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SUMMARY

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VALERIA PARISI

LE PAROLE DELLA RICERCA. GLI SCRITTI DI ENZO LIPPOLIS E L' ARCHEOLOGIA DEL SACRO IN MAGNA GRECIA

The archaeology of cult and ritual represents one of the main themes developed by Enzo Lippolis in his wide-ranging research activity. The aim of this paper is therefore to reconstruct how his studies have contributed to the advancement of knowledge on these topics in the geographical, chronological and cultural context of Magna Graecia. A textual and philological analysis has been conducted on a selection of his most representative texts (monographs, articles, conference proceedings, etc.) dedicated to the problems of interpretation of terracotta figurines, votive deposits, architecture and sacred spaces in the Greek colonies of southern Italy. Direct quotations of significant terms, phrases and expressions have been used, highlighting the most recurrent key-words: they are, in fact, the linguistic mirror of the system and method proposed by Lippolis to deduce ritual practice and religious belief from material evidence.

Keywords: Enzo Lippolis; Religion of Magna Graecia; Archaeology of cult and ritual; Ritual practice; Archaeological research methodology.

MATTEO MILLETTI, VALERJ DEL SEGATO

LA TOMBA 620 DI FOSSA E L'ORIENTALIZZANTE NELLA CONCA AQUILANA

After a break of almost ten years, since 2019, the necropolis of Fossa (AQ) returns to be the focus of new investigations, the results of which reveal new information potential for this site, well known in literature, which was the protagonist of intense excavation activities in the late nineties of the last century. This contribution starts from the analysis of a context of recent investigation, the burial mound 620/2021, which due to the fortunate conditions of conservation combined with the quality of the objects found, make it an exceptional case study. The study of the context as a whole (both from the stratigraphic point of view and in reference to the materials found) enriches the framework of current knowledge, entering into the debate about the development of the necropolis in its most ancient phases, with particular reference to the Orientalizing period.

Keywords: Pre-roman Abruzzo; Orientalizing period; Ethnicity; Funerary Archaeology; Contrastive identity.

MARCO PACIFICI

LA TOMBA 8 (LXI) DI CONTRADA MORGI A NARCE,
CURIOSAMENTE REGISTRATA AL PATRIMONIO DELLO STATO
PRIMA DEL SUO RINVENIMENTO

The discovery in the depots of the Museo Archeologico dell'Agro falisco in Civita Castellana of a group of findings pertaining, on the basis of the available documentation, to the grave goods from tomb 8(LXI) of the so-called south-south-eastern burial ground of Contrada Morgi, most of which are now on display at the National Etruscan Museum of Villa Giulia in Rome, has made it possible to reconstruct the entire context as it was found at the end of the 19th century during the excavations of the necropoleis of the faliscan centre of Narce.

In the light of this new acquisition, the paper aims to reconstruct, through the examination of the grave goods and all the available data, the depositions that the chamber tomb must have received, as well as their chronological framing and the review of the cultural relations within which the owners of the tomb, one of the most important in the Orientalising period in Narce, were inserted.

Keywords: Narce; faliscan centre; chamber tomb; orientalisising period.

SIMONE GROSSO

UNA NUOVA TOMBA “DEL TRIPODE” DA ZAMBRA?
NOTE ARCHIVISTICHE SU UN CONTESTO PERDUTO
DELLE NECROPOLI CERETANE

This work mainly aims to give news of a context investigated in 1841 in the Zambra estate, near the Etruscan city of Caere, by Teresa Caetani, Duchess of Semoneta, the documentation of which has recently been found and analyzed. The main peculiarity of the funeral equipment discovered at the time is the presence of some bronze fragments that can probably be interpreted as the remains of a tripod of a particular rare and elitist category, the so-called «rod tripods». The article then discusses the possibility of identifying these fragments with some currently preserved in Copenhagen, to which the descriptions would appear to correspond and which find an exceptional comparison with another specimen found in Falerii. Although they are different from all other currently known tripods, they resemble each other to the point that it is possible to speak of «twin tripods» and the last part of the work focuses on the meaning to be attributed to the bond that is created between these two exceptional objects.

