Timothy Peter Wiseman

Iuppiter Stator in Palatio. A New Solution to an Old Puzzle (S. 13–46)

Abstract: In the light of Andrea Carandini’s claim to have discovered the temple of Iuppiter Stator, this article reviews the extensive topographical evidence and arguments for the site of the temple, demonstrates that Carandini’s hypothesis is unsatisfactory, and proposes a radical new solution to the problem.

Marion Bolder-Boos

Der Tempel des Hercules in Ostia und die Bedeutung der republikanischen Kultstätte vor den Mauern des Castrums (S. 47–72)

Abstract: The temple of Hercules in Ostia is the largest of a group of three Republican temples, situated to the east of the original castrum, at the ancient Via Laurentina, in an area called the „area sacra dei templi repubblicani“. Built in late Republican times, it was a hexastyle prostyle of Corinthian order. Its dedication to Hercules is attested through inscriptions and a votive relief depicting the god. While Hercules’ functions as a patron of trade and transhumance as well as his military aspects are well known, this article will argue that in Ostia Hercules was also connected to healing.

Alfredo De Luca

Un nuovo ritratto di Claudia Octavia: osservazioni storiche e iconografiche su un busto femminile da Stabiae (S. 73–100)

Abstract: The objective of this article is the analysis of a high quality bust of a young woman from the Villa of the Faun in Castellammare di Stabia, housed in the Museo Nazionale di Napoli (MANN 6193). It was discovered in the Villa of the Faun, one of the “otium” villas that were unearthed during the eighteenth-century Bourbon excavations of ancient Stabiae. At the beginning of the twentieth century the bust was identified as Livia. It has subsequently been identified as Antonia. The present article proposes a new identification as Claudia Octavia.

Annarena Ambrogi

Una nuova statua porfirteen di Dace dal castrum Caetani (S. 101–132)

Abstract: Two Fragments of red porphyry Sculpture, still unpublished, discovered in 1998–1999 within the castrum Caetani are now in the Via Appia Museum. The reconstructive Analysis of the statuary Type allows us to recognize in the two Fragments a broad sector of the lower zone of a monumental Statue of Prisoner Dace. This new Statue is therefore to be added to the four intact Statues of Dacian already known (two in the Boboli Garden, Florence, and two in the Louvre, Paris) and to the fifth Exemplary, fragmentary (Opificio delle Pietre Dure, Florence). Then the Statues in Porphyry extant, pertaining to the Statuary Decoration of the Trajan’s Forum, became six. The analysis of historical events of Trajan’s Forum in post-ancient age and of the castrum Caetani allows to propose a hypothesis about the conditions, the times and the motivations that led to the transfer of the Statue on the Via Appia.
Adalberto Ottati

Il cosiddetto Atrio Mistilineo dell’Accademia di Villa Adriana. Considerazioni su architettura e processo costruttivo (S. 133-198)

Abstract: The aim of this paper is to show some results coming from the study that is being carried on the area of Hadrian’s Villa called Accademia and in particular concerning the building known as Atrio Mistilineo, of which probably represented a monumental access. The name “Accademia” is taken from the Historia Augusta’s and attributed by Pirro Ligorio, who for the first was interested in these ruins and identified an area of the imperial residence of which is still missing an exact and accurate interpretation. The building, that was an access to the Accademia, and indeed probably was its main entrance, stands out for its planimetric and structural features, so much so is still one of the archaeological mysteries of Hadrian’s Villa. Ultimately, the goal of this article is to present an accurate analysis of the monument, so to define the status questionis, also and above all starting from the new data, surveys and discoveries.

Christof Flügel – Martina Meyr – Johannes Eingartner

Mit einem Beitrag von David Breeze

„... ihr habt die Mauern ... um euer Reich herumgeführt, nicht um eure Stadt“. Rom und die Grenzen des Imperiums auf einem stadtrömischen Relief severischer Zeit (S. 199-254)

Abstract: This paper deals with the interpretation of a marble relief block showing an imperial eagle sceptre in the centre of a fortified circular wall. It was found within the area of the Porticus Octaviae at Rome, but cannot now be attributed to any specific building in the southern Campus Martius. Based on a stylistic analysis of the eagle, this block, previously attributed to the early imperial period, must be dated to the reign of Septimius Severus. This new dating allows an interpretation of it as a depiction of Severan foreign policy, which embraced taking care of the citizens within the Empire; military actions, including fort building, along all frontiers of the Roman Empire in the first decade of the 3rd century A.D. guaranteed internal security for all inhabitants of the Roman Empire. The depiction summarizes this cura imperii in a condensed form.

Cornelius Vollmer

Überlegungen zu Datierung, Auftraggeber und intendierter Funktion von Santo Stefano Rotondo in Rom. Ein Lösungsversuch des Rätsels der ‘Sphinx des Caelius’ (S. 255-282)

Abstract: Due to its circular design and its ideal layout, oriented to the centre, S. Stefano Rotondo stands completely unique among early Christian churches. Scholarly solutions concerning the purpose of the building, the exact date of construction, and the constructor’s identity therefore remain controversial. While Krautheimer assumes for S. Stefano to be a former reception or ceremonial hall of emperor Anthemius (467–472), transformed and sanctified by Pope Simplicius (468–483) to a church, Brandenburg interprets it as a church planned by Pope Leo I (440–461), and put into place with the support of emperor Majorian (457–461), consecrated by Simplicius. This article proposes a synthesis of these interpretations, by presenting arguments of S. Stefano being Anthemius’ dynastic burial church consecrated by Simplicius.

