

ARCHEOLOGIA CLASSICA

NUOVA SERIE

Rivista del Dipartimento di Scienze dell'antichità

Sezione di Archeologia

Fondatore: GIULIO Q. GIGLIOLI

Direzione Scientifica

MARIA CRISTINA BIELLA, ENZO LIPPOLIS, LAURA MICHETTI,
GLORIA OLCESE, DOMENICO PALOMBI, MASSIMILIANO PAPINI,
FRANCESCA ROMANA STASOLLA, STEFANO TORTORELLA

Direttore responsabile: DOMENICO PALOMBI

Redazione:

CLARA DI FAZIO, FRANCA TAGLIETTI

Vol. LXIX - n.s. II, 8
2018

«L'ERMA» di BRETSCHNEIDER - ROMA

Comitato Scientifico

PIERRE GROS, SYBILLE HAYNES, TONIO HÖLSCHER,
METTE MOLTESEN, STÉPHANE VERGER

Il Periodico adotta un sistema di Peer-Review

Archeologia classica : rivista dell'Istituto di archeologia dell'Università di Roma. - Vol. 1 (1949). - Roma : Istituto di archeologia, 1949. - Ill.; 24 cm. - Annuale. - Il complemento del titolo varia. - Dal 1972: Roma: «L'ERMA» di Bretschneider. ISSN 0391-8165 (1989)

CDD 20. 930.l'05

ISBN CARTACEO 978-88-913-1721-6
ISBN DIGITALE 978-88-913-1724-7

ISSN 0391-8165

© COPYRIGHT 2017 - SAPIENZA - UNIVERSITÀ DI ROMA
Aut. del Trib. di Roma n. 104 del 4 aprile 2011

Volume stampato con contributo di Sapienza - Università di Roma

INDICE DEL VOLUME LXIX

ARTICOLI

AIMONE M., Ritrattistica giulio-claudia o costantiniana? A proposito di una problematica testa in porfido	p. 483
ALTERI R., Stucchi inediti da un edificio dell'area centrale del Foro Romano. Aspetti storico-artistici e inquadramento topografico di un possibile monumento traiano	» 379
ANGUISSOLA A., I limiti del marmo. I supporti della scultura antica nella storia della critica	» 579
BATTISTIN F., <i>Forma Urbis</i> marmorea. Nuove considerazioni sui segni impiegati per la rappresentazione degli elevati negli edifici pubblici e privati	» 423
BELLI PASQUA R., Forme della propaganda imperiale nel dodecaneso. Un ritratto di Agrippina minore da Kos	» 333
BIANCHI L., Morte della puerpera, esposizione del defunto e ludi funebri. Temi desueti nelle ultime versioni provinciali	» 267
CIRONE D., DE CRISTOFARO A., Ancora sulla <i>Nova via</i> . Vecchie ipotesi, nuove proposte	» 113
CISNEROS M., ORTIZ E., PAZ J.Á., Green/Red model of dichroic glass. Some considerations based on the cage cup from <i>Termes</i> (Spain).....	» 523
FERRER-MAESTRO J.J., BENEDITO-NUEZ J., MELCHOR-MONSERRAT J.M., A new impression of the roman city of <i>Saguntum</i> (Spain) based on recent findings	» 357
LIPPOLIS E., La mobilità del ceramografo dalla formazione alla produzione. Problemi generali e un caso di studio: il pittore di Dario e il suo ambiente artigianale	» 73
MEDRI M., La fama di Baia e le risorse naturali tipicamente baiane nelle fonti letterarie	» 549
MONTEIX N., Street façade society? Les reseaux sociaux a Pompei au filtre de la propagande politique	» 297
POLOSA A. CON ALMAGNO G., COSTIGLIOLA L., DE SANTIS B., RUSSO F., Aspetti finanziari delle multe sepolcrali in Asia Minore. Un'analisi preliminare: Caria, Licia, Lidia e Pisidia.....	» 453
RIZZO G., Ostia, le anfore e i commerci mediterranei. Un bilancio preliminare.....	» 223
SCARRONE M., Le "pseudo figure rosse" ateniesi su un gruppo di vasi in tecnica di Six	» 37
TORTORELLA S., Terrecotte architettoniche, stucchi, pitture. Affinità reciproche tra generi diversi di arte decorativa	» 197

UGOLINI D., PARDIES C., L'évolution topographique de l'habitat d'Agàthe (AGDE, F) (VI ^e s. av. J.-C. - I ^{er} s. apr. J.-C).....	p. 167
ZUCHTRIEGEL G., Bringing the diver home. Local élites, artisans, and esotericism in late archaic <i>Paestum</i>	» 1

