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INDICE DEL VOLUME LXVII

ARTICOLI

BATINO S., Appunti per la Pompei dei margini.....	p. 183
BIANCHI L., Una singolare stele funeraria di <i>Aquincum</i>	» 361
BRIENZA E., CALIÒ L.M., FURCAS G.L., GIANNELLA F., LIUZZO M., Per una nuova definizione della griglia urbana della antica Akragas. Contributo preliminare ad una nuova immagine della città.....	» 57
CAPDEVILLE G., Gli Etruschi e la Grecia, gli Etruschi in Grecia.....	» 15
COARELLI F., <i>Via Caecilia</i> e <i>Via Salaria</i> . Una proposta.....	» 215
COLONNA G., Due nuovi frammenti dei 'Sette a Tebe' di Pyrgi.....	» 1
DELL'ACQUA A., La raccolta di sculture del <i>Terra Sancta Museum</i> di Gerusalemme.....	» 437
Di Giacomo G., <i>L. Calpurnius Antiochi l. Alexa Maior</i> . Un 'nuovo' <i>margaritarius</i> <i>de Sacra via</i> e il commercio delle perle a Roma.....	» 233
GIANFROTTA P.A., Relitti con marmi (<i>naves lapidariae?</i>): trasporti di stato, maestranze itineranti e coincidenze ostiensi.....	» 341
LIPPOLIS E., Gli scavi dell'acropoli di Rodi e il culto di Apollo e di Halios.....	» 111
ROSSETTI A.M., Una nuova statua di Attis seduto. Rara immagine marmorea di un'iconografia comune.....	» 375
TAGLIETTI F., Un inedito sarcofago con Vittorie clipeofore e raffigurazione di Apollo ed Atena.....	» 395
VENDRIES Chr., Les Romains et l'image du rhinocéros. Les limites de la ressemblance.....	» 279

NOTE E DISCUSSIONI

ARIZZA M., ROSSI D., Un campionario di vasi di età orientalizzante: le anfore dalla necropoli veiente di via d'Avack.....	» 507
BARRESI P., Le origini degli ordini architettonici classici. Considerazioni in margine ad una recente opera di M. Wilson Jones.....	» 521
BOTTICELLI F., Le terme romane di Ferento: dall'archeologia alla documentazione sui restauri moderni.....	» 751
DE CRISTOFARO A., Per una storia dell'archeologia classica italiana: alcune riflessioni attorno ad un recente libro.....	» 827
GIACOBBI A., I vasi con <i>appliques</i> serpentiformi da Campo della Fiera di Orvieto.....	» 679

LA TORRE P., Austen Henry Layard e la collezione di rilievi assiri del Museo di scultura antica Giovanni Barracco	p. 811
MENICHINI M., Il teatro romano di Otricoli. Un'ipotesi di ricostruzione della <i>scaenae frons</i>	» 593
MOSTARDA E., La sala ipostila di Argo e il suo contesto monumentale	» 549
NATALI A., Nuovi dati sull'insediamento preromano di Alife	» 579
OJEDA D., <i>Et imago superposita</i> . Datation, typologie et signification de la statue de Trajan sur la <i>columna cochlis</i>	» 667
PARODO C., <i>Purpureos flores ad sanguinis imitationem in quo est sedes animae</i> . I <i>Rosalia</i> e l'iconografia del mese di Maggio	» 721
PESANDO F., Tutti frutti. Su qualche periodo di raccolta e su qualche frutto esotico nell'antichità	» 629
PUJIA A., Sulla produzione agricola della colonia romana di Cuicul: una riconsiderazione	» 645
SIMÓN CORNAGO I., Los primeros sellos sobre terra <i>sigillata</i> producida en <i>Hispania</i>	» 613
TORRISI V., Un manoscritto inedito di Pietro Rosa su Villa Adriana a Parigi	» 787
Ziolkowski A., Where was <i>infima Nova via</i> ? VARRO, <i>De lingua Latina</i> 5.43	» 573

