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Anastasia Angelinoudi - Johannes Bäuerlein
Das Theater von Apollonia (Albanien). Ein Vorbericht

Abstract: The ancient theatre of Apollonia was excavated in 2006 and 2007 as a joint Albanian- German community project. The German side focused on architectural surveying; the Albanian side on excavation. At present, five to six different phases of construction have been identified; an assumed pre-hellenistic theatre (I) above the theatre from the middle third of the 3rd century BC. (II) with expansions and modifications from phases III and IV and reuse in phases V and VI. The excavations were able to clarify substantial details, such as the foundation of the stage front, but also allowed the stratigraphical placement of the finds of earlier Albanian excavations. The scene was able to be reconstructed as an unusual two-story column architectural structure with a U-formed Doric column hall of the true scene. The theatre was able to hold between ca. 11,000 to 13,000 spectators.

Henner von Hesberg - Werner Eck
Reliefs, Skulpturen und Inschriften aus dem Theater von Apollonia (Albanien)

Abstract: Excavations up to now in the Apollonias theatre have brought to light an abundance of sculptures and reliefs. They confirm the remaining finds, according to which the first comprehensive building was erected in the middle third of the 3rd century B. C., while the transformation of the theatre for gladiatorial games only followed in the 2nd century A. D. A series of reliefs belong to the first phase, as does the decoration of the metopes and the parapets with Dionysian themes; to the second belong two honorary statues of women in the type of the “Große Herkulinerin”, which on account of their bases with inscriptions can be associated with prominent families of the city. Furthermore, there exist a number of statues from different times.

Dominik Maschek
Neue Überlegungen zur Produktionsdynamik und kulturhistorischen Bedeutung mittelitalischer Rankenornamentik des ersten Jahrhunderts vor Christus

Abstract: In archaeological scholarship, a paradigm of »Hellenization« has been established to explain alleged cultural merging processes in the regions of central Italy from about 120 B. C. to the early imperial period. In this interpretation, architectural decoration like scrollwork was imported from Greece for the well educated and wealthy elite as a means of expressing their power, prestige and ideology. On the other hand, this heavy influx of Greek prototypes, craftsmen or even workshops during the 1st century B. C. influenced popular art, leading to crude imitations of alien forms. This conventional explanatory model for the production, distribution and reception of scrollwork in Late Republican architecture needs to be enriched by a variety of yet generally neglected factors, for example local production, specific distribution, function and micro-cultural context of techniques and patterns. Statistical cluster analysis provides us with new methodical hints for tracing down the multi-faceted background for historically and regionally unique processes of acculturation and their impact on Late Republican and Augustan craftsmanship. The beginnings of scrollwork decoration in Central Italy can be dated to circa 60 B. C. In the early Augustan period the uniformity of decoration patterns was growing. The main influence for this process obviously came from Rome and Campania and seems to have been transmitted along the vital routes of transport and communication. However, conventional decoration patterns stayed in use in regionally
distinctive ways. Even from the middle Augustan age onwards, when this regional diversity was dwindling, a complete stylistic unification of Central Italian scrollwork was never achieved.

Sylvia Diebner
Aschenkisten aus Amelia. Handwerkstraditionen im südlichen Umbrien

Abstract: In the city of Amelia (Ameria) in Southern Umbria, cinerary urns commissioned by freedmen or slaves were produced in local workshops during the late Republican and early Imperial periods. These urns have a particular form and style that can be found exclusively in this city. Furthermore, they can be divided into three groups according to their decorations. One group consists of plain chests without reliefs, but occasionally with inscriptions. A second revives the shape of late Etruscan house urns; but from the rich Etruscan repertoire, only the figure of the triton is attested. The third is the largest and most interesting group, reproducing characteristic elements of tombs (probably also built by the local elite on a smaller scale), such as capitals, inscriptions, pilasters, and arches, extracted and reassembled. It is possible that some of the decorative elements were also borrowed from contemporary public buildings (Spoleto: honorific arch, theatre). Interestingly, neither military objects nor elements of the mundus muliebris are depicted, although common in the neighbouring valley on the so-called Cippi Carsulani. The craftsmanship of these stone chests deserves special attention, as do the diverse solutions stone cutters used, for example, in shaping the capitals. Possibly following precise specifications strictly was not (yet) required. This paper also sets the urns from Amelia in a larger context especially with regard to their skilful stone carving.