Keywords: Cerveteri; Tripods; Bronzes; Archaic period; Zambra; Archival studies; Caetani Family; Aristocratic gift-exchange.

LUIGI TODISCO

OSCENITÀ, DEFORMITÀ E *AIDÓS*
NELLE PITTURE VASCOLARI APULE

Like the attic vase-painters of the fifth century. BC, in the following century one or more of their apulian colleagues painted the obscene subject of vomiting, urination and defecation. The scatological acts expressed the condition of alterity of the figures represented in different contexts, mythical, comic, grotesque, and yet united by placing themselves on the margins of the institutionalized behavioral code.

Keywords: Apulian *choes*, Felton Painter, scatology, *aidós*, cult of Dionysus.

CAMILLA FATTORE

LE PROBLEME DE L'EMPLOI DE *MENISKOI/OBELOI*
DANS LA SCULPTURE GRECQUE A SUJET EQUESTRE

The Meniskoi or obeloi are devices consisting of a simple metal pin, which in some cases might have been completed by a crescent-shaped item, according to the etymology of the name used by Aristophanes. Along with Aristophanes, archaeological data seem to confirm the use of these devices on ancient marble statues to protect them from the injury of the birds crowding sanctuaries. On top of several korai, kuroi and sphinxes discovered in the Acropolis and in other sites, we can find traces of metal pins or the hole meant to fix them. The technical and iconographic examination of ancient Greek equestrian sculpture showed the presence of drill holes on the horse's head or mane, which seems to be independent of the statue's harness or iconography. Here, we analyse a previously unreported usage of meniskoi/obeloi on the animal element. In particular, we discuss meniskoi/obeloi employment on the equine figure and the possibility of interpreting these holes as the meniskoi/obeloi employment on the animal element of equestrian sculptures and the influence of our analysis on how to interpret the use of these devices, even in the context of sculptures with the human subject.

Keywords: Greek sculpture; equestrian sculpture; marble techniques; stone sculptures; *meniskoi*; *obeloi*.

LORENZO CARIDDI

IL COMPLESSO ARTIGIANALE DI ETÀ ROMANA
PRESSO CANAVACCIO DI URBINO (PU)

In the summer of 1983, during the works for the construction of the Fano-Grosseto highway, an artisanal area of the Roman age was intercepted at Canavaccio di Urbino in the locality of Ca' Betto, comprising a building divided into at least six rooms preserved in the foundation and the combustion chambers of five kilns used for the production of bricks and ceramics. The production site was probably part of a rustic villa whose lands were distributed on the left bank of the Metauro river near the diverticulum of the Via Flaminia that led to Urvinum Mataurense (Urbino). The

production waste from the kilns testifies to a diversified production, above all that of flat-bottomed amphorae stamped with MAE and that of thin-walled ceramics. The chronology of the site can be dated between the mid-1st and mid-2nd centuries AD.

Keywords: Metauro Valley; Canavaccio di Urbino; Roman kilns; ceramic production; flat-bottomed amphorae; amphorae stamps.

MARIA LETIZIA CALDELLI

ONORARE MATER MAGNA A ROMA: L'USO DEL GRECO

Among 48 sacred dedications to Mater Magna from Rome we distinguish 23 altars erected in connection with the taurobolium/criobolium. Most of them were found in the Vatican area, where the Cataloghi Regionari locate the Phrygianum. All have an inscription in Latin except four which, in addition to being metrical, are in Greek or Greek/Latin. They were republished by L. Moretti in IGUR, I 126-129 but they deserve now specific treatment, as a separate group, not attempted to date. We will try to show how Greek was used not only as a language of 'mysteries' but above all to claim a family identity within an aristocratic group, the gens C(a)eionia of the Fourth century, to build and communicate an elite culture in an age of transition.

Keywords: *Mater Magna*; *taurobolium*; late paganism; *C(a)eionii*.

