

## 1: Catalog Record: The Roman thin walled pottery from Cosa | Hathi Trust Digital Library

*Description: The Memoirs of the American Academy in Rome contain essays on a range of subjects in the humanities, drawn from the disciplines represented in the Academy's School of Classical Studies, including archaeology, ancient studies, Greek and Latin literature, history of art, and medieval and modern Italian studies.*

Edit In the 20th century, Cosa was the site of excavations carried out under the auspices of the American Academy in Rome , initially under the direction of the archaeologist Frank Edward Brown. Excavations 1954, 1972 have traced the city plan, the principal buildings, the port, and have uncovered the Arx, the forum , and a number of houses. In the 1980s a series of excavations was carried out under the direction of Elizabeth Fentress, then associated with the American Academy in Rome. Sample excavations took place over the whole site, with larger excavations on the Arx, the Eastern Height and around the Forum. The forum was found on a saddle between two heights, with the sacred area, with the Capitolium, linked to it by a broad street. Recent excavations have suggested that the original layout provided for about houses, of which 20 were intended for the decurions , and were double the size of the houses of the ordinary citizens. The larger houses were found on the forum and the main processional streets. In total, the Arx constituted around one-twentieth of the whole area of the townsite. Though mainly a religious center, there is some evidence of Republican housing. Brown and his team when they began the Cosa excavations in 1954. The citadel was a fortified hill on which were built several temples, including the so-called capitolium of Cosa. Brown also discovered a pit mundus that he thought was connected to the first rituals of foundation carried out at Cosa in 509 BC. On the arx were two temples, one the triple-cella building dubbed the Capitolium of Cosa, the other a smaller temple. Capitolium Edit The Capitolium at Cosa marks, as far as we know, the only capitolium constructed in a Latin colony. Smaller temples to the left and the right accompany the Capitolium, the entire complex accessible from the Forum by the Via Sacra. The Capitolium was oriented ENE and consisted of three cellae with a deep columnar pronaos with the length of the space equally divided between the cellae and the pronaos. This was preceded by a terraced forecourt. Approaching from this forecourt, one would have faced continuous steps across the entire facade. The temple walls rose from a high podium, its steps oriented on the axis of the Via Sacra. Its moldings are similar to the building traditions of Etruscan and early Roman architecture. The Capitolium was built in the 2nd century BC, most likely as an affirmation of Roman loyalty and identity following the Second Punic War. A square platform is located underneath the Capitolium, cut into the rock but oriented differently than the later building. The exact meaning behind this find is undetermined, the source of much controversy and skepticism. For the most part, the remains have not been excavated; the original building was obliterated in antiquity after destruction by fire. The temple was not rebuilt, leaving only Temple D and the Capitolium at that time middle of the 1st century BC. The temple has thus been attributed to Jupiter, both Minerva and Hercules being offspring of the god. Much speculation arises, however, as the gods held a wide variety of contexts in Italy. Furthermore, when the site was further explored in the 1980s, no more traces of the temple were found. It backed the cliffs above the town and supported a single square cellar. They suggest various phases of temple decoration and redecoration and include among others pedimental structures and revetment plaques. Most of the remains date from the late 3rd century to the early 1st century BC. They display similar qualities as finds from Latin and Etruscan sites in Hellenistic Italy. Dyson holds that these evolving styles and similarities reflected the influence of the larger Hellenistic Mediterranean world that Rome was beginning to dominate. Two sets of these remains clearly belong to the earliest buildings the Capitolium and Temple D , however, there is a third unidentified set. Scholars have used this set to explain the hypothetical Temple of Jupiter discussed earlier. It was roughly the same size as the Capitolium with its forecourt, measuring 43 x 28 meters. The polygonal masonry of its podium closely related to that of the town walls. The arx also had an independent circuit wall. Forum Edit Basilica in the forum. The forum was the public square of the city and was the site of many important structures, included a basilica and a curia-comitium complex, as well as buildings Brown termed atria publica, which have now been shown to be houses. The forum of Cosa is fairly complex in archaeological terms and many of the Republican structures

were later built over with construction of the Imperial period. Important buildings in the forum area included: The first signs of activity in the Forum were of digging and opening of cisterns and pits. The four cisterns situated in the Forum held approximately , liters of water, which added to the Reservoir at the western corner of the Forum of , liters. The Reservoir was used as a public reserve and dated from before the arrival of the colony. The new cisterns were created as a response to the demand of the Forum, which was used as both a daily marketplace as well as a common gathering ground. A large enclosure, for the purpose of assembly, was constructed at a date before the First Punic War. It had an amphitheatric arrangement that had steps which were too little for seating and a floor too small for a gladiatorial arena. This was the Comitium of Cosa. There was a break in the creation of public works due to two decades of war and again another interruption in BC by Gallic raids. The remains of a quadrilateral platform floored with tegulae , a form of tiling, were discovered southeast of the Comitium. It is suggested that this building had served as a rain catchment and the water collected here would have been impounded into a cistern. During the last years of the Second Punic War, Cosa was able to construct its first purely religious building within the Forum, the Capitolium. After the war had ended in BC, new colonists arrived and set off a flood of activity. Eight very similar and unitary buildings were built around the Forum, but were soon destroyed in the sacking of Cosa a century later. These eight were known as the Atrium Buildings and while they were being erected one by one, they were put into use until the Square could be resurfaced. Once the Square had been reconstructed, the Curia was rebuilt into its second form. However, this form only lasted for fifteen to twenty years before new spaces were required. The next building created for the Forum was Temple B, which is dated from BC About thirty to forty years later, the temple was seriously damaged by a collapse of a wall, which led to the reconstruction of the temple. The new Temple B was designed to preserve the older sacred structure while rebuilding the sanctuary in a new form. The city was sacked in 70 BC and much of the colony was restored unevenly. Atrium Building Seven and Eight were not rebuilt, while buildings one through five became houses. Although the Basilica had survived the sacking, it had been rotting and eventually a central wall collapsed outward. By AD , much of the Forum were in ruins, but around AD the northeast part of the Forum underwent rebuilding and the portion was active for approximately seventy years until there was a cease of activity within Cosa [17] Curia and Comitium Edit There are many important aspects to Cosa, especially the Forum; however, two of the most important structures are the Curia and Comitium. The Comitium at Cosa is a fairly new discovery and shows many similarities to Rome. The Curia lies on the northern end of the Comitium. The Curia, originally thought to be a temple, was found on the Northeast corner in between a basilica and Temple B. The building was identified when the area in front was excavated and found to be "a circle of dark earth enclosed by a sandy yellow fill". This idea can be seen from archaeological evidence such as the Theater of Pompey with the Temple Venus Victrix. Permanent theaters were not a norm and were considered a place of gathering of the people against the senate around 55 BC when Pompey built his theater. However, to make sure he could build it, he replicated the concept of the Comitium and the Curia by placing a temple to Venus at the top of the theater with steps that doubled as seating. The original Curia built shows many connections to the Curia Hostilia at Rome. It is thought to have been a wooden structure with a stone base that was later made more permanent. The Comitium steps, which lead up to the Curia, appear to have been stone from the beginning. There are several layers of Curia with the original starting as a small two story building. This consisted of the curia proper and possibly a records office. The biggest change is seen around BC in what is considered the coming of the second wave of colonist, which called for a larger Curia. The Curia was then expanded into a larger building with three halls. Scholars speculate that these three halls are at the northern end a tabularium , with offices for aediles and other magistrates on the south side, and the Curia in the middle. The Curia is used for the proper assemblies of the magistrates, while the Comitium was most likely used for public events, assemblies, funerals, and speeches. Little of Temple C, the smaller of the two, remains visible. Temple B consisted of an extended terraced forecourt and at least one stone-vaulted cistern. The building also showed that terracottas could remain in one place for a long time or be replaced by units made in the original molds. Finally, deposits of the different cresting subtypes showed that two pediments could carry different decorative schemes permanently and concurrently. It was likely founded at the same time as the early Roman colony in BC, and

thus represents the earliest Roman harbor known thus far. The port was initially associated with the Etruscans, however excavations have determined that it was first used by the Romans in the 3rd century BC and continued being used into the 3rd century AD, as confirmed by the material evidence. Eventually the harbor established its own community, including a temple dedicated either to Portunus or Neptune, which resembled the Temple on the Arx and probably also dates to Brown of the American Academy in Rome in Lewis, invented two new technical devices: This allowed finds to be recovered in a stratified context for the first time in underwater archaeology, and established ancient harbor levels for Cosa between one meter and one meter eighty below the current sea floor. It forms an important link between the natural breakwaters on the Greek and Etruscan ports and the elaborate engineering of man-made harbors of the Roman Empire such as the Trajanic port at Ostia. The housing has been the subject of two extensive publications. Scott , deals with a series of small houses in the western part of the site. These occupy street frontages of around 8 metres, with open courtyard spaces and gardens in the rear. They bear a strong resemblance to similar houses of the 2nd century BC at Pompeii. On the forum, the House of Diana was excavated and restored between and It was published in full by E. Fentress , and a detailed report on the stratigraphy is available on the web [http:](http://) Built around BC, it was entirely rebuilt in the Augustan period, from which we have a fine series of frescoes and mosaics.

