

MONOGRAFIE DI ARCHEOLOGIA LIBICA XI

MACERATA E L'ARCHEOLOGIA IN LIBIA

45 ANNI DI RICERCHE DELL'ATENEO MACERATESE

a cura di Maria Antonietta Rizzo



«LERMA» di BRETSCHNEIDER

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DELL'AFRICA SETTENTRIONALE "ANTONINO DI VITA".
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Promozione del Sistema Paese

Macerata e l'archeologia in Libia. 45 anni di ricerche dell'Ateneo maceratese
a cura di Maria Antonietta Rizzo

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In copertina: l'anfiteatro di Leptis Magna (foto G. Rocco, 2010)

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Atti del Convegno
Macerata, 18 marzo 2014

a cura di Maria Antonietta Rizzo

«L'ERMA» di BRETSCHNEIDER 2016

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Figg. 1-2 – Macerata, Mostra agli Antichi Forni. L'ingresso e la sezione introduttiva (foto M. Benassai).



Maria Antonietta Rizzo, Gilberto Montali

La Mostra “Macerata e l’archeologia in Libia”, allestita presso la Galleria degli Antichi Forni¹ (figg. 1-2) in occasione del Convegno sulle attività archeologiche portate avanti per oltre 45 anni da Antonino Di Vita e dalla sua Università, vuole ripercorrere le tappe di un lungo cammino che ha visto operare insieme studiosi e tecnici italiani e libici per lo scavo, per il restauro, per l’anastilosi di alcuni tra i più importanti monumenti di Leptis Magna e Sabratha, e per la salvaguardia e la valorizzazione di un patrimonio appartenente alla Libia e all’umanità intera.

Il percorso espositivo è diviso in tre sezioni: la prima è dedicata al “Centro di documentazione e ricerca sull’archeologia dell’Africa settentrionale” e al grande patrimonio che esso custodisce. Fondato da Antonino Di Vita nel 2001 (si veda l’intervento di S. Forti, a p. 191 di questo volume), il Centro è stato dichiarato “di notevole interesse storico” con Decreto del Soprintendente archivistico per le Marche del 26 maggio 2003 ed accoglie migliaia di relazioni, fotografie, rilievi e disegni, oltre che una biblioteca specialistica. Sono esposte per la prima volta numerose fotografie conservate nell’Archivio, che coprono l’intero periodo che va dal 1911 alla Seconda Guerra Mondiale e che ritraggono i siti libici prima e durante i grandi scavi estensivi operati dagli archeologi italiani. Sono testimoniati inoltre alcuni momenti “ufficiali” in cui la retorica del regime imponeva l’esaltazione dei monumenti romani riportati alla luce in quella che fu considerata la “Quarta sponda” d’Italia.

La seconda sezione è dedicata interamente a Leptis Magna (ospitata nella prima lunga sala di

esposizione: fig. 3), a parte una piccola appendice relativa a ricerche recenti dell’Università di Macerata portate avanti in alcuni siti nel territorio di Cirene e in Tunisia (teatro di Althiburos: si vedano in questa stessa sede gli articoli di E. Catani e di G. Montali e N. Kallala, alle pp. 171 ss. e 181 ss.). La terza sezione è *in toto* dedicata a Sabratha.

Ognuna delle due sezioni dedicate a Leptis e a Sabratha presenta pannelli iniziali con la storia e la descrizione della città; poi uno ad uno vengono illustrati i monumenti oggetto degli interventi, siano essi lavori di scavo, restauro e successiva anastilosi e valorizzazione, siano edizioni definitive, corredate da appropriati nuovi rilievi riguardanti monumenti scavati prima della seconda guerra mondiale (lasciati purtroppo inediti), in modo da pagare così quel debito scientifico che Antonino Di Vita si era proposto di saldare fin dal suo primo arrivo in Libia, nel lontano 1962.

Per Leptis Magna (fig. 3) vengono illustrati con pannelli e grandi fotografie i lavori di studio e ricostruzioni grafiche dei tre templi del Foro Vecchio (tempio c.d. di Liber Pater, tempio di Roma e Augusto, tempio di Milk’Astart/Ercole: si rimanda in questo volume ai contributi di N. Masturzo (pp. 50 ss.), G. Rocco (pp. 60 ss.) e M. Ricciardi (p. 77 ss.), la Curia (M. Livadiotti, pp. 95 ss.), il tempio della Magna Mater (G. Montali, pp. 85 ss.), e a seguire l’arco di Traiano (G. Mazzilli, pp. 107 ss.), il maestoso arco quadrifronte dei Severi, al quale, data la lunga durata dell’intervento, sono dedicati ben due pannelli ad illustrare la complessità dell’anastilosi (G. Rocco, pp. 43 ss.), la via Colonnata (M. Ricciardi, pp. 123 ss.), la basilica e il Foro severiano, (G. Rocco, pp. 141 ss.) insieme al Circo (M. Livadiotti, pp. 133

¹ L’uso della suggestiva struttura, che si è rivelata l’ideale scenario per la mostra, è stato gentilmente concesso dal

Comune di Macerata, che ringraziamo vivamente per la disponibilità.



