road-building programme? Where variations in plans occur, is that due to the roots of the station, whereby some might colonise an older farm or villa? Various papers in Part III assist here. Firstly, Ceraudo and Ferrari (215–23) report on finds deriving from a wider project started in 2005 by Salento University, focused on mapping and populating the 300 km-long early second-century Via Traiana, for which the Itinerarium Burdigalense refers to eight civitates, two mansiones and eight mutationes. Ceraudo and Ferrari focus on the mutatio Aquilonis and Ad Pirum: they locate the first at San Vito, near a sacred wood cited in an inscription of A.D. 213; the second coincides with a 25-hectare vicus, traced by finds and air photos. In each case one questions whether the road-stations attracted settlement or were set up near existing sites. ‘Rural villages’ are similarly linked by Piepoli (207–13) to two stations on the Via Appia. A diverse sequence is found at Columna (Civitavecchia), where excavations have revealed a ‘maritime mansio’, serving arrivals from the sea as well as travellers along the Via Aurelia; this case shows an adapted coastal villa (Bassoli et al., 197–205). Likewise, further north on the Via Aurelia and close to the coast, at Vignale, Giorgi (173–83) outlines an evolution from farm (second century B.C.) to villa (c. 50 B.C.) to station (Augusto-Tiberian period): the latter phase sees the construction of a brick-built courtyard complex beside the main road, with wide entranceway, small baths, stable, kitchen and other rooms. Outside Italy, an Austro-Hungarian project on stationes on the Pannonian Amber Road is reported by Groh and Sedlmayer (247–52) who focus on lower level/basic sites, labelled stabula: nice are the (far too brief) comments about high numbers of pots here suggesting ‘takeaways’.

These archaeological examples reveal something of the nature of the built spaces for animals (stables), storage (of fodder and food) and travellers (baths, bars, sleeping space/dormitories). Other papers in the volume assess such roles more broadly: bathing is well covered by Medri (91–109), who highlights the limited excavated data, but cites the better investigated Italian sites of ad Vacanas, Valentia and Altanum; Le Guennec (81–90) asks how we identify inns, using evidence from Ostia and Pompeii especially; and Busana et al. (111–20) offer methods (textual, structural, scientific) to trace animal spaces, including soil analysis—something yet to be applied to stationes.

Two final contributions to highlight are those by the co-editor Zanini (71–9) who contextualises stationes on macro- and micro-economic and territorial levels, arguing for new roles emerging in Late Antiquity; and Corsi (53–67) who explores the late archaeology in view of a ‘Christianization’ of journeys and sites, marked by a Church presence at sites (not necessarily stationes) which she terms ‘luoghi di strada’ (mis-translated as ‘street villages’ in the abstract) and which acted as new or rede ned rural foci (albeit not necessarily attracting attendant settlement) into the early Middle Ages. Both papers show how the archaeology can contribute to exploring roads, travellers and places beyond the Roman heyday. The volume as a whole flags the wider potential of archaeology for helping understand these Roman roads and their stations in terms of their places, workers, contents, suppliers and connections.

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How do we define provincial art? How do we analyse and interpret art works from a city in Dacia? How many categories of objects are to be related to this subject? How generous was archaeology with the patience of a researcher who for more than forty-five years explored the same site?
The volume under review is the Italian translation of Mihai Bârbolescu, *Arta romană la Potaissa*, first published in Romanian in 2015. The translation comes with the helpful addition of an index. The book is divided into five chapters: I. ‘La città e la gente’ (19–48); II. ‘Categorie artistiche’ (49–222); III. ‘Artigiani e officine’ (223–38); IV. ‘L’arte romana a Potaissa’ (239–60); V. ‘Il destino dei monumenti d’arte di Potaissa’ (261–94). It is generously illustrated with 445 figures, some in colour.

In the first part of the work, B. surveys the history of Potaissa (modern Turda, in Cluj, Romania) from the conquest of Dacia until the third century. This is a very useful introduction to the topography of the city, including the possible location of the forum and other important areas, such as pottery-producing *fabricae* and a mason’s workshop. B. also discusses the population of Potaissa, which he estimates at around 20,000 inhabitants, including 5,500 soldiers from Legion V Macedonica, garrisoned here after A.D. 168.

In ch. 2, B. describes numerous objects, some from the legionary fortress, some from the town, others from local antiquarian collections. The individual items are presented in a separate catalogue (with bibliography) at the end of the book. Objects in stone are treated first, with some noteworthy religious, funerary or decorative statues: a head of Serapis discovered in the fortress baths (52, figs 9–14); a fragmentary Hercules (Farnese type) (54, figs 16–18). B. also discusses to what extent funerary monuments might be considered to offer portraits of the deceased. Here the text is clearly primary. Indeed, B. observed that the greater the number of persons commemorated in the inscription, the more distant the relationship with the sculpted images on the funerary monument.

Among the bronze statues in the catalogue, the most beautiful are those representing Jupiter (a small bronze discovered in the legionary fortress, height 15.8 cm) (128–9, figs 145–9), Mars (height 23 cm) (116–19, figs 118–21), Venus (121, figs 125–7), and a Dionysus (124, figs 133–5). All these are imported objects, which arrived in Potaissa together with the soldiers or other inhabitants. Another interesting piece (also from the fortress) is a so-called *pondus examinatus* — a standard weight (164, figs 241–2).

In ch. 3, B. deals with workshops and artisans. He rightly notes that the art of the imperial period is anonymous: sculpture, with only rare exceptions, is not signed. In Potaissa there is not a single epigraphic text to indicate how the sculptors, stone-workers or other artisans described their occupation. The majority of the monuments are worked in chalk, extracted from the nearby village of Sândulesî. Sculptures in marble are rare, no doubt due to the lack of resources in the vicinity. In ch. 4, B. analyses the importance of art in Potaissa. The chapter begins with an interesting debate on the concept of ‘provincial art’ — a term favoured by the art historian R. Bianchi Bandinelli (223). B. suggests a convenient tri-partite division of art in Potaissa: (i) exceptional (imported); (ii) local production; (iii) small-scale works.

What happened to these monuments after A.D. 271 and the abandonment of Dacia? As B. discusses in ch. 5, the sculpted stone was often re-used (some during Roman times, others after). The same happened to metal objects. Funerary monuments and inscriptions were re-used as construction materials for a thirteenth-century church in Luncani, a village close to Turda. Analysing the medieval documents, B. concludes that the perimeter wall of the fortress was no longer standing by the end of the sixteenth century. Only the gates were still visible. The chapter ends with a description of some of the local collections owned by well-known Hungarian antiquarians (Kemény József, Botár Imre, Téglás István).

The work is erudite. The information is dense, but clear — detailed but readable. On the other hand, B. is cautious and balanced in his approach. In sum, the book represents an important contribution for all those interested in Roman provincial art and how it should be both presented and understood.

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