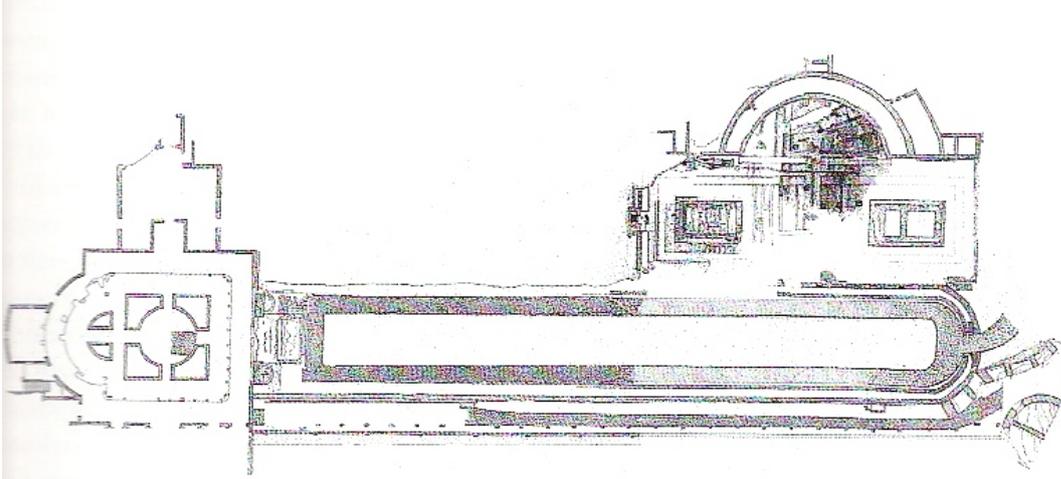


The *ANTINOEION* in *VILLA ADRIANA* – TIVOLI

Short Summary from the *chapters 4 and 7* of the catalog “*Suggestioni egizie a Villa Adriana*”, published by Mondadori Electra S.p.A. Milano, 2006, © Ministero per i Beni e le Attività Culturali, Dipartimento per i Beni Culturali e Paesaggistici, Soprintendenza per i Beni Archeologici del Lazio. Pictures are also from this catalog.



The *Antinoeion* by the double paved way leading to the *Grande Vestibolo*, along the *Cento Camerelle*. The main entrance to the *Temenos*, opened to this double paved road which could have been used for processions.

