

Encyclopedia of the History of Classical Archaeology

Edited by

Nancy Thomson de Grummond

ROUTLEDGE


**An Encyclopedia
of the History of
Classical Archaeology**

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The publisher has gone to great lengths to ensure the quality of this reprint but points out that some imperfections in the original may be apparent.

In memory of
Louise Ponder Thomson (1913–1994)
and
Alfred Valerie Thomson (1913–1993)

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Preface

I entered upon it, as one does on a country newly discovered; without any paths made and generally much embarrassed. Had any work of this kind been published . . . I certainly could have made this much more perfect, with extremely less pains; whereas all I can beg for it now is, that the difficulty of making one's way almost everywhere, may be duly considered; and that the many imperfections and errors which that must occasion, may meet with the indulgence that the case deserves.

—J. Spence, Introduction to *Polymetis* (1747)

Since this is the first time an encyclopedia of the history of classical archaeology has been prepared, it is appropriate to begin by describing the scope and methodology of the work. It is necessary to explain first what is understood by “classical archaeology.” The expression is used here to mean basically the study of the visual remains of the ancient classical lands, Greece and Italy. Greek and Roman material is central; but also included here are the prehistoric or proto-historical cultures of the Bronze Age Aegean and of the Etruscans, which have a relationship of continuity and overlapping with the succeeding cultures in Greece and Italy, respectively, and the study of which is often inseparable from the historical Greek and Roman periods. Also included are manifestations of these cultures outside Italy and Greece proper; in France, for example, Roman arches, amphitheatres and aqueducts that were known, reused, admired and studied are of significance for the history of the study of classical remains. Greek temples and sites in Asia Minor were noted from the fifteenth century, and the story of their systematic recovery and study in the nineteenth century constitutes an important chapter in the history of archaeology. But other related archaeological spheres—Egyptian, Near Eastern, Phoenician, Celtic, Scythian, and New World—are referred to only in passing, for to treat these fully would have meant to write a very different book.

As for the word “archaeology,” some today apply the term only to the rigorously systematic and scientific aspects of the discipline that have grown up in connection with purposeful excavation in the field. A book like Glyn Daniel’s *A Short History of Archaeology* (1981) is based on the idea that archaeology is properly the science of excavating and interpreting excavated evidence and that it reaches its greatest purity when the study is completely prehistoric; inscriptions and literary traditions are considered far less relevant for the discipline. Advocates of this approach have given little attention to those who studied antiquities prior to the advent of scientific fieldwork. Bruce Trigger’s recent work, *A History of Archaeological Thought* (1989), shows an awareness of scholarly study of classical remains prior to the nineteenth century but allots a quite small amount of space to early classical archaeologists. For a just survey, one must go back more than one hundred years to the work of C. B. Stark, *Systematik und Geschichte der Archäologie der Kunst* (1880), approximately half of which is devoted to archaeology of the fifteenth to eighteenth centuries.

In this encyclopedia the Middle Ages, Renaissance and seventeenth and eighteenth centuries are treated as periods to be taken seriously for their archaeological study of the visual remains of antiquity. This approach constitutes one of the principal ways in which the work differs from the studies of Daniel, Trigger and others who have, in recent years, written on the history of archaeology. Included here are the biographies of travelers, collectors, artists and scholars whose activities made a difference in knowledge of the sites and monuments in their own day and in the history of archaeological scholarship. Scholars such as Peiresc and Bellori were on the cutting edge of research on antiquities in the seventeenth century and were passionately committed to the exchange of knowledge; we still follow some of their basic methodology and even conclusions. Travelers of the fifteenth century such as Buondelmonti and Ciriaco of Ancona made valuable records of the status of sites and monuments in their day and thus enlarge our own view. Artists like Alberti and Vasari reported on antiquities excavated in their time (Alberti himself attempted an underwater excavation at Nemi), and their reports help us to recover the context of artifacts and monuments under study today.

In addition, here the reader will find entries on famous monuments as seen, changed and interpreted through time; obvious inclusions are the Parthenon, the Mausoleum of Halikarnassos, the Colosseum and the Pantheon, which were visited and studied during the Renaissance and later (for some monuments there are continuous records from the Middle Ages). There are entries on major works of art, such as the *Laocoon* group, the Farnese *Herakles* and the Aldobrandini *Wedding*, which were excavated during the Renaissance and seventeenth century (albeit with an intent and by techniques that are considered very limited today), as well as works that were known throughout the Middle Ages and later, such as the *Capitoline Wolf*. Studying the “biographies” of these works, we understand how they came to be the way they are today and are better able to conjecture what they were like originally. The different restorations of the missing

parts of the *Laocoon* group, which make a critical difference in our interpretation of its style and subject matter, can be traced from the sixteenth century. The seventeenth-century report that the Portland Vase was discovered in a sarcophagus is of great interest for our understanding of the usage and meaning of this unusual artifact. Besides such major monuments, many others are included; clearly, not every building or statue or artifact that has been studied through the centuries can have an entry of its own, though a quite large number of works are at least mentioned (the index may be consulted to locate those that do not have an entry). In selecting sites, monuments and statuary for individual entries, an attempt has been made to choose the items that have had a strong impact on classical studies and that have a rich historical past. These are often works that have, or have had, an important place also in the history of art or architecture; for this, perhaps the encyclopedia may be criticized, since New Archaeology in the twentieth century believes that the discipline should not be concerned with the beauty of excavated materials. To this the answer is that in reconstructing antiquity, the basic task of archaeology, it is appropriate to try to see with the eyes of the ancients, who cared a great deal about the beauty of their monuments. In this sense, those who practiced the Old Archaeology were much closer to understanding antiquity than are some scholars today.

Other considerations in selection of materials and viewpoints are listed by the following categories.

ARTISTS

Art historians may consult this work for information about the study and imitation of antiquity by artists of the Renaissance and later periods. Since the number of artists who worked within the "classical tradition" is vast (Michael Greenhalgh has surveyed them in *The Classical Tradition in Art*, 1978), it is impossible to include them all; an attempt has been made to determine which artists should have priority, with the operative criterion that the artist should demonstrate some concrete evidence of study of the visual remains of classical antiquity. Thus, artists who did sketchbooks and created a repertory of illustrations of such material, even though they may be minor figures in the history of art, are certainly appropriate subjects for entries. For artists who simply show a style that has an "antique" feeling, it is sometimes difficult, if not impossible, to determine how they contributed to archaeological knowledge in their time. With great reluctance the decision was made to eliminate certain key artists of the Renaissance who left no drawing or written record of the study of specific antiquities and whose painted or sculptured works reveal relatively little data about antiquities visible in this period.

SCHOLARS

The omission most regretted relates to humanist scholars and philologists who were powerfully influential in their time but whose scholarly output reveals little

or no involvement with archaeological material. Those who collected manuscripts and studied and wrote ancient history are borderline cases and are normally excluded if there is little or no evidence of serious study of at least inscriptions and/or coins for their own sakes. The decision was made to omit paleography as well as papyrology, disciplines that are more properly the sphere of philologists. It is not that this encyclopedia intends to promote categorization, only that from a practical point of view, some things must be omitted, and since histories of classical scholarship have normally given heavy emphasis to research on texts and literary criticism (e.g., J. E. Sandys, *A History of Classical Scholarship*, 3rd ed., 1958; Ulrich von Wilamowitz-Moellendorff, *A History of Classical Scholarship*, 1982), information may be sought there rather than in these pages.

Scholars living today, however significant their place in the history of archaeological scholarship, have not been included.

SITES

It has been especially difficult to explain to potential readers and contributors what the encyclopedia would do in regard to sites. Those who were asked to write about sites thought immediately of the *Princeton Encyclopedia of Classical Sites* and wanted to know what more needed to be done. The present reference work differs from the *Princeton Encyclopedia*, above all, in its attempt to give fuller coverage to the history of the study of sites. Dates when excavations took place, who directed the work, what results were obtained and what conclusions were drawn, what significance the finds had for the development of scholars' understanding of the site and the culture represented—these are the matters that were recommended to the contributors. In a way, the sites have “biographies” like those of artists, travelers and scholars, including information about what happened at the site in antiquity and what happened to it in later periods, as well as an evaluation of its contribution to our archaeological knowledge.

The selection of sites has been extremely difficult. Again, the number of possibilities is enormous, as demonstrated by the *Princeton Encyclopedia* itself. Further, each site seems important to the person who digs it or studies it. Emphasis was given to those sites that have a longer or more prominent history of visitation and excavation and to those that seem to have generated important changes in archaeological thinking. Some attempt has been made to take into account geographical distribution and, by including sites in areas outside Greece and Italy, to give some idea of the development of classical archaeology in other countries.

ABOUT THE BOOK

A word is in order about the history of this encyclopedia of the history of archaeology. The idea to do the work was not my own; when first invited to be

a coeditor, I replied that I would love to look up things in such a work but was unable to commit to such a large undertaking. When approached a second time, my resolve weakened, and my enthusiasm for the project was so strong that I agreed to serve as coeditor as well as coauthor of a certain percentage of the articles, especially those that had to do with my own area of Etruscan studies and with the development of classical archaeology in the seventeenth century, a subject that had been part of my dissertation. With the help of an advisory board (see Acknowledgments, later in Preface), a master list was drawn up (it had 748 entries), and a list of some fifty potential contributors was compiled. Editorial and authorial duties were divided and invitations sent out.

Then the entries began to come in, and a remarkable phenomenon developed. Authors had been asked to supply suggestions for cross-references in the encyclopedia, and almost every entry submitted listed one or more cross-references that did not appear on the master list. The master list thus began to expand, and more contributors were invited. At this point my coeditor withdrew, and I determined to continue the work; on two occasions I sought a new coeditor, inviting colleagues whom I considered ideal for the job. They were not so rash as I had been, and no collaborator was secured.

Today, some fifteen years later, the list of entries numbers 1,125, and the number of contributors 171. My editors at Greenwood, urging practicality, have nevertheless graciously acquiesced as the work expanded well beyond what they had envisioned. In the final months of completing the manuscript, I continued to discover entries that should be on the list, and no doubt reviewers will likewise note (I hope without being overly indignant) that omissions have occurred. A limit had to be drawn, however arbitrary it might seem, and thus some entries of potential importance have been omitted. Others that might seem in retrospect of lesser significance were contributed early and would have been excluded unfairly.

Other matters became evident as entries were completed and compared. Each individual contributor had his or her own style of presenting the information requested. As editor, I recommended a rewrite if a contributor had not included enough of the appropriate historical material, and I requested condensation when too much purely descriptive material was given. But, on the whole, it seemed desirable to let each scholar have some latitude in self-expression and to avoid an excessively standardized or sterilized form for entries.

Thus, normally each entry begins with a brief identifying phrase and ends with a bibliography of approximately four items. But there is considerable variation among entries, depending, first of all, on whether the subject is a site or monument, scholar or traveler, or yet another kind of entry in which a topic is the focus (e.g., underwater archaeology), and depending further on the way in which the author organized the material. All entries have some kind of historical content, but this is often combined with descriptive material that helps to identify or explain the subject, with opinions of archaeologists of the past and present

and with references to achievements in archaeological scholarship. These do not necessarily follow a standard order or predetermined balance from entry to entry.

The bibliographies were intended to serve several purposes. They often show what sources an author used, though they are not meant to substitute for footnotes to an entry, and they also show which sources the author recommends for further study. Works that are especially rich in illustration are marked by a + mark before the listing of the author and title of the book. An attempt was made to keep these bibliographies short (about two to four items), but contributors were concerned lest they might prove insufficient, and in some cases, for longer entries on weighty topics, I have allowed an increase. In addition, as press time drew nearer, many authors kindly updated entries that had been written in the early years, and they were allowed to insert new and important bibliography. On the whole, whenever bibliographies were trimmed, I have been partial to listings that are recent, that themselves contain abundant, up-to-date bibliography, that are well illustrated and that are in the English language.

Within entries, an asterisk is used before a name or topic to indicate a cross-reference to a separate entry. The asterisk would be redundant for "Rome" and "Athens" and is therefore omitted.

Articles that are unsigned were written by the editor. No articles, signed or unsigned, were written after 1994, and many entries were completed considerably before that date. In some articles the bibliographies do include items published in 1995 or forthcoming. Under no circumstances are contributors of the articles to be held accountable for the timeliness of their scholarship; the editor alone is responsible in this matter.

For whom was *An Encyclopedia of the History of Classical Archaeology* written? A broad spectrum of users of this reference tool is envisioned. Obviously, it is meant for readers of the English language; thus, quotations from other languages are regularly translated into English, and archaeological terms that are derived from other languages, especially Latin and Greek, have been replaced with equivalent English terms when possible or have been "translated" in the text.

It is hoped that the encyclopedia will be of use to students and researchers in a variety of fields, especially archaeology, classics, history, topography, art history and architectural history. The history of archaeology is a discipline that is comparatively new; some of its results have only recently become more available and mostly remain to be integrated into various other areas of scholarship. A fine example of what may be accomplished lies in R. T. Ridley's work *The Eagle and the Spade: The Archaeology of Rome During the Napoleonic Era, 1809–1814* (1992), a detailed study of Napoleon's effect on the monuments of the city of Rome, a work of the utmost significance for those studying the programs of Napoleon and, more specifically, the political uses to which he put archaeological research. Equally fascinating is the analysis of exploitation of archaeological projects and Roman revival architecture by Mussolini and Hitler,

published recently by A. Scobie, *Hitler's State Architecture, The Impact of Classical Antiquity* (1990). Another recent work on the history of archaeology in the city of Rome is the richly illustrated survey by Claude Moiatti, *The Search for Ancient Rome* (1993). For Greece, the companion volume in the same series is *The Search for Ancient Greece* by Roland and Françoise Etienne (1990).

Another area that has recently received attention is the history of the discovery, collecting and study of Greek and Roman sculpture. The information is critical for art historians of the Renaissance and Baroque, and they are the ones who have made the most significant contributions in assembling the data and in integrating them into a context. The *Census of Works of Antique Art Known in the Renaissance*, conducted for many years by Phyllis Bober and Ruth Rubinstein at the Warburg Institute of the University of London and the Institute of Fine Arts at New York University, has reached fruition in their rich volume of *Renaissance Artists and Antique Sculpture: A Handbook of Sources* (1986). Similar material, with a different interpretive approach, may be found in the now-classic catalog of F. Haskell and N. Penny, *Taste and the Antique: The Lure of Classical Sculpture, 1500–1900* (1981). Their aim is to reveal significant aspects of the history of taste over the span of some four centuries by cataloging the ancient sculptures that were most popular and most influential. In citing information about the find spots of famous sculptures and in quoting opinions of critics and scholars about these pieces, Haskell and Penny have created a fabric often interwoven with archaeological scholarship and immensely useful for those who wish to understand a piece of sculpture through its “biography.” Not many scholars working on Greek and Roman sculpture today concern themselves with this kind of background. A rare exception is Brunilde Ridgway, who has published searching studies of Greek sculpture from the Archaic to the Hellenistic, in which she frequently takes into account the history of study of a particular work of art. Her review of this history, not only in the Renaissance but also, or especially, in nineteenth-century scholarship, has led to a healthy deconstruction of the edifice of attributions to Pheidias, Polykleitos, Skopas, Lysippos and others made by German scholars of the last century. Retracing their steps, she has made far-reaching conclusions.

Curators and researchers in museums have been in position to contribute much to the history of archaeology in their study of object proveniences; it is hoped that entries in the encyclopedia can serve as ready reference for this kind of information and that the bibliographies will provide access to fuller detail than could be incorporated gracefully into the brief format adopted for the entries.

It is hoped, above all, that the encyclopedia will be useful to teachers and students of classical archaeology. New textbooks in Greek and Roman art by John Pedley (*Greek Art and Archaeology*, 1992) and by Andrew and Nancy Ramage (*Roman Art*, 1995) include some discussion and illustrations that will give students a taste of the material that is waiting to be studied. But, on the whole, very little of the information on the history of archaeology found in this encyclopedia is regularly included in the classroom; students of classical ar-

chaeology are given little exposure to the roots of the discipline. An exception is the case of Heinrich Schliemann, whose name is known to most students; unfortunately, what seems to continue to fascinate is the idea that he had a unique dream of proving the truth of the poems of Homer and that he fulfilled it with an uncanny ability to locate archaeological sites. He continues to be lionized as a great archaeologist, in spite of the books and articles by William Calder and David Traill that dispel the myths promoted by Schliemann about himself and his own importance. In these pages one may consult the entry on Frank Calvert, who actually ascertained the location of Troy and suggested it to Schliemann, and the entry on Troy itself, where it is noted that many travelers had believed in the truth of the Homeric poems long before Schliemann. In the eighteenth century Dawkins had visited the Troad, Homer in hand, and had even invented a form of ethnoarchaeology, studying the modern inhabitants of the area in order to understand Homeric society. It is hoped that such entries can help to sift out the facts of the history of archaeology. No doubt much that is reported in this encyclopedia will, and rightly should be, subject to scrutiny and revision, as more archaeologists join in the study of our fascinating past. Most of all it is hoped that the mere existence of this work will create awareness of the long tradition of this discipline and the richness of the perspective gained by reviewing the discovery and study of specific monuments and sites as well as general trends in the history of archaeological scholarship.

ACKNOWLEDGMENTS

There are very many whom I wish to thank. First are the kind colleagues who consented to act as advisers in the earliest stage of the encyclopedia, in planning the master list and in suggesting the names of potential contributors for the various entries. Though they must certainly not be held responsible for the final shape of this volume, I wish to acknowledge the many wonderful suggestions made by Phyllis Pray Bober, Larissa Bonfante, William M. Calder III, Philipp Fehl, David Ridgway and Homer A. Thompson. My sincere thanks for similar advising at a later date goes to Elizabeth McGraw, Marjon van der Meulen and Ruth Rubinstein, who generously shared their rich knowledge of Renaissance and Baroque scholarship, and to Katherine Geffcken, who consulted on several crucial points. Brunilde S. Ridgway characteristically gave up her own time to help other authors, reading many entries and making valuable suggestions for entries on Greek sculpture. Larissa Bonfante, as usual, helped with every bibliographical question I asked her, as well as many that I did not. Francesca Ridgway (related to David but not Brunilde) gave much welcome advice on Etruscan entries. L. Richardson, jr, provided unfailing support, moral as well as scholarly, in regard to Roman archaeology, especially topography; Ronald Ridley willingly shared the burden of entries on Rome and its archaeologists. William Calder III poured forth information from his fund of knowledge of German archaeological scholarship. Jack Davis and Philip Betancourt made helpful sug-

gestions for Bronze Age Aegean archaeology, and so did Robert Koehl, who also advised generally on potential authors for other entries on Greek archaeology. No one helped me or cheered me more than Judith Binder, unless it was Norma and Bernard Goldman, faithful correspondents who kept me laughing and believing that the encyclopedia would surely be finished one day. Elfriede R. Knauer energized me with her own total commitment to quality in scholarship. I was inspired by Phyllis Lehmann, with her rare ability to move skillfully and easily back and forth between antiquity and Renaissance.

Many of these colleagues also wrote multiple entries for the encyclopedia. I am so very grateful to them for that and to others who valiantly wrote entry after entry in their special areas, sometimes in several areas. I will restrict my mention of names to those who wrote seven or more: James Anderson, Barbara Barletta, Clifford Brown, John Camp, Mortimer Chambers, Glenys Davies, W. W. de Grummond, Ann Gunter, A. Trevor Hodge, Peter Holliday, Fred S. and Diana E. E. Kleiner, Carol Mattusch, Emeline Hill Richardson, David Thompson, David A. Traill, and Shellie Williams.

Finally, I wish to express my gratitude to those who aided in the construction of this book, whether retyping manuscripts, filing, Xeroxing, editing, searching bibliography, confirming references, corresponding, indexing, or helping in some other way. I think of Deborah Halsted at the beginning and Melissa Moss, Dara Helsler and Diane Kampert at the end, of Claudette Gatlin all along. I wish to thank Sharon Loucks Wichmann, who provided an enormous boost in the middle years of the project, with her varied talents as author, editor, secretary. I was delighted when Joann McDaniel agreed to prepare the Select Bibliography for the History of Classical Archaeology and wish to record now my warm appreciation for her work on this assignment. I thank Rochelle Marrinan, who transformed my working habits by providing computer support, and Elizabeth de Grummond, who did a wonderful job on the cross-references, thereby also getting training for the day when she will edit the second edition of the encyclopedia. I thank Patty Grandy for effective prayer for the completion of the work, and, I am grateful to Louise Thomson for the kind of support that only a mother can give.

I reserve a special place to thank my editor at Greenwood, Cynthia Harris. In all the years she has been associated with the project, she has truly never said a discouraging word and always seemed to have an unquestioning faith that the book would be delivered. For this steadfast confidence and her genuine enthusiasm, which kept me going on, I wish to express my deep gratitude.

The entire undertaking has provided a great lesson in humility for me. On the one hand, I have never learned so much on any other project I have attempted; on the other, I have not failed so much in learning at any other time in my life. The scope of the subject is so large that even today I am not sure of its limits. For many years, I have kept the book from the hands of the publishers, haunted by the specters of reviewers, feeling ashamed to let it go with the many omissions I knew of or simply suspected, feeling the need to check

and check again the hundreds of entries completed, and often noting with horror the errors that existed. In effect, I have spent much of my “free” time for the last quarter of my life on this manuscript. I often felt deeply moved as I reviewed the history of archaeological scholarship and the lives of its practitioners. With Joseph Spence, I trembled over the reception of an untried publication; his fears turned out to be quite well founded, in light of the fury with which Lessing later attacked him. With John Leland, who was assigned in 1533 to do a survey of antiquities throughout the realm of England, I agonized that the enormous amount of material would never be gathered together and properly arranged for publication. His torment over the work was so intense that he was forced to give it up; it is reported that his antiquarian research overtaxed his brain and that the insane scholar had to be turned over to his brother for safekeeping. A fairly well-known case of scholarly overwork in modern times is that of Rostovtzeff, who suffered a mental collapse after the completion of *The Social and Economic History of the Hellenistic World* (1941). Others were able to endure unimaginable deprivation and pressure as they devoted their lives to the tasks they had assumed. I was inspired by Tommaso Fazello (d. 1570), who, to further his studies of ancient Sicily, cut back on the amount of time he wasted eating, so that he had only one meal a day; by Janus Gruter (d. 1627), who always stood upright and vigilant while he worked; by Bernard Montfaucon (1741), who, for the last forty-six years of his life, normally spent thirteen hours a day studying or writing. Again and again I was reminded of the humanity of the archaeologists of the past, of their failures and successes, and was compelled to continue the quest to publish this work about their work. In the end it was for them—and, of course, for the contributors who have waited so patiently for their entries to appear—that I was able to finish the encyclopedia.

—Nancy Thomson de Grummond

Bibliographical Abbreviations

<i>AA</i>	<i>Archäologischer Anzeiger</i>
<i>AAA</i>	<i>Athens Annals of Archaeology</i>
<i>ActaArch</i>	<i>Acta Archaeologica</i> [Copenhagen]
<i>Aerial Atlas of Crete</i>	<i>The Aerial Atlas of Ancient Crete</i> , ed. J. W. Myers— E. E. Myers—G. Cadogan (Berkeley, 1992)
<i>AfrIt</i>	<i>Africa Italiana</i>
<i>AIRF</i>	<i>Acta Instituti Romani Finlandiae</i>
<i>AJA</i>	<i>American Journal of Archaeology</i>
<i>AJP</i>	<i>American Journal of Philology</i>
<i>AM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>
<i>AnatSt</i>	<i>Anatolian Studies. Journal of the British Institute of Archaeology at Ankara.</i>
<i>ANRW</i>	<i>Aufstieg und Niedergang der römischen Welt</i>
<i>AnnInst</i>	<i>Annales Institutorum</i>
<i>AntK</i>	<i>Antike Kunst</i>
<i>AntP</i>	<i>Antike Plastik</i>
<i>Archäologenbildnisse</i>	<i>Archäologenbildnisse, Porträts und Kurzbiographien von klassischen Archäologen deutscher Sprache</i> , ed. R. Lullies—W. Schiering (Mainz am Rhein, 1988)
<i>ArchCl</i>	<i>Archeologia Classica</i>
<i>ArchDelt</i>	<i>Archaialogikon Deltion</i>
<i>ArchEph</i>	<i>Archaialogike Ephemeris</i>
<i>ArchEspArq</i>	<i>Archivo Español de Arqueología</i>

<i>ArchEspArt</i>	<i>Archivo Español de Arte</i>
<i>ArchJ</i>	<i>Archaeological Journal</i>
<i>ArtB</i>	<i>Art Bulletin</i>
<i>ArchRep</i>	<i>Archaeological Reports</i>
<i>ASAtene</i>	<i>Annuario della Scuola Archeologica di Atene e delle Missioni italiane in Oriente</i>
<i>AttiMGrecia</i>	<i>Atti e Memorie della Società Magna Grecia</i>
<i>BABesch</i>	<i>Bulletin Antieke Beschaving</i>
<i>BCH</i>	<i>Bulletin de Correspondance Hellénique</i>
<i>BdA</i>	<i>Bollettino d'Arte</i>
Beazley—Ashmole	J. D. Beazley—B. Ashmole, <i>Greek Sculpture and Painting to the End of the Hellenistic Period</i> (London, 1966)
Berve—Gruben	H. Berve—G. Gruben, <i>Greek Temples, Theaters and Shrines</i> (New York, 1963)
<i>BICS</i>	<i>Bulletin of the Institute of Classical Studies</i> , University of London
Bieber	M. Bieber, <i>The Sculpture of the Hellenistic Age</i> , rev. ed. (New York, 1961)
<i>BIM</i>	<i>Boletin de Information Municipal</i> , Valencia
<i>BiogJahr</i>	<i>Biographisches Jahrbuch und Deutscher Nekrolog</i>
Bober—Rubinstein	P. P. Bober—R. Rubinstein, <i>Renaissance Artists and Antique Sculpture: A Handbook of Sources</i> (London, 1986)
<i>BMon</i>	<i>Bulletin Monumental</i>
<i>BMMA</i>	<i>Bulletin of the Metropolitan Museum of Art</i>
Briggs—Calder	<i>Classical Scholarship: A Biographical Encyclopedia</i> , ed. W. W. Briggs—W. M. Calder III (New York, 1990)
<i>BSA</i>	British School at Athens, <i>Annual</i>
<i>BU</i>	<i>Biographie Universelle</i>
<i>BullCom</i>	<i>Bulletino della Commissione Archeologica Comunale di Roma</i>
<i>BurlMag</i>	<i>Burlington Magazine</i>
<i>CIG</i>	<i>Corpus Inscriptionum Graecarum</i>
<i>CIL</i>	<i>Corpus Inscriptionum Latinarum</i>
Coarelli	F. Coarelli, <i>Guida Archeologica di Roma</i> , 2nd ed. (Rome, 1975)
<i>CR</i>	<i>Classical Review</i>

<i>CRAI</i>	<i>Comptes Rendus de l'Académie des Inscriptions et Belles Lettres</i>
<i>CVA</i>	<i>Corpus Vasorum Antiquorum</i>
<i>DAB</i>	<i>Dictionary of American Biography</i>
<i>DBF</i>	<i>Dictionnaire de Biographie Française</i>
<i>DBI</i>	<i>Dizionario Biografico degli Italiani</i>
<i>DialAr</i>	<i>Dialoghi di Archeologia</i>
<i>DNB</i>	<i>Dictionary of National Biography</i>
<i>DOP</i>	<i>Dumbarton Oaks Papers</i>
<i>EAA</i>	<i>Enciclopedia dell'Arte Antica, Classica e Orientale</i>
<i>EC</i>	<i>Enciclopedia Cattolica</i>
<i>EI</i>	<i>Enciclopedia Italiana</i>
<i>EPRO</i>	<i>Études préliminaires aux religions orientales dans l'empire romain</i>
<i>EWA</i>	<i>Encyclopedia of World Art</i>
<i>FGrHist</i>	F. Jacoby, <i>Fragmente der griechischen Historiker</i> (Berlin, 1923–)
<i>GBA</i>	<i>Gazette des Beaux-arts</i>
<i>GGA</i>	<i>Göttingische gelehrte Anzeiger</i>
<i>Gnomon</i>	<i>Gnomon</i>
<i>GRBS</i>	<i>Greek, Roman and Byzantine Studies</i>
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<i>IJNA</i>	<i>International Journal of Nautical Archaeology and Underwater Exploration</i>
<i>ILN</i>	<i>Illustrated London News</i>
<i>IstForsch</i>	<i>Istanbuler Forschungen</i>
<i>IstMitt</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Istanbul</i>
<i>JdI</i>	<i>Jahrbuch des Deutschen Archäologischen Instituts</i>
<i>JEA</i>	<i>Journal of Egyptian Archaeology</i>
<i>JHS</i>	<i>Journal of Hellenic Studies</i>
<i>JRS</i>	<i>The Journal of Roman Studies</i>

<i>JSAH</i>	<i>Journal of the Society of Architectural Historians</i>
<i>JWAG</i>	<i>Journal of the Walters Art Gallery</i>
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<i>MAAR</i>	<i>Memoirs of the American Academy in Rome</i>
<i>Meded</i>	<i>Mededeelingen van het Nederl. Historisch Instituut te Rome</i>
<i>MEFRA</i>	<i>Mélanges de l'École Française de Rome, Antiquité</i>
<i>MelRome</i>	<i>Mélanges d'Archéologie et d'Histoire de l'École française de Rome</i>
<i>MemLinc</i>	<i>Memorie. Atti della Accademia Nazionale dei Lincei, Classe di scienze morali, storiche e filologiche</i>
<i>MGH</i>	<i>Monumenta Germaniae Historica</i>
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<i>MittFlor</i>	<i>Mitteilungen des Kunsthistorischen Instituts in Florenz</i>
<i>MJb</i>	<i>Münchener Jahrbuch der bildenden Kunst</i>
<i>MonAnt</i>	<i>Monumenti Antichi</i>
<i>MonPiot</i>	<i>Monuments et Mémoires. Fondation E. Piot</i>
<i>MonPitt</i>	<i>Monumenti della pittura antica scoperti in Italia</i>
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<i>NBG</i>	<i>Nouvelle Biographie Generale</i>
<i>NCAB</i>	<i>National Cyclopaedia of American Biography</i>

<i>NDB</i>	<i>Neue Deutsche Biographie</i>
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<i>NSc</i>	<i>Notizie degli Scavi di Antichità</i>
<i>OpAth</i>	<i>Opuscula Atheniensia</i>
<i>OpRom</i>	<i>Opuscula Romana</i>
<i>PBSR</i>	<i>Papers of the British School at Rome</i>
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<i>ProcBrAc</i>	<i>Proceedings of the British Academy</i>
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<i>RepKunstW</i>	<i>Repertorium für Kunstwissenschaft</i>
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<i>RQ</i>	Renaissance Quarterly
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<i>ZfK</i>	<i>Zeitschrift für Kunstgeschichte</i>

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A

ABYDOS. Greek city in Mysia (northwest Asia Minor) on the Hellespont, ca. 6km north of modern Çanakkale.

Strabo (13.590–1) records its later history as a Milesian colony founded in the time of the Lydian Gyges, whose possessions included the Troad. During Xerxes' invasion of Greece in 480 B.C., Abydos was at one end of the Persian bridge across the Hellespont. The city fell under Athenian rule, assessed at four talents by the Delian League in 454/3 B.C. In 411 B.C. Abydos went over to the Spartans, then remained under Persian rule until its liberation by Alexander in 334 B.C. The city surrendered to Philip V in 200 B.C. and became a free city under Rome. Until late Byzantine times it was the toll station of the Hellespont.

The site of Abydos was first identified in 1675. R. *Wood visited the area in 1750 and observed that it was the location of the bridge of Xerxes; R. *Chandler (1764) romantically recalled the ancient tale of Leander's swimming across the Hellespont to be with his beloved, Hero, and in 1810 Lord *Byron actually reenacted the chilly swim, starting at Sestos and coming ashore at a point at Abydos claimed as four miles distant.

Abydos was visited and briefly described by other travelers through the nineteenth century. Since the early twentieth century the area has been a restricted military zone; there is now little to be seen aboveground of the ancient city.

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ANN C. GUNTER

ACADEMIA HERCULANENSIS (REALE ACCADEMIA ERCOLANESE; ACCADEMIA DI ERCOLANO). Academy formed in 1755 by

Charles III, king of *Naples and later of Spain, for the purpose of publishing the finds excavated at *Herculaneum.

The academy consisted of fifteen members (among the founders were A. Mazzocchi, J. Martorelli and B. Galieni) who met every two weeks to pass around and discuss three objects that had been excavated since the last committee meeting. All present then wrote about the objects, and the reports were collated by a secretary to produce a definitive description. These analyses were published in the series of volumes of *Antichità di Ercolano*, which began to appear in 1757, sumptuously illustrated and bound. A projected volume on the marble sculpture was never published. The publication of the finds from Herculaneum served to ignite the interest in classical motifs in architecture, painting, furniture and clothing that swept Europe and America during the period of Neoclassicism.

Inactive from 1799 to 1816, the academy was revived in 1817 as part of the Società Reale Borbonica. It was amalgamated with the Reale Accademia di Belle Arti in 1861.

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ACCADEMIA DEI LINCEI (ACCADEMIA NAZIONALE DEI LINCEI). Italian academy of letters and science; among its distinguished publications are many relevant to classical archaeology.

The Accademia dei Lincei was founded in Rome on 17 August 1603 by four noblemen, three of them Italian and one Dutch: Prince Federico Cesi, Count Anastasio de Filiis, Francesco Stelluti (a nobleman from Fabriano) and the Dutch physician Jan Heck, from Deventer. The last was a Catholic who had fled Holland because of Protestant persecutions. All were very young; Cesi, the initiator, was but eighteen years old. They dedicated themselves to the study of nature, letters and philosophy with the purpose of exalting the wonders of God's creation.

