

sociali. La sua vastissima bibliografia contiene anche recenti lavori di vari studiosi di storia sociale, dei quali, tuttavia, non si é sempre approfittata nell'esame stesso (p.es. gli studi di Saller non utilizzati per la discussione dell'età matrimoniale dei maschi, p. 54-5). Il libro è ampiamente documentato e, benché non offra molte novità, sarà utilissimo per chi desideri trovare raccolti in un unico luogo i più importanti risultati dei vecchi maestri romanisti.

*Antti Arjava*

LUCIA FANIZZA: *L'assenza dell'accusato nei processi di età imperiale*. Studia Juridica LXXXV. "L'Erma" di Bretschneider, Roma 1992. ISBN 88-7062-790-X. ITL 130.000.

La monografia si divide in quattro sezioni. Nella prima si discute un passo nel settimo libro de officio proconsulis di Ulpiano (dig. 48, 19, 5 pr.) e le ragioni che l'accusato poteva porre per una sua assenza nella repressione penale. Le rimanenti sezioni sono dedicate all'analisi di altri passi nel 48. libro dei Digesta: la procedibilità in assenza; la disciplina della contumacia; e testi al di fuori dei Digesta i quali chiariscono come la questione dell'assenza fu trattata in prassi (sono riportati per es. papiri che includono editti di Claudio e Nerone). Alla fine la Fanizzi ritorna ancora sui concetti di latitatio e contumacia già sopra trattati.

*Heikki Solin*

*Libya antiqua*. Annual of the Department of antiquities of Libya. New series 1, 1995. Great socialist people's Libyan Arab Jamahiriya. "L'Erma" di Bretschneider, Roma 1996. ISBN 88-7062-934-1. 304 p., lxxxiv pl. ITL 300.000.

The reader is pleased to note that the publication of this important series has been resumed after a pause of many years. The co-operation between Italian and Libyan scholars has produced a handy volume with much interesting to read, but the present reviewer was especially impressed by the article of R. Rebuffat (p. 79 ff.) on a most interesting metrical inscription in 33 verses found in the baths of a Roman military camp in 1970. Having suffered from erasure several times in the first half of the third century, the text was partly re-written in A.D. 253 and was later re-used as building material. The poem is an acrostic and so the initial letters of each verse reveal the author's name (cf. line 33: *capita versorum relegens adgnosce curantem*): *Porcius Iasucthan, cent(urio) leg(ionis) f(ecit) c(urante?) mac(istro)*. The text itself, one of the very rarely attested cases of poems composed by Roman centurions, provides a great number of interesting features, lexical as well as stylistic; cf. e.g. some interesting technical expressions (*lapides de longe adtractos chamulco* in line 11, *sub arcatam* and *funibus cannabinis strictis* in line 12), a few lexical points (the adjective *aeternalis*; *castra*, -ae in the feminine; the word *dictator* with a rare significance). Besides many syntactic peculiarities the reader will surely note the metre used by the centurion poet, which was apparently intended to be dactylic but which according to the classical rules is not correct in any of the more than thirty verses of the poem (in an appendix Rebuffat has collected further poems from Africa showing various types of metrical slips). Furthermore, the poem provides us a few glimpses of the centurion's

childhood and education (note, by the way, two possible reminiscences from Vergil in lines 8 and 28) and it also throws light on some aspects of the cultural life and the values prevailing in a Roman military camp.

*Mika Kajava*

ANNE WEIS: *The Hanging Marsyas and its Copies*. Archaeologica 103. Giorgio Bretschneider Editore, Roma 1992. ISBN 88-7689-072-6. 243 p., LII pl. ITL 680.000.

Few examples of ancient statuary, and particularly the Hellenistic ones of a "baroque" style, have been preserved in as many copies as the hanging Marsyas, an impressive motif known in about 60 copies in museums throughout the world. Yet there is the question of when and where the originals stood in antiquity: W. Amelung observed long ago that there are in fact two sets of replicas deriving not from the same statue but instead from two completely separate originals. In her study Weis attempts to deal with the relationship between the originals and the extant copies, to establish the chronology of the two types as well as to analyse the composition and the original location of the group to which the originals belonged. The analysis of the stylistic, statistical and circumstantial evidence shows that the "red" original should be dated to the early first century B.C. (late Hellenistic "baroque" style), whereas the "white" one is of early Imperial date ("baroque classicism"). Moreover, Weis also draws attention to a third Marsyas statue, a Severan torso from the Palatine in Rome (now in Berlin, Catalogue no. 5), which is sufficiently independent to be considered an original in its own right. What is remarkable is that the Marsyas statues provide invaluable insights into the continuity of a particular statuary motif and the development of the "baroque" style between the late Republic and the later Empire. The volume concludes with excellent photographs.

*Mika Kajava*

GUSTAVO TRAVERSARI: *La Tyche da Prusias ad Hypium e la "scuola" microasiatica di Nicomedia*. Rivista di archeologia, Suppl. 11. ISBN 88-7689-119-6. 43 p. 68 fig. ITL 280.000. - ASHER OVADIAH - YEHUDIT TURNHEIM: *"Peopled" Scrolls in Roman Architectural Decoration in Israel. The Roman Theatre at Beth Shean / Scythopolis*. Rivista di archeologia, Suppl. 12. ISBN 88-7689-104-8. 183 p. 283 fig. IV plates. ITL 750.000. - ANNA SADURSKA - ADNAN BOUNNI: *Les sculptures funéraires de Palmyre*. Rivista di archeologia, Suppl. 13. ISBN 88-7689-103-x. 213 p. 255 fig. XIV plans. ITL 730.000. - RAFFAELLA TANSINI: *I ritratti di Agrippina Maggiore*. Rivista di archeologia, Suppl. 15. 109 p. ISBN 88-7689-104-8. 59 fig. ITL 350.000. Giorgio Bretschneider Editore, Roma 1993, 1994, 1994, 1995.

I Supplementi della attiva rivista diretta da Gustavo Traversari continuano ad essere pubblicati a buon ritmo. I quattro volumi qui presentati trattano della scultura plastica, di un motivo particolare della decorazione architettonica in Israele, della scultura funeraria di Palmira nonché della ritrattistica imperiale.

Lo studio dello stesso Traversari mette a fuoco una statua di Tyche, uno splendido