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## SUMMARY

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MONICA DE CESARE, ELISA CHIARA PORTALE

### IL SANTUARIO DI ZEUS OLYMPIO NEL QUADRO URBANO DELL' ANTICA AKRAGAS

*buildings surrounding it were referred to residential (W), military (S) and civic ("agora" E/NE) functions. Besides, a sacellum and a pool on the south-eastern side were attributed to the age of Timoleon, later than the main architectural phase. However, the new stratigraphical data allow us to refer all the structures in the southern area to a coherent building program carried out from 480 to 450 BC. Starting from this evidence, the paper aims at redefining the whole context, putting it in urban environments. A new image of the Teronian project emerges, in which the colossal temple with its altar coincides exactly with the nucleus of a rectangular area measuring m 377,62×188,81 (with a ratio of 2:1). This includes two insulae and three stenopoi on each side of the main cultic buildings, and joins with the area of the earlier Temple of Herakles, on the East. The development through time of the area between the two big temples is also reconstructed.*

RAIMON GRAELLS I FABREGAT

### DA ONATAS A LAPHYRA TRE ELMI DI CUMA OFFERTI A OLIMPIA

*Little more than 200 years ago, in 1817, some European visitors bought a Negau helmet with a large inscription recalling the Sicilian tyrant Hiero. It was a recently discovered helmet in the waters of the Alpheios river, near Olympia. This is the beginning of a long story, which mixes the first steps of the archaeological research, the evolution of the study on the votive offerings and the war spoils, the understanding of Olympia itself and the exhibitions of offerings, and about how we use and abuse of the archaeological items.*

*On the basis of the helmet found in 1817 together with other two helmets with the same inscription discovered recently, the paper shall discuss first, the typology and inscriptions, and secondly, their value in the sanctuary as parts of a unique political offering or, perhaps, parts of a program with multiple offerings. Finally, the immutable social and political value of these votive objects from past till present shall be addressed.*

GIULIA TOZZI

## I DECRETI ESPOSTI NEI TEATRI DEI DEMI ATTICI

*The significance of theatrical buildings must be analysed with an understanding of the various political, civic and religious functions which typified theatres in Greek society. This aspect, particularly renowned for the theatre of Dionysus Eleuthereus in Athens – periodically used both for theatrical performances and for political assemblies –, is distinguishable also for the deme theatres, which, though smaller and marginal in comparison with the Athenian one, have always been closely linked to the latter and analogously characterized by a peculiar multifunctional nature. Their political role as centres of the civic and religious life of the demes, documented by archaeological and written sources, is here examined in the light of the decrees originally displayed near the theatrical building: indeed, a significant number of surviving decrees – identified on the basis of the excavation data and of the analysis of their content and here catalogued deme by deme with an appreciation to their proper political and historical context – consents to investigate from an epigraphical perspective the ideological, socio-cultural and political importance of the local theatres and their value as appropriate places chosen for the publication of official documents.*

GIROLAMO SOFIA

PRIMI DATI SUGLI EPITYMBIA NELLE NECROPOLI “MONUMENTALI”  
DI MESSANA ED ABAKAINON (SICILIA)

*In this paper some forms of “monumental” funerary architecture in late classical and hellenistic age in Sicily will be considered. In particular the cases of the necropolises of Messana and Abakainon play a significant role as regards the organization and the architectural articulation of their necropolar landscape.*

GIACOMO BARDELLI

UN NUOVO KEIMELION DAL PICENO  
IL TRIPODE DALLA TOMBA 64 DELL'AREA QUAGLIOTTI DI SIROLO

*This paper discusses a rod tripod found in tomb 64 in the area Quagliotti in Sirolo (Ancona), a sector of a necropolis of the ancient Picenean settlement of Numana. In the first part of the paper the burial context and its assemblage are briefly introduced, with some remarks on the structure of the grave and on the spatial distribution of the objects inside the chamber. The tripod is then analysed in detail: according to the few comparisons available, it can be attributed to a type of rod tripods that were probably manufactured in Urartu during the 8<sup>th</sup> century BC. The results of lead isotope analysis attached to the paper do not invalidate this attribution. The considerable chronological hiatus between the tripod and the rest of the grave assemblage, which dates to the end of the 5<sup>th</sup> century BC, allows some considerations regarding the ancient route that brought the tripod to Numana and its possible status as a “curated” object.*