RECENSIONI E SEGNALAZIONI

BERNAL D., RAISSOUNI B., ARCILA M., YOUNI IDRISS M., RAMOS J., ZOUAK M., LÓPEZ SÁNCHEZ J.A., MAATOUK M.M., EL KHAYARI A., EL MPUMNI B., GHOTTES M., AZZARIOHI A. (eds.), <i>Arqueología y Turismo en el Círculo del Estrecho: Estrategias para la Puesta en Valor de los recursos patrimoniales del Norte de Marruecos</i> (E. PAPI)	» 867
BERNAL D., RAISSOUNI B., RAMOS J., BOUZZOUGGAR A. (eds.), <i>Actas del I Seminario Hispano-Marroquí de Especialización en Arqueología</i> (E. PAPI)	» 867
BERNAL D., RAISSOUNI B., VERDUGO J., ZOUAK M. (eds.), <i>Tamuda. Cronosecuencia de la ciudad mauritana y del castellum romano. Resultados arqueológicos del Plan de Investigación del PET (2008-2010)</i> (E. PAPI)	» 867
BRUNO M., BIANCHI F., <i>Marmi di Leptis Magna</i> (P. PENSABENE)	» 880
CAMPOS J.M., BERMEJO J. (eds.), <i>La Arquitectura Militar del Castellum de Tamuda. Los sistemas defensivos</i> (E. PAPI)	867
GAROFALO P., <i>Lanuvio. Storia e istituzioni in età romana</i> (F. ZEVI)	» 873
PARIBENI E., SEGGENI S. (a cura di), <i>Notae lapidinarum dalle cave di Carrara</i> (G.L. GREGORI)	» 883
Pubblicazioni ricevute	» 888

SUMMARY

ArchCl Vol. LXVII - n.s. II, 6
2016

GIOVANNI COLONNA

DUE NUOVI FRAMMENTI DEI 'SETTE A TEBE' DI PYRGI

The two fragments analyzed belong to the late-archaic terracotta reliefs decorating the rear pediment of the Pyrgi temple A. One of them, from the central relief, preserves the beginning of Athena's left wing. The other, belonging to the relief affixed to the right mutulus, preserves part of the naked torso of a warrior with the ends of the chlamys knotted on his chest. This is probably one of the Seven against Thebes (thus, by exclusion, either Amphiaraus or Eteocles).

GÉRARD CAPDEVILLE

GLI ETRUSCHI E LA GRECIA, GLI ETRUSCHI IN GRECIA

Les peintures murales de la tombe François, comme les nombreuses représentations figurée sur des vases ou des miroirs montrent combien les Etrusques valorisaient les péripéties de leur histoire et nourrissaient leur culture religieuse en se référant aux Grecs, auxquels ils pensaient être apparentés par l'intermédiaire des Pélasges, et en opposition aux Romains, héritiers des Troyens. Mais les Etrusques ont aussi laissé leur marque en Grèce même, par quelques inscriptions et surtout par des offrandes dans les principaux sanctuaires, Delphes et Olympie. On les voit même essayer de participer aux grandes compétitions sportives ou chercher l'appui d'Alexandre dans leur confrontation avec Rome. Pas vraiment membres de la famille hellénique, pas non plus tout à fait barbares, ils occupaient une place privilégiée parmi les peuples "étrangers" dans les relations avec les cités grecques.

EMANUELE BRIENZA, LUIGI MARIA CALIÒ, GIOVANNI LUCA FURCAS,
FERNANDO GIANNELLA, MARIANGELA LIUZZO

PER UNA NUOVA DEFINIZIONE DELLA GRIGLIA URBANA DELLA ANTICA AKRAGAS CONTRIBUTO PRELIMINARE AD UNA NUOVA IMMAGINE DELLA CITTÀ

Thanks to investigations carried out in the area of the Hellenistic-Roman Temple and of the hill of San Nicola using digital instruments it has been possible to redefine the urban grid, with substantial changes in the existing plan of ancient Akragas. The new urban pattern shows shorter, more manageable insulae, making it possible to include the city within a series of dating to the times of the tyrants, in the

years around the battle of Himera, generating a new urban model. The article seeks to define the urban form of the city not only from the planimetric point of view, but also analysing the complex terraced system, the city's water system and the way dwellings were organised within the individual insulae.

ENZO LIPPOLIS

GLI SCAVI DELL'ACROPOLI DI RODI E IL CULTO DI APOLLO E DI HALIOS

The Italians occupied the Dodecanese islands between 1912 and 1945, when defeat at the end of the last World War led to the return of these territories to the Greek state. During the Italian period extensive restorations and researches were conducted on the urban and monumental heritage, but in many cases they remained unpublished because of the dispersion of men and documents in the dramatic events of the conflict. Such is the case of the excavations and reconstructions carried out in the monumental complex of Mount Smith, the Acropolis of the ancient city of Rhodes. The study traces the history of these explorations and analyses the buildings and structures that extended over a large area on sloping terraces. Examination of the finds and the documentation produced during the excavations, evaluated in light of the results achieved by the subsequent Greek researches, yields in the first place a general picture of this monumental district, concentrated on a large sacred temenos founded on the south summit of the Acropolis.