They were joined in 1610 by G. B. Della Porta and in 1611 by Galileo Galilei, who brought great renown to the academy. From this year Galileo always added *Lynceus* to his signature. (*Lynceus* means "pertaining to the lynx," an animal noted for its keen sight.) The first publication of the academy was, in fact, Galileo's pamphlet on sunspots, *Istoria e dimostrazioni intorno alle macchie solari* (1613). When Galileo provoked the wrath of the Church by defending the Copernican heliocentric doctrine, the Accademia supported him fully.

With the death in 1630 of Cesi, the most active and influential member of the academy, the first period of the Accademia dei Lincei came to an end. After that, there were several attempts to revive it, but without success. It was finally reestablished in 1795 and was accorded a grant of 2,500 lire by Napoleon. It was suppressed by Pope Gregory XVII after the liberal uprising of 1830; temporarily revived again in 1838, it was suppressed in 1840, to be reestablished

yet again under the liberal Pope Pius IX, with a new charter that excluded letters and philosophy for reasons of religious orthodoxy. In 1875 the prime minister of the new Italian State, Quintino Sella, founded the Accademia Nazionale dei Lincei, announcing by its title that the body was formally independent of the papacy, which sponsored its own Accademia Pontificia dei Nuovi Lincei. In 1939, the Accademia Nazionale was replaced by the Accademia d'Italia, but it was restored after the fall of Fascism in 1944.

Since that date the Accademia Nazionale dei Lincei has resumed and enlarged its activity, regularly issuing publications on classical archaeology and other subjects in its *Rendiconti*, *Memorie*, and *Notizie degli Scavi*. It has arranged many scholarly conventions and lectures by foreign and Italian scholars and counts among its members many prominent archaeologists. Included are P. *Orsi, G. *Lugli, G. Q. *Giglioli, R. *Bianchi Bandinelli, D. *Levi, P. Romanelli, P. Zancani-Montuoro, S. Moscati and M. Pallottino.

The Accademia dei Lincei, originally founded over 390 years ago, is the oldest academy in Europe still operating today.

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GIULIANO BONFANTE

ACCADEMIA DI ERCOLANO. See ACADEMIA HERCULANENSIS.

ACCADEMIA ETRUSCA. Italian academy of arts and sciences, founded at Cortona, with a special emphasis on the Etruscan culture of the city's past.

The organization was preceded by the Società degli Occulti (Society of the Occult), a small group formed approximately one year earlier. A donation to this society by Abbot Onofrio Baldelli, consisting of his collection of antiquities and his library, gave impetus to the founding of an academy with clearly defined interests, the *Accademia etrusca delle antichità, ed iscrizioni* (Etruscan Academy of Antiquities and Inscriptions). On 29 November 1727 the notary Barbi registered the group of seventeen learned men, among whom the leaders were the brothers Ridolfino, Filippo and Niccolò Marcello Venuti of Cortona and the Florentine senator Filippo *Buonarroti. They were joined by representatives of the ancient families of the city. The academy was created in an environment of long-standing artistic and cultural traditions, characteristic of the Tuscany of the last of the *Medici and in a context, on one hand, broader than that of the eighteenth-century Enlightenment and, on the other hand, more specialized, since it concerned Etruscan archaeology, the so-called *Etruscheria.

The aims and the character of the academy were inspired by a truly scientific seriousness. If the name *Etrusca* and the title of the president, *Lucumo* (a word

of Etruscan derivation meaning “prince” or “leader”), signify that the preferred field of activity was Etruscan, the academy did not, in fact, limit itself to this; its motto, taken from Lucretius, was *obscura de re lucida pango* (“I reveal clear things about an obscure matter”).

The statutes admitted forty effective members in Cortona and one hundred corresponding members, both Italians and foreigners. Thanks to the relations that its more authoritative representatives had with the cultural world in general, the academy rapidly acquired a remarkable renown. Not only elevated figures of the Church and the diplomatic world were named among its *Lucumones*, who normally held office for one year, but also among its members were scholars and intellectuals like Anton Francesco *Gori, Ludovico Antonio Muratori, Scipione *Maffei, Bernardo Tanucci, Voltaire and *Winckelmann.

The academicians gathered periodically in the rooms allotted to them by Gian Gastone de’ Medici in the Palazzo Casali, where their seat is located even today. Their meetings were referred to as *Notti Coritane* (Cortona Nights) and featured news reports, reading of letters from correspondents and discussion of various subjects. These were recorded and issued in a publication called *Notti Coritane*, of which thirteen volumes are preserved. From 1735 to 1791 the academy also published the *Saggi di dissertazione* in nine volumes—studies on a variety of antiquarian subjects going beyond the purely Etruscan.

The donation by Baldelli, followed soon by other gifts, gave birth to the academy museum and library, which were, from the beginning, its two main institutions. By 1750 the museum had already attained such distinction as to merit publication in a large volume by Gori and others, *Museum Cortonense*. After the middle of the nineteenth century more gifts and purchases increased the prestige of the museum. Among other things there were the tomb called the Tanella di Pitagora; the famous Cortona Lamp, purchased in 1851, an outstanding work in bronze of the fifth century B.C. (about which D’Annunzio wrote a splendid sonnet); and an encaustic painting on slate of the Muse *Polyhymnia*, which was considered at first an ancient classical work but is more likely an imitation of the eighteenth century. Other important acquisitions included a significant collection of Egyptian antiquities, gathered by the apostolic delegate in Egypt, the Cortonese Guido Corbelli, and, in more recent times, the collection of antiquities and art objects of the family Tommasi Baldelli, as well as a series of works by the Futurist painter Guido Severini, which the artist’s family left to his native city.

The original library of the academy was united in 1778 with the municipal one, into which flowed manuscripts, parchments and bound volumes that came, in part, from the convents suppressed in 1870 by the Italian State.

The official organ of the Accademia Etrusca was at first the journal *Polimnia* (1927–33). Since 1934 this function has been served by the *Annuario*; it has been accompanied since 1970 by *Note e Documenti* for shorter writings. In 1985, the “Year of the Etruscans,” a special exhibition on the academy was held at the Palazzo Casali.

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ACCADEMIA NAZIONALE DEI LINCEI. See ACCADEMIA DEI LINCEI.

ACCADEMIA ROMANA. See ROMAN ACADEMY.

ACQUAROSSA. Etruscan Archaic habitation site on the hill of S. Francesco, 6km north of *Viterbo.

First developed in the later seventh century B.C., Acquarossa was destroyed before 500 B.C. and never inhabited again. The site was first reported by Luigi Rossi Danieli in 1908 but remained unexcavated until a team from the *Swedish Institute in Rome, under the direction of Carl Eric Östberg, began work there in 1966. The king of Sweden, *Gustavus VI Adolphus, was a regular participant in the project. Excavations continued annually until 1978, exploring a number of sectors on the hill (A–R).

Zone F was found to be a center for the settlement, featuring monumental buildings with stone walls, colonnaded porticoes and architectural terracottas. As at Etruscan *Murlo, scholars have debated whether the center functioned as a palace or as a sacred area. Acquarossa is also important for yielding the remains of about fifty houses, providing an abundance of evidence about Etruscan domestic architecture, as well as local ceramics and utensils of daily life. Some of the finds are on display at the Rocca Albornoza, *Viterbo.

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ACRAGAS. See AKRAGAS.

ADAM FAMILY. Scottish family of architects.

ROBERT ADAM (1728–92)—one of the most prolific and versatile architects and designers in European Neoclassicism—was the creative driving force in promoting a stylistic revolution based on archaeological sources. As the leader of a family firm, he and his brothers JOHN ADAM (1721–92) and JAMES ADAM (1732–94) trained under their father WILLIAM ADAM (1689–1748), the leading architect of his time in Scotland. Their younger brother WILLIAM ADAM (1738–1822) later joined them to head the largest contracting business of the age.

Robert was educated at Edinburgh University, where he was friends with several other brilliant young men, including David Hume and Adam Smith. His *Grand Tour, mainly in Italy, between 1754 and 1758 (he was followed by James in 1760–63), was of crucial importance in the formation of the Adam Style, which was later to be disseminated by an efficient business as well

as the new processes and synthetic materials of the early Industrial Revolution. The ornamental vocabulary of classical antiquity was to be applied throughout an unprecedented range of media from façades, interior decorative schemes in plasterwork and stucco (with a novel concern for color) and furniture to metalwork, textiles and ceramics, all with a particular influence on the American Federal Style.

The sheer impact of Rome (described by Adam as his “Holy See of pleasurable antiquity”), together with the discoveries at *Herculaneum, was reinforced by the catalytic effects on his imagination of the teachings of *Piranesi. Countering the astringent theories of the early Greek Revival, Piranesi vigorously advocated the need for a flexible system of modern design based on a wide-ranging use of antique sources that embraced not only Etruscan culture (*Etruscheria) and Late Imperial Rome, but also ancient Egypt and Greece. A lifelong friendship was signaled by Piranesi’s dedication to the Scot of his ambitious archaeological folio, *Il Campo Marzio dell’antica Roma* (1762). Living in the intellectually lively neighborhood of Piazza di Spagna, Adam also became acquainted with Robert *Wood, who had recently published his *Ruins of Palmyra* (1753), as well as the quarrelsome French architect C. L. Clérisseau. *Winckelmann seems to have made less of an impression on him.

Abandoning a projected book revising *Desgodetz, in 1757 Adam decided to survey and publish the remains of Diocletian’s marine palace at Spalato (*Split) in Dalmatia, before returning to Britain. Owing to local political difficulties, this had to be accomplished in five weeks, with the aid of Clérisseau and a team of draftsmen. The book, flawed by conflicting tensions between reasonably accurate recording and picturesque Piranesian images, was finally published in 1764 as *The Ruins of the Emperor Diocletian’s Palace at Spalatro [sic] in Dalmatia*, dedicated to George III. Adam was to observe how important it was for him to study this well-preserved example of residential architecture, as opposed to the wide range of sacred and public buildings available in Rome.

Starting his practice in London in 1758, Robert swiftly developed a fashionable reputation with a series of major country house commissions, applying his idiosyncratic style to largely interior schemes—represented by Keddleston Hall (1760–70), Syon House (1761–69), Osterley Park (1761–80), Kenwood House (1764–79) and Harewood House (1765–72). The 1770s saw a series of skillfully designed town houses in London, inspired by antique spatial planning and characterized by an increasing refinement and delicacy of ornament. The monumental influence of Spalato was to recur in the immensely influential speculative housing scheme, the Adelphi, overlooking the Thames (1768–72). In reaction to rival designers such as Chambers and Wyatt, Adam later carried out a number of highly controversial ideas, notably demonstrated by his Etruscan Style, partly inspired by Sir William *Hamilton’s vases publications and Herculaneum (e.g., the Etruscan Dressing Room, Osterley Park, ca. 1775). An exceptional sequence of neomedieval castles, chiefly in Scotland (e.g., Culzean Castle, 1777–90), was to be distinguished by the play of abstract geometrical forms, thought to have

been indirectly inspired by the Roman military architecture of Hadrian's Wall. Ultimately, the theoretical justification and illustration of the Adams's achievement were to be effectively summed up in their own folio, *Works in Architecture* 1 (1773), 2 (1779) and 3 (1822).

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JOHN WILTON-ELY

AD GALLINAS ALBAS. See VILLA OF LIVIA.

ADLER, JOHANN HEINRICH FRIEDRICH (1827–1908). German architect and archaeologist.

Adler studied at the Berlin Bauakademie, where he remained as teacher (from 1859) and later as professor (1863–1903). From 1874 to 1881 he directed the German excavations at *Olympia with Ernst *Curtius and designed the original museum there (1883). Among his Berlin students was his future son-in-law, W. *Dörpfeld, whom he sent in 1876 to assist at Olympia. Besides his contributions to the volumes of *Olympia* (1892–97), he wrote a number of short architectural studies, including *Das Pantheon in Rom* (1911), *Das Mausoleum zu Halikarnass* (1900) and the remarkable introduction to Schliemann's *Tiryns* (1886). He was among the first in Germany to see the importance of Schliemann's excavations.

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DAVID A. TRAILL

ADRIA (ADRIAS, ATRIA). Pre-Roman town located on a lagoon on the coast of the Adriatic Sea in northeast Italy; flourishing port from the mid-sixth century to late fourth century B.C.

Ancient sources disagree as to the foundation of Adria, attributing it variously to Greeks and Etruscans, although modern evidence suggests a probable Venetic origin. During the sixth century B.C. it became an Etruscan center for the importation of Greek products into Northern Italy and thereby for the diffusion of Greek culture. According to Strabo (5.1.7), the harbor town was built entirely of timber, laid out on canals with ferries and bridges to accommodate traffic. In the second half of the fourth century B.C., Adria was occupied by the Gauls, and in Roman times it became a *municipium*. The harbor evidently had begun to silt up in the first century A.C., and Adria was eventually superseded by *Aquileia.

The site was first explored in the Renaissance, and a drawing of 1662 shows

a Roman theater and other buildings. Excavation was undertaken by three members of a local family, Ottavio Bocchi (1697–1749), Francesco Girolamo Bocchi (1748–1810) and Francesco Antonio Bocchi (1821–88). Their collection of vases, jewelry, inscriptions and glass was housed in the Museo Bocchi, which in the early twentieth century was donated to the Italian government and became the Museo Civico di Adria.

The entire area of the ancient city was covered over by the flooding of rivers. Beginning in 1938, systematic excavations have been conducted under very difficult conditions, resulting in the discovery of pilings of houses from the ancient city, disposed on a regular network of canals and *insulae* (blocks) similar to those found at nearby *Spina. From the town site came numerous significant specimens of red- and black-figure vase painting by Attic Greek masters (Lydos, Brygos Painter, Makron, Douris, Achilles Painter, Polygnotos). Cemeteries of the fourth century B.C. and later have also been found.

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AEGAE. See VERGINA.

AEGINA. See AIGINA.

AGORA, Athens. Greek civic center and marketplace located on the sloping ground northwest of the Athenian *Akropolis.

Used as a cemetery and for habitation in the Bronze and Dark Ages, the area was given over for public use in the Archaic period. The earliest civic buildings, dating to the first half of the sixth century B.C., were built along the west side of the square, which thereafter remained the administrative and political center for centuries. By the late sixth century, the square itself was formally delineated by a series of marble boundary stones. Also in use by 500 B.C. were a fountainhouse and lawcourt (?) along the south side, an altar of the Twelve Gods within the square, a sanctuary of Aphrodite to the northwest and other administrative buildings along the west. These were all badly damaged or destroyed by the Persians in 480 B.C. and rebuilt or replaced thereafter.

By the end of the fifth century, the west side consisted of a new Bouleuterion (Senate), the old Bouleuterion (used to house archives), the Tholos (Senate dining chamber), the Royal Stoa (seat of the king archon) and the Stoa of Zeus Eleutherios, perhaps used by the lesser archons known as Thesmothetes. The south side still had the old fountainhouse and lawcourt (?), along with South Stoa I (a commercial building with dining rooms) and a building that served as one of the mints of Athens, for the striking of bronze coins. At the northwest corner there were the earliest elements of a complex that may have served as lawcourts. Along the north was the Stoa Poikile, the Painted Stoa famed for its

philosophers and paintings. Above the square to the west was a handsome Doric temple of marble usually identified as the *Hephaisteion.

To the southwest of the Agora lay a large residential and industrial district, in which was found a large building tentatively identified as the state prison. In the fourth century, a temple of Apollo Patroos and a new monument of the Eponymous Heroes were added to the west side, and a fountainhouse was built at the southwest corner. The third century B.C. was difficult for Athens; either at war or under Macedonian control, it had few resources for building activity. The only exception in the Agora is a large building just north of the Hephaisteion, identified as an arsenal.

With the help of Hellenistic monarchs, a revival occurred in the second century B.C., and the appearance of the old square was altered dramatically. It was now enclosed on all sides by monumental colonnades of the kind in fashion in the big cities of Asia Minor. In the Agora, the huge Middle Stoa (ca. 180 B.C.) was built across the square, effectively dividing it in two. A second South Stoa was built to replace South Stoa I, which further defined the southern square. Along the east, the *Stoa of Attalos II (159–138 B.C.) was constructed, a large market building with two stories and forty-two shops. Finally, a new Metroon (archives) was built and given a colonnaded façade in an attempt to spruce up the appearance of the old building along the west side.

The attack on Athens by Sulla in 86 B.C. left many Agora buildings damaged, and little was done until Augustan times, when there was a major building program. A new marketplace was constructed to the east (*Roman Agora), and the old Greek square was filled with buildings. Taking up the center was a huge odeion donated by Agrippa, son-in-law of Augustus. Several other buildings were erected in the square as well; old Classical temples at depopulated Attic sites (*Sounion, Thorikos, Acharnai) were dismantled, brought in and re-erected—in whole or in part—in the old square. At least four such reuses can be detected. The city flourished in the second century A.C., especially under Hadrian, and to the Agora were added a library, a nymphaeon and a basilica. In addition, the old odeion was rebuilt as a lecture hall with a new façade of sculpted giants and tritons.

In A.D. 267 the city was destroyed in a raid by the Heruli, and the old Agora was demolished. In refortifying the city during the reign of Probus (A.D. 276–82), the Athenians enclosed a much smaller area that ran east of, and did not include, the Greek Agora. The fortification wall, which runs along the Panathenaic Way, is built almost entirely of pieces of Agora buildings destroyed in A.D. 267. The area of the square, insofar as it was refurbished, was damaged again during Alaric's attack in A.D. 395. A revival in the early fifth century led to the construction of a large gymnasium complex on the site of the old square—perhaps one of the universities of Athens—and the houses of wealthy philosophers were built on the slopes above. This new flourishing of philosophy was halted in A.D. 529, with the decree of Justinian forbidding any pagan to teach philosophy at Athens, effectively ending all significance of the city. The physical

decline was hastened in A.D. 582/3 by the arrival of the Slavs. There are slight signs of activity in the seventh century, then a total Dark Age in the eighth and ninth centuries, before the area of the Agora was used for houses once again in the tenth century, becoming a residential district in use until modern times.

The excavations that have brought to light this long and complicated history of the heart of Athens continue today. The earliest work was carried out by the *Greek Archaeological Society in 1859, 1871, 1907–8, 1910 (under Kourounotes) and 1912 (under Kastriotis). In 1890–91, less formal work was done during the extension of the Athens-Peiraeus railroad, which passes through the north part of the site. From 1891 to 1898 some excavation was conducted by the *German Archaeological Institute under the direction of W. *Dörpfeld. Since 1930 the excavation of the area has been undertaken by the *American School of Classical Studies at Athens under the direction of T. L. *Shear, Sr. (1930–45), H. A. Thompson (1945–68), T. L. Shear, Jr. (1968–1993) and J. McK. Camp (1994–), the funds coming largely from J. D. Rockefeller and the Ford, Mellon, Rockefeller and Packard foundations. Also carried out were the reconstruction of the Stoa of Attalos (1953–56) and the landscaping of the Agora park under R. Griswold (1954).

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JOHN MCK. CAMP II

AGOSTINI, LEONARDO (1593–ca. 1669). Italian antiquarian, specializing in numismatics and glyptics.

A native of Grosseto, Agostini established himself in Rome during the pontificate of Urban VIII, serving as antiquarian to the *Barberini family under the recommendation of Cassiano dal *Pozzo. When the Barberini were in exile from Rome (1646–50), he corresponded with them, sending the latest archaeological news, in letters now preserved in the Vatican Library (Ms. Barb. Lat. 6455).

Agostini resumed his work on the Barberini antiquities when they returned, continuing to acquire objects and arrange the collection so that it emerged as the best organized of all Roman museums. In 1655, he became commissioner of antiquities (*Commissario delle Antichità) in Rome and Latium for Pope Alexander VII and directed important excavations in the *Forum Romanum, the Forum of Trajan (*Imperial Fora) and baths near S. Lorenzo in Panisperna.

His original specialty and early publication were in the field of numismatics, but he is remembered, above all, for his pioneering studies of carved gems. His *Le Gemme antiche figurate*, in two parts and with a separate volume of annotations for each part, was issued at Rome in 1657 and 1669. The illustrations were done by G. B. Galestruzzi, and G. P. *Bellori assisted with the annotations. The gems are arranged by subject matter, and the scholarly commentary em-



Portrait of *Leonardo Agostini*, engraving from L. Agostini, *Le Gemme antiche figurate* (1685). (The Warburg Institute, University of London.)

phasizes the identification of themes and the resulting classification of the pieces. The work was much valued and was reprinted by P. S. *Bartoli in 1686 and again in 1702 and 1707–9 (edited by P. A. *Maffei).

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AGRIGENTO. See AKRAGAS.

AGRIGENTUM. See AKRAGAS.

AGUSTÍN (AGOSTÍN, AUGUSTINO, AUGUSTINUS), ANTONIO (1517–86). Spanish scholar of canon and Roman law and Roman antiquities.

A prodigy, entering the university of Alcalá at nine, Agustín gained a doctorate in civil law at Salamanca in 1534, moving then to Bologna and graduation as jurisconsult in 1541. Converted to *Alciatus's humanistic methods at Bologna, he went to Florence and Venice to investigate manuscripts of Justinian's *Corpus Iuris*, of which he soon became a famous editor and commentator. He was appointed auditor of the Roman Rota in 1544, and there he pursued his interests in classical philology and antiquities, forming lasting friendships with *Panvinio, *Ligorio, Delfini, Pantagato, Sigonio and Fulvio *Orsini. He edited Varro's *De lingua latina* in 1557 and Verrius Flaccus and Festus in 1559 and for the next three decades passionately collected evidence on Roman archaeology. His judicious *Dialogues on Medals, Inscriptions, and Other Antiquities (Diálogos de medallas, inscripciones y otras antigüedades)*, posthumously published in 1587, bears eloquent testimony to his critical acumen, but his letters give the liveliest sense of his skeptical approach to problems of authenticity and Greek and Roman numismatics, epigraphy and history. Agustín had a profound knowledge of the ancient world and collected more than 830 important Greek and Latin manuscripts. He died as archbishop of Tarragona.

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ROBERT W. GASTON

AIGAI. See VERGINA.

AIGINA (AEGINA). Greek island dominating the Saronic Gulf between Attika and the Peloponnese.

At the modern harbor town on the northwest coast, a prehistoric settlement (Final Neolithic through Late Mycenaean) flourished on the Kolonna headland, later occupied by a sanctuary during the period of the prosperous city-state founded by Dorians from the Argolid. Aigina's early activity in shipping and trade financed Greece's first coinage and challenged the growth of Athens, its enemy through classical times. After the Persian Wars its power declined under Athens and Sparta but prospered under Pergamon and Rome. Aigina was a refuge during postantique raids by Goths, Herulians, Avars and Saracens until the population withdrew inland in the ninth century. After the Greek War of

Independence, the harbor town revived as the first capital of the new state (1827–29) and home to Greece's first modern museum and coinage.

Early European visitors, including *Chandler (1765) and *Dodwell (1805), drew the remains at Kolonna, the temple of Aphaia, and noted antiquities in the town. The most important modern exploration began in 1811 as an architectural study under *Cockerell, *Haller von Hallerstein, John Foster and Jacob Linckh, at the Doric temple of Aphaia in northeast Aigina, then misidentified as that of Zeus Panhellenius. In twenty days they cleared the temple and discovered unexpected sculptural fragments of Parian marble. Two pediments of Greeks and Trojans revealed to modern eyes the preclassical style, polychrome statues and the quality of lost Aiginetan bronze sculpture. Casts were made by *Fauvel, and the fragments were moved to Athens, then to Zante and Malta; despite fierce competition from British and French national collections, the pediments were sold to J. Martin von *Wagner for *Ludwig of Bavaria in 1813. The fragments were shipped to Rome in 1815 for restoration in Carrara marble by *Thorvaldsen and reached the Munich *Glyptothek for display in a neoclassical room in 1828. After damage in 1944, the controversial neoclassical additions were removed for a modern restoration, exhibited since 1972.

Exploration of Aigina increased after Greek independence, including a visit by the *Expédition scientifique de Morée in 1829 and an official survey of the rock-cut tombs by Ludwig *Ross in 1832. Greece's first archaeologist, A. Mustoxydis, explored the Mount Oros sanctuary, identified as that of Zeus Panhellenius by L. *Curtius's finds in 1904. The *Greek Archaeological Service under Stais (1894) and Keramopoulos (1904) excavated in the town, Kolonna sanctuary and necropolis of Aigina, as well as the Aphaia sanctuary. Necropolis plunder produced the prehistoric "Aigina Treasure" acquired by the *British Museum in 1893 and a collection of Protoattic vases now in Berlin. In 1901, a Bavarian expedition led by A. *Furtwängler reopened excavations at the Aphaia sanctuary in search of new fragments of the Munich pediments; they found the remains of a third pediment, contemporary with the west pediment found in 1811 but never installed. An inscription identified Aphaia's temple, elements from an earlier temple emerged and surrounding structures, as well as the island's two other sanctuaries, were explored. Interrupted by World War I, German investigations were renewed by Gabriel Welter from 1925 to 1940 and scantily published in brief reports. Since 1966, an Austrian expedition under Hans Walter at Kolonna publishes prehistoric through Byzantine material. A third Munich investigation at the Aphaia sanctuary, under Dieter Ohly (1966–79) and Klaus Vierneisel (1979–), is producing new studies of the architecture and related finds.

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AINSLEY, SAMUEL JAMES (ca. 1810–74). British artist (draftsman, etcher, and lithographer).

Ainsley made three tours (1842–44) of Etruria as the traveling companion and artistic collaborator of G. *Dennis and was in Etruria on several subsequent occasions until at least 1857. His pleasing and accurate sketches of several Etruscan sites are the ideal complement to the verbal descriptions in Dennis's *Cities and Cemeteries of Etruria* (1848); no mean draftsman himself, Dennis also acknowledges his debt to Ainsley's notes. A projected work on the rock-cut cemetery at Sovana, announced in an enthusiastic and informed article in the *Gentleman's Magazine* (1843), did not materialize. Ainsley bequeathed his Etruscan drawings and watercolors to the *British Museum; admirably cataloged by Binyon, they still constitute a valuable documentary resource of which modern Italian field-workers (notably, those concerned with the rock cemeteries of Middle Etruria) have made good use.

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AKRAGAS (ACRAGAS; AGRIGENTO; AGRIGENTUM). Greek colony in *Sicily.

Akragas was founded as part of the westward expansion of *Gela under the leadership of Aristonoos and Pystilos (Thucydides 6.4.4; Strabo 2.72). Although evidence exists for contact and perhaps occupation of this area by the seventh century B.C., the colony was not officially established until ca. 582 B.C. The power of Akragas grew under its tyrants, especially Theron, who, in conquering *Himera, provoked the war with *Carthage that ended in Greek victory in 480 B.C. In 406 the Carthaginians conquered Akragas and destroyed its buildings. Subsequently abandoned, Akragas was refounded under Timoleon (ca. 340 B.C.) but in the third century fell under the control of Carthage and then Rome. It continued to exist as a Roman city and later a Christian community until the Arab invasion of A.D. 825. By 1130 the name had become transformed to Girgenti, which it remained until 1927. At that time it took its current name, Agrigento.

An early and important topographical description of Akragas is provided by T. *Fazello in *De rebus siculis* (1558). G. M. Pancrazi, in his *Antichità siciliane*

spiegare (1751–52), included illustrations and a report on archaeological exploration of the Olympieion, the enormous temple of Zeus dating to the sixth century B.C., which features giant figures (Telamones) as structural supports on the exterior. Excavations were carried out in several parts of the city in 1835–36 under D. LoFaso Pietrasanta, Duca di Serradifalco. During this same period (eighteenth and nineteenth centuries), clandestine operations in the cemeteries plundered numerous tombs, especially yielding coins and vases.

Modern investigations of Akragas began in the cemeteries in 1899 and elsewhere in 1916. The first extensive exploration of the site was undertaken by P. Marconi in 1925–32. His excavations provided information concerning occupation of the site from the prehistoric through the Roman periods. The resulting monograph discussed topography, architecture, sculpture and minor arts, with special emphasis on the many religious buildings. Marconi's researches were continued, although intermittently, by later excavators, including G. Cultrera, G. Ricci and I. Bovio Marconi. More extensive excavations were resumed in 1953–58 to the west and south of the Olympieion, in the sanctuary of the Chthonic Deities and in the Hellenistic and Roman quarter. The most recent work has been in the area of San Nicola. These researches are significant for the evidence they provide of civic and domestic life in Akragas.

In 1967 the Museo Archeologico Nazionale (now Regionale) of Agrigento was established near the church of San Nicola, and in it were consolidated remains from Akragas that had been housed from 1864 in the Museo Civico and new finds that had been housed in the Antiquarium of Villa Aurea at Agrigento. The body of material provides evidence of life within the province of Agrigento from prehistoric through Roman times. Besides an excellent series of Greek vases—especially Attic and Italian fabrics—there are terracottas recovered by Marconi in the sanctuary of Chthonic Deities that illustrate stylistic development from Archaic through Hellenistic times. Among the stone sculptures are the "Ephebe of Agrigento," found near the temple of Demeter, parts of Telamones from the Olympieion, and carved sarcophagi.

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BARBARA A. BARLETTA

AKROPOLIS, Athens. Rocky hill and citadel in the heart of ancient Athens (156m above sea level), site of the city's most important temples—the *Parthenon and the *Erechtheion—as well as the smaller *Temple of Athena Nike and the monumental entranceway of the *Propylaea, all built in the fifth century B.C.

The Akropolis was inhabited by ca. 5000 B.C. in the Neolithic period and

shows continuous occupation in prehistoric times. It was first fortified in the Mycenaean age (thirteenth century B.C.). The building of temples on the site began in the sixth century B.C. with the Hekatompedon (570–566 B.C.) and the “Old Temple” of Athena (529–520 B.C.). A reworking of the hill in the early fifth century was halted by the razing of the Akropolis by the Persians in 480 B.C., succeeded, in turn, by a complete new scheme of rebuilding (beginning 448 B.C.), culminating in the construction of some of the most famous buildings in Greece.

In Hellenistic and Roman times, only minor building activity occurred. The temples of the Akropolis survived the Middle Ages virtually intact, thanks to their conversion to Christian churches. The Akropolis again became important strategically at the time of the Crusades, and under the Venetians the hill was newly fortified in 1401. When *Ciriaco of Ancona visited Athens in the 1430s, he found the Propylaia converted into a palace for the ruling duke of Athens and even found private homes on the Akropolis (he stayed in one of these). Ciriaco copied inscriptions there and made his famous drawings of the Parthenon pediments at this time (known in copies by Giuliano da *Sangallo). Copies were also made at the bidding of the Marquis de *Nointel, upon his visit to the Akropolis in 1674. These were to prove immensely valuable records, after the notorious shelling of the Akropolis by the Venetian *Morosini in 1678.

Numerous visitors came to the Athenian Akropolis in succeeding centuries, from the travelers *Spon and *Wheler to the architects *Stuart and *Revett and the avid collector Lord *Elgin and his agent *Lusieri. Not until Greece became an independent free state in 1830 were the first excavations conducted, west of the Propylaia. In 1833, Turkish troops holding the hill were withdrawn, and a garrison of Bavarian soldiers guarded the Akropolis. Ludwig *Ross began clearing away debris and uncovered the inscribed architrave of the temple of Roma and Augustus (seen by Ciriaco in 1444).

In the years 1834–36, between the southeast corner of the Parthenon and the south wall of the Akropolis, Ross found and identified Persian destruction fill of 480 B.C. and proclaimed its significance for dating black- and red-figure pottery. He also found graves with coins of Justin (A.D. 518–27) and Justinian (A.D. 527–65), the earliest relevant evidence for determining the date of the conversion of the Erechtheion and Parthenon into churches. The area between the Erechtheion and Parthenon was excavated by K. S. Pittakis in 1837–39, and a Mycenaean wall behind the southwest wing of the Propylaia was unearthed. In succeeding years the medieval and Turkish structures on the Akropolis were demolished (1842–45), and Pittakis built a high, long wall out of ancient and mainly Byzantine marbles as a display (1844–49; demolished in 1888). He excavated the interior and the south side of the Parthenon, the north porch of the Erechtheion, the Roman monumental stairway to the Akropolis and the area northeast of the Propylaia.

In 1852–53, *Beulé conducted extensive excavations west of the Propylaia. He discovered the prehistoric rock-cut footholds, the retaining wall of the Ar-

chaic ramp and the third century A.C. outwork with gate that bears his name. Intermittent investigations in the second half of the nineteenth century turned up various finds, such as the **Calfbearer* and the **Kritios Boy*, as well as a boat lamp dedicated to Athena in the Erechtheion, the only object found in situ inside an Akropolis temple. Truly systematic excavation of the Akropolis had to wait for the appointment of P. *Kavvadias as ephor-general in 1885. From that year until 1890, he and G. Kawerau worked feverishly, and all the surface soil was excavated to bedrock. *Dörpfeld served as architect to the project and left valuable plans of the whole area. The greatest discoveries were the “Old Temple” of Athena just south of the Erechtheion; Archaic limestone pedimental sculpture, including the “*Bluebeard*”; the stele of the *Mourning Athena*; and the Persian destruction fill at the north wall of the Akropolis, containing Archaic sculpture, inscriptions and statue bases, which was at once understood to be fill brought in to raise the ground level in stages during construction of the wall. During this period, P. Wolters established a basis for dating vases by means of exact systematic observation of the finds and recording stratification.