### 2: Ostia - Overview of the Pottery (Archer Martin and Eric C. De Sena) | Archer Martin - www.enganchecub

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Short Titles Prepared by Katherine A. Larson Abbreviations for standard reference works and periodicals conform to those recommended by the American Journal of Archaeology: Vidros romanos de Conimbriga. Albintimilium Lamboglia, Nino. Gli scavi di Albintimilium e la cronologia della ceramica romana, part 1: Campagne di scavo " Istituto internazionale di studi Liguri. Alexandra Alexandra, Olga. Alexiou Alexiou, Stylianos. I vetri romani del museo di Aquileia. Associazione nazionale per Aquileia. Avigad Avigad, Nahman. Barag Barag, Dan. Glass Vessels from the Cave of Horror. Barovier Barovier, Rosa. Bartoccini Bartoccini, R. Berger Berger, Ludwig. Berger Berger, Ludwig, and Michel Jouve. Bibracte Bulliot, Jacques Gabriel. Biella Carducci, Carlo. Museum of Fine Arts. Vetri antichi nelle collezioni del Museo Civico Archeologico di Bologna. Istituto per la storia di Bologna. City of Bristol Museum and Art Gallery. Boon Boon, George C. Trustees of the British Museum. Brock and Mackworth -Young Brock, J. Brown Brown, Frank Edward. The Temples of the Arx. The Making of a Roman Town. University of Michigan Press. The Buildings of the Forum: Colony, Municipium, and Village. Bruno and Scott Bruno, Vincent J. Buechner Buechner, Thomas S. You are not currently authenticated. View freely available titles:

## 3: FAQ – julia galloway utilitarian pottery

*Extra resources for Cosa: the utilitarian pottery. Example text. 0 cm. mens have been exposed to fire. 47 Fig. 15 Rim and neck fragment. Light brown, granular clay with minute stone and mica particles. Surfacessame color as clay. On outer surface, narrow, shiny brown bands (slip or glaze). Medium-good manufacture., Dia.*

Enrico Cirelli 1 Chapter 4 1 2 2 3 After the Rats: Cosa in the Late Empire 3 4 4 5 and Early Middle Ages 5 6 6 7 Enrico Cirelli and Elizabeth Fentress 7 8 8 9 9 10 10 11 11 12 Introduction 12 13 13 14 The fate of the Roman town of Cosa on the coast of Southern Etruria in western 14 15 central Italy perhaps fits rather strangely in a collection on the ends of ancient 15 16 17 18 py cities, largely because its end as a town in any sense can hardly be placed after the third century AD, when a tiny Severan simulacrum of a forum was built on the site of the Augustan forum, with substantial granaries taking the place of houses and a diminutive shrine of Liber as the principal focus of cult; there is a 16 17 18 Co 19 19 20 little mithraeum as well under the vaults of the Curia Fentress ; Collins- 20 21 Clinton The abandonment of this coastal settlement, which was surely 21 22 purely administrative, represents the fourth of a series of interruptions which led 22 23 to the title of the publication of our excavations An Intermittent Town Fentress 23 24 The desolate state of the town is noted in the well-known lines of Rutilius 24 of 25 Namatianus de Reditu suo, 1. First, although we do 29 Pr 30 not have new information from the site, it seems appropriate to situate it in 30 31 the current debate on the model proposed by Francovich and Hodges , 31 32 –10 for the evolution of Tuscan, and indeed Italian, settlement in the 32 33 Early Middle Ages. In 36 37 the seventh century nuclear hilltop villages were created by much of the peasant 37 38 population. Indeed, a long review article by Emanuele 2 3 Vaccaro has already questioned our conclusions in the light of this 3 4 model. A second reason to revisit Cosa is that some of our conclusions have 4 5 evolved since the publication, and it is worth reconsidering them in the 5 6 light of evidence from elsewhere. Accordingly, this was the first area to be excavated. We 24 of 25 also conducted a systematic sampling programme in order to establish the latest 25 26 occupation in each insula of the city, specifically intended to establish the limits 26 27 of any medieval activity here. In fact, none of the sample trenches, with the 27 o 28 exception of a single trench near the forum, revealed any such material, meaning 28 29 that results for the Middle Ages are limited to the main area excavations. The settlement in the forum was interpreted as having housed o 28 28 29 the workers on the estate, and the two settlements were linked by a new road, 29 which partially followed the course of the old cardo maximus Fentress , Pr 30 30 31 From there, it could have been redistributed to any 1 2 troops in the area – implying thereby a more militarised landscape. Evidence for this 4 5 comes from its well-built walls, with ashlar facing and a rubble core, as well as 5 6 from a Latin inscription that appears to refer to a Neapolis, written with clearly 6 7 sixth-century letter forms Fentress , 80 –86 see Figure 4. There is no evidence for occupation of the 10 11 site after the beginning of the seventh century: In the Cosa forum, the cistern deposit closed around the third quarter of the sixth century, and there is no other sixth-century material in the area though see claim 16 17 18 Co 19 in Vaccaro , n. Other imported forms include amphorae from the Eastern 26 27 Mediterranean such as the LRA 1, produced in Cilicia Ferrazzoli and Ricci 27 o 28 , Cooking wares come from Pantelleria and Sardinia ibid. From other areas of the Byzantine settlement 30 31 at Cosa come TS grise sherds from Narbonensis ibid. Antonino di Perti 37 38 in Liguria to the north Murialdo Early Medieval and Medieval Presences 5 6 6 7 None of this ceramic material can be dated later than the beginning of the 7 8 seventh century, and thus we date the abandonment of the site from this point. On the Eastern Height, one excavated example was packed with large stones, perhaps collapsed from the walls. Another was a 16 17 18 Co 19 long rectangle with some postholes around it; a hollow in the bedrock might 19 20 indicate a central post Fentress , , fig. A further structure appears to 24 of 25 have been rather larger, but was only partially excavated see Figure 4. AD Valenti , 30; , 9. Within the 32 33 cuts, the layers were churned, and mixed with a certain amount of soil. These 33 34 seem to have been hoe cultivation patches, which could have exploited the access 34 35 to the cistern provided by the impluvium in the atrium of the House of Diana; 35 36 a shallow ditch ran towards the impluvium, evidently channelling water into it. The Eastern Height in the sixth century of 25 25 26 26 27