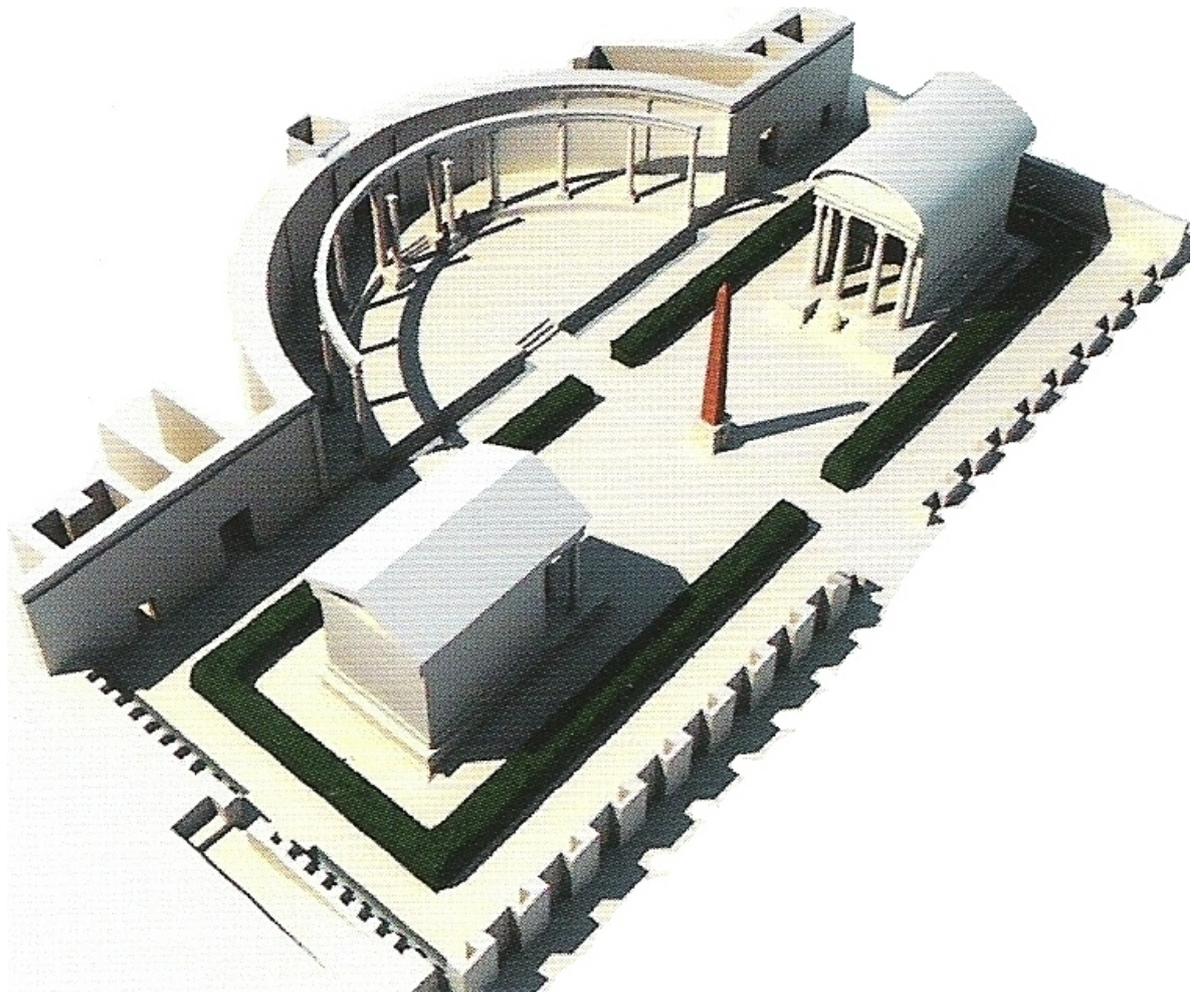


In this pic: the entrance arch remains, the paved double road leading to the staircase of the *Grande Vestibolo*, the *Cento Camerelle*, on the left hand side and to the right: The ruins of the *Antinoeion*, the *Temenos* dedicated to Antinous.



This is how the *Temenos* could have looked like as one entered from the double road. The two, face to face temples, the Barberini Obelisk between them, and at the rear, the two Antinous-*Telamoni*, flanking the entrance to the *Sanctum Sanctorum* of the sanctuary: The tomb where the mummy of Antinous rested.

The two temples are enclosed, except in the front part by a fence of plants and trees. The rest of the floor of the sanctuary was covered by mosaic. The area of the wide exedra is separated from the area where the two temples stand by a water canal interrupted in the central part to give access to the entrance to the tomb. Water, a reminder of the Nile played an important role in Roman complexes dedicated to Isis or Serapes.



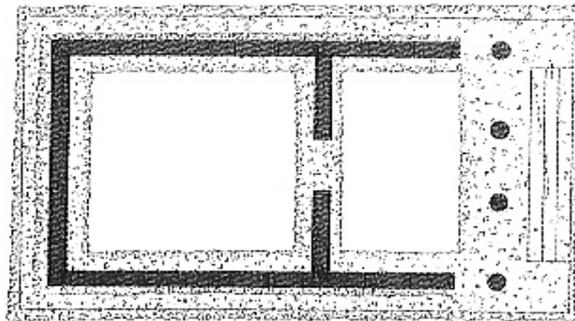
The *Temenos* – Sanctuary

Axonometric view of the *Antinoeion*. On the plinths flanking the entrance to the tomb stand two columns instead of the two Antinous-*Telamoni* because it was first thought they had stood on the sides of the main entrance to the sanctuary facing the paved double road, but no foundations for such elements was found in that area.