In 1898, the civil engineer N. Balanos began what was to be a far-reaching program of restoration of the monuments of the Akropolis; he worked on the Parthenon (1898–1902, 1923–33), the Erechtheion (1902–9) and the Propylaea (1909–17). Using techniques that ultimately had disastrous results, he employed iron clamps to hold together ancient fragments and to attach new marble repairs, and he employed long, thick iron beams to bring stability. In later years the rusting and swelling of the iron broke up the marbles and caused terrible damage. Balanos was also criticized for rebuilding more of the various structures than was allowed by the evidence and for reusing in a random way blocks of marble that he found lying around on the Akropolis.

During this period Bert Hodge *Hill did a pioneering investigation of the Older Parthenon (1910), followed by a study of the columns of the Older Parthenon—fifty-nine in all—by A. Tschira (1938). W. Kolbe excavated at the little stairway in the Older Parthenon retaining wall and at a nearby Mycenaean wall.

A. *Orlandos succeeded Balanos in 1940 and applied his background in architectural history as he directed work on the Akropolis over the next twenty years. In 1975 was founded the Committee for the Preservation of the Acropolis Monuments, to coordinate interdisciplinary work by architects, surveyors, draftsmen, archaeologists, geologists, physicists, chemists, conservators and technicians. Rapid progress has already been achieved on all fronts. In connection with the work of saving the four classical buildings and inventorying the thousands of fragments formerly heaped up in dumps, the various teams have made dramatic new discoveries about the monuments and the site, including two previously unknown classical temples. (See also *Akropolis Museum, Athens.)

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JUDITH BINDER AND NANCY THOMSON DE GRUMMOND

AKROPOLIS MUSEUM, Athens. Greek museum, containing finds from the *Akropolis, Athens, and other sites in the city.

During the Greek War of Independence (1821–31) Chevalier Andreas Mustoxydis advised Colonel Leicester Stanhope, representative of the London Committee to aid the Greek cause, that a museum for antiquities should be founded in Greece. In 1824 Stanhope persuaded Odysseus Androutsos, commander of the Akropolis fortress, to convert the *Parthenon into a museum. By 1834, hundreds of sculptures and inscriptions were on display in the *Propylaea, which served as a gallery for over fifty years.

In September 1834 Athens was made the capital of Greece, and antiquities from all over Greece were transferred to the Akropolis. In 1835 the mosque in the Parthenon became a storeroom for antiquities on the recommendation of Leo von *Klenze, who drew up plans for a National Archaeological Museum on the Akropolis. By 1835 a ramshackle wooden Turkish house, east of the *Erechtheion, was in use as a museum. In 1837 many antiquities were transferred from the first National Museum on the island of *Aigina to this museum. From 1842 onward the *Temple of Athena Nike and the Parthenon served as sculpture galleries. In 1844 K. S. Pittakis requested permission to build a museum on the Akropolis site chosen by von Klenze. In 1861 Breton noted antiquities on show in the Turkish House, such as finds from the Persian destruction layer excavated in 1836, antefixes, the Byzantine floor mosaic from the Parthenon, wooden plugs (*empolia*) from the Erechtheion columns, a pot of minium (vermilion), chunks of worked ivory (from *Athena Parthenos?), carbonized objects and vases found in the *Peiraeus.

The present Akropolis Museum was built 1865–74. Casts of the Parthenon sculptures sent by the *British Museum in 1846 were transferred there from a depot in lower Athens. By 1877 the collections in the Turkish House had been distributed among the Akropolis Museum, Central Museum and Ministry of Education. By 1881 the museum housed many finds from the Asklepieion and the *Theater of Dionysos and, subsequently, finds from the *Temple of Olympian Zeus, Syntagma Square and other sites in lower Athens. In 1886 P. *Kavvadias began organizing the museum workrooms and displays; as new finds from his large-scale Akropolis excavations (1885–90) demanded museum space, he had the Akropolis inscriptions and bronzes transferred to the National Museum. The Akropolis vase fragments, temporarily sent to the National Museum for study, have remained there ever since.

In 1887–88 G. Kawerau built a second Akropolis Museum behind the first one; “das kleine Akropolis Museum,” where the votive reliefs were displayed, was demolished in 1953, when the museum was enlarged and remodeled. By 1964 all of the museum galleries were open again. The glory of the Akropolis

Museum is the Archaic and Classical sculpture from the five temples of Athena on the Akropolis, the Archaic **Korai*, the **Kritios Boy*, the **Calfbearer* and the **Blond Boy*.

In 1976 and again on 1 February 1983, the government announced that a new Akropolis Museum, uniting all of the Akropolis finds, was to be constructed below the Akropolis opposite the Theater of Dionysos.

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JUDITH BINDER

AKROTIRI. See THERA.

ALARI-BONACOLSI, PIER JACOPO. See ANTICO.

ALBACINI, CARLO (birth date unknown—d. 1807). Highly successful Roman sculptor-restorer; pupil of Bartolomeo **Cavaceppi*.

Albacini was active from the 1770s to the 1790s: he restored the **Farnese* family collection for the king of Naples (late 1780s–'90s), worked for Catherine the Great and restored antique marbles for the **Vatican* and for numerous British collectors, especially those buying through Thomas **Jenkins*, such as **Townley* and **Blundell*. He also created some modern works, copies of famous pieces in Roman collections; his studio was visited and commented on by both **Canova* and **Goethe*. In 1783 he was elected a member of the *Accademia di San Luca*.

Albacini was probably responsible for making plaster casts of the majority of the Greek and Roman portrait busts, numbering about 255, that were sold to the Board of Trustees for Manufactures in Edinburgh in 1838, by Filippo Albacini, the artist's son. Some 154 of the busts survive today and are in the care of the National Galleries of Scotland, in Edinburgh.

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GLENYS DAVIES

ALBANI FAMILY. A papal family whose ancestral site was Urbino; famous for its library and collections of antiquities and works of art.

GIOVANNI FRANCISCO, Pope Clement XI (1649–1721), had a long career in the Church, becoming cardinal in 1690. At first only in minor orders, he was ordained priest shortly before his election to pope (1700). Although he had drawn up regulations against nepotism, two of his nephews became cardinals.

Cardinal ALESSANDRO (1692–1779), nephew to Clement IX, played a more prominent part than any other member of the family in the collection of antiquities. He was born in Urbino; bad eyesight, suffered from his youth and later resulting in total blindness, forced him to abandon a military life for a career in the Church. He received as guests in Rome the brothers of George III, the dukes of York, Gloucester and Cumberland. As host to many Britishers in Rome, as agent for their collections, he entertained Richard Wilson, Thomas *Jenkins, Robert and James Adam (*Adam family) and James Barry. He became a member of the *Society of Antiquaries of London (1761).

Alessandro began his antiquarian interest early, having planned as a youth the foundation of an antiquarian society. He supported excavation, it was said, “turning up the whole soil of Rome,” at the same time “without excessive scruples about the manner of making acquisitions.” He also accepted as a gift from the Jesuits (1729) the fragments of an obelisk (*obelisks) that had originally adorned the temple of Isis in the Campus Martius; in 1739 he presented the restored obelisk, surmounted by a cross and the Albani coat of arms, to the city of Urbino.

Alessandro Albani acquired as town residence the palace on the Tiber corner of the Quattro Fontane. Antiquities were kept here until the building of the Villa Albani near Porta Salaria (see later in this entry). Especially famous was the library, begun by Clement, increased by Alessandro and presided over by *Winckelmann. The most famous manuscript was a collection of over a hundred folio volumes, made up of two parts. The core was the *Museum Chartaceum*, essentially a group of drawings of Roman antiquities, put together by Cassiano dal *Pozzo. By the time the Albani acquired the group, there had been added to it other drawings originally chosen by *Domenichino, then acquired by Maratta. In 1703 Clement bought the collection, which passed to Alessandro on his death. After lengthy negotiations engineered by James Adam, the collection was sold to George III, to the mortification of Winckelmann, and is now at Windsor.

The palace passed ultimately to the Principe del Drago. In the courtyard still is a Roman inscription naming Drusus. At the foot of the stairs is a magnificent porphyry lion with a hieroglyphic inscription. The Albani arms are to be seen on the doors upstairs.

From 1743 to 1763 Alessandro was occupied with the construction of the villa on Via Salaria. While the library remained in the city palace, the sculptures, with Winckelmann as guide, were famous in all Europe. Despite papal bounty, Alessandro was frequently short of funds, and he developed a connoisseur's shrewdness in equivocal transactions. In 1728 he sold some thirty pieces to Frederick Augustus, king of Poland, including the recumbent *Son of Niobe*. In 1733 a major part of the Albani collection was sold to Clement XII, who gave it to the *Capitoline Museums, Rome. Many items of the group would be considered of minor aesthetic value today; indeed, only two of them (the *Antinous* from *Hadrian's Villa and the *Juno* from the *Cesi family collection) were included by the French in the more than one hundred statues sent from Rome

to Paris under *Napoleon's treaty. By far the most valuable part consists of the portraits of members of the Roman imperial families and a large number of "philosophers," including poets, dramatists and orators.

The collection formed by Alessandro that passed to his heirs suffered near disaster in the Napoleonic troubles at the end of the century. GIOVANNI FRANCESCO ALBANI had become a cardinal as early as 1747. Claiming that he was active in anti-French activities toward the end of the century, Napoleon had the villa confiscated and the collection sent to Paris. A large group of statues was exhibited in Paris with other Napoleonic loot. After 1815, when other acquisitions were being returned to their owners, the Albani family was financially unable to pay the expenses of restitution. Some considerable part remained in Paris and is today in the Musée du *Louvre, including numerous portraits and anonymous busts. *Ludwig I of Bavaria purchased several items now in the Munich *Glyptothek. Among the most famous of this group are the *Diomedes*, *Peace* and portraits of *Lucius Verus* and *Commodus*. The only work of major value to return to Rome was the relief of *Antinous* from Hadrian's Villa, used as an overmantel in a room named after it to this day. A recent catalog of the remaining collection includes over 400 items, mostly sculpture.

In 1866 the Villa Albani and all its remaining contents were acquired by the *Torlonia family. It may be visited today by request to the Torlonia administration.

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ALBERTI, LEANDRO (1479–ca. 1552). Italian theologian, historian and geographer.

Born in Bologna, Leandro Alberti entered the Dominican order there in 1493; afterward he served in posts in Bologna and Rome and also was assigned as a companion to the general of his order on travels in *Sicily and Southern Italy.

Alberti wrote biographies, sermons and historical works but is remembered, above all, for his *Descrittione di tutta Italia, nella quale si contiene il sito di essa, l'origine et la signoria delle città et de' castelli* (Bologna, 1550). This work, prepared along the same lines as the *Italia illustrata* of Flavio *Biondo and imitating it quite closely in some passages, deals in colorful language with the geography, topography and history of Italy. Alberti draws heavily from classical authors, whom he sites with accuracy, as well as from his contemporaries

(although they were not always trustworthy, e.g., *Annio da Viterbo). The *Descriptione* is rich in antiquarian information, much of it culled by Alberti personally in his travels or obtained from local authorities from the towns he describes. His interest in the ancient origins and founding of towns is relevant for those interested in classical scholarship in the Renaissance, and his description of landscapes in the sixteenth century, many of which are much changed today, may give us a closer idea of their nature in antiquity. The book is generally regarded as the best description of Italy written during the sixteenth century and in its own time was highly regarded and reprinted many times.

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ALBERTI, LEON BATTISTA (1404–72). Italian Renaissance artist, architect and author.

Of all fifteenth-century Italians, Leon Battista Alberti perhaps most nearly achieved the Renaissance ideal of "the universal man." The Genoa-born son of an exiled Florentine patrician, Alberti received the education appropriate to a humanist scholar (under Gasparino Barzizza at Padua and at the University of Bologna). His career was devoted to rediscovering, propagating and surpassing the achievements of classical antiquity. His thorough knowledge of Latin and his skillful use of classical literary forms were demonstrated in 1424, when he published *Philodoxeus*. This play, actually his own creation, was acclaimed by his contemporaries as an ancient masterpiece. In the 1430s and 1440s, Alberti wrote and published a number of classically inspired essays and treatises dealing with a wide variety of civic, social and philosophical topics (e.g., *De iure*, *Della famiglia*, *Intercoenales*, *Della tranquillità dell'anima*, *Momus*). During this period, perhaps through contact with the Florentine mathematician Paolo Toscanelli and with the artists *Brunelleschi and *Donatello, Alberti began to devote considerable attention to the visual arts. Although examples of his sculpture and painting are either known or mentioned, most of his artistic endeavors at this time were theoretical (*De statua*, *De pictura*).

Alberti's *Descriptio urbis Romae*, dating from the early 1440s, was a landmark in archaeological topography. The system of making a map of imperial Rome described in this survey illustrates his knowledge of Ptolemaic cartography and the newly formulated rules governing proportional relationships. In 1446, he attempted to raise two ancient Roman ships from the bottom of Lake *Nemi, south of Rome, an episode described in his *Navis*.

Alberti had entered papal service in Rome as a secretary in the early 1430s and became an artistic adviser to popes Eugenius IV, *Nicholas V and *Pius II. In 1452, he presented his monumental and highly influential treatise on architecture, *De re aedificatoria*, to Nicholas V. The main intent of this work was to modernize Vitruvius, to extol the merits of ancient architecture and to explain

how the principles of rational Roman urban planning could be put to contemporary use. The plans Alberti formulated at this time for renovating and rebuilding the Basilica of Saint Peter's and the Vatican district never came to fruition.

His architectural career, for which Alberti is best remembered, began in 1450, when he was asked by Sigismondo Malatesta to transform the medieval church of San Francesco in Rimini into a humanistic mortuary. The resulting Tempio Malatestiana, left unfinished in 1468, is a testimony to Alberti's antiquarian interests. For the façade, he designed a classicizing screen based on the *Arch of Augustus in Rimini and the *Arch of Septimius Severus and the *Arch of Constantine in Rome. The arched flanks of the Tempio recall the rhythm of a Roman aqueduct. If completed as intended, it is probable that the nave would have opened into a great *Pantheon-like rotunda.

His works in Florence during the 1450s and 1460s for Giovanni Rucellai (façade of Santa Maria Novella, Shrine of the Holy Sepulcher in San Pancrazio) combine traditional Tuscan architectural elements with classical quotations. The façade of S. Maria Novella draws on the Arch of Septimius Severus and the *Basilica Aemilia as well as the Pantheon. His connection with the façade of the Rucellai Palace is questionable.

Alberti is mentioned in the *Commentaries* of Pope Pius II as the "scholar and very clever archaeologist" who guided the pope through the Alban hills on a tour of antiquities. Alberti accompanied Pope Pius to Mantua in 1459 and, while there, received a commission from the Marquis Federico Gonzaga for the church of San Sebastiano. The unfinished façade, articulated by pilasters and an architrave that breaks into the pediment, has been reconstructed by Rudolf Wittkower as an illusionary temple front. For this Alberti may have been inspired by the Tomb of Annia Regilla near Rome (second century A.C.), the *Arch of Tiberius at Orange or the vestibule of Diocletian's Palace at *Split. A more plausible and accessible source may have been the third-century tomb of the Cercenii on the *Via Appia Antica. The lower façade, with its series of round-headed and square-headed openings, shows detailed parallelism with the Roman theater at *Orange and provides part of the circumstantial evidence that Alberti may have visited Roman remains in Provence. The ground plan of San Sebastiano also relates to the cruciform plan of the tomb of the Cercenii, as well as to the Greek Library in *Hadrian's Villa at Tivoli.

The church of Sant'Andrea in Mantua was designed by Alberti and begun in 1471. Here, Alberti combined temple front and triumphal arch motifs for the façade and carried this conception into the interior to articulate the entrances of the major and minor chapels opening off the nave. The great, aisleless nave of Sant'Andrea is barrel-vaulted in a manner that brings to mind the side aisles of the *Basilica of Maxentius and Constantine in Rome.

Alberti is recorded as giving a guided tour of the *Forum Romanum to Lorenzo de' Medici (*Medici family) and other courtiers in the fall of 1471. He died the following spring in Rome.

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ALBERTINI, FRANCESCO (fl. 1493–1510). Florentine priest and antiquarian; author of an important guidebook to Rome, *Opusculum de mirabilibus novae et veteris urbis Romae* (Rome, 1510).

Little is known of Albertini's life. He was a pupil of *Ghirlandaio, and it has even been conjectured that he may have been the author of the drawings of Roman antiquities in the *Codex Escorialensis, from the workshop of Ghirlandaio. He wrote a guidebook to Florence, *Memoriale di molte statue e pitture della città di Firenze* (Rome, 1510), showing his knowledge of, and interest in, the arts of his own time.

In 1502, Albertini went to Rome as a chaplain for Cardinal Fazio Santoro. There he composed his *Opusculum de mirabilibus*, intended as an up-to-date guide to the city of Rome, taking the place of the medieval **Mirabilia urbis Romae*. The work is divided into two parts, the first being a description of the ancient city, adapted from medieval guides, and the second, a description of the modern city. Albertini's guidebook was superior to earlier works in its rich quotations from classical texts, inscriptions and coins and in its inclusion of the latest information about excavations, discoveries and collections. The author was widely read and knowledgeable in the opinions of his contemporaries (he refers to *Biondo, *Leto, *Poggio, *Alberti and many others). The work was immensely popular and went through five editions between 1510 and 1523.

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ALBRECHT V (1528–79). Collector, duke of Bavaria from 1550.

Albrecht succeeded the co-regents Wilhelm IV and Ludwig X, who built, in the Italian style, the Stadtresidenz at Landshut. This project set the tone for Albrecht's own humanist ambitions. He turned to similar sources for the design for his Stadtresidenz in Munich; Jacopo *Strada provided measured drawings of the Ducal Palace and the Palazzo del Te in Mantua. Substantially transformed by his successor, Wilhelm V (1586–1600), the original shape of the Antiquarium is known from a dated drawing. The Hall of Antiquities in the Munich Residenz, which was built in the years following the completion of the *Kunstammer* (1569–71), was designed to house those purchases of statues and busts made by various agents, including Nicolò Stoppio and Jacopo Strada, during the years

1566–70. Advice on these and related matters was sought from Max Fugger and Otto, cardinal of Augsburg. The latter wrote disapprovingly in 1569 of Strada's purchase in Venice for 7,000 ducats of the Loredano collection, maintaining that the duke would be better served by such experts as Tommaso dei Cavalieri and Gerolamo *Garimberto. While an inventory of the latter's collection was sent to Munich, there is nothing to indicate that a purchase resulted. The impressive, although uneven, collection of busts and small-scale statuary now on display in the Hall of Antiquities dates back to Albrecht V but includes, as well, works added by Wilhelm V.

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ALCIATUS, ANDREAS (ALCIATI; ALCIATO, ANDREA; 1492–1550). Italian jurisconsult, historian, epigrapher and numismatist.

Acclaimed during his lifetime as one of the most influential European jurisconsults because of his role in directing the study of jurisprudence back to its Roman sources, Alciatus in our time is best known as the inventor of the Renaissance emblem book, into which he incorporated his wide knowledge of classical civilization.

Alciato's contributions to our understanding of antiquity began during his student days in Milan under the guidance of Giano Parrasio. In 1504–5, while he was writing a history of Milan (*Rerum patriae Andreae Alciati I. C. celebrissimi libri IIII*, Milan, 1625), he began to collect local inscriptions. The result was a *Sylloge* of inscriptions of Milan and its environs that still exists in manuscript form only, although he considered it ready for publication in 1518–19, and, as late as 1542, his Paris printer, Christian Wechel, was eager to publish it. That copies of the manuscript were available to Alciato's contemporaries we know from Theodor *Mommsen's list of them (*CIL*. V.II). Each text was preceded by an introduction indicating the exact location of the original and its historical significance. So superior was Alciato's method to that of earlier collectors of local inscriptions, such as Benedetto Giovio and Konrad *Peutingger, that Mommsen, praising him for his learning and diligence, credited him with being the founder of epigraphy. According to Dante Bianchi, his work became the source for all later epigraphists. Roberto Weiss noted that without the help of epigraphy, the history of Milan by Alciato would have been quite different and that subsequently "the historian or philologist who presumed to dispense with epigraphic evidence did so at his own risk."



Portrait of *Andreas Alciatus*, engraving from A. Alciati, *Opera omnia* (1617). (V. Callahan.)

An interpretation of a sum of sesterces in the text of the *Monumentum Plinianum* led to Alciato's correspondence with Benedetto Giovio. Alciato wrote a brief essay showing the modern equivalents of ancient coins (*De re nummaria antiquorum ad recentia tempora redacta compendiosa ratiocinatio* [printed in

F. Argelati, *De monetis Italiae*, Milan, 1750, app. 23–28]) and a study of ancient metrology (*Libellus de ponderibus et mensuris*, composed 1522–27, printed in Hagenae, 1530). As Costanzo Landi demonstrated in his treatise on Roman coins, a number of Alciato's emblems derived their subject matter from his numismatic interests.

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ALDOBRANDINI WEDDING. Section of a Roman fresco (2.42m × .92m) representing an ancient wedding.

The painting has been identified as an example of the Third Pompeian Style and dated to the period of Augustus (31 B.C.–A.D. 14). Excavated in Rome ca. 1604, most probably on the Esquiline Hill in the Gardens of Maecenas, the fresco came into the possession of Cardinal Pietro Aldobrandini, from whom it received its name. It is today located in a room named for it in the Vatican Library.

Except for the paintings of the Golden House (*Domus Aurea) of Nero, discovered in the Renaissance, this was for a century the best example known of large-scale ancient painting (*Roman wall painting). As such, it influenced the painters of the seventeenth and eighteenth centuries who came to Rome to study, as well as intellectuals, historians, aestheticians and archaeologists.

The first published account of the fresco appeared in Federico Zuccaro's *Idea de' pittori, scultori e architetti*, whose dedication is dated 1607. The exact date of discovery is not known but is thought to be 1604 or 1605. Nor is it certain where the painting was discovered; Zuccaro notes that it was found "on the hill of Santa Maria Maggiore in the Gardens of Maecenas"; all reliable sources place the spot on the Esquiline. Cardinal Aldobrandini mounted the fresco on one wall of an open portico built especially for its display in his palazzo and gardens of Monte Magnanapoli.

Early scholarship and artistic influences were dependent on firsthand knowledge or copies of the famous painting. Through his correspondence with *Peiresc many years later, Peter Paul *Rubens was able to obtain a copy in color of the painting he had studied in Rome, 1606–7. In 1622–23, fresh and lively pen-and-ink sketches were made by Anthony Van Dyck during his trip to Italy. A drawing by *Pietro da Cortona served as a basis for two engravings; two drawings exist in the dal *Pozzo-Albani collections in the *British Museum; and *Poussin painted a copy in oil that is perhaps the one seen today in the Galleria Doria-Pamphili, Rome.

Susanna Maria von Sandrart (in 1683) and P. S. *Bartoli (in 1693) engraved more accurate versions of the Aldobrandini Wedding that differed from the Doria copy, causing difficulties for early scholars. An influential copy was the

watercolor by Heinrich Meyer executed in Rome in 1796, given to *Goethe and preserved to the present day at Weimar; it was the basis for the engraving illustrating the earliest monograph on the painting, by K. A. Böttiger in 1810. References to the fresco occur repeatedly in the writings of *Winckelmann, who saw in it all the qualities he idealized as uniquely Greek—monumental calm, dignified gesture and restrained emotion. The painting justified his theories on Greek art and was used to validate his premise that Roman art at its best imitated the classic qualities of Greek art.

The influence of Winckelmann's theories on Goethe and others helped form the ideas of nineteenth-century neoclassicism and established the persistent belief that works of Roman art such as the Aldobrandini panel disclosed lost masterpieces of Greek culture. Neoclassicism as promoted in England by Robert Adam and his brothers (*Adam family) brought with it copies of the Aldobrandini Wedding, such as the one executed on the wall of the dining room of Syon House or another used as part of a design for a chimneypiece in Saint-James's Palace. These were published and widely disseminated in *The Works of Robert and James Adam* (1773).

In 1811, agents for *Napoleon attempted to secure the famous painting from the *Borghese (and Aldobrandini) family; instead, through the work of the dealer Vincenzo Nelli and Antonio *Canova, it came into the Vatican collection. In 1838, Pope *Gregory XVI formed a small but exquisite collection of ancient paintings as a counterpoint to more recent paintings then being installed. The renowned panel was its chief jewel then; today, having been overshadowed by discoveries at *Pompeii and *Herculaneum and afflicted by a long scholarly controversy over its interpretation (still unsettled), it suffers from ever-increasing neglect.

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B. UNDERWOOD DURETTE

ALDROVANDI (ALDROANDI), ULISSE (1522–1605). Italian Renaissance scientist and humanist scholar.

This renowned Bolognese naturalist, likened by contemporaries to Pliny or Aristotle, was at the same time a classical scholar of considerable stature, well versed in the literature and the archaeology of antiquity, an adviser on art theory to Cardinal Paleotti and a correspondent of the Grand Dukes of Tuscany and other rulers and learned men of the day, as well as a patron of painters and



Portrait of *Ulisse Aldrovandi*, attributed to Agostino Carracci, engraving from U. Aldrovandi, *Ornithologia* (1599). (Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, Porträtarchiv Diepenbroick. Photo: R. Wakonigg.)

engravers (among them, Jacopo Ligozzi) to produce final renderings of his detailed studies of flora and fauna. Because the bulk of his researches remains in manuscript, preserved, for the most part, in the University and Biblioteca Comunale (Archiginnasio) of Bologna, supplemented by volumes of letters and illustrative material in Florence and Modena, his place in the history of ideas is obscured. Even more misleading in this respect is the fact that—save for his *Ornithologia* (1599), the *De animalibus insectis* (1602) and one work of his youth—dates of posthumous publications edited by others (e.g., *Musaeum Metallicum*, 1648; *Dendrologia*, 1665) are often taken at face value by modern authors. The same flaw affects the history of archaeological discovery when the date of his youthful inventory of Roman collections, *Delle Statue di Roma . . .* is taken as coincident with the Ziletti editions, Venice, 1556, 1558 or 1562 (cf. *infra*).

As far as his scientific research is concerned, the Enlightenment greatly admired its exhaustive character and reliance on detailed observation and dissection and his pioneering work in embryology and in botany (Linnaeus may have been influenced in his own taxonomy, to judge by plant names that preserve the memory of Aldrovandi). As late as Darwin, Ulisse won praise for his *Ornithologia* as a reliable document on domestic breeds of fowl and pigeons, while the book's value continues today for students of the history of gastronomy in recipes developed from Apicius and other sources, classical, medieval and Renaissance. In the eighteenth century, the regard of Buffon, however, was tempered by impatience with Aldrovandi's encyclopedic humanism, which led him "uncritically" to allow fabulous creatures in his *syntaxis animalium* since they existed in the writings and arts of the past. Buffon did not appreciate the tradition of Renaissance polymaths, concerned for universal history interpreted in moralizing Christian context, nor the philological bias of Ulisse's contribution—which he thought would gain by being reduced to a tenth of its length.

For Aldrovandi, with degrees in philosophy and medicine, his studies were natural *philosophy*, and under that rubric he lectured at Bologna on fossils, plants and animals from 1555/6 to his retirement in 1600 and founded the Commune's *Orto Botanico* or his own *Musaeum*. He dealt with no phenomenon of the sublunary world—animal, vegetable or mineral—without exploring its every facet: etymology and everything the ancients had written about it; its virtues or drawbacks in human use, including the religious and magical; and its significance in emblems and hieroglyphs, in history and legend. As a result, his autograph manuscripts and copies are a historiographical thesaurus for archaeologists and historians of art. Among antiquarian topics treated in extenso are the nature and propriety of **grotesche*, ancient funerary rites, customs of dining in antiquity, weights and measures, types and names of vessels and musical instruments of the Muses. Antiquity for him, of course, meant Greek, Roman, Hebrew, "Chaldaean," Egyptian, Etruscan and Indian of the New World. For his so-called *Biblogia*, he considered every aspect of the development of human language and writing from such topics as the communication of dolphins

and Adam's first speech or Cadmus bringing letters to Athens down to technical matters (types of papyrus, the invention of other writing materials) and the development of libraries and academies (Noah, surprisingly, having founded the first in Vetulonia).

Aldrovandi's *Delle statue antiche che per tutta Roma in diversi luoghi . . . si veggono* (Venice, 1556, and other eds.), published as a supplement to Lucio Mauro's treatise on the topography and antiquities of Rome, dates in actuality from 1549–50, as may be learned from both internal evidence and his autobiography, written in 1586 (Bologna, Bib. Univ. Misc. 97, ca. 647–70). He recalls his enrollment in the University of Padua at the beginning of 1548 and leaving for Rome twenty months later to spend the next eighteen months there. He is silent on the reason for the latter *giorni straordinari*, although we know it was to answer charges of heresy ("Lutheranism") brought against him and a small group of fellow students in a process initiated at Bologna during June 1549. Amnesty came with the accession of Pope *Julius III, but Ulisse stayed on, ostensibly to clear his name. Thus, visits to Roman collections began in the latter part of 1549, while actual writing occupied much of 1550; a first private printing allegedly appeared in 1553 to serve his *laurea dottorale*.

In a letter of 1576 to a brother, Aldrovandi writes of his description of Roman collections, referring to this *compendiosa historia, non lasciando alcuna statua, che . . . da me non fosse diligentemente delineata et descritta*. Though the catalog is not as complete as claimed, every significant collection of midcentury is included (if one uses the editions of 1558 or 1562, which correct a number of omissions in that of 1556); it embraces not only statues, torsos and fragments but also reliefs and some inscriptions, as well as minor antiquities in the studios of such connoisseurs as Cardinal *Carpi or Gerolamo *Garimberto. He frequently gives find spots, and his predisposition to logical order aids in recovering iconographic programs that often governed the installation of antique sculptures in *vigne* and statue gardens.

Even without the drawings that seem to have been planned originally, Aldrovandi's guide to ninety-odd private collections is uniquely valuable to archaeologists and art historians. The undersigned is presently preparing an annotated, illustrated edition of *Delle Statue*.

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PHYLLIS PRAY BOBER

ALEANDRO, GIROLAMO (1574–1629). Italian cleric, poet, humanist and antiquarian.

In Rome Aleandro served as a clerical secretary for twenty years, first to Cardinal O. Bandini and then to Cardinal Francesco Barberini (cf. *Barberini family). Along with Cassiano dal *Pozzo from the Barberini household, he took a keen interest in scholarship on classical antiquities known or discovered in his time and kept up a lively correspondence with *Peiresc, *Rubens and other members of the international archaeological community. Through Peiresc, he was familiar with the *Calendar of 354 and numerous antique gems (e.g., the *Gemma Augustea, the *Gemma Tiberiana). He wrote a number of learned treatises, most of which went unpublished; an exception was his *Antiquae tabulae marmoreae Solis effigie symbolisque exculptae... explicatio* (Rome, 1616).

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ALESSANDRO DI MARIANO FILIPEPI. See BOTTICELLI, SANDRO.

ALEXANDER AND BUCEPHALUS. See QUIRINAL HORSE TAMERS.

ALEXANDER AZARA. Marble herm portraying Alexander the Great, a Roman copy made in the second century A.C., probably based on a Greek original of the fourth century B.C.

It may be derived from a portrait of *Alexander* by Lysippos, known from literary sources (cf. Pliny, *NH* 34.63; Plutarch, *On the Fortune or Virtue of Alexander* 2.2). The piece has played an important part in iconographic studies of Alexander the Great because it is inscribed in Greek with his name. The herm was discovered in 1779 in a Roman villa near *Tivoli by José Nicolás Azara, a Spanish diplomat, along with a group of herms from the same workshop, dating to the period of Hadrian or later. The herm owes part of its fame to the fact that it was later presented to *Napoleon by Azara. It is presently in the *Louvre (see also *Prado, Madrid).

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ALEXANDER, DYING. Approximately lifesize marble head of Hellenistic style, showing a male with long locks, open mouth and head turned so that his eyes look up toward heaven.

The head is mounted on a modern bust. The piece may be identical with a head of Alexander the Great observed by *Aldrovandi in 1550 in the collection of Cardinal Rodolfo Pio da *Carpi in Rome. Certainly by 1579 it was in the collection of the *Medici in Florence. Soon afterward it went into the *Uffizi, where it remains today.

The identification of the individual as Alexander the Great may have been based on the observation of Plutarch (*Life of Alexander* 4.1; *On the Fortune or Virtue of Alexander* 2.2.) that Lysippos alone was able to capture the essential characteristics of Alexander—the leonine hair, the melting gaze and the head turned toward heaven. Aldrovandi declared that the head owned by Pio da Carpi showed Alexander on his deathbed, and this interpretation remained the most common one, though others suggested different moments in the life of Alexander when he expressed great pain. The sculpture was regarded as one of the most authoritative representations of Alexander and was frequently referred to as a diagnostic comparison for other proposed portraits of him. But in the nineteenth century, *Amelung identified the figure as a dying giant, copied from the Pergamene school (cf. *Great Altar, Pergamon), and this identification now prevails.

The Baroque pathos of the head obviously appealed to many artists, and the type, with head twisted, mouth open and anguished expression, recurs in many sculptures and paintings of the sixteenth and seventeenth centuries, for example, *St. Sebastian* by Sodoma (Uffizi, before 1531); the *Rape of the Sabines* by *Giambologna, set up in Florence by 1583; the *Milo of Crotona* by *Puget, in the Louvre; and the *Daniel* by *Bernini, in the Chigi Chapel, S.M. del Popolo, Rome.

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ALEXANDER MOSAIC. One of the largest (5.82m × 3.13m) and most significant examples of mosaic from the ancient world, representing Alexander the Great in battle against the Persian king Darius III.