None of these buildings contained occupation deposits, although some 27 pottery from the one in the forum was found in the cistern of the House of o 28 28 29 Diana, and a few fragments of tenth-century pottery in the fill of the rainwater 29 ditch. Those found by Paul Arthur , â€”8; , in 36 37 Apulia, which are dated to the seventh and eighth centuries by radiocarbon 37 38 AD â€” ; â€” , can hardly have been Germanic in origin. A sunken-floored 28 29 building found at the coastal site of Donoratico â€” a site which, like Cosa, was 29 Pr 30 abandoned after the sixth century â€” seems to have formed part of a curtis or 30 31 manorial estate occupied from the eighth century Bianchi , 9â€” Poulter , â€”74, fig. But, above all, 27 although we regard them as post-dating the sixth century, they could come from o 28 28 29 any century after that, into the tenth at least. However, the circularity 34 35 of this reasoning is evident at a glance. Sunken-floored buildings are hardly 35 36 exclusive to one century elsewhere, and, even if all other such structures are 36 37 securely dated by pottery which is not necessarily the case or by radiocarbon 37 38 which is even rarer , we would still need some independent dating for our own 38 39 examples. These fortifications consist of two parallel ditches, which 1 2 bar off a corner of the Roman town, joining up with the city walls. Below the 2 3 point of intersection the walls are broken, probably in order to prevent attackers 3 4 using them as a way into the fortified settlement. Higher up the hill was an inner 4 5 ditch. The earliest fill of that ditch is dated by sherds of sparse glazed wares to 5 6 the eleventh century, and another piece of sparse glazed pottery was found in the 6 7 destruction layers of one of the sunken-floored buildings. No earlier pottery was 7 8 found on the Eastern Height, so it seems fair to assume that the first occupation 8 9 was no earlier than the tenth century. Within the cistern were found a human femur that had received 12 13 a blow at the hip with a sharp object: Although the rest of the 14 15 skeleton was not found we can assume that the body had been thrown into the 15 16 17 18 py cistern by an unknown enemy with the intent of fouling the water supply. Other such skeletons were in fact recovered in the past from other Cosan cisterns but never published at all. The femur was dated by radiocarbon to cal. The only exception to this statement is the Forum Ware found by 21 22 Brown on the Arx, which must date between the end of the ninth and earlier 22 23 tenth century Hobart , â€”9; Cirelli and Hobart , However, 23 24 there is no context for it, and no structures that relate to it, unless we count the 24 of 25 little church with a cemetery on the site excavated between and by 25 26 Russell Scott from whose neighbourhood derive coins of the tenth and eleventh 26 27 centuries Fentress , â€”8; coins in Buttrey , no. This, then, would be the earliest date at which 28 29 we might suspect a nucleated settlement on the hill of Cosa, built into the ruins 29 Pr 30 of the Byzantine settlement on the Arx, and the sunken-floored buildings may 30 31 well date from the same period. However, such a church, perhaps a pieve or parish 31 32 church, might have existed there without any attendant settlement, gathering 32 33 the faithful from farms in the surrounding area. There is certainly not enough 33 34 early pottery to support the idea of a substantial early medieval occupation, nor 34 35 have any other traces of medieval buildings been identified on the Arx, if we 35 36 exclude the late medieval circuit wall which was apparently never completed 36 37 before the abandonment of the site in Fentress , Cosa in the Late Empire and Early Middle Ages 1 globular jugs with fine strap handles and undefined rims were recovered from 1 2 a number of very small sites. The fabric has a pinky-buff finish with a distinctive 2 3 pale-grey break. We surmised at the time that the sites were seventh century, as 3 4 the pottery was occasionally found on the very last of the Roman villas in the 4 5 area map at Fentress , fig. Examination of this material by Fentress in confirmed that 9 10 it matches the pottery found in the Albegna Valley survey. Vaccaro even suggests 10 11 that Podere Serratone was one of its centres of production. Thermoluminescence 11 12 dates them to the eighth or early ninth century. This fabric, which we were 12 13 very interested in, was never found either in our excavations or in the thorough 13 14 examination of the deposits of the Academy. This absence of evidence comes 14 15 strikingly close to evidence of absence. It seems to rule out any seventh- or eighth- 15 16 17 18 19 py century occupation of the site, however improbable that seems to proponents of the Francovich and Hodges model for the occupation of Tuscan hilltops. SD 43, the only such site on a hilltop. The little sites show 23 24 no clear relationship to any earlier settlements, and are not found in particularly 24 of 25 defended positions. Indeed, they seem to represent a capillary exploitation of 25 26 the best of the available farming land. Dispersed occupation â€” whether stable or 26 27 seasonal â€” must thus also find a place in the model. Indeed, the curtes of Tocciano 27 and Lusciano mentioned in documents of the

eighth and ninth centuries seem to refer to open sites. Future excavations may give this the lie, but for the moment the evidence points in that direction. Why does it matter? The end of the ancient city, when confirmed, continues to strike us as bizarre and somehow unnatural: Indeed, the periodic attempts to reoccupy it for administrative purposes in the Severan period and the late fifth century, and military in the sixth are clearly functions of its apparent suitability for settlement. And yet its role as the central place for the area between the Albegna and the Fiora was never contested. Orbetello, just to the north, protected by the fishy waters of its lagoon, was certainly occupied in the late Etruscan period and, as von Falkenhausen has shown, was occupied again in the seventh century AD, when a long Greek inscription was cut for the consiliarius Sergius and his wife, their son Anastasius, a *scrinarius*, and his wife, and grandson Mamalos with his wife; the inscription was dedicated by Moscos, an archdeacon. Anastasio Ad Aquas Salvias, and that the family had transferred to the site of Orbetello to administer the territory. This move would have signified the creation of a new northern frontier for Roman jurisdiction, some 70 km to the north of Civitavecchia, the northernmost outpost of Rome in the early eighth century. Subsequent settlement of the hill of Ansedonia may have played a role in this frontier, which remained in dispute for many centuries, extending even into the fifteenth century. It is not perhaps a chance that one version of the Carolingian legend about Cosa has it occupied by Saracens, a tradition reflected in the fresco at S. Anastasio Ad Aquas Salvias where they are represented as naked devils. Orbetello was safer than any defended hilltop. Cosa in the Late Empire and Early Middle Ages archival memory preserved in Rome, as reflected in the references to Ansedonia as a *civitas* in the twelfth-century privileges confirming the possessions of Saint Anastasius. This suggests that its status, as well as its boundaries, was retained in documents, for certainly no post-Byzantine settlement bore the slightest resemblance to a town. It may not have been the only settlement in Italy where such a confusion existed. Antonino, un insediamento fortificato nella Liguria bizantina Bordighera, 7. Scontri, convivenza, integrazione nel mediterraneo occidentale Naples, An Ethnographic Perspective Woodbridge, Hayes Roma, 11-13 maggio Florence. Archeologia su un sito di potere del Medioevo toscano Florence, 9

### 4: Formats and Editions of Cosa, the utilitarian pottery [www.enganchecubano.com]

*WorldCat is the world's largest library catalog, helping you find library materials [www.enganchecubano.com](http://www.enganchecubano.com) more*

