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Alexandra Villing

**Between Apollo and Osiris: Egyptianising East Greek Pottery, Translating Gods and Cross-Cultural Interaction in the 6th Century B.C.**

Relatively few Greek fine ware vessels have been uncovered in Egyptian contexts of the late 7th and 6th centuries B.C., the majority of East Greek production. Remarkably, though, the shape and imagery of a good number of them seem to reference local Egyptian customs and ideas, notably Osirian religion and regional sacred geographies, either representing them directly, or translating them into a Greek idiom. The vessels were probably commissioned by Greeks in Egypt from craftsmen in their homelands to be offered as bespoke containers to Egyptian sanctuaries and/or (religious) dignitaries. Their origins and distribution indicate two main networks of contact and exchange: one linking North Ionian Teos and Klazomenai with Thebes in the Nile valley, the other Rhodes with Daphnai and Memphis in the Nile Delta. Together with other evidence they suggest that Greeks from a wide social spectrum were acquiring a high level of intimacy with Egyptian culture. Ritual practice in particular emerges as a vital arena for Greek-Egyptian interaction and as a main conduit for elements of Egyptian culture to enter the wider Greek sphere.

*East Greek Pottery – Greeks in Egypt – Greek Mythology – Typhon – Apollo*

Erkan Dündar

**The Mushroom-Rimmed Amphora as an Indicator of Hekatomnid Regional Hegemony. An Analysis of Production Patterns Based on a Back-Filled Deposit at Patara**

The excavations on the Tepecik settlement at Patara furnish important new evidence for the mushroom-rimmed amphorae in the 4th c. B.C. This evidence is based primarily on the ceramics recovered from a back-filled burnt soil layer in a deposit located on the Tepecik settlement. These finds include eight amphorae and two unguentaria. One of
these amphorae is Lycian, and seven others belong to the mushroom-rimmed amphora type. Our analysis indicates that the mushroom-rimmed amphora reflects production and distribution of commodities generated under the aegis of the Hecatomnid dynasty in Karia and the mushroom rim could have been used as a geographical marker, a ›brand‹ by the Hekatomnids during the 4th c. B.C.

Amphora – South Aegean – Patara – Karia – Hecatomnid Dynasty

Maria Luisa Catoni – Luca Giuliani

The Condemned Philosopher, the Satyrs and the Ugly: The Early Socrates Portrait in Context

Some time after the execution of Socrates, but long before his rehabilitation, a group of friends decided to dedicate a statue of Socrates in the Academy: but in what form should he be depicted – he whom the polis, following the due process of law, had had executed as a criminal? Finally the people commissioning the statue made a rather startling decision: they had their honoured teacher depicted as a satyr. The satyresque physiognomy presented in condensed form the intellectual and ethical legacy of Socrates – a legacy which included his sentencing and death. The image proved to be unprecedentedly successful. All later attempts to render Socrates visually were essentially compelled to follow the same path. Lysippos, who was commissioned by the polis to create a new statue of Socrates after his rehabilitation, already seems to have seen no alternative to adhering to the satyr type. The success of this constructed physiognomy was so great that its artificial character came to be forgotten: what art had created was attributed to nature. Later generations no longer doubted that the living Socrates had indeed looked like a satyr. This is true of the visual arts and literature, but it is also true of ancient studies. To illustrate this we examine the article by Bernhard Schweitzer, who has interpreted the Socrates portrait as the earliest physiognomic portrait known to us and as an epochal turning point in the history of Greek portraiture.

Greek Portraiture – Aristophanes’ Clouds – Trial of Socrates – Socrates Portrait Type A – Plato’s Symposium – Xenophon’s Symposium – Socratic Irony – Aposatyrosis of Socrates – History of Ancient Studies – Bernhard Schweitzer
Brigitte Freyer-Schauenburg

Equestrian Statues in the Heraion of Samos

This paper presents three Samian sculptural fragments which it is possible to associate with some probability with a larger than life equestrian statue in the Heraion. The statue was reworked: originally it depicted a Greek, the modified version a Roman. Following on from this, I consider other foot fragments whose calcei are likewise the result of reworking as well as fragments of a Roman toga statue with calcei. For these, scientific analysis of the marble would be particularly important. In addition, two base foundations in the Heraion are discussed in terms of their possible identification as pedestals for equestrian statues; the top slab of a further base carried, in secondary usage, a rider with a horse in the levade.

Equestrian Statues – Heraion of Samos – Reworking – calcei – Marble Types of Samian Sculptures

John Pollini

New Observations on the Imperial Reliefs from the Sebasteion at Aphrodisias and the Portraiture of Claudius, Britannicus, and the Young Nero

This article reconsiders the identification of several imperial personages and personifications from the Julio-Claudian Sebasteion at Aphrodisias. Certain of these reliefs also offer insight into the likely reason for the creation of one of Claudius’ portrait types that influenced the hairstyles of his natural son Britannicus and his adopted son Nero. Reevaluated too are portraits in-the-round that have long been attributed to the young Nero but which I show represent instead Britannicus. Even though the epigraphic record proves that many portraits of Britannicus were set up, there has been no agreement about the identification of any of his images. My new observations establish his portrait type, based on numismatic evidence and especially on two little-known sculptural portraits representing him as a child wearing the corona cívica. The
establishment of Britannicus’ portraiture and revision of the portrait type of the young Nero also lead to new conclusions about the Sebasteion’s problematic ›Two Princes‹ relief.

*Aphrodisias – Sebasteion – Claudius – Britannicus – Nero*

**Ulrike Eh mig**

**Thou Shalt Make Graven Images: Honouring Gods (and Humans) in the Epigraphic and Archaeological Record**

In this paper, all Latin religious inscriptions which record the dedication of an image to a higher power are compiled and comparatively analysed for the first time. There are nearly 1,700 such inscriptions containing the terms *statua, imago, signum, sigillum, simulacrum, effigies* and *typus*. They are discussed from the point of view of quantitative and qualitative aspects. These include their number, distribution, the dedicator and the divinities addressed as well as the use of the terms in connection with honorary or funerary monuments for individuals and deified rulers. The findings obtained from the epigraphic evidence are compared with corresponding observations that were made in the past with reference to literary sources. What relationship exists between the term used and the respective archaeological artefact is a question on which some initial perspectives can be developed. Above all, though, one urgent need becomes apparent: while the texts of Latin inscriptions in their entirety can now be easily accessed in searchable databases and by consulting print editions, there are at present almost no corresponding compilations of even minimal data on their materiality.

*Latin Inscriptions – Epigraphic Habit – Images of Gods – Materiality*