Found in 1831 as the floor covering of a room in the House of the Faun at *Pompeii, it is usually considered to have been made around 100 B.C. as a copy or imitation of a lost monumental painting of Alexander in battle, created in the late fourth or early third century B.C. The original is frequently attributed to Philoxenos of Eretria, on the basis of a passage in Pliny saying that he painted a "Battle of Alexander against Darius."

Immediately after the discovery of the mosaic, a drawing was made of it by the German archaeologist W.J.K. Zahn (the drawing is now in Weimar, Goethe-National Museum). The drawing documents the state of the mosaic, which already had large areas that had been ruined in antiquity. Some areas had been filled in with plaster; others had been repaired with cubes or *tesserae* that are distinctly larger than the tiny ones used throughout the rest of the mosaic. (The *Alexander Mosaic* is done by the technique known as *opus vermiculatum*, featuring *tesserae* as small as one millimeter on a side.)

The drawing was sent by Zahn to *Goethe, who, at the age of eighty-two, took a great interest in the work. The house in which it was found was at that time widely nicknamed the "House of Goethe," in memory of the visit Goethe

paid to it in 1787. Zahn noted that the subject of the mosaic was a battle of Alexander against Darius, and Goethe made several observations on the nature of the representation, comparing it with a *Battle of Constantine* (presumably the one by *Giulio Romano in the Vatican).

By the time of Heinrich *Brunn's *Geschichte der griechischen Künstler* (1859), the mosaic was routinely linked with Philoxenos. Other scholars have noted that Aristeides did a *Battle with Persians* (Pliny, *NH* 35.99) and that Helen, daughter of Timon, did a *Battle of Issos*. From an early date there was discussion about which battle was represented. In Goethe's circle, Arbela was suggested; besides Arbela and Issos, Gaugamela and the battle of the Granikos River have been mentioned. Pollitt articulates a widespread sentiment that the battle is a generalized representation of Alexander and Darius, meant to transcend a particular time and place. C. Nylander (1977) focused debate on the question of who is the hero in the scene, since Darius is fleeing and Alexander is off to the left. A much-damaged figure of a Persian rider near the center of the scene, being killed by Alexander, was actually the most conspicuous figure and may provide a clue to understanding the scene.

The mosaic is today in the *Museo Nazionale at Naples.

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ALEXANDRIA. Harbor city on the Nile Delta in Egypt, founded by Alexander the Great in 332–331 B.C.

The city was laid out on a grand scale by the Macedonian architect Deinostrates and enriched with important public buildings throughout the period of the Ptolemies (323–30 B.C.). Among the most famous in antiquity were the library, which by the first century B.C. contained 700,000 items, and the Museion, a center of scholarly and artistic activity; both were placed in the royal quarter of the city, but the specific locations have not been discovered. The mausoleum containing the body of Alexander was located at the principal intersection of the city, placed there probably by Ptolemy I Soter, and the body was venerated for centuries. (Augustus visited it in 30 B.C. and is said to have knocked off Alexander's nose.) The building disappeared by the fourth century A.C. and has never been rediscovered.

After the death of Cleopatra, the last of the Ptolemies, the city was enlarged by Augustus and remained the principal center of Roman Egypt. By the late third century, local attempts at rebellion were repressed by wholesale destruction, first by Aurelian (A.D. 272) and then by Diocletian (A.D. 294–95). A monolithic granite column (height 26.85m) was erected in honor of Diocletian in A.D. 197 and is one of the rare monuments of ancient Alexandria that has re-

mained visible to travelers through the centuries. *Ciriaco of Ancona saw it in the fifteenth century and noted its popular name, the “Pillar of Pompey,” which he pronounced erroneous on the basis of the inscription on it (which, however, he read incorrectly as referring to Deinokrates rather than Diocletian).

Thorough devastation of the city was carried out in the reign of Theodosius (A.D. 379–95) when the Patriarch Theophilos, in his campaign to abolish paganism, ordered the destruction of all pagan buildings, shrines, statues and even books. In A.D. 641 the city fell into Arab hands.

The famous lighthouse of Alexandria, completed under Ptolemy II Philadelphos in 279 B.C. on the island of Pharos and regarded as one of the wonders of the world, has almost completely disappeared. (Fragments of Aswan granite thought to be from its court lie in the sea near the site.) Frequently damaged and restored during the Arab period, it was utterly destroyed by an earthquake in the fourteenth century. Its site is covered by a fort built in 1480 by the Mameluke Sultan Kait Bey.

L. F. S. *Fauvel visited Egypt in 1789 and 1792 and made a plan of the city at that time, as well as drawings of tombs and sculptures (some now traced to the Museo Archeologico in Venice). He climbed to the top of the Pillar of Pompey, leaving behind his signature on an iron plate. *Napoleon’s expedition to Egypt (1799) was of considerable importance in the study of the antiquities of Alexandria. Among other things the Pillar of Pompey was finally correctly identified, and an officer of Napoleon unearthed the famous Rosetta Stone during the rebuilding of the Fort of St. Julien at Rashid (Rosetta), some 60km east of Alexandria.

Throughout the nineteenth and twentieth centuries, necropoleis have come to light in many parts of the city—at Kom-el-Shugafa, Moustapha Pasha, Hadara and Anfushy—containing paintings, sculpture and vases. In 1960, the excavation of tombs in the Wardian quarter yielded a painted tomb of the Roman period with a representation of oxen at a water wheel; the pastoral subject and impressionistic style were immediately linked with long-standing arguments that there existed a particular “Alexandrian style” in painting.

The leading scholar on ancient Alexandria in modern times was Achille Adriani (1905–82), whose long years of work in Egypt were especially devoted to the Graeco-Roman Museum of Alexandria, where many of the finds from the city are housed.

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ALFÖLDI, ANDREAS (ANDREW; 1895–1981). Hungarian archaeologist, historian, numismatist, epigrapher.

Andreas Alföldi was born near Budapest, in a village close to the Roman site of *Aquincum. As a boy he was already fascinated by the Roman ruins and objects (especially coins) discovered in the area. In 1913 he became an assistant at the Museum of Aquincum, a post he held while enrolled at the University of Budapest. His work was interrupted by World War I, in which he served as an infantryman. Wounded early and sent to the hospital to recover from an infected ankle, he quietly continued his studies, receiving his doctorate at Budapest in 1918.

In the following thirty years, Alföldi held a number of positions of distinction in Hungary: assistant at the Hungarian National Museum, Budapest (1918–23); professor of ancient history at Debrecen (1923–30); chair of ancient history and chair of archaeology of the Hungarian territories, at Budapest (1930–47). The political situation made these years difficult, and finally Alföldi was able to leave Hungary, along with his family and some of his books. He was professor successively at Bern, Basel and, finally, Princeton, where he arrived in 1955 and remained until his death. He was a member of numerous learned societies and academies (*Society of Antiquaries, Institut de France, *Pontificia Accademia Romana di Archeologia, *Accademia dei Lincei, Swedish, Danish, Hungarian, Bulgarian academies) and received several honorary degrees (Utrecht, Ghent, Bonn, Paris).

Alföldi's publications spanned sixty-seven years and numbered over 300 items (including some two dozen books). They manifest an amazing variety of topics: the archaeology and history of the ancient province of Pannonia; late Roman civilization; Roman history, ritual, clothing, numismatics, epigraphy. Many have become classics in their sphere; in German, there are two key works on Roman ceremony and dress: *Die Ausgestaltung des monarchischen Zeremoniells am römischen Kaiserhofe* (1934) and *Insignien und Tracht der römischen Kaiser* (1935); in English, there are *The Conversion of Constantine and Pagan Rome* (1948) and *Early Rome and the Latins* (1965; given originally as the Jerome Lectures at Ann Arbor).

At his death he was working on a study on Julius Caesar (a volume on the coinage had appeared in 1974). His wife, Elisabeth Alföldi-Rosenbaum, herself an expert on Roman portraiture, arranged for the publication of Alföldi's remaining writings on Caesar, before her own death in 1992.

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ALGARDI, ALESSANDRO (1598–1654). Italian sculptor and restorer of ancient sculpture.

Born in Bologna, Algardi departed at the age of about twenty for Mantua, there to work for Duke Ferdinando Gonzaga. He was assigned various tasks in the ducal collection of gems, cameos, medals, bronzes and marbles, including the fitting of handles and a foot on an antique cameo vase carved with a *Sacrifice*

of *Isis*. *Bellori reports the amusing story that while displaying the precious vase, Algardi dropped it but was able to recover immediately and catch it before it dashed upon the floor. During this period the artist may have obtained experience in the restoration of ancient marbles, an area in which he demonstrated great competence later in Rome.

In 1625 Algardi arrived in Rome and remained there the rest of his life. He is said to have gone in the company of *Poussin to copy the *Belvedere “*Antinous*” and no doubt had countless opportunities to study ancient marbles. Hired by Cardinal Ludovico Ludovisi (*Ludovisi family) to do restorations in his collection of ancient sculptures, Algardi’s first effort (1626) was an imaginative statue of a *Torchbearer*, for which he created a new head and limbs to add to an ancient torso; he also did minor restorations on the Ludovisi *Minerva* and *Mercury*. (The Ludovisi marbles are today in the collections of the Museo Nazionale delle *Terme, Rome.) In 1628, Algardi repaired a *Seasons* Sarcophagus of Antonine date that had been in the Palazzo dei Conservatori since 1509, adding the heads of a panther, a lion and seahorses, as well as parts of the figures. For Camillo Pamphili he also restored many antiquities, of which the only recorded specimen is a *Faun* or *Infant Bacchus* made of *rosso antico* marble (1645), now in the Palazzo Doria-Pamphili. A rather unusual “restoration” was made with a Roman cuirassed torso of the first century A.C., for which *Bernini carved a portrait head and Algardi produced arms, legs and drapery, to create a memorial portrait of Carlo Barberini (1630; now Palazzo dei Conservatori).

Many of Algardi’s original sculptures display his knowledge of antiquity in their themes, compositions and selected motifs. His image of the child *Sleep* in black marble (1635–36; Rome, Borghese Gallery) recalls numerous Roman Cupids and features the traditional gesture of antique sleeping figures with one arm raised back over the head. His most archaeological production is to be seen in the stucco reliefs of the Villa Pamphili, Rome (1645–46), designed by Algardi after careful study of ancient stuccos at *Hadrian’s Villa at Tivoli. The rich array of antique themes, selected by the Pamphili to celebrate their ancestry, may be seen in the Gallery of Hercules and the Gallery of Roman Customs; in the latter, the *Battle of Romans and Dacians* closely imitates the Trajanic battle reliefs on the *Arch of Constantine, while medallions of *A Triumph of an Emperor* and other themes show study of Roman coins.

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ALMA-TADEMA, SIR LAWRENCE (1836–1912). Popular Victorian painter of sentimental classical subjects, member of the British Royal Academy (1879) and subscriber of the *British School at Athens.

Born at Donriip in Friesland, Alma-Tadema became a naturalized British cit-

izen in 1873, when he Anglicized his Christian name (Laurens). He resided in a London house decorated with reproductions of classical art, architecture and furniture. An immensely successful and wealthy man, he was knighted by Queen Victoria (1899), was appointed to the Order of Merit by King Edward VII (1905) and was given the Gold Medal by the Royal Institute of British Architects for his promotion of architecture through painting (1906).

Alma-Tadema was known for his convincing representation of marble and for his archaeological accuracy, realized through his travels to classical sites and his study of the monuments. He also possessed a substantial library of works on classical archaeology and 167 massive albums of drawings, prints and photographs of antiquities, now in the Birmingham University Library. Also at Birmingham, in the City Art Gallery, is his painting *Pheidias and the Parthenon* (1868), which is a good example of the artist's concern for archaeological accuracy. The painting shows the northwest corner of the *Parthenon frieze carefully copied from the actual sculpture and rendered in all its polychromatic glory.

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AL MINA. Trading center at the mouth of the Orontes River in Syria.

Sir Leonard Woolley, searching for the port of entry connecting the Minoan-Mycenaean Aegean with western Asia, deduced it would have to be on the north Syrian coast, situated where there would be good anchorage and easy access to the interior. He selected (1936) a coastal location at the mouth of the Orontes (called locally Tal Shiekh Yusuf) and excavated ten levels to hardpan.

Al Mina proved to be a major trading center manned by Greeks from Euboea and Cypriots, with a ceramic sequence extending from the last quarter of the ninth century B.C. (Level X) to 375-320 B.C. (Level II). From the latest period were discovered significant remains of warehouses and shops. It is possible that the earliest occupation, of which little more remained than the floors of some huts, may have been earlier, but no Bronze Age Mycenaean material was recovered. However, Woolley had discovered a significant commercial entrepôt that served as the gateway for Iron Age interchange between Greece and Syro-Hittite and Assyrian Asia. He suggested that Al Mina probably was the Position that Amphilochos was said to have founded.

The finds are today in the Antakya Museum, the *British Museum and other museums in Britain.

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BERNARD GOLDMAN

“ALTAR OF DOMITIUS AHENOBARBUS,” Rome. A group of Roman reliefs, commonly referred to as belonging to the Altar of Domitius Ahenobarbus; but these reliefs are not necessarily from an altar, nor are they properly associated with any member of the Domitii.

Three panels depict a Roman Republican religious ceremony; nine other panels depict a mythological marine procession and are carved in a different, Hellenistic style.

During the excavation for the foundation of the church of S. Salvatore in the southernmost part of the *Campus Martius, the architect F. Peperelli found and extracted 110 pieces of marble. In the bill for these operations (dated 12 June 1639), nos. 72–74 and 91–92 are listed as missing. Meanwhile, a marble relief in three pieces had been installed in the cortile of the new Palazzo Santa Croce, diagonally across from the church. By 9 February 1639, another relief, consisting of nine pieces, was installed there. Although the number of sculptures in Palazzo Santa Croce does not correspond precisely with the missing pieces in the inventory, it is generally assumed that the sculptures came from under S. Salvatore. The reliefs remained in the Palazzo until 1811, when they were bought by Napoleon’s uncle, Cardinal Fesch, for 1,500 scudi. Fesch was forced to sell them in 1816 following the Hundred Days War. The longer frieze was purchased by Leo von *Klenze for the new Munich *Glyptothek. Eight years later the shorter frieze went to the *Louvre.

*Furtwängler was the first modern scholar to recognize the connection between the Munich and Paris reliefs. He suggested that they came from the ancient building, a temple, excavated beneath the church of S. Salvatore in 1837. Recent scholarship has concentrated on identifying that temple and the sacrificing official in the Paris relief, in order to secure the date of these early examples of Roman historical relief sculpture. The theory that the building was the temple of Neptune vowed by Gnaeus Domitius Ahenobarbus, ca. 42 B.C., gave rise to the now-discarded identification of the reliefs as part of the “Altar of Domitius Ahenobarbus.” Another suggestion, made recently, connects the monument with the naval victories in the Greek east of Mark Antony, grandfather of the more famous general and orator (A. Kuttner).

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PETER HOLLIDAY



Photograph of *Walther Amelung*. (Deutsches Archäologisches Institut, Rome, Inst. Neg. 92.955.)

AMELUNG, WALTHER OSKAR ERNST (1865–1927). German archaeologist and art historian; served 1921–27 as first secretary of the *German Archaeological Institute at Rome.

Born in Stettin (Szczecin), son of a wealthy insurance executive and an actress

of French descent, Amelung studied at Tübingen under *Rohde and at Leipzig, briefly under *Overbeck; and in Munich he found his teacher, Heinrich *Brunn, who directed his dissertation (1888) on the personification of nature in Hellenistic vase painting. After an interval of professional acting, he returned to scholarship. A wealthy bachelor, he traveled widely in classical lands with Paul *Arndt and others. He decided in 1895 to reside permanently in Rome and catalog the *Vatican collections of ancient sculpture. Two volumes containing over 1,900 pieces appeared (1903, 1908). He lived as a private scholar in Rome until 1915, leading tours, writing authoritative guides, and translating Sophocles's "Theban Trilogy," adding a tragedy on Laios's rape of Chrysis. His *Antigone* was successfully produced at Berlin in 1921. He wrote numerous articles on Greek clothing for the *Realencyclopädie*. During his unhappy exile in Berlin (1915–21), he restored the museum's cast collection for F. Noack and adopted a young Hamburg businessman, in whose arms he would die.

During World War I, the Italian government expropriated the German embassy and archaeological institute. Only by the intervention of Benedetto Croce was the great library saved. In 1921 the institute appointed Amelung as first secretary to restore it from its ruins. The amiable, tactful scholar proved a brilliant choice. On 30 October 1924 the new library opened in Via Sardegna. Only the French boycotted the reception.

*Wilamowitz saw in Amelung's restriction to sculpture the start of decline in contrast to the wide expertise of C. *Robert or *Furtwängler. Amelung sought the individual in sculpture with no interest in the questions of suprapersonal development of form in the sense of *Riegl or Wölfflin. Art remained the manifestation of lofty thoughts in a creative personality; art history was a logical, unbroken chain of individual efforts.

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WILLIAM M. CALDER III

AMERICAN ACADEMY IN ROME. Center in Rome for American scholars and artists, especially for the study of the city of Rome itself and of the classical tradition.

The academy is a privately funded institute, chartered by an act of Congress of the United States, situated on the Janiculum Hill. With its School of Classical Studies and its School of Fine Arts, it provides facilities for research and creative work for students of the ancient Greek and Roman world, including philologists, historians, archaeologists, art historians and other students of medieval, Renaissance, Baroque and modern Italy, as well as sculptors, musicians and writers of poetry and prose.

Charles Follen McKim (1847–1909), inspired by the cooperation of artists at the Chicago World's Fair (World's Columbia Exposition) of 1893, devoted himself to founding an academy for artists and architects in Rome, modeled on the great *French Academy in the Villa Medici, with a curriculum to be based on the copying of classical models, the so-called atelier system of study. By 1894, the American School of Architecture in Rome had been founded, and rooms were rented in the Palazzo Torlonia on Via Condotti. In 1895 the Villa Aurora on the Pincio was rented, near the French Academy. In the same year the American School of Classical Studies in Rome was opened, through the initiative of the *Archaeological Institute of America. The classical group, directed by William Gardner Hale of Chicago, also resided for a while in the Villa Aurora but then moved to other quarters, and the two schools were not to be reunited until 1909.

The School of Architecture changed its name to the American Academy in Rome, and in 1905 the U.S. Congress incorporated the academy as a national institution, in spite of the opposition of House Speaker Joe Cannon. In 1909 the academy received the Villa Aurelia on the Janiculum, a bequest of Clara Jessup Heyland of Philadelphia, and soon, due to the enthusiastic support of J. P. Morgan, it was possible to purchase much surrounding land, which the academy still owns, and a number of houses and villas. The present main academy building was constructed in the 1910s by the firm of McKim Mead and White under the supervision of *Stevens, one of their former architects, who was director of the architecture students at the new academy.

In 1912, the two schools were officially merged, and in 1914 the American Academy opened the doors of the new building on the Janiculum. A new director, Jesse Benedict Carter, reigned. A classicist, dynamic and abrasive, a brilliant speaker and a figure of Roman society who entranced J. P. Morgan and irritated the architects by his aggressiveness and excessive spending, Carter dominated the early years of the joint academy. He died of sunstroke in 1918, working for the Italian war effort, and was succeeded by the cautious and conservative architect Gorham P. Stevens.

The academy continued to grow and be a center for society. Painters, sculptors and musicians added to the atmosphere. Women had been a part of the classical school from the beginning, although the new building was, in fact, not planned to accommodate them, and it was not until the 1940s that women were fully included in residential life at the academy.

In 1914 Thomas Spencer Jerome died, bequeathing one-third of his library to the academy as well as a sum of \$45,000 to establish a lectureship in his name. (The Jerome Lectures are delivered both at the academy in Rome and at the University of Michigan at Ann Arbor.) The classicists dominated during the 1920s. Tenney Frank did his seminal work on the quarries that supplied the stone for Rome's major buildings, still an indispensable aid for dating the development of the ancient city. In the 1930s, young artists and musicians of distinction (e.g., Elliott Carter) began to appear at the academy again. The sum-

mer school began in 1923 and within twenty years, under the direction of Henry Rowell, became a secure part of the academy's contribution to a wider knowledge of the ancient world, providing enrichment for teachers and graduate students.

Slowed by World War II, the American Academy rebounded, and the classical school undertook excavation of the Roman Republican colony at *Cosa in 1948. The early publications, under the direction of Frank *Brown and including major publications in the *Memoirs of the American Academy*, by Emeline Hill Richardson and L. Richardson jr, brought attention to the academy. Excavation at Cosa has recently been resumed (Elizabeth Fentress is investigating a medieval component), and publication continues, with a new volume on houses at the site by Vincent Bruno and Russell Scott (1993), and another on lamps by Cleo Fitch and Norma Goldman. The site of Cosa, with a fine museum, was donated in 1981 to Italy.

Brown also excavated in the Regia, in the *Forum Romanum, and in recent years the academy has been active in the Forum again (R. Scott in the Atrium Vestae) and on the slope of the Palatine (E. Hostetter). A summer program in archaeology, begun in 1992, introduces graduate students to sites, theory, method and actual fieldwork.

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E. C. KOPFF

AMERICAN NUMISMATIC SOCIETY. America's leading organization for the study of numismatics, especially of the ancient classical civilizations.

The American Numismatic Society was founded as the American Numismatic and Archaeological Society by a group of New York collectors in 1858. It was incorporated in 1865 but lacked a permanent home until 1908, when it moved to its present quarters in uptown Manhattan; its academic orientation was enhanced by the membership and later presidency (1916–41) of E. T. *Newell.

The society's purpose is the dissemination of knowledge of coins and medals, and it maintains a collection, library and exhibition to serve its 2,200 members and the public. Its collection of 1 million items is one of the world's largest, with particular strengths in classical and Islamic coins; its library is definitive in the field. The society published the first of 162 *Numismatic Notes and Monographs* in 1921. Its publications also include *Numismatic Studies*, of which seventeen have appeared; *Museum Notes*, first an irregular and now an annual journal, begun in 1946; *Numismatic Literature*, a semiannual abstract bibliography; and *Ancient Coins in North American Collections*, covering small public and private collections. The society also participates in the international *Sylloge Nummorum Graecorum*.

Nearly 400 people have completed the Graduate Seminar in Numismatics,

held annually since 1952. The society also supports dissertation research with an annual fellowship.

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WILLIAM E. METCALF

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS. Center in Greece for American research on the archaeology, history and literature of ancient Greece.

The American School of Classical Studies at Athens (ASCSA) was founded in 1882 as the brainchild of Charles Eliot *Norton, also the founder of the *Archaeological Institute of America, who considered that the proper place to study the monuments and culture of the ancient Greeks was in Greece itself. Seven students and a director spent the first year of study in rented quarters opposite the *Arch of Hadrian on Amalias Street in a situation that served the school until a permanent structure could be secured. In 1884 the Greek government offered to donate to the school a sizable tract of land on the south slope of Mt. Lykabettos, which was adjacent to the site already presented to the *British School of Archaeology. Construction was delayed until 1887 because of lack of funds, but in April 1888 the school moved into its permanent home on Souidias Street.

The school has functioned continuously as the American archaeological research institution in Greece, with only two interruptions. From 1918 to 1920, it served as the headquarters of the American Red Cross Commission to Greece. During World War II the property of the school was transferred to the control of the Swiss and Swedish Red Cross commissions.

The research capabilities of the ASCSA were significantly enhanced in 1922 with the donation by the distinguished Greek diplomat Joannes *Gennadius of his magnificent library, which focused on the whole range of Greek history from ancient to modern times. The gift was made, as Gennadius stated in his bequest, in “confident hope that the American School in Athens may thus become a world center for the study of Greek history, literature and art, both ancient, Byzantine and modern.” Through generous funding by the Carnegie Foundation, a neoclassical marble structure called the Gennadeion was constructed to house the collection and was dedicated in 1926.

From its beginning, the ASCSA was involved in archaeological investigation. The first excavation conducted by the school, directed by Walter Miller, a student, was in the theater at the Attic site of Thorikos in 1886. The theaters of *Sikyon (1887–92) and *Eretria (1891–95) were also among the early archaeological missions of the school. The first major excavation of a classical site was at the *Argive Heraion, directed by Charles *Waldstein from 1892 to 1895. The publication of the site, the school’s first major excavation report, appeared in two volumes between 1902 and 1905.

The most prominent excavations conducted by the school are at *Corinth and

the *Agora in Athens. The excavation of Corinth began in 1896 and marked the first archaeological investigation of a large Greek city. Exploration of the city continues to the present day, serving as the teaching excavation for the students of the School. In 1925 the ASCSA was given permission to conduct excavations in the area of Athens where the ancient agora was believed to lie. Excavation began in 1931, funded in large part by John D. Rockefeller, Jr., and directed by T. Leslie *Shear, Sr. This excavation, which continues to the present day, has provided scholars and lay people alike a wealth of information concerning the political and commercial center of ancient Athens.

Some of the other major sites excavated under the auspices of the ASCSA from 1900 to the present include Halai (1911–23), Korakou (1915–16), Eutresis (1924–27, 1958), Prosymna (1925–28), *Olynthos (1928–38), Athenian *Pnyx (1931–37), *Samothrace (1938–present), *Pylos (1939, 1952–67), *Lerna (1952–57), *Isthmia (1952–62, 1967–78, 1989–present), *Keos (1960–68), Halieis (1962, 1965–79), Franchthi Cave (1967–76), *Messenia (1962–68), *Nemea (1964, 1974–86), *Kommos (1976–present) and Kavousi (1899, 1987–present).

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MICHAEL HOFF

AMNISOS (KARTEROS). Bronze Age Minoan site, located 7km east of Herakleion near the ancient Amnisos (now Karteros) River; harbor town for *Knossos and location of the cave of the birth goddess Eileithyia.

The cult cave of Eileithyia, mentioned by Homer as visited by Odysseus (*Odyssey* 19.188), was identified in 1888 by J. Hazzidakis and excavated in 1929–30 by S. *Marinatos. It was found to contain stalagmites—manifestations of the Cretan pillar/tree cult—and a simple altar, with pottery belonging to the Late Minoan (LM) III period and later.

On the sea, an important villa of the LM IA period was excavated by Marinatos in 1932. The two-story building is famous for its frescoes representing formal gardens with white lilies and red irises, thought to have religious connections. The house featured massive outer walls of dressed ashlar masonry. Next to the site is an open-air early Greek sanctuary with numerous votive offerings and inscriptions dedicated to Zeus Thenatas.

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COSTIS DAVARAS

AMPURIAS. See EMPORION.

ANATOLIA. The area known as Asia Minor in classical antiquity; modern-day Turkey.

The methodical investigation of classical remains in Asia Minor began with travelers for the *Society of Dilettanti in the mid-eighteenth century, who published records of their journeys (*Antiquities of Ionia*, 1769–1840). Early travelers and scholars were guided principally by the descriptions of sites and regions preserved in Greek and Roman authors. By the early nineteenth century, attention was increasingly directed east and south of coastal Asia Minor. The Frenchman Charles *Texier traveled extensively (1833–37) and published descriptions and drawings of sites and monuments. Lycia and Caria were areas of early interest. In 1838–40 and 1843–44 Charles *Fellows investigated several sites in Lycia, in particular, *Xanthos, and acquired for the *British Museum a number of its monuments, including the Nereid Monument and the Harpy Tomb. The British Museum also acquired sculptures from the site of the *Mausoleum at Halikarnassos and from *Knidos and *Didyma through the work of C. T. *Newton (1846, 1856–58).

The period from ca. 1870 to 1914 saw the beginning of systematic excavations at several major sites, including *Ephesos (British, 1845, 1869–74, 1904–5; Austrian, from 1898), *Miletos and Didyma (French, 1872–73; German, from 1899) and *Pergamon (German, from 1878). While interest centered on the great cities of Ionia and Mysia with their extensive Hellenistic and Roman remains, earlier Greek and native Anatolian cultures were not neglected. *Assos in Aeolis was studied by an American expedition, 1881–83. The sculptures from *Trysa (Gölbaşı) in Lycia were acquired for Vienna. By this time considerable quantities of sculpture and architectural fragments from sites in Asia Minor had reached European and American museums, a transfer enlarged by the addition of the *Great Altar of Pergamon to the Berlin Museum in 1882.

This period saw, as well, the first research into preclassical cultures, initially a classical undertaking. Between 1871 and 1890 H. *Schliemann endeavored to locate and then excavate Homer's *Troy at Hissarlık in northwestern Asia Minor, revealing an important prehistoric sequence beneath remains of Greek and Roman date.

Few investigations of classical antiquity resumed until after World War II. By that time the Turkish Historical Society had firmly established the importance of prehistoric and early historic cultures in Anatolia (including Alaca Hüyük, from 1935; Pazarlı, 1937). The American expedition to Alişar Hüyük also recovered Phrygian remains during a principally Bronze Age investigation (1927–32). This period saw, as well, the reexcavation of Troy (1932–38) by an American team interested primarily in the Bronze Age levels.

In the decades since World War II systematic excavations at several of the classical and Roman cities of western Asia Minor, including Ephesos, Miletos and Didyma, *Priene and Pergamon, have resumed and are still in progress. New emphases include further elucidation of the Archaic period and the relationships between the east Greek settlements and native Anatolian cultures (British and Turkish excavations at Old *Smyrna, 1948–51, Turkish from 1966). Expeditions have returned to, or commenced in, such regions of early explora-

tion as Lycia (Xanthos, *Letoon, *Elmalı), Caria (*Aphrodisias, Hierapolis, Halikarnassos, Knidos) and Lydia (*Sardis). They have been concerned with investigating preclassical occupation and have revealed significant evidence of Bronze Age habitation, in particular, Minoan and Mycenaean settlements and cemeteries. *Gordion, the capital of Phrygia, was extensively excavated by an American team from 1950 to 1973, continuing an initial exploration in 1900 by an Austrian expedition. In southern Anatolia the Hellenistic and Roman cities of Pamphylia have been the focus of Turkish campaigns, still in progress (*Perge, *Side, from 1946 to 1947). Cilicia is better known from lengthy excavations at Tarsus (American, 1934–39, 1947–48) and Anemurium (Canadian, from 1965). To the east and southeast, Hellenistic and Roman occupation in the areas of Cappadocia and Commagene has also been a major focus of recent field research.

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ANN C. GUNTER

ANDREA DA PONTADERA. See PISANO, ANDREA.

ANDREA DE VICENTIA. See MANTEGNA, ANDREA.

ANDRONIKOS, MANOLIS (1919–92). Greek archaeologist, leading figure in the discovery of the antiquities of Macedonia.

Born at Prousa (modern Bursa), Manolis Andronikos moved with his family in 1922 to Thessaloniki, the city that would remain the center of his personal and professional life. In 1936 he joined the team excavating under K. A. Rhomaios at the Hellenistic Palace at *Vergina. During World War II, Andronikos fled Greece and served in the Free Greek forces in the Middle East, eventually returning to Thessaloniki to join the Archaeological Service. Having received his doctorate in 1952, he proceeded to Oxford for two years to study with J. D. *Beazley, returning to a lectureship at the University of Thessaloniki in 1957. There he achieved the rank of full professor in 1964.

Andronikos excavated at a number of sites in Macedonia and Chalkidike but is best known for his spectacular discovery of an unlooted Macedonian tomb at Vergina in 1977. Identifying it as the **“Tomb of Philip II,”* king of Macedon and father of Alexander the Great, he dated it to the third quarter of the fourth century B.C. His controversial claims, accepted by some, disputed by others, were presented by Andronikos in comprehensive final form in *Vergina: The Royal Tombs and the City* (Athens, 1987).

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ANKARA, MUSEUM OF ANATOLIAN CIVILIZATIONS. Collection of Anatolian antiquities.

The museum is located on the citadel in Ankara and housed in the Kurşunlu Han and Mahmut Paşa Bedesten (covered bazaar) built between 1464 and 1471 by Mahmut Paşa, grand vizier to Mehmed the Conqueror. It was designed to hold antiquities recovered from the excavations of native Anatolian cultures undertaken by the Turkish Historical Society beginning in the 1930s. The collection consists principally of excavated finds from sites in central Turkey, representing occupation from the Palaeolithic through Greek and Roman periods. It includes outstanding works of art from Neolithic Çatal Hüyük and Chalcolithic Hacılar, Early Bronze Age Alaca Hüyük and Middle Bronze Age Kültepe. Also displayed are sculptures and small finds from the Hittite capital, Boğazköy-Hattuša, and objects from the Phrygian capital, *Gordion. The central gallery contains relief sculptures from Hittite Alaca Hüyük and the Neo-Hittite sites of Malatya, Zincirli, Carchemish and Sakçegözü, installed in their original architectural arrangement. Objects from Urartian sites of eastern Turkey are also represented.

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ANN C. GUNTER

ANNIO DA VITERBO (ANNIUS OF VITERBO; GIOVANNI NANNI; 1432?–1502). Dominican friar; Italian scholar and antiquarian specializing in Etruscan and early Roman studies.

Annio was born at *Viterbo and entered the Dominican convent there early in his life. He studied in Florence, pursuing the laureate in theology, and subsequently held teaching and administrative positions in Viterbo and Genoa and at the Vatican in which he was able to display his erudition in theology, philosophy, astrology, grammar and antiquarian studies.

His magnum opus, the *Antiquitates*, was printed at Rome in 1498 with the privilege from Annio's protector, Pope Alexander VI (Borgia). Almost from the beginning his extravagant scholarship was condemned as false by many reputable scholars. He claimed to have discovered ancient texts and inscriptions that were, in fact, his own fabrications, such as a Latin tract "by Fabius Pictor" on the history of early Rome, published complete with a fanciful map of the Archaic city. Annio contrived gibberish inscriptions that he claimed to be Etruscan, publishing them with confident translations into Latin. Most outrageous of all were his works on the history of his native city Viterbo, which he identified as a cradle of civilization founded by Osiris. His motives were partly political; flattery was directed, for example, toward the *Farnese at Viterbo, when Annio

reported that the family was brought to Tuscany by the Etruscan founder-figure Tyrrhenus.

