



SAPIENZA
UNIVERSITÀ DI ROMA

DIPARTIMENTO
DI SCIENZE DELL'ANTICHITÀ

ARCHEOLOGIA CLASSICA

NUOVA SERIE

Vol. LXXV - n.s. II, 14
2024

«L'ERMA» di BRETSCHNEIDER - ROMA

ARCHEOLOGIA CLASSICA

NUOVA SERIE

Rivista del Dipartimento di Scienze dell'antichità

Sezione di Archeologia

Fondatore: GIULIO Q. GIGLIOLI

Direzione Scientifica

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Redazione

CLARA DI FAZIO, FRANCA TAGLIETTI

Vol. LXXV - n.s. II, 14
2024

«L'ERMA» di BRETSCHNEIDER - ROMA

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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 978-88-913-3384-1
ISBN DIGITALE 978-88-913-3387-2
DOI: 10.48255/2240-7839.ArchCl.LXXV.2024
ISSN 0391-8165

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Aut. del Trib. di Roma n. 104 del 4 aprile 2011

Volume stampato con contributo di Sapienza - Università di Roma

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SUMMARY

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MARIA CRISTINA BIELLA

con un'Appendice archeometrica di LETIZIA CECCARELLI

PRODUZIONI CERAMICHE LOCALI E TRADIZIONI ARTIGIANALI TIBERINE NELLA TERNI DI ETÀ ORIENTALIZZANTE

A complete and systematic reconstruction of the data available on Terni in the pre-Roman period, a crossroads between the Tyrrhenian and Apennine regions, is a desideratum from several points of view. Since 2019, work has been underway to set up a project for the comprehensive re-examination of those contexts that are still unpublished or for which renewed attention was needed. The necropolis of San Pietro in Campo-Ex Poligrafico Alterocca has been the starting point. It came to the fore again at the end of the 1990s, following excavations carried out by the Soprintendenza, but for which a satisfactory analysis of the research carried out at the beginning of the 20th century was still lacking.

The research carried out so far has highlighted the need to rethink certain aspects, which at this stage of the project mainly concern issues related to the ancient craft sector, with particular regard to the ceramic one.

The aim of this paper is to present some reflections on the ceramic craftsmanship of pre-Roman Terni in the 7th-6th centuries B.C., starting with the impasto vases, incised and decorated with the ad incavo techniques.

The importance of impasto ware, which has not always been sufficiently taken into account in the past, is now unquestionable. For many areas of the Peninsula it represents almost the entire ceramic record of the period in question, and it is the framework on which the various cultural stimuli, especially external ones, are grafted.

The analysis carried out on this occasion reveals, also in the case of Terni, an impasto pottery firmly anchored in the local production sphere, undoubtedly open to foreign stimuli, all to be defined and understood in detail, leaving behind mechanically predetermined relationships.

The obvious local reworking, involving several aspects (formal and decorative), then seems to be part of a production method that involves the choice(?) of a technology that is not particularly refined, less costly, at least in terms of the raw material used to feed the kilns, and quicker to implement, which also affects the durability of the product.

Keywords: Pre-Roman Italy; Umbrians; Terni; Orientalising Period; Impasto pottery; Archaeometry.

MATTEO DE SIO

TECNICHE DI MODELLAZIONE
DEI «PESI DA TELAIO» TRONCOPIRAMIDALI
NUOVI DATI DALL'INSEDIAMENTO PEUCEZIO DI MONTE SANNACE
(GIOIA DEL COLLE, BARI)

Through the analysis of production traces identified on a sample of approximately 4000 truncated pyramidal loom weights from the indigenous settlement of Monte Sannace, all dating within a chronological range between the 6th and 3rd centuries BCE, it has been possible to recognize four main modeling techniques and a series of measures employed by artisans to determine the weight value of the artifacts. The experimental approach for the practical reconstruction of the production cycle and the subsequent comparison with the archaeological documentation has allowed the definition of social and productive dynamics related to the activity of ceramic artisans, improving the technological knowledge framework of modeling techniques and providing renewed insights for the analysis of truncated pyramidal loom weights.