In addition, the presence of two different temples in the temenos raises the issue of the sanctuary dedication. Alongside Apollo Pythios, a divinity already introduced in previous studies, it is suggested also to recognize the cult of Halios, the Sun, in many respects a complementary figure to the Delphic God and, above all, the main deity of Rhodian identity. In this way, it is also possible to account for the development of the extensive public structures surrounding the temenos: a monumental system designed to accommodate a variety of functions - political, representative, institutional and religious. It has, in fact, already been established that in this extensive complex the community held meetings, athletics contests, official festivals and even educational activities. At the foot of the hill, furthermore, the main gymnasium of the town, one of the epicentres of Mediterranean Hellenistic culture, was the place of the Rhodians' political, literary and scientific education. The research presents graphic documentation of the various buildings, for the first time an overall plan of the entire monumental equipment, and some reconstructions are also proposed. As a whole, the study, aims to propose a synthesis of archaeological surveys and architectural examination, but also investigates the functional, social and historical dimensions of a monumental district, of great importance for an understanding of the Rhodian community.

SABRINA BATINO

APPUNTI PER LA POMPEI DEI MARGINI

The main aim of this paper is to make a small contribution to our knowledge of Pompeii and its urban limits in their ambivalent role of dividing and connecting at the same time, taking particular interest in the peripheral district of the Triangular Forum. One of the oldest religious centers in the town, thanks to its topographical features but also to the matters of worship and the divine portraits more or less clearly traceable among the material ruins and historical-mythological implications,

this place is an area perfectly suited to host sacred events related to the field of initiation rituals, prompting close consideration of the sphere of the dialectical relationship between the city and the territorial context extra muros, and of what the civic community can by rights interpret, in various ways, as something other than itself.

FILIPPO COARELLI

VIA CAECILIA E VIA SALARIA
UNA PROPOSTA

We know of the existence of the via Caecilia only from one inscription of the late Republican period discovered in 1873 near the Porta Collina, but the correct reading of which was only given in 1896 by Christian Hülsen (with recent clarifications by Maria Paola Guidobaldi). A new study of the document allows us to exclude the original hypothesis of Hülsen and Persichetti, who saw the road crossing the Cicolano. Rather the via Caecilia is to be: 1) with the variant which leaves the via Salaria at Eretum (18th mile) to return to the older route (to Cures) at the 35th mile: a course that in the late antique itineraries is identified tout court with the via Salaria; (2) with an extension of the via Salaria from Amiternum (the final destination of the most ancient route) up to the Adriatic.

GIOVANNA DI GIACOMO

L. CALPURNIUS ANTIOCHI L. ALEXA MAIOR
UN 'NUOVO' MARGARITARIUS DE SACRA VIA E IL COMMERCIO
DELLE PERLE A ROMA

Thanks to the re-joining of two marble fragments, which were published separately in CIL, VI 33872 and in CIL, VI 9549, the taberna of L. Calpurnius Alexa maior, freedman of Antiochus, can now be added to those of the margaritarii that, along the banks of the river port in Rome, used to select, evaluate and purchase wholesale lots of pearls to treat and to sell retail on the Sacra via in the Roman Forum. This new acquisition, by introducing some corrections and clarifications in the history of the studies, called for review not only of the above-mentioned inscription, but also of a second document, the epitaph CIL, VI 9546, in which is mentioned the patron of Alexa maior, L. Calpurnius Antiochus, who was also a margaritarius de Sacra via. On the evidence of the ambivalent relationship that associated the two margaritarii and the practice of the same ars on the prestigious road we can, in fact, now add another element to our understanding of how the urban shops, within the scenario of the margaritae trade, were managed and transferred. It also cast light on its protagonists and the districts that, in the course of time, competed to be the favoured localities for aurea Roma to squander its wealth.