His campaign to glorify Viterbo had already begun in 1493, when Alexander VI and his court were staying there. Annio arranged for an excavation to take place at the locality of Cipollara before the very eyes of the court; naturally, the results were exciting. As sculptures of "Cybele," "Electra" and others were disinterred, Annio was able to begin "reading" the inscriptions and lecturing on the spot. The sculptures were actually Etruscan sarcophagi; these were subsequently displayed in the Palazzo dei Priori in Viterbo but are now lost.

His success with Alexander VI may be gauged by the fact that he was evidently consulted for themes for paintings by Pintoricchio—showing Isis, Osiris and Apis—in the decoration of the Borgia apartments in the Vatican. His ideas on the history of Viterbo were also taken up in his hometown in the council hall of the Palazzo Comunale, where Annio himself was portrayed, along with Hercules, Tyrrhenus and other illustrious citizens of Viterbo.

Not all members of the Borgia family favored Annio da Viterbo. In 1502 he died of a poison supplied by Cesare Borgia.

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ANONIMO MAGLIABECHIANO. See ANONYMUS MALIABECHANUS.

"ANONIMO MORELLIANO." See MICHIEL, MARCANTONIO.

ANONYMOUS EINSIDLENSIS. See EINSIEDELN ITINERARY.

ANONYMUS MALIABECHANUS (ANONIMO MAGLIABECHIANO). Treatise on the topography of Rome written in the early fifteenth century.

The author is unknown and thus is referred to as *Anonymus* and is called *Maliabechianus* after the provenience of one of the manuscripts of the treatise in the Biblioteca Nazionale in Florence. (There are two other manuscripts of the work, in the Vatican Library and in the Marciana Library in Venice.) The title of the work, as given in the Vatican manuscript, is *Tractatus de rebus antiquis et situ urbis Romae* (Treatise on Ancient Things and the Site of the City of Rome).

The *Tractatus* was written after 1411, as is clear from the reference to the restoration of the corridor from the Vatican to *Castel Sant'Angelo made by the Antipope John XXIII in that year. The spirit of the work moves beyond the old medieval guide, **Mirabilia urbis Romae*, in that the author pays little attention to churches and relics and omits some of the more fantastic legends of the *Mirabilia*. Of special value is his use of the contemporary popular names for

many of the monuments. Nevertheless, he shows nothing of the critical sense of *Poggio Bracciolini or Flavio *Biondo, who examined the traditional stories and identifications and drew new conclusions.

The work describes the walls, gates, bridges and streets of Rome, as well as the triumphal arches, baths, palaces, columns, temples. The ancient authors cited include Ovid, Suetonius, Solinus, Eutropius, Cassiodorus, all medieval favorites. There is no awareness shown of the new humanistic scholarship on ancient authors.

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ANTICO (ALARI-BONACOLSI, PIER JACOPO; ca. 1460–1528). Italian goldsmith and bronzist; artist patronized by the *Gonzaga family.

Probably a native of Mantua, Pier Jacopo Alari-Bonacolsi, better known as “Antico,” was at work there by 1479. For Gianfrancesco Gonzaga (d. 1496), he made bronze portrait medals in a Roman style, as well as silver and gilt vessels and bronze statuettes copying famous sculptures in Rome (e.g., the **Marcus Aurelius* Equestrian Statue, the **Quirinal Horse Tamers*). Documents reveal that Antico had been in Rome in 1495 and returned in 1497. By 1499 he had completed for Bishop Ludovico Gonzaga—Gianfrancesco’s younger brother—reductions of the **Belvedere Apollo* (example in the Galleria Giorgio Franchetti alla Ca d’Oro, Venice) and the **Spinario* (example in the Wrightsman Collection, New York).

In 1501, Antico executed his first commission for Isabella d’*Este (a *Spinario*); from then until his death he was constantly at her service as artist, friend and adviser on antiquities. In 1519, when Isabella was planning her new Studiolo and Grotta in the Gonzaga palace, she commissioned Antico to make copies of some of the bronzes he had earlier created for Bishop Ludovico. His success with the commission was due, as has been shown by R. E. Stone, to a highly sophisticated technique of exact replication that had been mastered by Antico.

Antico seems to have chosen his own name at an early date, indicating his desire to work in an antique manner. Among his original creations that reveal the same exquisite technique as his copies are the bronze Gonzaga Vase (decorated with a *Triumph of Neptune* and other classical motifs) and a number of statuettes with antique subject matter and style (a *Cupid* in the Bargello, Florence; a *Hercules* in the *Museo Arqueológico Nacional, Madrid, and so on). There is documentary evidence that Antico was skilled in working marble and did restorations of ancient marble sculpture, but confirmation of these documents is rare; A. Nesselrath discovered the signature of ANTICUS MANTUANUS as restorer on the base of one of the *Quirinal Horse Tamers*. It is not possible to ascertain Antico’s role, but his sensitivity as an archaeological restorer may be judged by the way he added appropriate parts to his bronze of the *Belvedere Apollo* (the hands, which were missing from the marble statue) and took others

away (the tree trunk, which likely would not have been part of the original bronze *Apollo*).

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ANTIKENSAMMLUNGEN, Munich. German collections of Greek vases, Greek and Roman bronzes and terracottas, Greek and Etruscan metalwork, and ancient glass; Attic vase painters of the sixth and fifth centuries B.C. are especially well represented.

Two projects of Duke *Albrecht V of Bavaria provided the roots for the Munich Antikensammlungen. Albrecht collected curiosities, including small-scale antiquities (coins and bronzes), which he brought together in a *Kunstkammer* (constructed 1563–67). Albrecht also provided for an *antiquarium* in the ducal Residenz, a room devoted to the display of Roman portrait busts (many bearing fanciful identifications) as a series of illustrious men. By the time the bronzes of the *Kunstkammer* were united with the portrait busts in 1808, Albrecht's collection had been transformed. It had suffered losses during the Thirty Years' War and through neglect but had also been enriched through new finds and through the acquisition of the antiquities collection of Elector Karl Theodor of the Palatinate (1803).

The Königliches Antiquarium was decisively enhanced in the nineteenth century through the addition of the private collection of King *Ludwig I of Bavaria. Ludwig's *antiquarium* included Etruscan goldwork from the *Canino collection, gold and silver objects from the Lipona collection, ancient glass and Etruscan bronzes from the *Dodwell collection and Greek terracottas from the Fogelberg collection. Ludwig also assembled an astounding collection of Greek vases, through the purchase of newly excavated objects and established collections (Panettieri, Canino, Lipona). Ludwig's vase collection was displayed in the Alte Pinakothek, beginning in 1841, in rooms decorated in imitation of Etruscan burial chambers.

The *antiquarium* was exhibited for a few years (1869–72) in the museum building known since 1919 as the Neue Staatsgalerie, which had been built by Georg Friedrich Ziebland (1838–48) to complement the *Glyptothek on the Königplatz. The collection was subsequently transferred to the Neue Pinakothek, where it resided for about fifty years. After World War I, the *antiquarium* joined the vase collection in the Alte Pinakothek, where they together formed the Königliches (later, Staatliches) Museum Antiker Kleinkunst. The artworks owned by Ludwig became the property of the Bavarian state (1923) in the wake of the deposing of the Wittelsbach dynasty.

In the twentieth century the holdings of the Antikensammlungen were en-

riched through private bequests, including the collections of Paul *Arndt (1908), James *Loeb (1933) and Hans von Schoen (1964). Antiquities acquired by the Bayerischer Verein der Kunstfreunde (Bavarian Society of Friends of Art) came into the possession of the museum in 1939. Serious losses of Etruscan vases occurred during World War II due to bombing. In 1967, the Museum Antiker Kleinkunst found a home in the newly restored Neue Staatsgalerie. Since the reopening of the Glyptothek in 1972, all of the ancient art in the Bavarian state collections can now be viewed in the two buildings on the Königplatz. Founded in 1971, the Verein der Freunde und Förderer der Glyptothek und der Antikensammlungen (Society of Friends and Patrons of the Glyptothek and the Antikensammlungen) supports public programs, conservation work and new acquisitions.

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ELIZABETH C. TEVIOTDALE

ANTIKYThERA YOUTH (BALLPLAYER). Over-lifesize Greek bronze statue of a nude youth (Athens, *National Archaeological Museum; height 1.96m), one of many finds from an ancient shipwreck discovered in 1900 off the island of Antikythera, between Kythera and Crete.

A sponge fisher first reported the find, telling that he had seen ghostly, rotting bodies of humans and horses on the ocean floor. A salvage crew from the University of Athens, assisted by the Greek navy, worked the site for nearly a year.

The best-known piece from the wreck, the youth is restored from many fragments, and portions of it are still missing, including the base of the neck, a large area above the hips and part of the left thigh. The statue was cast in pieces and the original divisions are evident. Eyes, teeth and nipples were inset. The well-muscled youth stands on his left foot, the right trailing behind. He is sometimes referred to as the *Ballplayer*, because the right hand appears to have been cupped around an object. *Bieber suggested that he was Paris holding the golden apple, while Svoronos argued for Perseus with the head of Medusa. Usually considered to fall within the later Polykleitan tradition, and sometimes compared to works by Lysippos, the statue is most often dated to the third quarter of the fourth century B.C.

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CAROL MATTUSCH

ANTIOCH-ON-THE-ORONTES. City in northwestern Syria on the Orontes River at modern Antakya, Turkey. Greek tradition ascribed its founding vari-

ously to Argives, Cretans, Heraclids and Eleans. The earliest historical sources indicate that it was founded in 300 B.C. by Seleucus I, together with the harbor settlement Seleucia Pieria. Antioch became the principal cultural and commercial city of the eastern Mediterranean, rivaled only by *Alexandria. It was at the western end of the trade routes that led by caravan from Asia through the upper Tigris-Euphrates valley. In 64 B.C. Antioch was brought under Roman control. It was an important administrative center of the eastern Roman provinces and strategic point in the defense of the empire against threats from Parthia. Antioch remained important during the later Roman Empire, when the Sasanian Persians advanced against the eastern Roman provinces. The city was attacked in A.D. 540 by Chosroes II. The Arab invasion of A.D. 628 ended the Graeco-Roman history of the city.

The monuments of ancient Antioch are known, in part, from descriptions preserved in the writings of ancient authors, including Strabo, Libanius, John Chrysostom, Malalas and Procopius. Most have been destroyed by a number of earthquakes or through removal or reuse in subsequent construction. From 1932 to 1939 an American team led by William A. Campbell excavated at Antioch, as well as in the suburb Daphne and at the seaport Seleucia Pieria. These and topographical studies have revealed that the city was laid out in a grid arrangement whose major axis was a great colonnaded street. Parts of the enclosure wall, which originally extended a length of 18km, are preserved. Other surviving monuments include an amphitheater and baths. The excavations also brought to light a number of floor mosaics from private houses in Daphne and Antioch (studied by Doro *Levi). These constitute an important corpus of mostly figured mosaics, dating from the second through early sixth centuries A.C.

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ANN C. GUNTER

ANTIQUARIO FORENSE (MUSEO DEL FORO), Rome. Museum in Rome displaying antiquities discovered in the *Forum Romanum.

The museum is located at the southeast corner of the Forum, in the fifteenth-century cloister of S. Francesca Romana constructed over the ruins of the Hadrianic *Temple of Venus and Roma. In 1900 the cloister was designated by G. *Boni as the repository for finds from the Forum and the *Palatine. Materials from Boni's own excavations—the Forum necropolis, the *Temple of Vesta, the *Lapis Niger, the Cloaca Maxima and the Regia—were put on display there, as well as the remains of the important frieze from the Republican phase of the *Basilica Aemilia, first constructed in 179 B.C. Portions of the frieze, which shows stories of early Rome, were found in various excavations beginning in 1900.

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ANTIQUARIO PALATINO (ANTIQUARIUM OF THE PALATINE), Rome. Museum of antiquities established in the former convent of the Sisters of the Visitation, erected over part of the site of the Domus Augustiana on the *Palatine Hill, Rome.

The museum contains objects found on the Palatine from 1870 on, from the excavations of *Boni, Romanelli, Vaglieri and others. Also displayed are paintings from some of the houses around the Palatine (Aula Isaica, House of the Griffins, Domus Transitoria) and reconstructions of some of the eighth-century B.C. huts discovered by Puglisi. In recent years the museum has been closed for rearranging.

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APHRODISIAS. Ancient city in Caria (southwest Asia Minor) located at modern Geyre.

Historical sources link Aphrodisias in sympolity with the nearby city of Plarasa beginning in the late second century B.C. By the Early Imperial period Aphrodisias had gained importance as a center for the worship of Aphrodite and home of a major sculptural school. The emperor Augustus especially favored the city and has left his affection inscribed on the wall of its theater: "Aphrodisias is the one city from all of Asia I have selected to be my own." During Early Christian times it became known as Stauropolis and served as seat of the bishopric of Caria.

The ancient site was described by *Texier and was included in the 1840 volume of *Antiquities of Ionia*. It was investigated by the French, under Paul Gaudin and Gustav Mendel (1904–5), and the Italians, under G. Jacopi (1937), but both expeditions were short-lived and beset by problems. Since 1961 an American expedition, formerly under the direction of Kenan *Erim, has conducted annual campaigns, still in progress under R.R.R. Smith and C. Ratté.

These expeditions have revealed a lengthy prehistoric occupation extending from the early third millennium B.C. on the "acropolis," a habitation mound. A settlement of the Archaic period (seventh–sixth centuries B.C.) is also attested. The city remains date principally to Late Hellenistic and Roman Imperial times. Among the major monuments are the temple of Aphrodite, built in the first century B.C., a well-preserved stadium (first century A.C.) and odeion (second century A.C.). The Hellenistic-Roman theater has yielded extensive epigraphical documents, including imperial letters. The agora is flanked by the baths of Ha-

drian and the Early Imperial Sebasteion with spectacularly rich sculptural decoration.

Aphrodisias was enclosed by walls first constructed in the second century A.C. and rebuilt in the fourth century and Byzantine period. In the fifth century A.C., the temple of Aphrodite was converted to a Christian basilica. From this period also dates the complex west of the odeion, identified as the bishop's residence. The city was devastated by Tamerlane the Great in 1402.

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APHRODITE OF MELOS. See VENUS DE MILO.

APOLLO SAUROKTONOS. Greek bronze statue of the fourth century B.C. by Praxiteles (Pliny, *NH* 34.69–70; Martial 14.172); traditionally associated with a Roman marble statue type of Apollo in the act of attacking a lizard.

The most famous of the few marble copies of the statue known is that in the *Louvre (height 2.5m; other important copies are in the *Vatican and the Villa Albani), which was in the *Borghese family collection, probably already in 1650. The Louvre piece was acquired by *Napoleon in 1807, displayed in the Musée Napoléon by 1812 and has remained in Paris to the present. *Winckelmann was the first to link the Borghese copy with the description in Pliny; he was followed by E. Q. *Visconti and others, who debated the meaning of the unusual iconography, according to which Apollo was attacking the lizard with an arrow (the dart is absent in the Louvre copy). The theme is probably playful but was taken seriously at the time. Visconti suggested that Apollo was cleansing the air of putrid impurities, while T. B. Éméric-David argued (1824) that the god was not killing the reptile but merely stimulating it to wake it from hibernation. W. Fröhner observed (1884), a little apologetically, that the creature was useful in ancient pharmacology. Robertson noted (1975) that the lizard may be regarded as an ill-omened creature and that the killing of it by Apollo could allude, presumably in an amusing way, to the heroic theme of Apollo's slaying the Python.

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APOXYOMENOS (“SCRAPER”). Greek bronze statue of an athlete scraping himself clean after exercise; now lost, the work was created by Lysippos in the second half of the fourth century B.C.

The statue was a favorite of the Roman people when it was brought to Rome and set up outside the Baths of Agrippa (Pliny, *NH* 34.61). The emperor Tiberius was so fond of the figure that he had it moved into his own bedroom, but the populace demanded that it be returned.

A Roman marble statue of an athlete scraping himself in the *Vatican is often cited as a copy of the statue by Lysippos. Discovered in Trastevere in 1849, it was restored by P. Tenerani (the inclusion of a die in the right hand was erroneous and is now removed) and first published by E. *Braun. *Michaelis summarized the nineteenth-century opinion that the work was a key monument in the study of Lysippos and Greek sculpture in general, because of its innovative canon of slender proportions and smaller head and its development of the figure in the round—a view still held by many scholars. In fact, as Ridgway has observed, the head is so small as to be disconcerting, and the statue lacks the quality that is to be expected of the work of Lysippos. Various *apoxyomenoi* are mentioned in literary sources, and the Vatican statue may be a reflection of a work by some other artist.

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AQUEDUCTS. Aqueducts did exist in Greece, sometimes reaching a high degree of sophistication (*Pergamon) but reached their zenith as the monument most supremely characteristic of Roman civilization. Studies normally concentrate on the actual aqueducts, omitting urban delivery networks and questions of hydraulics; they are based on the archaeological monuments and the account of Frontinus (and, rather less, Vitruvius, Book 8).

Typical aqueduct lengths are 50km (*Nimes), 66, 75 (*Lyons), 60–90 (Rome), 123 (*Carthage). Many cities had two or more aqueducts, and Rome had eleven (total daily discharge $\frac{1}{2}$ –1 million m³): two—the Alsietina and the Traiana, serving the Janiculum—came in from near Lake Bracciano, to the west, and the other nine all came from the east, drawing water from the Anio valley and the Sabine hills. Their dates are Appia, 312 B.C.; Anio Vetus, 272; Marcia, 144; Tepula, 125; Julia, 40 (or 33?), Virgo, 19; Alsietina, 2; Claudia, A.D. 47; Anio Novus, 52; Traiana, 109; Alexandria, ca. 226. Since the water was of varying quality (the best was the Marcia), the channels were kept separate even when following the same route, to the extent of up to three being carried, one on top of the other, on the same set of arches.

For perhaps 90% of its length, the average aqueduct ran at ground level or just below, in a cement-lined masonry channel. Bridges and the inverted siphon were used to cross valleys, especially in Gaul. These great bridges are some of the most striking Roman monuments existing, with two or even three tiers of arches carrying the conduit. The greatest is the *Pont du Gard (France); others

are at *Segovia, *Tarragona (Spain), Chercell (Mauretania), *Aspendos (Turkey) and Ponte Lupo and Ponte San Gregorio (Rome). Remains of siphons, less striking, are to be seen in the southwest suburbs of Lyons and also at Aspendos. Approaching the city across a plain, the aqueduct often had to run on a continuous arcade to maintain water level. This is particularly to be seen in the Roman Campagna and also at Carthage, Minturnae, Caesaraea (Israel), *Mérida (Spain). Arriving at the city (at Rome, by the *Porta Maggiore), the aqueduct ran into a distribution tank, *castellum divisorium* (best preserved examples at *Pompeii and *Nîmes), from which radiated the lead pipes of the urban network.

After the fall of Rome, the fate of the aqueducts, infrequently maintained, if at all, varied. That at Segovia is still in service, and in the nineteenth century there were several proposals, notably by the French in North Africa, to reopen or adapt Roman aqueducts for modern use, but little came of them. At Rome, in spite of restoration by Belisarius after the siege of the Goths A.D. 537 and in the eighth century by Hadrian I, by about 900–1000, failure had become general. Though the aqueducts were remarkably neglected by the artists and antiquarians of the Renaissance, from the sixteenth century the popes tried sporadically to restore the system. Though often incorporating parts of the ancient network, the result was really a virtually new creation. In 1570 the Virgo was rebuilt as the Aqua Vergine by Pius IV and Pius V, extensively masking the ancient construction, changing to a different and nearer source; it was cut short to deliver its waters at what was later (1762) to become the fountain of Trevi, instead of at the *Campus Martius. In 1583–87 *Sixtus V built the Acqua Felice (still in use), which drew on the springs of the Alexandriana and was carried on top of the arches of the Marcia and Claudia. Others were the Acqua Paola (1611, Paul V) and the Acqua Pia (1870, Pius IX), which used the springs of the Marcia.

Because of their nature, aqueducts have seldom required excavation in the orthodox sense, and study has usually been a question of mapping and tracing their routes. At Rome, the work of Raffaele *Fabretti (1680), though uneven, is the first real survey, and Rodolfo *Lanciani's topographical study of Frontinus (1880) is the foundation of modern scholarship. More recently, the largely complementary work of *Van Deman (1934) and *Ashby (1935) at Rome has reinforced in aqueduct studies the emphasis on dating and topography that has been their hallmark ever since.

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AQUILEIA. Roman colony founded in 181 B.C.; modern Italian town in the province of Udine in the Veneto.

Rich archaeological remains reveal the presence of the Romans (including imperial patronage; Augustus, Tiberius and Marcus Aurelius were among the Roman emperors who visited Aquileia), as well as the splendid early Christian culture in this area, dating from the third and fourth centuries A.C. The city was an easy mark for barbarian invaders (beginning with Alaric in 401), and it sank into oblivion in the early Middle Ages, until a revival began in the ninth century under the rule of church patriarchs.

The extensive ancient city underwent heavy destruction from the barbarians, and it suffered further from periodic earthquakes. After long abandonment, the ancient part of Aquileia became a quarry for the builders of the medieval city, so that only foundations of the Roman structures remained.

The cemeteries of Aquileia were rich, and luxury objects probably from burials attracted the attention of early collectors. In the sixteenth century the *Grimani enriched their famous gem collection with items from Aquileia, and other wealthy Venetians sought antiquities during the seventeenth and eighteenth centuries. The canon G. D. Bertoli was an exceptionally responsible collector and observer who studied Aquileian antiquities in order to place them in a historical context; his *Le Antichità di Aquileia* (Venice, 1739) featured gems, glass, pottery, lamps, sculpture and objects from daily life.

In the eighteenth century, during the period when Aquileia was under Austrian domination, numerous inscriptions and objects were excavated, often with little method, and the finds carried away from Aquileia, most often to Vienna. More systematic excavations were undertaken at Aquileia in the late nineteenth and early twentieth centuries, uncovering numerous elements of the ancient city—fortifications, granaries, the forum, an amphitheater, a circus and port installations on the river Natissa. Mosaics from the early Roman colony and imperial city, as well as from the early Christian churches, constitute a continuous series that has made Aquileia one of the most important sites for the study of ancient mosaics. The rich necropolis is famed for its fine objects of glass, amber and other luxury materials.

The Museo Archeologico Nazionale, founded in 1882 in the Villa Cassis Faraone, is the chief repository of the city's treasures. Refurbished in 1955, it features carefully chosen objects and modern didactic displays. The centenary of the museum was celebrated with two special volumes of *Antichità Altoadriatiche* (vols. 23–24, 1983–84) that review the museums and antiquities of Aquileia in the light of the latest European and American scholarship.

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AQUINCUM. Site of a Roman legionary camp and city on the west bank of the Danube, today in Budapest (Old Buda), Hungary.

Aquincum was a tribal center of the Eravisci before the arrival of the Romans. Tiberius first stationed a division (*ala*) there; reconstructed in the time of Do-

mitian, the camp thereafter long housed the Second Legion (*Legio II Adiutrix*). In A.D. 106 Aquincum became administrative capital of Pannonia Inferior and received municipal status in 124, colonial in 194. Two fortresses were built on the opposite bank of the river, one of which (*contra Aquincum*) later became the nucleus of the city of Pest. Under continual pressure from the Sarmatians in the fourth century, Aquincum was overrun by the Germans and Huns in the fifth, though a Roman community still subsisted.

Excavations undertaken by J. Schönwisner of Pest University in 1778 and continued intermittently by the Hungarians through the nineteenth century (S. Némethy in the 1820s; E. Sacken in the 1850s) and the twentieth century, especially since 1947, have revealed extensive settlement, though destruction has been heavy, and the Roman military site lies under a populous section of the modern city. A military and a civilian amphitheater are known, and remains can be seen of the governor's palace, waterworks, a marketplace, workshops, numerous private houses, over a dozen baths, part of the main streets (*cardo* and *decumanus*), a sanctuary of Fortuna and several Mithraea and early Christian churches. Statues, tombstones, floor mosaics and fragments of wall paintings are on display; especially well known is the portable organ (ca. A.D. 220; the only one of its kind extant), the bronze portions of which are found in the modern and attractive museum of Aquincum built on the site (opened in 1894).

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ARA GRIMANI. See GRIMANI ALTAR.

ARA PACIS AUGUSTAE, Rome. Roman altar, erected 13–9 B.C., to commemorate Augustus's triumphal return from Spain and Gaul and his restoration of peace to the world (*Res gestae* 12).

The altar was built on the eastern edge of the *Campus Martius on the Via Flaminia (the modern Via del Corso), the road taken by Augustus when he entered Rome from the north. The monument consists of the sacrificial altar surrounded by marble precinct walls richly decorated on both sides with reliefs (the exterior with figural scenes and a scroll frieze, the interior with a re-creation of the original wooden precinct walls and garlands).

Today the tufa foundations of the altar remain 6m beneath the Palazzo Ottoni Fiano Almagià (formerly, the Palazzo Peretti). Sections of the precinct walls were discovered on the Via in Lucina north of the Piazza Colonna during the sixteenth century. Agostino Veneziano sketched one of the panels of the scroll frieze prior to 1536; today that piece is missing. During construction work on the Palazzo Peretti in 1568, additional sections of the precinct wall were discovered and purchased for the *Medici collections. The slabs were sawed in

half along their longitudinal axis, and most were sent to Florence (including the "Tellus" relief and sections of the southern procession). The first panel of the northern procession was acquired by the *Vatican and was presented to the Italian state in 1954. It is now set into the reconstructed monument along with its inner side, which had been sawed away, and was discovered separately in the church of Il Gesù in 1899 as the tombstone of a certain Monsignor Poggi, who had died in 1628. Four garland panels and two scroll pilasters are still immured in the garden façade of the Villa Medici in Rome and have been replaced on the reconstructed monument in plaster. Whereas the Florence and Vatican fragments were restored, the penultimate panel of the northern procession remains in the *Louvre, replaced on the altar with a plaster cast. During an operation to reinforce the foundations of the Palazzo Ottoboni in 1859, further fragments were discovered, including the Aeneas relief and the head of Mars from the counterpanel. This piece was sent to Venice but was later returned to Rome.

F. von *Duhn first suggested that the known fragments could belong to the Ara Pacis in 1879. E. *Petersen followed in 1902 with the first reconstruction of the entire monument. An excavation in 1903 revealed details of the ground plan; all the fragments discovered at that time were collected in the Museo delle *Terme and partly reconstructed. G. Moretti oversaw further excavations from 1937 to 1938; he experimented with the most modern techniques (hydraulic engineer G. Rodio froze the groundwaters to permit digging) and brought forth additional sections of the actual altar.

In 1938 the Ara Pacis was reconstructed near its former site and now stands by the Tiber next to the *Mausoleum of Augustus. It was rotated ninety degrees from its original orientation: in antiquity one entered the enclosure from the west, today from the south. Mussolini ordered this transposition to fit the monument into a new architectural ensemble juxtaposing Imperial and fascist Rome (*see* *Fascism, archaeology under).

Modern scholarship on the Ara Pacis is formidably complex, reflecting the richness and importance of the monument as the centerpiece of art of the age of Augustus. The long reliefs on the north and south sides, showing processions of important personages from the retinue of Augustus, have provided a fertile field for iconographers and historians (e.g., M. Torelli, J. Pollini), with Augustus's portrait agreed upon by all but with some debate over the identity of Agrippa, Livia, Tiberius, Julia and other members of the imperial court. Especially controversial are the two children in the procession who seem to wear foreign dress and have been identified alternatively as foreign princes (C. B. Rose) or the grandsons of Augustus, Gaius and Lucius. Among the mythological/allegorical reliefs on the east and west, the most controversial is that of a goddess of fertility who was originally called Tellus, "Earth," during the Renaissance, when the relief was thought to represent the elements of the universe. Recent attempts to identify her as Pax Augusta (N. T. de Grummond), Venus, Italia and others have led to discussion of the multivalence of images on the

Ara Pacis and in Augustan art (Karl Galinsky). The setting of the Ara Pacis has received new examination as the result of the excavations by E. Buchner in the adjacent area of the great Solarium or sundial of Augustus (1979–81).

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PETER HOLLIDAY

ARA PIETATIS AUGUSTAE, Rome. Monumental Roman altar, modeled on the *Ara Pacis Augustae, vowed by Tiberius in A.D. 22 but not erected until 43 under Claudius.

A series of reliefs known since the early sixteenth century was first attributed to this altar in 1907 by Sieveking; previously they had been thought to be part of the Ara Pacis. Recently they have been reattributed to the Ara Gentis Iuliae. The reliefs, once part of the collection of Cardinal Andrea della *Valle (della *Valle family), depict a procession with a *flamen*, sacrifices, and two temple façades. In 1584 the reliefs were purchased by Cardinal Ferdinando de' Medici (*Medici family), along with the rest of the della Valle-Capranica collection, and set into the interior garden façade of the cardinal's new villa on the Pincio; missing sections of the reliefs were "completed" with poor restorations. Casts of the Villa Medici reliefs—minus the Renaissance additions—are today in the *Museo della Civiltà Romana, where the sacrifices and the temple façades have been combined into two unified panels. Other fragments, including a third temple façade, attributed to the same altar, were found in 1923 and 1933 near the church of S. Maria in Via Lata; these reliefs are today housed in the Palazzo dei Conservatori (*Capitoline Museums). Many of the "Ara Pietatis" reliefs were probably reused in the Arcus Novus of Diocletian, which stood in the Via Lata.

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FRED S. KLEINER

ARAUSIO. See ORANGE.

ARCHAEOLOGICAL INSTITUTE OF AMERICA. Principal organization within the United States and Canada for the advancement of world archaeology, especially of Greece, Italy and the Mediterranean.

When Charles Eliot *Norton and eleven Boston scholars founded the Archaeological Institute of America (AIA) in May 1879, their stated goals included the support of archaeological expeditions and the publication of research reports. Through these endeavors Norton hoped to awaken American interest in classical studies, a field previously dominated by European scholars. To further this aim, he suggested enlarging American museum collections with objects acquired by the institute through excavation.

Throughout its history the AIA has emphasized various of these goals as the situation and times permitted. During its early years it proved possible to raise funds sufficient to support two major excavations, as well as several small independent expeditions. In 1881 Joseph T. Clarke and Francis H. Bacon started work on a promising city site at *Assos in northwest Turkey. After three seasons' work, the excavators returned with several prize pieces, among them the frieze blocks from an Archaic temple that now form part of the collection of the *Museum of Fine Arts, Boston. Some years later, in 1910, Richard Norton (Charles's son) led an institute excavation at the North African site of *Cyrene. Beset by problems ranging from the assassination of the assistant director to the outbreak of war between Turkey and Italy, the expedition was forced to withdraw. Not until the 1960s was work on the site resumed under the sponsorship of several American universities.

In addition to mounting its own excavations, the AIA has sponsored many independent scholars working at various Mediterranean sites. Under the institute's aegis, W. J. Stillman investigated remains at *Knossos and *Gortyn in 1881, and F. *Halbherr undertook further work on inscriptions at Gortyn in 1894 and 1895. In the late 1930s the institute supported Hetty *Goldman's work at Tarsus, and local societies of the AIA have independently helped underwrite excavations at such places as *Nemea and *Mycenae.

Recognizing that excavation without publication is little more than the destruction of man's heritage, the institute has always maintained that the publication of excavation reports and research results was one of its primary obligations. From the time of its introduction in 1885, the *American Journal of Archaeology* (AJA) has earned an international reputation for its valuable contribution to scholarship. Through its quarterly editions, the AJA serves as a vehicle for the swift reporting of excavations results, as well as a forum for the introduction of research work. As membership in the institute soon grew beyond an academic core, the value of a more popular periodical oriented toward the well-informed layperson was quickly recognized. In 1914 the institute brought out a magazine entitled *Art and Archaeology*. Despite its popularity it was discarded twenty years later as too much an art magazine and not fostering the institute's archaeological aims. Recognizing the wisdom in maintaining a broad base of support, the AIA reintroduced a popular periodical in 1948, calling it *Archaeology*. Published bimonthly, *Archaeology* contains a blend of scholarly and nontechnical articles that enlighten a widening circle of armchair archaeologists. In contrast to the classical focus of the *American Journal of Archae-*

ology, *Archaeology* reports on all periods and areas of humankind's past. Among other publications of the institute are thirteen monographs that appeared between 1948 and 1973 in a series on archaeology and the fine arts, cosponsored by the College Art Association. Since 1944 the institute has administered the publications of the International Committee on the *Corpus Vasorum Antiquorum*. Recently a new series of monographs and colloquia was initiated under the editorship of B. Ridgway and E. Will.

When Charles Norton founded the AIA, one of his primary goals was the establishment of American schools in Greece and Italy where future scholars could live in the land, study the ancient monuments and through these experiences uniquely enhance their later teaching. Under the guidance of John Williams White, a committee of the institute first elicited support for the venture from Harvard, Yale, Johns Hopkins, Cornell and Brown and in October 1882 opened the *American School of Classical Studies in Athens. Thirteen years later another school of classical studies was established in Rome; in 1913 it merged into the *American Academy.

By the time of its centennial the institute had grown from a single Boston society to a group of eighty-five local societies with over 7,000 members throughout the United States and Canada. From its very beginnings, the AIA has sought ways of encouraging the scholar and enlightening the layperson. Honor and distinction in archaeological achievement are annually recognized through the award of a Gold Medal for Distinguished Archaeological Achievement. Though widely scattered, all members of the local societies are kept informed of the most recent archaeological developments through a program of traveling lecturers, highlighted by a special Norton Lectureship that brings outstanding American and foreign scholars to the local societies. An annual meeting for the general membership provides numerous sessions for archaeologists to present the latest results of their excavations, as well as their research on a wide range of topics.

