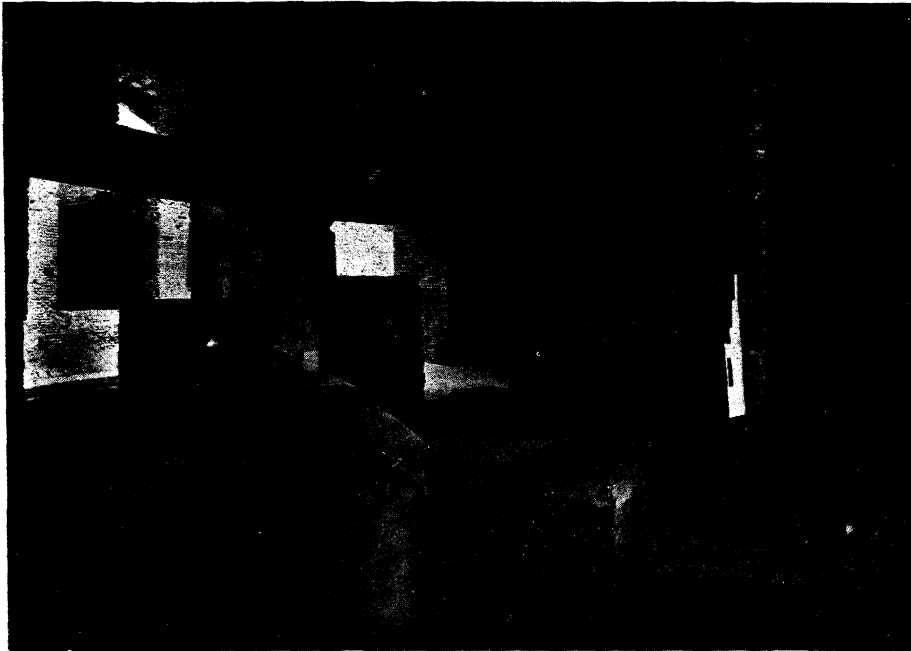


PLATE XXIX



a. RECONSTRUCTED INN



b. PAINTINGS FROM A WINE SHOP

PLATE XXX

a. Marble relief (m. 1.45 × 0.71). Late republican, found near the temple of Hercules. Becatti, *BC* 67 (1939) 39. Above, 'C. Fulvius. Salvis. haruspeks. d(edit). d(edicavit)'. Three scenes: r. archaic statue of Hercules in a fishing net; centre, Hercules gives a tablet (containing an oracle) to a boy (above, an open tablet, with '[s]ort(es) H(erculis)', difficult to read); l. a male figure, and, above, a winged Victory, with ? one other figure missing, perhaps the fulfilment of an oracle. The meaning of the relief is discussed above, p. 347.

b. Terra-cotta relief (m. 0.42 × 0.28) from tomb 100 on Isola Sacra. Calza, *Necropoli*, 248 f., 367. Woman seated on a maternity chair, which may have special hand-grips. Behind her, an assistant with l. hand on her shoulder holds her down, with right ?massages. The midwife, on a stool, is ready to deliver the baby. Her face is averted, not 'to face the camera', but in order not to embarrass the mother. I have to thank Mr. P. M. Fraser for drawing my attention to a nearly contemporary medical text. Soranus, an Ephesian doctor, practised at Rome in the early second century. He wrote in Greek two gynaecological works, a practical handbook, in two books, and a fuller treatise, in four books. Most of the longer work survives; the handbook is lost, but we have a sixth-century Latin translation. It omits controversy, is clear and concise, and differs in minor points of detail from the main treatise. It is closer to the Ostian relief. Soranus, *Gynaecia*, ed. Rose, 1882 (for the corresponding text of the main treatise, *MG* iv. 2. 4-5).

65 *ministrae cum obstetrice quot sunt necessariae?*

tres enim necessariae sunt, ex quibus duae dextra laevaque ad latera stare debent, in quas incumbere possit, tertia vero a dorso eam teneat ut occurrentibus doloribus non se in latus inclinet, hortantes eam ut fortiter sustineat.

66 *obstetrix quomodo et ubi sedere debet?*

scilicet viriliter cincta sit, et si in lecto partus effici habet, modice inferius. si vero sedens in sella paritura sit, inferius obstetrix sedeat in humiliori scilicet sella, ut possit ex superioribus partibus facile infantem adducere, et in aliquantum apertis pedibus suis, plus tamen humilioribus ut ei non impediatur [manus]. faciem suam retrorsus avertat, ne pariens verecundia se concludat.