CHRISTOPHE VENDRIES

LES ROMAINS ET L'IMAGE DU RHINOCEROS
LES LIMITES DE LA RESSEMBLANCE

The Museum of Le Mans preserves a bronze figurine of a rhinoceros with no details regarding its provenance, raising the question of its significance and the model it followed. This bronze is

one of the latest depictions to enter the corpus. Since the Hellenistic period, rhinoceroses from India (*Rhinoceros unicornis*) and from Africa (*Cerathotherium simum* and *Diceros bicornis*) had been described in Greek and Latin literature, but they were not clearly distinguished in literature and art. With the arrival of the first rhinoceros in Rome under Pompeius Magnus in 55 a. C., the Roman people considered this animal rare, exotic and highly original by virtue of its horn. Display of an Ethiopian rhinoceros in the amphitheater during the reign of the emperor Domitian around 86 A.D. increased the popularity of the two-horned rhinoceros, which is more often depicted in the Roman iconography of Rome itself (coins and reliefs), but also outside Rome (on Roman bronzes and mosaics). Nevertheless, knowledge of this animal remained limited and superficial since it was not exhibited outside Rome. Apart from a few depictions, most of the representations of rhinoceroses are not realistic. Much the same phenomenon occurred with the famous drawing of an Indian rhinoceros by Dürer, which was not inspired by a real model; as art historian Gombrich pointed out, this drawing by Dürer is an example of the «limits of likeness».

PIERO A. GIANFROTTA

RELITTI CON MARMI (*NAVES LAPIDARIAE?*):
TRASPORTI DI STATO, MAESTRANZE ITINERANTI
E COINCIDENZE OSTIENSI

Evidence from shipwrecks suggests that marbles with quarry marks were carried by ships engaged in public service. The presence of military figures on the ships is hypothesised. One sculptor, whose tools were found on the wreck of Porto Novo (Corsica), engraved his onomastic hallmark on capitals of lunensis marble at Ostia. The *naves lapidariae* were not specially designed ships, but they could be partially transformed to serve the function of transporting marble.

LUCA BIANCHI

UNA SINGOLARE STELE FUNERARIA DI *AQUINCUM*

Une stèle d'Aquincum (II^{ème} siècle) est assez singulière pour le sujet du panneau situé au-dessous des portraits: une femme et deux soldats. L'un d'eux réapparaît sur le panneau en tenue de service, mais heroisé par les mullei fourrés de peau de lion et par un bouclier près de la tombe; d'autres figures conventionnelles symbolisent la renaissance, la pietas, l'aisance assurée par le service dans l'armée. Quelques monuments des provinces danubiennes exposent des programmes semblables, où la condition du soldat n'est plus mise en valeur seulement par la description de l'armement et des enseignes comme dans la phase de la Soldatenkunst, et qui transmettent, même de façon très synthétique, une image plus complexe.

ANNA MARIA ROSSETTI

UNA NUOVA STATUA DI *ATTIS* SEDUTO
RARA IMMAGINE MARMOREA DI UN'ICONOGRAFIA COMUNE

The article deals with a small sculpture, conserved in the Colonna Gardens at the Quirinal Hill. It represents a draped figure seated on a rock, with animals at his feet and, on the left part of the rock,

a bearded face in bas-relief. Examining all the iconographic elements related to our figure, i.e. the typology of the clothes, the figure's attitude, the presence and the species of the animals and the bearded mask, we can identify representation of the Phrygian god Attis, probably a statue related to a religious context. Despite its poor state of conservation, the piece is certainly an interesting and rare monument of a seated Attis, represented as a shepherd amidst animals, so far known to us, in marble sculpture, through a unique example from Ostia. Furthermore, the Colonna sculpture is characterized by some iconographic peculiarities and adoption of a late-classical female sculptural typology.

FRANCA TAGLIETTI

UN INEDITO SARCOFAGO CON VITTORIE CLIPEOFORE E RAFFIGURAZIONE DI APOLLO ED ATENA

Examined here is an unpublished sarcophagus conserved in Rome, in the Palazzo Caetani alle Botteghe Oscure, the front decorated with flying, clipeus-bearing Victories and, at the ends, Athena and Apollo. Highlighted here is the symbolic value in a funerary context of the motive derived from official models and the widespread adoption of the Victories motives, also documented with the extensive collection of sarcophagi with Victories, standing or flying, presented in the Appendix. Representation of Athena and Apollo had been observed on only three sarcophagi with clipeus-bearing erotes. Thus the Caetani sarcophagus is to be added to the scant group published many years ago by H. Sichtermann, who associated it with the theme of göttlicher Enthusiasmus, enriching its symbolic significance by substituting the erotes with Victories.