Keywords: Monte Sannace; truncated pyramidal loom weights; craft markers; modeling techniques; production markers.

LAURA AMBROSINI

I CAPITELLI FIGURATI ETRUSCHI DI ETÀ ELLENISTICA

In this study all the Etruscan figured capitals found so far are systematically analyzed for the first time, especially in relation to those of the same type attested in Taranto and other centers in Apulia. They are characterized by the iconographic motif of the protome, mostly female, rising from an exuberant kalathos of acanthus leaves and further phytomorphic elements, which enjoys extensive fortune. The motif seems to have arisen, more or less simultaneously, in several areas of the Mediterranean around the mid-4th century BCE. Considering the documentation to date, it would seem reasonable, given the "cosmopolitan" character of Macedonian art and its openness to artistic influences of various origins, to locate the final elaboration and diffusion of this iconographic motif precisely in Macedonia. It seems possible to point to a chronological "stratification" of the spread of Hellenism in Etruria whose first contacts with Macedonia date as early as around 350/340 B.C. and then peak around the end of the fourth-early third century B.C.

Keywords: Figured Capitals; Etruria; Apulia; Taranto; Sicilia; Macedonia; Hellenism; Architecture.

LORENZO FIORILLO, TERESA TESCIONE

IL TERRITORIO DI GROTTA DI CASTRO E
SAN LORENZO NUOVO (VT) IN ETÀ ROMANA
DINAMICHE INSEDIATIVE E ANALISI DEI MATERIALI CERAMICI

Between 2017 and 2020 an intensive archaeological survey was carried out in the area north of the Bolsena Lake, in the territory of Grotte di Castro and San Lorenzo Nuovo (VT). This research led to the discovery of several sites dated between the Prehistory and the Late Antiquity.

This paper aims to examine the settlement dynamics evolution during the Roman age. The typological analysis of the archaeological sites and the study of the ceramic assemblages allowed a diachronic synthesis on the population and exploitation of the territory between Republican age and Late Antiquity.

Keywords: Etruria; Bolsena lake; archaeological survey; settlement patterns; villas; farms; roman age; roman pottery.

FRANCESCO BELFIORI

DUE SERIE DI LASTRE FITTILI FIGURATE DAL RIMINESE:
PROBLEMI DI CULTURA FIGURATIVA AD ARIMINUM
FRA MARIO E SILLA

The study focuses on the figured architectural terracottas (two series of revetment plaques - antepagmenta) accidentally found in Riccione (Rimini) in 1986. These artifacts are fairly unexplored since only recently investigated and nonetheless still rather obscure. This contribution discusses the morphological and iconographic features of these locally produced artifacts – as detected in a recent survey – alongside their possible artisanal and cultural connections with the Roman and Latin network.

The dating of the plaques to the first decades of the 1st century B.C. allows to rediscuss some previous hypotheses as well as a re-examination of the documentary dossier of the figurative and architectural culture in Ariminum in the Late Republican times, to better comprehend the artifacts within their historical-cultural framework. In doing this, we pay particular attention to the issue of the manifestations and dynamics of diffusion of the Greek-Hellenistic culture in Central and Northern Italy during the last two centuries of the Republic.

Keywords: Architectural Terracottas; Late-Republican Architecture in Italy; Marius; Sulla; Italic Hellenism.

PIERRE GROS

LA *RATIO DECORIS* DES TEMPLES CIRCULAIRES AU DEBUT DU PRINCIPAT

Si riapre il dossier delle «proprie ragioni del decoro», per usare l'espressione di Daniele Barbaro, ovvero dell'adeguamento teorico e pratico tra un tipo planimetrico e la sua partitura ornamentale, applicando tali "ragioni" ai templi rotondi e all'ordine corinzio. La riflessione si fonda sulla recente monografia dedicata all'Aedes Vestae del Foro Romano. Si propongono nuove letture di diversi brani vitruviani del quarto libro, confrontandoli con le testimonianze archeologiche.