Fig. 3 – Macerata, Mostra agli Antichi Forni. La sala dedicata a Leptis Magna (foto M. Benassai).

ss.), entrambi oggetto di progetti di restauro da parte del Politecnico di Bari, l'anfiteatro (M. Ricciardi, pp. 151 ss.), e il Serapeo (G. Rocco, pp. 46 ss.).

A Sabratha, come detto, è interamente dedicata l'altra sezione, collocata nel secondo braccio degli Antichi Forni (fig. 4); ancora una volta, a seguire i pannelli introduttivi sulla città, sono posti quelli relativi ai singoli edifici oggetto di interventi, gli edifici da spettacolo, il teatro e l'anfiteatro (Montali, pp. 23 ss.), e poi l'imponente Mausoleo punico ellenistico B, che costituisce senz'altro l'intervento di maggiore complessità affrontato da Antonino Di Vita, con l'anastilosi di uno dei monumenti più significativi dell'architettura "barocca" del tardo ellenismo, con i suoi 23 metri di altezza, i cui blocchi erano stati, dopo i disastrosi terremoti che avevano colpito la città, riutilizzati nella costruzione di vari, nuovi edifici. Sono illustrati nei pannelli tutte le fasi dallo scavo alla ricostruzione e, per la prima volta, sono presentati tutti i rilievi

conservati presso il Centro dell'Africa eseguiti da Carmelo Catanuso filare per filare, e blocco per blocco, sulla base dei quali si è potuto procedere all'ardita opera di anastilosi. Con l'occasione sono stati esposti e rimontati al centro della sala anche tutti gli accuratissimi acquarelli da lui eseguiti riguardanti non solo i tre lati del monumento (in scala 1.10: cfr. fig. 4), ma anche le metope, i ricchi apparati decorativi e gli elementi architettonici (fig. 5, ma si veda anche Rizzo, p. 6 ss., figg. 6, 7, 9). Ciò al fine di rendere giustizia all'opera, straordinaria nella resa e sapiente nell'esecuzione, di un disegnatore di eccezionale abilità quale è stato Carmelo Catanuso, fedele collaboratore di Antonino Di Vita in tutti gli scavi da lui intrapresi sia a Leptis che a Sabratha.

Nella saletta posta al livello inferiore trovano posto i pannelli dedicati allo scavo e al restauro delle tombe dipinte di Sabratha (fig. 7), oggetto degli interventi degli ultimi anni (Rizzo, pp. 12 ss.): quella del Defunto eroizzato, con la rappresentazione del



Figg. 4-5 – Macerata, Mostra agli Antichi Forni. La sezione dedicata a Sabratha (foto M. Benassai).





Fig. 6 – Macerata, Mostra agli Antichi Forni. La sezione dedicata all'area funeraria di Sidret el-Balik (foto M. Benassai).



Fig. 7 – Macerata, Mostra agli Antichi Forni. La sala dedicata alle tombe dipinte di Sabratha (foto M. Benassai).



Fig. 8 – Macerata, Mostra agli Antichi Forni. Gli ospiti libici, con Maria Antonietta Rizzo, Gianmarco Di Vita Nicolò Masturzo e Khalil Hadi, in visita alla Mostra (foto M. Benassai).

mystes disteso su *kline*, accompagnato dalla moglie e protetto dalle gorgoni, quella della Gorgone e quella di Tanit; vengono anche illustrati gli interventi tecnici di restauro, consolidamento ed integrazione eseguiti da A. Mazzoleni e S. Provinciali in questi ultimi anni.

A chiusura, ampio spazio viene dedicato alla straordinaria area sacro-funeraria di Sidret el-Balik (fig. 6), rinvenuta totalmente in crollo nei primi anni '70 e miracolosamente salvata dalla distruzione dal pronto intervento di Antonino Di Vita e di Awad Saddayya, e le cui pareti recano il più importante ciclo pittorico dell'Africa romana, con scene di città viste a volo d'uccello, scene di caccia, figure di animali collocati in un *paradeisos* nella parete est, scene di amorini nella parete sud, scene di animali e una figura umana di magistrale esecuzione nella parete nord (Rizzo, pp. 16 ss., fig. 30).