Wolfgang Ehrhardt
Das Alexandermosaik oder: Wie authentisch muß eine historische Darstellung sein?

Abstract: Since its discovery most scholars have interpreted the Alexander Mosaic as a faithful and authentic document of Alexander's encounter with Darius. Ernst Gombrich even compared the picture to modern war photographs. However, I argue that the representation of Alexander's encounter with Darius is not just a 'snapshot'. Similar to modern war photographs, the representation uses elements of traditional iconography that refer the observer to notions part of a familiar. The picture of the battle scene refers to the idea of Kratos, i. e. overwhelming strength and power, an idea well known and discussed from the time of the Homeric poems.

Valentin Kockel - Manuel Flecker

Abstract: During the field campaigns of 2007 and 2008, several trial trenches were excavated in and around the southern colonnade of the forum of Pompeii. An initial assessment of the data recovered and identified structural remains dating to the late 6th or early 5th century B. C.; the precise function or character of this occupation, however, remains unclear. Towards the end of the 2nd century B. C., a two-storey tufa colonnade with a single nave was built at the same time as the so-called chalcidicum of the basilica. Its rear wall ran all the way to the Via delle Scuole. This wall was eventually replaced with brick columns that are partially preserved, creating a second nave to the existing colonnade. There is further evidence for later alterations and modifications that must be related to issues of access to and visibility of the public buildings that lie to the south of the forum. It appears that several architectural changes, which must be seen in the context of the political function of the forum, occurred in
the time up to the eruption of Mount Vesuvius. The two appendices to this article attempt not
only to clarify the relationship to the inscription of Popidius (CIL X, 794), but also to define
how the architectural history of the comitium should be assessed. Our research clearly shows
that an accurate interpretation of excavation reports and finds calls into question a number of
apparent certainties.

Salvatore De Vincenzo
Il larario dei Dodici Dei a Puteoli. Un sacello collegiale ipogeo per il culto imperiale

Abstract: In Puteoli excavations performed by the Superintendence of Naples and Caserta
have uncovered the Lararium of the Twelve Gods. The Lararium consists of two underground
rooms along the oriental side of the Decumanus. On the southern wall of the internal room
there is a fresco representing two snakes, while on the narrower sides there are depictions of
the Twelve Gods. A close analysis of these paintings has shown that the snakes were seated
on two beds framed by two laurel trees; this type of tree is closely associated with the Lares
cult. On the upper part of the wall, above the two snakes, three figures are portrayed. It is
possible to identify the two Lares and, in the middle, the Genius. This allows for an
interpretation of the Lararium as a Sacellum for the Lares and the Genius of the emperor.
Within this space Rosalia were celebrated, which were, from the time of Domitian onwards,
connected to the imperial cult. The Puteolan fresco can be placed in this chronological range.
The celebration of the emperor through the representation of a Lectisternium for the Dei
Consentes, as for the Rosalia, is in accordance with Flavian emperors' ideology, in particular
with that of Domitian. As in the examples of Rome and Ostia, the sacellum located in the
Horreum can be interpreted as a Sacellum connected with a Collegium.

Michael Mackensen
Römische und spätantike Kleinfunde aus Simithus / Chemtou (Nordwesttunesien)

Abstract: The article presents small finds which have been unearthed during the joint
excavations of the Institut National du Patrimoine Tunis and the German Archaeological
Institute at Rome in the eastern part of the forum and the labour camp attached to the quarries
of yellow Numidian marble at Simithus / Chemtou. In addition to examining a late Roman
strap-end and an early Byzantine belt buckle, the paper concentrates on a couple of stratified
small finds from a building with six naves, from two construction periods, in the central
compound of the camp. It has been interpreted that between ca. 170 and 230/240 AD this
large building was used as prison-like quarters (ergastulum) for keeping slaves and those
condemned to heavy labour in the quarries; from 230/240 to 280 AD it was used as
workshops for marble objects (officinae marmorum). The dating of the two construction
periods, based on the range of African red slip ware and the numismatic evidence, allows for
the chronological assessment of toilet instruments, fittings of caskets and harnesses.

Kai Töpfer
Hadrian auf der Trajanssäule?