CLAUDIA DEVOTO

TRIGARIUM, LUDI SAECULARES: ALCUNE NOTE

The subject of the paper is the analysis of the data (archaeological, epigraphic, literary) related to the Trigarium, with the aim of defining its function, shape and location within the urban space. Among the epigraphic evidence, particular attention is paid to the Acta of the ludi saeculares, which seem to provide useful insights for better defining the location and functions of the Trigarium.

Keywords: *Trigarium*; *Acta Ludorum Saecularium*; urban space.

GIUSEPPINA LEGROTTAGLIE

LORICATI IN BRONZO DAL PIEMONTE NORD-OCCIDENTALE

The paper is focused on the fragments of bronze loricates emerged in a restricted area of north-western Piemonte and probably belonging to honorary statues: to the very famous items from Industria (to be attributed to more than one statue), for which it is proposed to prefix the traditional chronology, a sleeve of cuirass emerged in Ivrea and some fragments of clay shells from Turin have to be added, attesting to the existence of a local workshop. The result is a rich and articulated picture, certainly to be connected with the exploitation of the mining district of the Cogne valley by the

Avilii of Industria; which is unmatched in northern Italy and seems instead to refer to the territories beyond the Alps.

Keywords: Cuirassed statues; Piemonte; bronze sculpture.

PATRIZIO PENSABENE

ARCHITETTURA TEMPLARE E ORDINE CORINZIO NEL MEDITERRANEO SUDORIENTALE DAL III SECOLO A.C. AL II SECOLO D.C.

In the south-eastern Mediterranean, the Egyptian, Cyrenaean and Cypriot areas can be distinguished by their common Alexandrian matrix and also by the parallel development of architecture and architectural decoration from the 2nd century B.C. to the entire 2nd - early 3rd century A.D. A similar phenomenon occurs, but to a lesser extent, in Palestine, in the territories of the Nabataean kingdom and in Cilicia. In the following pages, an attempt is made not so much to disentangle the interplay of influences as to highlight the specificities of the capitals and other architectural elements of these regions that would allow one to speak of autonomous, though not independent, forms.

Keywords: Corinthian capitals; south-eastern Mediterranean areas; Alexandrian matrix; Early and middle imperial architecture.

MARCELLO SPANU

NUOVE SCULTURE DA ANTINOUPOLIS

In this study new sculptures from Antinoupolis are presented, coming from excavation investigations or found in the urban area. The group is a particularly heterogeneous and includes a fragment attributable to Antinoo, fragments of labra and sculptures different in terms of quality and nature. Although it is a limited number, the sculptures presented offer important indications from various points of view. In fact, they confirm the remarkable cultural level of Antinoupolis and document the diffusion of imported marbles in Middle Egypt in the imperial age.

Keywords: Antinoupolis; sculptures; urban area; imperial age.

EUGENIO LA ROCCA

TRA ARS, NATURA E ARTIFICIO IL VETRO-CAMMEO CON CROSTACEI E MOLLUSCHI DALLA GROTTA DELL'ARSENALE A CAPRI

In 1879, during an excavation carried out in the Arsenale grotto on Capri, Ignazio Cerio found the fragment of a "patera made of opaque blue glass with fish exquisitely embossed in white enamel". It

is possible to identify the 'patera' with a fragment of glass-cameo now in the Metropolitan Museum in New York, referable to a circular disc, which must have been over a metre in diameter. The disc was thought to be an exceptional serving dish or centrepiece, appropriate for a sumptuous imperial banquet. However, I am convinced, along with Frank Sear – who, however, relied only on the data offered by Cerio – that the piece was not a serving dish, but a decorative element of the vault of the grotto datable to the Tiberian period. One must, by way of hypothesis, imagine that the Arsenale grotto, like some of the thermal baths, appeared as if sunk into the sea, with fake glass portholes from which astonished guests could admire the various species of fish. Wisely modified in such a way as to drastically reduce their natural effect, the Tiberian grottoes, of which the Arsenale grotto is an example, were spaces intended for literary gatherings and banquets, during which, with the help of suitable scenographic decoration, obtained with sculptures inserted into the caverns with masterly spectacularity, with the application of stuccoes and semi-precious stones, as well as with the staging of specific artistic and theatrical performances, a Hellenic world of pure fantasy was reconstructed. The real environment was therefore manipulated in such a way that the spectator confused nature and artifice, reality and appearance.