Excavations , have traced the city plan, the principal buildings, the port, and have uncovered the Arx, the forum , and a number of houses. Unexcavated buildings include a bathing establishment, but no trace of a theater or an amphitheater has been found. In the s a series of excavations was carried out under the direction of Elizabeth Fentress, then associated with the American Academy in Rome. This latter campaign aimed at understanding the history of the site between the imperial period and the middle ages. Sample excavations took place over the whole site, with larger excavations on the Arx, the Eastern Height and around the Forum. Urban layout Within the city walls the urban area was divided into an orthogonal plan, with space allotted for civic, sacred, and private architecture. The plan represents a subtle adaptation of an orthogonal plan to the complicated topography of the hill. The forum was found on a saddle between two heights, with the sacred area, with the Capitolium, linked to it by a broad street. Recent excavations have suggested that the original layout provided for ca. The larger houses were found on the forum and the main processional streets. Capitolium Capitolium The arx or citadel of Cosa received some of the first serious treatment by Frank E. Brown and his team when they began the Cosa excavations in The citadel was a fortified hill on which were built several temples, including the so-called capitolium of Cosa. Brown also discovered a pit mundus that he thought was connected to the first rituals of foundation carried out at Cosa in B. On the arx were two temples, one the triple-cella building dubbed the Capitolium of Cosa, the other a smaller temple. City walls and gates The city wall of Cosa was built in polygonal masonry and included a system of interval towers. The arx also had an independent circuit wall built in the same technique. Forum Basilica in the forum. The forum was the public square of the city and was the site of many important structures, included a basilica and a curia-comitium complex, as well as buildings Brown termed atria publica, which have now been shown to be houses. The forum of Cosa is fairly complex in archaeological terms and many of the Republican structures were later built over with construction of the Imperial period. Private houses The site has played an important role in the interpretation of Roman colonization during the Middle Republican period. The housing has been the subject of two extensive publications. Scott , deals with a series of small houses in the western part of the site. These occupy street frontages of around 8 metres, with open courtyard spaces and gardens in the rear. They bear a strong resemblance to similar houses of the second century BC at Pompeii. On the forum, the House of Diana was excavated and restored between and It was published in full by E. Fentress , and a detailed report on the stratigraphy is available on the web [http:](http://) Built around BC, it was entirely rebuilt in the Augustan period, from which we have a fine series of frescoes and mosaics. In the 50s, it seems to have become the house of Lucius Titinius Glaucus Lucretianus, and a small sanctuary to the goddess Diana was added in the rear garden. Cosa under the Empire Cosa appears to have been affected by an earthquake in 51, which occasioned the reconstruction of the republican Basilica as an Odeon under the supervision of Lucius Titinius Glaucus Lucretianus, who also worked on the Capitoline temple; however, as early as 80, Cosa seems to have been almost deserted. It was revived under the emperor Caracalla, during whose reign the portico around the forum and the odeon were restored, a Mithraeum was constructed in the basement of the Curia, and a sanctuary to Liber erected at the southeast end of the Forum. The new town did not last long, however, and by the fourth century only the sanctuary of Liber was periodically visited. In the early sixth century some occupation in the ruins is attested by pottery and the remains of a church have been found built onto the Basilica. Perhaps at the same time the Arx was occupied by a fortified farm, subsequently transformed into a small fortified outpost under Byzantine control. This was abandoned in the late sixth or early seventh century. It is possible that the intermittent nature of the occupation of the town was due to the fact that, already in the early Empire, malaria was hyperendemic on the coast of Tuscany. Middle Ages Cosa appears in some documents dating from the 11th century, although a 9th-century occupation is suggested by frescoes at the abbey of S. By the end of the tenth century a small cemetery was found next to a church built over a temple

facing the forum. Occupation of the site began with a few sunken-floored buildings, but by the eleventh century it was concentrated on the Eastern Height, now surrounded by a double bank and ditch. In the twelfth century a tower was built in the center of these fortifications, with a large cistern on two sides. That this cistern was subsequently used as a prison is suggested by graffiti on its plaster lining, one of which gives the date of The castle, belonging to the Aldobrandeschi family in , was destroyed by the Sienese army in , on the pretext that it was occupied by bandits. A catapult or trebuchet base found on the Eastern Height may have formed part of the defenses at this time. The site remained deserted after this time. Settefinestre A large villa complex in the Ager Cosanus at Settefinestre was excavated by Andrea Carandini in the s. See Pozzolana mortar , for the marine concrete in the Port Cosa harbor. Cosa II, the Temples of the Arx. MAAR 37, Rome Cosa IV, The Houses. The Roman Port and Fishery of Cosa: Lyding "Ambiguity in Horace, Odes 1. New York, , Lyding "The Sestius Amphoras. New evidence and a reassessment," JRS 68, , Maetzke, Rome , Ciampoltrini, G. Ricerche e recuperi ," BA 7, , Lloyd, eds, Roman Landscapes, London, Primo bilancio critico," Atti del VI congresso nazionale di archeologia cristiana, Florence , Demography in the Albegna Valley. Un caso di produzione per il mercato trasmarino," MAAR 36, , Edizioni di storia e letteratura, Segnalazione e contributi," ArchMed 15, , Da monumento archeologico a spiaggia di Ansedonia," BstorArt 36, , Problems of evidence and interpretation," JRS 71 ,

## 5: Project MUSE - The Hellenistic, Roman, and Medieval Glass from Cosa

*Cosa: Utilitarian Pottery (The Memoirs of the American Academy in Rome)* [Stephen L. Dyson] on [www.enganchecubano.com](http://www.enganchecubano.com) \*FREE\* shipping on qualifying offers. Book by Dyson, Stephen L.

Therefore, well documented centuries of the empire. Mediterranean at the time of the founding of the castrum. This material indicates a date later than commonly expected no earlier than c. Only with the - includes the base of a plate from the atelier des petites Carolingian period is this continuity broken, as the almost estampilles showing the characteristic stamps, as well as an exclusively locally made repertoire of forms with little to rim fragment of the same production. This workshop, 10- do with the ancient traditions show. There are other black-gloss fragments 1 Republican Period to the 1<sup>st</sup> Century AD datable to the late 4<sup>th</sup> century, such as those from skyphoi. In general the excavations of Ostia have stopped at levels with added white decoration and the rim fragment of a ves- of approximately Domitianic to Hadrianic date, the period sel similar to Morel. Thus, a stratigraphic sondage undertaken h neous assemblage. Once the walls of the castrum were discovered and recog- 1 Therefore, Ostia is the ideal location for a pottery show. Anna Gallina Zevi for encouraging it and to Dr. Various reasons were adduced enthusiastic collaboration in setting it up. This overview, an ex- for these dates, none of which rested, however, on the exam- panded version of notes distributed at the show, is intended to serve as a pro-memoria of the occasion and to give a bibliograph- ination of stratified material from contexts associated with ical orientation. The classic work on Ostia in general is R. MeIccs, the building of the castrum. Confronto tra monete e ceramica. Sorda onday deposit of the Augustan period to date the oldest eds. Esempi dagli scavi structure. Atti delf incontro di studio Roma Istituto Italiano di Numismatica. Studi e Materiali 2 Roma i At first it seemed that the sondage at I, X, 3 would not A. MenrrN, Un saggio sulle nfura del castrum di Ostia Reg. Archaeological and Historical Papers in Memory of Russell Meiggs London gives more extensive cov- was found to be below the water table and it could not be erage, including the earliest phases. Only in a re-examin- 3 F. ZEvR, Appunti per una storia di Ostia repubblicana. Ecole ation of the stratigraphy in the s was it recognized that FranEaise Rome , , Other Republican Materialfrom the Castrum lief, dating to a period when there was little or no Italian mold-made production. The amount of marbled ware, un- The later layers in the sondage at Reg. I, X, 3 particularly a known in Italian sigillata, is striking: These proportions at Ostia and the scarcity of marb- tion of the castrum provide further examples of republican ling elsewhere suggest that it was aimed at the market of pottery. It is particularly interesting to see various fragments central Tyrhenian Italy, centered on Ostia. Other drinking vessels were made tunity for the importation of other wares. Pompeian-red slip cooking ware is present with the much Early African red-slip A vessels were imported from mod- greater morphological variety repertoire typical of the re- ern-day Tunisia. A certain quantity of Hispanic sigillata ar- publican period as opposed to the single form, a quafier- rived from La Rioja. Even a fragment of Sagalassos ware round pan, widely imitated in the provinces, to which it was has been identified. There were even occasional pieces from central Gaul. Italy itselfbrought 2 Imperial Period and Late Antiquity forth a final production with decorated late Italian sigillata There is abundant evidence ofpottery at Ostia from the first from the nofihern Tuscan coastal area. In quantitative terms century AD until well into late antiquity. The pottery re- the most important new wares were late Italian decorated ports from the excavations at the Terme del Nuotatorea and sigillata, Eastern sigillata B and African red-slip ware A. More recent publications concern material from This began an almost total North African domination that the Casone del Sales and the extramural basilica of Piana- a AA. Miscellanei 13 Roma Miscellanei 16 example with a publication on the coarse warelo and a con- Roma The Evidence of the Arretinorum. Contributions from Archaeology and History. Bonanno Aravantinos Naturally there was always one dominant ware, first Italian eds. Miscellanei 28 Roma However, from s I. Ponr-, Casa delle Pareti Gia1 le. Scavo sotto ii time to time other wares were able to gain a foothold at pavimento a mosaico. I Roma Poru, Piazzale delle Corporazioni, Portico Ovest: It has been suggested on the basis of a stack of fused vessels - Area I. Annius unattested elsewhere OCI e B. KrNntcr, Corpus Vasorum Aretinorum. Second edition completely revised and enlarged. South Gaulish sigillata, all