The relief found in Ariccia (Museo Nazionale Romano in Palazzo Altemps, Rome), depicting a scene related to the cult of Isis. This fragment shows a *Telamone* with a horizontal pediment resting on its head, as it is assumed was the case of the Antinous-*Telamoni* of the Villa Adriana's Antinoeion.

Antinoeion: Prostil tetrastil temple on podium



The two temples in the Antinoeion were of the type: *Prostil* (with columns only in its front), *tetrastil* (with four columns in front of the *pronaos*, the portico, with a *naos* or *cella* behind it, the main room of the temple). The temples stood on a *podium*, a characteristic of Etruscan and Roman temples and not of Greek ones, with a staircase between the two protruding front parts of the *podium*.

It is not known to whom were this temples dedicated to, maybe to two hypostatized Antinous, or maybe to a divine couple of the Roman-Egyptian Pantheon, e.g.: Osiris and Isis.



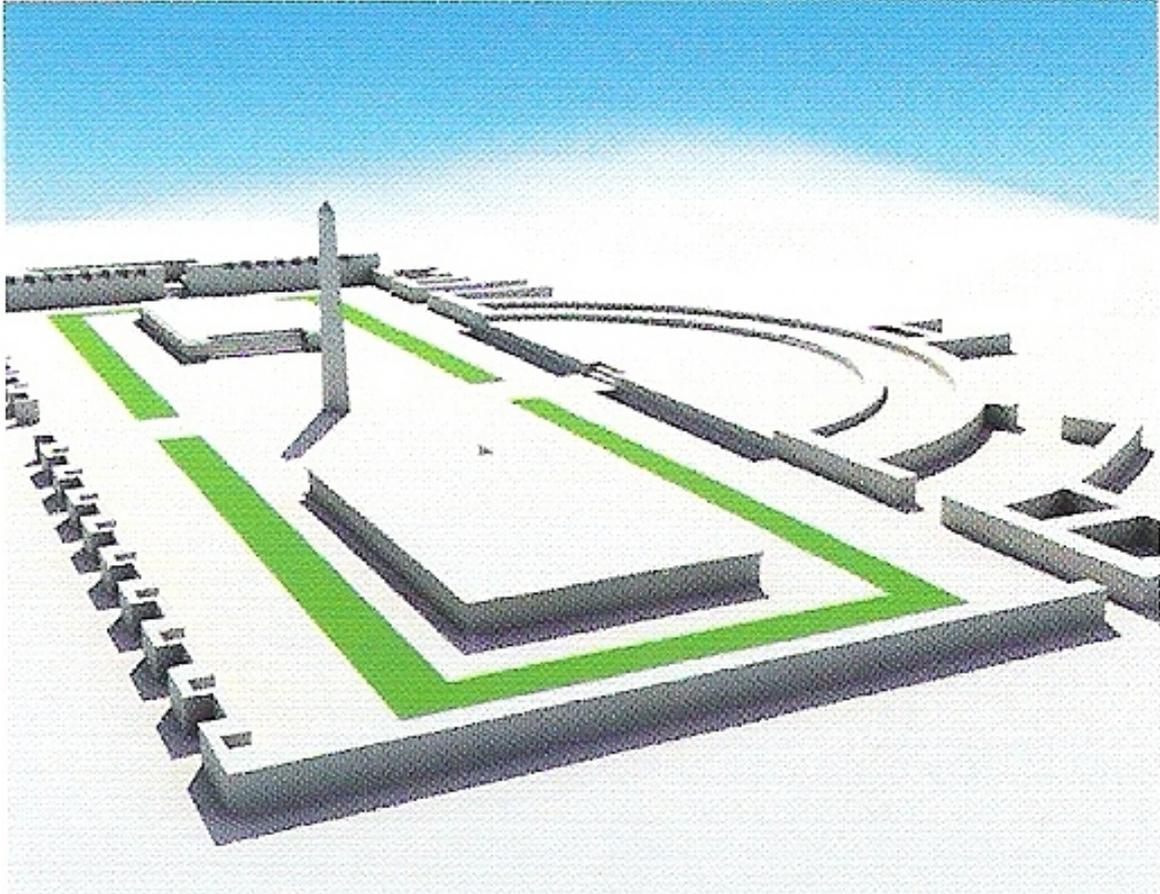
Temple with Curved Pediment

One of the two temples, in ionic style, had a classical triangular pediment, the other one built in an eclectically Roman-Egyptian style could have been crowned by a circular one.

The use of half arch pediments was common in roman temples dedicated to Egyptian divinities, there are many examples of this in coins and mosaics, it was an architectural form belonging to the Alexandrine tradition. The curved pediment and roof symbolised in Egypt the celestial vault

This is an hypothesis, it is also possible that both temples were covered with the classical triangular roofs of Greco-Roman temples.

The co-existence of buildings of Classical and Egyptian style in the Antinoeion is based in the presence, in the sanctuary of Isis in the Roman *Campo Marzio* of two temples belonging to these two different architectural typologies.



The Barberini Obelisk of the Pincio Hill Obelisk Antinoi

In the middle of the sanctuary, between the two temples a concrete basement has been found. It measures 3x3 m. The archaeologist who discovered the *Antinoeion*, suggests that the Barberini obelisk, dedicated to Antinous could have stood on this basement.

The augural side of the obelisk, the one dedicated to emperor Hadrian and to his wife Sabina, was possibly placed facing the entrance, towards the *Cento Camerelle*, the other three faces, dedicated to Osiris Antinous, facing the two temples and the exedra.

One of the sides of the obelisk states: "*Antinous who is buried here inside of the garden owned by the Prince of Rome*". (Translation by J.C. Garnier). This makes plausible the location of the obelisk in the sanctuary of Antinous.