All'abilità di Marcello Benassai, fotografo di grande professionalità e passione, si devono la

maggior parte delle suggestive immagini esposte nella mostra. A lui Antonino Di Vita, negli ultimi anni della sua attività in Libia, tra il 2005 e il 2010, aveva affidato l'incarico di eseguire delle mirate campagne fotografiche di tutte le pitture di Sabratha oltre che di tutti i più importanti monumenti di Sabratha e di Leptis - ripresi con pazienza durante i diversi momenti della giornata per valorizzare e coglierne le particolarità architettoniche e decorative con luce diversa- e degli oggetti più significativi conservati nei rispettivi musei.

Speriamo con questa Mostra di aver dato un'idea, se pur pallida e lontana dalla realtà, dello straordinario patrimonio archeologico della Libia, ma anche dell'atmosfera magica che circonda e custodisce nel silenzio delle rovine la vita delle antiche città di Tripolitania, che solo l'impegno costante di tanti archeologi, architetti e studiosi italiani e libici ha consentito, almeno in parte, di svelare.

Riassunti in inglese

1 - *Antonino Di Vita e Sabratha* (M.A. Rizzo, pp. 3-22)

From 1962 to 2011 Antonino Di Vita conducted researches, excavations and restoration projects at Sabratha, site to which he dedicated his time and endless passion. Two, amongst the many of his research projects, stand out for importance, involvement and complexity. From 1963 up to the first years of the 70's the Punic-Hellenistic Mausoleum B which he unearthed and worked at its complex anastylosis, followed by the rescue of the sacred Sidret el-Balik funerary area begun in 1972 and then continued with its anastylosis, restoration and preservation until 2011.

Di Vita pointed out the incredible originality of the Mausoleum B's plan, shape and size - triangular with concave sides, more than 23 m in height, with remarkable decorations on each of its levels marked by vertical cornices resulting in a dramatic chiaroscuro effect carefully created by bold combinations of architectural features and sculpture. It is undoubtedly the work of an artist living and working in a fully conscious Baroque atmosphere, inspired by the Baroque architects of the mid-Hellenistic time period, deliberately breaking away from the 5th-4th cent. Greek tradition architecture and clearly taking inspiration from models from the Punic world, mostly Carthaginian. His researches gave Di Vita the instruments to outline the urban development of the settlement from the Hellenistic times to the 4th cent. AD. Part of this complex project were: finding the street orientation of the old Punic quarters; the dating of part of block 11, probably already developed in 60-50 BC; the changes in the alignments of the end parts of the quarters mostly noticeable in blocks 11 and 13; the final reorganization of the area around the Forum (after the late-Neronian time earthquake); the tophet development, for which he suggested a time of use from the 2nd-1st cent BC to the 1st cent. AD; the existence of the necropolis at the Eastern part of the settlement including the 1st cent. AD frescoed tombs; the great *mausoleia*, at least eight, along the road to Oea, North-East of the amphitheatre, for which he suggested a dating to the 2nd-3rd cent.; finally the settlement walls layout and of some form of *clausura*, the ruins of which were destroyed during an intense urbanization process of the city during its last decades of life.

Antonino Di Vita also researched in depth Roman painting in Africa, specifically those dating from the first half of the 1st cent. BC to the 1st cent. AD. He brought to attention how still in Roman Sabratha the influence of painting traditions from Alexandria could be found connected to an always present strong Punic substratus. The evidence is clearly visible in the tombs of the Gorgon, of Tanit and in the one of the Heroized Deceased. Of extraordinary importance is the excavation, consolidation and anastylosis of the sacred-funerary area of Sidret el-Balik where there is a tomb in a wide open court with its all-frescoed walls depicting city views, hunting scenes, a *paradeisos* with fierce and tame animals and scenes of grape-picking Amorini. The 180 sqm of frescoes are still, at present, the most important and complete painting cycle to have so far been found in Roman Africa, probably one of the most important ones in the entire Roman Empire.

Antonino Di Vita's research, also in the field of earthquakes, has been fundamental for the comprehension of all building phases of the monuments and of the growth, expansion and decline of the urban settlement of Sabratha. His studies give us a clear understanding of the architectural and artistic achievements of the city, especially in its Mid, Late Hellenistic and Roman phases, emphasizing the importance of how Hellenistic traditions from Alexandria and from the Punic world co-existed and made possible the emerging of incredibly original results. To be remembered are also his studies of the town's inscriptions and civic institutions with which he gives us a complete picture of the economic and social life in Sabratha.