Keywords: Capri; Arsenale Grotto; decorative element; vault; glass-cameo; Tiberian age.

STEFANO BORGHINI, ALESSANDRO D'ALESSIO

LA PRAECIPUA CENATIO ROTUNDA A COLLE OPPIO.
 NUOVE IPOTESI SULLA SCENOGRAFICA “SALA DA PRANZO”
 DELLA DOMUS AUREA CITATA DA SVETONIO

La cenatio rotunda mentionnée par Suétone (Nero, 31) dans sa maigre description de la Domus Aurea est depuis longtemps recherchée par les archéologues et les historiens de l'architecture pour sa signification symbolique intrinsèque et pour la valeur architecturale et topographique potentielle qu'elle avait certainement dans le palais déjà immense de Néron. Cet ouvrage, qui rassemble et systématise les résultats de publications antérieures, réfute les hypothèses les plus récentes d'identification dans la zone nord-est de la Vigna Barberini et, sur la base d'une contextualisation culturelle renouvelée, d'une relecture des sources littéraires de l'époque et surtout de la reconnaissance et de la collation d'un nombre considérable de données et de preuves archéologiques de différentes natures, émet l'hypothèse d'une nouvelle reconstruction architecturale de la salle, avec une bonne approximation. Déplacée dans la salle octogonale du Pavillon du Colle Oppio (comme l'avaient suggéré des études antérieures, sans toutefois fournir de preuves certaines), la célèbre cenatio rotunda est restituée dans sa forme et dans sa fonction: une contre-coupole à lacunaires ouvertes, chargée de significations symboliques de nature astronomique, tournait, diebus ac noctibus vice mundi, près de la couverture en feuille de bronze présumée de la grande coupole, mue par un mécanisme hydraulique activé par le système d'eau de la villa. Une série de courts essais rédigés par des spécialistes de différentes disciplines complètent la reconstruction analytique dans ses divers aspects techniques.

Parole chiave: *Cenatio*; Domus Aurea; Nerone; Alessandria; Colle Oppio; Sala ottagonale; cupola rotante; falsa calotta; meccanismo idraulico; Erone di Alessandria; ruota idraulica; soffitto astronomico; sfera armillare; eliocentrismo; Aristarco di Samo; Severo e Celere; ars topiaria; macchina scenica.

ELENA ERAMO

LA VOLTA A BOTTE DEL CD. SERAPEO DI VILLA ADRIANA NOVITÀ NELL' AMBITO DELLE SOLUZIONI STRUTTURALI ROMANE

Besides verifying whether elements of the Egyptian type marked the area of the so-called Serapeum and Canopus, this paper mainly highlights significant novelties concerning the roofing of the so-called Serapeo, a topic little addressed, presumably due to its geometric and structural complexity. The coherent identification of the roofing system has highlighted the innovative adoption of an ingenious structural expedient to support the mighty barrel vault that completed it. The vault is currently the largest example, in terms of free span, among the analogous structures built until then. Moreover, an exquisite system of subordinate vaults supported the main barrel vault rather than the usual impost masonry walls. If the apex of the conjoined use of vaulted structures and concrete material is recognisable in many of the Villa Adriana complexes, then the case of the Serapeum constitutes a true apogee in terms of architectural, structural, and functional solutions, fully dialoguing together: a precious addition to the theme of the integral approach to the design of Hadrian's Villa.

Keywords: Villa Adriana; Serapeo; strutture voltate; volte a botte; costruzione romana imperiale.

ROBERTO MENEGHINI

NUOVI DATI E OSSERVAZIONI SULLA *FORMA URBIS* SEVERIANA

This essay aims to present new data related to the Forma Urbis severiana and to deepen and update some specific aspects of it. In the first part, after the point on the recent findings of specimens from the area of the Imperial Fora, there is a new one from the excavations of the Templum Pacis. The second part concerns the problem of identification Porticus Aemilia=Navalia, proposed in 2006 and still under discussion. Some important excavation data, dating back to the 80s of the twentieth century and never previously taken into consideration, seem to contrast with this identification. Finally, the essay examines and deepens, in the third part, the marked differences between the surviving planimetric representations of the Imperial Fora, in the slabs 15-16 and 29 and the available archaeological evidence.