produced at La Graufesenque, 12 A. MennN, Sigillata wasters at Ostia? It was a Orcesr, Terra sigillata italica a Roma e in area significant presence between the reigns of Claudius and romana: Vespasian and arrived in lesser quantities still under Domi- 13 A. Menrw, South Gaulish Slgillata in Italy. Opus 4, , Numerically it never approached the importance of Ital- A. Indeed, its impofiation seems to have depended Italie. Millau Marseille Mentm, Ceramica fine a Roma e Ostia tra la seconda meti del on two ways it was differentiated from the offerings of con- I e il II secolo. RCRF Acta , , A large proportion of the South rs J. Padusa Gaulish vessels at Ostia is decorated with mold-made re- 30, , It was succeeded as the dominant ware A and B. Finally, from the time of lamp throughout the second and third centuries, normally Constantine, northern Tunisian sites were able to regain with a straight join to the shoulder although occasionally market dominance with Production D, which lasted until with a heart-shaped one. The occasional Firmalampe from northern Italy also 2. The work- shop of Annius Serapiodorus, which produced Loeschcke Besides sigillatas and red-slip wares, other fine wa-res were VIII lamps, imitation Firmalampenand others in the Severan also used at Ostia. These include a regionally made lead- period, is attributed to Ostia on the basis of the distribution glazed ware, imported and central Italian thin-walled pot- of its products. From the fourth to the sixth and the Severan period in Latium or northern Campania ac- century lamps from North Africa were able to gain a pos- cording the results of fabric analysis and the distribution ition on the market at Ostia. They were widely imitated in pattern, which stretches from there up the Tyrrhenian coast central Italy, however, until the sixth century. The decorations decades ago, Mercedes Vegas and Steven Dyson were pion- show connections with sigillatas mold-made relief and ap- eers in the study of this pottery that archaeologists tended pliques and thin-walled pottery pinecone motifs or both to ignore or simply discard. The heterogeneous nature of the number of specialists have focused their attention upon this forms and decorations differentiates this ware from earlier ceramic family and have even begun to establish more re- lead-glazed wares and suggests that by this time potters were fined typologies than what were proposed in the early using lead glazing as a means to ennoble any sort of vessel. La ceramica invetriata romana: Paroii of central Italian potters in the production and distribution ed. Atti dei Seminario, Certosa di Pontignano Siena , febbraio Thin-walled drinking vessels continued to be used at Siena Firenze Ostia in the first and second centuries. During the first century and the Rrcer, Ceramica a pareti sottili. Ostia III, is the first half of the second, eggshell ware from Baetica makes most complete account of thin-walled pottery at Ostia. By the late second century the only repre- r8 C. Prvor-wr, Ceramica corinzia a rilievo di eth imperiale ad Os- sentative of thin-walled pottery is the bocalino a collarino tia. A parallel phenomenon was the Lucerne. In Ostia 1y, give the most complete accounts decline in decorated vessels in favor of plain ones. CBcr, Laproduction des lampes ihuile: Port et the East, attested at Ostia in the second half of the second porte de la Rome antique Gendv e CscI, L officina diAnnius Serapiodorus, in this volume very important at Ostia with respect to other fine wares, but VBces, Cer6mica comrin romana del Mediteriineo Occidental. Rome 33 - Mediterranean. The author hopes to from Ostia to suggest class differentiation between the offer a more precise definition of common ware that is both users of imported and locally manufactured pottery, recent geographically and culturally meaningful as opposed to a excavations in Pompeii indicate that both imported and catchall grouping ofunattractive pottery that no one wishes local pottery was used in elite houses. Due to the assumptions regarding this pottery, common 2. Finewares belong to the same domestic assemblage. Fur- Internal red slip cookware, African cookware, Aegean thermore, while the various types of Fineware are function- cookware and hand-built cookware. The first three are well ally, geographically and temporally defined, Common ware known cooking wares and require no definition here. OlcEss., Le ceramiche comuni di Albintimilium.

### 6: Cosa : Wikis (The Full Wiki)

*to find the frequency and page number of specific words and phrases. This can be especially useful to help you decide if the book is worth buying, checking out from a library, etc.*

I also get questions about Professional Activities: I am going to answer as many questions as I possibly can here. If you have questions I do not cover, please email me at julia. Questions about Making Processes: Have you always wanted to be an artist: I was interested in making pottery and the better I got at it, the more interested I became. I went to Art School because it meant that I could keep making pots. Slowly overtime, it dawned on me that I was an artist. What inspires your artwork? I have a two-part answer to this question. I understand the world though making, working with my hands, and figuring out how things go together. I do my best thinking when my hands are moving and I am a little distracted and can get out of my own way. Second, I have specific inspirations for different bodies or groupings of work. In general, for a broad answer, I am inspired by work "the labor of making, by where I am working or living, and often by historical pottery. It is a way of paying homage to the pottery that came before me, " and building on history. Have you always made pottery? Do you make any other kind of Art? I have been making pottery pretty much since high school. In undergraduate school I took all kinds of art classes, sculpture, painting, drawing, but somehow I kept coming back to pots. Honestly, I am interested in looking at all kinds of Art, but really want to work with pottery. I find the structure of utility freeing. I am crazy happy that other folks make other things, that leaves me to make what I want. How did you get started making pottery? I started making pottery at Brookline High School in Boston. We had a big ceramics studio in my high school and I loved how spacious and quiet it was. Hat studio was a place that I could think I could just be. I had a bit of a knack for throwing, and to be good at anything in high school is pretty lucky " so I was drawn to the studio because I stood out a bit, and I had a place to go. Y high school teacher, Mr. Lane let me work in the studio outside of class, and that made me feel pretty special. I bought my potters wheel when I was a junior in high school, and I named it after him. What other Artist do you look at? I try and stay open minded at look at everything. Generally I am more interested in looking at three-dimensional objects than painting. I am seduced by high quality craftsmanship and beauty; though think works where this is not important is of great value to me educationally. I love the period rooms in museums, cases of old tools or medieval church doors. I like things that look difficult to do, and often has a little narrative in my head about what one would do with that object. I also enjoy reading prose and always hope that the general sophistication of a well-written word will rub off on my pots in some way. There are many Contemporary Ceramic Artist that have influenced me, for different reasons " maybe I am interested in how their work looks, or is used, maybe their ideas knock me off my feet, maybe I am interested in how their work changes, how they touch clay, how they have put their lives together, how they have influenced artist, the important place they hold in the field " or honestly, maybe just because of who they are. It is a great shortcoming of mine that I am not as familiar with contemporary ceramics artists outside of North America. This is a crazy all over the place short recounting of a very long list: I wish there was an easy answer to this question " but there just is not. I can make a general statement that people who are most successful in the career part of being an artist are very hard working, get along with other people, value community, keep their overhead low, are fragile, have a great joy in what they do and stick to it overtime. Parents often as me what their child will get out of going to art school. Peter Beasecker gave the best answer I have ever heard " and it is absolutely true. Why did you become a teacher? Really, nothing about that would fit my personality. The first time I lectured in front of a classroom, I was so nervous, I was teaching at the College of William and Mary as a sabbatical replacement and I was pretty out of my depth as a college professor. However, when I got up to demo I thought, I am doing to teach the way that I learned best, and that was through a combination of clear smart ideas and a sense of humor. So, in front of all fresh shiny faced students, September of , I was suddenly, very funny " I was able to tap into a sense of humor, and the energy of the group egged my on. I thought it was important for me to make a living as a potter before becoming a professor, so I went and did that for a few years, and then a job opened up at the School for American Crafts at RIT in western New York.

