently the only data which prove a public monumental arrangement of the city dating back to the Imperial Age. The study of these allows to conjecture a first monumental phase of the city during the early Imperial Age in which the so-called Basilica could be chronologically connected. For the later centuries, the evidences are scarce and it’s highly probable that between the 2nd and 3rd centuries AD only the presence of capitals or frames allows to argue the existence of monumental buildings but not much more can be said at the moment.

Andrea Schmölder-Veit

Brunnen und Nymphäen im Stadion und in der Domus Severiana auf dem Palatin (S. 285-330)

Abstract: This paper pursues the significance of fountains and nymphaea in the southeastern part of the Palatine and distinguishes them as fundamental elements for understanding the palace’s character. A stibadium and a nymphaeum chamber are newly identified, the latter representing an unexplored Roman room type. The research on two semicircular basins in the Stadium for the first time proves the construction under Hadrian. In comparison with Roman villas, the nymphaea conform to the common repertoire of roman architecture. The palace's fountains show nearly identical basic shapes as for the villa Hadriana, though the former mostly lack luxurious material, monumental dimensions or vast amounts of water.

Andrea Schmölder-Veit – Felix Henke – Laura Thiemann – Frank Schlütter – Marie D. Jackson

Hydraulische Mörtel. Interdisziplinäres Projekt zu Wasseranlagen auf dem Palatin (S. 331-366)

Abstract: Hydraulic mortars sampled from fountains and a cistern in the Stadium and the Domus Severiana have been analysed with several scientific methods, such as polarized light microscopy, XRD/DTA or sieve analysis. Low-fired, crushed ceramics, maybe wasters from the imperial brickyards, and volcanic 'Pozzolane Rosse' sands quarried near Rome were constantly used until at least the 3rd century A.D. to develop the hydraulic structure of the mortars. The material's great homogeneity documents the high invariability of mortar technology in the palace over centuries. This homogeneity and merely partial correlation between microscopically established groupings and archaeological categories prevents reliable chronological conclusions.

Donatella Nuzzo

Note sulla basilica cristiana di Pianabella a Ostia (S. 367-386)

Abstract: The aim of the paper is to propose some reflections about the Christian basilica of Pianabella (Ostia) in Late Antiquity, with particular attention to the funerary use of the building, about the organization of its spaces destined to the tombs; furthermore, one considers the issue of the dedication fo the basilica, in the frame of the local hagiography.

Paolo Persano

Una statua dalle molte vite. Biografie di un Menandro ‘romano’ inedito in una collezione privata genovese (S. 387-418)
Abstract: Adopting an object biography perspective, the paper discusses an unpublished monument from a private collection in Genova. This monument is a modern (17th–18th century) pastiche assembled from two ancient sculptures: the head is a 2nd century A.D. replica of the well-known Menander portrait and the body is a fragment of a naked athletic statue. The peculiar arrangement of the statue could be related to the modern interpretation of the portrait of Menander as Pompeius and, finally, the monument could be identified as a “lost” Menander portrait sold in Rome by the antique dealer Jandolo.

Veranstaltungen 2016 (S. 419-428)