Keywords: *Forma Urbis*; *Templum Pacis*; *Porticus Aemilia*; *Navalia*; Imperial Fora.

ANNA MARIA RICCOMINI

DALLA BOTTEGA DI PASITELES A QUELLA DEI LOMBARDO? SU UNA STATUA DI MERCURIO NEL MUSEO DI ANTICHITÀ DI TORINO

The so-called St. Ildefonso group, now in the Prado Museum, has been considered a unicum, lacking life-size ancient replicas. However, a statue in the Museo di Antichità in Turin, restored in modern times with the attributes of Mercury, might remove this group from its isolation. It is proposed here

to recognize in the Turin torso a replica of the so-called. Orestes of the St. Ildefonsus group: traces of marble rework on the left shoulder and shoulder blade seem to suggest the original presence of the arm of a second figure, which is now lost.

The provenance of this statue is still uncertain, but its arrival from Rome seems very likely. However, modern restorations, which have affected the head, left arm, and lower legs, might indicate connections to the Venetian artistic milieu of the early 16th century. A stylistic comparison, proposed here, with the head of the Grimani Hermaphrodite, now in the Archaeological Museum in Venice and lately attributed to the hand of Tullio Lombardo, provides an interesting point of investigation and suggests the possibility that the restorations of the Turin Mercury are also to be traced back to the Lombardo circle, even though, in the absence of archival data, this attribution remains a hypothesis. This would not, however, be an isolated case among the marbles in the archaeological collections of the Savoy family: other antique or 'all'antica' pieces in this collection have already been attributed to the Lombardo circle or to the Venetian school.

Keywords: Scultura tardo-ellenistica, gruppi della scuola di Pasiteles, collezioni Ludovisi, Grimani, Alto-viti, Savoia, scultura veneta della prima metà del XVI secolo, restauro rinascimentale di statue antiche.

GIUSEPPINA ENRICA CINQUE, BENEDETTA ADEMBRI

I 'CIOCI' DI TIVOLI

At Tivoli (RM), they still preserve the memory of two red-granite statues, of considerable height, locally called "Cioci", once staying in the centre of the town, then given to the pope, who had them transported to Rome at the end of XVIIIth century - and placed in the Vatican Museums. J.J. Winckelmann interpreted them as portraits of Antinous and said that they came from the imperial residence in Tivoli, Hadrian's Villa. Even if at those times some scholars had questioned about both these hypothesis, the authoritative scholar's beliefs became axioms for the scientific community to this day. For over two a centuries modern scholars didn't develop any attempt in re-studying the historical and antiquarian sources before Winckelmann. To fill this gap, some results of a research concerning the two celebrated 'tiburtine' sculptures are presented here, with a corpus of information, sometimes unpublished; for example, the analysis of the sources suggests that the two statues could be completely extraneous to Hadrian's Villa.

Keywords: Tivoli; Hadrian's Villa; red-granite statues; Winckelmann; antiquarian tradition; archive research.

GRÉGORY MAINET

"COSTRUIRE OSTIA NUOVA

COLLE GLORIOSE SPOGLIE DELL'ANTICA"

ARCHEOLOGIA E ASSETTO TERRITORIALE ALLA FOCE DEL TEVERE
NEL PRIMO VENTENNIO DEL NOVECENTO CREAZIONE MODERNA DI
UN IMMAGINARIO ADRIANEO