Parole chiave: Vitruvio; Templi circolari; ordine corinzio; capitelli; architettura italica ellenizzata.

MASSIMILIANO PAPINI, JACOPO TABOLLI, EMANUELE MARIOTTI

UNA NUOVA COPIA DELL'APOLLO SAUROCTONO DAL SANTUARIO DEL BAGNO GRANDE A SAN CASCIANO DEI BAGNI

This contribution focuses on the Etruscan and Roman sanctuary of Bagno Grande at San Casciano dei Bagni and presents the discovery between 2022 and 2023 of different parts of a marble statue of a male naked deity. This statue belongs to the series of copies of the Apollo Sauroctonos. Its importance lays in the detailed analysis of its stratigraphic context. Although the fragments have been brought to light in different areas within the excavation, their location can be associated with the complex ritual of dismantling of the sanctuary that took place between the end of the 4th and the early 5th century CE. The presence of a bronze lizard offered among the ex votos within the sacred pool with thermo-mineral water that constitutes the center of the small temple allows for a new reading of the sacred meaning of this type of Apollo. This paper also discusses the preliminary archaeometrical analyses conducted on the fragments.

Keywords: San Casciano dei Bagni; Bagno Grande; Apollo Sauroctonos; Thermo-Mineral Sanctuary; Roman Etruria.

FABRIZIO SANTI, MARA CARCIERI

RITROVAMENTI DALL'VIII MIGLIO DELLA VIA TIBURTINA

The aim of this paper is to present the results of archaeological excavations held in 2013 on the western side of via Rubellia, in the area of Settecaminì (Rome, 4th Municipality). Findings included a paved stretch of the via Tiburtina flanked, to the south, by structures with a presumably funerary destination. The evidence, examined in the wider context of known sections of the consular road in the area, provides further information on the route at the 8th mile, between the church of San Francesco and the public park of Via di Casal Bianco, during the Imperial Age. Emphasis is placed on the marble cinerary altar of L. Vettonius Eutychus, discovered during the excavation, with a proposed analysis of style and of the inscribed text.

Keywords: via Tiburtina; 8th Mile; funerary enclosure; cinerary altar; imperiale age; *L. Vettonius Eutychus*; *libertus*; patronage; *amicitia*.

SANTINO ALESSANDRO CUGNO

IL “GRANDE SEPOLCRO CIRCOLARE” AL III MIGLIO DELLA VIA LATINA

The contribution provides a detailed analysis of the circular mausoleum located at the 3rd mile of the ancient Via Latina. The typology of this funerary monument, built between the late Republican and the early Imperial age, is the tumulus. It consists of a central and almost circular burial chamber, and a series of radial trapezoidal cells positioned all along its external perimeter: initially eight in number and apparently not connected to each other, they served to counterbalance the weight and pressure of earth sediments on the top of the structure. An overview of the excavation works conducted by the Archaeological Superintendence of Rome between 2015 and 2016 is here presented for the first time together with the results of new surveys, carried out in 2023 by the author of this article. By means of laser scanners, drones, and digital photogrammetry, it was possible to acquire important information on the chronology and the peculiar architectural features of this burial complex.

Keywords: circular mausoleum; Via Latina; Lorenzo Fortunati; Archaeological Park of Ancient Appian Way; tumulus tombs; Rome.

FRANCISCA LOBERA CORSETTI

SULLE TRACCE DEGLI STUCCATORI ROMANI. DALLE “MANI” DEI *TECTORES* ALL’INDIVIDUAZIONE DELLE “BOTTEGHE”: ALCUNI ESEMPI DA ROMA

Based on the analysis of the stucco decoration of a series of tombs in Roma, this paper aims to investigate the production methods of ancient stucco as an initial stage to understand the organization of the work among the tectores.

The analysis of the stucco decorations of the so-called Tomb A of the Via Portuense and the so-called Tomb of the Valerii has enabled us to reflect on the criteria to apply for identifying the ‘hands’ of the stucco workers. This is an essential element for understanding the dynamics within the working group and the division of tasks among its members.