I was lucky enough to get the job and I loved working at a crafts school. How do you get the blue to run on your clouds? This aesthetic or look of runny glazes is a historical one from the Tang Dynasty in China and the Iranian potters of about AD. They were using lead based glazes, and that kind of glaze run is a characteristic of a lead based glaze. The first contemporary artist I know to use this aesthetic is Betty Woodman. On my pots with clouds I am drawing a rather dull shaped Charlie Brown cloud really, nothing like what a cloud really looks like. However, the run of the glaze, and the drippyness of the blue in the clouds the materiality and phenomenon of the glaze carries the idea, and bring historical pottery and meaning to the work. The abstraction of the clouds through the raw nature of the glaze melt gives the viewer clues about the idea in the pots, and also room for their own experience. Second, There are many ways to achieve this runny glaze probably a different answer for each of the many many people who are using this technique. When the pot is still leather hard, I draw with an exact-o knife the shape of the cloud on the piece. I clean off the extra slip with a metal rib, and exact-o knife, a sponge or rinsing it under the faucet in the sink. Next I bisque the piece and when I glaze it, I use a cone 04 glaze on the inlay lines and fire it up to cone 6. The glaze runs and pulls the blue out of the inlay lines. I am using a clear glaze, not a blue glaze to get this effect. If you are getting a lot of smearing when cleaning off the slip from around the inlay lines, your piece is either too wet, too dry or use more mason stain and less oxides in your slip. How do you make the pillow lids in your cream and sugar sets? I bet if you look at it closely you can figure it out! Think it through and discover it out without YouTube! Questions about Professional Activities Do you teach Workshops? I do teach workshops, give lectures on my own work, contemporary ceramics, historical pottery, contemporary crafts and give critiques. Usually I book years in advance. For demonstration workshops I prefer one to one and a half days. Two or three days are pretty hard to the audience to sit through or make time for I can be entertaining, but not that entertaining. I often prefer to give a workshop on conjunction with jurying a show or along with an exhibition of my work. This is more interesting to me. In a demo workshop, it does not matter to me how large the workshop is, I prefer more than 20 in attendance or the energy can really lag. It is also helpful if you tell me specific things that you would like me to cover during our time together. For week workshops I need a very specific curriculum and access to reliable equipment. For all workshops the host pays for all travel, food and lodging. Prices available upon request. Warning sense moving to Montana, traveling is much more time consuming so I teach fewer workshops than in the past. Where do you exhibit your pottery? I exhibit my pottery all over the place. I have been working with some of the same galleries for a long time and developed a strong and trusted relationship with them. Outside of this group, I prefer to exhibit in venues that are rooted in education, so via conferences, art centers, and schools. I do not sell my work on line directly as it take up a lot of my making time, and my galleries do a great job for me, so I want to keep working with them. For questions about where to see your work and how to price your work, please visit the field guide for ceramic artisans chapters 3 and 9 What do you think about the field of contemporary ceramics today? Ok, big questions I will get back to you on that one. Your friendly WordPress page builder theme.

## 7: Cosa | Military Wiki | FANDOM powered by Wikia

*Historical pottery from Iran, Persia, China, Japan, Korea, Europe, and Native American are ideas and aesthetics that I can build on. It is a way of paying homage to the pottery that came before me, - and building on history.*

Archaeology[ edit ] In the 20th century, Cosa was the site of excavations carried out under the auspices of the American Academy in Rome , initially under the direction of the archaeologist Frank Edward Brown. Excavations 1954, 1972 have traced the city plan, the principal buildings, the port, and have uncovered the Arx, the forum , and a number of houses. In the 1980s a series of excavations was carried out under the direction of Elizabeth Fentress , then associated with the American Academy in Rome. Sample excavations took place over the whole site, with larger excavations on the Arx, the Eastern Height and around the Forum. The forum was found on a saddle between two heights, with the sacred area, with the Capitolium, linked to it by a broad street. Recent excavations have suggested that the original layout provided for about houses, of which 20 were intended for the decurions , and were double the size of the houses of the ordinary citizens. The larger houses were found on the forum and the main processional streets. In total, the Arx constituted around one-twentieth of the whole area of the townsite. Though mainly a religious center, there is some evidence of Republican housing. Brown and his team when they began the Cosa excavations in 1954. The citadel was a fortified hill on which were built several temples, including the so-called capitolium of Cosa. Brown also discovered a pit mundus that he thought was connected to the first rituals of foundation carried out at Cosa in 280 BC. On the arx were two temples, one the triple-cella building dubbed the Capitolium of Cosa, the other a smaller temple. Capitolium[ edit ] The Capitolium at Cosa marks, as far as we know, the only capitolium constructed in a Latin colony. Smaller temples to the left and the right accompany the Capitolium, the entire complex accessible from the Forum by the Via Sacra. The Capitolium was oriented ENE and consisted of three cellae with a deep columnar pronaos with the length of the space equally divided between the cellae and the pronaos. This was preceded by a terraced forecourt. Approaching from this forecourt, one would have faced continuous steps across the entire facade. The temple walls rose from a high podium, its steps oriented on the axis of the Via Sacra. Its moldings are similar to the building traditions of Etruscan and early Roman architecture. The Capitolium was built in the 2nd century BC, most likely as an affirmation of Roman loyalty and identity following the Second Punic War. A square platform is located underneath the Capitolium, cut into the rock but oriented differently than the later building. The exact meaning behind this find is undetermined, the source of much controversy and skepticism. For the most part, the remains have not been excavated; the original building was obliterated in antiquity after destruction by fire. The temple was not rebuilt, leaving only Temple D and the Capitolium at that time middle of the 1st century BC. The temple has thus been attributed to Jupiter, both Minerva and Hercules being offspring of the god. Much speculation arises, however, as the gods held a wide variety of contexts in Italy. Furthermore, when the site was further explored in the 1980s, no more traces of the temple were found. It backed the cliffs above the town and supported a single square cellar. They suggest various phases of temple decoration and redecoration and include among others pedimental structures and revetment plaques. Most of the remains date from the late 3rd century to the early 1st century BC. They display similar qualities as finds from Latin and Etruscan sites in Hellenistic Italy. Dyson holds that these evolving styles and similarities reflected the influence of the larger Hellenistic Mediterranean world that Rome was beginning to dominate. Two sets of these remains clearly belong to the earliest buildings the Capitolium and Temple D , however, there is a third unidentified set. Scholars have used this set to explain the hypothetical Temple of Jupiter discussed earlier. It was roughly the same size as the Capitolium with its forecourt, measuring 43 x 28 meters. The polygonal masonry of its podium closely related to that of the town walls. The arx also had an independent circuit wall. The forum was the public square of the city and was the site of many important structures, included a basilica and a curia-comitium complex, as well as buildings Brown termed atria publica, which have now been shown to be houses. The forum of Cosa is fairly complex in archaeological terms and many of the Republican structures were later built over with construction of the Imperial period. Important buildings in the forum area included: The first signs of activity in the Forum were

