

*Quaderni di Archeologia della Libia*, vol. 17. "L'Erma" di Bretschneider, Roma 1995. ISBN 88-7062-922-8. 132 p., ill. ITL 250.000.

Con il presente volume dei Quaderni (da notare, dal 1987, la sostituzione della parola *Libia* con *Libya* nel titolo), pubblicato sotto la competente coordinazione di Lidiano Bacchielli, continuano i fruttuosi studi italiani sull'archeologia della Libia antica. L. Gasperini (5-12) pubblica alcune nuove dediche vascolari all'Apollo di Cirene; R. Zucca (13-20) studia quattro manufatti archeologici di provenienza cirenaica nell'Antiquarium Arborensis di Oristano (Sardegna): di origine sia locale sia magnogreca e alessandrina, gli oggetti offrono una nuova testimonianza delle relazioni commerciali della Cirenaica in età ellenistica; M.E. Micheli (21-29) interpreta un pilastrino proveniente dal santuario di Apollo a Cirene come dono votivo al dio da parte di un privato, forse atleta; G. Ottone (31-39), partendo da una notizia probabilmente attribuibile a Teocresto, autore di *Libyka*, richiama l'attenzione sulla figura di Cadmo che rientrava anche nell'ambito delle tradizioni mitiche di Cirene; A. Spanò Giammellaro (41-51) scrive di una scultura del dio Bes, conservato nel Museo Punico di Sabratha; A. Santucci (53-61), in un interessante studio della tomba N 226 della necropoli settentrionale di Cirene, rintraccia le diverse fasi della tomba da un monumento ellenistico alla riformulazione architettonica romana in piena età imperiale; N. Bonacasa (63-74), pur non scoprendo quale delle due Augustae, Annia Lucilla o Bruttia Crispina, fosse rappresentata in uno splendido ritratto nel Museo Archeologico di Sabratha, arriva a importanti conclusioni circa il significato e la durata degli Antonini nella città; R. Macaluso (75-81) fornisce un utile catalogo di un tesoretto di denari di età severiana proveniente da Sabratha; S. Fontana (83-91) studia la tradizione artigianale e la raffigurazione di tipi etnici nei balsamari configurati di produzione africana del III e IV sec. d.C.; L. Bacchielli e M.R. Falivene (93-107) segnalano la ricca decorazione pittorica di una tomba cirenaica con scene che costituiscono una sorta di *Tabula Iliaca* e di *Tabula Odysseaca*: in particolare si notino l'episodio di Ulisse e le Sirene e quello dell'attacco di Scilla alla nave di Ulisse. Il primo è, del resto, accompagnato dal canto delle Sirene in forma di un centone in echi omerici e privo di struttura metrica; R.M. Bonacasa Carra (109-118) studia sei rilievi cristiani con monogramma laureato nel Museo di Leptis Magna.

*Mika Kajava*

CATERINA ROSSETTI TELLA: *La terra sigillata tardo-italica decorata del Museo Nazionale Romano*. *Studia Archaeologica* 83. "L'Erma" di Bretschneider, Roma 1996. ISBN 88-7062-933-3. 446 p., 102 pls. ITL 450.000.

Caterina Rossetti Tella has published an important analysis of a special group of pottery, the so-called Late Italian Sigillata, in the collections of the Museo Nazionale Romano. The production of this type of pottery started when the production of the previously so popular Arretine Ware was coming to an end in the late first century AD, but the quality of the Late Italian Sigillata products is more careless in comparison to the Arretine Ware. The production of Late Italian Sigillata extends from the 80s of the first century AD to the middle of the second century AD, when the African products took over the pottery market in the Mediterranean. Until today, the location of the production centre

for Late Italian Sigillata has been uncertain; Rossetti Tella prefers the suggestion that the production centre would have been in Pisa.

In 1984 the author wrote her master thesis on fragments of Late Italian Sigillata from Velletri, and continued later on her studies on other fragments, 542 in all, in the Museo Nazionale Romano. These studies resulted in this book which relies partly on the study of M. Medri on Late Italian Sigillata, published in 1992; both studies have been directed by Prof. Giuseppe Pucci at the University of Siena.

Rossetti Tella has chosen a traditional order of presentation for the decorated pieces of Late Italian Sigillata in the Museo Nazionale Romano. She has divided the book into 10 chapters which include five different catalogues. The author presents first the proveniences of the objects in question, followed by the technical analysis of the clay and glaze, the quality of the products, and the morphology based on the forms Dragendorff 29 and 37 as well as Dragendorff-Watzinger I. The repertory of the motifs has the main weight in the catalogue of the poinçon-motifs. There are also shorter notes about poinçon-stamps on stamped vases, and compound schemes, as well as comparisons to other types of pottery. In addition, Rossetti Tella discusses briefly the attribution of unsigned fragments. This is followed by the catalogue of fragments, chronology, conclusions and bibliography. The text is completed with a list of stamps on stamped and/or attributed vases and a concordance.

In chapter II, the author has divided the clays into 13 different types and the glaze into six types. Chapter III describes the three types of Late Italian Sigillata to which the vases belong; the most important forms are represented with profile drawings in figures 1 to 5. Chapter IV presents the poinçon-stamps used to decorate the surface of the vases, divided into 561 types, where the 542 catalogued items are marked in italics to separate their numbers from the stamp types. Similar stamps were used by several workshops, and the author gives several possible explanations for this practice: co-operation between the shops, a common source for stamps, or collaboration between shops by change of stamps and archetypes. Chapter V presents the workshop stamps and graffiti of the workshops represented in the Museo Nazionale Romano. In chapter VI, Rossetti Tella has gathered her suggestions for the attribution of the unsigned pieces. Of the 463 unsigned fragments, she could attribute 324 pieces to certain individual workshops, 37 fragments to a group of two possible workshops each, and the rest, i.e., 102 pieces, were not possible to attribute to a certain workshop.

The quality of the illustrations in the plates is in general good. In some cases, however, the black-and-white photos are too dark to be able to see the details (see, for example, pl. 36, no. 140; pl. 53, no. 251; pl. 59, nos. 282 and 283; pl. 64, no. 313; pl. 74, nos. 364 and 365; pl. 102, no. 539). Furthermore, I personally would have preferred to see the profile drawings of the catalogued items; a photo of the object and a drawing of the figurative motif on the vessel do not always provide enough information for the whole object, since there can be significant differences, e.g., in the base or the rim of the vessel, which are important when seeking comparisons or mouldmates to other pieces of Late Italian Sigillata.

*Arja Karivieri*