The only significant difference between text and relief is that Soranus regards three assistants as necessary; the relief has only one. The reason is probably economic, but it is possible that the craftsman did not want to spoil his 'picture' by two further figures.



a. THE ORACLE OF HERCULES



b. CHILDBIRTH

PLATE XXXI

a. and *b.* Two Italian-marble reliefs (m. $0.62 \times 0.40 \times 0.90$), found in the Isola Sacra cemetery, but not in their original position in a tomb. With them was found a reclining figure in relief on the lid of a sarcophagus. His costume shows him to be a high priest of Cybele (*archigallus*); he is also represented in the two reliefs. Calza, *Necropoli*, 209 ff.; *Museo*, 58–60.

a. The priest, holding a lighted torch in each hand, approaches a pine tree, from which hangs a bell. Below, on a base, the figure of Attis, with shepherd's crook.

b. The priest puts an offering (? of fruit) from the *patera*, held in his left hand, on a lighted altar. Behind, on a high base between two lighted torches, Cybele, with turreted head-dress. In front of her, a small Hermes, with *caduceus* in his left hand, purse in right.

c. Mithras and the Bull, from a Mithraeum in the service corridor of a set of public baths. Greek marble. Height, m. 1.70; length, 1.93; width (front) 0.58, (back) 0.72. Becatti, *I Mitrei*, 32. This sculpture is unique in representing Mithras in Hellenic dress and in being a free-standing group rather than the normal relief (p. 372). ? Hadrianic. Becatti has brilliantly identified a copy of the Ostian group, clumsily restored in the Renaissance as a gladiator slaying a lion, in the Giustiniani collection ('Una copia Giustiniani del Mitra di Kriton', *Boll. d'Arte* (1957) 1).

d. ? Support for table in a temple (? of Isis). Dark-red porphyry. Height, m. 0.70. Visconti, *Catalogo del Museo Torlonia*, n. 20. Found at Porto. Bust of Isis; below, Bes. This Egyptian god is often associated with childbirth, his function being to ward off evil spirits (H. Bonnet, *Reallexikon der ägyptischen Religionsgeschichte*, 105). That is perhaps why he is here linked with Isis, though I can find no parallel.



a. ATTIS



b. CYBELE



c. MITHRAS



d. ISIS AND BES

OSTIAN CULTS

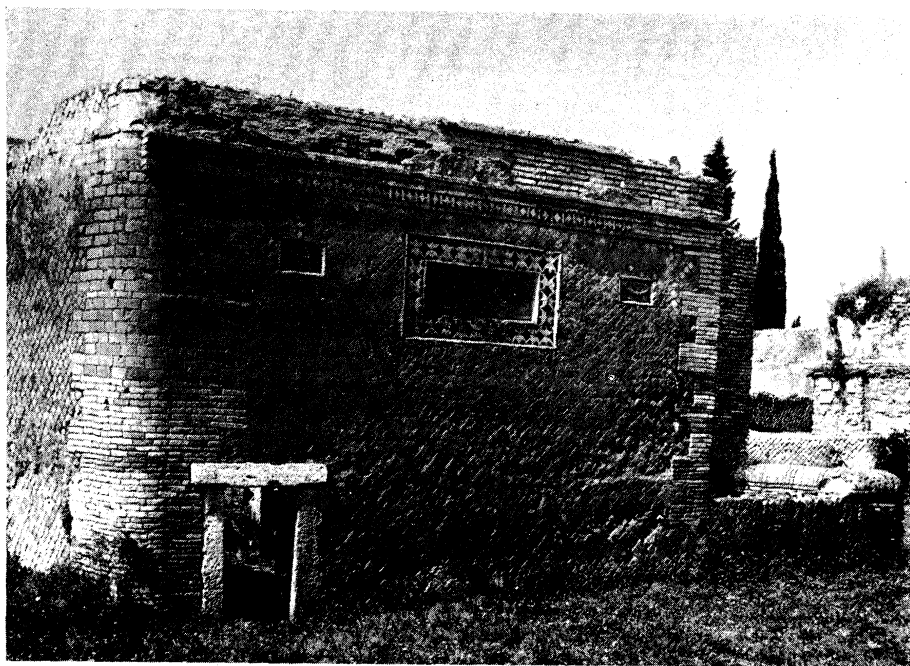
PLATE XXXII

a. Tomb 10 outside Porta Laurentina, *NS* 1938, 51; *Scavi di Ostia*, iii (1) 74. Plan, p. 458, Fig. 31. The reticulate face and incorporated tufa monument are original; other standing walls belong to a later period. Such tombs are common in the late Republic and under Augustus (p. 457); the public tomb of C. Cartilius Poplicola belongs to the series. On the tufa face: 'ex t[esta]mento [? 5] arbitrato | [T.] Manli T. l. Niconis'. Dessau (*CIL* xiv. 1307) interprets the sum of money in the first line, of which uncertain traces remain, as 6,000 sesterces. Embedded in the reticulate face, two travertine cippi. One was found *in situ* in 1937; the other had been removed in the nineteenth century to the castle, where it was seen by Dessau (1301); it has now been replaced: 'T. Manlius | T. l. Alexsa | Labicia M. f. | in fr(ontem) ped(es) XX | in agr(um) p[edes] XXXV.' (Dessau read 'Laricia'). Presumably T. Manlius Alexsa made provision for his tomb in his will, and T. Manlius Nico, perhaps a fellow-freedman, acted as his executor.

