

Cosa: The Italian Sigillata

# Memoirs of the American Academy in Rome



## Supplementary Volume III

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Cosa

The Italian Sigillata

Maria Teresa Marabini Moevs

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*To my children*

*Marina  
and  
Christian*

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## PREFACE

**D**uring the lengthy compilation of this book I have accumulated a long-lasting debt of gratitude to many institutions and persons. I apologize in advance for any involuntary omissions.

The study of the Italian Sigillata was entrusted to me in the summer of 1977 by the late Professor Frank E. Brown when the late Dr. Helen Russell White, who had first undertaken the project, found herself unable to continue. At that time it consisted of a few random notes, a dozen plates with profiles of plain vases chosen for their good state of preservation, and a sizable number of excellent photographs of decorated material by Johannes Felbermeyer.

Two factors subsequently delayed the completion of my study. The first was my growing interest in the iconographic sources of decorated Arretine ceramics, which led me to a parallel thorough examination of the arts and culture of the early Hellenistic period, particularly in Alexandria during the third century B.C. A series of articles of varying length and scope, in the *Bollettino d'Arte* and other periodicals and proceedings, was the result of two decades of inquiry into the origin of the Arretine decorative repertory. The second factor was the discovery by Dr. Francesca Paola Porten Palange of a large number of forged molds, scattered throughout major museums of Europe and America, which had been previously considered basic comparative material in any study of decorated Arretine. As a consequence a complete revision of the manuscript became necessary.

First of all, I wish to thank the American Academy in Rome, in the persons of its president, Mrs. Adele Chatfield-Taylor, and its director, Professor Lester K. Little, for a rewarding association, which I started in 1952 as a Fulbright scholarship recipient and continued as a Fellow in Classics in 1963–64; from the beginning to the present I have been a member of the team responsible for the excavation and study of the Roman colony of Cosa. Dr. Archer Martin, presently Archaeology Supervisor at the Academy, generously shared with me his vast knowledge of Roman ceramics, took a personal interest in the project, and made its completion possible. In my colleague Professor Russell T. Scott of Bryn Mawr College I found a most reliable source of information for the topography and stratigraphy of Cosa and an unfailing provider of advice and support. In a spirit of collegiality and friendship I shared many inquiries with my colleagues Dr. Anna Marguerite McCann and Professor Elizabeth Lyding Will, benefiting from their knowledge of the harbor of Cosa and of the amphoras. Most helpful in the course of my research were the personnel of the Academy library and in particular the present director, Miss Christina Huemer; the former director, Miss Lucilla Marino; and the former associate director, Mrs. Antonella Bucci. Dr. Eric De Sena, assistant for archaeology, graciously came to my aid in moments of practical difficulty. The staff of the American Academy in Rome, particularly Miss Pina Pasquantonio and Mrs. Marina Lella, found felicitous solutions to several day-to-day problems.

Because I initiated this research during my residence as a member of the Institute for Advanced Study in Princeton in the year 1977–78 and continued afterward to take advantage of its facilities, I wish to express my deepest appreciation to its Faculty of Historical Studies and to the library personnel. In

particular, I most gratefully remember the late Professor Homer A. Thompson, who sponsored my project at the Institute and followed it for many years afterward with great interest and unfailing support.

To my investigation into the sources of decorated Arretine the cooperation of the Soprintendenza alle Antichità della Toscana and of the personnel of the Archaeological Museum of Arezzo proved to be essential. Its director, Dr. Paola Zamarchi Grassi, made available to me with exemplary liberality and kindness the published and unpublished material in the museum on which my studies of decorated ware largely rely. The late Mr. Dario Bartoli and after him Mr. Giovanni Organelli and Mr. Fabio Andrucci, *consegnatari* at the museum, facilitated my work in all possible ways with their solicitude and competence.

To the Editorial Board of the *Bollettino d'Arte* and to its coordinator Dr. Evelina Borea I am indebted for the publication of several of my studies on Arretine iconography. In this connection I feel particularly obliged to Dr. Lucilla De Lachenal, who applied her remarkable knowledge and skill to the editing of my articles.