NOTE E DISCUSSIONI

AGAZZANI G., L'iscrizione di Caso Cantovios e l' <i>arx</i> carventana. Una nuova ipotesi interpretativa.....	» 657
BUCOLO R., "Una visita a villa Wolkonsky". Considerazioni sulla collezione di antichità attraverso documentazione letteraria ed iconografica tra XIX e XX secolo.....	» 849
CALVIGIONI S., Le latrine pubbliche nel mondo romano. Alcune osservazioni sulla terminologia e sul caso di Ostia antica.....	» 811
CASCELLA S., Nota sulla produzione della terra sigillata calena alla luce di alcuni frammenti inediti.....	» 719
CORBO A., Iscrizioni inedite dell'agro telesino.....	» 787
CRISÀ A., A new terracotta tessera from the excavations of the university of Milan at Palmyra (Tadmor, Syrian Arab Republic) (2010).....	» 803
DE ROSSI G., Massenzio e Costantino in <i>civitate albanense</i> . Riflessioni attorno alla "donazione costantiniana" nella vita <i>Sylvestri</i> del Liber <i>Pontificalis</i>	» 835
DORIA F., Ennion e la Sardegna. Un gruppo di vetri a rilievo di età primo imperiale da Nora.....	» 733
FONTANA F., Ancora su Apollo in Cisalpina tra iperborei e misticismo orfico-pitagorico.....	» 703
GIANFROTTA P., Sulla tabella <i>immunitatis</i> della vestale massima Flavia Publicia a Porto Torres.....	» 793
INTERDONATO E., La cd. tomba dei <i>Valerii</i> nel parco delle tombe della via Latina. Studio architettonico e iconografico.....	» 749
MICOZZI M., La tomba 137 e le fasi iniziali della necropoli di Monte Abatone, Cerveteri.....	» 613
POLA A., The Adonis painter. A faliscan red-figure painter and his group.....	» 635
SABATINI G., GERMINI F., Un inedito frammento architettonico decorato tardo repubblicano da Gubbio. Ipotesi di attribuzione e nuovi spunti per la topografia della città.....	» 685

RECENSIONI E SEGNALAZIONI

BERTINETTI M. (a cura di), <i>Collezioni urbane dei palazzi storici, Supplementa Italica - Imagines, Supplementi fotografici ai volumi italiani del CIL. Roma (CIL, VI) 5</i> (M.G. GRANINO CECERE).....	» 880
BIANCHINI M., Vitti M., <i> Mercati di Traiano</i> (R. MENEGHINI).....	» 863
CARANDINI A., CARAFA P., D'ALESSIO M.T., FILIPPI D., Santuario di Vesta, pendice del Palatino e Via Sacra (A. Guidi).....	» 898

CICOLANI V., <i>Passeurs des Alpes. La culture de Golasecca: entre Méditerranée et Europe continentale à l'âge du fer</i> (P. PIANA AGOSTINETTI)	p. 902
CINQUE G.E., <i>Le rappresentazioni planimetriche di Villa Adriana tra XVI e XVIII secolo. Ligorio, Contini, Kircher, Gondoin, Piranesi</i> (A. TEN)	» 908
FENTRESS E., GOODSON C., MAIURO M., with ANDREWS M., DUFTON A. (eds), <i>Villa Magna. An Imperial Estate and its Legacies. Excavations 2006-10</i> (F. M. CIFARELLI, F. COLAIACOMO)	» 884
FILIPPI F. (a cura di), <i>Campo Marzio. Nuove Ricerche</i> , Atti del Seminario di Studi sul Campo Marzio, Roma, Museo Nazionale Romano a Palazzo Altemps, 18-19 marzo 2013 (F. DE CAPRARIIS)	» 869
FITTSCHEN K., BERGEMANN J. (hrsg. von), <i>Katalog der Skulpturen der Sammlung Wallmoden</i> (R. BUCOLO)	» 877
LA ROCCA E., GENOVESE G. (a cura di), <i>Nel territorio di Filottete. Ricognizioni archeologiche nella Crotoniatide settentrionale (2010-2012)</i> (R. SPADEA)	» 911
CH. J. SMITH, P.S. LULOF (eds.), <i>The Age of Tarquinius Superbus. Central Italy in the Late 6th Century</i> , Proceedings of the Conference <i>The Age of Tarquinius Superbus, A Paradigm Shift?</i> , Roma, 7-9 November 2013 (I. VAN KAMPEN)	» 922
MANACORDA D., BALISTRERI N., DI COLA V. (a cura di), <i>Vigna Codini e dintorni</i> , Atti della Giornata di Studi–Roma, Istituto di Studi Romani, 10 giugno 2015 (M. BARBANERA)	» 933
 Pubblicazioni ricevute	 » 940

SUMMARY

ArchCl Vol. LXIX - n.s. II, 8
2018

GABRIEL ZUCHTRIEGEL

BRINGING THE DIVER HOME LOCAL ELITES, ARTISANS, AND ESOTERICISM IN LATE ARCHAIC PAESTUM

Sin dalla sua scoperta entro una piccola necropoli rurale localizzata a 1,5 km dall'antica Paestum, la Tomba del Tuffatore è stata letta e interpretata nel contesto e negli ambiti dell'arte e della cultura "greca" o "etrusca". Questo contributo, invece, presenta nuovi dati che consentirebbero di inquadrare la Tomba del Tuffatore nel filone delle tradizioni artistiche e dei costumi locali. Lo studio di altre tombe affrescate, seppure prive di scene figurate, databili tra il tardo VI e il V secolo a.C., suggerirebbe anche per la Tomba del Tuffatore la possibilità di una rilettura e di una migliore comprensione sullo sfondo della cultura locale della Paestum tardo-archaica e classica. Al tempo stesso, nella tomba trovano senza dubbio riflesso i trend religiosi, filosofici, artistici e rituali che si verificano su una più vasta scala di orizzonte mediterraneo. Al fine di descrivere la relazione tra i fattori mediterranei e quelli locali, il contributo s'ispira al concetto di 'glocalizzazione' sviluppato in ambito economico, ma che di recente trova applicazione anche negli studi storici e archeologici.