b. Tomb 32 outside Porta Laurentina, the so-called tomb of the Claudii. Paschetto, 472; Calza, *NS* 1938, 69; *Scavi di Ostia*, iii (1) 118. Plan, p. 458, Fig. 32. Early Julio-Claudian, in reticulate with subsidiary use of brick at points of stress (the use of tufa bricks as in the upper half of the l. angle is not common). The decorative frame in terra-cotta and pumice held the inscription recording the owner of the tomb, C. Iulius Pothi l. Nymphodotus, and its dimensions (frontage, 30 ft.; depth, 20 ft.), 482; Bloch, *NS* 1953, 300. On either side of this inscription, a winged phallus. At the north-east angle (r.), a low rectangular annexe (m. 2.13 × 3.20; height, 1.56), the *ustrinum*, for private cremations (cf. *NS* 1938, 42, fig. 15). By the end of the Julio-Claudian period bodies were normally cremated away from the tomb.



a. AUGUSTAN TOMB



b. EARLY JULIO-CLAUDIAN TOMB

PLATE XXXIII

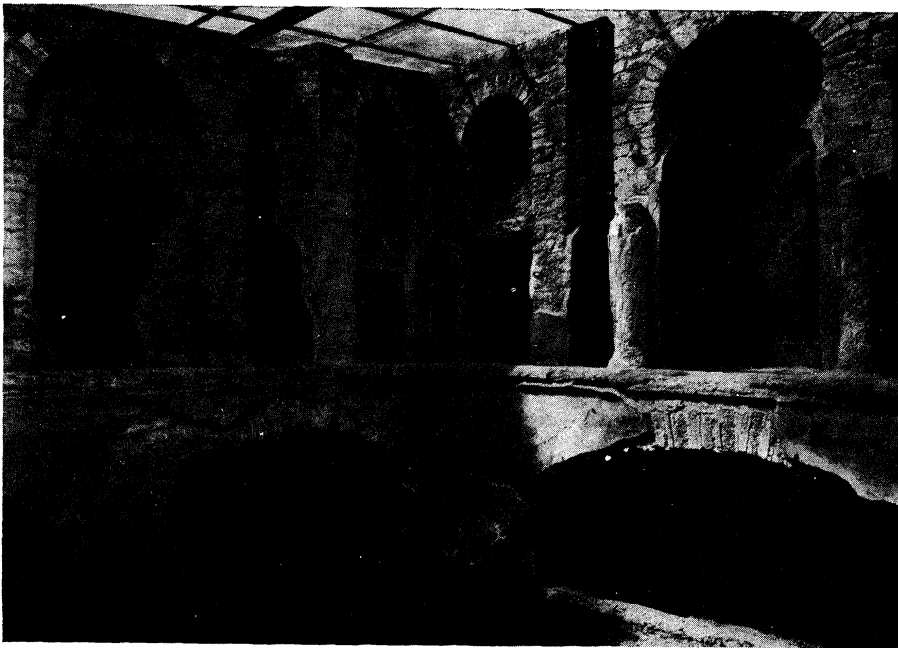
a. From l. (south) to r. (north), tombs 80, 79, 78, 77. These tombs are among the earliest in the cemetery (Thylander, *Étude*, 17 f.). A late Trajanic brickstamp was found in 78; all are earlier than the death of Hadrian. They have no enclosure attached to the tomb chamber and provide for cremation alone. 79, 78, 77 have terra-cotta reliefs, illustrating trades, on each side of the framed inscription over the door. Those from 78 are shown on Pl. XXVIII.

The entrance to 80 (l.) is flanked by a biclinium, used for funeral banquets. In the foreground (r.) attached to a wall, the heads of the Muses in coloured mosaic from 80 (Calza, *Necropoli*, 173).

b. Tomb 19 from Isola Sacra, Calza, *Necropoli*, 130, 299. Built under Antoninus Pius, Thylander, *Étude*, 25. Above, niches for urns; below, recesses for burial. The paintings in the two largest niches here shown, a rider and horse (Calza, loc. cit. 130, fig. 61) and a man and wife clasping hands (*dextrarum iunctio*) are among the finest paintings in the cemetery.