FRANCESCO BELFIORI

ROMA, FORTUNA E L'ADRIATICO  
 APPUNTI PER UN APPROCCIO SISTEMICO AL "SACRO" NELLA  
 COLONIZZAZIONE DI ETÀ REPUBBLICANA DELL'AGER GALLICUS  
 E DEL PICENUM

*Thanks to its functions and to centuries-old religious and historical traditions, on one hand, the cult of Fortuna embodied and addressed contents of Roman State ideology. On the other hand, it maintained its own specificity and represented targeted political positions and singular social aspirations. Therefore, Fortuna was the goddess linked to the tyrannical figure of Servio Tullio, as well as one of the most promoted divinities, according to the policy of a part of Roman aristocracy in 3<sup>rd</sup> BC. Based on archaeological and epigraphic data from ager Gallicus and Picenum (modern Marche region, Italy), this study will focus on the cult's expressions, their spread among these territories and links between Fortuna and the policy that Roman aristocracy conducted, leading conquest and colonizing Adriatic territories during 3<sup>rd</sup> and 2<sup>nd</sup> centuries BC.*

MARGRET LANGE

MENSAE PONDERARIAE IN LAZIO  
 RECENTLY DISCOVERED OR RE-DISCOVERED

*L'articolo illustra sei esemplari di mensae ponderariae del Lazio. Cinque degli esemplari trattati in questo articolo sono in stretta relazione con un tipo diffuso nel Lazio, individuato in una recente tesi di dottorato e particolarmente diffuso ad Ostia. Il saggio si concentra sulla capienza delle cavità e sulla loro relazione con il sistema delle misure romane. A questo scopo, ove possibile, si è misurato il volume delle cavità. Nessuno corrisponde ai valori indicati nella letteratura metrologica per l'amphora, il modius oppure il sextarius, ma la maggior parte è compatibile con valori misurati in altre mensae ponderariae nel Lazio e in altre zone d'Italia. Si è formulata la tesi che almeno cinque delle cavità esaminate qui siano state calibrate servendosi di olio d'oliva.*

ALESSANDRO D'ALESSIO

ARCHITETTURA SACRA IN DAUNIA TRA TARDA  
 REPUBBLICA E PRIMO IMPERO  
 IL TEMPIO IN LOCALITÀ SAN LEUCIO A CANOSA

*Within the wide and varied panorama of the Hellenistic monumental and artistic patrimony in Italy, one of the most significant examples is surely the temple lying below the Christian basilica of San Leucio at Canosa di Puglia, one of the most imposing and important examples of ancient Italian sacred architecture, both in size and in the quality of the surviving remains. Its dimensions,*

*the sophistication of its architectural decoration and its significance topography and landscape of Canosa, all combined to make it an impressive and sumptuous building without precedent in Daunia.*

*Despite its undoubted importance for the study of the area, however, there is considerable debate over the reconstruction of several important aspects of the Canosian monument, beginning with the precise definition of its plan and architectural style and with its chronology (end IV-III century BC or first half of the II century BC).*

*In this context, the recent re-opening of investigations at San Leucio by the Dipartimento di Scienze dell'Antichità dell'Università "Sapienza" in Rome, has led to the acquisition of new data which now makes it possible to propose a more informed and coherent reading of its archaeology and to formulate new interpretative theories about it.*

UGO FUSCO, FRANCESCA TACCALITE

TESTIMONIANZE PITTORICHE DAL **MUNICIPIUM AUGUSTUM VEIENS**  
ALCUNI ESEMPI DAL COMPLESSO ARCHEOLOGICO DI CAMPETTI,  
AREA SUD-OVEST, A VEIO (RM)

*This paper presents two attestations of paintings belonging to the therapeutic-healing complex of Campetti, south-west area, at Veii. The first is found inside a semi-underground room with walls in opus reticulatum, a mosaic floor in black tesserae only partially visible beneath a later floor, traces of paintings on all the walls and a barrel-vaulted ceiling originally decorated with mosaic tesserae. The entrance is on the west side and the room has been interpreted as a winter triclinium. Based on the stratigraphic relations, its construction is dated to the mid-1<sup>st</sup> century AD. The wall paintings represent rare evidence of painting at Veii in the Roman period. The upper zone of the wall has been lost. The median zone is divided into panels; a pinax painted within one of these was removed after discovery. A garden with ornamental plants and a little bird on a branch are painted on the red socle. The second attestation belongs to the decoration of the central niche of a porticoed area. These new finds have been compared with the known evidence for painting from Roman Etruria.*