ANTONIO DELL'ACQUA

LA RACCOLTA DI SCULTURE DEL TERRA SANCTA MUSEUM DI GERUSALEMME

The papers illustrates the sculptures belonging to the Terra Sancta Museum and the Convent of the Flagellation in Jerusalem. The collection includes a variety of material brought together in the course of many years from other convents in eastern territories or donated by friars. In general, the provenance of the sculptures is unknown, and archive data are lacking. It is possible to distinguish two groups: reliefs from Palmyra, and funeral stelae that might have come from Syria. The other material is greatly varied; particularly noteworthy are a female head of a goddess, in marble, and two Ptolemaic heads.

ANTONELLA NATALI

NUOVI DATI SULL'INSEDIAMENTO PREROMANO DI ALIFE

This paper is a review of four partially published contexts, on the basis of the unpublished materials found during the recent preventive archaeological researches carried out by the Soprintendenza per i Beni Archeologici delle province di Napoli e Caserta in the pre-Roman settlement of Allifae, as

recently identified by E. A. Stanco. The analytical study of the artifacts evidences a domestic and productive site in the area, providing new data on settlement dynamics from the early Iron Age to the Samnite period and confirming what has already been revealed by the material culture of the surrounding necropolises: the opening of the indigenous center towards Northern Campania, the Latium vetus and the inner Sannio areas.

MARCO ARIZZA, DANIELA ROSSI

UN CAMPIONARIO DI VASI DI ETÀ ORIENTALIZZANTE: LE ANFORE DALLA NECROPOLI VEIENTE DI VIA D'AVACK

The aim of the paper is to present a preliminary study of seven Etruscan amphorae of the Orientalising and Archaic period, recently discovered in the necropolis of v. d'Avack, along the via Veientana. On the evidence of the amphorae, of different typologies and styles, we can offer some considerations on the workshops of production and the role of these vessels in the composition of the grave goods. The amphorae designed for the table (painted depurated pottery, white-on-red and red-on-white) seem to have come from the same craft environment and show a common decorative syntax which betrays, in the iconographic details, the echo of some great personalities of Etruscan pottery decoration. The one transport amphora can be recognized by some special features suggesting that it belonged, together with other items found in the same territory, to a single local manufacturing centre, indirectly evidencing viticulture activities that must have characterized the countryside of ancient Veii.

PAOLO BARRESI

LE ORIGINI DEGLI ORDINI ARCHITETTONICI CLASSICI CONSIDERAZIONI IN MARGINE AD UNA RECENTE OPERA DI M. WILSON JONES

The history of architectural orders in ancient Greece is a subject that is usually addressed only from the formal point of view, seeking to reconstruct lines of development from wooden architecture or from architectural orders pertaining to other civilizations or historical periods. A recent book by M. Wilson Jones offers a more comprehensive approach. The Greek architectural orders did not observe mechanical laws of modification, but the architects improved on them from the formal point of view, with original solutions. This paper looks more closely into some aspects associated with the origins of Greek architecture, emerging from the new considerations by Wilson Jones, particularly regarding the first peripteral temples, the forms of capitals and the mouldings, the financing systems in monumental Greek architecture of the Archaic Period, and the connection between decorative forms and ideological aspects.

ELEONORA MOSTARDA

LA SALA IPOSTILA DI ARGO E IL SUO CONTESTO MONUMENTALE

The Hypostyle Hall of Argos is one of the most interesting monuments of the Argive agora, the result of a massive urban project realized around the mid-5th century BC, and a project that brought about

the monumental reorganization of public space. Considered by many scholars to be a bouleutèrion, the Hypostyle Hall seems, rather, to have found its place within the sanctuary of Nemean Zeus, whose tèmenos included a series of infrastructure dedicated to the performance of athletics and music contests taking place during the Nemean games and probably, even earlier, the festivities dedicated to Apollo Lykios. On the evidence of the topographical context and the literary sources available, the monument was therefore conceived as an odèion and does not seem to have been used during the civil assemblies of the citizens, at least as its main purpose.

