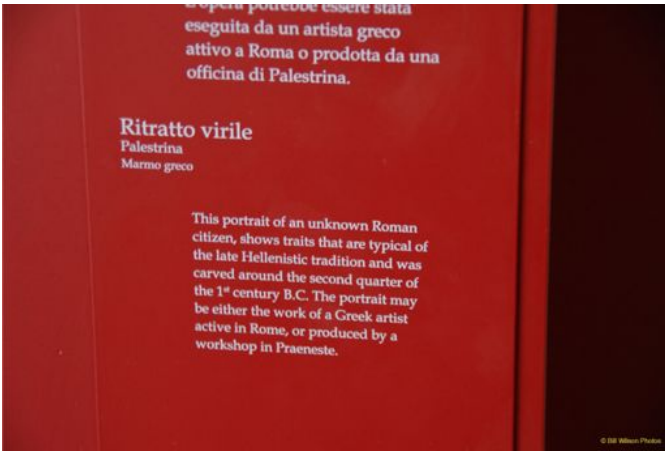




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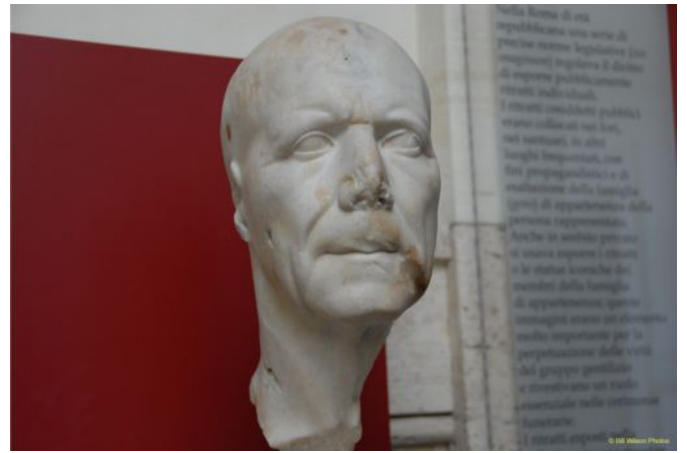
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**Ritratto virile**  
Palestrina  
Marmo greco

This portrait of an unknown Roman citizen, shows traits that are typical of the late Hellenistic tradition and was carved around the second quarter of the 1<sup>st</sup> century B.C. The portrait may be either the work of a Greek artist active in Rome, or produced by a workshop in Praeneste.

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IT2012\_\_00701.jpg



IT2012\_\_00702.jpg



IT2012\_\_00703.jpg



**Ritratto virile**  
Roma, dalle fondazioni del Ministero delle  
Finanze in via XX Settembre  
Travertino

The head, the back of which was not completed, shows markedly realistic, clear features. The style, a blend of Greek art and Italic tradition, is traceable to Etruscan portraiture of the so-called "Italic cubism" of the IV century B.C., and the local stone employed was well suited to this genre. It is believed to be the only known example of this style and has been roughly dated to between the III and II centuries B.C.