La reprise des fouilles d'Ostie au début du XX^e s. est traditionnellement attribuée à Dante Vaglieri. Ce poncif de la littérature archéologique omet cependant le contexte dans lequel ces travaux

s'inscrivent: la bonification de l'Agro Romano, puis la construction d'Ostia Nuova. Cet article démontre le rôle fondamental de l'aménagement du littoral romain, promu par le Comitato Pro Roma Marittima et son président, Paolo Orlando, dans le déroulement des excavations de la ville antique entre 1905 et 1923. Le prolongement de la via Ostiense jusqu'à la mer et le comblement du «Fiume Morto» furent déterminants dans la reprise des fouilles. La construction d'Ostia Nuova permit ensuite de poursuivre les excavations pendant la première guerre mondiale, puis durant l'après-guerre, alors que la trésorerie du royaume d'Italie était épuisée par l'effort de guerre. Ces liens entre fouilles archéologiques et travaux publics eurent des conséquences significatives sur l'exploration de la ville antique.

Mots-clés: Ostie; fouilles archéologiques; histoire de l'archéologie italienne; Roma Marittima; Première Guerre mondiale.

NOTE E DISCUSSIONI

FRANCESCO MARIA CIFARELLI

The excavation of the Segni Project in the area of Prato Felici, or Orto di Cunto, led to the discovery, unfortunately in secondary deposit, of a discrete amount of Mid-Republican votive material; together with these were some fragments of architectural terracottas, of a different type from those pertaining to the temple of Juno Moneta, which testify to the probable presence in this higher area of the city of an additional place of worship, still topographically unlocatable. Among this material several have graffiti inscriptions, of which a catalogue is offered.

From these pieces, which first of all confirms the occurrence of a votive inscriptional practice in Mid-Republican Segni, we can then take a cue for a summary overview of the Mid-Republican epigraphy of the city. The quantity of inscriptions known today from the various votive contexts in the city and its territory, together with the quality of many of them, offer the possibility of recognizing many of the gentilizi preserved by them, but also touch on aspects related to cults and, again, economic themes, particularly with regard to the manufacture and selling of ceramic products.

Keywords: Signia; Lazio; età medio repubblicana; epigrafia; instrumentum.

MARIA ROSA TURI

UNA LAMINA IN BRONZO ISCRITTA DA PAESTUM

This paper presents the study of an epigraphic fragment, coming from the Latin colony of Paestum and datable to the 3rd century B.C. The artifact exhibits, in a fragmentary way, a list of names which, in the proposed hypothesis, would be those of quaestores.

The document thus attests, once again, the importance and the peculiarity of the quaestorship, in its collegial articulation, in the colonies of Latin law.

Keywords: Latin epigraphy; bronze sheet; Latin colonies; Paestum; quaestores; thesaurus.

VALENTINA COLAGROSSI

ELEMENTI DI TRADIZIONE CELTICA NELLA CULTURA MATERIALE DI ARIMINUM: UNA PROSPETTIVA SULLA CERAMICA DA FUOCO

This note deals with some cooking pottery from the 1st-2nd century AD filling of two rectangular basins found near the structures of the “domus dell’ex Convento di S. Francesco” in Rimini: the olla with molded rim and the olla with everted rim and comb decoration on the shoulder, both very common within the Early Empire pottery record of Cisalpine. These vessels show Celtic decorative patterns and derive from Celtic prototypes, so they have often been linked to the survival of productions belonging to the pre-Roman substrate. Actually, these forms seem to have no relations with Rimini’s pre-Roman pottery record and mostly appear to be imports from the north-western Cisalpine (Liguria and Piedmont). The presence of Celtic elements within Rimini’s material culture of the Early Empire can rather be explained as a “Celtic taste” widespread in the Emilia-Romagna region by the Romanization process itself, which allowed the long-range circulation of goods, models and tastes.

Keywords: *Ariminum*; cultura materiale; ceramica da fuoco.

GIACOMO CASA

L’ALTARE DEL TEMPIO DEL *GENIUS AUGUSTI* STRATEGIE DI RESTAURO E RICOSTRUZIONE NELLA POMPEI POST 62 D.C.

*This paper is part of a broad study aimed at the reconstruction of the restoration works carried out on the public buildings in the Forum of Pompeii after the earthquake of 62 AD. A new assessment of the controversial chronology of the altar preserved inside the Temple of *Genius Augusti* is discussed: after a brief review of previous researches, a new typological classification and a new dating for the reliefs and mouldings is proposed, based on the re-examination of the stylistic aspects and technological details. The study of the monument offers also new insights into the practice of reuse in Pompeii and, more generally, into the last building phase of the Forum.*

Keywords: Pompeii; *Genius Augusti*; ancient restoration; architectural decoration.