ADAM ZIOLKOWSKI

WHERE WAS *INFIMA NOVA VIA*? VARRO, 5.43 *DE LINGUA LATINA* 5.43

Nel testo decisivo per la localizzazione della infima Nova via, cioè Varrone LL 5.43: «et unde escendebant ad <in>fimam Novam viam locus sacellum <Ve>labrum», l'ambiguo escendebant va inteso nel senso di "salivano". Perciò l'intera frase va tradotta in questo modo: «e il luogo da cui salivano verso l'estremità inferiore della Nova via, si chiama sacellum Velabrum». Proiettata sulla realtà topografica della zona, questa lettura colloca la infima Nova via di Varrone – che egli intende come l'estremità inferiore della via e non come la sua sezione inferiore – press'a poco là dove oggi termina il percorso che porta tradizionalmente questo nome.

MARCO MENICHINI

IL TEATRO ROMANO DI OTRICOLI UN'IPOTESI DI RICOSTRUZIONE DELLA *SCAENAE FRONS*

The aim of this article is to provide new information on the Otricoli theatre, for which many hypotheses have been made, but none based on analytical study of the remains preserved. The starting point was the archaeological excavation carried out in the area of the pulpitum, which brought to light part of the stage wall and a great deal of material upon which study has been carried out together with the other material found in the last two centuries. The topography and the structure of the theatre are touched upon only marginally, focusing discussion on the stage construction and reconstruction of the elevation of two orders, repositioning the various surviving parts and making comparison with the drawings made during the excavations of the eighteenth century. This has led to a timeframe attributable to the first Augustan age, hypothesising direct intervention of the imperial house in its realization.

IGNACIO SIMÓN CORNAGO

LOS PRIMEROS SELLOS SOBRE *TERRA SIGILLATA* PRODUCIDA EN *HISPANIA*

The aim of this paper is to analyze the inscribed stamps impressed on the first terra sigillata productions of Hispania, which are stamped on Samian ware manufactured following Aretine ware

in Roman military camps in the North (León and Herrera de Pisuerga), on sigillata close to the Gaulish Samian ware tradition (called “alfareros precoces”), and on some productions like Celti ceramics.

FABRIZIO PESANDO

TUTTI FRUTTI
SU QUALCHE PERIODO DI RACCOLTA E SU
QUALCHE FRUTTO ESOTICO NELL'ANTICHITÀ

The study examines the literary and archaeological evidence regarding some pieces of fruit, in order to determine the period of harvest of some of them and the possible knowledge of exotic plants in the age of Antiquity. For the former aspect, consistently early blossoming, growth and harvesting during the Imperial Age can be observed, as a result of a rise in temperature and a long period of mild, warm weather. As for the latter aspect, identification of the pineapple is proposed in some Roman mosaics, probably originally drawn in botanical repertories of the Hellenistic Age.

ANGELICA PUJIA

SULLA PRODUZIONE AGRICOLA DELLA COLONIA ROMANA DI CUICUL:
UNA RICONSIDERAZIONE

The aim in the following pages is to draw more attention to some significant details that can enhance our knowledge of agricultural production in the region of the Roman colony of Cuicul (today's Djemila, Algeria). Particular reference is made to the climate and geographical features during the period spanning from the beginning of the Roman conquest to the end of the 4th century. The core of this study is an attempt to qualify in detail the local agricultural production, which has traditionally been identified with olive oil whereas the evidence offered here seems also to point to viticulture. In conclusion, we offer a tentative outline of the organization and logistic of Cuicul and its relations with the surrounding region as a part of the wider network of organization and administration of the province of Numidia as from its foundation.

DAVID OJEDA

ET IMAGO SUPERPOSITA
DATATION, TYPOLOGIE ET SIGNIFICATION DE LA STATUE DE TRAJAN
SUR LA COLUMNA COCHLIS

Gegenstand des vorliegenden Aufsatzes ist die Skulptur, die die Traiansssäule bekrönte. Zurzeit wird angenommen, dass es sich um eine Panzerstatue des Optimus Princeps handelt, die in traianischer Zeit auf der Säule platziert wurde. Jedoch gibt es m. E. keine Argumente, die diese Annahme stützen

könnten. Vielmehr legen verschiedene Indizien nahe, dass die Aufstellung einer nackten Statue des Traians am Anfang der hadrianischen Epoche die wahrscheinlichste Option ist.