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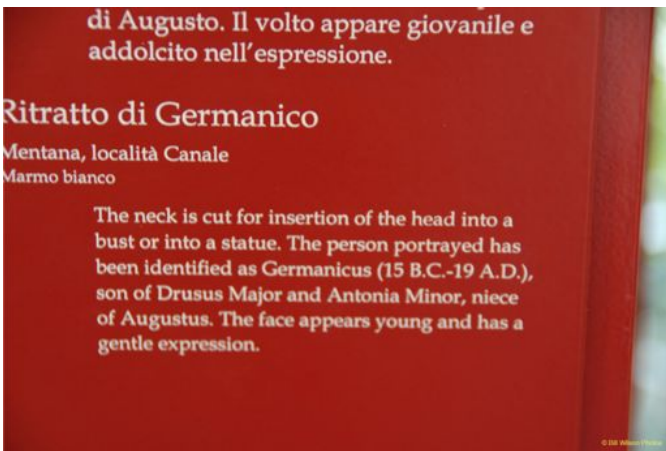
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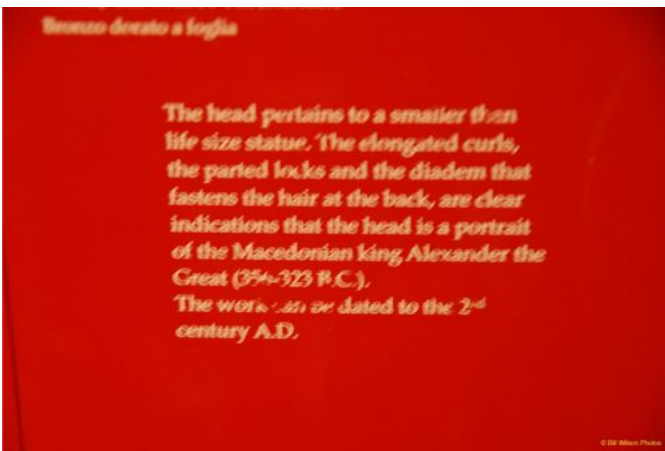
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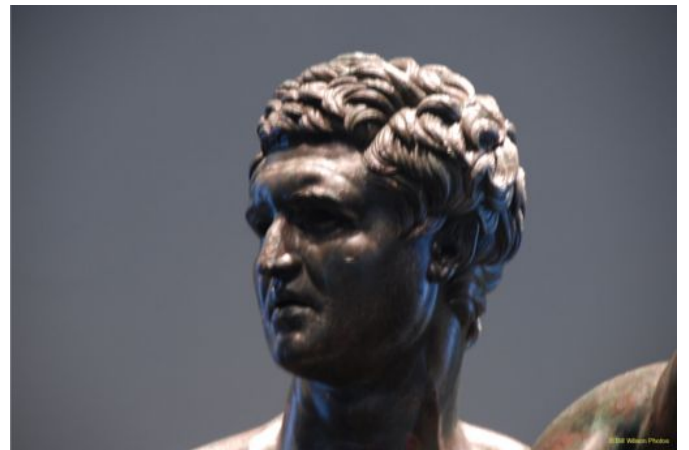
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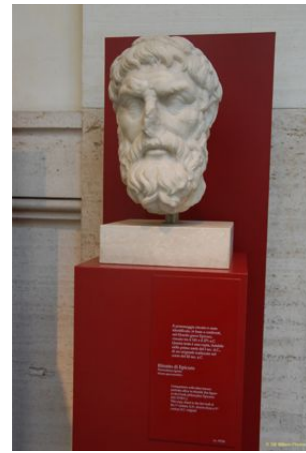
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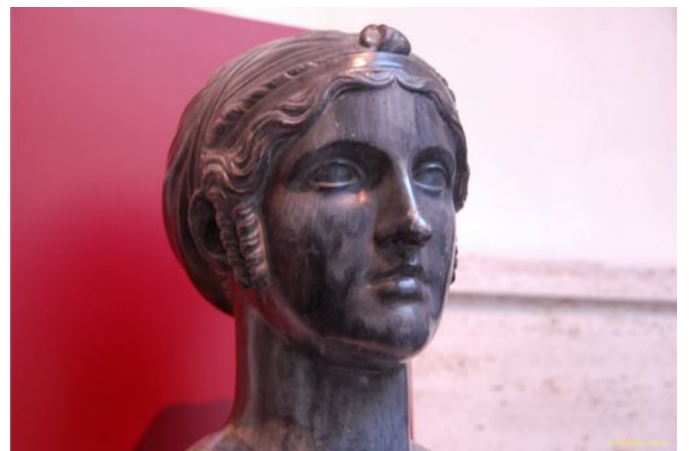
