Wolf-Dieter Heilmeyer
Der Guerriero di Castiglione - zweifach genutzt und zweifach zerstört

Abstract: The current state of the 'Warrior of Castiglione' can be explained by two successive destructions, the first of which destroyed both the back and the upper front part of the equestrian relief. Subsequently, the front of the relief was reused and from the leftover limestone stump on top of the relief a head was carved facing forward. The eyes, mouth and sides of the head were later destroyed during the second damnatio. The historical context of the two destructions soon after 600 and around 550 B. C. is to be looked for in the area between Kamarina, Kasmenai/Castiglione and Syracuse.

Volker Michael Strocka
Die Quadriga auf dem Augustusforum in Rom

Abstract: A marble chariot body, used for hundreds of years as a bishop's throne in the church of San Marco in Rome, has been on exhibit in the Vatican Museum since 1788 restored as a biga. Although the vegetal relief decoration of its exterior and its interior date to the last decade of the first century B. C. and can be connected iconographically to Augustus, nevertheless this artistically important work has played no role in recent discussions of Augustan art. The currus originally belonged to a quadriga, which can be shown to have had no driver. It could not have been part of the decoration of a triumphal arch or a temple acroterion; rather, it must have belonged to a monument that, protected from the weather, could be viewed from close at hand. Here it is argued to be the same quadriga as that on the Forum of Augustus, on the pedestal of which (according to the Res Gestae) the inscription Patri Patriae was engraved in 2 B.C.

Maria Milvia Morciano
Il culto capitolino nella sfera del privato

Abstract: The cult of the Capitoline Triad is examined from a viewpoint that varies from the traditionally public and official one. A review of its archaeological and epigraphic sources shows how the devotion to the three divinities also permeated the private sphere of individuals in addition to the public or collective events. Although the Capitoline cult lost its pre-eminence during the Imperial age, it remained a clear symbol of tradition, adopted to reassert one's identity or to parade one's self-satisfaction and power.

Barbara Porcari
Dai monumenti funerari alle calcare. Storia di un contesto di materiali lapidei dal Trastevere (Roma)

Abstract: In the cantina of via dei Salumi n. 56, in Trastevere, a small corpus of marble fragments is conserved, part of which immured in a pilaster and part resulting from private excavations. Some of the pieces belong to the late republican-first imperial funerary monuments. The textual and archaeological analysis claims that in Trastevere in that period there were a lot of important and isolated tombs. Beginning from the post classical era, this region of Rome became gradually urbanized and ultimately developed into a center for the production of lime, glass, ceramics and metal objects. The context of via dei Salumi could be identified as a portion of lime kiln's warehouse.
**Salvatore Ortisi**

**Ein kleiner mittelkaiserzeitlicher Depotfund aus der Theatergrabung von Apollonia (Albanien)**

Abstract: An ensemble of six brooches, four fingerrings, three belt-buckles and nine simple rings was found during the excavations outside the theatre of Apollonia in 2007. The fingerrings and brooches were probably made in the same workshop. Furthermore the pincer-type brooch with torted bow represents a regional subtype from the province of Epirus. An almost identical brooch from grave 42 in Apollonia can be dated after A. D. 204. Most of the objects in the hoard are typical elements of the everyday clothing in the Roman provinces. It seems likely that the small hoard belonged to a merchant or craftsman and was buried in the first third of the 3rd century A. D. for reasons unknown.

**Hugo Brandenburg**


Abstract: This contribution starts with a contextualization of the consecration of St. Paul Outside the Walls in 390 and its function as a state monument. Subsequently, the preserved architectural sculpture is allocated to the various areas of the fourth century basilica (middle aisle, side aisle, narthex, atrium) followed by a discussion of their significance within the structure. It is demonstrated that the triumphal arch supported by Ionic columns belonged to the A. D. 390 basilica. The capitals from Constantinople from about A. D. 400 found in the marble storage near St. Paul, on the other hand, can not be linked to the basilica. The paper then discusses the utilisation of architectural sculpture from harbour warehouses and storages in Rome's late Antique architecture, as well as the role of the workshops, oriental craftsmen and classical stylistic tradition.

**Annarena Ambrogi**

**Ritratto maschile di età onoriana murato nel chiostro della basilica di San Paolo fuori le mura**

Abstract: This contribution focuses on an unfinished male portrait, the concept and features of which correspond to portraiture typical for the late-Antique and post-Tetrarchic period. The portrait particularly shows characteristics that correspond to L'Orange's so-called 'subtiler Stil', which developed during the reigns of Arcadius and Onorius. A comparison to some free-standing portraits from this 'subtiler Stil' underlined, moreover, the similarities to our portrait. In this context some portraits as found on late-Antique luxury arts also need to be mentioned. In addition, the formal and iconographical similarities to portraits of Honorius constitute a final confirmation of the proposed chronological framework of our portrait, providing a new starting point for this research. The unknown origins of the portrait make it difficult to determine its original function and collocation. It is likely, however, that the piece derives from the area near Saint Paul Outside the Walls or from the large necropolis along the Via Ostiense. With respect to the stylistic and typological details, the portrait seems to have been produced in Rome in the Honorian period by a workshop still active in this late period and capable of carrying out important commissions.

**Markus Wolf**

**Forschungen zur Tempelarchitektur Pompejis. Der Venus-Tempel im Rahmen des pompejanischen Tempelbaus**
Abstract: This paper presents a new architectural survey both of the complex of the temple of Venus and of its single elements, as well as suggesting reconstruction proposals. The temple was built around the end of the 2nd century B.C. on a large terrace created for this purpose and surrounded by porticoes, behind the basilica, at the edge of the city. Once the Samnite city came under Roman control, the temple became a new dominating feature functioning as a sanctuary of the patron deity of the Sullan colony. The tufa temple was originally more limited in size and even the sacred area was smaller: it was surrounded on three sides by tufa porticoes forming an oblique angle and extended on several levels. Thanks to its many marble elements still preserved, it is possible to reconstruct in a more plausible way the porticoes of the early Imperial age, which rose on two floors. The plan and the extension of the area nevertheless remained mostly the same and the temple square was leveled. The extension works of the complex took place only in a third phase, which followed the A.D. 62 earthquake. This phase is attested to by new containing walls, forming a right angle, new foundations and substructures as well as by new lava blocks around the temple podium. The monumentalization measures undertaken during the Imperial age on the temple of Venus, who was worshipped as the mother of the imperial house, reflect the religious architecture of Rome and the new power relations. The extension of the study to the other temples of Pompeii and the analysis of their building transformations in the different periods of the city history has revealed that the various architectural interventions, as in the case of the temple of Venus, reflect cultic and political transformations.