The personnel of the Greco-Roman Museum of Alexandria facilitated my examination of comparative material in the summer of 1979.

Rutgers, the State University of New Jersey, granted me a sabbatical leave in the spring of 1982; its Research Council made possible the acquisition of photographic material.

A grant from the National Endowment for the Humanities in 1986–87 supported my investigation of early Hellenistic art in the libraries of the American Academy in Rome, of the German Archaeological Institute in Rome, of Princeton University, and of the Institute for Advanced Study in Princeton. My daughter Marina outlined a number of forms at the beginning of the project, and a group of students enrolled in the Rome program of the University of Notre Dame School of Architecture volunteered to ink several drawings of decorated materials. The final version of the manuscript was greatly improved by the constructive criticism and valuable suggestions of four readers, two unknown and two known to me, Professors Russell T. Scott and Lawrence Richardson. I wish to thank particularly the second anonymous reader for a painstaking examination of the text and a full understanding of my work.

The publication of this book was greatly facilitated by the interest and support of Elaine Gazda, Professor of the History of Art at the University of Michigan and cochair of the Trustees' Publications Committee of the American Academy in Rome. To Ms. Margaret Lourie, editor at the Kelsey Museum of Archaeology, I am very grateful for her accurate and skillful editorial work; I also thank the graphic artist at the same museum, Ms. Lorene Sterner, for her precise and elegant arrangement of my drawings.

Finally, three persons are to be acknowledged here without whose support, scientific and moral, this book would not have reached its completion. To Dr. Giorgio Rizzo I am indebted not only for his laborious and accurate editorial work but for the advice, criticism, and improvements he provided, derived from his broad archaeological knowledge and his particular expertise in the field of Roman ceramics.

Thanks to the advice of Dr. Francesca Paola Porten Palange I was able to navigate the perilous waters of attribution of decorated Arretine fragments. With remarkable altruism and patience she shared with me much valuable information contained in her soon-to-be-published catalogue of decorative Arretine motifs and provided many suggestions for the improvement of my text.

To my husband, the composer Robert Moevs, I owe excellent photographs of decorated Arretine material from Cosa and in the Arezzo Archaeological Museum. I owe him an even greater debt for years of endurance and understanding, nurtured by his unfailing faith in the project, his generosity and love.

*Spring 2003*

## ABBREVIATIONS

Abbreviations of periodicals, series, and books are those adopted by the *American Journal of Archaeology*.