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PHOEBE S. SHEFTEL

ARCHAEOLOGICAL SOCIETY. See GREEK ARCHAEOLOGICAL SOCIETY.

ARCHAIOLOGIKE HETAIREIA. See GREEK ARCHAEOLOGICAL SOCIETY.

ARCHANES. Major site on *Crete for Bronze Age Minoan culture.

The modern village of Epáno Archanes, ca. 10km south of *Knossos, covers a rich and important Minoan settlement. Sir Arthur *Evans recognized that the site was the equivalent of Acharna in the classical period; in 1922 he excavated there a monumental circular well-house. In 1970 A. Lebessi discovered a unique Middle Minoan terracotta model of a house or shrine at Archanes.

The main explorers of Archanes are Yannis Sakellarakis and Efi Sakellarakí, who have been working in the area since 1964. Their discoveries have been made in three localities: Tourkoyeítionia, where the remains of a large palatial structure have been found; Phourni, a cemetery; and Anemospília, the site of a Minoan religious building, where the excavators believe they have found evidence of human sacrifice. The cemetery, including material dating from the Early Minoan to the Sub-Minoan, is one of the largest and richest of the Bronze Age Aegean culture, with many unique features. Among the finds are gold jewelry, fine seals, ivory plaques with various representations, terracotta burial containers and a great amount of pottery, as well as imported Cycladic marble figurines and goods from Egypt.

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COSTIS DAVARAS

ARCH AT ORANGE. Roman honorary or *"triumphal" arch, the earliest preserved true triple-bay arch in the Roman world, with elaborate relief decoration consisting of battle scenes, piles of arms, armor, and prows, and captives bound to trophies.

Although its date has been disputed, it is now usually thought to have been erected under Tiberius between A.D. 20 and 26. Always visible since its erection, the arch was made part of the fortifications of *Orange in the thirteenth century under Raymond de Baux, prince of Orange, and was known as the "Tour de l'Arc" or "Chateau de l'Arc" in succeeding centuries. The thirteenth-century crenellations added to the arch's attic were removed in 1721, and repairs and restorations were carried out in the late eighteenth and early nineteenth centuries, especially by Auguste Caristie after 1824. The monument was repaired once again between 1950 and 1957 prior to the publication of a definitive scientific study by Robert Amy and others. Frequently chosen as a subject by artists, the Orange arch appears in many prints and drawings of the seventeenth, eighteenth and nineteenth centuries, and was painted for Louis XVIII in 1787 by Hubert *Robert as one of a group of Provençal antiquities with the theater at Orange and *Les Antiques* of St-Rémy-de-Provence (cf. *Arch at St-Rémy and *Monument of the Julii).

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FRED S. KLEINER

ARCH AT ST-RÉMY. Single-bay Roman honorary or *‘‘triumphal’’ arch, decorated with Victories in the spandrels and large reliefs of captives on the piers, probably erected ca. A.D. 10–20 as the gateway to Glanum (*Glanon).

Together with the neighboring *Monument of the Julii, the two ‘‘Antiques’’ have long been the emblem of St-Rémy-de-Provence. The arch, which lacks its original attic and the upper parts of the piers, was given a protective roof in the eighteenth century. The gate is first mentioned in 1343 and was known during the Renaissance as the *Portail Sarazin*, the *Arc du trésor* (an allusion to an alleged treasure buried beneath it) or the *Arc du Sex* (a name borrowed from the inscription of SEX(tus) on the Monument of the Julii). The arch was a popular subject of drawings and prints of the seventeenth, eighteenth and nineteenth centuries and was recorded by Jean-Honoré Fragonard in 1760 and painted by Hubert *Robert in 1787.

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FRED S. KLEINER

ARCH OF AUGUSTUS, Rimini. Roman honorary or *‘‘triumphal’’ arch, commissioned in 27 B.C. by the emperor Augustus to mark the terminus of the restored Via Flaminia.

Inserted into the western wall of ancient Arminium (Rimini), this single arch is closer in form and concept to a city gate. It was incorporated into subsequent fortification systems and is still crowned by late-medieval Ghibelline brick crenellations. The arch is notable for its undersized, decorative pediment, relatively broad central opening, and complex sculptural program, including spandrel medallions and sculptured keystones. Possibly it had a crowning statue of Augustus (Dio Cass. 53.22). Well known in the Renaissance, the arch probably inspired *Alberti’s fifteenth-century façade for the nearby Tempio Malatestiano.

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DIANE FAVRO

ARCH OF AUGUSTUS, Susa. Freestanding stone monument commemorating the bestowal of Roman municipal rights on local Alpine tribes in 9/8 B.C.

The arch rises 14m over the road leading into ancient Segusio. Above the single arched opening winds a continuous frieze, preserved on three sides. Executed in a naive provincial style, the frieze reliefs depict ceremonies formalizing the agreement between the Romans and the tribal ruler Cottius. The bronze attic inscription announcing the pact has disappeared. Remotely located, the arch was not carefully examined until the late nineteenth century, when the lively, archaizing reliefs attracted the attention of European scholars.

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DIANE FAVRO

ARCH OF CLAUDIUS, Rome. Lost single-bay Roman honorary or *"triumphal" arch spanning the Via Lata near the present-day Palazzo Sciarra erected in A.D. 51/52 to commemorate Claudius's conquest of Britain; the arch was part of the Aqua Virgo aqueduct, which crossed the Via Lata at this point.

Some have thought that the arch is represented in abbreviated form on the reverses of Claudian coins, but the coins are earlier in date. The arch was torn down no later than the ninth century. Part of the dedicatory inscription and architectural and relief fragments believed by some to come from the lost arch were found in 1562, 1641, 1869 and 1925 and are now in the Palazzo dei Conservatori (*Capitoline Museums). Recently, other reliefs in the Villa Medici, the *Louvre and Hever Castle have been attributed to the monument, but almost all the attributions have been disputed, and the original appearance of the arch is uncertain. The earliest finds were recorded by Flaminio *Vacca, and a—probably fanciful—reconstruction of the arch was drawn by Pirro *Ligorio. Drawings of part of the arch's battle frieze and two male relief heads, possibly from the arch, were made by Pierre *Jacques in 1577.

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FRED S. KLEINER

ARCH OF CONSTANTINE, Rome. Triple-bay Roman honorary or *"triumphal" arch erected at the beginning of the Via Triumphalis between A.D. 312 and 315 in honor of Constantine's *decennalia* (25 July 315) and military victory over Maxentius at the *Milvian Bridge (28 October 312).

Despite its fourth-century dedication, only part of the arch was made at that

time. Much of the relief sculpture and even some of the architectural members come from earlier monuments, possibly destroyed in fires of A.D. 287 and 307 or perhaps never finished. Constantinian in date are the spandrels with Victories, Seasons and river gods; the keystone figures; the column pedestals with Victories and Roman soldiers and captured barbarians; the tondi with Sol and Luna; and the frieze, which depicts Constantine's departure from Milan, the siege of Verona, the battle of the Milvian Bridge, the emperor's entrance into Rome, his address from the rostra to the Roman people and a *congiarium*.

The reused material includes four sections of the "Great Trajanic Frieze," in which two of Trajan's heads have been recarved as Constantine. The Trajanic reliefs, purported to come from the Forum of Trajan, were already recognized as part of a continuous frieze in the Renaissance and were reconstructed on paper by Giuliano da Sangallo and later by P. S. *Bartoli and Luigi Rossini. Casts of the panels were recombined to form a frieze for the Mostra Augustea (1937) and are now in the *Museo della Civiltà Romana. Eight figures of Dacian prisoners, perhaps also from the Forum of Trajan, surmount the eight projecting columns of the arch. Eight tondi with scenes of hunting and sacrifice probably come from a lost private monument of Hadrian; a number of heads were recut to portray Constantine and Licinius. Eight relief panels from a lost arch of Marcus Aurelius are embedded in the attic; the panels depict scenes of *adventus* and *profectio*, *liberalitas* and submission, *adlocutio* and *lustratio*, *rex datus* and prisoners.

In the early Middle Ages, the arch belonged to the monks of S. Gregorio, who incorporated it as a tower into their battlements. The arch later became part of the castle of the Frangipani and was known in the late Middle Ages and the Renaissance as the Arcus Trasi. These later constructions around the arch caused damage to many of the relief sculptures, and other damage may have been done by deliberate pillaging of the monument. Already in 1498–99 it was necessary to restore the arch. In 1536 *Paul III had the column pedestals exposed by removing the earth that had accumulated over the centuries. Restorations are also documented in 1570 and again in 1733 under Clement XII, when the eight imperial heads in the Aurelian panels were added, and those of the eight Dacians above the columns were restored by Pietro Bracci. In 1805 under Pius VII the arch was finally freed from all later accretions. A scaffolding was erected against the arch in 1931 and again in 1936, allowing L'Orange and von *Gerkan to examine the structure and the reliefs closely and allowing Faraglia to produce the first full set of photographs of the monument. Scaffolding was reerected recently in order to clean and protect the arch from the effects of pollution, thus giving scholars a chance to study anew the remarkable combinations of preexisting monuments.

During the long history of the arch, its form and that of the later structures around it have been recorded by many artists, including *Botticelli, Perugino, Pinturicchio, the artist of the *Codex Escorialensis, Giuliano da Sangallo, Antonio da *Sangallo the Younger, *Serlio, Antoine *Desgodets, *Belli and *Pir-

anesi, among others. Many of the representations show a second attic in the form of a parapet, which suggested to Magi that the Arch of Constantine was not crowned by the customary statuary group. The lost parapet is included in the model of the arch now on display in the Museo della Civiltà Romana.

The reuse of earlier reliefs beside new ones on the arch has been a subject of controversy from the Renaissance to the present day. In a letter of 1519 to *Leo X, *Raphael praised the architecture of the monument and its reused sculpture but described the Constantinian reliefs as “most absurd, without art or any good design” (“sciocchissime, senza arte o disegno alcuno buono”). Francesco Milizia, an influential Neoclassical theorist, condemned the mixing of reliefs from various eras and considered the arch a corruption not only of art but of the heart (1725–28). The negative judgment of the Constantinian reliefs on the arch is epitomized by Bernard Berenson’s *The Arch of Constantine or the Decline of Form* (New York, 1954). However, the interest of fourth-century artists in hierarchical forms, frontal figures and symbolic spatial relationships is now viewed as a valid expression of the period and as a prelude to the art of the Middle Ages.

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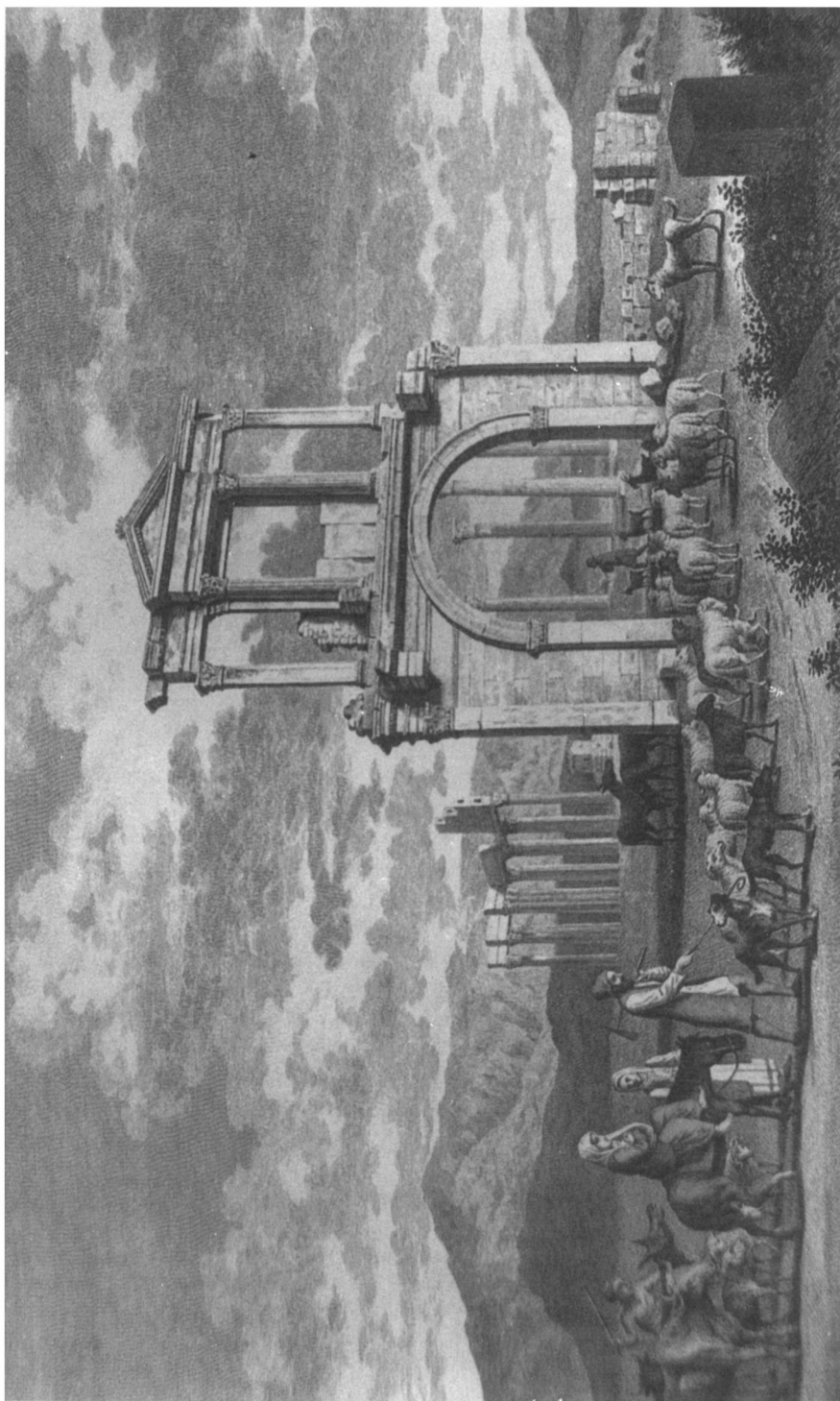
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DIANA E. E. KLEINER

ARCH OF HADRIAN, Athens. Monumental stone arch set up to honor Hadrian (A.D. 117–38) at the boundary of his “New Athens” (*Novae Athenae*).

The freestanding structure made of Pentelic marble is in two stories. The lower story features a semicircular arch (twenty feet, four inches wide) that was originally flanked by Corinthian columns (now missing), and the upper story has three bays articulated by Corinthian columns, the central bay topped by a triangular pediment. The monument is in excellent condition except for the missing columns on the first story and a thin stone sheath that once stood in the central bay in the upper story—removed, it is said, by Queen Amalia, wife of Otho (ruled 1832–62), to make the monument more picturesque.

The identity of the monument and its connection with Hadrian seem to have been secure always, probably due to the fact that the arch bears two Greek inscriptions making clear its function in dividing the old city of Athens from the new part built by Hadrian. On the west the inscription reads, “This is Athens, the city of Theseus”; on the east, the side of the new town, “This is the city of Hadrian and not of Theseus.” *Ciriaco of Ancona copied the inscriptions in the fifteenth century. The Prussian soldier J. G. Transfeldt (d. 1685) had no doubt about the identity of the monument, nor did *Spon and *Wheler, whose



Arch of Hadrian, engraving designed by James Stuart, from J. Stuart–N. Revett, *The Antiquities of Athens* 3 (1794).

modest description and schematic engraving were published in 1682. *Stuart did a handsome drawing of the arch, still useful for study purposes, showing the sheath in the upper story before it was removed. *Dodwell (1819), unmoved by Stuart's drawing, characterized the arch as "a monument which has not much architectural merit." Ippolito *Caffi has left an oil painting of the Arch of Hadrian (1844; Venice, Ca' Pesaro).

The arch is located at the northwest corner of the precinct of the *Temple of Olympian Zeus, which was completed and dedicated by Hadrian in A.D. 131/2. Scholarly opinion has been divided over whether the arch was erected on that occasion (as argued by J. Travlos and J. B. *Ward-Perkins) or whether it was set up later by his successor, Antoninus Pius (as proposed by H. Thompson, F. Sear).

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ARCH OF SEPTIMIUS SEVERUS, Leptis Magna. Roman honorary or *"triumphal" arch with four faces, erected in the hometown of Septimius Severus, presumably for his African tour in A.D. 203.

Located at the crossing of the southern *cardo* and *decumanus*, this marble monument rises over 16m tall and, though hastily constructed, is remarkable for its steep, broken pediments, shallow interior dome and complex sculptural program. The deeply carved narrative reliefs on the four attic faces are punctuated with hieratic images of the emperor and his family. The carving techniques, subject matter, and frontal posing indicate Eastern craftsmen, probably from Asia Minor. An Italian team excavated the arch at *Leptis Magna in the 1920s, and in 1949, members of the *British School at Rome executed measured drawings. Subsequent research has focused on the reliefs, now housed at the Tripoli Museum. Though perhaps overly decorated, this Severan arch stands as one of the most magnificent tetrapylons in the Roman world; it has not yet been published as it deserves in an individual monograph.

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DIANE FAVRO

ARCH OF SEPTIMIUS SEVERUS, Rome. Roman *"triumphal" arch with three openings, dedicated in A.D. 203 in honor of the emperor Septimius Severus and his sons Caracalla and Geta, at the northwest end of the Roman Forum (*Forum Romanum).

In 1199 Pope Innocent III gave one-half of the arch to the church of SS. Sergio e Bacco (built originally on the Rostra and totally removed by 1812).

The other half belonged to the Ciminius family, who turned their possession into a feudal stronghold. The arch is listed in the eighth-century *Einsiedeln Itinerary and the twelfth-century **Mirabilia*. These entries were elaborated in the thirteenth-century **Graphia Aureae urbis Romae*. The thirteenth-century redaction, the *Miracole de Roma*, attempted to correlate the inscription with the historical reliefs and to make an aesthetic assessment, an approach followed by the *Iter Romanum* of Giovanni *Dondi and the anonymous *Tractatus de rebus et situ urbis Romae* (ca. 1411).

The drawing in the *Codex Escorialensis after D. *Ghirlandaio shows the arch free from any encumbering church and buried to the level of the column bases (1491). Drawings by Marten van *Heemskerck in Berlin of the Roman Forum feature the arch (1535), and S. *Serlio published further plans and elevations with measurements in his *Architettura* (1556). Jan Brueghel's drawings of 1594 in the collection of the Duke of Devonshire, Chatsworth, show the east façade and the north end of the pier of the arch buried up to the column bases with tower and battlements still present. Suaresius published a monograph on the arch with plates originally drawn by *Pietro da Cortona (1676), a study that was incorporated into the publication of P. S. *Bartoli and G. P. *Bellori (1690).

In 1520, Pope *Leo X had the arch freed from some of the earth fill around it. In 1535 Pope *Paul III excavated the street through the central bay, and in 1536 the entire area was replanned for the triumph of Charles V. The tower was removed from the north pier in 1636. Major excavations were begun by Pope *Pius VII in 1803 under the direction of C. *Fea.

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PETER HOLLIDAY

ARCH OF THE ARGENTARII, Rome. Monumental Roman gate, erected near or at the entrance to the Forum Boarium in A.D. 204 by the *argentarii et negotiantes boarii huius loci* to the emperor Septimius Severus and his family.

The dedicatory inscription was modified three times, after the murders of Geta, Septimius Severus's younger son; Plautilla, wife of the emperor's older son, Caracalla; and Plautianus, Plautilla's father. The extensive relief decoration includes large vertical panels of Roman soldiers with Parthian captives and the Severan family sacrificing. Of the original six figures in the two sacrificial panels of the bay, only Septimius Severus, his wife, Julia Domna, and Caracalla survive; the figures of Geta, Plautilla and Plautianus were removed after their murders in accord with the *damnatio memoriae* each suffered.

The earliest known drawings of the gate appear in the late-fifteenth-century Sieneese sketchbooks of Giuliano da *Sangallo; the monument was also drawn in the sixteenth century by Marten van *Heemskerck and Giovanni Antonio *Dosio, among others. These drawings show the gate much as it is today, stand-

ing next to, and partly covered by, the church of S. Giorgio in Velabro. Part of the wall at the southwest corner of the church was removed in 1871 to uncover more of the east pier of the gate.

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FRED S. KLEINER

ARCH OF THE GAVII, Verona. Single-bay Roman honorary arch with smaller arches also on the short ends, a rare example of a *quadrifrons* of rectangular plan.

The arch was erected on the ancient Via Postumia and has been variously dated to the early or mid-first century A.C. It is rather austere in appearance and without figural decoration, save for the statues (now lost) of four members of the *gens Gavia* that were set into niches on the two façades. Inscriptions give the names of the members of the rich and influential local family to whom the arch was dedicated, as well as the name of the architect, L. Vitruvius Cerdo, a freedman.

In the Middle Ages the arch became a gate in the fortified walls of *Verona and appears as such in the sixteenth-century plans of the city. At that time the lower part of the monument was below ground level, and shops had been installed in the arch. In 1805 the arch was dismantled; it was reconstructed in 1932 on its present site, based on the detailed drawings of Andrea *Palladio. Other valuable records of the arch's appearance were made by Baldassare *Pezuzzi, Antonio da *Sangallo the Younger, Sebastiano *Serlio and Giovanni Caroto. The arch has influenced the form of several later Italian monuments; most striking is the use of the Arch of the Gavi as the model for Florio Pindemonti's 1542 altar in the Veronese church of S. Anastasia.

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FRED S. KLEINER

ARCH OF THE SERGII, Pola (Pula), Croatia. Roman honorary arch erected at Pola in the first century B.C. by one of the town's foundation families.

The arch commemorated members of the Sergii family who were civil and military functionaries—Gaius Sergius, Lucius Sergius and Lucius Sergius Lepidus, who, as we know from one of the inscriptions on the attic, was a tribune in the twenty-ninth legion, which was disbanded by Augustus shortly after the Battle of Actium in 31 B.C. On the basis of this inscription and an examination

of the younger Sergius's career, as well as stylistic analysis of the sculptured decoration, the date of the arch can be placed between 25 and 10 B.C.

The arch consists of a single, shallow bay, with a pair of engaged Corinthian columns on either side. The exterior decoration includes a rich vegetal pattern carved on the impost pilasters, Victory figures in the spandrels and a frieze with an alternating design of arms and trophies, garlands held up by Erotes and scenes of racing chariots. The vegetal decoration is continued inside, on both sides of the actual passageway, and a panel at the top of the vault depicts a serpent borne by an eagle. The iconography of the relief sculpture serves to confirm the funerary nature of the arch. Privately erected arches commemorating families are rare. In this aspect the Arch of the Sergii is akin to the *Arch of the Gavii at Verona.

The monument is not mentioned in a single ancient text. Only with the renewed interest in classical studies in the Renaissance did writers begin to record it. *Ciriaco of Ancona was the first of many commentators on the arch, including Fra Giovanni *Giocondo, Konrad *Peutinger and Antonio de Ville (*Descriptio portus et urbis Polae*, 1633). For most of these writers the structure itself had secondary importance; they were chiefly interested in the inscriptions found on the arch. Exceptionally penetrating were the observations of Gianrinaldo Carli (*Delle antichità italiane* [Milan, 1788]), who stands apart in not calling the monument a triumphal arch. He rightly called it a funerary arch and, in addition, correctly transcribed from the inscription the number of the tribune's legion (others had failed to do so). Carli also studied the measurements and proportions of the arch in comparison with the precepts of Vitruvius and concluded that it possessed numerous discordances. He argued, as well, for the anterior date for the monument of 31 B.C., after which the legion was disbanded.

Many drawings and engravings were made of the arch. It was "discovered," admired and drawn throughout the Renaissance by architects such as Sebastiano *Serlio, Giovanni Maria Falconetto (1468–1535), G. B. da Sangallo and Andrea *Palladio, who all saw in the arch a model for the theoretical studies of their treatises. Palladio, it seems certain, even visited Pola and personally measured the Arch of the Sergii.

The arch was also reproduced by numerous artists, especially of the seventeenth and eighteenth centuries, who took pleasure in it as a prime example of the ancient "fragment." An engraving by *Piranesi (*Alcune vedute di archi trionfali ed altri monumenti* . . . [Rome, 1765]) offers a romantic "archaeological" interpretation typical of the period. The most precise representations are those by Francesco Monaco for Carli's book.

The first true academic study of the arch was done in the nineteenth century by Luigi Rossini (*Gli Archi trionfali, onorari e funebri degli antichi Romani* [Rome, 1836]). The inscriptions have continued to interest scholars of this century (*Mommsen, Bruna Forlati Tamaro, Hermann Dessau, A.H.M. Jones), but no detailed study of the entire monument appeared before Gustavo Traversari's book in 1971.

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CHERYL L. SOWDER

ARCH OF TITUS, Rome. Roman *"triumphal arch," dedicated to the deified emperor Titus after his death in A.D. 81.

The arch, revetted entirely with Pentelic marble, stood on the highest point of the Via Sacra in Rome. In the passageway (twenty-six feet high), relief panels with excerpts, as it were, of Titus's triumph over Judea in A.D. 70 face each other. On the side near the *Palatine Hill is shown the parading of spoils from the temple in Jerusalem (seven-branched candelabrum, offering table, trumpets), while on the facing panel, Titus, crowned by Victory, stands in the triumphal chariot accompanied by lictors, officials and divinities. In the very top of the coffered vault is a relief showing the deified emperor seated on the back of an eagle, ascending to the heavens.

The monument is praised for its well-balanced, "classic" proportions. An almost exact replica was built in the *Arch of Trajan at Benevento (A.D. 114). In the medieval period the structure was known as the *arcus septem lucernarum* (arch of the seven lamps) because of the menorah in one of the panels. In the twelfth century the Frangipani, one of the most influential families of the time, incorporated the arch into a fortified passage connecting their possessions on the Palatine Hill, by way of S. Maria Nuova, with their palace on the site of the *Temple of Venus and Roma. At that time the passageway was partly obstructed by a chamber built into the upper part of it, destroying portions of the reliefs. Engravings by Hieronymus *Cock (1551) still show a series of buildings cutting across the top of the Velia (the projecting spur of the Palatine) with battlements on top of the arch but with the passageway now fully open again. In a view from the *Capitoline Hill drawn in the seventeenth century by Gaspare van *Wittel, this series of buildings persists, as do the battlements, but now, across the open square of the *Forum Romanum, the Arch of Titus is linked to the *Arch of Septimius Severus by a tree-lined alley. A close-up view of the monument by Alò Giovannoli (1615–19) documents its ruinous state.

When Giuseppe *Valadier was commissioned to reconstruct it in 1822, he took it down completely and rebuilt it on the remaining foundations, restoring the missing parts, using the Arch of Trajan at Benevento as a model. As a contrast to the marble of the ancient portion, Valadier used travertine for the new parts—the first instance of such scientific restoration.

Since the later nineteenth century, the panel reliefs have elicited much interest among art historians and archaeologists. Their "pictorial" or "illusionistic" quality, which succeeds in giving the impression of figures moving about freely



Arch of Titus, drawing by M. van Heemskerck, Berlin, Kupferstichkabinett. (© Bildarchiv Preussischer Kulturbesitz, Berlin, 1994. Photo: J. P. Anders, 79 D 2a.)

in space, led *Wickhoff and other scholars to see in them a close relationship to monumental painting and to value them as masterpieces, even as the acme of Roman relief sculpture.

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GERHARD M. KOEPPPEL

ARCH OF TRAJAN, Ancona. Single-bay Roman honorary or *"triumphal" arch with engaged Corinthian columns, dedicated in A.D. 115 in honor of Trajan on the occasion of the construction of a new mole in the Adriatic port city.

The arch was devoid of figural decoration, save for the lost statuary group once on the attic. Some have thought that the monument is depicted (prospectively) on the *Column of Trajan, although others believe the Trajanic relief reproduces an Augustan arch at Brindisi. The Ancona arch unquestionably appears in a 1510 general view of the city's port painted by Andrea Lilli for the Palazzo of Alessandro Nembrini in Ancona and was documented many times in succeeding centuries (e.g., by Luigi Rossini in 1834) as the chief ancient landmark of Ancona. Restoration work is recorded in 1667 and again in 1893. In the 1930s neighboring edifices and an eighteenth-century crenellated wall were cleared in order to isolate the monument; at the same time, excavations were conducted to expose the original foundations of the arch. The monument is, nevertheless, still approached by the staircase built before it in 1859.

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FRED S. KLEINER

ARCH OF TRAJAN, Benevento. One of the best-preserved Roman honorary or "triumphal" arches in the world, erected on the Via Traiana ca. A.D. 114 (the exact date is disputed) and modeled on the *Arch of Titus in Rome.

The arch is the earliest standing arch with superimposed relief panels celebrating the emperor on both façades; the rich decoration also includes Victories, water deities and Seasons in the spandrels, three reliefs in the bay, composite capitals and an elaborate cornice. In the Middle Ages the arch formed part of the Langobard fortification of *Benevento and was referred to as the Porta Aurea. The monument's relief sculptures and architectural details already served as models in the twelfth century for the figural panels of the bronze doors and the cornice of the façade of the Cathedral of Benevento, and later, in the fifteenth century, for the Arch of Alfonso d'Aragona in Naples. The inscription on the attic was transcribed first in 1437 by *Ciriaco of Ancona and later by other

Renaissance humanists. The arch was a favored subject for sketches, prints and paintings and was recorded by, among others, Giuliano da *Sangallo (1488), Sebastiano *Serlio (1540), Gian Paolo *Panini (ca. 1740–50), Giuseppe Piermarini (1770), Giovanni Battista *Piranesi (1773), Luigi Rossini (1836) and Luigi *Canina (1840). Casts of the relief panels were made by A. L. *Frothingham in 1893 and for the Mostra Augustea della Romanità of 1937; they are now exhibited in the *Museo della Civiltà Romana. The arch is discussed in the groundbreaking late nineteenth-century studies of Roman sculpture by Philippi and *Wickhoff and figures prominently today in studies of the official relief sculpture of the Roman Empire.

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"ARCO DI PORTOGALLO," Rome. Single-bay Roman honorary or *"triumphal" arch that once spanned the Via Lata (now Via del Corso) at the corner of the Via della Vite.

The arch has been variously dated and for a long time was thought to be an Antonine monument, but it is most likely a structure of the Late Antique period incorporating spolia of earlier monuments, including two relief panels of Hadrianic date commemorating the apotheosis of Sabina. The name "Arco di Portogallo" dates from the sixteenth century, when the Portuguese ambassador resided nearby in the Palazzo Fiano. The arch was demolished in 1662 by the order of Pope Alexander VII to permit widening of the Corso for horse racing; a marble plaque commemorates the removal of the arch. The appearance of the arch is known from drawings and prints by Giovanni Antonio *Dosio, Pirro *Ligorio, Carlo Fontana (who was responsible for dismantling the arch) and others. The reused Hadrianic reliefs are today in the Palazzo dei Conservatori (*Capitoline Museums) in Rome and have recently been restored.

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ARELATE. See ARLES.

AREZZO (ARRETIUM). Etruscan and Roman city.

In the sixth century B.C., Arezzo was a small town on a low hill overlooking the valleys of the Arno and the Chiana, but by the third century it had become one of the richest and most powerful Etruscan cities. The **Chimaera*, discovered

in 1553 with a number of small bronze figures, is a masterpiece of Late Classical bronze casting and perhaps the best known and handsomest of all Etruscan ex-votos.

An earlier deposit was discovered by Francesco Leoni in 1869 near the Fonte Veneziana outside the city. It contained some 200 small bronze figures, male and female, with other votive material of the sixth century B.C. Some of these can still be recognized in the museums of Arezzo and Florence. A third votive deposit, recently discovered near the Roman amphitheater, include male and female terracotta heads of the late second and early first centuries B.C., classicizing in style and showing a relationship with Roman sculpture of the Late Republic.

In 1918 Luigi *Pernier excavated in the Via Catona, north of the Fortezza, remains of the mud-brick city walls recorded by Vitruvius. With them, he found large fragments of fine Hellenistic architectural terracottas in a style based on the Pergamene, probably debris from a temple on the arx (the present Fortezza). In 1948 Early Classical terracotta temple revetments were found near the amphitheater, parts of a raking cornice decorated with figures of warriors in high relief, so far unique.

Except for the mud-brick walls and the terracotta temple revetments, little is known of the Etruscan city proper; the sanctuaries outside the walls, from which the *Chimaera* came, and the ex-votos of the Fonte Veneziana and the terracotta heads found near the amphitheater define its limits. Arezzo's Roman period is documented by quantities of fine *Arretine pottery manufactured there in the first century B.C. and first century A.C.; a charming bronze Minerva found in a well in 1554; a Roman copy of a Greek fourth-century statue; the Roman amphitheater, on the ruins of one of whose curving walls the sixteenth century monastery of S. Bernardo was built, now the Museo Archeologico Mecenate; and the many marble statues and reliefs now in that museum.

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EMELINE HILL RICHARDSON

ARGIVE HERAIION (HERAEUM). Greek sanctuary of the goddess Hera, located ca. 7km northeast of *Argos, Greece.

The principal remains of the site belong to an early temple on an upper terrace, perhaps of the seventh century B.C., and a later temple on a lower terrace to the south, belonging to around the middle of the fifth century B.C. Associated structures include a massive wall of conglomerate boulders tentatively dated to the Geometric period supporting the upper terrace and a monumental stairway leading up to the lower terrace, as well as porticoes and several large unidentified structures.

