

**From the Palatine to Pirro Ligorio:
Architectural, sculptural and antiquarian studies
in memory of Amanda Claridge (1949-2022)**

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Amanda at Castelporziano in 2002 (copyright April Swain).



"WHAT DID WE DO WRONG?"

"What did we do wrong?" Cartoon by Amanda Claridge (1990s).

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Introduction to this volume

Zena Kamash, Glynn J. C. Davis, Janet DeLaine and Charlotte R. Potts

The idea for this volume in honour of Amanda Claridge began several years ago when two of the editors, Davis and Kamash, met at a Theoretical Roman Archaeology Conference and discovered that both had been taught by Amanda as undergraduates. Since Zena had recently taken up the position of Lecturer in Roman Art and Archaeology in the Department of Classics at Royal Holloway, University of London, following Amanda's retirement from that position, it seemed fitting that they team up to honour Amanda's legacy at this point in her career. Yet given Amanda's extraordinary range of expertise and connections, such a task seemed daunting: Who should be asked to contribute? How would Amanda feel about such a work? Returning to these questions numerous times, we eventually (it now feels too long) told Amanda of the idea, who welcomed it. Thus we set about compiling topics and contributors that would meet with her rigorous high standards. Shortly after, however, on May 5, 2022, Amanda died. It is some comfort that she knew the fond esteem in which so many colleagues held her, as well as our plans to honour her in this way.

This volume tries to do justice to the wide scope of her interests and influence. Focusing primarily on Italy, her research spanned the detail of architecture and sculpture in the Roman world (Part 1), the archaeology of the *Vicus Augustanus Laurentinus* and surrounding villas at Castelporziano (Part 2), and the reception of Rome and its archaeology by antiquarians (Part 3). While the focus may be largely on one region, it covers a diversity of approaches, ideas and themes. It opens with Early Latium and Smith's study of altar mouldings and their use in the construction of regional identity. Next, La Rocca re-assesses the design and workmanship of the Round Temple in Rome's Forum Boarium and argues against the attribution of the temple to Hermodorus of Salamis. Coates-Stephens turns to the late-antique chronicle tradition to make some intriguing suggestions about two lost monuments, the Colossus of Nero and Domitian's Pantheon. Bruno examines the remains of a densely-inlaid column at Ostia as evidence of technical and decorative prowess. Pensabene outlines a system of interaction between the provinces and Rome in regard to stone architectural decoration that stresses the importance of local traditions.

The next three papers are prompted by Amanda's work on the Temple of Apollo on the Palatine Hill. DeLaine introduces Amanda's unorthodox and stimulating ideas on the orientation of the temple and explains why they have often been overlooked. The two following papers result from Amanda's ongoing research on the temple: Goalen offers a reconstruction developed to illustrate Amanda's new interpretation, while Kay and Pomar present the results of geophysical survey of the area in front of the temple that Amanda had commissioned in the hope of finding further evidence to support her ideas.

Finally, Liverani presents a new and radical interpretation of the short-lived form of ambulatory basilica that was developed right at the start of Rome's church building following the conversion of Constantine I.

Part 2 shows that the relevance and significance of Amanda's work stretched beyond the confines of archaeology into the cognate disciplines of ancient history and literature. Purcell explores Castelporziano as an archetypal imperial estate. DeLaine provides a detailed study of the brick-stamps found around the Laurentine shore, weaving a story of changing supply for various structures over time. Pakkanen and Claridge present a digital elevation model of the shoreline based upon a decade of topographical surveys. As a whole, this section highlights how Amanda's work as a field archaeologist at Castelporziano laid the ground for a range of further studies and deserves wider recognition in scholarship on the Early Empire.

Part 3 moves forward through time to explore how Rome was understood through the lens of antiquarians. Campbell's chapter examines the work of Pirro Ligorio and his attempts to revise accepted contemporary assumptions about Rome's topography, particularly the location of the

Forum Romanum. Ligorio is also the starting point for Fowlkes Childs' investigation into the early introduction to Rome of the cult of the Syrian Jupiter Dolichenus, this time in the context of rehabilitating Ligorio's reputation as a reliable antiquarian. Evers and Fidanza then unravel the story of a bronze statue restored to fit the 17th-c. image of Septimius Severus. The long-term impacts of restoration see further analysis from Bartman in her discussion of a statue of a faun, which she argues deserves more attention from historians of art. The book ends with Walker's fascinating exploration of the Wilshere family and their involvement in archaeological networks across Europe in the later 19th c., and how these influenced contemporary collecting practices.

The contributors reveal the breadth of Amanda's influential network of friends, colleagues and students: from former undergraduates (Davis and Kamash), to graduate students (Potts, Fowlkes Childs), including her final Ph.D. student (Smith), to those she first knew as an undergraduate student herself (Walker) and those she met at the British School at Rome, whether in her capacity as the Assistant Director or as an authority on marble and sculpture (Coates-Stephens, Bruno, Goalen, Liverani, Purcell, DeLaine, Pakkanen, Campbell, Bartman). Many of these connections strengthened over time through research collaborations operating in Italy and the British Isles and from participating in the fixture that was the London Roman Art Seminar.

Coming through clearly are personal reflections on the extent to which Amanda shaped the contributors' work and enhanced their intellectual lives in rich and varied ways. We see her generosity as a scholar, offering critical interpretations and looking at material to aid the work of others (Bartman). We hear of her sharp mind, making connections that had been opaque to others (Walker). We witness her technical expertise and commitment to be dictated by primary data (Pakkanen and Claridge). And we hear of her virtuosity and tenacity in following where those data led, not sticking with the *status quo* just for the sake of it (Campbell; the papers on the Temple of Apollo). Other contributors, and several who joined the *Tabula honoraria* — archaeologists, art-historians, sculptors or poets, amongst other professions —, have provided warm recollections, recalling how her intimidating knowledge and forthright manner were matched by her kindness, enthusiasm and inspirational guidance.

While this volume could not possibly capture all of Amanda's brilliance and the manifold ways in which she has shaped not only our discipline but also many of us working within it, we hope that it captures some of her infectious excitement for Roman archaeology and that it will be viewed as a fitting tribute to a wise scholar with an enduring influence.