Keywords: Antonino Di Vita, Libya, Tripolitania, Sabratha, Sidret el-Balik

2- *L'anfiteatro di Sabratha: le nuove ricerche (2009-2012)* (G. Montali, pp. 23-31)

The new research on the Amphitheatre of Sabratha (2009-2012) has been carried on for the PhD in "Roman Archaeology in Maghreb and Cyrenaica" of the Centro di documentazione e ricerca sull'archeologia dell'Africa Settentrionale "Antonino di Vita" of the University of Macerata, in cooperation with the Department of Antiquities

of Libya. The researches in the Archives of the Red Castle in Tripoli and of the Centro "A. Di Vita" in Macerata, the new survey and draws of the building, some archaeological digs and the analysis of the inscriptions have led to a new reconstructive hypothesis for the amphitheatre, with a special attention for the historical and the urban context.

Keywords: amphitheatre, Roman architecture, Sabratha, Tripolitania

3- *Antonino Di Vita e Leptis Magna* (G. Rocco, pp. 32-49)

The contribution traces the activities and engagement of Antonino Di Vita in Africa, started with the role he played between 1962 and 1965 as Scientific Advisor of the Libyan government, being at the head of the archaeological services of the Department of Antiquities of Tripolitania. Left this position, and thanks to the prestige that he had by now gained, Di Vita continued without interruption to follow the archaeological activities in Libya in a cooperation partnership that earned him the appointment as scientific advisor to UNESCO at the implementation of the new archaeological museum of Tripoli. More important, after the revolution of 1969 and the expulsion of the Italian community in Libya, he obtained the re-opening of all Italian archaeological missions. Also noteworthy is the continuity in the edition of *Libya Antiqua*, journal of the Department of Antiquities, which he created in 1964 along with Aissa Laswed and Richard Goodchild.

The interest highlighted at an early stage of his presence in Libya invest many different aspects of archaeology in North Africa, ranging from eminently historical issues, to territorial aspects, showing very soon a special attention to the issues of urban planning and architecture which constituted a constant in his scientific production, without neglecting the study of materials and more specifically historical and artistic production. In particular, the activity of Antonino Di Vita at Lepcis Magna, in the period when he served as advisor to the Libyan government, saw him involved in extensive excavations, including those related to the northern termination of the Severan colonnaded street and the western arm of the port, which brought to light important remains of Neronian structures

Other important interventions involved the area south-east of the port, where between 1962 and 1965 he entirely dug the amphitheater, carved into the sandstone hill which is at the same time the southern limit of the circus. There, he brought to light tribunaes, carceres and spina, finding among other things the inscription which sets the completion of the monument to 162 AD.

Even after 1965 Antonino Di Vita never failed to ensure his presence in Libya, coordinating, through the Documentation Centre of the National Research Council (CNR) and the Research Group for the Antiquities of North Africa, the activities of the Italian missions. He directly worked in the scientific research of the group directed by him, but also played complex and important tasks of conservation and restoration of antiquities, aimed at enhancing an archaeological heritage of enormous importance, as evidenced by the many years of commitment to the restoration of Severan Arc. In fact, in his long career, the protection and conservation of archaeological and artistic heritage have always supported the research, in the awareness that the study of a monument cannot be separated from its protection and, where possible, from its enhancement.

Concerns about the conservation of a cultural heritage with few parallels in the archaeological panorama of the ancient world have continued to engage Di Vita until the last, as proved by the recent projects he coordinated related to the restoration of the Hunting Baths and the Basilica Severiana, to interventions of anastylosis of the Severan Forum, of the porticus in summa cavea of the amphitheater, or of the Antonine circus, presented in this volume. His commitment, his organizing ability, his opening to collaborators and younger colleagues, the ability to set up research groups used to work together in carrying out their own competencies, aware that the ultimate goal is the knowledge, all these are not destined to disappear with him. His students and former students, archaeologists and architects are the "Athenians" which in the School of Athens masterfully directed by him were formed between study and excavations. They will carry on his enterprises, giving continuity to an experience of research which in its implement becomes a "School", transmitting its values to new students, so that the methodological rigor and the scientific effort which have marked him will be of instruction to future generations.