MARTA SCARRONE

LE "PSEUDO FIGURE ROSSE" ATENIESI SU UN GRUPPO DI VASI IN TECNICA DI SIX

This article studies a group of around twenty vases – stamnoi, stamnoi without handles, and small amphorai – painted in a special variant of the Six-technique, the pseudo red-figure technique, the origin of which (Attic or Etruscan) is still under discussion. On the evidence of analysis of clay, slip and especially the style of these vases, I argue that they are Greek, and can be ascribed to great Athenian painters like the Acheloos Painter, the Leagros Group, the Antimenes Painter, the Anokides Painter, and Epiktetos. Hence, rather than being a solely Etruscan phenomenon, the pseudo red-figure technique turns out to have also been a significant, even if brief, experimental expression of the Athenian Kerameikos workshops at the end of the 6th century B.C., located within a dynamic phase of transition from the old black-figure to the new red-figure technique.

ENZO LIPPOLIS

LA MOBILITÀ DEL CERAMOGRAFO
DALLA FORMAZIONE ALLA PRODUZIONE.
PROBLEMI GENERALI E UN CASO DI STUDIO:
IL PITTORE DI DARIO E IL SUO AMBIENTE ARTIGIANALE

This research, focused mainly on figural Late-Apulian pottery and the Dario Painter, addresses the general question of the artisanal organization and reconstruction of the production processes. Also discussed are the aspects concerning the training and mobility of artisans and the management of their workshops, as well as the methodologies used to identify them, to define their reciprocal relations and to establish the vase chronology for the period concerned. In this framework, specific attention is paid to the link existing between ceramographers and painters, vase-painting and wall-painting (and mosaics, too), and to the cultural exchanges between Greece and Taranto from the 4th c. B.C., given their influence over architecture, sculpture and pottery as well as their capacity to put iconographic motifs and subjects into circulation. Finally, the progressive decrease of Italiot pottery is contextualized within the disappearance of the Italiot federative system and the southern aristocracies' progressive adherence to socio-political and iconographic models adopted by Rome, which finally acted as the new protagonist of Hellenistic Italy.

DORA CIRONE, ALESSIO DE CRISTOFARO

ANCORA SULLA NOVA VIA
VECCHIE IPOTESI, NUOVE PROPOSTE

The route of the Via Nova has long been debated by scholars of Roman topography, indeed since the late 1800s. Following the excavations on the northern slopes of the Palatine, Lanciani first proposed identification of the ancient road with the path that winds halfway up the hill. To date, the various hypotheses proposed suggest the road may have followed three possible routes, located on three altimetric sections of the hill. The documentary revelations emerging from Carandini's excavations and especially the recent findings along the north-western slopes of the Palatine by the Post Aedem Castoris project have prompted re-examination of this intricate issue, starting with in-depth examination of the literary sources and close analysis of the proposals advanced so far. With regard to the latter, particular attention is paid to investigation of that body of archaeological evidence that has been attributed to monuments closely linked to the Via Nova, relevant to the formative urban fabric of the ancient city: monuments such as the pomerium, the Romulean walls and their gates, the temple of Jupiter Stator, the shrine to Aio Locuzio, etc. In the light of a re-reading of the available data, we propose a solution to the problem of the Via Nova route, with a route alternative to those that have so far been proposed.

DANIELA UGOLINI, CÉLINE PARDIES

L'ÉVOLUTION TOPOGRAPHIQUE DE L'HABITAT D'AGÂTHE (AGDE, F)
(VI^e S. AV. J.-C. - I^{er} S. APR. J.-C.)

Following upon several essays on the topography of the Greek Agde since its discovery up to the current one (1938), we propose another topography, for the first time based on the archaeological evidence, with the aim of closer definition of a city evolving over the centuries. Not all the fifty-six observation points concern the Greek phase and yield documentation of uneven reliability, but about thirty of them are exploitable to some degree or another. Despite this handicap and an urban organization remaining largely unknown, three major successive states are highlighted, corresponding to as many phases between the 6th century BC. and the 1st century AD, now quite well defined.

STEFANO TORTORELLA

TERRECOTTE ARCHITETTONICHE, STUCCHI, PITTURE
AFFINITÀ RECIPROCHE TRA GENERI DIVERSI DI ARTE DECORATIVA

This paper addresses wall veneers in dwellings from a wide-ranging perspective, by means of a thorough analysis of the relations between terracotta plaques (from the earliest examples to the later Campana plaques) and plaster and stucco decoration. Starting from very few examples from Eretria, the paper investigates the evidence of wall revetments in the 300-year time span between the later 3rd century BC and the 1st century AD. The main purpose is to point out similarities between the aforementioned revetment techniques, with particular regard to iconography and functions.