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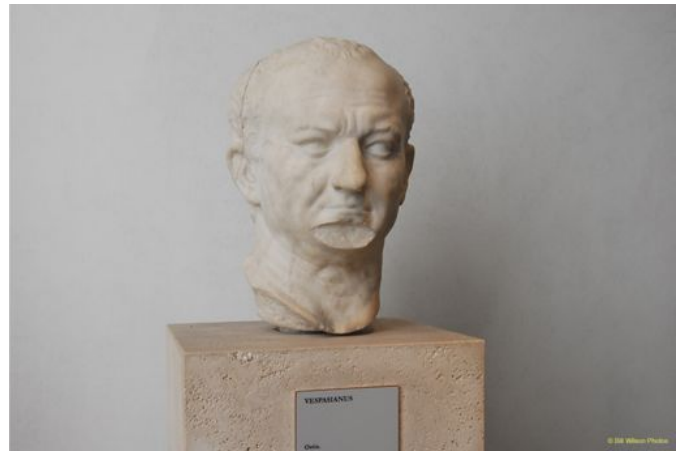
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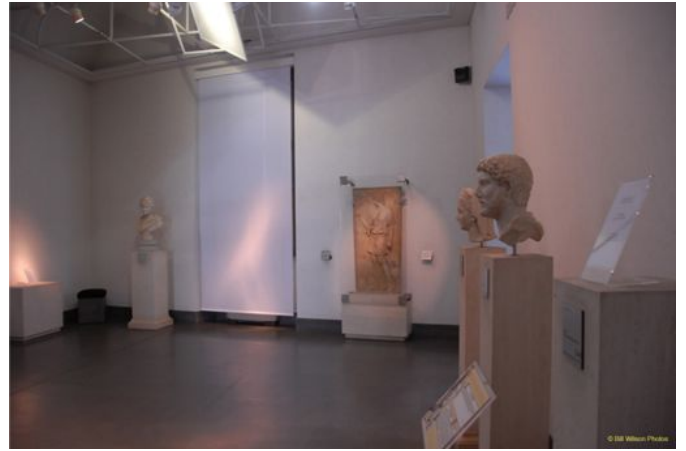
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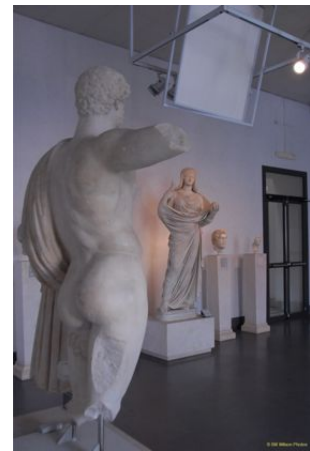
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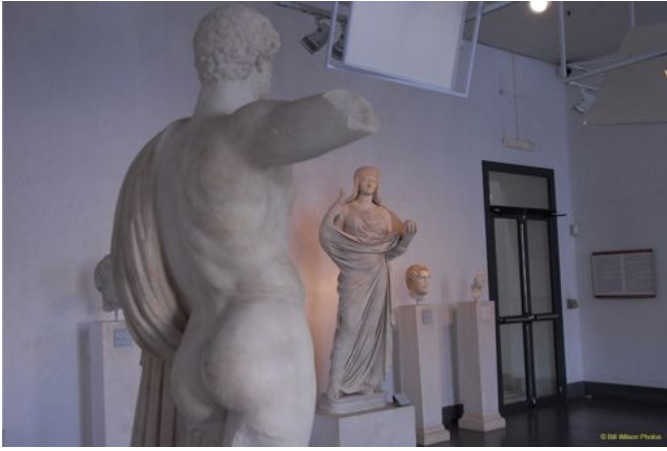