of digging and opening of cisterns and pits. The four cisterns situated in the Forum held approximately , liters of water, which added to the Reservoir at the western corner of the Forum of , liters. The Reservoir was used as a public reserve and dated from before the arrival of the colony. The new cisterns were created as a response to the demand of the Forum, which was used as both a daily marketplace as well as a common gathering ground. A large enclosure, for the purpose of assembly, was constructed at a date before the First Punic War. It had an amphitheatric arrangement that had steps which were too little for seating and a floor too small for a gladiatorial arena. This was the Comitium of Cosa. There was a break in the creation of public works due to two decades of war and again another interruption in BC by Gallic raids. The remains of a quadrilateral platform floored with tegulae , a form of tiling, were discovered southeast of the Comitium. It is suggested that this building had served as a rain catchment and the water collected here would have been impounded into a cistern. During the last years of the Second Punic War, Cosa was able to construct its first purely religious building within the Forum, the Capitolium. After the war had ended in BC, new colonists arrived and set off a flood of activity. Eight very similar and unitary buildings were built around the Forum, but were soon destroyed in the sacking of Cosa a century later. These eight were known as the Atrium Buildings and while they were being erected one by one, they were put into use until the Square could be resurfaced. Once the Square had been reconstructed, the Curia was rebuilt into its second form. However, this form only lasted for fifteen to twenty years before new spaces were required. The next building created for the Forum was Temple B, which is dated from BC About thirty to forty years later, the temple was seriously damaged by a collapse of a wall, which led to the reconstruction of the temple. The new Temple B was designed to preserve the older sacred structure while rebuilding the sanctuary in a new form. The city was sacked in 70 BC and much of the colony was restored unevenly. Atrium Building Seven and Eight were not rebuilt, while buildings one through five became houses. Although the Basilica had survived the sacking, it had been rotting and eventually a central wall collapsed outward. By AD , much of the Forum were in ruins, but around AD the northeast part of the Forum underwent rebuilding and the portion was active for approximately seventy years until there was a cease of activity within Cosa [17] Curia and Comitium[ edit ] There are many important aspects to Cosa, especially the Forum; however, two of the most important structures are the Curia and Comitium. The Comitium at Cosa is a fairly new discovery and shows many similarities to Rome. The Curia lies on the northern end of the Comitium. The Curia, originally thought to be a temple, was found on the Northeast corner in between a basilica and Temple B. The building was identified when the area in front was excavated and found to be "a circle of dark earth enclosed by a sandy yellow fill". This idea can be seen from archaeological evidence such as the Theater of Pompey with the Temple Venus Victrix. Permanent theaters were not a norm and were considered a place of gathering of the people against the senate around 55 BC when Pompey built his theater. However, to make sure he could build it, he replicated the concept of the Comitium and the Curia by placing a temple to Venus at the top of the theater with steps that doubled as seating. It is thought to have been a wooden structure with a stone base that was later made more permanent. The Comitium steps, which lead up to the Curia, appear to have been stone from the beginning. There are several layers of Curia with the original starting as a small two story building. This consisted of the curia proper and possibly a records office. The biggest change is seen around BC in what is considered the coming of the second wave of colonist, which called for a larger Curia. The Curia was then expanded into a larger building with three halls. Scholars speculate that these three halls are at the northern end a tabularium , with offices for aediles and other magistrates on the south side, and the Curia in the middle. The Curia is used for the proper assemblies of the magistrates, while the Comitium was most likely used for public events, assemblies, funerals, and speeches. Little of Temple C, the smaller of the two, remains visible. Temple B consisted of an extended terraced forecourt and at least one stone-vaulted cistern. The building also showed that terracottas could remain in one place for a long time or be replaced by units made in the original molds. Finally, deposits of the different cresting subtypes showed that two pediments could carry different decorative schemes permanently and concurrently. It was likely founded at the same time as the early Roman colony in BC, and thus represents the earliest Roman harbor known thus far. The port was initially associated with the Etruscans, however excavations have determined that it was first used by the Romans in the 3rd

century BC and continued being used into the 3rd century AD, as confirmed by the material evidence. Eventually the harbor established its own community, including a temple dedicated either to Portunus or Neptune, which resembled the Temple on the Arx and probably also dates to Brown of the American Academy in Rome in Lewis, invented two new technical devices: This allowed finds to be recovered in a stratified context for the first time in underwater archaeology, and established ancient harbor levels for Cosa between one meter and one meter eighty below the current sea floor. It forms an important link between the natural breakwaters on the Greek and Etruscan ports and the elaborate engineering of man-made harbors of the Roman Empire such as the Trajanic port at Ostia. The housing has been the subject of two extensive publications. Scott , deals with a series of small houses in the western part of the site. These occupy street frontages of around 8 metres, with open courtyard spaces and gardens in the rear. They bear a strong resemblance to similar houses of the 2nd century BC at Pompeii. On the forum, the House of Diana was excavated and restored between and It was published in full by E. Fentress , and a detailed report on the stratigraphy is available on the web <http://> Built around BC, it was entirely rebuilt in the Augustan period, from which we have a fine series of frescoes and mosaics. In the 50s, it seems to have become the house of Lucius Titinius Glaucus Lucretianus , and a small sanctuary to the goddess Diana was added in the rear garden. Houses of Square V-D[ edit ] The smaller houses strongly resembled the Pompeii-style houses of the time, measuring about 8 meters wide, containing a tablinium -type room and a minimum of one cubiculum , and were grouped around a courtyard.

## 8: Bibliography And Abbreviations - Roman Pottery

*clay artist, workshop demonstrator, professor of ceramics.*

The intent of the report is to present examples of the pottery which characterize and date the important stratigraphic contexts which have been identified by the excavation supervisors. Summary of Site History by Pottery Evidence. A great deal of datable pottery is associated with the major periods of construction and occupation. The majority of this material dates from the third, second and first centuries B. Period 1, from the first, second and early third centuries A. Period 2 and from a short period of squatter occupation in the early third century A. The range of black-glaze, thinwalled ware and Italian terra sigillata indicates that occupation of the site was continuous from the beginning of Period 1 to the end of Period 2. Occupation of the site begins at some time in the third century B. The history of the site becomes more problematic after the 2B construction phase. Pottery types indicate continuous occupation of the site through the second and into the early third century A. There is, however, a lack of imported table wares specifically from the Severan period. This suggests a change in the function of the site from a combination of residential and industrial occupation to primarily industrial occupation around A. Pottery evidence on the site after the early third century A. This date certainly represents the end of any ordinary occupation of the site. Odd bits of later pottery, dating from the fourth to possibly as late as the eighth century A. Stratigraphic Contexts Dated by Pottery. The stratigraphic contexts which are of interest for this report are as follows: Layers which are associated with the last phase of construction in Period I Phase 1C. The pottery indicates that these layers date to the beginning of the second century B. Layers which are associated with the first phase of the second major construction period on the site Phase 2A. The pottery indicates a date for these layers in the last two decades of the first century B. Layers which are associated with the second phase of the second construction period on the site Phase 2B. The pottery indicates a date in the early second century A. The latest ceramic material in these three groups, for each of which there was an appreciable amount of pottery evidence, provides a terminus post quem for the associated construction. Besides these important construction phases, three limited stratigraphic contexts were studied to clarify the sequence of events on the site in the second century A. These contexts are as follows: Material from layers of Phase 2B occupation undisturbed by squatter clean-up. The pottery extends only to the last quarter of the second century A. Layers which are associated with the arrival of squatters at the end of Phase 2C occupation. The material involved was dumped by the squatters when they cleaned the site. The pottery types are approximately contemporary with those associated with 2B occupation. The material therefore probably represents the continuing decay of the residential quarters of the villa. Destruction layers of Phase 2C and squatter occupation. The pottery indicates a date in the late second or more probably the early third century A. Context 1 Phase 1 C Construction. The earliest stratigraphically defined group of pottery pre-dates the last phase of construction and occupation in Period 1. The dominant fine ware in this context is Campana black-glaze. Bases of Lamboglia 27 from this context are decorated with small elegant palmette or rosette stamps, as fig. This type is identical in fabric, dimensions and decoration with the class which Morel ascribes to a workshop of the third century B. A small Lamboglia 36 patera P, fig. The fabric of P is comparable to that of the examples of Lamboglia 27B from Site 11, but the color of the glaze is a shiny black, while the glaze of the 27B bowls tends to olive-green. Morel identifies a black-glaze patera with a profile very similar to the Via Gabina find as being from the same workshop which produced the Lamboglia 27 bowls with small stamp decoration; the type is possibly contemporary. The dominant coarse ware type in this context is a jar with a half-almond rim above a short neck set on the shoulder of the jar at a slight angle, in several variants, fig. The Via Gabina examples from the 1C context generally have a narrow band of creamy buff slip over the rim, both inside and out. Examples of this jar type date as early as the fifth century B. The Cosa deposit is dated from the early third century to the second quarter of the second century B. The pottery in the Republican Sutri deposit also offers many comparisons; the Sutri deposit should probably be dated to the mid-second century B. However, a very fine sherd from an Italo-Megarian bowl, fig. Context 2 Phase 2A Construction. Layers which date Phase 2A construction are characterized by black-glaze and thin-walled