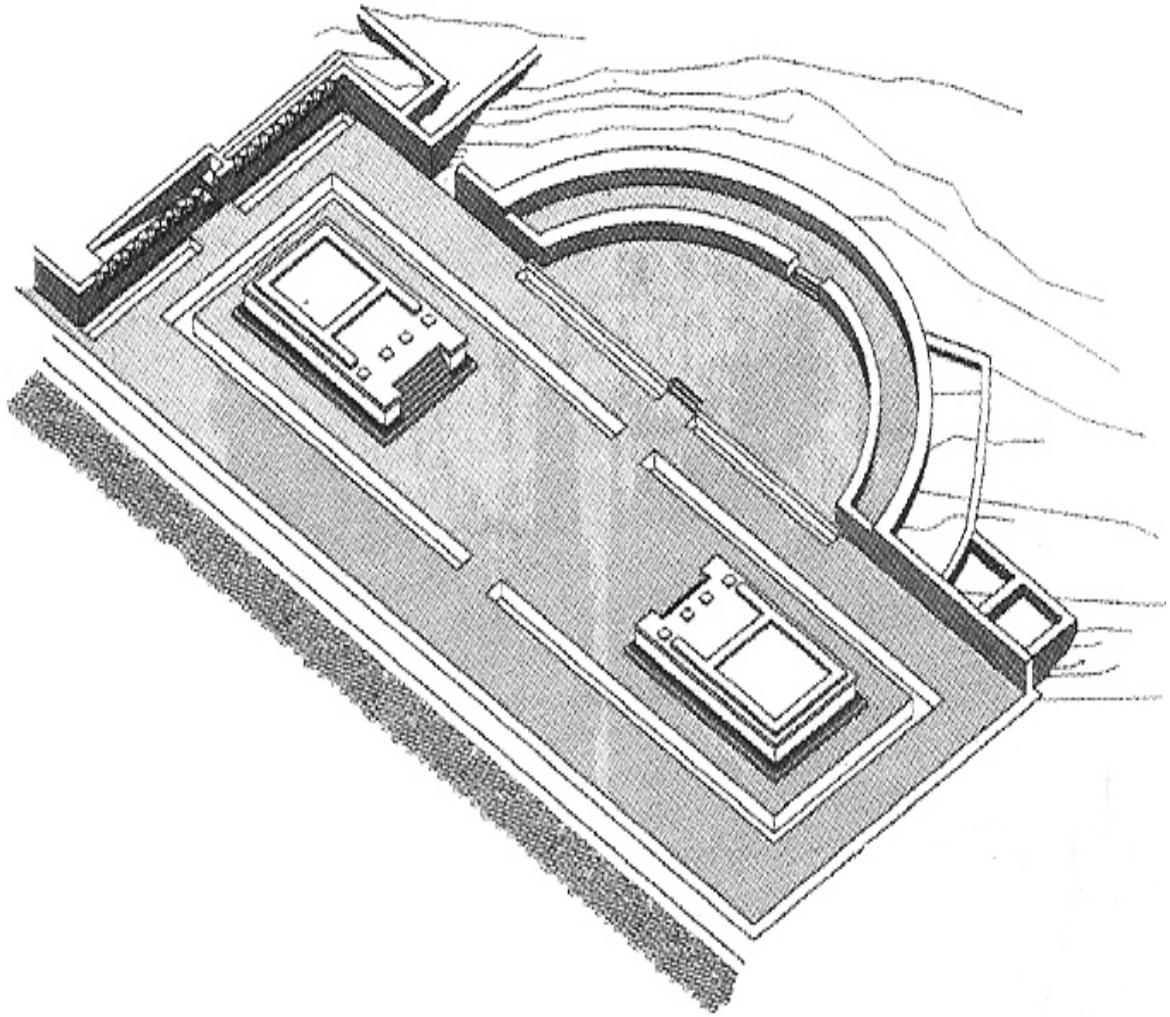


This vase was found in the Villa. It is a *cratera* now exposed in the Capitoline Museums, with a depiction of the obelisk of Antinous. The funerary character of the obelisk is stressed by the pine cone in its top. Egyptians always placed obelisk by pairs, not so the Romans, as here in the Antinoeion.