A further in-depth study, developed in the light of similar works in the field of ancient Roman painting, is devoted to the mausoleums of the Innocentiores -Y- and of the Ascia -Z- under St. Sebastian, and the columbaria Ib and 7 of the Vatican Necropolis along the via Triumphalis.

The analysis of this second nucleus of tombs has enabled us to reflect on the factors to consider for identifying the activity of a workshop. These include the technique of execution of the decorations, the use of decorative schemes derived from a shared repertoire, the presence of recurring details identified as markers, and finally the identification of the ‘hands’ of the tectores.

Keywords: stucco; *tectores*; workshops; tombs; Roma.

LUCA BIANCHI

SUL RILIEVO NILOTICO DI SZÉKESFEHÉRVÁR

The A. discusses a frieze with a Nilotic scene, belonging to a spoiled funerary monument of Gorsium or Aquincum. It shows a pygmy who takes refuge on a palm tree to avoid the assault of two crocodiles, while one of them bites the face of his mule with a load of amphorae. These are recurring subjects in similar scenes, and close resemblances for individual figures can be found especially in Campanian paintings, although the relief is much later (possibly early 3rd century). However, traditional models have been adapted to make a new composition, that emphasizes the comic development of a deadly encounter. Despite the high number of so called aegyptiaca and the spread of Egyptian cults in Pannonia, the piece provides the only example, until now, of a Nilotic landscape with pygmies opposed to local fauna; but it is not necessarily related to the Isis cult. The meaning is mainly apotropaic: laugh was thought to be effective to ward off demons and neutralize the evil eye. Monstrous or dreadful images on funerary monuments fulfil this purpose more often, in the Balkan-Danubian provinces. The very common friezes with beasts devouring each other are especially suitable to comparison: a subhuman being, the pigmy is not unlike them, therefor he can become animal prey (while hunters are never depicted as victims in their manly performance); but with a comic touch in appearance, behavior and attitude.

Keywords: pygmies; Nilotic landscapes; hunting; Danubian steles; *Zwischenstreif* with animals; apotropaic figures.

AMBRA MORTELLARO

KAIROS E AKME SU MOSAICI DI ETÀ IMPERIALE: ATTIMI PREZIOSI NEL TEMPO DELLA VITA

This paper takes as its starting point the analysis of two mosaic panels from Lebanon (Baal-bek) preserved in the Capitoline Museums in Rome: within geometric medallions are portrayed the busts of two figures identified by inscriptions as Kairos and Akme. Through iconographic analysis, comparisons with other mosaics and the sifting of literary sources, the contribution investigates the significance that Kairos and Akme assumed in the later Imperial age. An earlier hypothesis linked the panels to another Lebanese mosaic (from Byblos), believed to be derived from a painting by Apelles. Otherwise, the present study proposes to recognize the conception of the iconography of Kairos and Akme within the visual culture of the Near Eastern and North African provinces, in which personifications of time and human action could interact and be combined with those of Dionysian imagery.

Keywords: Kairos; Akme; Roman Mosaics; Dionysian Mosaics; Dionysian Iconography.

CARLO SLAVICH

LE ISCRIZIONI REIMPIEGATE NELLA CHIESA DI S. MARIA IN CASTELLO A TARQUINIA, OLIM CORNETO: UN CENSIMENTO TOPOGRAFICO

This paper summarizes the findings of a painstaking, decade-long inquiry into the reuse of ancient inscriptions in the interior decorations of the church of S. Maria in Castello in Tarquinia (formerly Corneto). A grand total of 123 inscriptions was found, of whom 43 previously unpublished; approximately one out of every four published ones comes with an improved reading. The topographical survey provides further confirmation of Giovanni Battista De Rossi's statement that the inscriptions reused in the Cosmatesque pavement were mostly extracted from a Christian cemetery in Rome, whereas materials of different, arguably local provenance were used in later phases, i.e. in the steps between naves, in the ambo, in the ciborium.

Keywords: Corneto; Cosmatesque pavements; reuse of ancient spolia; Latin inscriptions; Greek inscriptions; Etruscan inscriptions.