- ALEXANDER, *Arretine* = C. Alexander, *Arretine Relief Ware*. CVA, U.S.A. 9; Metropolitan Museum of Art, New York (Cambridge 1943).
- AMBROGI, *ghirlande* = A. Ambrogi, "Sarcofagi e urne con ghirlande della prima età imperiale," *RM* 97 (1990) 163–96.
- Art décoratif* = *L'art décoratif à Rome à la fin de la république et au début du principat*. Table ronde, Rome 1979 (Rome 1981).
- ATEIUS, *fabbriche* = *Ateius e le sue fabbriche. La produzione di sigillata ad Arezzo, a Pisa e nella Gallia meridionale*. *Atti del Seminario Internazionale di Studi*, Pisa 1992, *AnnPisa*, s. III, XXV, 1–2 (1995), 271–461.
- BAILEY = D. M. Bailey, *A Catalogue of the Lamps in the British Museum, II: Roman Lamps Made in Italy* (London 1980).
- BARGATHES = *Marcus Perennius Bargathes. Tradizione e innovazione nella ceramica aretina*. Exhibition catalogue (Rome 1984).
- BORBEIN, *Campana* = A. H. Borbein, *Campanareliefs. Typologische und stilkritische Untersuchungen*, *RM-EH* 14 (Heidelberg 1968).
- BRONEER = O. Broneer, *Corinth*, IV, pt. 2: *Terracotta Lamps* (Cambridge 1930).
- BROWN, *Architecture* = F. E. Brown, "The Architecture," in *COSA II*, 7–147.
- BROWN, *Ashmolean* = A. C. Brown, *Catalogue of Italian Terra-Sigillata in the Ashmolean Museum* (Oxford 1968).
- BROWN, *Cosa* = F. E. Brown, *Cosa, The Making of a Roman Town* (Ann Arbor 1980).
- BROWN, *Scavi* = F. E. Brown, "Scavi a Cosa—Ansedonia, 1965–66," *BdA* 52 (1967) 37–41.
- CAMERON, *Greek Anthology* = A. Cameron, *The Greek Anthology from Meleager to Planudes* (Oxford 1993).
- CHASE, *Boston* = G. H. Chase, *Museum of Fine Arts, Boston. Catalogue of Arretine Pottery*, 2nd ed. (Cambridge 1975).
- CHASE, *Loeb* = G. H. Chase, *The Loeb Collection of Arretine Pottery* (New York 1908).
- COLLINS-CLINTON, *Odeum* = J. Collins-Clinton, "The Neronian Odeum at Cosa and Its Sculptural Program: A New Julio-Claudian Dynastic Group," *MAAR* 45 (2000) 99–130.
- Conspectus* = E. Ettlinger et al., *Conspectus formarum terrae sigillatae italico modo confectae*. Materialien zur Römisch-germanischen Keramik 10 (Bonn 1990).
- COSA II* = F. E. Brown, E. H. Richardson, and L. Richardson, jr, *Cosa II: The Temples of the Arx*. *MAAR* 26 (1960).
- COSA III* = F. E. Brown, E. Hill Richardson, and L. Richardson, jr, *Cosa III: The Buildings of the Forum*. *MAAR* 37 (1993).
- COSA IV* = V. J. Bruno and R. T. Scott, *Cosa IV: The Houses*. *MAAR* 38 (1993).