ALESSANDRO PACE

PRATICHE CLEROMANTICHE A POMPEI? NOTE SU UN SET DI DADI DAL COSIDDETTO SANTUARIO DI ESCULAPIO

Currently few doubt that in the small sanctuary located along via Stabiana in Pompeii was worshipped Esculapius, the Roman god of the medicine, son of Apollo. The present paper aims to focus on the activities carried out in this place, closely connected with the nearby Iseion. Crucial attention will be drawn to a set of seven bone dice, found in the so-called ‘stanza dell’addetto’ a small located

just on the right of the entrance to the complex. Collecting together all the available data, it can be hypothesized that not only surgica, but also cleromantic practices took place in this room, and that they were performed by a member of the clergy or by a freelance diviner (sortilegus).

Keywords: Pompeii; Esculapius; Iseion; bone dice; cleromantic practices.

ANNAPAOLA MOSCA

UNA TESTA MARMOREA DI AFRODITE CONSERVATA A TRENTO

In a marble head kept in Trento, inside the Buonconsiglio Castle Monumenti e collezioni provinciali, a representation of Aphrodite has been recognized. From the analysis of the sculpture made of white marble, a fine replica of the Aphrodite of the “Doidalsas type” was identified here. We tried both to propose a dating and to trace how this marble head arrived in the museum collections of Trento and to contextualize a possible original location.

Keywords: Marble head; Crouching Aphrodite; Collecting; *Tridentum*; Topography.

MATTIA IPPOLITI

L'ACCESSO AL PALATINO DAL VELABRO

The investigations of the “Domus Palatina” project of the Dipartimento di Scienze dell’Antichità di Sapienza Università di Roma on the south-western slope of the Palatine have made available new data on structures known for a long time but inserted in their wider context can help to better understand the topography of this portion of the city. In a concrete pylon it is proposed to recognize the porta Romana, perhaps depicted in the relief of the Haterii.

Keywords: Rome; Palatine; Germalus; urban archaeology.

EDOARDO RADAELLI

VARIATIONS OF ‘LASTRE CAMPANA’ WITH PANTHERS AND KANTHAROS

REFLECTIONS ON A PIECE IN THE CATACOMB OF PRISCILLA IN ROME

Durante un recente progetto di ricerca riguardante la catacomba di Priscilla lungo la Via Salaria Nova a Roma, è stato notato un frammento inedito di una decorazione architettonica in terracotta (generalmente denominato “Lastra Campana”). Fa parte di una ben nota serie di lastre di sima “con pantere ai lati di un kantharos”, realizzate con l’uso di matrici e databili tra la fine del I e gli inizi del II secolo d.C. Questo contributo tenta di accrescere la nostra conoscenza di questo particolare tipo di decorazione aggiungendo un nuovo tassello allo sparso mosaico di attestazioni, offrendo anche un tentativo di differenziarle: i pezzi possono essere suddivisi in alcune varianti in base alla loro composizione decorativa e ai bolli.

Parole chiave: Lastra Campana; lastre di sima; pantere; *kantharos*; catacombe; Roma.

CINZIA VISMARA

UN GRAFFITO DALL'ANFITEATRO FLAVIO
CON RAFFIGURAZIONE DI CIRCO

Un graffiti trouvé dans les fouilles du Colisée fut publié en 1876 comme étant la représentation de ce même monument; cette interprétation a été jusqu'ici couramment acceptée. Le graffiti représente plutôt les carcères d'un cirque, très probablement le Grand cirque. Cette nouvelle interprétation se fonde sur des comparaisons avec des représentations semblables sur des mosaïques, des bas-reliefs, des ivoires et des lampes en terre cuite.

Mots-clés: Graffitis; Colisée; Grand cirque.