M ARIE-ADELINÉ LE GUENNEC

ÊTRE CUISINIER DANS L'OCCIDENT ROMAIN ANTIQUE  
IDENTITÉS SOCIO-JURIDIQUES ET STATUTS DE TRAVAIL

*This paper studies cooks in the context of ancient Roman Western world under the Republic and the High Empire, starting with an observation about the poor attention scholars have paid to this central figure of the aristocratic banquet. After a terminological analysis, based mostly on literature and juridical texts, of the Latin word generally used to designate a cook, coquus (and of its orthographic variant cocus), the author sheds light on the variety of contexts in which Roman cooks, far from limiting themselves to the aristocratic houses, could practice their activity. She then proposes a social investigation of their milieu, based on the exploitation of an epigraphic corpus inventorying the specialists of cooking and cuisine in the ancient Roman West.*

MANUELA DOMÍNGUEZ RUIZ

SCULPTURE PROVENIENTI DA ARICCIA  
NELLA COLLEZIONE DESPUIG DI PALMA DI MAIORCA (SPAGNA)

*A finales del siglo XVIII, Antonio Despuig, futuro cardenal de la curia romana, llevó a cabo una serie de excavaciones en Ariccia. En ellas encontró un gran número de esculturas que pasaron a engrosar los fondos de su colección, creada en Roma pero trasladada al final de su vida a Mallorca, su tierra natal. A su muerte, buena parte de estas piezas fue vendida y actualmente forma parte del fondo de prestigiosos museos europeos y norteamericanos. Sin embargo, algunas quedaron en Mallorca y hoy forman parte de la colección Despuig albergada en el Museu d'Història de la Ciutat de Palma. El presente artículo se centrará en el estudio de dichas esculturas y concluirá con un breve comentario sobre la información que aportan estas piezas al conocimiento de las estructuras arquitectónicas excavadas por Despuig y su cronología.*

BEATRICE CACCIOTTI

IL LIBERTO AGATIRSO, L'AUGUSTA PLOTINA  
E LA VILLA IN VALLE ARICCIA  
TRA FONTI ANTIQUARIE E DOCUMENTAZIONE ARCHEOLOGICA

*This paper focuses on the excavations financed by Cardinal Antonio Despuig y Dameto and carried out at the Ariccia Valley between 1790 and 1791. Important epigraphic material, fine architectural elements and many marble sculptures from the Imperial period were discovered. These items were exhibited in Rome at Palazzo Nuñez and subsequently they went to the Raixa Museum in Palma in Maiorca. Combining the antiquarian sources (E. Lucidi and G. Zoëga) with the historical cartography, it is possible to get new information about the original archaeological context where the pieces were displayed. We can locate this discovery near the "Mola di Genzano" and we identify the remains of thermal baths of a luxury Roman villa. In addition, a comprehensive overview of the sculptural programme that included a series of imperial busts, portraits, herms, statues, statuettes, reliefs and labrum has provided the opportunity to reflect on the owner of the villa. It was originally thought to belong to a freedman called Agatirso on the basis of an inscription dedicated to Plotina found at that time. Differences in dates of the sculptures, their iconographic significance and stylistic features shed a different light on this aspect, and the complex could suggest an imperial villa in this particular area of the ager Aricinus.*

SERGIO ESPAÑA-CHAMORRO

CORPUS MILLIARIORUM BAETICAE  
MILIARIOS Y POLÍTICA VIARIA EN LA HISPANIA ULTERIOR BAETICA  
EN ÉPOCA IMPERIAL (S. I-IV)

*This paper deals with the issue of the articulation of roads and territory in Baetica through the analysis of epigraphic and archaeological evidence for the Imperial periods (1<sup>st</sup> to 4<sup>th</sup> centuries AD). It seeks to fulfil two main aims: Firstly, to carry out an exhaustive and critical review of the*