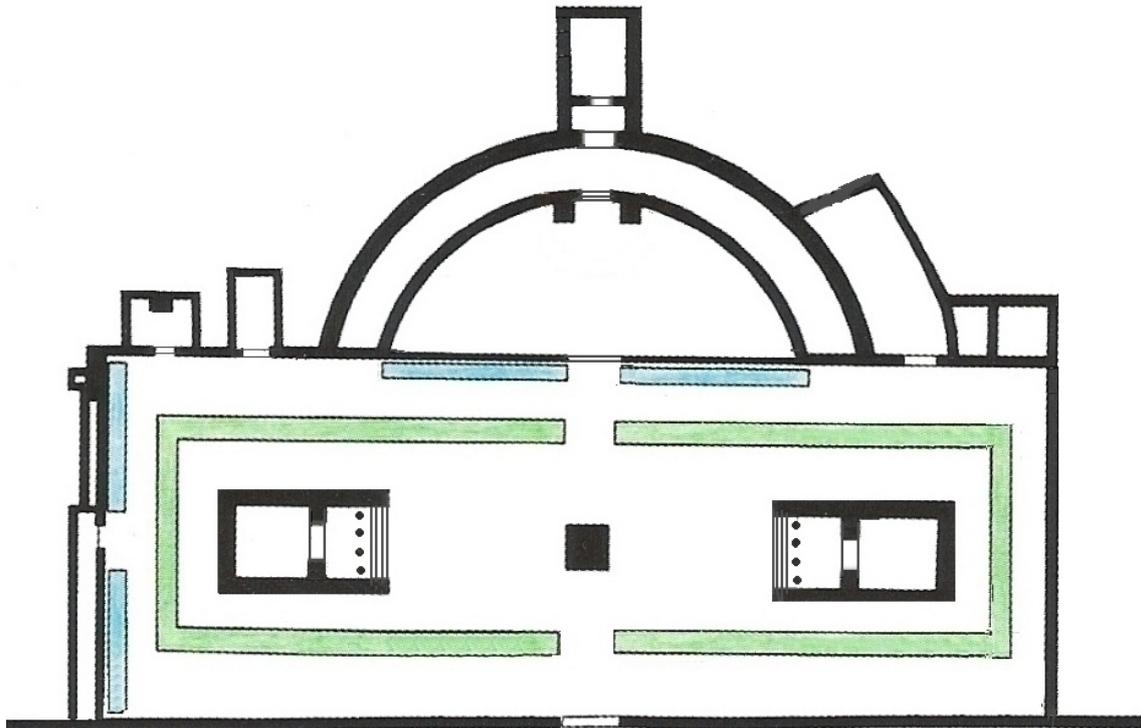
The two *Telamoni*, statues of Antinous as Osiris placed on the two plinths in the middle of the Exedra, in front of the possible location of the tomb of Antinous. The *Telamoni* are now kept in the Vatican Museums, in the *Museo Pio Clementino*. They measure 3,35m from the base to the top of the capitals in form of lotus flowers.