Keywords: Antonino Di Vita, Libia, Tripolitania, Lepcis Magna, Italian Archaeological School of Athens

4 - *Le ricerche sul c.d. tempio di Liber Pater nel Foro Vecchio di Leptis Magna e su alcuni mausolei dell'interno* (N. Masturzo, pp. 50-59)

A new program of study on the architectonic monument in the forum of Lepcis was conceived by Antonino Di Vita since 1990. This program involved me and Enrico Benedetti, in the architectural study of the so-called temple of Liber Pater. In 1990 we realized the first steep of the re-examination of the temple by an accurate survey of

the structures, also thanks the help of the workers kindly offered by the superintendent Omar al-Majub. In 1993 I went back to Leptis two weeks to complete the study by cataloging and drawing the architectural elements of the temple. At the request of the Department of Antiquities in Tripoli I also made a survey of two weeks to examine the state of conservation of some mausoleums, on the Gebel at el-Ourban, and in the region of Ghibla in the sites of Gasr el-Banat and Ghirza.

In view of the final publication I returned to Leptis in 2001 and with the help of Massimiliano Masci was completed the survey of the temple thanks to some new drawing. Was also made an accurate surveys of the main structures of the forum by means of a precise topographic instrument.

The publication of the temple in the 2005 provided the detailed examination of the structural phases and the systematic study of its architectural decoration. By the study of the architectonic fragments was reached a plausible reconstruction of the temple's original aspect. The study also examined the historical and formal problems of the monument and, in alternative to the traditional attribution to Liber Pater, propose an hypothetical attribution as temple of Iovis Capitolinus.

Keywords: Libya, Lepcis Magna, Old Forum, temple, Liber Pater, mausoleum, Gasr el-Banat, Ghirza, Roman architecture.

5- Ricerche del Politecnico di Bari nel Foro Vecchio di Leptis Magna: il tempio di Roma e Augusto (G. Rocco, pp. 60-76)

The present paper comes from a resumption of studies on the architecture of the Old Forum of Lepcis Magna, strongly wanted by Antonino Di Vita, which led to a series of monographs on the monuments of the area and in particular on the three temples of the north-western side of the Forum. The study of the temple of Rome and Augustus was carried out between 2001 and 2004 by a team of the Department of Civil Engineering and Architecture of the Polytechnic of Bari, directed by Giorgio Rocco and Monica Livadiotti. The search has been carried out on the basis of a cooperation agreement between the Polytechnic, the Centre for Documentation and Research on the North African Archeology "Antonino Di Vita" of the University of Macerata and the Department of Antiquities in Tripoli. During the activities new surveys and the complete catalogue of architectural fragments relevant to the monument were carried out; besides, to control the chronology, some diggings were also realized. The temple of Rome and Augustus is located at the centre of the north-west side of the Old Forum, between the

temple of Liber Pater and the smaller temple of Hercules. Its discovering and exploration go back to the years 1932-1935 but, while the sculptures, the famous imperial portraits of the Julio-Claudian family, was deeply studied and repeatedly edited, the architecture of the building, a part from a preliminary study by J.B. Ward Perkins, was never published in an complete form, until the recent resumption of the studies.

The building, entirely realized in local limestone and sandstone and at the expenses of a wealthy and important local family, is a Ionic temple, octastyle *peripteros sine postico*; it stood on a lofty podium prolonged in front to obtain space for an orator's platform (*templum rostratum*). Access to this platform was provided by two little staircases hidden in recesses on the sides. Other lateral passages lead to the *favissae* inside the podium. The temple tipology reveals obvious Italic ascendancy, which undoubtedly highlights the adoption of Roman proto-Imperial models. From the richness of the sculptures' apparatus it is evident that this one constituted a fundamental component of the dedication, perhaps the very *raison d'être* of the temple, which represent the celebration of the supremacy of the Roman power to which the rich mercantile North African towns addressed.

The architectural study also showed a transformation phase dated to mid-second century AD, with the replacement of the old front, clearly obsolete, with a new marble facade, according to a general renovation of the monuments of the Old Forum, evidenced by an analogous transformation of the temple of Liber Pater and of the Curia.

The present contribution, apart from summarizing the data already published in the monograph of 2005, wants to point out some issues that had generated some debate, as the presence of a unique cella instead of two or the adoption of a flat arch as a lintel. It also offers some new data for the reconstruction of the chariot of Drusus and Germanicus placed on the front tribune.

Keywords: Roman architecture, Tripolitania, Lepcis Magna, Old Forum, Rome and Augustus temple

6 - Il tempio di Milk' Ashtart - Hercules (M. Ricciardi, pp. 77-84)

The temple is located in the North/East of the square, and is placed side by side the two major temples, Liber Pater and Roma and Augusto. This was a high podium temple (*sine postico*), with three columned sides and the typical heart shaped pillar in the corners. The Milk' Ashtart/Hercules temple was connected to the nearest temple by a crossing on two arches that made a high level

platform among the two buildings. The *IRT* 520, located some meters before the stairs and delimiting the temple area is dated to 5/6 AD. There are no evidence of a marble phase of the Milk' Ashtart - Hercules temple, as in the two near and major monuments, but it is rather conceivable. The temple was abandoned and spoiled at the end of the 4th cent. AD, when cisterns and may be a fountain were made inside.