GIORGIO RIZZO

OSTIA, LE ANFORE E I COMMERCII MEDITERRANEI
UN BILANCIO PRELIMINARE

This study brings together the documentation on the amphorae found during the excavations at the Terme del Nuotatore di Ostia and in other sites of the ancient city in order to draw up an overall balance of the trade in food transported in amphorae between the late Republican Age and the 5th century AD. Communications between Ostia, Portus and Rome are also examined: the capital of the empire was the arrival point of an incredible quantity of goods that went through its ports bound for Rome, and the study analyzes the documentation on the amphorae found in Ostia also in relation to the data currently available for Portus and Rome. The lack of documentation available for the late Republican and Augustan period and the 5th century AD is pointed out, followed by illustration of the diachronic development of the trade mainly in wine, oil, salsamenta and fish sauces consumed by the inhabitants of Ostia. Here the evidence lies in the amphorae found in several contexts from Terme del Nuotatore, the House of the Porch, La Longarina 1 and 2, Binario Morto, the Insula of the Ierodule and from the excavations by the Deutsches Archäologisches Institut and the American Academy in Rome in various areas of the ancient city of Ostia. At the end of the analysis indication is provided of possible additions to and development of researches on the trade with Ostia in the period examined on the basis of some case studies drawn from other categories of the instrumentum domesticum.

LUCA BIANCHI

MORTE DELLA PUERPERA, ESPOSIZIONE DEL DEFUNTO
E LUDI FUNEBRI. TEMI DESUETI NELLE ULTIME
VERSIONI PROVINCIALI

The article deals with the unusual, often misinterpreted iconography of some funerary reliefs from the Balkan-Danubian area. Depiction of the death of a mother during or after childbirth, a somewhat uncommon scene of Attic descent, is revived with a Trajanic stela from Tomis in an eclectic version: the emotional restraint is in keeping with the 5th-century gravestones, but the domestic setting, the whole family assembled around the dying woman, and gestures which call for the beholder's engagement in the drama are unprecedented features, stemming from a Roman view of the funerary monument. From either the Western Pontic cities or Asia Minor, the image of a woman who died in labour reached Sarmizegetusa, where it made its last appearance, more akin to 5-4th century prototypes, in a relief of late Antonine age. A Dacian aedicula wall discovered in a rural settlement near Sângătîn (Sibiu), although a somewhat crude work, displays an impressive self-celebration of the deceased, showing a cavalryman as Thracian hero/Sol in the upper field and lavish funeral ceremonies for a woman, possibly his wife, depicted below and on the rear: a conclamatio with musical accompaniment, a banquet, a wrestling match. The pattern of the conclamatio is basically the same as in the relief from the Haterii's tomb, but while recurring at Rome, the scene has no parallels in the neighbouring provinces, as in the case of the athletic games in honour of the dead, unexpected at so late a date.

Finally, the so-called ornatrix of Potaissa, a toilette scene also explained as the dressing of a deceased lady, is again discussed.

NICOLAS MONTEIX

STREET FAÇADE SOCIETY?
LES RESEAUX SOCIAUX A POMPEI AU FILTRE
DE LA PROPAGANDE POLITIQUE

Could Pompeian electoral inscriptions (programmata) afford a glimpse into social relations? The present article proposes a positive answer to this question by interpreting the ties between the candidates and their supporters (rogatores) and between the candidates themselves, revealing their alliances. After a critical reappraisal of the historiographical debate, focusing mainly on the latest major works written between the end of the 1980s and the beginning of the 2000s, the programmata are interpreted as propaganda texts aiming to make the public believe the written message and vote accordingly. Based on re-interpretation of electoral inscriptions and on their mapping, a case-study focusing on A. Trebius Valens' political career is presented: with this micro-historical example it is possible to enhance and complete pre-existing models.

ROBERTA BELLI PASQUA

FORME DELLA PROPAGANDA IMPERIALE NEL DODECANESO UN RITRATTO DI AGRIPPINA MINORE DA KOS

The article analyses a fragmentary female sculptural head, characterised by its colossal proportions, found by Herzog during his researches in the island and subsequently published by Laurenzi. The identification with Agrippina Minor, proposed as one of the possible hypotheses by the two scholars, is confirmed by examination of the features of the still preserved face and the hairstyle. The princess's relations with the island are investigated on the basis of comparison with the epigraphic documentation, which attests to the worship of the Empress, both alone and with her husband Claudius, with the epithets Demeter and Carpophora and Sebastà Rhea, renowned deities of the local pantheon. The fact that it was found next to the theatre suggests that the sculpture probably belonged to it. In any case, this hypothesis can be confirmed only after archaeological excavation and study of the monumental complex, only partially brought to light.