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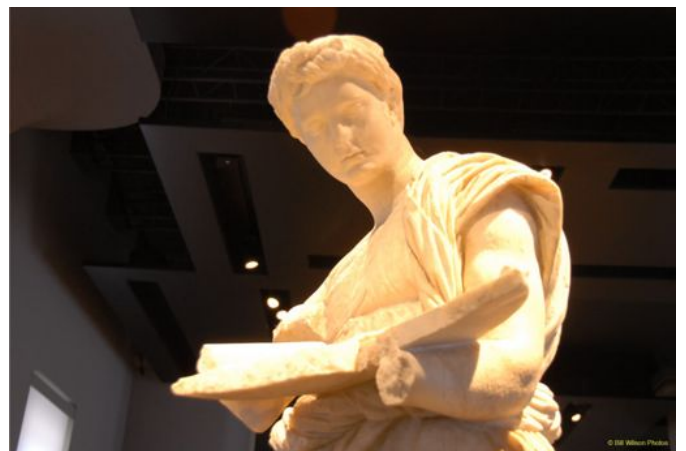
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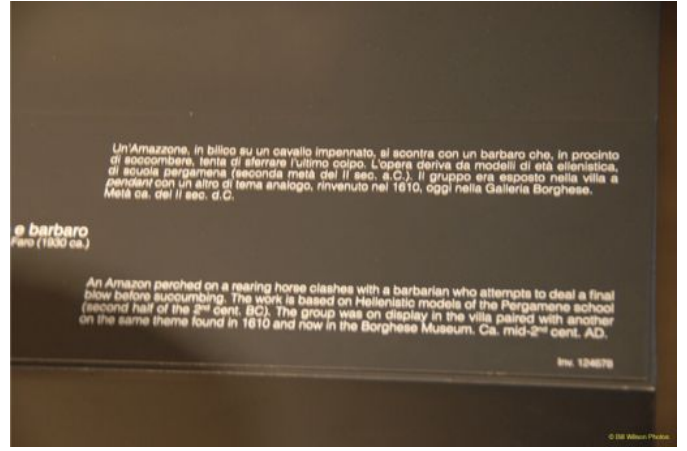
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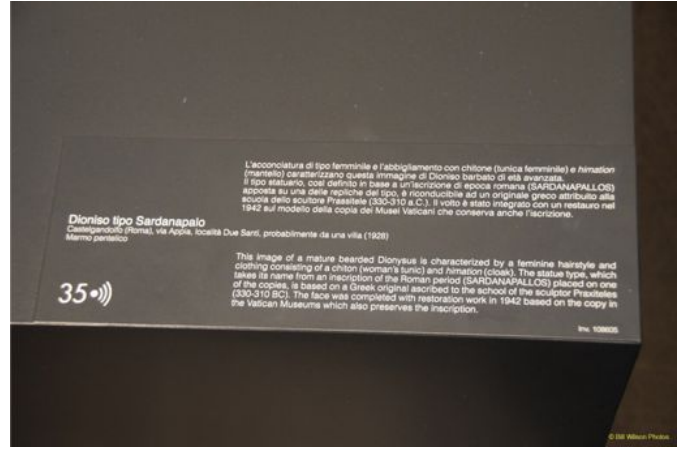
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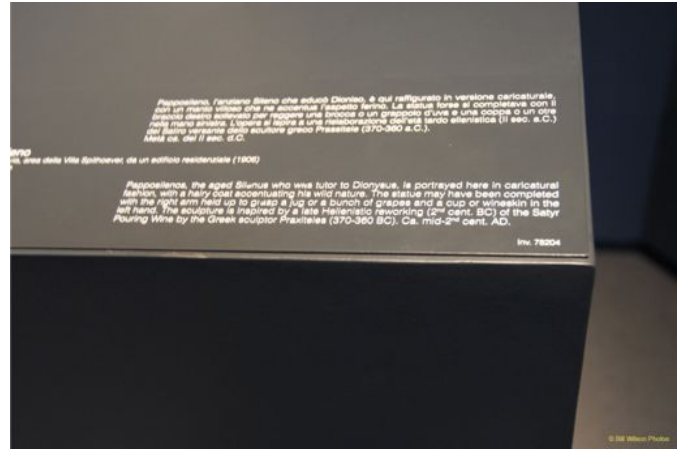
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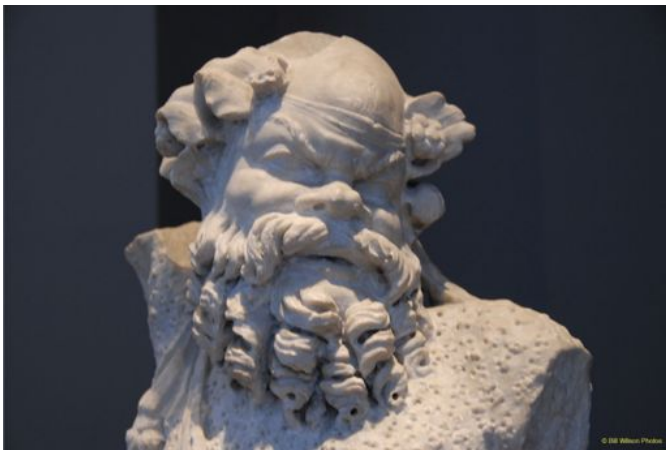