Keywords: Roman architecture, Tripolitania, Lepcis Magna, Old Forum, Temple of Milk' Ashtart - Hercules

7 - *Nuove ricerche sul tempio della Magna Mater a Leptis Magna* (G. Montali, pp. 85-94)

The south-west side of the Forum Vetus of Leptis Magna. The monument, excavated in 1925 and 1932 by Renato Bartoccini and Giacomo Guidi, remained unpublished. New researches have been carried on 2006-2008 by the University of Macerata, and new architectural drawings of the sanctuary have been made but the study is not yet completed. The small temple (m 10,19 x 7,555) was dedicated in 73 AD by the proconsul Quintus Manlius Ancharius Tarq[uitius Saturni]nus and sponsored by Iddibal, who paid 200.000 HS to build it (*IRT* 300). It's possible to recognise part of the wall of temenos (m 21,4 x 25,5) and two of the three main entrances facing the Forum. Just the lower part of the podium of the temple is still standing and few steps of the staircase. The building was totally despoiled at the end of 4th cent. and the architectural material reused in the nearby byzantine church.

The presence of the temple of Magna Mater in the most important place of the old town, where is possible to find also the Temples of Rome and August, Milk'Ashtart/Hercules and Shadrappa/Liber Pater, proves the great value of the cult, probably related with Astarte. An older shrine dedicated to goddess, then replaced by the new one, could existed in the same place.

Keywords: Lepcis Magna, Forum Vetus, Temple of Magna Mater, Flavian architecture.

8 - *Ricerche del Politecnico di Bari a Leptis Magna: la Curia* (M. Livadiotti, pp. 95-106)

The contribution derives from a recent search on the architecture of the Curia in the Old Forum of Lepcis Magna, carried out between 2008 and 2010 by a team of the De-

partment of Civil Engineering and Architecture of the Polytechnic of Bari, directed by Monica Livadiotti and Giorgio Rocco. The activity has been carried out on the basis of a cooperation agreement between the Polytechnic of Bari, the Centre for Documentation and Research on the North African Archeology "A. Di Vita" of the University of Macerata and the Department of Antiquities in Tripoli. During the activities new surveys and the complete catalogue of architectural fragments relevant to the monument were carried out; some diggings to control the chronology and urgent work of consolidation were also realized. Rather interesting data result from this review of the structures and architectural configuration. The building, realized in local limestone and sandstone, was excavated in the 30's by Giacomo Guidi and since then remained unpublished. With a central building on a podium surrounded by porticoes, it fits into the category of *templum cum porticibus*, well attested in Roman Africa, with a monumental propylon as an access; it presents morphological, structural and materials features that refer to the 1st cent. AD, not beyond the Flavian period. This chronology, far higher than the date assumed by R. Bartoccini - the 4th century - can now give back the monument a particular importance in relation to the Curia Julia in Rome, whose model the lepcitan example disseminates in Africa, handing down perhaps its closer memory. The architectural study also showed a transformation phase dated to mid-second century AD, with the replacement of the old front, clearly obsolete, with a new marble facade, according to a general renovation of the monuments of the Old Forum, evidenced by analogous transformations of the two main temples of the north-western side of the square.

Keywords: Roman architecture, Tripolitania, Lepcis Magna, Old Forum, Curia

9 - *L'Arco di Traiano a Leptis Magna. Sintesi dei risultati di un nuovo studio monografico* (G. Mazzilli, pp. 107-122)

The Arch of Trajan in Lepcis Magna (109-110 AD) is characterized by a complexity of functions and significance, occupying a central place in the history of the city not only from an architectural perspective. The tetrapylon, excavated and partially restored in 1930-31, hides the change of direction of the main road of the city ("Via Trionfale") and emphasises the monumentality of the crossroads where it lies; its construction commemorated the granting of the status of colonia to Lepcis. The adhesion to official models is already evident in the architectural typology used, which is profoundly Roman; its prototype in the design may be seen in the Arch of Nero in Rome and its scheme

seems to be well known and common during the age of Trajan. Besides, imported decorative motifs from Rome affect the drawing of some architectural parts, especially the Corinthian capitals; at the same time, local features have been added: these often are inherited from the Hellenistic tradition and are linked to the material available in the area and to the skills of the local workers. The bronze statues on the columned foreparts may be reconstructed as standing figures (maybe Daci) on one façade and trophies on another one; although they were common themes in honorary architecture, they might refer both to the commemoration of the military victories recently achieved by Trajan in Dacia and to the exaltation of his Virtus.