a. EARLY SECOND-CENTURY TOMBS ON ISOLA SACRA



b. ANTONINE TOMB INTERIOR

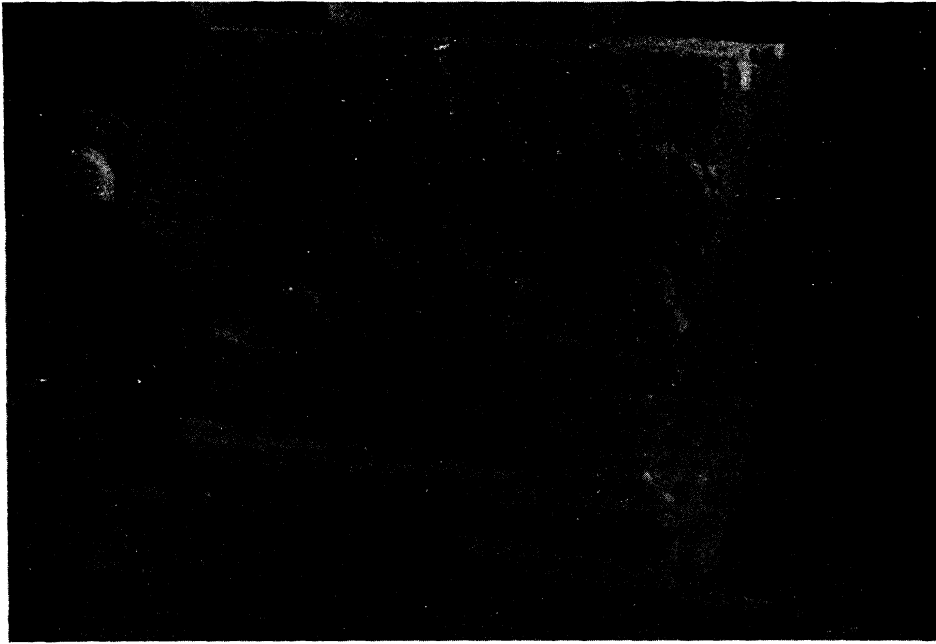
PLATE XXXIV

a. Block from the front face of the frieze. Italian marble. Height, m. 0.60. From the left side there survives only the figure of a horse; little of the front face has been lost. To the l. are four standing male figures, all with oval shields, two with spears also. The block shown immediately adjoins these figures. The middle of the trireme is lost, but the stern is preserved on the end block (r.) which has on its other face the prow of a second trireme. There is no clear relationship between the triremes and the standing soldiers.

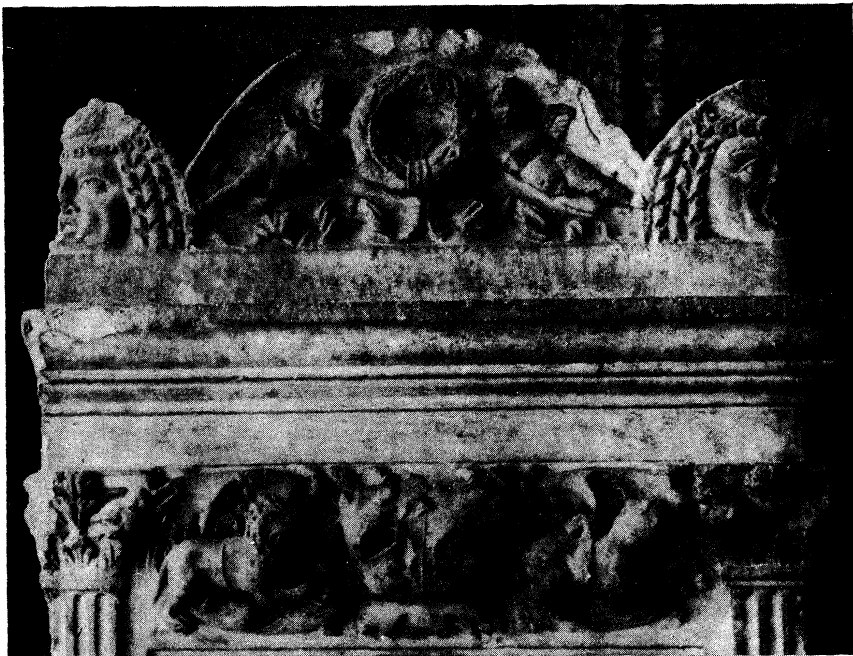
The form of the trireme is typical. Above the trident ram, the *proembolion*, designed to destroy the enemy's oars, and terminating in a lion's head. The three tiers of oars are clearly marked; to the left, the ship's ? eye (a circle) and ? ear (*epotis*). The attachment below the *proembolion* may be of metal, to strengthen the ram. Above, a parapet. In relief on the prow, head of ? Roma or ? Minerva, in Corinthian helmet. The first figure, nude, with rectangular cylindrical shield, is poised to throw a spear. The second figure, in tunic, with small round shield, stretches out the right arm with open palm, perhaps having thrown a spear. The types of shield and the somewhat crude style of the relief suggest an early Augustan date. Detailed description and illustration, M. F. Squarciapino in *Scavi di Ostia*, iii (1) 195-206, with Pls. XXXIX-XLIII.

b. Probably Hadrianic (pp. 200 f.). Between the capitals, in a narrow frieze, an acanthus scroll with two lions. For this type of decoration see J. M. C. Toynbee and J. B. Ward Perkins, 'Peopled Scrolls: a Hellenistic Motif in Imperial Art', *BSR* 18 (1950) 16. Above, two Cupids supporting a laurel wreath, symbolizing the victory of the good life (Cumont, *Le Symbolisme funéraire*, 487). The inscription (5) is cut below the frieze.