JUAN JOSÉ FERRER-MAESTRO, JOSEP BENEDITO-NUEZ,
JOSÉ MANUEL MELCHOR-MONSERRAT

A NEW IMPRESSION OF THE ROMAN CITY OF SAGUNTUM (SPAIN) BASED ON RECENT FINDINGS

Anche se la parte superiore della città è tradizionalmente conosciuta come il settore archeologico, recenti scavi nella parte inferiore hanno portato al recupero di ulteriori resti monumentali accanto al fiume, compresi alcuni di eccezionale grandiosità che verosimilmente appartenevano ad un foro, un teatro ed un circo. Tra i nuovi reperti ci sono inoltre strade, opere ingegneristiche, templi, case e mausolei, i quali, insieme con pezzi di sculture ed iscrizioni, forniscono nuove informazioni sullo sviluppo della città.

ROBERTA ALTERI

STUCCHI INEDITI DA UN EDIFICIO DELL'AREA CENTRALE DEL FORO ROMANO ASPETTI STORICO-ARTISTICI E INQUADRAMENTO TOPOGRAFICO DI UN POSSIBILE MONUMENTO TRAIANEO

Starting from study of some stuccoes laid out on bipedal bricks, found above the foundations of a building in the central area of the Roman Forum, the research proposes an historical-artistic analysis of the decoration of the vault to which the fragments belonged and suggests a reconstruction of the ornamental scheme, which recalls patterns in Fourth Style ceilings. Although the iconography and style might suggest a dating in the Neronian-Flavian period, the technique of using intradosal brick mantles in the vaults points rather to a chronology between the second half of the 1st and the beginning of the 2nd century AD. The scant remains of the structure which the stuccoes come from, originally a monument with opus sectile floor and parietal crustae, are insufficient evidence to determine its function. The location of the building seems incompatible with the Equus Domitiani, which suggests that it could date back to Trajan's reign.

FABIANA BATTISTIN

*FORMA URBIS MARMOREA*NUOVE CONSIDERAZIONI SUI SEGNI IMPIEGATI PER LA
RAPPRESENTAZIONE DEGLI ELEVATI NEGLI EDIFICI PUBBLICI E PRIVATI

One of the most controversial issues involved in interpretation of the marble fragments of the Severan Forma Urbis Romae is a matter of deciphering the signs used to indicate the height of buildings (parallel incised lines and V-shaped symbols). In the past, various contributions had already focused on this topic, and the majority of scholars agree that both signs indicate the presence of stairs. However, no uniform interpretation of these symbols has yet been reached, nor has complete quantification of these symbols been carried out on the Forma Urbis Romae. This paper presents a quantitative tabulation of these symbols, dedicating particular attention to the context of their use in public and private buildings. It proposes new interpretations for the possible meaning of the V-shaped symbol, and new hypotheses regarding the discrepancy between the height symbols in the Forma Urbis Romae and the evidence from ancient literary sources.

ANNALISA POLOSA

con G. Almagno, L. Costigliola, B. De Santis, F. Russo

ASPETTI FINANZIARI DELLE MULTE SEPOLCRALI IN ASIA MINORE
UN'ANALISI PRELIMINARE: CARIA, LICIA, LIDIA E PISIDIA

Funerary fines in inscriptions from Asia Minor are analyzed, with the aim of understanding phenomena like monetary integration under the Roman system and the survival of local systems of reckoning and local and regional issues, between the 1st and 3rd century AD.

MARCO AIMONE

RITRATTISTICA GIULIO-CLAUDIA O COSTANTINIANA?
A PROPOSITO DI UNA PROBLEMATICA TESTA IN PORFIDO

*A porphyry head which appeared on the British antique market in 2011 shows unmistakable traits of Julian-Claudian portraiture: identification as Germanicus appears to be the most plausible. The fracture on the lower part of the neck and, above all, the reworking of a large area of the rear part suggests that, originally, this sculpture had been inserted into a larger monument. On the basis of comparison with three other porphyry portraits – of Nerva, Trajan and Constantine II (now housed in the Louvre Museum and in the Vatican Museums) – we can conclude that this head was also originally mounted on a bust, and joined to a column of the same material. The four sculptures share the dimensions, quality of porphyry and, especially, the main stylistic features characterising the portraiture of the Constantinian age, which suggests attributing all the sculptures to the first decades of the 4th century. All four portraits could – one may speculate – have come from a single monument in Rome, dismantled in the early Middle Ages. This would have been erected to celebrate Constantine as the legitimate successor of the *optimi principes* of the Roman past, with a gallery of imperial portraits that was to be completed with images of Constantine himself and his sons.*

MIGUEL CISNEROS, ESPERANZA ORTIZ, JUAN Á. PAZ

GREEN/RED MODEL OF DICHROIC GLASS: SOME CONSIDERATIONS
BASED ON THE CAGE CUP FROM *TERMES* (SPAIN)

El vas diatretum de Termes es un unicum en Hispania. Un original en el que confluyen: tipo de vidrio (dicroico), decoración de red calada («cage cup») con el máximo desarrollo, conformado tallado/pulido desde un blanco de paredes gruesas y forma de sítula de considerable tamaño. Pertenecce al conjunto de vidrios bícromos, en una visión alterna, no simultánea, de los colores y al grupo de recipientes semejantes a los realizados en otras materias primas más caras, caso de los metales, las piedras duras y las preciosas. Aquí se revisa el recipiente conservado en el Museo Arqueológico Nacional de España y se efectúan valoraciones cronológicas, geográficas, culturales, histórico arqueológicas y funcionales vinculadas con el tratamiento de la luz, como lámpara; destacando su lectura en relación con el mundo militar y una hipótesis sobre quién detentó la propiedad de este diatretum.