- COSA, *Aco* = M. T. Marabini Moevs, "Aco in Northern Etruria: The Workshop of Cusonius at Cosa," *MAAR* 34 (1980) 231–80.
- COSA, *Black Glaze* = D. M. Taylor, "Cosa: Black-glaze Pottery," *MAAR* 25 (1957) 65–193.
- COSA, *Coins* = T. V. Buttrey, "Cosa: The Coins," *MAAR* 34 (1980) 7–168.
- COSA, *Lamps* = C. Rickman Fitch and N. Wynick Goldman, *Cosa: The Lamps*. *MAAR* 39 (1994).
- COSA, *Megarian* = M. T. Marabini Moevs, "Italo-Megarian Ware at Cosa," *MAAR* 34 (1980) 161–227.
- COSA, *Port* = A. M. McCann et al., *The Roman Port and Fishery of Cosa* (Princeton 1987).
- COSA, *Thin Walled Pottery* = M. T. Marabini Moevs, *The Roman Thin Walled Pottery from Cosa (1948–1954)*. *MAAR* 32 (1973).
- CRAWFORD = M. H. Crawford, *Roman Republican Coinage* (Cambridge 1974).
- CVArr = A. Oxé and H. Comfort, *Corpus Vasorum Arretinorum* (Bonn 1968).
- DRAGENDORFF = H. Dragendorff, "Terra Sigillata. Ein Beitrag zur Geschichte der griechischen und römischen Keramik," *BjB* 96–97 (1895) 18–155.
- D/W = H. Dragendorff and C. Watzinger, *Arretinische Reliefkeramik mit Beschreibung der Sammlung in Tübingen* (Reutlingen 1948).
- E.A.A. = *Enciclopedia dell'arte antica classica e orientale*.
- GIANGRANDE, *Sympotic literature* = G. Giangrande, "Sympotic Literature and Epigram," in *L'Épigramme Grecque* (Geneva 1968) 93–174.
- GOUDINEAU = C. Goudineau, *Fouilles de l'École française de Rome à Bolsena (Poggio Moscini) 1962–1967, IV: La céramique arétine lisse*. *MEFRA* suppl. 6 (Paris 1968).
- GOUDINEAU, *Arétine à reliefs* = C. Goudineau, "Céramique arétine à reliefs de Bolsena," *MEFRA* 80 (1968) 167–200.
- GOW/PAGE, *Hellenistic Epigrams* = A. S. F. Gow and D. L. Page, eds., *The Greek Anthology. Hellenistic Epigrams* (Cambridge 1965).
- HACKIN, *Begram* = J. Hackin, *Nouvelles recherches archéologiques à Begram (ancienne Kâpicî) 1939–40*. Mémoires de la Délégation Archéologique Française in Afghanistan II (Paris 1954).
- HÄHNLE = K. Hähnle, *Arretinische Reliefkeramik* (Stuttgart 1915).
- HAYES = J. W. Hayes, "Sigillate orientali," in *E.A.A., Atlante delle forme ceramiche*, II (Roma 1985) 1–96.
- HOFFMANN, *Relations sigillées* = B. Hoffmann, "À propos des relations entre les sigillées de La Graufesenque et les sigillées d'Italie," in *ATEIUS, fabbriche*, 389–402.
- HOFFMANN, *Terra Sigillata* = B. Hoffmann, *Die Rolle handwerklicher Verfahren bei der Formgebung reliefverzierter Terra Sigillata* (Berlin 1983).
- KAISER AUGUSTUS = *Kaiser Augustus und die verlorene Republik* (Mainz am Rhein 1988).
- KYRIELEIS, *Bildnisse* = H. Kyrieleis, *Bildnisse der Ptolemäer* (Berlin 1975).
- LA ROCCA, *Ara Pacis* = E. La Rocca, *Ara Pacis Augustae* (Roma 1983).
- LAMBOGLIA, *Classificazione preliminare* = N. Lamboglia, "Per una classificazione preliminare della ceramica campana," *Atti del I Congresso Int. di studi liguri, 1950* (Bordighera 1952) 139–206.
- LAVIZZARI PEDRAZZINI, *Aco* = M. P. Lavizzari Pedrazzini, *Ceramica romana di tradizione ellenistica in Italia settentrionale. Il vasellame "tipo Aco"* (Florence 1987).
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- LAVIZZARI PEDRAZZINI, *Pisani Dossi* = M. P. Lavizzari Pedrazzini, *La terra sigillata tardo-italica decorata a rilievo nella collezione Pisani Dossi del Museo Archeologico Civico di Milano* (Milan 1972).

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- MOEVS, *Ambracia* = M. T. Marabini Moevs, "Le Muse di Ambracia," *BdA* 12 (1981) 1–58.
- MOEVS, *Caricature* = M. T. Marabini Moevs, "Eruditi, omosessuali e mimi in caricature arretine di origine alessandrina," *BdA* 107 (1999) 1–36.
- MOEVS, *Ephemeral Alexandria* = M. T. Marabini Moevs, "Ephemeral Alexandria," in *Eius Virtutis Studiosi. Classical and Postclassical Studies in Memory of Frank Edward Brown* (Washington 1993) 123–47.
- MOEVS, *Horai* = M. T. Marabini Moevs, "Penteteris e le tre Horai nella Pompè di Tolomeo Filadelfo," *BdA* 42 (1987) 1–36.
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- OLCESE, *Ceramica e archeometria* = G. Olcese, ed., *Ceramica romana e archeometria: lo stato degli studi* (Florence 1994).
- OXÉ, *Beziehungen* = A. Oxé, "Römisch-italische Beziehungen der früharrretinischen Reliefgefäße," *BjB* 138 (1933) 83–96.
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- PORTEN PALANGE, *Fälschungen* = F. P. Porten Palange, "Fälschungen aus Arezzo. Die gefälschten arretinische Punzen und Formen und ihre Geschichte," *JRGZM* 37 (1990) 521–652.
- PORTEN PALANGE, *Review Vannini* = Review of A. Vannini, *Matrici di ceramica aretina decorata. Museo Nazionale Romano, Roma. Le Ceramiche*, V, 2 by F. P. Porten Palange, *Gnomon* 66 (1994) 67–73.
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