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Abstracts

Toshihiro Osada

Rethinking the Parthenon Frieze as a Votive List of Dedicator, Recipient, and Beneficiary

The Parthenon frieze is generally interpreted as representing the procession of the Great Panathenaia. But considering the frieze within the genre of votive relief, in which the depiction of animal sacrifice developed, may suggest an alternative unifying subject. In votive reliefs the depiction of ritual procession adhered to a standardized formula, to publicly display a precise record of the monument’s sponsors. The imagery of the Parthenon frieze seems to have followed this convention, namely to be a public record of the dedicator, recipient and beneficiary of the donation of the Parthenon temple. The subject of the frieze cannot therefore be described as depicting either the Great Panathenaia, or indeed any festival, since the relief figures (i.e. the donor list) do not correspond to a list of festival participants. Rather, the frieze would have functioned as a pictorial version of a votive inscription, declaring the fulfilment of religious obligation. Moreover, if we accept the votive nature of the frieze design, then the contest scenes may represent an offering of entertainment for the spectator deities on the eastern side.

Parthenon – Votive Relief – Classical Sculpture – Frieze Sculpture – Votive Offering

Marianne Bergmann

Early Hellenistic Votive Offerings from Zagazig (Bubastis) in the Nile Delta

At the beginning of the 20th century, two sculptural works of limestone from Zagazig, the classical Bubastis, main centre of worship of the goddess Bastet/Bubastis, entered the Egyptian Museum in Cairo independently of one another. They are firstly a group of two children with a Nile goose and secondly a statue which is recognizable as a Cypriot Aphrodite; they can both be identified as Hellenistic on stylistic grounds and are suitable gifts for Bastet/Bubastis in her function as kourotrophos and given her association with Hathor/Aphrodite. Both sculpted works have distinctly unusual features. The girl in the children’s group appears to wear the Hellenistic regal diadem which could
hypothetically refer to the *basilissa* title for female children of royal families and – in conjunction with the dating – could identify the children as belonging to the third Ptolemy couple. The iconography of the Cypriot goddess of Zagazig links her probably not with well known Paphos but with Mesaoria and Salamis in Cyprus, in particular with an old cult nucleus around Golgoi and Arsos. The transfer of a cult from this region to Egypt (for which there are various indications) may be connected with the political instrumentalization – as discussed in research – of these cults from the later 5th century B.C. onwards, particularly by the Ptolemies in the 3rd century B.C., thus at the time when Salamis was their administrative capital in Cyprus. Indicative of this is the emphasizing of antiquity in the statue of Zagazig through an accumulation of Cypriot and ancient features of varying provenance. The statue is consequently the first visual evidence of Alexandrian scholarliness, which is richly attested in literature.

*Donato Attanasio – Matthias Bruno – Walter Prochaska*

**The Marbles of Roman Portraits. New Data on the Marble Provenance of 261 Imperial and Private Urban Portraits Dating from the Mid 1st Century B.C. to the Early 6th Century A.D.**

The marble provenance of 261 Roman portraits (167 imperial, 94 private) mostly of urban production and dating from the mid 1st century B.C. to the early 6th century A.D. has been established. The results show that Göktepe, not far from Aphrodisias, was the most widely used variety (44.3%, imperial portraits) followed by Parian *lychnites* (28.7%), whereas other marbles such as Luna or Docimium played a limited role. Göktepe started to be used at Rome in Trajan’s times and rapidly spread out, becoming dominant under Hadrian. Subsequently, the trend did not change. Göktepe was the most prized sculptural marble in Antonine times, reached its apogee under the Severans and continued to be the marble of choice during the 3rd century and in late antiquity. Correspondingly, Parian *lychnites*, dominant till the mid 1st century A.D., underwent a
strong decrease and almost disappeared from the late 2nd century onwards. Also the importance of Luna marbles appears to be much lower than previously thought. The role played by Aphrodisian artists is considered to be crucial for explaining the success of the marble of Göktepe. The consequences of this close sculptor-marble relationship on the artistic trends that were popular at Rome in imperial times are briefly discussed.


Joachim Raeder
The Portrait of C. Fulvius Plautianus and Other Recarved Portraits of Septimius Severus

Reuse and transformation of portrait sculpture was common in Roman times. Not all transformations were occasioned by memory sanctions (damnatio memoriae). Already in the middle imperial period there is evidence for recarved portraits of popular emperors who never suffered memory sanctions or who were deified. The practical reuse of these portraits was based directly on economic conditions (recycling). This practice continued in late antiquity.

This paper deals with some representations of Septimius Severus which were reworked from earlier images of Antoninus Pius. In these examples the back of Antoninus’ head with the coiffure has largely been maintained and recombined with the shorter and smaller facial features of Septimius Severus creating a hybrid Antoninus–Severus likeness. The long interval between Antoninus Pius and Septimius Severus refers to state-controlled marble yards, in which the portraits were stored. The second part of this study reconsiders some portraits of the Severan period, partly reworked as a result of damnatio memoriae. These portraits can probably be identified with the praefectus praetorio C. Fulvius Plautianus. Some remarks about the impact of damnatio memoriae on contemporary witnesses conclude this article.

Roman Portraits – Septimius Severus – Plautianus – Transformation – Reuse – damnatio memoriae
Cornelius Vollmer

From Elagabalus' Solar Mortuary Temple to Constantine’s Mausoleum? On the Dating and Function of the St. Andreas Rotunda on the South Side of the Old Basilica of St. Peter

Until its demolition in the 18th century, a domed rotunda stood on the south side of St. Peter’s Basilica in the Vatican, on a significant axis with the obelisk and on the spina of the former Vatican circus. According to the brick stamps the rotunda was built in the Severan period. Further archaeological investigations have revealed a second phase of unknown date in which the podium rotunda was supplemented by a clerestory rotunda. Form, size and location suggest an imperial mausoleum, although no suitable occupant has yet been found for either the first or the second phase. This article presents a series of arguments to identify the rotunda as originally a mortuary temple with solar references for Elagabalus. For its second phase, the author proposes an identification as the Roman mausoleum of Constantine, who was also a zealous worshipper of the sun god and who is surely hardly likely to have gone against the contemporary custom of juxtaposing suburban martyr basilicas with imperial mausolea when building his largest and most magnificent basilica.

Elagabalus – Constantine – Mausoleum – Vatican – Santa Petronilla – Fausta – Helena