*inscriptions catalogued as milestones that belonged to the Roman province of Hispania Ulterior Baetica in all its chronological range, given the inaccuracies (regarding chronology, typology, and geographical distributions) found in former, out-of-date corpora. Secondly, to perform a quantitative and territorial analysis of these reviewed evidence placed into its geographical context in order to explore the incidence of emperors in the road policy.*

*Such a procedure will enable me to propose a general development of the management and development of roads in Baetica and to draw (much needed) comparisons with other provinces in Hispania and within the Empire, in order to contextualise these results at an imperial scale of analysis.*

LUCREZIA SPERA

### ROMA, IL SUBURBIO E GLI IMPERATORI NEL V SECOLO ARCHEOLOGIA DI UN RITORNO

*Written sources, valued above all in recent years by various scholars, leave no doubt that in the fifth century the Western Emperors wanted to repropose the role of Rome as capital. The imperial presence in the city is evident in the promotion of ambitious urban projects and in monumental works both in the spaces inside the walls and in the suburbs, where great porticoes lead to apostolic sanctuaries. In the south-eastern suburban area, where a large imperial property had existed since the Severian age, a prestigious imperial district can be identified, which included the villas of the Quintili and Sette Bassi. Here some episodes remembered from the Late Antique sources – some ceremonial events and probably the killing of Valentinian III – can be set.*

VINCENZO TALLURA

### L' AREA SACRA DI ZEUS SAETTANTE A LOCRI EPIZEFIRI UNA NOTA PRELIMINARE

*This paper examines the materials and topographical aspects of the sacred area of Zeus Saettante, located extra moenia along the north-eastern sector of Locri Epizefiri. The work provides an update and revision of the data, suitably integrated thanks to the overall study of the ceramic material coming from the sanctuary. Through a multidisciplinary approach it has been possible to establish a chronological range, between the end of the VI century BC and the Hellenistic age, in which to recognize the three phases of life of the area and the votive depositions. The systematic cataloguing of all the finds found in the deposits has allowed the recognition of classes, forms and votive offerings found. On the basis of these data and the re-examination of the preserved wall structures, it is intended to clarify the function of the cult of Zeus in this specific sector of the city.*

GIULIA MORPURGO

*APPLIQUE* A PROTOME DI ACHELOO  
DAL SEPOLCRETO ETRUSCO DE LUCA DI BOLOGNA

*A little applique of a bearded man stands out among the few bone and ivory objects recovered in the Etruscan necropolises of Bologna between the middle of the 6<sup>th</sup> century and the first half of the 4<sup>th</sup> century BC. The applique, which has never been thoroughly studied, was found in the tomb 103 of the De Luca Necropolis, one of the most important burial places at the time. The article focus on this incredible find investigating many related aspects, such as the stylistic and iconographic classification, the chronology, the production centres, its function and its significance in relation to the context.*

LAURA MARIA MICHETTI

BRACIERI CERETANI DECORATI A CILINDRETTO  
NUOVI DATI DA PYRGI

*The excavations of the Sapienza University of Rome in the “Ceremonial Quarter” of Pyrgi, an area outside the sacred complex and located north of it, offer the opportunity to investigate the Archaic phase of a sector who played an important role even before the monumentalization of the maritime sanctuary of Caere at the end of the 6<sup>th</sup> century BC.*

*The archaeological investigations have allowed to significantly expand the knowledge of the pottery productions in the period before the building of the Temple B (about 510 BC) by the “tyrant” Thefarie Velianas.*

*In particular, the discovery of intact or partially intact caeretan cylinder-stamped braziers has allowed to increase the corpus of these specimens not only at the level of numerical evaluation, but also in terms of the attestation of new decorative subjects not otherwise documented. It should not be underestimated, however, that this numerical increase concerns specimens found in a public/ceremonial context, which are added to those already known from the area of the sanctuary. This evidence further supports the hypothesis of the ritual and votive use of the cylinder-stamped braziers, as testified by the increasingly findings in the Caere plateau, both in sacred and inhabited areas.*

Maria Cristina Biella

TRA “*LES VASES DE BUCCHERO*” E GLI “*APPUNTI SUL BUCCHERO*”