A very similar altar, roughly contemporary, and perhaps from the same workshop, was found in tomb 97 on Isola Sacra (Calza, *Necropoli*, 365; Thylander, A 147, pl. xliii. 1). Other examples, less ornate, of the type in Altmann, *Römische Grabaltäre*, 40, fig. 26; 42, fig. 30.



a. FROM THE TOMB OF C. CARTILIUS POPLICOLA



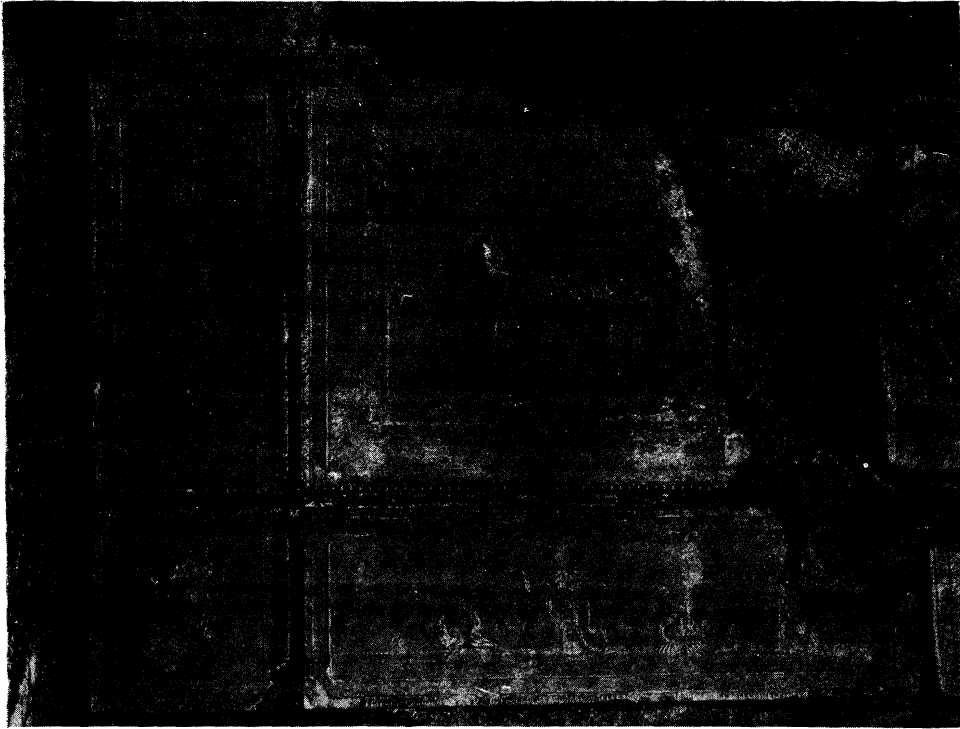
b. FROM THE FUNERARY ALTAR OF CN. SENTIUS FELIX

PLATE XXXV

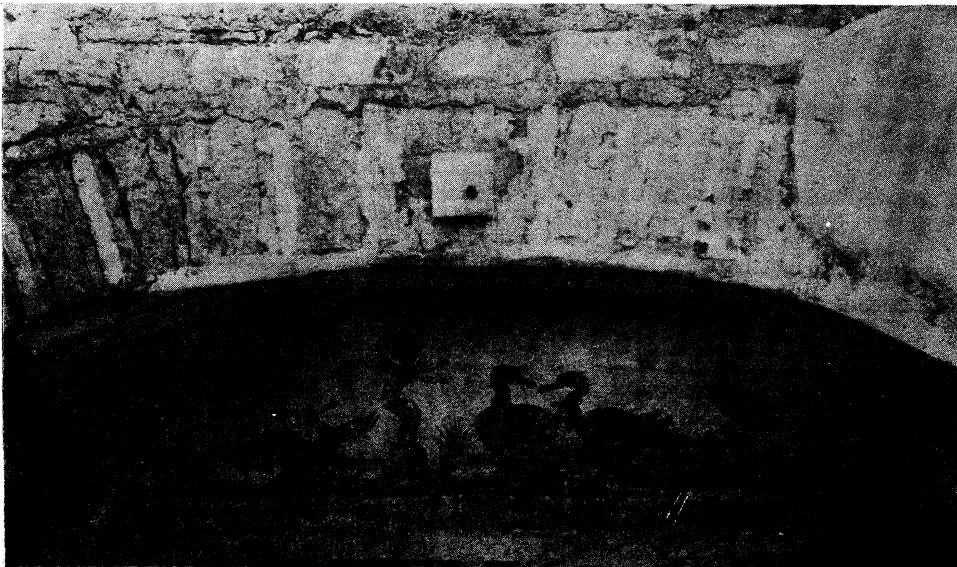
a. From the vault of tomb 18, outside Porta Laurentina, *Scavi di Ostia*, iii (1) 85-91 (M. F. Squarciapino), pls. xiv, xv. These Augustan stuccoes are the finest of those preserved in Ostia, both technically and artistically. They have been compared, fairly, with the famous stuccoes from the Farnesina palace, now in the National Museum. The themes of the surviving scenes are Dionysiac.