The Argive Heraion was a site of major religious importance from a very early date. An often-anthologized terracotta model of a shrine (now National Museum, Athens) suggests that there may have been a structure on the site by the eighth century B.C. The remains of a stone foundation with widely spaced columns (evidently supporting a wooden superstructure) seem to belong to the seventh century B.C. and the Archaic period. This may be the setting for the dramatic tale told by Herodotos (1.31) of how the two youths Kleobis and Biton pulled the chariot of their mother, a priestess of Hera, all the way from Argos to the Heraion, then went inside the Heraion to lie down and sleep eternally. The temple burned in 423 B.C. and was replaced by the new temple, probably already under way on the lower terrace. The latter, a Doric structure designed by the Argive architect Eupolemos and containing a gold and ivory statue of Hera by Polykleitos, was still standing when Pausanias (2.17) visited the site in the second century A.C.

The Argive Heraion was not known to the travelers of the seventeenth and eighteenth centuries but was rediscovered in 1831 by General Thomas Gordon, who dug there in 1836. In 1854, A. R. Rangabe and C. Bursian excavated at the temple. *Schliemann made soundings in 1874, but large-scale, comprehensive excavation was not carried out until the campaigns of the *American School of Classical Studies under Charles *Waldstein (1892–95). Preclassical remains on the slopes of the acropolis at Prosymna were investigated by C. *Blegen (1925–28). The stratigraphy of the site was studied in 1949 in a joint international effort by J. L. *Caskey of the American School and P. Amandry of the *French School in Athens. Recently, Christopher Pfaff of the American School has done a thorough documentation of the architectural remains of the fifth-century temple and a new reconstruction.

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ARGOS. Greek city in the northeast Peloponnesus, located in the Argolid plain ca. 5km from the sea.

Rich in a legendary past, Argos has yielded remains from the Neolithic and Bronze ages and shows evidence of long, continuous habitation. Devoted to the goddess Hera (cf. *Argive Heraion), the city is associated with the mythical figure of Io as mother of the Argive royal family and the hero Perseus, as well as with Diomedes, who ruled Argos at the time of the Trojan War. After the Dorian invasion, Argos was governed by the tyrant Pheidon (probably seventh century B.C.) and experienced its period of greatest strength. Engaged in bitter rivalry with *Sparta, Argos dominated the northeast Peloponnesus until its defeat

by Sparta in 546 B.C. An attack on the city by the Spartans under Kleomenes was thwarted by the leadership of the poetess Telesilla, who armed the women and slaves of Argos when the regular army had been massacred. In the fifth and fourth centuries, Argos was allied with Athens against Sparta and then with Macedon. Though the city had declined from its greatest days, it continued to flourish into the period of the Roman Empire (Pausanias, 2.18–24, recorded various monuments in the second century A.C.) and to survive into the Middle Ages.

The city was disposed between two acropolis hills, the Aspis and the Larissa. Because of extensive later habitation, it is not possible to understand how the city was laid out in any period of antiquity. The sites of several temples have been identified—the temple of Pythian Apollo and of Athena Oxyderkes on the west of the Aspis, the temple of Aphrodite near the Larissa. The best-preserved monument of Argos is the great theater, with some ninety tiers of seats still intact (end of the fourth century B.C.).

When the French traveler Des Morceaux visited Argos around 1668, he noted that many of the contemporary houses were built with ancient materials but that it was not possible to identify any ancient monuments. The prevaricator *Fourmont reported, in 1732, the presence of a huge subterranean gallery under the Larissa, cut through a dark-colored stone full of petrified shells. The first plan of the site, a simple sketch, was made by Colonel *Leake (1806), and an only slightly better one was made by the *Expédition Scientifique de Morée. Leake noted the presence of a fortification wall stretching from the Larissa, but by 1833, according to L. *Ross, it had been torn down. The whole town was sacked and burned by Ibrahim Pasha during the War for Independence.

Modern investigation of Argos began early in the twentieth century, with the Dutch scholar Wilhelm Vollgraff, working for the *French School at Athens. He continued his investigations for some years, clearing the theater in 1930. In 1953, the French, under the direction of Paul Courbin, discovered the famous Panoply Grave, containing hoplite armor of the Geometric period.

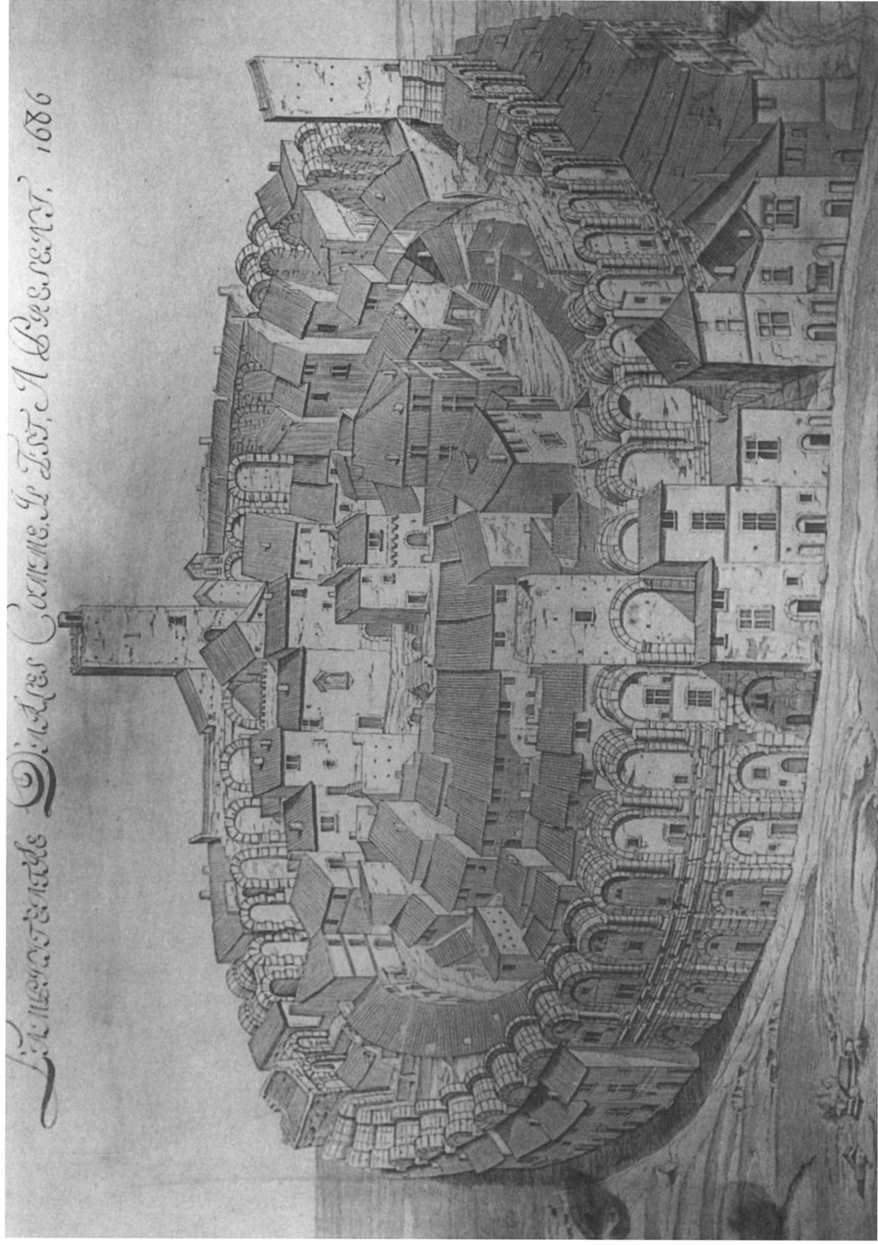
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ARLES (ARELATE). City in southern France, a Roman colony in antiquity.

Arles was probably established as a trading post by Greeks from Massalia (*Marseilles), but its early history is obscure. It was founded as a *colonia* by Caesar in 46 B.C., from which period may date the amphitheater. The structure is almost a twin of that at *Nîmes—two tiers of arches, 21,000 seating capacity, 136m × 107m—and, like it, was rebuilt in the Middle Ages, first as a fortress, then as a self-contained village of 200 houses and a church. Restoration began in 1825.

Alongside the amphitheater is the theater (Augustan), of 10m diameter and



Amphitheater at Arles, with houses built around and in the arena, engraving of 1686. (Museon Arlaten, Arles.)

capacity 7,000; *cavea*, orchestra (of red and green marble) and curtain pit are well preserved. Here in the seventeenth century was found the *Venus of Arles* (now in the *Louvre).

Other antiquities include the Baths of Constantine, a three-sided cryptoporticus (11m × 76m) surrounding the forum and probably used for grain storage, and the Alyscamps (“Champs-Élysées,” or Elysian Fields), a cemetery of Roman and later date, laid out along the line of the Via Aurelia as it entered the city there to join the Via Domitia. Leaving the city to the west, the Domitia crossed the Rhône on a permanent pontoon bridge, which accommodated the river level as it varied with floods. This was one of the only two Roman bridges on the Rhône (the other was at Vienne); there is now little trace, but it was locally celebrated, and a mosaic picture of it survives in the Square of the Corporations, *Ostia. Alongside it, an underwater siphon of lead pipes laid on the riverbed (remains are in the Musée Lapidaire) delivered water from the Arles aqueduct (source, Les Alpilles) to the west-bank suburb, the modern Trinquetaille.

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A. TREVOR HODGE

ARMENINI, GIOVAN BATTISTA (1530–1609). Italian painter and writer, best known for his treatise on art, *De’ veri precetti della pittura*, published in three volumes in 1587.

Armenini provides a discourse on Mannerist art theory, giving regulations and precepts for the art of painting grounded in his own wide travels in Italy and study of monuments ancient and modern. He ardently recommends drawing from ancient models and in one passage provides a roll call of the famous pieces of his day worth studying: **Laocoon*, **Belvedere Apollo*, **Belvedere Torso*, **Venus Felix*, **“Cleopatra,”* **Nile River God*, **Marcus Aurelius Equestrian Statue*, **Pasquino*, and **Quirinal Horse Tamers*, as well as the reliefs on the **Arch of Titus* and **Arch of Constantine* and on the **Column of Trajan* and **Column of Marcus Aurelius*. It is remarkable that he refers students to existing casts of these sculptures and asserts that there were large collections of casts in Milan, Genoa, Venice, Mantua, Florence, **Bologna*, **Pesaro*, **Urbino*, **Ravenna* and elsewhere. While he may not be taken completely literally, the passage provides important evidence on the increasing significance of casts in archaeological and artistic study. Armenini was also concerned to locate pictorial sources from the ancient world and was one of the first to take an interest in antique mosaics.

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ARNDT, PAUL JULIUS (1865–1937). German collector, art dealer and private scholar.

Paul Arndt was born in Dresden, son of a wealthy Mecklenburg merchant. He studied in Leipzig with J. *Overbeck and in Munich with H. *Brunn, under whom he gained his doctorate in 1887 with a dissertation on Greek vases. He became assistant to Brunn and later to Adolf *Furtwängler, whose Munich appointment he did much to encourage.

First and always a wealthy amateur who loved Greek art, Arndt never habituated nor sought a university career. From practical experience he developed a remarkable ability to detect forgeries. His extensive library and expertise were always available to the deserving young, such as Ludwig *Curtius. Museums at Munich, Copenhagen (*Ny Carlsberg Glyptotek), Budapest and Yale owe many of their finest pieces to him. His unique collection of ancient gems was purchased by Crown Prince Rupprecht of Bavaria in 1918 and is today in Munich (Staatliche Münzsammlung).

Arndt’s publications, largely in journals, catalogs and corpora (e.g., *Denkmäler griechischer und römischer Skulptur*), stress Greek and Roman portraits and sculpture; they are ignored at peril. He was a pioneer in the use of photography in art research. Half-Jewish, he died, like his friend James *Loeb, just before the worst persecutions began. But almost fifty years passed before his life was written.

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WILLIAM M. CALDER III

ARNOLFO DI CAMBIO (ca. 1245–ca. 1310). Italian sculptor and architect.

Born at Colle Val d’Elsa, Arnolfo di Cambio went to work as an assistant of Nicola *Pisano and was early exposed to Roman remains at *Pisa that provided inspiration for his style, as well as particular iconographic motifs. By 1277 he was at work in Rome itself and thus would have been able to see and absorb the lessons of classical monuments there. Later, he settled in Florence as chief architect of Florence cathedral (1296ff.).

Though Arnolfo left no drawings or descriptions of antiquities, his sculptures provide indirect evidence of close study of ancient monuments at an early date, well before the Renaissance. The influence of a second-century battle sarcophagus from Pisa has been seen in the plasticity and the articulation of the figures done by Arnolfo for the Arca of St. Dominic (S. Domenico Maggiore, Bologna;

completed by 1267). The *Madonna Enthroned* on the tomb of Cardinal Guillaume de Braye (d. 1282; tomb in San Domenico, Orvieto) has the dress and features of a Hellenistic matron, perhaps under the influence of Etruscan sculpture; her tiara, earrings and necklace all recall Etruscan Hellenistic examples. In addition, the Virgin of the *Nativity* from the façade of Florence cathedral reclines in the manner of deceased figures on the lids of Etruscan ash urns.

One of the most remarkable connections of Arnolfo with classical antiquity is suggested by the bronze statue of *St. Peter* enthroned in the basilica of St. Peter's (Vatican), the famous image whose feet have been worn smooth by the loving and pious touch of pilgrims. According to an ancient legend, the statue was made from the bronze of a statue of Capitoline Jupiter as a thank offering from Pope Leo I after the halt of the advance of Attila in 452, and many scholars have approved a Late Antique date for the work. Another school of thought attributes the work to Arnolfo and notes that the formula for the bronze alloy is consistent with a thirteenth-century date. Stylistic arguments in favor of Arnolfo reveal how often his documented works may be compared convincingly with Late Antique/Early Christian works. Whatever the origin of the bronze, it is closely related to a statue in the Grotte Vaticane that shows, by general consent, an ancient marble figure of a philosopher converted into St. Peter by the addition of keys and a gesture of benediction and by the substitution of a bearded head of St. Peter for the original. The bearded head is widely attributed to Arnolfo and thus suggests his direct manipulation of ancient statuary.

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ARRETINE WARE. Red-gloss ceramic vases, mass-produced during the principate of Augustus (31 B.C.–A.D. 14) and slightly later.

Arretium (*Arezzo) was the principal, though not only, center of manufacture, and such vases were exported to all parts of the empire. The finest Arretine vases, decorated in relief, were made in a mold and were often decorated in the interior with intaglio designs or stamped in sequence with units of molded relief, sometimes with the potters' names. "Plain wares," made on the wheel without molds, were also produced at Arezzo and later at other centers.

Arretine relief vases were the finest, most luxurious Roman ceramic tableware. Often called "poor man's silver," they reflect the archaizing Augustan taste in the minor arts for terracotta imitations of chased metal and marble. The shapes, mixed styles, repertory of Greek and Augustan foliage patterns and great variety of mythological, genre and specific subjects—Bacchic rites and tri-

umphs, Seasons, grape harvesting, Satyrs, erotic groups, banquets, hunts, and Alexander the Great slaying a lion (by Perennius)—were borrowed mainly from Hellenistic silver *repoussé* vases and neo-Attic reliefs. Arretine ware belongs to the broader category of red-gloss vases known as *terra sigillata* (originally so-called because it was decorated by means of a *sigillum*, “stamp”), but what sets it apart is its high aesthetic quality, formal elegance and, in more elaborate designs, delicate modeling that evokes qualities of atmosphere and realistic landscape usually absent in neutral backgrounds of Greek reliefs.

Arretine ware was superseded by a similar, coarser pottery made in Gaul, yet it retained its prestige in the account of *Isidore of Seville in the seventh century and through frequent discoveries of fragments, such as those recorded by Ristoro d'Arezzo in 1282, who likened them to “sacred relics” when they came into “the hands of sculptors or artists or other connoisseurs,” and by Giovanni Villani (d. 1348). Other large finds of Arretine ware and kilns made during the late fifteenth century were described by Marco Attilio Alessi and *Vasari, whose grandfather Giorgio, later called *vasaio* (“vasemaker”), found a kiln, four complete vessels and many fragments about a mile from Arezzo. The vessels were presented to Lorenzo de' Medici, a gift that gained Vasari's ancestors the favor of the *Medici family. Artists such as *Giovanni da Udine and *Giulio Romano were influenced by specific motifs and the relief modeling of Arretine vases.

In the eighteenth century, Francesco Rossi discovered two pottery workshops near Arezzo at Cincelli, one of which belonged to P. Cornelius. Later, in 1779, excavations in the same area unearthed the remains of a potter's wheel, kilns, vats, molds and stamps (today in the museum at Arezzo). Such discoveries were widely publicized by A. F. *Gori and Francesco Inghirami, who included the first engraved colored illustration of Arretine pottery in volume 5 of his *Monumenti Etruschi* (1824).

Modern studies of Arretine and other Italian-type *sigillata* ware begin with the work of H. Dragendorff, who studied fragments of red gloss excavated at Tübingen on the Rhine in comparison with material from Arezzo (1895) and with Siegfried Loeschke, who constructed a typology of “services” of dinnerware (each service had a bowl, platter, plate and cup) on the basis of his finds at the Roman legionary camp of Haltern (1907). These finds were crucial for dating, since the camp at Haltern was abandoned in A.D. 9 (rather than A.D. 16, as Loeschke thought). In 1968, Howard Comfort published the *Corpus vasorum arretinorum, A Catalogue of the Signatures, Shapes and Chronology of Italian Sigillata*, a fundamental work begun by A. Oxé in 1912 and interrupted twice by world wars. Also in 1968, C. Goudineau published his influential typology of *terra sigillata* plain wares from the well-recorded stratigraphy at *Bolsena. The results of various typological studies on plain wares during the century have been collated and digested in the authoritative work compiled by ten collaborators, *Conspectus formarum terrae sigillatae italico modo confectae* (1990).

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TOBY YUEN

ARRETIVM. See AREZZO.

ARRINGATORE (AULE METELI). Lifesize bronze Etruscan statue (1.79m) of the late Hellenistic period (ca. 100–75 B.C.).

The sculpture became a part of the *Medici collections under Cosimo I in 1566, shortly after the *Chimaera of Arezzo, and is now in the Archaeological Museum in *Florence. It is thought to have been found in the vicinity of *Perugia (though some gave as its provenance the Sanguinetto Valley, near Lake Trasimene).

Early identifications of the statue named him as a *Consul*, or as *Scipio Africanus*; *Gori called him an Etruscan *Haruspex* (priest). The statue actually depicts Aule Meteli, represented with all the insignia of a Roman citizen of distinction: the high-laced shoes (*calcei*) of the Roman citizen, the gold ring, the tunic with vertical stripes (inlaid in a darker color) and the bordered *toga praetexta* of a magistrate. The inscription on the border of his toga, however, gives his names and titles in the Etruscan language. Aulus Metellius (as his name would have been in Latin) was evidently a native Etruscan and a magistrate in his own Etruscan city, which at this period would have been under Roman control. This statue, cast of seven separate parts, was apparently dedicated in a local sanctuary. The name by which the statue has long been known, the *Arringatore* (“orator”), derives from the gesture of the (correctly restored) right hand, raised to command attention for the orator’s speech.

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LARISSA BONFANTE

ARROTINO (SCYTHIAN SLAVE; “GRINDER”). Lifesize marble statue of a crouching male figure, perhaps a Roman copy of a Hellenistic Greek original of the Pergamene school (second century B.C.).

The sculpture represents a nude male with a cloak thrown over his shoulders, crouching on one knee and gazing upward as he sharpens a knife (whence the Italian popular name *Arrotino*, “knife-grinder”).

It has been argued that the sculpture was already known in the late fifteenth

century and that it was used by *Ghirlandaio as a model for a disrobed figure in his *Baptism of Christ* in Florence, S. Maria Novella. But the first real documentation of the work comes in a drawing by van *Heemskerck made in Rome between 1534 and 1536. *Aldrovandi saw it in the collection of Niccolo Guisa in Rome in 1550, and in 1551, the piece went to P. Soderini. It was purchased by the *Medici in 1578 and kept in Rome in the Villa Medici until 1677, when it was moved to Florence. It was placed in the *Uffizi and has remained there (except for a brief trip to Palermo to escape the predations of the French, 1800–3) until the present day.

The statue, if a copy, is the only one known of the type and is of overall high quality. These factors constitute background for the bold theory, first proposed by *Sandrart in the seventeenth century but followed by some twentieth-century scholars, that the work is a Renaissance imitation of ancient art, to be attributed to *Michelangelo. Most scholars, however, believe that it is indeed ancient and that it should be paired with a sculpture of the flayed Marsyas known in a number of copies, one of which was in the Medici collection in Rome in the sixteenth century at the time the *Arrotino* was acquired. This interpretation, which sees the figure as the Scythian slave who served Apollo and flayed Marsyas, was, in fact, first advanced by *Agostini at that time but was ignored by many. It has recently been infused with new life by A. Weis, who dates the Uffizi *Arrotino* to the second half of the first century A.C., and argues for the existence of another knife-grinder, dressed in oriental garb, created in the Late Hellenistic period. A number of bizarre interpretations have been suggested through the centuries for the admittedly strange figure: that he was a barber overhearing a conspiracy against Julius Caesar or a conspiracy by Catiline; that he was the Roman augur Attus Navius, who succeeded in cutting a whetstone with a razor; or that he was the servant Milichus, who sharpened a knife for his master to use to murder Nero.

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ARSE. See SAGUNTUM.

ARTEMISION. See TEMPLE OF ARTEMIS.

ARTEMISION GOD. Early Classical Greek over-lifesize bronze statue (*National Archaeological Museum, Athens; height 2.09m), discovered by sponge divers amid the debris of an ancient shipwreck near Cape Artemision, Euboia, in 1926.

In 1928 the site was further investigated by archaeologists. Also recovered were two Hellenistic bronze sculptures of a horse and boy jockey; some pottery of the first century B.C.; and a portion of the ship's hull.

The statue, universally regarded as a masterpiece, belongs to the type of the striding, attacking god or hero that first appeared in Greece in the Archaic period. The legs are spread far apart, the long slender arms gracefully extended. Since the weapon of the deity is missing, it has been debated whether he is Zeus hurling the thunderbolt or Poseidon with the trident. It is generally agreed that the statue dates to about 460 B.C.; it has been attributed to some of the most famous artists of the Early Classical period, including Onatas, Kalamis and Myron. The artist was a master in the medium of cast bronze and created a magnificent contrast of polished flesh, textured hair and beard, and inlaid eyes.

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CAROL MATTUSCH

ARTEMIS OF EPHEOS. Cult statue of Artemis at the sanctuary of *Ephesos in Ionia, whose temple numbered among the seven wonders of the ancient world and whose cult challenged St. Paul and Christianity (*Acts* 19.23).

Preserved only in ancient reproductions and descriptions, the original statue was attributed to the Amazons and survived seven restorations of the temple from the seventh century B.C. through Roman times (Pliny *NH* 16.79). Copies were transported by Phokaian colonists to Massilia (*Marseilles) around 600 B.C. (Strabo 4.1.4) and by Xenophon to Elis in the fourth century (*Anabasis* 5.3.12). Hellenistic and Roman representations in sculpture, coins and gems illustrate a wooden statue, under lifesize, in elaborate gold clothing and jewelry, a high *polos* (headdress) and veil, with rows of breastlike bulbs across her chest, an attribute common to other Anatolian deities. These reproductions survived the demise of Ephesian cult and statue and were rediscovered in Rome in the Renaissance, providing rich decorative and symbolic motifs first attested in the work of *Raphael. His antiquarian interests and supervision of antiquities for *Leo X acquainted him with many copies of Ephesian Artemis. The example of the type in the Capitoline Museums was described in 1514 by Claude Bel-lièvre of Lyons and is reflected in the decoration of *Raphael's Vatican Logge. The painter incorporated the goddess into his Vatican Stanza della Segnatura frescoes, where Artemis figures serve as throne supports for the figure of *Philosophy* above the *School of Athens* (1508-11). His pupils, including *Giulio Romano, painted **grottesche* versions of her into the Vatican Loggia (1518-19) and allegorical ones in the Gonzaga's Palazzo del Te in Mantua (1525-35). The Baroque imagination, as in William Hogarth's *Introduction to the Harlot's Progress* (1733) or Tiepolo's ceiling fresco for the Würzburger Residenz (1756), exaggerated her pagan aspects, especially the attributes mistaken for breasts. Her European popularity lasted through Victorian and Pre-Raphaelite tastes and encouraged forgeries of ancient copies; her exotic iconography continues to absorb scholarship.



Grottesche with Artemis of Ephesus, engraving after painting by the school of Raphael, Vatican Loggie, 1518–19. (S. P. Morris.)

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SARAH P. MORRIS

ARTEMIS OF VERSAILLES (DIANE CHASSERESSE). Over-lifesize marble statue of Artemis at the hunt, striding forward with head turned sharply to her right.

The statue has been restored with a stag at her feet, but the creature should be a dog instead. The marble is traditionally thought to be a Roman copy of a Greek original of the fourth century B.C., perhaps created by Leochares as a pendant for the *Belvedere Apollo, whose striding pose and turned head mirror the Artemis. Another school of thought, represented by E. Simon, attributes it to Praxiteles, on the basis that the depiction of Artemis on the run was an innovation in the representation of a goddess parallel to Praxiteles' bold choice of nudity for Aphrodite in the *Knidian statue. K. D. Morrow's analysis of the footwear on this and the many replicas and variants of the statue suggest a later date, perhaps even in the second century B.C.

The work is important as one of the rare sculptures outside Rome that acquired a reputation as a classical masterpiece during the Renaissance/Baroque eras. The find spot of the Artemis has not been recorded, but it was displayed at Fontainebleau by 1586, and earlier it may have been at the chateau of Meudon. In 1602 it was newly restored by Barthélemy Prieur and moved to the *Louvre. Prieur also made a bronze copy of the work to remain at Fontainebleau, on a fountain adorned with spouting stags' heads. *Louis XIV had the marble Artemis moved to the Grande Galerie at Versailles, but it returned to Paris in 1798 to go on display in the Musée Central des Arts (now the Musée du Louvre).

In the seventeenth century, the work was believed to represent the *Artemis of Ephesos. But the cult figure of the Ephesian temple is radically different, and this identification of the Versailles figure was refuted in the early eighteenth century. In Rome *Panini included the statue in a *capriccio* showing the sacrifice of Iphigenia at the shrine of Artemis (Holburne of Menstrie Museum, Bath). Numerous copies of the statue from the seventeenth, eighteenth and nineteenth centuries attest to its popularity during that era, but the work is widely ignored today.

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ARUNDEL, THOMAS HOWARD, EARL OF (1585–1646). English statesman, collector and patron of the arts.



Portrait of *Thomas Howard, 2nd Earl of Arundel*, etching by J. L. Krafft after P. P. Rubens, Oxford, The Ashmolean Museum. (Museum.)

Arundel was born at Romford in Essex at a time when his family fortunes had sunk to a very low ebb. His grandfather, the fourth duke of Norfolk, had been beheaded for treason, and his father, Philip (d. 1595), was deprived of the Arundel title and spent the last ten years of his life imprisoned in the Tower of London. In 1604 James I restored Thomas Howard to the Arundel title; a Howard was not to be restored to the dukedom of Norfolk until 1652, but it could be claimed that both Arundel's public career at court as well as his private antiquarian and artistic tastes were directed toward that end. Arundel, as earl marshal of England, came to personify traditional values of order and sobriety in public life and drew inspiration for this role from the world of Greece and Rome, where, it was felt, these values were exemplified.

Arundel's fortunes changed dramatically in 1606, when he married Alatheia Talbot, the daughter of the Earl of Shrewsbury, who was one of the richest men

in England. Arundel had also been a close companion of Henry, Prince of Wales, sharing his intellectual and sporting interests. With hindsight, we can see that the prince's death in 1610 prevented Arundel from achieving the absolute success in politics he doubtless wished for, but at the time it appeared but a temporary setback.

In 1613 Arundel traveled to Italy in the company of Inigo Jones, visiting Venice, Florence and Rome. In Rome, Arundel's host was Vincenzo *Giustini, a patron and collector of the first rank. Arundel's Roman Catholicism doubtless caused the Roman authorities to regard him as a potentially sympathetic friend at the English court. Probably for this reason, he was allowed not only to excavate the ruins of several houses at Rome but to take away the ancient Roman statues he found—statues that may even have been planted for him to find. Arundel's excavations in Rome, however, stand at the beginning of a long tradition of British archaeological investigations abroad, a tradition that has its present-day representatives in the *British School of archaeology at Rome, Athens and elsewhere. Since there was clearly a limit to the extent to which a foreigner could be allowed to remove ancient remains from Rome, Arundel coped with the problem in two ways: he had some statues made *all'antica*, and he encouraged his agents to explore the Aegean on his behalf, a notion he evidently picked up in Venice, where collections of antiquities came, for the most part, from the East.

By 1618, Arundel had built sculpture and picture galleries at Arundel House on the Strand in London; views of them appear in the backgrounds of Daniel Mytens's portraits of the earl and countess painted in that year. Ten statues are visible in the sculpture gallery, some of them apparently part of the gift of Lord Roos, who in 1616 "gave the Earl of Arundel all the statues he brought out of Italy at one clap." Many more were to come the earl's way in the next two decades. Thus, when Joachim *Sandrart visited Arundel House in 1627, even the garden was "resplendent with the finest ancient statues in marble, of Greek and Roman workmanship." Many of these were acquired by William Petty, Arundel's loyal agent in Turkey, who endured shipwreck and imprisonment in his search for antiquities for his master's collection. Assisted at first by Sir Thomas *Roe, Petty was able to gather some 200 marbles from the Greek islands and cities of Asia Minor. The first academic result of Petty's activities was the publication of thirty-nine Greek and Latin inscriptions in John Selden's *Marmora Arundelliana* in 1628. The most celebrated item in the work was the *Marmor Parium, a Greek chronological table.

Arundel's influence on his contemporaries was considerable. He was a patron of P.P. *Rubens and Van Dyck and in 1636 persuaded the sculptor François Dieussart to come to England from *Bernini's Rome. Arundel House was a meeting place for a group that found their intellectual roots in the Italian intellectual tradition of classical scholarship. In 1637 Arundel's librarian, Franciscus *Junius, wrote *De pictura veterum*, clearly outlining links between aesthetic pursuits and social and political values. Even the taste of Arundel's political

enemy and collecting rival, the Duke of *Buckingham, owed something to this. King Charles I testified to “a Royall liking of ancient statues, by causing a whole army of old forraine Emperors, Capitaines and Senators all at once to land on his coasts, to come and doe him homage, and attend him in his palaces of St James and Sommerset House.” There was another side of the coin, however, and it might justly be claimed that the competitive spirit in which patronage and collecting were conducted in Caroline England, competitiveness generated by no one more than Arundel himself, was, in no small part, responsible for the deluge that engulfed the British Isles in the 1640s and 1650s. Arundel himself died a political exile in Padua in 1646, and his collections were dispersed. Most of the surviving sculpture is now in the *Ashmolean Museum at Oxford.

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MICHAEL VICKERS

ASHBY, THOMAS (1874–1931). British archaeologist.

Educated at Winchester and Christ Church, Oxford, Ashby settled in Rome in 1897. In 1898 he began exploration of the antiquities in the Campagna, often with Rodolfo *Lanciani. He was the first “scholar” of the *British School at Rome (1901), its assistant director from 1903 and director (1905–24). Between 1902 and 1910 he published a series of papers on the topography of the classical Campagna while continuing his research there. He resigned from the British School in 1924 but continued to be active in Roman archaeology until his death in a fall from a train outside London in 1931.

Ashby published articles on prints and drawings of Roman antiquities and a book on the Campagna (1927) that revised his earlier studies, and he collaborated with S. B. *Platner on a topographical dictionary of ancient Rome (1929); his last years were devoted to a definitive study of the Roman *aqueducts, which was published in 1935. Ashby had collected an extensive library on Rome and its environs, many important prints, drawings and photographs, and a virtual museum of artifacts gathered principally from the Campagna. The artifacts, including an important collection of brick stamps, were donated to the *American Academy in Rome; upon his death the prints and drawings were deposited in the Vatican Libraries, and his books, manuscripts and photographs remain at the British School. The clarity and accuracy of Ashby’s topographical work remain unsurpassed, and the importance of his publications on the classical Campagna becomes more manifest as that area disappears beneath Rome’s modern sprawl. The topographical dictionary is still indispensable.

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ASHMOLE, ELIAS (1617–92). English antiquary, numismatist, alchemist and herald.

In Anthony Wood's eyes, Elias Ashmole was "the greatest virtuoso and curioso that ever was known or read of in England before his time." The career through which Ashmole had graduated to this preeminent position brought him from fairly modest beginnings in Lichfield, Staffordshire. Early legal training in London and a propitious marriage led to his appointment to the Commission for Excise (of which he was ultimately to become comptroller). The Civil War took him to Oxford, where he combined a position as one of the King's Gentlemen of Ordnance with studies at the university. A second marriage to a rich and well-connected widow helped to cushion the years of Royalist eclipse and enabled Ashmole to cultivate his developing interests in astrology, alchemy and antiquarian studies.

Under the latter category, Ashmole's tastes lay in heraldry, books and manuscripts and numismatics. So skilled did he become in matters of heraldry that shortly after the restoration of Charles II, Ashmole was appointed Windsor Herald. One of his particular interests in this field was in the Order of the Garter, on which he published a definitive history in 1672. Although many of his books and manuscripts were destroyed by fire in 1679, over 2,000 volumes—the contents of which reflected Ashmole's interests as just outlined—were eventually inherited by the University of Oxford, many others being sold elsewhere. In the field of physical antiquities, coins and medals particularly drew Ashmole's attention; again, several thousands of his specimens were lost in the disastrous fire that destroyed his chambers in 1679, but others survived or were later acquired by him and were ultimately presented to his university. (Oxford had previously honored Ashmole with a doctorate for a catalog of Roman coins in the Bodleian Library collection, which he had produced between 1658 and 1666.)