Keywords: Tripolitania, Lepcis Magna, honorary arch, Trajan, tetrapylon.

10 - I lavori a Leptis Magna dal 1989 al 1996: le scoperte nella via Colonnata (M. Ricciardi, pp. 123-130)

In 1989 I was for the first time in Leptis Magna to survey and study the structures brought to light from the flood in 1988 in the east part of the Colonnaded street. The flood wave brought to light some of the southern ditches, the foundations of the south arcade of the colonnaded street and the culverts of the street. Their position, related to the finding of the northern arcade, brings new confirmations to the existence of the canal harbor (channel port) in the last section of Colonnaded street extended to the Neronian quay.

Keywords: Lepcis Magna, Colonnaded street, Neronian quay.

11 - Attività del Politecnico di Bari a Leptis Magna: i progetti di anastilosi del Circo Antonino e il Foro Severiano (M. Livadiotti, G. Rocco, pp. 131-150)

As a general rule in an anastylosis, the positioning of the fragments must respect the original disposition of the same elements in the ancient building. Then, the restoration project must be always preceded by a detailed study of the monument including the precise recording of all the fragments in situ in order to determine their attribution and position in the monument. Besides, it is always better to integrate the original fragments in the same material of the originals in order not to contrast chemically, structurally and chromatically with the ancient ones. These have been the basic principles which guided two different anastylosis projects of monuments in Lepcis Magna (Libya),

the Antonine Circus and the Severan Forum, conducted in 2009 by G. Rocco and M. Livadiotti (Polytechnic University of Bari, Department of Sciences of Civil Engineering and Architecture). More in detail, the Circus restoration project consists of three different interventions: 1) partial anastylosis of the *carceres*; 2) anastylosis of the first sector from west of the southern *tribuna*; 3) anastylosis of the *meta prima*. Instead, in the Severan Forum the restoration has been oriented towards the anastylosis of the east corner of the portico, with a de-restoration of a previous reassembling. This paper aims to present these projects and the scientific results of a research that, elaborating restoration projects, revealed new data on the monuments in question, further clarifying their architectural configuration and history.

Keywords: Roman architecture, Lepcis Magna, Antonine Circus, Severan Forum, archaeological restoration, anastylosis.

12 - L'anfiteatro di Leptis Magna: il rilievo e lo studio per l'anastilosi del colonnato (M. Ricciardi, pp. 151-160)

The amphitheater of Leptis Magna has been excavated and restored in the sixties. About forty years later, in 2007, according to the agreements between the CAS Center "A. Di Vita" and the Department of the Antiquities of Libya, it begins a new phases of surveys and studies. The surveys have showed the composite plan of the amphitheater, located inside a little hill and provided with annular galleries and *vomitoria*, which give the access to the four levels of seats. The *cavea* was made by the usual three *maeniana* and a *summa cavea* of which remain only a small section, widely restored. The inscriptions founded in the excavations date at 56 AC the amphitheater. The amphitheater was modified and enlarged on the occasion of the building of the nearby wide circus. On that phase were reused many architectural elements of white limestone from the Roma and Augustus temple, to make large changes, modifications and enlargements. The re/use of that material give us a *terminus post quem* for all this works. We have made also a detailed and deep study of the colonnade of the porticus in *summa cavea* for an anastylosis proposal.

During the survey we also investigate the conservation of the whole monuments too, in anticipation of the restoration project aimed to ensure the safety of the site and to return the monument to the local community and to the visitors.

Keywords: Leptis Magna, amphitheater, colonnade of the *porticus in summa cavea*.

13 - *Scoperte epigrafiche a Cirene* (S.M. Marengo, pp. 161-170)

This review gives account of the contribution of the scholars of the University of Macerata to the history of the writing of Cyrene in the centuries VII-VI and to the cults of the city in the Greek period. The oldest inscriptions - the dedication to Opheles, dedication to Apollo Korax, the fragment with the name Archaios, the dedication to the Dioscuri - show the dependence from the model of the motherland Tera desk, but also the contribution of the alphabets of Rhodes and Laconia. Cyrenaica is thus confirmed, in the age of colonization, as a meeting place between Greeks. The new findings have made a decisive contribution to the knowledge of cults rare and archaic (Opheles, Apollo Korax) but also to the topography of the city: between the recent acquisitions of interest are reported the identification of Dioscurion, the discovery of a marble altar with a dedication to Zeus, Athena and Apollo apotropaioi in the sacred area south of the suburban sanctuary of Demeter, perhaps a place of worship of Apollo apotropaioi, revered 'out of doors' second the lex cathartica SEG IX 72, the discovery of a rock sanctuary bordering the area sacred to Demeter with niches carved into the rock and inscriptions of devoting male.