MAURA MEDRI

LA FAMA DI BAIA E LE RISORSE NATURALI
TIPICAMENTE BAIANE NELLE FONTI LETTERARIE

In Roman times, Baia was the most famous spa resort. But in spite of the abundance of ancient written sources and the considerable amount of archaeological remains, the main feature about nature of the site is still unclear. In this study, analysis of the written sources in a chronological order afford the opportunity to ascertain how the fame of Baiae grew and changed over time. Of the written sources, particular attention is paid to those that offer information about the two natural resources of Baiae: the hot air and vapour emerging from underground, and the aquae, or thermal mineral water. Exploitation of the former, less known, is clearly evidenced by a small bath, the so-called Piccole Terme, located in the South side of the Archaeological Park. In this building the natural heating system, typical of the Baia style, is still visible, as described by Vitruvius, Celsus, Seneca, Pliny the Older, and Dio Cassius.

ANNA ANGUSSOLA

I LIMITI DEL MARMO
I SUPPORTI DELLA SCULTURA ANTICA NELLA STORIA DELLA CRITICA

Supports are a crucial yet neglected feature of Roman marble sculpture. A support is a mass of stone left in place to reinforce a point of potential weakness in a statue. Scholars have wavered between two explanations to account for the function of supports. On the one hand, supports enabled Roman workshops to transform lighter (Greek) bronze prototypes into heavier marble replicas. On the other hand, they secured appendages for transport; therefore, they testify to the importation of sculptures. The concurrence of opinion on the need for supports for the mechanics of production and trade tends to overshadow the aesthetic aspects. On the basis of research in

the historical literature, I argue that the questions regarding the supports should be examined within a broader context, taking into consideration the Roman stone sculpture technologies and viewing practices.

MARINA MICOZZI

LA TOMBA 137 E LE FASI INIZIALI DELLA NECROPOLI DI MONTE ABATONE, CERVETERI

The aim of this contribution is to illustrate the grave goods of Tomb 137 recovered in the necropolis of Monte Abatone (Cerveteri). In fact, the tomb presents a rich female burial which, to our present knowledge, represents a pretty unique example within the context of this necropolis, and possibly dates back to the Villanovian period. Investigation on the Monte Abatone necropolis began in the middle of the last century, conducted by the Fondazione Lerici from Milan. The archaeological excavations brought to light 641 tombs, mostly chambers, dating from the Early Orientalizing and the Roman period. On the evidence of the grave goods of tomb 137 we can backdate the continuous funerary use of the Monte Abatone plateau to an estimated dating in the third quarter of the eighth century B.C. At the same time, the presence of imported objects also broadens the picture of external relations characterizing the proto-urban settlement of Cerveteri in that period.

ANGELA POLA

THE ADONIS PAINTER: A FALISCAN RED-FIGURE PAINTER AND HIS GROUP

La prima fase della produzione falisca a figure rosse si data a partire dagli inizi del IV secolo a.C. con la migrazione di artigiani attici e termina, verosimilmente, attorno dalla metà del secolo con un innegabile scadimento qualitativo, una riduzione delle forme utilizzate e una semplificazione del repertorio iconografico.

Nel lavoro qui presentato, attraverso una serie di nuove attribuzioni, si individua la personalità artistica di un nuovo pittore la cui opera non ha trovato finora una chiara definizione, pur essendo autore di alcuni tra i migliori prodotti della prima fase della produzione. Identificandone il gruppo di lavoro, nel quale operano il P. di Civita Castellana 1607 e il P. di Würzburg 818 e che si può riferire allo stesso ambiente dei ben più conosciuti P. del Diespater e P. dell'Aurora, si delinea così con maggiore chiarezza uno dei periodi più floridi di questa importante produzione di vasi figurati.

GINO AGAZZANI

L'ISCRIZIONE DI CASO CANTOVIOS E L'ARX CARVENTANA UNA NUOVA IPOTESI INTERPRETATIVA

In this paper I advance a new interpretation of the Caso Cantovios inscription, linking it to Livy's account of the Arx Caruentana and the plunder of a fortress near lake Fucino – events dating back to 410-408 B.C., during the Roman wars against the Aequi and Volsci. I also argue that the supposed word actia is not to be associated with the name of goddess Angitia.