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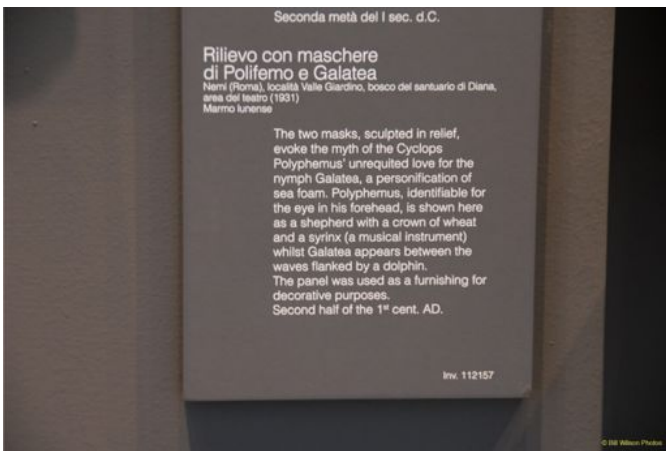
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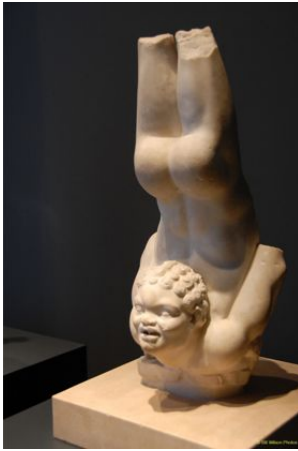
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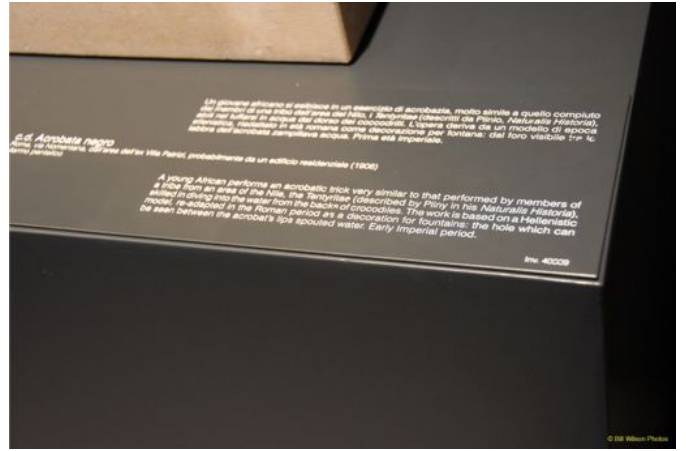
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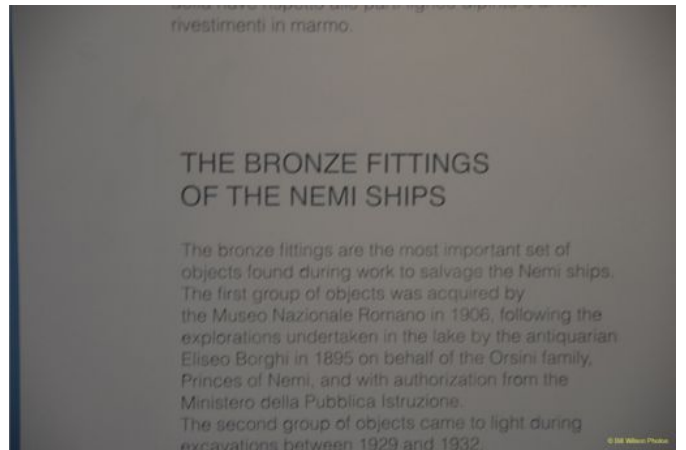
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la E parete Est  
quarto II sec.d.C.

