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H. SOLIN, P. TUOMISTO (edd.): *Le iscrizioni urbane ad Anagni*. (Acta Instituti Romani Finlandiae, 17.) Pp. 145, ills. Rome: Institutum Romanum Finlandiae, 1996. Paper. ISBN: 951-96902-3-9.

The 'urbane' of this volume's title is technical; that is, this is not a catalogue of the inscriptions of ancient Anagnina but of those originating from the *Urbs*, i.e. Rome, that now reside, or are known to have resided at some time, in Anagni. The total haul numbers 241 items, 25% previously unpublished. However, there are no revelations here for political historians, since almost the entirety of this collection is funerary in nature, originating from various catacombs around Rome (indeed, a more accurate description might have been *lapidi sepolcrali suburbane*). For, as the editors explain, most of this material was disinterred in the early 1700s by the then *Custode de Cimiterj e Sacre Reliquie* Boldetti and his close collaborator Giovanni Gaetano Marangoni, and transferred with papal permission to the walls and pavement surrounding the high altar of the church of SS. Cosmas and Damian in Anagni, then being redeveloped as part of the newly founded convent of the Cistercian Sisters of Charity, of which the co-founders were the very same canons Boldetti and Marangoni.

The vicissitudes of these epitaphs are relatively well documented by the original notes of the two clerics as well as from the letter of 1757 from Domenico Monti, bishop of Anagni, to Pope Benedict XIV that prefaced what was essentially a forerunner of the current volume: an illustrated conspectus of the inscriptions in the convent church. This letter also makes it clear that the collectors' motive was pious rather than antiquarian; for the 'sagre iscrizioni' were accompanied by 'copiose sacre reliquie e corpi santi', recovered at the same time and redepotised here to sanctify the new foundation. Despite their religious intentions, they included, in at least one case knowingly (no. 176), a number of pagan epitaphs. The relics have since been separated from the memorials by the transfer of most of the latter to the convent's oratory, rechristened the Sala delle Lapidi, in the early 1900s.

Seeing that most of the epitaphs already feature in *CIL* or *ICUR*, the current editors have generally restrained themselves to the minimum of comment, while offering an exhaustive apparatus criticus and—their most significant contribution—lavish photographic illustration (only twenty of the untraceable items lack any illustration). My only criticism of the technical presentation is the (perhaps unintentional) replacement of the customary supralineal ligature to indicate a nexus of letters by a rather baffling circumflex (nos. 122, 130, 157, 213), whose meaning was fortunately illuminated by the accompanying photographs. Reflecting the genesis of the Anagni collections, the editors group the material according to its location there, before subdividing it into pagan and Christian. This latter categorization follows recognizable, though never explicit, criteria of wording, iconography, and onomastics. The volume is completed by a concordance and an index, whose utility is limited by being restricted to coverage of the new inscriptions and readings, to which I shall direct my attention.

Although fifty-seven items were previously unrecorded, nineteen of these are too fragmentary to render much sense and a further dozen or so are simply iconic, i.e. without texts. Many of the rest are banal. Amongst the most notable is no. 166, which completes *ICUR* IX 24189, incidentally revealing the cognominal novelty *Anaunus*. Another such novelty is the *Ebalina* of no. 51, whose name is described as 'completamente sconosciuto e inspiegabile'; though might it not be a feminine form of the Laconian name *Ἐβήλας* (Thuc. 8.22.1)? Of the editors' classifications, I would seriously query nos. 40, 62, 78–9, and 176 as Christian. The first is nothing more than a fragment of border decoration, whose inclusion as a numbered entry seems an act of editorial eccentricity, the second simply names a centurion, and the last three all have the *D(iis) M(anibus)* formula, whose erasure in the last example (cf. no. 28, which is considered pagan), along with a shallowly carved fish symbol, I suspect to be relatively recent.

The comprehensive photographic documentation sets high standards. Ultimately, however, given that the reintegration of this subsection of Rome's sepulchral epigraphy has most to offer to scholars of the classical tradition, it is a pity that the editors did not abandon the format of the standard corpora and devote more effort to elucidating the past and present physical interrelationships of the items in these collections.

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