

L'ultimo capitolo contiene una lettura storica dei risultati della ricerca di superficie in rapporto a quanto già noto dalle fonti storiografiche, archeologiche ed epigrafiche, mettendo in particolare evidenza i fenomeni di continuità e discontinuità insediativa e l'importanza strategica dell'isola nelle relazioni marittime a fini militari e commerciali.

Il volume è concluso da un indice analitico e delle fonti antiche, da un indice topografico e da un indice della cartografia.

Lodevole l'impostazione metodologica chiara, la rassegna delle fonti scritte che fornisce all'opera un approccio multidisciplinare, la ricchezza della base fotografica (anche se non a colori) e cartografica. Essenziale per la comprensione della localizzazione dei siti sul territorio la presenza, allegata al volume, di una copia della carta IGM 1:25.000 con la localizzazione di tutti i siti censiti, distinti per tipologia, in un'ottica diacronica.

*Valentina Sapone*

HANS LAUTER: *Die Fassade des Hauses IX 1, 20 in Pompeji. Gestalt und Bedeutung*. Philipp von Zabern, Mainz am Rhein 2009. ISBN 978-3-8053-3807-3. 208 S., 29 Abb., 59 Taf. EUR 59.

Hans Lauter was undoubtedly one of the great names of classical archaeology with a long career in research and teaching as well as an impressive list of publications. But even prolific scholars do not get everything they write published immediately and this volume is based on Lauter's *Habilitationsschrift* finished in 1972. He returned to work on the topic, the façade of the Casa di M. Epidius Rufus or Casa dei Diadumeni (IX 1, 20) in Pompeii, in the final years of his life, but could not finish it due to his final illness. The volume was then prepared for publication by Lauter's friend and colleague, Klaus Dornisch.

The façade Lauter studied is unique in Pompeii: the entrance is raised over 1 metre above the level of the sidewalk and a stage-like podium covers the entire width of the façade. The podium is over 1 metre wide and consequently the façade is placed in a recess compared to the rest of the city block. The visitor had to climb a set of stairs on either end of the façade before entering the house through a monumentalized doorway placed in the middle of the façade. Originally, the façade had also featured doorways close to both edges, but by AD 79 these had been blocked. The façade had been decorated with painted wall plaster which had vanished already before Lauter started to study the house. The building has been interpreted as a private house in its last phase. The ground plan of the house is also rather exceptional as it features an atrium with a veritable forest of columns around an *impluvium* (a so-called Corinthian atrium) as well as two *alae* opening to the central part of the atrium with columns in both doorways. There is no proper peristyle in any part of the house, which is also an unusual feature in this large private house.

The facade was excavated in 1858 and the rest of the house in 1866 – the early excavation documentation is not of very good quality, but additional detail has been preserved in the miniature model documenting the excavations and ruins of Pompeii in the 1870's (now housed in the Museo Nazionale Archeologico di Napoli). During the WWII Allied bombing of Pompeii in 1943, one of the bombs hit the house and the central part of the façade collapsed. It has since been reconstructed. Some excavations below the AD 79 floor levels have been

conducted in the house, but no excavations have been made in its atrium complex or near the façade. Lauter did fieldwork documenting the façade whilst preparing his Habilitation in the late 1960's, and further work in the archives has produced some important photographic evidence from the period before WWII.

The first part of the volume consists of a description of the façade based on Lauter's documentation and other evidence. It is apparent that there has been more than one building phase already based on the blocked doorways, but Lauter also concludes that the podium has been rebuilt as its front consists of mixed techniques and materials. A reconstruction of the original façade with decorative elements as well as windows is also offered despite the lack of evidence for most of the elements. A short section is also dedicated to the description of the rest of the house with some discussion on the connections between this and the adjacent houses – there has been a door connecting house 20 to a room that is now part of house IX 1, 12 at some point. The building of the house is dated to the 2nd century BC based on building technique, architectural elements (capitals) and wall paintings.

In the second part, the main elements of the reconstructed original façade – symmetrically placed doorways, podium, and recess – are studied and furnished with possible parallels in Pompeii and elsewhere. Pompeii offers only a few similar elements. Similar raised facades are not found as usually the entire sidewalk was raised if the terrain rose from the street level towards the entrances (for example, Caserma dei Gladiatori, V 5, 3) or there were simple stairs directly in front of the entrance (for example, Praedia di Iulia Felix, II 4, 6). In addition, the symmetrically placed doorways and the recessed façade are equally rare. Lauter then widens his search further into Italy and the rest of the Mediterranean and similar forms are found in public architecture and tombs of the Hellenistic world. The façade was perhaps intended to resemble a theater with the raised podium as a stage and the doorways the back of the stage.

In the last part, Lauter discusses the function of the building. The atrium with its *impluvium* surrounded with columns is as unique in Pompeii as the façade is and the same applies to the *alae* in the central part of the atrium. Lauter suggests that the house could have been originally built for public or semi-public purposes, possibly as a building of a *collegium*. However, parallels with *collegia* buildings from the 2nd or 1st century BC anywhere in the Mediterranean are extremely rare and Lauter's hypothesis remains at best quite uncertain. A combination of work space and living space in large private houses was probably quite common in Pompeii, but evidence for these kinds of buildings does not exist.

The long writing history of Lauter's Habilitation is perhaps visible in some of the elements in the volume – most notably in the general approach to the study of architecture and the use of space. Currently many other elements such as artifacts in addition to architecture and decorative elements are now being introduced into the discussion. However, as Lauter's discussion of function is really related to a highly hypothetical original use of the house, it seems unlikely that artifacts found in the AD 79 house would have helped. In addition, much of the comparison is based on verbal descriptions of architecture instead of ground plans, photographs or drawings, which sometimes makes it difficult to assess the evidence and the parallels. Nevertheless, the final result is interesting and fully deserved to be published as the last building block of Lauter's scientific legacy.

*Eeva-Maria Viitanen*