The frescoes depict boats attended to by naked characters and decorated as the gala boats which went along the Tiber on festival days; their shape appears to be the caudicariae boats, used to transport merchandise. In the fragment exhibited here (Ambiente E) the boat on the left depicts probably the group of Iside Serapide and Demetra on the stern, whereas the one on the right presents a crowned character on the bow and, on the stern, a feminine figure fluctuating in the air. Between the two boats, a young boy (a cupid or Palaimon-Portunus) rides a dolphin.

All around are depicted several fish incredibly casting their shadows on the sea. The ichthyic fauna, lifeless as in still life decoration, is detailed as in a scientific catalogue. For the most part the represented species live next to the coast or were bred by the Romans in the *piscinae salsae* or in ponds. It is possible to recognize the rock mullet (*mullus surmuletus*) and the mud one (*mullus barbatus*), the scorpion fish (*scorpaena*) the dentex (*dentex dentex*), the aguglia (*belone agus*) the dolphin (*delphinus delphis*) and the golden mullet (*liza aurata*).

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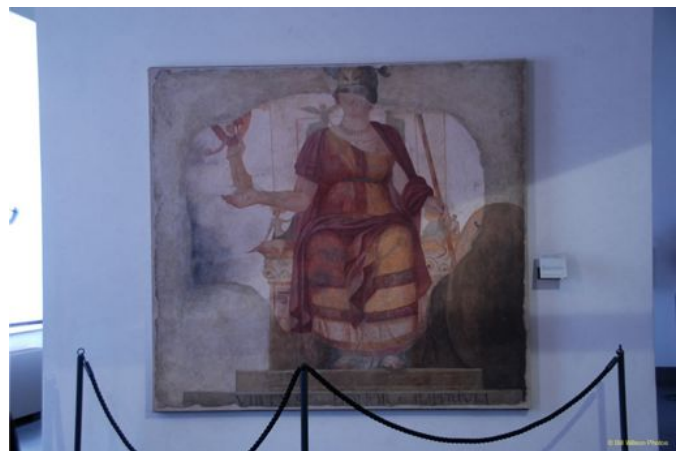
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registers, realistic scenes connected with the agricultural activity of the villa; in the fragment preserved are perhaps recognisable the figure of the owner of the villa; in the farm (*dominus*) and a figure of an attendant or sharecropper (*colonus*). The so-called fresco of the 'Barberini Goddess' and the panels with megalographies, from an aristocratic villa of the Lateran, belong to a period a little later, preferably in the Constantinian period.

The first fresco, found in the 17th century, also in this zone, in an area near the Baptistery of S. Giovanni in Laterano, has been largely integrated with parts of the border and the inscription. The original figure is a female figure seated on a throne and adorned with rich jewels; she holds in her right hand a winged Victory, on her right shoulder rests a Psyche or on her left perhaps an Eros. She is probably the goddess Venus, who in the 17th century restoration was restored as the goddess Roma, with the addition of the upper part of her head with the helmet. It is highly likely that the statue derives from one of the cult statues of the Temple of Venus and Roma, restored in AD 307 by Maxentius (AD 306-312); the iconography of the goddess Roma is strictly dependent on that of Venus, in as much as this goddess, the mother of Aeneas, was considered the progenitrix of the Roman race.