*In 2017, the book *Les vases de bucchero, Le monde étrusque entre Orient et Occident* was published. This monumental work is the outcome of Jean Gran-Aymerich’s 40-year research on the subject and aims at being the first updated and comprehensive study of Etruscan bucchero pottery.*

*This paper, using as a starting point J. Gran-Aymerich’s volume, introduces on the one hand some explorations of the fact that bucchero pottery cannot be considered simply an Etruscan phenomenon and its production must be instead read in the wider context of the cultural and economic dynamics of pre-Roman Italy. On the other hand, it aims at introducing a reflection on the actual value of modern typologies in relation to the ancient productive systems.*

LUIGI TODISCO

NOTERELLA SUL CRATERE CLEVELAND, MUSEUM OF ART, 1989.73

*In this note we reconsider the scene painted on a singular Italiote bell-crater dating to the first quarter of the fourth century BC. The scene depicts a bust of Dionysus flanked by actors disguised as slave and Papposilenus. The painter was inspired by Attic models and privileged the chthonic aspect of the god, evoking at the same time his patronage on the theater and the cult celebrated in his honor, coherently with the funerary destination of the vase.*

MARIA DONATELLA GENTILI

OPERE FIRMATE NELL'ARTIGIANATO ETRUSCO  
DOCUMENTI DI UNA CULTURA E DI UNA CIVILTÀ

The purpose of the research is to reconstruct the condition of the craftsmen in the Etruscan society, through an interdisciplinary exam of the historiographic, epigraphic and figurative documents. Particularly is inspected the relationship between the signatures of the potters and their works, in a steady comparison with other great urban civilisations of the Greece and the archaic Rome.

FABRIZIO SANTI

DUE RILIEVI VOTIVI GRECI NEL MUSEO BARRACCO DI ROMA

*The article examines two votive Greek reliefs housed in the Museum Barracco at Rome. One represents a heros equitans followed by a young servant and a dog, the other is decorated with a Totenmahl scene. Provenance and ways of acquisition are unknown, but it's possible to hypothesize an Attic/Beotic origin for the former, whereas the latter was surely made in Attica. Although both reliefs have not received much attention in the archaeological literature, they are important witnesses of heroic cults of the 4<sup>th</sup> century BC in Greece.*

FRANCESCO MARCATTILI

LE SCALAE GRAECAE E LA DOMUS FLAMINIA

*This paper examines the scalae Graecae: the staircases mentioned in Gellius (10, 15, 29) and Servius (Aen., 4, 626), which in Rome had the function to guard the modesty of the flaminica Dialis. Thanks to selected literary sources, it is possible to understand the reasons that have led to define this typology of staircase with an attribute relating directly to Greece and Greek practises. It is likely that the wooden stairs that went up to the second floor in Greek houses were provided, just like the scalae Graecae described by Servius, with closed barriers on the sides: a useful expedient to avoid the view from below of the women who went to the upper floor where, at least until the advanced*

*Classical Age, the thàlamos and the gynaikonitis were normally located. It is therefore proposed to site the scalae Graecae not in a public area, but within the domus Flaminia: a house in which people completely unrelated to the flaminica's family could access without notice in search of protection (Gell., 10, 15, 8) and where the flaminica had to be shielded from undesired meetings.*

Maria Teresa D'Alessio, Claudia Livrini

#### LA PORTICUS SULLA TERRAZZA INFERIORE DEL COLLE SAN LORENZO A LANUVIO: NUOVE INTERPRETAZIONI

*On the southwestern terrace of Colle S. Lorenzo, in Lanuvio, there are some remains of the ancient city, including a porticus in irregular opus reticulatum, traditionally attributed to the Sanctuary of Juno Sospita. A new systematic study of the evidences in this urban context, carried out within the research project "Lazio Antico" of Sapienza University of Rome, brought to new observations, concerning: a) a definition of the different architectural phases of the terrace; b) a possible reconstruction proposal of the terrace in its third phase; c) a reconsideration of its pertinence to the Sanctuary; d) a proposal of an alternative reading of the context.*