ANDREA GRAZIAN

AN ARCHITECT AT THE SERVICE OF ARCHAEOLOGY THE ANTIQUITIES IN THE LIFE OF ENRICO CALDERARI

This contribution presents the preliminary results of a research into the life of Enrico Calderari and his "relationship" with the discovery of antiquities during the first half of the nineteenth century. In fact, even though Enrico Calderari was primarily known for his main profession as architect – he directed many works for the Municipality of Rome –, he spent a good part of his life documenting archaeological discoveries for the Commissione Generale Consultiva di Antichità e Belle Arti, as Ispettore dei Monumenti e Disegnatore dei Nuovi Scavi. Regarding the life and works of the Roman architect there was a rather limited knowledge until some time ago, while his activity at the "service" of Roman antiquities was practically unknown: in fact, the reconstruction of the "archaeological events" in which he was involved is possible thanks to reading and decoding a very complex and heterogeneous archive documentation. The particular type of dossier presented here, also trying to highlight the methodological aspects that characterize this type of research, shows the contribution given by a personality considered "minor", in some ways fundamental, to the knowledge of the ancient topography of the city of Rome and the vast information still unpublished in the Roman archives, as well as shedding light on the practices and methods of the nascent Fine Arts preservation.

Keywords: Enrico Calderari; history of archaeology; topography of ancient Rome; Fine Arts preservation; urban history.

MATTEO MILLETTI, VALERJ DEL SEGATO

LE NECROPOLI PERIURBANE DI ROSELLE NEL QUADRO DELLA FORMAZIONE DEL CENTRO ETRUSCO

The necropolis of Rusellae, unlike the town, have never been the subject of systematic investigations, although the main burial areas are already known from the early eighteenth-century explorations. Recently, especially since the second half of the last century, there have been many occasional discoveries and recovery interventions by the Superintendence, carried out mostly as a result of emergency situations, but still substantially unpublished, with the exception of some brief news. The contribution intends to propose, despite the fragmentary nature of the available documentation, a brief overview of the necropolis system of the Etruscan site, with particular reference to the sector of Campo della Fonte, located immediately south-east of the southern hill, not far from one of the city gates, and to some more distant complexes, in the locality of Casette di Mota, providing an opportunity to advance a wide-ranging reflection on the development of the centre.

Keywords: Rusellae; necropolis; Etruscan burial customs; settlements; topography.

FRANCESCO MARCATTILI

LE MURA ETRUSCHE DI PERUGIA E LA PORTA SCALELLE

Through the examination of archaeological evidence and archival documents, the A. identifies in the northern sector of the Etruscan walls of Perugia the traces of the Porta delle Scalelle or Scalella. This was placed in the parish of San Martino del Verzaro by the medieval manuscript tradition. A number of clues suggest that this passage open northwards was originally a gate of the Etruscan-Roman city. In particular, it is worth mentioning the discovery of the Latin inscription – significantly opistograph – of the duovir Firmius Gallus near the gate, which records road works starting from an altar dedicated to Silvanus. With the name of Selvans the god was worshipped already in Etruscan Perugia. In addition, being known in Latin sources as tutor finium, Selvans/Silvanus is a perfect patron deity for urban boundaries, as demonstrated by the discovery of a bronze statuette depicting the god, found near the Porta Bifora at Cortona.

Keywords: Perugia; Etruscan Walls; Urban Gate; Selvans/Silvanus; Opistograph Inscription (EDR100355).

LUIGI TABORELLI, SILVIA MARIA MARENGO

“ON MEDICINE BOTTLES”: NUOVE PROSPETTIVE

The documentation collected by Virginia Grace (in ASCSA Archives) under review brings the long-awaited advancement of the knowledge gained over the past years about ‘medicine bottles’. The new specimens with their messages induce to new interpretations regarding the production of φάρμακα - medicamenta in the Hellenistic age. We can both note the weakening of the apparent hegemony of

the Λύζιον medicament in relation to the other φάρμακα and reconsider some unresolved issues. On the basis of the new data, we will have to refer to diversified products, markets and consumption, yet characterized by not a few parallels. The following will have to be reassessed: the claim of geographical origin and family tradition of production; the terms in which the 'guarantee formula' is expressed; the possibility that the containers in which the different products were marketed shared the formal typology. Finally, the extent and complexity of research on the class of medicine containers is confirmed: it remains at the preliminary stage where new data may lead to significant breakthroughs.