The other panels on display belong to a 'megalography' that decorated one wall of a corridor of a grandiose *domus* found in the 1970s to the south of the Lateran Baptistery; it might perhaps be connected with the same complex to which belongs the fresco of the 'Barberini Goddess', on the basis of the analogous layout and stylistic similarity. The megalography presents a charioteer who holds marine animals by the reins and a series of people, both male and female. These people have been interpreted as members of the family of the emperor Constantine, on the basis of a few letters preserved of an inscription on several lines that was placed on the sole of the megalography. It has been likewise proposed that the figures of the procession represent instead a series of divinities; in this case the analogy with the 'Barberini Goddess' would be understandable.

The dating of this fresco, of which another three figures remain *in situ*, oscillates between two hypothesis. One view, that attributes them to the first decade of the 4th century AD, is advanced by those who want to identify the villa as the palace constructed by the Tetrarch Maxentius for his sister Fausta, when she, as a child, was married to the future emperor Constantine; thus, they see here the *domus Faustae* or the Lateran that the historical sources record as the house in which a synod met in AD 313. The other hypothesis, that attributes it to the Constantinian period or the period immediately after, is supported by those who propose that the figures represent members of the imperial family.

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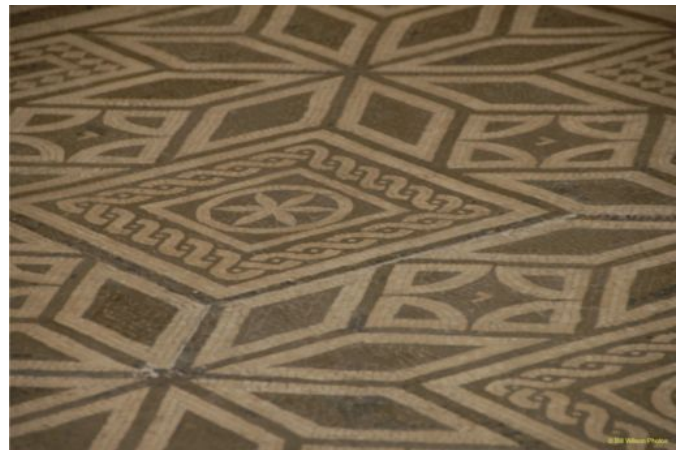
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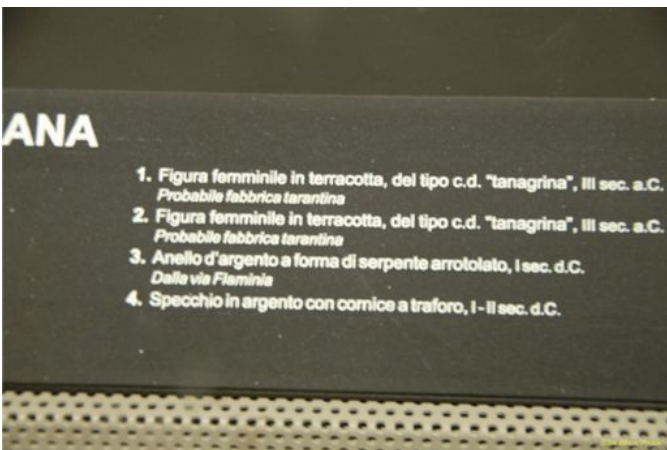
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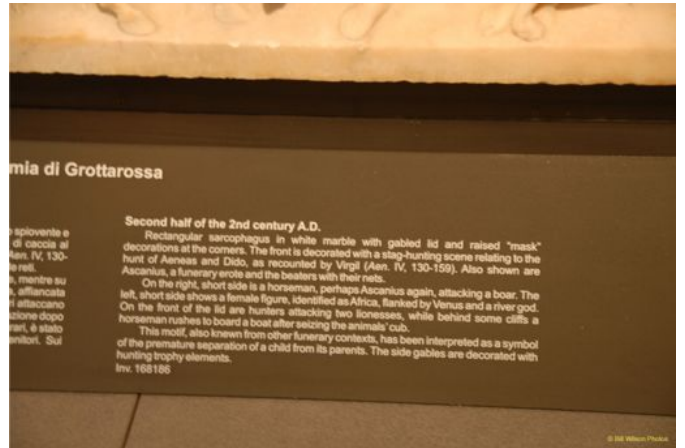
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