GABRIELLA SABATINI, FRANCESCA GERMINI

UN INEDITO FRAMMENTO ARCHITETTONICO DECORATO
TARDO REPUBBLICANO DA GUBBIO
IPOTESI DI ATTRIBUZIONE E NUOVI SPUNTI PER LA TOPOGRAFIA
DELLA CITTÀ

In June 2017 in via Perugina, adjacent to an area which has been identified as the forum of the city of Gubbio, a fragment of architectural terracotta (decorated with sea monsters drifting on sea waves) was found in a secondary deposit. The terracotta can, in terms of both iconography and form, be considered unique. On the evidence of the subject and stylistic analysis, and taking into account the dynamics of the transmission of Etruscan models in the Umbrian area, it is possible to suggest a chronological framework for the terracotta between the end of the 3rd century BC and the first half of the 2nd century BC. Given its unique nature, it has so far proved impossible to determine the function of this piece, but it may well have belonged to a monumental complex of a certain importance, with a function involving water, linked for example to a room in a bath complex or a monumental fountain. The terracotta of via Perugina introduces a new and important element to discussion of the city of 2nd-century BC Gubbio, the organization of which appears both powerful and complex, as well as extending far across the plain of the Camignano valley and, albeit with less evidence, in the area of the medieval city.

FEDERICA FONTANA

ANCORA SU APOLLO IN CISPINA
TRA IPERBOREI E MISTICISMO ORFICO-PITAGORICO

Prompted by an article by Rita Compatangelo-Soussignan (in MEFRA 2012), this paper seeks to shed new light on the cult of Apollo in Cisalpine Gaul. The prime focus is on the extent and specificity of the cult in Northern Italy, for which a summary of evidence will be offered, covering Ariminum, Cremona, Mutina, Parma, Luni and Aquileia, while devoting special attention to the temple at Monastero, with the group of clay sculptures from the pediment, which are the work of an urban workshop. Whereas in other contexts it seems beyond doubt that Pythagorean wisdom, the myth of the Hyperboreans and the oracular cult of Apollo were closely interrelated, this link does not appear to be at the basis of the cult of the god in Cisalpine Gaul: here, instead, it emerged from a pragmatic ruling class who, in their pursuit of political and religious legitimation for their expansion towards the North of the peninsula, were able to draw on a system of reference which had to a certain degree already been 'tested' in the East and which had emerged 'victorious' against the Aetolian and Syrian 'barbarians'.

SERGIO CASCELLA

NOTA SULLA PRODUZIONE DELLA TERRA SIGILLATA CALENA
ALLA LUCE DI ALCUNI FRAMMENTI INEDITI

Starting from general considerations on fine red gloss pottery of the Augustan age produced in Cales, this paper examines two unpublished stamps and three fragments of Terra Sigillata decorated

in relief, probably produced in this ancient city of Campania. As far as the decorated production is concerned, we have a chalice fragment and two exceptional fragments of moulds, unfortunately very small. However, the match between the shape of the ovules visible on one of the two mould fragments and those on the decorated fragment suffice to confirm the local origin of this find, which certainly enriches our knowledge of the figurative patterns adopted by these potters, undoubtedly influenced by the decorative repertoire of those of Arezzo, especially that of M. Perennius.

FEDERICA DORIA

ENNION E LA SARDEGNA UN GRUPPO DI VETRI A RILIEVO DI ETÀ PRIMO IMPERIALE DA NORA

During excavation in the former military area of Nora in the summer of 2014, the Alfa area yielded a fair amount of glass material, diversified by form, typology and chronology. In particular, UUSS 1034 and 1045 yielded five remarkable glass fragments attributable to the production of Ennion's workshop. Despite their small proportions they offer evidence of particular importance from the technical point of view, and also in relation to the questions arising over the diffusion of glass finds of this type in the Mediterranean area.

ELISABETTA INTERDONATO

LA CD. TOMBA DEI VALERII NEL PARCO DELLE TOMBE DELLA VIA LATINA STUDIO ARCHITETTONICO E ICONOGRAFICO

La tombe des «Valerii» dans le Parco Archeologico de la via Latina, découverte en 1858 par Lorenzo Fortunati, constitue un exemple très nuancé d'architecture et décoration funéraire d'époque médio-impériale. Il s'agit d'un tombeau monumental, qui combine une cella de la typologie «à temple» et une chambre souterraine richement décorée en stucs blancs. Ceux-ci présentent des sujets dyonisiques ou liés au cortège marin. Malgré l'absence d'éléments déterminants pour affirmer que le propriétaire de la tombe ait été initié aux mystères dyonisiques ou orphiques, il est indéniable que la décoration contient de nombreuses références aux croyances salvifiques très diffusées pendant la deuxième moitié du II^{ème} siècle ap.J.-C., période de construction de la tombe, comme on peut l'affirmer sur la base de données épigraphiques. L'analyse de ceux dernières et du contexte historique a permis de fixer la datation de la tombe à l'époque antonine et de proposer son attribution aux Servilii Silanii (au lieu des Valerii comme le voulait l'attribution traditionnelle), qui étaient les propriétaires, à l'époque antonine, d'une villa bâtie dans la même zone. En outre, la présence d'un vaste complexe de structures entourant le sépulcre (découvert entre 1998 et 2000 et encore inédit), caractérisé par un système d'approvisionnement en eau et par la présence de nombreuses pièces qui donnent sur la via Latina, ouvre des pistes de recherche ultérieures.