Keywords: hellenistic age; φάρμακα - *medicamenta*; Virginia Grace; Λύζιον; medicine bottles.

GIROLAMO SOFIA

IL PITTORE DI LIPARI

ATTIVITÀ ARTISTICA, SIMBOLOGIE, ALLUSIONI FUNERARIE E SINTESI DEI NUOVI APPORTI ALLA RICERCA

Research that aimed to characterize the pigments of hellenistic polychrome ceramics was fundamental in the acquisition of new data. It was decided to examine these materials, in light of their importance, but above all because of their extreme delicacy, with a strictly non-invasive method of investigation. The technology that was adopted was X-ray fluorescence and the investigation campaign itself was conducted with a portable instrument. In particular, for the purposes of this study we will focus on the preliminary identification of some pigments, used by the Lipari's Painter, through the processing of XRF chemical data, in the continuation of this work the samples will be presented, examined and interpreted on the basis of new reflections.

Keywords: Lipari's Painter; pigments; X-ray fluorescence; hellenistic polychrome ceramics.

LUDOVICO REBAUDO

LE BRACCIA, LE MANI E LE ARMI DEL GUERRIERO B DI RIACE

A thorough examination of the hands of Warrior B of Riace, both filled with a considerable amount of lead, along with some empirical tests designed to answer the question of which weapon he held in his right hand, were authorized by the National Archaeological Museum in Reggio Calabria. A specially prepared rigid rod was passed through the channel running through the lead in the hand to check its alignment with two clearly visible non-anatomical grooves on the arm. The channel was found to be perfectly aligned with the grooves, so the set of these traces is consistent with a spear, as most interpreters believe. However, the channel was also found to have an internal angle of about 3°. This seems to indicate that at some unspecified time in the statue's life the spear was broken into two sections and summarily repaired.

Keywords: Riace Warriors; bronze sculpture; Corinthian helmet; spear; hoplitic shield; *alopekis*; *pelte*; *pelekys*; ancient restoration.

MARTA MARUCCI

DUE NUOVE ISCRIZIONI IN GRECO DALLA COSIDDETTA “VILLA DEI GORDIANI” (ROMA)

*The article proposes the first edition of two Greek funerary inscriptions found in the archaeological area of the so-called “Villa dei Gordiani”, first mentioned in the volume *La “villa dei Gordiani” al III miglio della via Prenestina. La memoria e il contesto*, edited by D. Palombi in 2019. These two inscriptions contribute to increase the number of epigraphic attestations in Greek (about fifteen compared to almost two hundred in Latin) found in the archaeological area of the so-called “Villa dei Gordiani”.*

Keywords: Rome; “Villa dei Gordiani”; Greek funerary inscriptions; first edition; imperial period.

GIOVANNA DI GIACOMO

L’INDICAZIONE TOPOGRAFICA «... AT STABULUM VENETAE» SU UNA LAMINA DI INCERTA FUNZIONE

This article discusses an inscribed bronze lamina, fractured on both sides, that was found in the horrea Agrippiana, located between the vicus Tuscus and the north-western slopes of the Palatine hill. The preserved portion of the text seems to contain a topographical indication, at stabulum (scil. factionis) Venetae, which would identify the stabulum that the factio Veneta (blue) had in Campus Martius to house horses, charioteers and staff. The function of the lamina remains uncertain. However, the typological characteristics, the shape and the tight layout of the letters, the linguistic aspects and the topographical indication itself have suggested identifying it with a narrow ribbon-like slave collar and proposing a possible reconstruction of the lost part of the text thanks to a comparison with the recurring formulae on this class of artefacts.

Keywords: Rome; western Campo Marzio; stabula factionum; factio Veneta; collaria servorum.