They wear the typical Egyptian skirt, the *shendit* and the headdress, the *nemes*, with the royal *uraeus* on the front, something strange for this was characteristic of the Pharaohs.

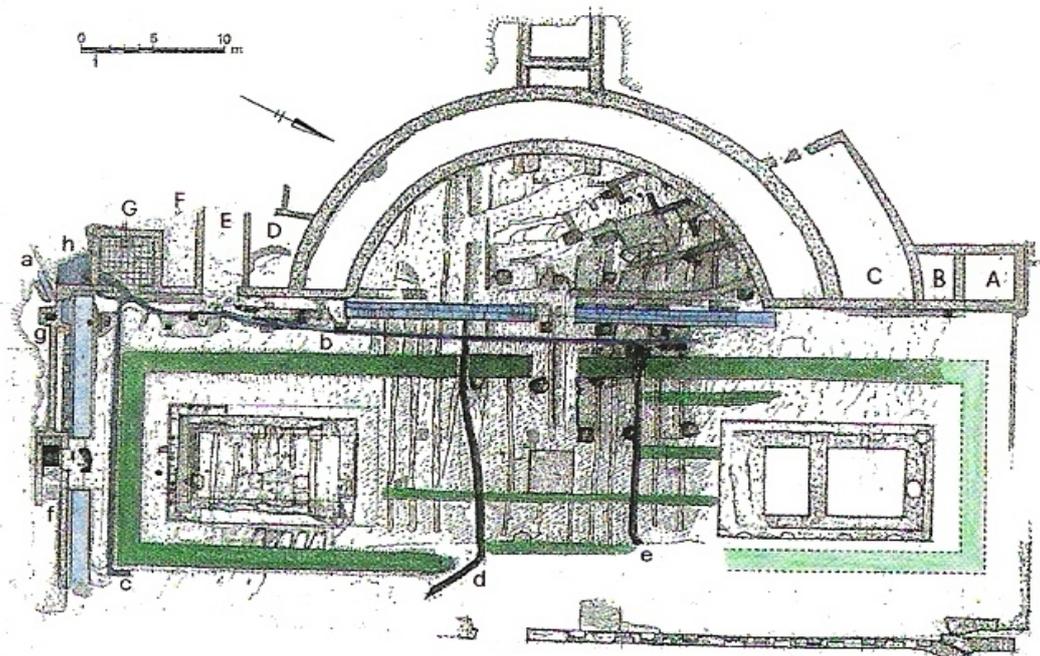


Plants, Trees and Water Canals

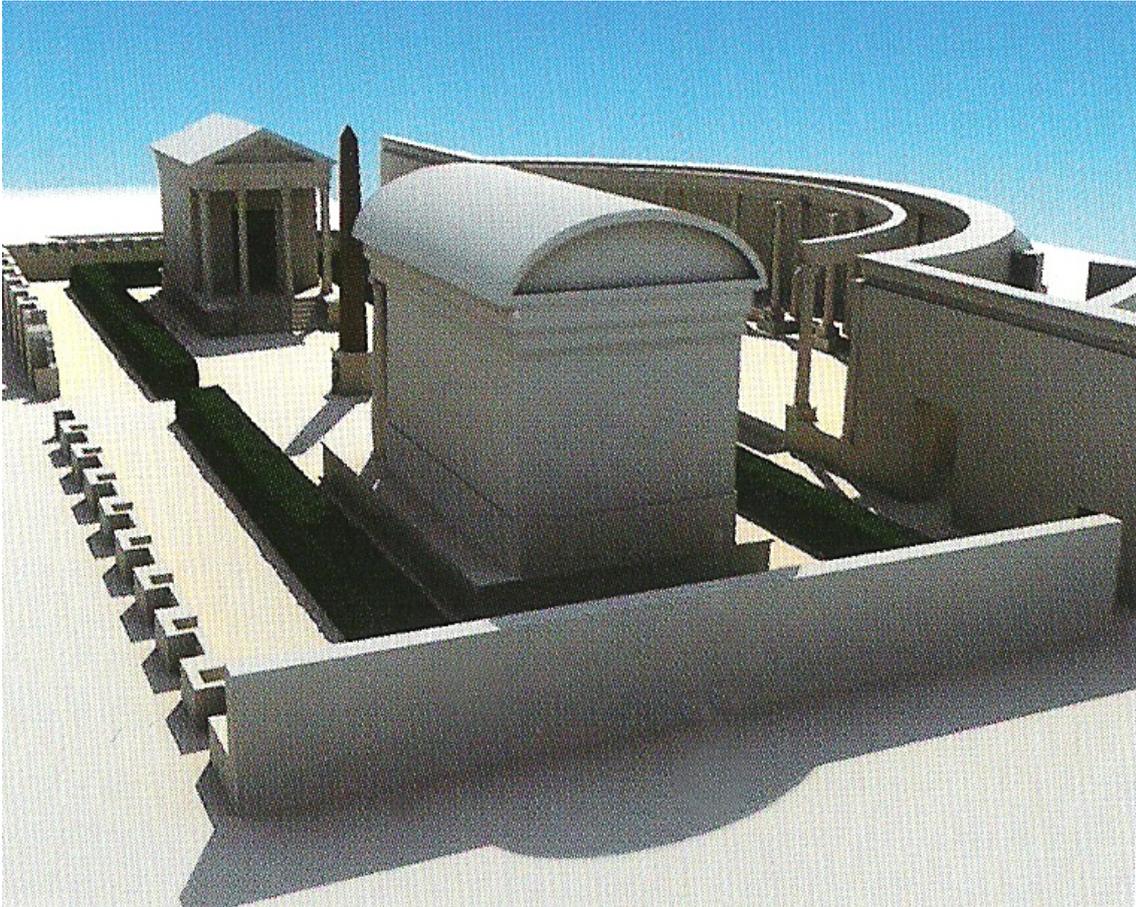
Axonometric view showing the water canals in front of the exedra, and behind the ionic style temple; and the ditches for plants and palm trees around the two temples except for their front part.



The reconstructed plan of the complex with the canals in light blue and the plant ditches in pale green.



A plan of the ruins of the *Temenos*



Axonometric view of the *Antinoeion*.

Nota Bene.:

The reconstructions of the complex has been done by Stefano Pracchia in collaboration with the Società Land s.r.l. and the 3d artist Paolo Belardinelli, a commission of Anna Maria Reggiani who is the *Direttore Generale per i Beni Archeologici del Ministero per I Beni e le Attività Culturali*.