DARIO DI MICHELE

#### TERME ROMANE: ORIGINE E NOTE TERMINOLOGICHE

*The first part explores the theme of the origins of the Roman baths that the most recent studies relate to the Hellenistic balaneia of Sicily and Magna Graecia for the presence of peculiarities typical of Roman balnea. Nevertheless the dating of Fregellae's balneum, the most ancient example of Roman thermal building and coeval with Greek installations, would confirm the hypothesis of a reciprocal exchange of ideas. The second part of the paper analyzes the various terms used by ancient sources and archaeologists to identify structures and environments such as: balneum, thermae, lavacrum, sudatorium and laconicum.*

FULVIO COLETTI, FRANCESCA DIOSONO

#### IL VUOTO UTILE IL RIUTILIZZO DI ANFORE NELL'EDILIZIA ROMANA

*The reuse of amphorae in roman buildings is widespread already in the late Republican period, but sees its apex between the middle and late imperial age. Indeed, once they arrived at the end of their original purpose, the amphorae could end up in landfills managed by urban communities or even state and often they were reused in different aspects of the building sector, both in the public and private ones. Their reuse depends both on the different morphological and technical characteristics of the materials and on the context in which they are reused, and, finally, on the necessary quantity. This contribution examines several buildings and structures of Roman Italy, in order to provide the first time a comprehensive analytical framework of this particular technique of ancient building with fictile material.*

GIOVANNI DI BRINO

*CIL*, X 6309

## UNA ISCRIZIONE TERRACINESE NEL MUSEO ARCHEOLOGICO DI FIRENZE

*Among the sketches in Baldassarre Peruzzi's travel diary (taccuino dei viaggi), sheet 404A verso contains a copy of CIL, X 6309, a marble epistyle, part of an aedicula consecrated between 14 and 29 AD by M. Iunius C.f. Gal(eria) Proculus to Tiberius and Livia in Terracina, and restored some decades later by Pompeia Q.f. Trebulla. The inscription, deemed lost until few years ago, is now at the Museo Archeologico in Florence (MAF). Such inscription was brought to Florence between the end of XVI<sup>th</sup> century and the beginning of XVII<sup>th</sup> century, together with the columns of the aedicula, to be used in the construction of the Cappella dei Principi. The first engraved text was erased as the monument was being restored. At that time, a new inscription was carved under the previous one, to update and correct the name of Livia, diva since 42 AD.*

UMBERTO SOLDOVIERI

OFFICINE EPIGRAFICHE POMPEIANE: CONSIDERAZIONI IN MARGINE  
A UNA INEDITA ISCRIZIONE SEPOLCRALE

*In this article, the author proposes the edition of a funerary epigraph discovered in Pompei (NA) in 1952 and substantially left unpublished: it recalls at the same time two different already known sepulchral inscriptions made by the same lapicide.*

ANTONIO LICORDARI

## ALCUNE ISCRIZIONI SACRE OSTIENSI

*Six latin inscriptions, unpublished or integrated with new fragments, improve our knowledge of the foreign cults in Ostia, as Sol Invictus and Caelestis; in particular, the cult of Mercury is attested by an epigraph for the first time. In two other texts the god Serapis and the empress Crispina are mentioned respectively.*

GIOVANNA DI GIACOMO

*FURIUS OCTAVIANUS, CLARISSIMUS VIR,*  
PROPRIETARIO DI UNA VILLA NEL SUBURBIO DI ROMA

*This article discusses some recently discovered lead pipe inscriptions and their important contribution to our knowledge of the patrimonial geography of Rome's surroundings area. These lead pipes were found near a thermal complex, belonging to the larger context of a villa, which was brought to light along the via Aurelia, in the locality called Massimina - Casal Lumbroso, during the excavations conducted between 2011 and 2017 by the Soprintendenza Speciale Archeologia,*



*Belle Arti and Paesaggio of Rome. Their stamps are of considerable interest since, on the one hand, they contain the name of the plumbarius, C. Iulius Hermes (he would seem to be identical with the manufacturer mentioned in the lead pipe stamp CIL, XV 7578) while, on the other hand, they reveal the name of the conduit owner and, hence, the name of the owner of the villa supplied by the conduit, Furius Octavianus, clarissimus vir, who could be identified with the clarissimus vir C. Furius Octavianus signo Amphiloichius, consul suffectus before 217 AD, or with the vir clarissimus Furius Octavianus, curator aedium sacrarum under the emperor Maxentius.*