ALESSANDRO GIACOBBI

I VASI CON *APPLIQUES* SERPENTIFORMI DA CAMPO DELLA FIERA DI ORVIETO

The aim of this project is to present some fragments with zoomorphic appliques from the sanctuary of Campo della Fiera (Ovieto – TR). The fragments belonged to krater-shaped vessels with a specific ritual purpose. Study of these tools yields evidence of Imperial Age ritual in the sanctuary, characterized by veneration in particular of Sabazius. The continuity of worship, previously addressed to Dionysos/Fufluns together with deities of a Demetrial nature, is clear and attests to a long tradition that runs from the Archaic Age to the late Roman period.

CIRO PARODO

PURPUREOS FLORES AD SANGUINIS IMITATIONEM IN QUO EST SEDES ANIMAE I ROSALIA E L'ICONOGRAFIA DEL MESE DI MAGGIO

The Rosalia was a festival celebrated on various dates, between April and July, of significance in various different ways, especially chthonic, but also related to imperial and sun cults, and to war. The most important ritual in this festival was the offering of roses. It has generally been acknowledged that the personification of May in the illustrated calendars of the Late Antique period – a man or a woman surrounded by roses – referred to the celebration of Rosalia. Through analysis of the literary descriptions and the epigraphic sources concerning this festival, and the representations of May, this paper aims to prove that the image of this month has only seasonal significance, because it refers to the typical iconography of Spring.

FABRIZIO BOTTICELLI

LE TERME ROMANE DI FERENTO: DALL'ARCHEOLOGIA ALLA DOCUMENTAZIONE SUI RESTAURI MODERNI

The Roman baths, together with the adjacent roman Theatre, of the city of Ferento are of great archaeological importance. However, very little is known about this building even now. The structure, since its discovery with earthworks at the beginning of the 20th century, has been heavily modified. In fact, several restoration and preservation campaigns have been conducted over time. Some of them, by now completely integrated in the building structures, are barely recognizable. This project, through direct analysis and comparison with the unpublished archive and photographic documentation, will delineate a map of all the restorations developed over time, together with a history of the structure from its discovery to the present day. The data from this survey will facilitate study of the masonry and identification of the non-original parts. In addition, a description of the building and proposed dating will be provided.

VALENTINA TORRISI

UN MANOSCRITTO INEDITO DI PIETRO ROSA
SU VILLA ADRIANA A PARIGI

Le texte inédit de Pietro Rosa sur la Villa Hadriana a été offert par son auteur autour de 1860 à Honoré Daumet, qui était alors pensionnaire de l'Académie de France à la Villa Médicis. Le manuscrit est entré dans le fonds patrimonial de la Sorbonne en 1912, un an après la mort d'H. Daumet. P. Rosa y exprime son admiration pour la rigueur du travail du jeune architecte français, qu'il oppose à la fantaisie des relevés qui ont été exécutés avant lui. Ce texte est un plaidoyer pour une archéologie strictement respectueuse des faits. P. Rosa termine son texte par une conclusion optimiste et émue, en saluant la possibilité ainsi offerte de connaître les règles et les formes véritables de l'architecture romaine, qui, selon lui, représente à elle seule "la vraie grandeur de l'art".

PAOLA LA TORRE

AUSTEN HENRY LAYARD E LA COLLEZIONE DI RILIEVI ASSIRI
DEL MUSEO DI SCULTURA ANTICA GIOVANNI BARRACCO

This paper focuses on both the Italian and European collecting context with specific attention to the Assyrian relief collections. In particular, this article looks into the figure and role of Giovanni Barracco, an important collector of sculpture from the major ancient Mediterranean cultures, and of Austen Henry Layard, a politician and academic, who discovered and excavated the major cities of the neo-Assyrian empire. The discovery that Barracco and Layard actually met prompts reflection and reassessment of some theories about Barracco's purchases of the Assyrian collection, hitherto supposed to have been made solely on the Parisian antiques market.

Alessio De Cristofaro

PER UNA STORIA DELL' ARCHEOLOGIA CLASSICA ITALIANA:
ALCUNE RIFLESSIONI ATTORNO AD UN RECENTE LIBRO

La storia dell' archeologia classica in Italia by Marcello Barbanera is a new and important contribution to the history of Italian archaeological studies, although not all the conclusions are acceptable. On the evidence of perusal of this book and review of some of the topics treated in it, this contribution ntly aims to provide some different perspectives for an understanding of the protagonists and events of Italian classical archaeology, such as the history of antiquarian archaeology, the figure of Giacomo Boni, and the relationship between Fascism and the Italian archaeologists.