Lower register, r., male bust, bearded, perhaps a priest. In the long rectangle, r., wreath. r., pillar, from which hangs a garland; against the pillar, a ribboned thyrsus; by the pillar, a ?base with ?statuette. r., a second wreath. r., pillar or herm; against it, a pipe. Upper register. l., mongoloid mask. In this main panel, l., female figure, ?holding in her r. hand an offering. In the centre, ?statuettes on a three-legged table and a pillar. r., a ribboned thyrsus, carried by a ?male figure, largely lost.

b. Nilotic scene from a burial recess in tomb 26 on Isola Sacra, Calza, *Necropoli*, 150 (reproduced in colour, 152, pl. v). This painting would be concealed by the closing of the recess when the body had been deposited in it.



a. STUCCO DECORATION IN AN AUGUSTAN TOMB



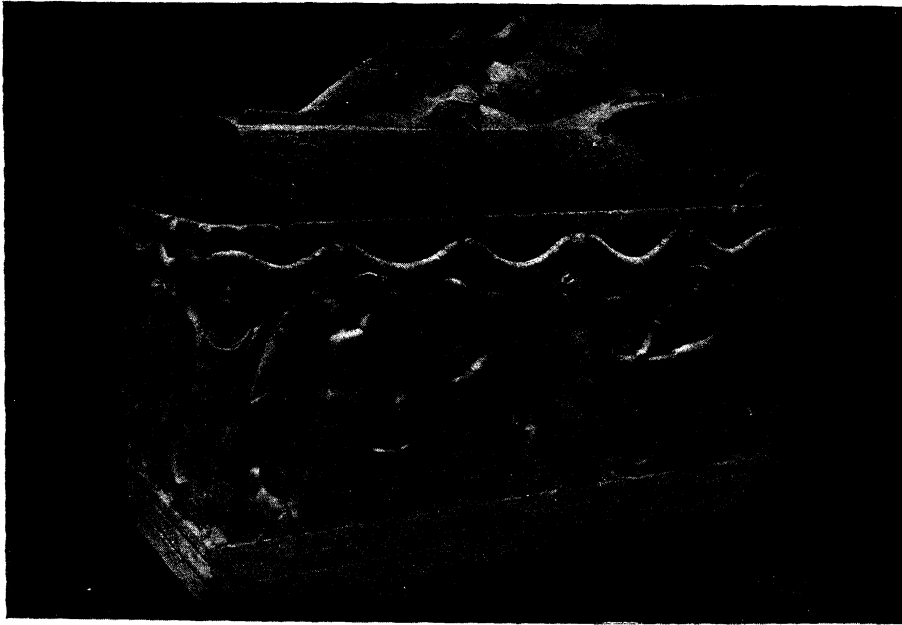
b. PAINTED BURIAL RECESS IN A SEVERAN TOMB

PLATE XXXVI

a. Attic sarcophagus (m. 1.25×0.76), ? early second century, from Isola Sacra, but not found in a tomb, Calza, *Necropoli*, 210; *Museo*, 34. The reclining figure of a youth on the lid of the sarcophagus holds a bird in his right hand and in his left a plate of fruit. The mattress on which he rests is decorated in front with pairs of racing animals. The sarcophagus has reliefs on all four sides. On the face, shown here, cherubs dancing under the influence of wine to zither and cymbal, a Dionysiac paradise. On the back, similar cherubs in a boxing scene, the athletic life. For the symbolism, Cumont, *Le Symbolisme funéraire*, 471. On the lid of the sarcophagus is a poorly cut inscription, ill matching the quality of the decoration, Calza, 213, fig. 113. It shows that this imported sarcophagus was used for a brother and sister, probably of Egyptian origin, Thylander, A 41.

The back (Calza, fig. 115) is considerably less finished than the face (fig. 112), as in other sarcophagi in this style. J. B. Ward Perkins, 'The Hippolytus Sarcophagus from Trinquetaille', *JRS* 46 (1956) 10, suggests that normally these sarcophagi were shipped in a rough state to avoid damage to delicate detail, and finished at the receiving end by Attic craftsmen. The degree of finishing would depend on the placing of the sarcophagus.

b. Sculpture group from an Isola Sacra tomb, Calza, *Necropoli*, 233, 236; *Museo*, 33. Child on horseback followed by slave. From the horse's back hang three ducks and a large wine-skin. The group has no religious significance (p. 469).



a. IMPORTED ATTIC SARCOPHAGUS



b. SCULPTURE GROUP FROM AN ISOLA SACRA TOMB

PLATE XXXIII

a. From l. (south) to r. (north), tombs 80, 79, 78, 77. These tombs are among the earliest in the cemetery (Thylander, *Étude*, 17 f.). A late Trajanic brickstamp was found in 78; all are earlier than the death of Hadrian. They have no enclosure attached to the tomb chamber and provide for cremation alone. 79, 78, 77 have terra-cotta reliefs, illustrating trades, on each side of the framed inscription over the door. Those from 78 are shown on Pl. XXVIII.