From 1650, Ashmole developed an acquaintance with John Tradescant the Younger at Lambeth (*Tradescant family). In the following years and in cooperation with Dr. Thomas Wharton, Ashmole produced a catalog of Tradescant's famous museum collection, which was published in 1656—the first example in England of such an enterprise. In gratitude for Ashmole's cooperation, Tradescant left him the entire collection by deed of gift, and in 1675 Ashmole took charge of his inheritance. In turn, this was offered to the Uni-

versity of Oxford, to be housed in a new purpose-built institution that opened in 1683—the *Ashmolean Museum.

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ARTHUR MACGREGOR

ASHMOLEAN MUSEUM, Oxford. The oldest public museum in the English-speaking world, founded over 300 years ago in 1683.

The nucleus of the Ashmolean Museum was the “closet of rarities” formed by the royal gardeners, John Tradescant and his son (*Tradescant family), in London during the early seventeenth century. These passed into the possession of Elias *Ashmole, who presented them to Oxford University in 1683. They were housed in an elegant building near the Sheldonian Theatre, which served as the center of Oxford University’s scientific teaching until the reforms of the nineteenth century. Geological, ethnographic and manuscript collections were then transferred to more specialized institutions, leaving miscellaneous curiosities behind in the Ashmolean. The energy and foresight of A. J. (later Sir Arthur) *Evans, coupled with the financial and political support of Charles Drury Fortnum, transformed the institution during the 1890s. All the university’s art and antiquarian collections were brought together on a new site in Beaumont Street within and behind the University Galleries, a Neoclassical building designed by C. R. *Cockerell and built in 1845 to house the *Arundel collections of Greek and Roman sculpture and inscriptions and the university’s pictures. In 1908 the museum was given the name it still bears: the Ashmolean Museum of Art and Archaeology.

The Ashmolean today comprises five departments: Antiquities, Western Art, Eastern Art, the Heberden Coin Room, and the Cast Gallery. The Cast Gallery possesses more than 250 casts of Greek and Roman sculpture. The Coin Room was created in 1921 and has rich collections of Greek, Roman, Byzantine, Islamic and European coins and medals. Eastern Art concerns itself with the material culture of Islam, India and the Far East and possesses a comprehensive collection of shards from Japanese kiln sites. Western Art is devoted to medieval, Renaissance and later European art, with notable collections of drawings by *Raphael, *Michelangelo and Samuel Palmer.

The collections in the Department of Antiquities cover wide chronological and geographical areas, and their contents reflect the interests of British archaeologists over the past century or so. There are good representative collections of Egyptian, Near Eastern, European prehistoric, Cypriot, Greek, Etruscan, Roman, Anglo-Saxon and British medieval antiquities, but the department’s main



The *Ashmolean Museum*, Oxford, designed by C. R. Cockerell, drawing by F. Mackenzie, 1848. Oxford, The Ashmolean Museum. (Museum.)

strength lies in its important assemblages of excavated material. The following are perhaps the most noteworthy: the prehistoric Egyptian antiquities, the protodynastic material from Hierakonpolis and the finds from el Amarna, *Naukratis and Nubia; from the Near East, finds from Jericho, Kish, Nimrud, *Al Mina and Deve Hüyük; from Central Europe, some remarkable Early Iron Age grave groups; material given by the Cyprus Exploration Fund; from the Greek world, finds from Sir Arthur Evans's excavations at *Knossos in *Crete and at *Gela in Sicily, material from Artemis Orthia at *Sparta and important Scythian and Thracian grave groups; and Anglo-Saxon jewelry and pottery from England and the Continent. Among the remaining Tradescant "rarities" are "Powhatan's Mantle" (a seventeenth-century Native American cloak of caribou hide and cowrie shells), wampum belts and tomahawks. Significant archival material includes Evans's Knossos excavation records and the photographs taken by the pioneer archaeological aerial photographer Major G.W.G. Allen in the 1930s.

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MICHAEL VICKERS

ASINE, Argolis, Greece. Prehistoric, Hellenistic and Roman settlement on the coast of Greece, ca. 8km southeast of Nauplion; first mentioned by Homer, II. 2.560 (Catalogue of Ships), later by Strabo and Pausanias.

In modern times, Asine was first correctly identified by E. *Curtius (1852), thereafter visited and described by H. *Schliemann (1886) and J. G. *Frazer (1898). Small-scale excavations were carried out by I. K. Kofiniotis around 1900. The first map of the site was made by L. Renaudin (of the *French School in Athens) in 1920. On the initiative of the crown prince of Sweden (later King *Gustavus VI Adolphus), Swedish excavations started in 1922 and were continued in 1924, 1926 and 1930. Directors were Axel W. *Persson and Otto Frödin. The excavations were unusually careful for their time, and practically all potsherds were kept (a large number were given to Sweden and are now kept in Uppsala). The most important results concern the prehistoric periods, since Asine turned out to have been more or less continuously inhabited from Early Helladic (EH) times to ca. 700 B.C. Rich pottery material characterized the phases of Early and Middle Helladic (MH); of special historical interest was a horizon of destruction between EH III and MH (questioned by later research, especially because of observations by J. L. *Caskey at *Lerna). Both the settlement of the "Lower City" and the necropolis of chamber tombs on the slopes of Barbouna Hill yielded especially plentiful finds from the Late Helladic (LH) IIIC period. The Mycenaean pottery was studied by A. *Furumark, who based many of his conclusions in *Mycenaean Pottery* (1941) on this material. Of spe-

cial interest was also the Protogeometric cemetery with its cist tombs, containing, among other things, handmade, so-called Dorian pottery. Among the later finds were Hellenistic houses and graves and a well-preserved Roman bath. On the top terrace of Barbouna Hill, building remains were found that could plausibly be interpreted as the temple of Apollo Pythaios, according to Pausanias, the only building spared when the Argives destroyed Asine ca. 700 B.C.

During a second period of major excavation, E. Protonotariou-Deilaki in 1969 and C.-G. Styrenius and S. Dietz in 1970–74 excavated in a field to the east of the acropolis, while in 1971–78, I. and R. Hägg explored the lower slopes of Barbouna Hill. The most important finds are, east of the acropolis: (1) a MH cemetery of cist graves around a stone tumulus, (2) early Mycenaean settlement remains, (3) a continuous habitation through Protogeometric and Geometric; and in the Barbouna area: (4) an extramural MH cemetery, (5) a LH IIB-III A settlement, (6) circular platforms and other buildings with large quantities of pottery of the Late Geometric period, apparently connected with funerary ceremonies, and (7) a cemetery of Hellenistic tile graves, often with Charon's obols in the mouths of the dead.

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ROBIN HÄGG

ASPALATHOS. See SPLIT.

ASPENDOS. Graeco-Roman city in Pamphylia (southern Asia Minor), ca. 30km east of modern Antalya on the Eurymedon River.

Greek sources record that Aspendos was founded by Argive settlers, perhaps part of a group led by Mopsos following the Trojan War. The Athenian Kimon won a victory over Persian land and naval forces in 469 B.C. at the Eurymedon, at that time navigable from the Mediterranean. For part of the fifth century B.C., Aspendos was a member of the Delian League. The city resisted Alexander in 333 B.C. and in the Hellenistic period met with rival claims of the Ptolemies and the Seleucids. In 190 B.C. Aspendos came under Roman domination.

Aspendos was visited by *Texier and A. Schönborn and then was systematically explored in 1885 by an Austrian expedition financed by Count K. Lanckoronski, with the archaeological work carried out by E. *Petersen and G. *Niemann. Their results were presented in a handsome publication on Pamphylia and Pisidia, with the architectural drawings by Niemann. Of the ruins, which date principally from the Roman period, the most impressive is the theater, the best-preserved example in the ancient world, built in the second century A.C. to the design of a local architect, Zeno. West of the theater are remains of the

agora, a bouleuterion (?), basilica and nymphaeum. Other well-preserved monuments are a Roman aqueduct and a stadium.

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ANN C. GUNTER

ASPERTINI, AMICO (1474–1552). Italian artist, known particularly for his drawings after classical antiquities.

Born in Bologna, Amico Aspertini was at work in Rome by 1500; he is thought to have made a second trip there between 1531/32 and 1534. These trips gave him ample opportunity to study and make copies of classical remains. His artistic production is especially associated with his native Bologna and embraces works in painting, sculpture, graphics and book illustration. Early biographical notices by *Vasari and others depict Amico as eccentric in the extreme and as working at frenzied speed, to the extent that he would simultaneously use one hand to paint shadows and the other to paint light. He is reported to have sought everywhere to make copies of antiquities, both good things and bad.

Three sketchbooks of antiquities by Amico Aspertini have been preserved, one in Schloss Wolfegg, Württemberg, dating to his first trip to Rome, ca. 1500–3, and two in the *British Museum, London, the first dating from his postulated Rome trip in the 1530s and the second somewhat later.

The Wolfegg Codex preserves the twenty-nine leaves of a sketchbook (perhaps half of it is lacking) bound into pages before use and therefore created specifically as a book in which the artist might make his drawings. Some compositions extend from one page to the next. All subjects are drawn from works of art existing in Rome, and there is frequent duplication of subjects in the Wolfegg Codex and London I. The album contains numerous scenes of battles and trophies, including some from the *Column of Trajan and *Trophies of Marius. The drawings are in pen and ink, often washed with bistre, on vellum.

London I features fifty vellum leaves of a complete sketchbook, with the drawings mostly in pen and ink, supplemented by a brown wash. Again the drawings extend over double folios. Included are numerous famous statues of the early sixteenth century [the **Laocoon*, the **“Cleopatra”* and the *Tiber* (**Nile* and *Tiber*) from the *Vatican Belvedere; the **Quirinal Horse Tamers*; the della *Valle family *Pan* figure] and many reliefs from sarcophagi. London II differs markedly from the two earlier sketchbooks in that it is not devoted exclusively to antiquities. The miscellaneous array of drawings includes views of ruins, sketches for compositions, copies made from Renaissance paintings and engravings and from architectural pattern books and images of antiquities

radically transformed. What was originally forty-two paper leaves have been cut apart and rebound. Five of the sheets are in pen and brown ink and watercolor, and most of the remainder are in black chalk and bistre wash.

A development may be seen from the Wolfegg Codex, which shows a pre-occupation, typical of the Quattrocento, with antiquarian details and motifs, to the first London sketchbook, which shows a greater interest in grand compositional effects. Aspertini reveals a distinct preference for scenes of intense action and conflict, with densely entangled forms and expressive distortion of the human figure. His own personal style shows affinity with some of the Roman battle sarcophagi he copied, especially those of the Antonine period (second century A.C.) and of later antiquity in general. His drawings of antiquities are often quite unarchaeological, especially in London I, in which he departs from the original scenes and creates his own permutations of the antiquities he is imitating.

Individual classical motifs, decorative schemes and compositions are quoted or alluded to in the paintings of Aspertini. For example, in his fresco of San Frediano changing the course of a river (San Frediano, Lucca; ca. 1508–9), the artist borrowed effectively from a relief on Trajan's Column of soldiers building a bridge. Grisaille pilasters framing the San Frediano frescoes show the use of a system remarkably like one seen in wall paintings of the Second Pompeian Style (e.g., the **Odyssey Landscapes*). Later works by Aspertini show a less literal approach to antiquity and a tendency to develop formal values absorbed through long years of study.

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ASSOS. Ancient city located in northwest Asia Minor (modern Turkey) on the southern coast of the Troad, facing the island of Lesbos.

Assos was founded according to tradition by Aeolian settlers from Lesbos. In the sixth century B.C. it came under Lydian, then Persian, domination. A contributing member of the Delian League in the fifth century B.C., Assos subsequently fell to Seleucid and Pergamene control. Together with the other Attalid possessions, the city came under Roman rule in 133 B.C.

Assos was visited by nineteenth-century travelers, including *Texier and *Fellows. The site was excavated by an American team (1881–83) sponsored by the *Archaeological Institute of America (AIA) and under the direction of J. T. Clarke. Many of the finds are in the *Museum of Fine Arts, Boston, and some documentation remains in the archives of the AIA. Assos has recently been under reinvestigation by Turkish archaeologists.

The earliest datable remains at Assos are assigned to the sixth century B.C. and include a major monument on the acropolis, a temple to Athena Polias (540–

530 B.C.). From the fourth century and Hellenistic period date the well-preserved fortifications, extending some 3km in length and enclosing an area to the north of the acropolis as well as two ancient harbors to the south. South of the acropolis are remains of the Hellenistic agora, below which are a Greek theater and a Roman bath. West of the agora, inside the main gate in this area, stands a Hellenistic gymnasium. The necropolis of Greek and Roman times is located along the roads leading west from the city gate.

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ANN C. GUNTER

ATHENA LEMNIA. Greek sculpture of the goddess Athena, created by Pheidias, one of the most admired works of art in antiquity.

Little is known of the appearance and precise date of creation of the statue. Three ancient authors identify the *Lemnia* by name (Pausanias 1.28.2; Lucian, *Imag.* 4; Aristeides, *Orat.* 50), revealing that the statue, signed by Pheidias, stood on the *Akropolis in Athens and was called "Lemnia" after the citizens of Lemnos who dedicated it. Three other ancient passages may refer indirectly to the *Lemnia* (Pliny, *NH* 34.54; Himerius, *Orat.* 21.4, 30.44); if so, it could be said that the statue was bronze, was also known as "The Fair," was made before the *Athena Parthenos, and had reddish cheeks and no helmet. A date of ca. 450 B.C. for the creation of the statue has been proposed, but the evidence for such a date is not conclusive.

In 1893 *Furtwängler published as the *Athena Lemnia* a statue composed of an Athena torso in Dresden, which had come in 1728 from the *Chigi collection, and the famous head in *Bologna, which had been purchased by Pelagio Palagi from the Venetian antiquarian Sanquirico. The head had been identified as a young man or an Amazon. Furtwängler's reconstruction, resting on the indirect reference stating that the *Lemnia* did not wear a helmet, has been generally accepted. Recently, however, Hartswick has challenged the physical evidence for Furtwängler's reconstruction, arguing that the literary references are the only means for a reconstruction of the *Lemnia* but that they are too few and too ambiguous to serve as identification from the extant Athena types, and that the Palagi head is a classicizing creation incompatible with a fifth-century date.

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KIM J. HARTSWICK

ATHENA PARTHENOS. Colossal gold and ivory cult statue of Athena for the *Parthenon, Athens, made by Pheidias and dedicated in 438/7 B.C.

The statue was forty feet tall, with the skin made of ivory and the drapery in gold. The drapery, worth forty talents, was removable, according to Thucydides, in case of need (2.13.5). It was removed once for weighing and then was removed for good by the Athenian tyrant Lachares in the early third century B.C. (Pausanias 1.25.7). The later history of the *Athena Parthenos* is uncertain, but it may have been taken to Constantinople (*Byzantium) around the time of the decrees of Theodosius II (A.D. 435) that all pagan shrines and temples should be closed or converted to Christian churches. Nothing more is heard of the statue.

The marble Varvakeion *Athena* (discovered 1859, identified by C. *Lenormant; *National Archaeological Museum, Athens; height with base 1.105m) is probably one of the most accurate Roman copies of the Parthenos; its appearance tallies with Pausanias's description of the chryselephantine statue (1.24.5–7). The goddess bears her weight on her right foot, her left one relaxed. She wears a peplos, an aegis (ivory on the original) and a helmet decorated with a sphinx between griffins. In her right hand she holds a Nike (supported by a column in the copy), and with her left she holds her shield upright at her side, within which is a coiled serpent, Erichthonius. Pliny (*NH* 36. 181) reported that the statue stood twenty-six cubits in height and that the shield had an Amazonomachy on the outside and a Gigantomachy on the inside, with a Centauromachy on the goddess's sandals. Evidently, Pheidias included portraits of himself and his friend Perikles in the Amazonomachy (Plutarch, *Perikles* 31).

The literary sources and the surviving copies have provided evidence for various scholarly reconstructions of the magnificent sculpture. Benoit Loviot, after winning the Prix de Rome, did a drawing project (1879–91) with a brilliantly colored reconstruction of the Parthenon and the cult statue. His watercolors, showing the head of the Athena emerging through an opening in the temple roof, became widely known after they were exhibited in the Paris Salon (1880). Loviot's rendering of the richly painted cult statue and temple reflects the theories of *Hittorff, who had first proposed polychromy for Greek temples in 1851.

In modern times, two notable reconstructions have been made of the *Athena Parthenos*. In the 1950s a four-foot-high model of the cult statue was installed in the *Royal Ontario Museum, Toronto. A full-size replica was erected in 1990 in Nashville, Tennessee, inside the cella of the full-scale reproduction of the *Parthenon (made of concrete) that was built there in 1931.

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CAROL MATTUSCH

ATHENIAN TREASURY, Delphi. Greek storehouse, erected during the Archaic period to hold religious offerings made by the Athenians at *Delphi.

The earliest all-marble building in the great sanctuary of Delphi, the little treasury takes the typical form of a small temple with two Doric columns *in antis*, a shallow porch and a single main chamber. It was built of Parian marble and richly adorned with sculpture, including pedimental groups and metopes. Of the sculptures only the largely fragmentary metopes survive; they depict the deeds of Herakles and Theseus and combats of Greeks and Amazons.

Prior to the French excavations of the late nineteenth century, the building was known to exist through two literary references: Xenophon in the *Anabasis* (5.3.4) mentions an Athenian Treasury at Delphi where an offering was made, and Pausanias records it (10.11.5), in his tour of the site in the second century A.C., as located just before the Stoa of the Athenians. The latter was excavated and identified by an inscription in 1880. The treasury was uncovered in the French excavations of 1893, and its placement below the stoa, as well as inscriptions on its walls, provided a clear identification; it is the only one of the treasuries at Delphi whose identity is in no way disputed. Its date, however, has been hotly contested, ranging from as early as about 510–500 B.C. to 490–480 B.C. Recent scholarship has tended to support the later date.

So much of the fabric of the treasury was recovered that it was immediately recognized that it could be largely rebuilt. Reconstruction was begun, partially funded by the municipality of Athens, ten years after its discovery. Four campaigns sufficed to reerect most of the building, using ancient blocks as well as modern Pentelic marble, and the work was completed in 1906.

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WILLIAM R. BIERS

ATHENS, Greece. Ancient city-state and capital of the modern Hellenic Republic.

Inhabited as early as the Neolithic period, Athens was especially prominent from the eighth to the fourth century B.C., producing during the fifth century some of the greatest monuments of European civilization. Serious study of the monuments of Athens began at a relatively late date (cf. *Rome); it was not until the eighteenth century that Athenian antiquities began to receive their due.

From the start, investigations of ancient Athens were motivated and shaped by the longing to identify the physical remains with famous monuments and

sites described by ancient authors and linked to the deeds of gods and heroes and famous men and women. Numerous ancient authors from the fifth century B.C. to the fifth century A.C. provided such *testimonia*; most important was Pausanias, whose ten books on travel in Greece included information on some 447 monuments, sites and place names of Athens, as well as observations on the Athenian people and the cults, history and personalities of ancient Athens. Inscriptions, collected from the fifteenth century onward, added to the great mass of written evidence about the antiquities of the great city.

Travelers' and clerics' accounts—mostly patchy—provide some information about Athens during the Middle Ages and Renaissance. In 1102 the Anglo-Saxon pilgrim Saewulf described his visit to the Christian church created in the *Parthenon. "Here," he wrote, "is a church of the blessed Virgin Mary which has a lamp that burns always and never wants oil." Michael Choniates (1183) noted that the Lykeion (Lyceum) of Aristotle and the Peripatos of Plato had vanished without a trace and that sheep grazed on the ruins of the Stoa Poikile that had once flanked the *Agora. He called the *Monument of Lysikrates the "Lamp of Demosthenes," a name that endured for centuries. It was not until 1395 that a connected, eye-witness description of Athens was made, by Niccolò da Martoni. Around the same time, the *Arch of Hadrian was mentioned by Chaucer in his *Knight's Tale*, as being built by Duke Theseus. The indefatigable traveler *Ciriaco of Ancona visited the city in 1436 and recorded inscriptions and other antiquities.

In the late seventeenth century, a more continuous sequence of activities is discernible in Athens. Around 1670 the Capuchin monks generated a map of the city, a peculiar mixture of ground plan and bird's eye view. Important records of the city's past were made by the Marquis de *Nointel, who visited Athens in 1674 with his entourage including Jacques Carrey, who painted the first panorama of Athens; the anonymous Flemish artist who made extensive drawings of the Parthenon sculptures (formerly referred to as the Carrey Drawings); and Jean Giraud, author of the so-called Anonymus Nointelianus, an account of the antiquities of Athens in their present state. Nointel had a Catholic mass read in the fifth century B.C. temple of Artemis Agrotera on the Ilissos River, from which time the Greek clergy regarded the church as desecrated, let it fall into ruin and disposed of it as building material.

J. G. Transfeldt (1674) correctly identified the *Temple of Olympian Zeus and the Monument of Lysikrates, whose inscription he first correctly read. In 1676, Jacob *Spon, who visited Athens in the company of George *Wheler, produced the first scientific treatment of the topography of Athens, rightly linking the ancient sources to his own observations. His pioneer work remained authoritative for almost a century. In 1687, the Venetians under Francesco *Morosini captured the lower town, bombarded the *Akropolis, and exploded the Turkish powder magazine in the Parthenon. For the first time concerted action was taken to remove antiquities to Europe, including a horsehead from the west pediment of the Parthenon.

The eighteenth century saw Athens become well known to cultured Europeans, especially as a result of the projects of the *Society of Dilettanti. Their famous members, James "Athenian" *Stuart and Nicolas *Revet, worked from 1751 to 1754 recording the monuments of Athens. Stuart did the text, plans, views and sculpture; Revett measured and drew up the architecture. The *Antiquities of Athens* (the first volume of which appeared in 1762) was an epoch-making work and is still indispensable. Interest in collecting antiquities gathered strength with the advent of L.F.S. *Fauvel, the French consul in Athens from 1803, who tirelessly excavated and gathered up sculptures. He was surpassed, however, by the agents of Lord *Elgin, whose original interest in taking plaster casts (e.g., of the *Hephaisteion, 1800) and making drawings soon evolved into the removal of the Parthenon sculptures. In 1821, William Martin *Leake produced his landmark study, the *Topography of Athens*.

During the Greek War of Independence, the Klepsydra, the classical spring house high on the northwest Akropolis slope, was rediscovered by K. Pittakis and was cleared and cleaned, to provide the Akropolis with a water supply. Pittakis, becoming superintendent of the antiquities of Athens, reported in 1832 that the Turks had left only sixty houses standing in Athens. Basically a little village, Athens was declared the capital of Greece for romantic historic reasons. The German architect Leo von *Klenze was commissioned by the government to revise the plan of Athens.

All over Athens were many fragments of inscriptions, architecture and sculpture. Conspicuous monuments of the city beside the Parthenon included the *Erechtheion and the *Propylaia on the Akropolis and the Hephaisteion overlooking the area of the Agora, which still lay largely hidden. The Temple of Olympian Zeus still showed sixteen columns standing, and the nearby Arch of Hadrian was virtually intact. On Mouseion Hill, the *Monument of Philopappos could be seen; but the popular Monument of Lysikrates was at this time covered with debris, after the burning of the adjacent Capuchin monastery during the War of Independence. The *Tower of the Winds survived, in good condition, its usage by the Turks for religious purposes; while in the *Roman Agora, the gate of Athena Archegetis was visible.

With the founding of the *Greek Archaeological Society and the *Greek Archaeological Service and under the jurisdiction of an important new law framed by G. L. Maurer in 1834 to regulate archaeology, enormous projects of clearing and excavation were launched. The Parthenon and the Akropolis, in general, were cleared and restored under L. *Ross and K. Pittakis; and Ross and others reconstructed the *Temple of Athena Nike (1835). A variety of new operations of clearing and/or excavation began: on the Akropolis north slope (1842–43, 1848, 1859, 1861), the Areopagus (1842–43), the Odeion of Herodes Atticus (1846, 1858), the Temple of Olympian Zeus (1861), the Akropolis south slope (1864) and the stoa of Eumenes (1864). Pittakis battled constantly to save inscribed stones; by 1860 he had published 4,158 inscriptions, hoping to spread

knowledge of them throughout the civilized world. Antiquities assembled on the Akropolis were housed in a new museum, constructed between 1865 and 1874.

The second half of the nineteenth century brought new evidence about Athens in the time of Hadrian, as the Hadrianic reservoir on the hill of Lykabettos was cleared and the great aqueduct of Hadrian was reconditioned to function properly to bring water into the city (1871). In 1885–86, excavations in the library of Hadrian established the ground plan. Meanwhile, exploration of the banks of the Ilissos River yielded information about various cult places along its course. The location of the sanctuary of Apollo Pythios on the right bank was ascertained in 1872; a portion of the altar, dedicated by the younger Peisistratos, was seen and identified in a courtyard southwest of the Temple of Olympian Zeus and purchased by the Archaeological Society. Some 205 stone finds from the Royal Gardens were handed over by King George in 1884, and were taken to the *National Archaeological Museum in Athens.

During this period an increasing number of foreign scholars became involved in the study of Greece in general and Athens in particular, and the city became the base for institutes and schools that promoted a vigorous intellectual atmosphere and provided for the training of students, who would in turn study the antiquities of the city and the country. The *French School was founded first (1846), followed by the *German Archaeological Institute (1874), the *American School of Classical Studies (1882), and the *British School (1886). These schools sponsored a number of important excavations.

A. N. Skias of the Greek Archaeological Society uncovered what was left of the Temple of Artemis Agrotera, including fragments of its frieze, on the left bank of the Ilissos. In the same period, excavations were conducted at the Temple of Olympian Zeus (1883, 1886–1901) and at the *Theater of Dionysos (1859, 1861–67, 1886–89). Extensive work on the Akropolis south slope (1876–78) yielded information about the Asklepieion and related inscriptions. Frequent campaigns in the area of the *Kerameikos produced numerous tombs and identified the Dipylon Gate and the Sacred Gate (1863–70, 1873–74).

Ambitious excavations by Dörpfeld in the valley between the Areopagus and the *Pnyx produced a wide range of material chronologically, from graves of the Geometric period to the sixth-century B.C. precinct of the healing hero Amy-nos to Roman houses with mosaics. He also unearthed a fountain house that he thought (erroneously) was the Enneakrounos mentioned by Pausanias, and the aqueduct of the Peisistratids. A great number of terracotta molds, inscriptions and sculptures were excavated.

In the study of Athenian topography, E. *Curtius became a key figure, with his *Sieben Karten zur Topographie von Athen* (1868) and his *Atlas von Athen* (1878), prepared with J. A. Kaupert, containing the first precise topographical survey of the city. A. Milchhoefer gathered the ancient literary sources on Athens to be published along with Curtius's general work *Die Stadtgeschichte von Athen* (1891).

In 1899 a new law was passed giving the state absolute jurisdiction over all

antiquities everywhere—on public, private and church property, in rivers and harbors and at the bottom of the sea. The Greek Archaeological Society continued to sponsor projects in Athens, uncovering the odeion of Perikles under P. Kastriotis (1914–27) and A. *Orlandos (1928–31); they found evidence of the destruction of Athens at the time of Sulla (86 B.C.) as well as an altar in the shape of an omphalos and a marble statue of the so-called *Omphalos Apollo*, but the entire interior of the building was left unexcavated. In 1930 the American School of Classical Studies began to sponsor the excavations in the Agora, with T. L. *Shear, Sr. as director (some investigation had been done previously by the German Archaeological Institute and the Greek Archaeological Society). At the same time O. *Broneer explored the upper north slope of the Akropolis, finding stratified deposits from Neolithic times to the end of the Bronze Age; a Mycenaean stairway and spring were noted, as well as significant finds of arrowheads from the Persian attack of 480 B.C., a black-figured krater by Exekias, and 190 ostraka with the name of Themistokles inscribed.

In this period Greek excavations under K. Kourouniotis, financed by P. Aristophron, were carried out from 1929 to 1940 in the section west of the city that had been identified as the Academy since the eighteenth century (but without confirmation). Exploration was resumed in 1955 by P. Stavropoulos for the Greek Archaeological Society, with finds ranging from the Neolithic through Early, Middle and Late Helladic, as well as material from the Geometric, Archaic and later. An apsidal house of the Early Helladic was termed the “House of Hekademos (=Akademos)” by Stavropoulos, and a complex of the Hellenistic or Roman period was interpreted as a gymnasium. North and east of these was found an Academy boundary stone of ca. 500 B.C. *in situ*, near the intersection of Aimonos Street and Tripoleos Street (1966).

The Roman Agora also was under excavation by Kourouniotis and Stavropoulos (1930–31) and later by the *Italian School of Archaeology, under whom the south colonnade of the market was reerected (1942). The American work in the older Agora was highlighted by the reconstruction of the *Stoa of Attalos (1953–56), under the supervision of H. A. Thompson.

In addition to the Agora and Academy mentioned above, the most important excavations carried out from 1945 to the present are: the Pankrates sanctuary on the Ilissos (1952–54); the Akropolis South Slope including the sanctuary of Nympe and the house assigned to the Neo-Platonic philosopher Proklos (1955–59); the Panhellenion (1956–58); the sanctuary of Artemis Aristoboule (1958); the sanctuary of Aphrodite Pandemos (1960); excavations between the Olympieion and the Ilissos (1960–62); the site of Epikouros’s Garden (1968); excavations at the Center for Akropolis Studies with remains from prehistoric times to the Ottoman period (1984–95).

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ATRIA. See ADRIA.

AUGSBURG (AUGUSTA VINDELICUM). Roman provincial settlement; probably the site of a legion area camp in the period of Augustus (31 B.C.–A.D. 14); later the capital of the province of Raetia.

The outstanding figures in the early history of the city's archaeology were Konrad *Peutinger and Marcus Welser (1558–1614). Peutinger collected Roman coins and stone monuments and published Roman inscriptions (1505 and 1520). Welser collected antiquities and published a history of Roman Augsburg (1594).

The Antiquarium Romanum (the later Maximilianmuseum) was established in 1822. Johann Nepomuk von Raiser (1768–1853) was a key figure in the founding of the museum and also published a corpus of local Roman antiquities (1820). In 1917/18, thousands of early Roman objects (military equipment, ceramics and coins) were found in a gravel pit at Oberhausen (ca. 2km northwest of the later Roman city). This discovery, above all, has led to speculation about the presence of at least one Roman legion in the area. Although no buildings of the provincial capital survive aboveground, Ludwig Ohlenroth (1892–1959) published a reconstruction plan of the city in the 1950s based on scattered subterranean evidence. The Römisches Museum (situated in the former Dominican church of St. Magdalena) opened in 1966 and houses many of the objects formerly displayed or stored at the Maximilianmuseum.

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AUGUSTA EMERITA. See MERIDA.

AUGUSTA TREVERORUM. See TRIER.

AUGUSTA VINDELICUM. See AUGSBURG.

AUGUSTUS OF PRIMA PORTA. Over-lifesize statue (2.08m) of the emperor Augustus, found at the *Villa of Livia located at Prima Porta, on the outskirts of Rome.

The statue, of Parian marble, depicts Augustus standing with his right hand

raised; he wears a handsome “muscle” cuirass carved with the theme of the return of the Roman legionary standards by the Parthians, which took place in 20 B.C. Scholarly debates over the statue include whether the Roman general depicted receiving the standard is Tiberius; whether Augustus’s right hand was empty (E. Simon) or held a sprig of laurel (H. Kähler) or carried a replica of a legionary standard (P. Zanker); whether the statue is a copy in marble of an original in bronze (as most now believe); whether the statue dates soon after the return of the standards (Zanker, G.M.A. *Hanfmann, Simon), or whether it shows Augustus deified and thus dates to the time of his death in A.D. 14 or later (Kähler, B. Andreae).

The statue was excavated on 20 April 1863, on the eve of Rome’s birthday, and word of its discovery spread immediately. Wilhelm Henzen, secretary of the *Istituto di Corrispondenza Archeologica, was among those who thronged to Prima Porta to see the work. Unfortunately, the exact find spot was not recorded. The piece may have originally stood on a terrace of the villa, overlooking the Tiber River.

The work was in excellent condition. Though it had experienced a fall and had been restored in antiquity (the raised right arm and the lower left leg were reattached with iron pins), almost all parts were recovered in the excavation. The restoration by the sculptor P. Tenerani involved reinsertion of the head and neck in the cavity framed by the border of the cuirass and attachment of the plinth to a modern base; most significantly, it involved restoration of the forefinger of the left hand and all the fingers of the raised right hand, leaving cause for dispute over the meaning of Augustus’s gesture. There were many traces of paint remaining, including red, blue, rose, gold, brown; the scene on the cuirass was originally painted in rich detail.

After restoration the great statue was placed in a niche in the Braccio Nuovo of the Museo Chiaramonti, *Vatican Museums (where it may be seen today). Pius IX immediately paid a visit to the new acquisition and praised the head, the armor and the drapery.

The *Augustus* of Prima Porta is regarded as “the quintessential example of imperial Roman statuary” (B. Andreae) and is frequently anthologized and reproduced in popular contexts. Lifesize and smaller reproductions of the statue have been available since soon after its discovery; in the late nineteenth century, plaster casts could be ordered from the London firm of D. Brucciani. Modern copies have been erected in various public settings: appropriately, in front of the Forum of Augustus in Rome and near Augustus’s harbor of Classis at Ravenna; less so, at Caesar’s casino at Atlantic City, New Jersey.

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