wares and a minimal amount of early Italian terra sigillata. Black glaze includes residual pieces; for instance, examples of Lamboglia 27B similar to those in Context 1 and examples of Sutri Form 7 in a fabric similar to that of the Lamboglia 27B pieces. An example of Sutri Form 7 is illustrated in fig. The type is a black-glaze bowl with ribbon band rim; P may be later than most of the examples illustrated in the Sutri report. Variants of Lamboglia Form 28 also appear, including the thick-walled example illustrated fig. The glaze on this piece is a thin matte red-brown mottled to black and the paste is soft, fine, and light orange in color, which suggests a poor quality local imitation of black glaze. Variants of this form in a similar fabric are common in Phase 1C occupation contexts at Site 11; the type belongs to the first century B. One of the most interesting pieces from this context is a moulded bowl in black glaze, fig. The piece may be an Eastern import. The fabric of the piece is fine, hard and pale buff in color with a worn matte black glaze. The relatively thick walls of the Via Gabina piece suggest a date as late as the early empire. Only a very few early pieces of Arretine are represented in this context, including an example of the Augustan form Goudineau 17 Haltern 1, fig. Thin-walled beakers also appear. Most examples are unslipped and very thin-walled, as fig. One or two beakers have a rose-brown iridescent glaze, and P fig. The complete profile would be most similar to Moevs Form LI; Moevs sets the early date for glazed beakers of this. At Site 11, the unslipped beakers seem to belong to the first century B. Coarse ware pots related to types found in the I C context continue to appear. The characteristic form is the more evolved type shown in fig. At Cosa, Dyson shows related pieces in all his Republican contexts, which date from the third century B. A globular pot with sloping wall is a new type in this context, fig. P is related to Form 27 in the deposit of the first century A. The pottery range in this context is quite mixed. The fine wares date from the second and first centuries B. Since Dyson has demonstrated the long life of regional coarse ware types, a late date based on the suggested date for the Sutri coarse wares would be a mistake. The absence of a range of Italian terra sigillata, which becomes very common on the site in Period 2 occupation layers, suggests a terminus post quem for Phase 2A construction at some time within the last two decades of the first century B.

**Context 3 Phase 2B Construction.** The third stratigraphic context consists of the layers associated with the renovations of the site in Period 2 Phase 2B. The latest datable fine wares in these layers include only a very little African Red Slip; P84 fig. Hayes dates the type from the early to mid second century A. The inverted arcades and lunate beading of P44 fig. The presence of the type is indicative of the late first and early second centuries A. A great deal of plain Italian terra sigillata was present in these layers, much of it residual. The latest pieces are examples of Goudineau 43, as fig. The form is similar to Dragendorff 7, which Lamboglia dated A. A great variety of thin-walled ware was also found in this context; no doubt most of it is residual. In coarse ware, no forms were clearly dominant; several identifiable pieces are illustrated: These coarse ware types are characteristic of, but not necessarily restricted to, the late first century A. The date of this context is determined mainly by the introduction of African Red Slip. A terminus post quem in the reign of Trajan A.

**Context 4 Phase 2B Occupation.** The fourth context to be considered is a limited group of occupation material from the residential area of the villa. African Red Slip of the second century A. Examples of Hayes Form 8A, as fig. Among other fine wares, there is an example of a dish in Eastern Sigillata B2, fig. The form dates to the second half of the first century A. There were few identifiable coarse ware types in this context; an example of the African Red Slip casserole Form suggests the second century A. A complete coarse ware lid of the same form as fig. A nearly complete one-handled pitcher, P fig. The material in this context is of Trajanic to Antonine date A.

### 9: Catalog Record: Cosa : the black-glaze pottery 2 | Hathi Trust Digital Library

*Cosa was a Latin colony founded in southwestern Tuscany in BC, on land confiscated from the Etruscans, to solidify the control of the Romans and offer the Republic a protected port.*

The next most recent, and far more numerous, group of datable material is African Red Slip, mostly in cooking ware forms Hayes 23B, and , which date to the late second and early third centuries A. No fourth century A. Other material in topsoil includes late Republican, Augustan and mid-first century A. The earliest material from layers in this area dates to the second and particularly the first centuries B. Area BB12 Topsoil layers from area BB12 have a bit of vitreous glaze ceramic which dates to the seventeenth or eighteenth centuries A. The next most recent pottery found was a sherd or two of common ware dated to the fifth or sixth centuries A. A range of material from the late Republican period to the late first century A. Area M, dug in fourteen layers, reached levels with consistent earlier occupation material. Late second century A. The latest material in layer 8 is Augustan; in 9 first century B. There was no datable material in the three lowest layers in area M, but there was no evidence of its being of a markedly different or earlier type than the material in In area T, layer 3 has material from the second and early third centuries A. Layer 3 in area R was not clearly datable, but may have material from the first century A. A nice group of publishable and drawable pieces was found in both BB trenches; the most complete pieces were examples of African Red Slip cooking ware from the second and early third centuries A. Hayes Forms 23B, and , but good examples of earlier material were also found. This was in contrast to area X18, where most of the pottery was recovered as fairly small sherds. The earliest dated material in the surface layers is Augustan. A sherd of fifth to eighth century A. This is surprising if the layer in question represents stratified occupation material. The site was divided into and dug by many subordinate areas, but the pottery picture over all areas of X18 is consistent. Areas B and T, however, which were dug in seven levels, have consistent late Republican and Augustan material in layers 5 , 6 and 7. Most of the datable material from these layers in X18 consists of orange-glazed, sometimes iridescent, thin-walled cup sherds, which are of the Augustan era, and late Republican color-coated wares. There are also small amounts of first century B. Joins between Area X18 and the BB Trenches X18 and the BB trenches are physically close to each other, and the occurrence of joins in pottery found in the different areas is a matter of interest. Physical joins between pots from the two areas were rare; however, most of a large cooking pot was found in topsoil in almost equal proportions in areas BB12 and X This pot is of a type related to a Cosa coarse ware form. Although the base is missing, the wall flare and slightly thickened rim suggest the influence of Hayes Form in African Red Slip, which would imply a late second or early third century A. Pieces from this bowl were found in BB9 0 level 3 and X18 H level 3. Summary Area X18 and the BB areas have fairly similar pottery histories. There is strong pottery evidence from both areas of a period of occupation in the late second and early third centuries A. There is a lack of pottery which specifically dates to the second half of the first century A. The earlier material in X18, however, seems restricted to the last half of the first century B. The very minimal amounts of later pottery found suggest casual transients in the early medieval era and again in the seventeenth or eighteenth centuries A. The Utilitarian Pottery, Rome, , p. Last updated June by dmc-info rice.

Parkett collaborations editions since 1984 Black Youth in Crisis The power of procedure A Laboratory Manual for General, Organic, Biochemistry Next generation grammar The Inverse Problem Naked to the Night The long hard road out of hell Deviants and the abandoned in French society The procrastinators guide to wills and estate planning A history of the church in Africa My cold war Irving Kristol New Adl Handbook on Israel Zbs-250 Speeches delivered during the visit to the Algerian Democratic and Peoples Republic. II. Orations on occasions of public deliberation (cont. Orations of Aeschines and Demosthenes. The DAN Guide to Dive Medical Frequently Asked Questions (FAQs) Spss step by step tutorial part 3 Art Show Mystery Teacher Resource Guide (Walker High Mysteries) Main forms of classical music Nyaya theory of knowledge chatterjee Vestiges of civilization Almanac of the 50 States Back-of-the-Envelope Physics For Love Alone-22.00 Wind Under My Wings Jean Nicolet and the Sign of the Thunderbird Financial intelligence for entrepreneurs Earth Mother Herbal Lucky Monkey, Unlucky Monkey Sport psychology concepts and applications 7th edition Fishing Secrets of the Dead 4. Limiting retributivism Richard S. Frase Ordinary people, extraordinary lives English patterns and structure, with exercises Alternative Medicine Online Acts (Philippine Islands under U.S. year 1902-1930) Macroeconomic management programs and policies My 40 Days in Heaven and More Suggestions for Additions to the Film Walter Wanger The fourth Galaxy reader