Abstract: Recent studies in Ancient History have pointed out that the progression of Hadrian's
career shows an early promotion by Trajan that was focused on military offices. Therefore,
Hadrian might have been considered a potential successor long before Trajan's death. Against
this backdrop, scene 48 of the Column of Trajan deserves closer attention. It depicts a legion
marching over the Danube, supposedly portraying the Prefectio for the third campaign of the
First Dacian War. The legion is not led by Trajan, but by a Legatus followed by five standard-
bearers. Among these standards is an emblematic one that is crowned by a ram. Thus far, this
is the only known representation of such a standard in Roman imperial art. In fact, a ram was
used only by two legions, of which only one, the Legio I Minervia, participated in the Dacian
Wars. Obviously, with this scene and the unique depiction of such a standard a special
reference to this legion and its commanding officer must be imagined. Since it was Hadrian
who led the Legio I Minervia during the Second Dacian War, it seems reasonable to assume
that with this scene his military merits were intended to be visualized. As some scholars have
posited, Hadrian may also be depicted on Trajan's arch at Beneventum. Similarly, if the
cuirassed figure shown in the Adventus of Trajan on the attic panel relief of the 'city'-side on
the arch at Beneventum also represents Hadrian, as has also been suggested, this would be
another representative depiction of his military virtues.

Johannes Lipps
Zur Datierung der spätantiken Portikus des Caesarforums. Literarische Quellen und
archäologischer Befund

Abstract: Scholars generally accept that a large-scale transformation of Caesar's Forum that
involved the erection of a portico built from spoliated materials is to be attributed to
restoration works undertaken by Diocletian and Maximian after the fire in the reign of
Carinus in AD 283. The present article argues, on the basis of an inscribed plinth never
previously discussed in this context, for a later dating of the plinth, but also most probably for
other elements of this structure, to some point in the later 4th or early 5th centuries AD. The
available literary and epigraphic sources do not permit an exact dating of the construction, but
closer inspection of the various references to building activity in the Imperial Fora and the
Forum Romanum in Late Antiquity, indicate that this transformation need not necessarily
 correspond with events attested to in the literary sources.

Markus Löx
Die Kirche San Lorenzo in Mailand: Eine Stiftung des Stilicho?

Abstract: San Lorenzo in Milan was built on foundations consisting of re-used building
material from the nearby amphitheatre. Literary sources show that the amphitheatre was still
in use in 395 AD. The church's architectural layout and the quality of building materials and
furnishings are clearly different from episcopal foundations in Milan. Therefore it must be
seen as an imperial foundation, built between 395 and 402 AD, when the residence was
moved to Ravenna. This paper proposes that Stilicho, regent for the boy-emperor Honorius,
initiated the building project and might even have been the patron of San Lorenzo. As there is
no early evidence for saints' cults in the chapels of St. Ippolito and St. Aquilino, both may
have functioned originally as mausolea: St. Aquilino for the imperial family and St. Ippolito
for Stilicho. However, on account of his loss of power in 408 AD, in the end Stilicho could
not be buried in San Lorenzo.

Oliver Becker
Spolie oder Neuanfertigung? Zu einem antiken Kapitelltyp in der Krypta der
Kathedrale von Otranto

Abstract: The crypt of the Apulian cathedral of Otranto (Lecce) is particularly notable on
account of its finely carved capitals, which range in date from Antiquity to the Middle Ages.
Among them, a particular set, representing almost a quarter of the entire inventory, is
distinguished by its decoration: acanthus in the lower zone and lancet-shaped leaves in the
upper zone. On the basis of this characteristic design, as well as the material of which they are
made, these capitals have usually been considered to be of antique workmanship, and,
consequently, reused at the time of the crypt's construction in the 11th century. On the contrary, by carefully analyzing these pieces and comparing them with a substantial number of imperial, early Christian as well as medieval capitals, this article concludes that the Otranto lancet-shaped leaf capitals were actually sculpted by medieval craftsmen intending to emulate antique exemplars. In addition, the paper presents a broad survey of this characteristic capital type, also drawing attention to the phenomenon by which, in the south of the Italian peninsula at the time of Norman domination, antique lancet-shaped leaf capitals were often the objects of conspicuous spoliation.