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PLATE XXXVII

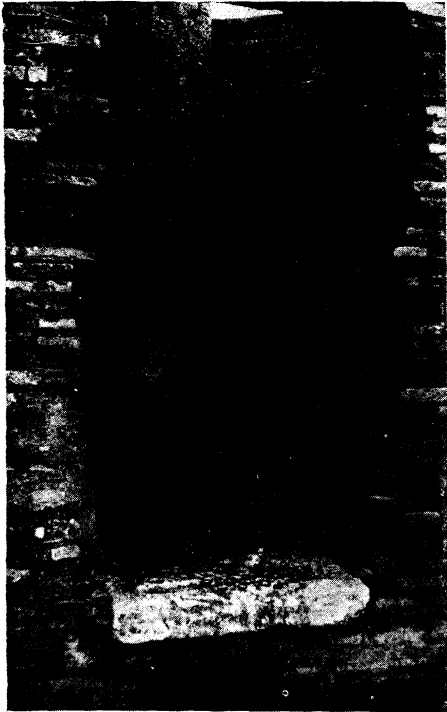
a. Spiral staircase, at right side of entrance to the Round Temple, mid-third century (p. 550), giving access to the roof. A travertine column, taken from an earlier building, serves as newel.

b. Entry, seen from above, to what was probably a baptistery, associated with a late Christian basilica (but the function and the date of the building are controversial, p. 397). The architrave block above the columns had been used before (p. 398).

c. Neo-Attic well-head from the House of Fortuna Annonaria.

d. Terra-cotta sarcophagus, showing head-rest (p. 465). This undecorated form was widely used by those who could not afford marble.

PLATE XXXVII



a. SPIRAL STAIRCASE



b. FROM THE 'CHRISTIAN BASILICA'



c. ATTIC WELL-HEAD



d. TERRA-COTTA SARCOPHAGUS

PLATE XXXVIII

a. Inscription recording the assignation of the site for the temple of Bellona at the expense of the lictors and public slaves (4). Discussed, p. 201; a date at the end of Hadrian's reign is suggested.

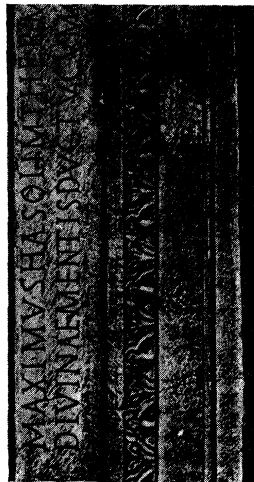
b. Fragment of architrave block, found in Rome, but probably coming, like *c*, which it closely resembles, from the Forum Baths at Ostia, commemorating an early fourth-century restoration (p. 475).

c. A similar fragment, still preserved in the Forum Baths, probably commemorating a later restoration (p. 475): λουτρον ἀλεξιπο[νον]. Height of letters, 10 cm. The top of the block has been cut off. A second fragment gives the end of the pentameter: κυδιμος Ἀυσονις.

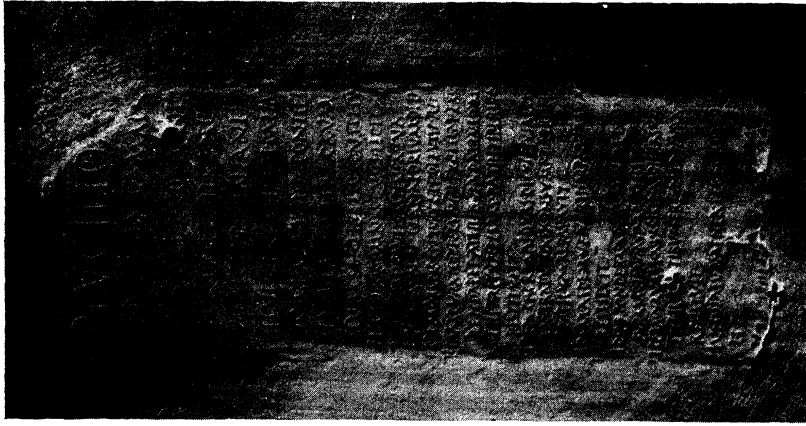
d. Small cippus (m. 0.54 × 0.19) in the Galleria Lapidaria of the Vatican, recording the career of the Antonine P. Lucilius Gamala (2). See Appendix V, p. 493.



a. FROM THE TEMPLE OF BELLONA



b. and *c.* FROM THE FORUM BATHS



d. P. LUCILIUS GAMALA,
ANTONINE

PLATE XXXIX

a. Temple of Rome and Augustus. *b.* Temple of the Round Altar.
c, d. Capitolium. *e.* ? Guild temple on the Eastern Decumanus, c. 194 A.D.
(pp. 328 with 595).