GIORGIO CRIMI, IGNAZIO TANTILLO

VORTUMNUS RITROVATO

In 1549 a statue base with the inscription Vortumnus temporibus Diocletiani et Maximiani (CIL, VI 804) was discovered along the vicus Tuscus. Traces of it had been lost until today. It is proposed here to identify it with a "slab" preserved in the storerooms of the National Roman Museum (CIL, VI 40841, inv. 72678). The expression temporibus Diocletiani et Maximiani, far from representing a dating of the epigraph to the joint reign of the two emperors, constitutes instead a terminus post quem for it. The Tetrarchic intervention is reconsidered in the context of the work following the fire of 283 that affected this area of the Roman Forum, and various hypotheses are advanced as to the historical context in which the inscription might have been engraved.

Keywords: Late Antiquity Roman Forum; vicus Tuscus; statue base; Vortumnus/Vertumnus; Diocletian; Tetrarchy.

GIULIA BARATTA

UN'INEDITA SOSPENSIONE DI CARRO DALL'HISPANIA TARDOANTICA

This article examines an unpublished roman bronze chariot suspension. The piece was found in Hispania and it is attributable to the late antiquity, as shown in particular by the inscription accompanying it which refers to a christian context.

Keywords: Hispania; Roman Archaeology; Late Antiquity; Chariot Suspension; Christian Epigraphy.

FRANCESCA COLETTI, ALESSANDRO CICCOLA, M. PIERA CAGGIA
ILARIA SERAFINI, PAOLO POSTORINO, ROBERTA CURINI, ALESSANDRO NUCARA

BYZANTINE BURIALS FROM THE SANCTUARY OF SAINT PHILIP AT HIERAPOLIS OF PHRYGIA

AN ARCHAEOMETRIC STUDY ON ANCIENT TEXTILE REMAINS

Gli scavi condotti dal 2010 nel Santuario di San Filippo a Hierapolis hanno permesso di scoprire alcune deposizioni risalenti al periodo medio bizantino, effettuate dopo il parziale crollo della chiesa e la conseguente defunzionalizzazione della navata centrale. Le singole tombe trovate, segnalate da marcatori funerari, erano destinate a uomini adulti sepolti in abiti elaborati. Per esaminare questi reperti tessili sono state applicate con successo tecniche di analisi microscopica e spettroscopica, al fine di identificare tessuti, fibre tessili e coloranti. Le analisi archeometriche hanno fornito informazioni sulla matrice tessile, individuando la presenza di fibre proteiche e coloranti indigoidi nelle aree blu e marroni. Questi risultati indicano che tutti gli individui sono stati deposti con tessuti simili, in lana tinta di blu e decorata con il filato luminoso della seta. La collaborazione interdisciplinare tra scienze umane e scienze naturali ha contribuito a mettere in luce lo status sociale degli individui inumati all'interno della Chiesa, molto probabilmente riconosciuti come membri del clero o monaci che gestivano il santuario.

Parole chiave: Hierapolis; Santuario di San Filippo; deposizioni; periodo bizantino; tessuti.

DARIO DAFFARA

REGIONES OSTIENSES

NOTA SULLA SUDDIVISIONE DI OSTIA TRA L'ANTICHITÀ E L'ETÀ CONTEMPORANEA

This contribution will outline the history of the modern partition of Ostia according to the topographic system 'Quarter, Block, Building' (Regione, Isolato, Edificio), introduced in the 20th century and still adopted today in scientific and administrative contexts. Its definition seems to be based on the division of Rome known from written sources, but there are well-founded epigraphic elements that also suggest a division of the ancient city of Ostia into at least five regions. On the basis of this epigraphic evidence and looking also to Pompeii, an initial definition was drawn up, later refined by Guido Calza in the 1920s and definitively adopted with the conclusion of the excavations for the 1942 Universal Exhibition. Since then, the Ostia topographic system has been used in all major scientific publications and its use is also planned in the management GIS being developed by the Parco Archeologico di Ostia antica.

Keywords: Ostia antica; topografia; regiones; vici; compita; Lodovico Paschetto; Guido Calza; Roma; Pompei.