Antonio Corbo

ISCRIZIONI INEDITE DELL'AGRO TELESINO

This article deals with two funerary epigraphs found after the fall in the level of the river Calore, near the remains of an ancient Roman bridge. The epigraphs are above an ara and a cupa, the latter being outstanding for its singular form, probably set along one of the two sides of a secondary branch of the via Latina way in ancient times. Perfectly preserved, today they are in the abbey of Sant'Anastasia a Ponte.

PIERO GIANFROTTA

SULLA TABELLA IMMUNITATIS DELLA VESTALE MASSIMA FLAVIA PUBLICIA A PORTO TORRES

The tabella immunitatis recently discovered in the harbour of Porto Torres, in Sardinia, belonged to a boat. On the tabella distinctive elements (such as type of vessel, insignia, name of captain) are recorded. The boat was assigned for the service of the Vestal Maxima Flavia Publicia (247-257 a.C.), to transport grain cargoes and supplies independently of the annonary administration. Reference to Flavia Publicia is also to be seen in two other tabellae immunitatis concerning carts, respectively in the Vatican Museum and in the Metropolitan Museum

ANTONINO CRISÀ

A NEW TERRACOTTA *TESSERA* FROM THE EXCAVATIONS OF THE UNIVERSITY OF MILAN AT PALMYRA (TADMOR, SYRIAN ARAB REPUBLIC) (2010)

Questo breve contributo si prefigge lo scopo di presentare una nuova tessera (o gettone), rinvenuta a Palmira nel 2010, durante gli scavi archeologici della missione italo-siriana (Università degli Studi di Milano e Direzione Generale delle Antichità e dei Musei di Damasco). Gli scavi si sono svolti tra il 2008 e il 2010 nel quartiere sud-occidentale della città antica e hanno interessato una porzione del cosiddetto "edificio a Peristilio". La tessera qui presentata, seppur già nota per tipologia e iconografia, riveste una certa importanza, considerato il contesto di scavo, e offre nuovi dati sulla produzione e sull'utilizzo di questi particolari oggetti, circolanti a Palmira per lo più nella prima età imperiale.

SILVIA CALVIGIONI

LATRINE PUBBLICHE NEL MONDO ROMANO ALCUNE OSSERVAZIONI SULLA TERMINOLOGIA E SUL CASO DI OSTIA ANTICA

Studies on ancient public latrines have only been carried out in recent years. Nevertheless, these

structures are a major source of information for reconstruction of sanitary conditions in ancient Roman cities, also casting light on the efforts made by the State to improve the well-being of urban communities. The main aim of this paper is to identify features and topographical localization of these infrastructures within the Roman colony of Ostia. Thanks to the analysis of ancient literary sources, it has also been possible to clarify the Latin terminology used to identify and describe this kind of sanitation system.

GIANFRANCO DE ROSSI

MASSENZIO E COSTANTINO IN CIVITATE ALBANENSE
RIFLESSIONI ATTORNO ALLA “DONAZIONE COSTANTINIANA”
NELLA VITA SYLVESTRI DEL LIBER PONTIFICALIS

A historiographical current and new archaeological research have given rise to new approaches to the figure of Maxentius and his government in Rome, while at the same time seeking to sharpen the focus on the Constantinian project of damnatio of the defeated “usurper”. One of the main historical sources for an understanding of this action by the victorious Constantine is the Vita Sylvestri in Liber Pontificalis of the Roman Church, with an impressive list of donations that constituted the founding nucleus of the ecclesiastical patrimony. A key to interpretation lies in the fact that the Constantinian donations also entailed the intention to eradicate Maxentius’ policy, over and above a simple granting of goods and power to a private body like the Church. Possibly emblematic in this context are the donation of the insulam Meseno cum omnes possessiones, imperial villa and military harbour, and the foundation of a basilica in a minor diocese like Albano, which received as property donated by the Emperor the Domitian imperial villa and the abandoned military structure of the Castra Albana.

RAFFAELLA BUCOLO

“UNA VISITA A VILLA WOLKONSKY”
CONSIDERAZIONI SULLA COLLEZIONE DI ANTICHITÀ
ATTRAVERSO DOCUMENTAZIONE LETTERARIA ED ICONOGRAFICA
TRA XIX E XX SECOLO

SAs from the early decades of the 19th Century, Villa Wolkonsky in Rome – together with its English Garden and the ruins of Nero’s aqueduct – was greatly admired and so found mention in the letters or diaries of the family’s guests. Similarly, a number of artists and writers responded to the charm of the garden, a place of interest also for scholars of antiquities. The genre of “travel literature” is an important source to understand the history of the collection, otherwise not easily documentable. The most famous 19th-century guide books mentioned Villa Wolkonsky among the places of Rome to visit. Following through the various editions of these books, it is possible to trace out the transformations that took place after the massive urbanization of the Esquiline Hill. Some unpublished photographs taken by an anonymous traveller are used as further documentation. More in detail, one of these images constitutes unique visual evidence of the still restored Athena Parthenos statue.