Paolo Montanari

Torri medievali della Campagna Romana. Sistemi di avvistamento o di difesa? (S. 283-314)

Abstract: The great and wide medieval tower network across the Roman Campagna (12th–14th century), forces us to think that those buildings may not have had a defensive function. The abundance of their
number, as well as the novelty of their appearance, allow us to formulate some consideration about their function. Considering the case study related to the “Parco Regionale dell’Appia Antica”, from the Tower on the “Sepolcro di Priscilla” until the “Torre del Fiscale”, for a total area of 450 hectares (south of Rome), it can be observed a homogeneous distribution of towers across valleys, hills, main roads to get out of the town, an area which varies in altitude from 84 to 19 meters above sea level. These towers sent optical signals resembling an ante litteram Morse Code: lighted during the night and smoked by day. This allowed to send news or alarms in the easiest possible way.

Andreas Thomsen – Valentina Garaffa


Abstract: The Elymian-Sicanian hilltop settlement Pizzo Don Pietro and Castello della Pietro located in the Selinunte hinterland in western Sicily was investigated in 2006 in the course of an architectural survey. The aim of the work was the documentation of all architectural remains visible above ground and the development of a master plan. This paper should not be conceived as a mere presentation of find material, but rather as a discussion of the question how to conceive the impact the foundation of colonies had on the evolution of already established indigenous centers in their immediate vicinity.

Azzurra Scarci


Abstract: This essay focuses on bronze objects found during the excavations (1972–1976) by the University of Turin and its Excavations Center in a burned layer in the southeastern outer corner of the temple E on the eastern hill of Selinunt. Most of these bronze materials were votive offerings related to the archaic temple (known as temple E 1) which was destroyed by a fire at the end of the 6th century BC. The quantitative analysis on the whole bronze complex highlighted the presence of a lot of fragmented bronze vessels which suggests the attribution of these materials to ritual feasting and libation in association with the cult.

Nicola Chiarenza

Una lucerna in marmo e altri reperti di età arcaica da un’area sacra di fase punica sull’Acropoli di Selinunte (S. 469-494)

Abstract: The excavations directed by professor Vincenzo Tusa at Selinus, on the south-western edge of the so called Acropolis, brought to light, in 1967, a small sacred area of the Punic phase. Among the findings, dating between the second half of the 4th century BC and the first half of the 3rd century BC, a marble lamp, a Corinthian pyxis and a terracotta can be dated to the Archaic period. Beyond the analysis of the three findings and their dating on the basis of the parallels, a review of the numerous marble lamps retrieved at Selinus is offered, revealing that the Greek colony is, with Miletus, the place with the highest number of marble lamps in all the Mediterranean. This aspect stress the richness of Selinus already in the few decades since its foundation and the connections between the settlement, Ionia and Cyclades. Finally the article discusses the possible reasons for the presence of archaic sacred objects in the Early Hellenistic sacred area.

Ralf Bockmann – Paul P. Pasieka – Marina Unger
Fotografie vor der Fotothek. Drei Beispiele für den (Nicht-)Gebrauch von Fotografien in den Zeitschriften des Instituto di Corrispondenza Archeologica (S. 495-544)

Abstract: The initial question for this paper came from a research interest for the earliest photographs, which were used at the Instituto di Corrispondenza Archeologica before the Photographic Collection was founded. Based on three concrete examples we address in this paper the application of visual media in the early Institute's publications with particular regard to photography and in comparison to other periodicals and publications, including also technical issues and science-historical and -philosophical discourses. We indicate the reciprocal competition and completion of the early photographs – especially to drawings – in the visual media plurality of the 19th century, the advantages or otherwise of their usage in publications and the intentions of the archaeologist in this regard.

Giacomo Bardelli — Raimon Graells i Fabregat

Un dino campano trovato ad Almuñécar (prov. Granada – Spagna) dalla collezione Vives Escudero (S. 545-564)

Abstract: Antonio Vives Escudero’s (1859–1925) collection included two bronze statuettes of the decoration of a Campanian bronze urn. A discussion of the history of the collection allows to demonstrate that the two statuettes were most probably found at Almuñécar (prov. Granada, Spain) in the Iberian peninsula. The presence of a Campanian bronze urn in the Iberian peninsula forces to reconsider some other findings of bronze statuettes together with Etruscan and Campanian vessels imported in the Western Mediterranean. More generally, a review of the archaeological record shows new perspectives for the interpretation of Italic findings in the Iberian peninsula.

Sylvia Diebner

Nachtrag zum Artikel „Die Säule mit Bronzefries (1963) im Foyer des Deutschen Archäologischen Instituts in Rom“ (S. 565-570)

Abstract: This article is based on a recent discovery in the Wirtschaftsarchiv Baden-Württemberg (WABW) where, among other materials from the Württembergische Metallwarenfabrik (WMF) of Geislingen an der Steige, two photo albums of their ‘Kunstanstalt der WMF’ (that existed from 1890 to 1953) are stored. In one of those albums, there are images of two pieces in the round by the sculptor Jakob Wilhelm Fehrle that were sent to an anonymous client in 1934 (Fehrle: author of the bronze frieze in the foyer of the German Archaeological Institute in Rome). One of the sculptures depicts ‘Donar’, the Nordic deity of thunder. For the commission by the German Archaeological Institute in Rome in 1963, the sculptor obviously has drawn on this figure, reshaped it and in this way produced the ‘Aeneas‘ of the column frieze.

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