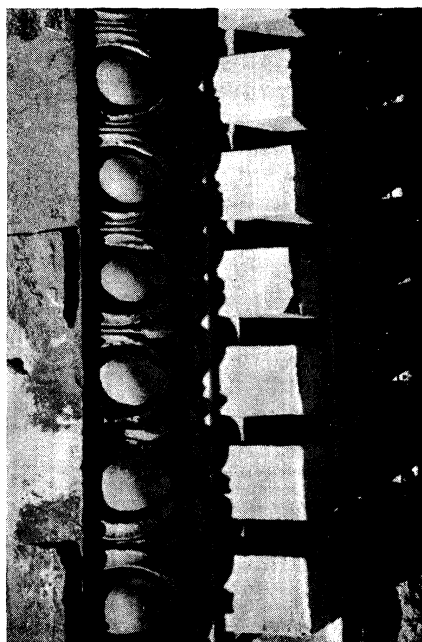
a. JULIO-CLAUDIAN



b. FLAVIO-TRAJANIC



c. HADRIANIC



d. HADRIANIC



e. ANTONINE

ARCHITECTURAL DECORATION FROM OSTIAN TEMPLES

PLATE XL

Changing styles of construction are described in Appendix IX, p. 535.

a. Semita dei Cippi. Reticulate reinforced with tufa piers (Julio-Claudian, pp. 538 f.). Part of the wall (l.) has been rebuilt in block and brick. The regularity of the coursing and of the tufa blocks suggests (p. 545) a comparatively early date (? third century).

b. South of the Horrea of Hortensius. In the foreground, reticulate wall with tufa-brick buttress (Julio-Claudian). Similar piers have recently been found in early imperial *horrea* underneath the Via della Trinacria. In the background, concrete foundations showing the imprint of timber shuttering, with brick and reticulate above (Hadrianic).

c. Horrea of Hortensius. Brick panels in reticulate wall, serving the same structural function as the tufa pier in *a* above. The bricks are mainly triangular, and yellow, with an unusual variation in width (3 to 4 cm.). The construction is described by M. E. Blake in *Roman Construction in Italy from Tiberius through the Flavians*, 66.

d. Via della Calcara. A small part of a Trajanic building, l., was incorporated in the Hadrianic Insula of Serapis, r. (p. 429). At l. edge a doorway which was the original entrance to the closed wine shop of the Seven Sages (Pl. XXIX *b*).

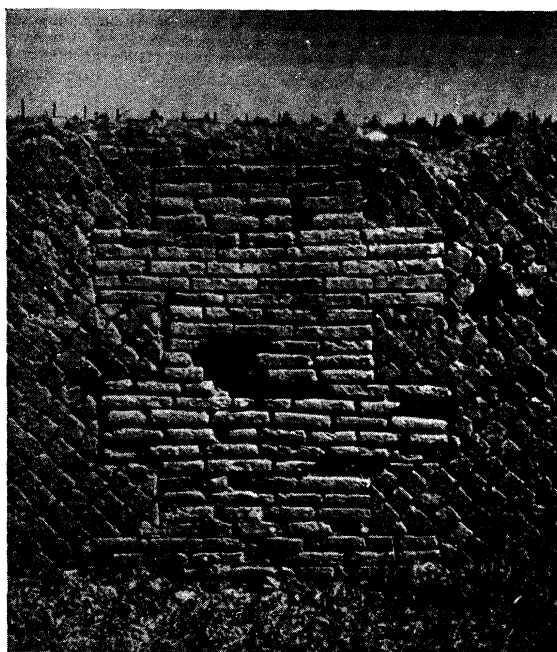
PLATE XL



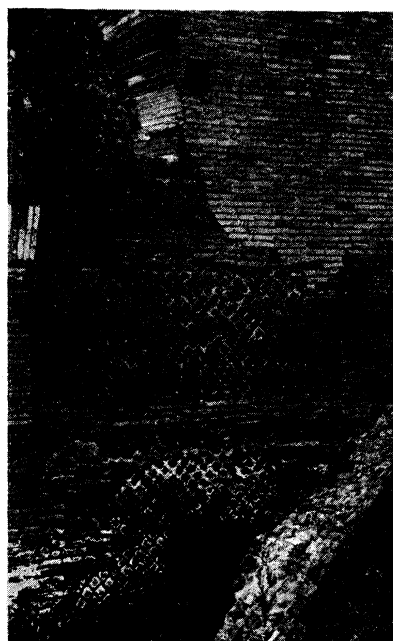
a



b



c



d

BUILDING STYLES

TOPOGRAPHICAL INDEX

Bakeries		Jupiter the Thunderer	IV. iv. 3
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Mithras	I. xviii. 2	Thermopolium	I. ii. 5
Neptune	II. iv. 2	Triclinia	I. xii. 1
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