Keywords: Cyrenaica, Cyrene, epigraphy, cults

14 - *Attività del gruppo di ricerca maceratese in territorio cirenaico nel triennio 2009-2012* (E. Catani, pp. 171-179)

This paper contains a brief account of the finding activities and archaeological research carried out by the team of the University of Macerata in the Cyrenaic territory between 2009 and 2012. The area of study included the modern sites of Suani el-Abiad, Siret el-Bab, Siret esc-Zigantes and Nghernes, located on the second level of the Gebel el-Akdhar, along the old road that from Lamluda (Limnias) leads to Ras el-Hilal (Naustathmos). The research in Siret el-Bab identified and examined the existence of an ancient village, fenced by walls and surrounded by a vast necropolis, which extends up to Suani el-Abiad.

Keywords: Cyrenaica, Suani el-Abiad, Siret el-Bab, Siret esc-Zigantes, Nghernes

15 - *Il teatro romano di Althiburos (El Medeïna, El Kef, Tunisia)* (G. Montali, N. Kallala, pp. 180-190)

The draft survey, excavation, study, restoration and enhancement of the theatre of Althiburos (El Kef Tunisia) in-

volves the Institut National du Patrimoine of Tunis, the University of Macerata and the Polytechnic of Bari. In the three campaigns so far conducted has begun the work of surveying and cataloging of the architectural elements and have been done some archaeological investigation that have allowed to investigate the latter stages of life of the building, from the Byzantine period, when the theatre was transformed into a fortress, until the modern age. The Italian-Tunisian joint mission aims to resume the investigation interrupted and to complete the work in view of the promotion of the site and of the entire region.

Key words: Roman theatre, Althiburos, Tunisia.

16 - *La storia e le attività del Centro "Antonino Di Vita": "archeologia militante" alle soglie del terzo millennio* (S. Forti, pp. 191-202)

Macerata University's "Centre for Documentation and Research of North African archaeology", founded in 2001 by A. Di Vita, has inherited the rich legacy of the Centre for Documentation of African Archaeology, founded in Florence in 1965. It constitutes on the one hand a documentary hub for conservation, cataloguing, promotion and the study of the archaeological and historical collection within it, and on the other a research body specialized primarily in North African archaeology with particular emphasis on Libyan archaeology.

Among the most significant activities carried out between 2002-2005 are the inventorying and computer cataloguing of much of the photographic documentation (17.000 photographs), graphic material (1.136 drawings) and aerial photography related mostly to the Libyan sites, but also to Morocco, Tunisia, Algeria, Egypt, Jordan and the island of Kos. In 2003 a workshop on "Italian Archaeology in Libya: Shared Experiences", was held in which the most famous North African archaeology researchers took part. At Leptis Magna and Sabratha, the archaeological mission of Macerata and, starting in 2002, the mission of Polytechnic University of Bari, have achieved significant results, including the conclusion of the anastylosis of the Severian Arch of Leptis Magna (2004). In 2006, inventorying and cataloguing of the vast archive of Giacomo Caputo (the Caputo Fund) began, consolidating an archive that preserves numerous photographs, drawings, letters, technical reports, journal articles and notes relating to archaeology in Libya in the years 1935-1951. The inventories and online catalogues of the Centre's heritage library, consisting of almost 1,400 volumes and numerous extracts about North African archaeology, were completed. A PhD program

specifically dedicated to research on North African archaeology was also initiated, attended by Italian and Libyan scholars and later repeated in 2010. Beginning in 2007, the archaeological activities promoted by the Centre also moved out of Libyan territory. Based on an agreement signed jointly by the Polytechnic University of Bari and the Tunis Institut National du Patrimoine, the Centre worked on the study and partial reconstruction of the ancient Roman theatre of Althiburos.

In 2009 Antonino Di Vita completed the complex restoration of the impressive cycle of paintings of the sacred funeral area of Sidret-el-Balik and also continued restoration of the painted tomb of the “Gorgone” and the tomb of the “Defunto eroizzato”, both ongoing at this writing.

Keywords: Antonino Di Vita, Giacomo Caputo, Centre for Documentation and Research of North African archaeology, Macerata University.

17 - Visioni di Libia. Note fra arte e archeologia (Ettore Janulardo, pp. 203-207)

The spatiality in Giorgio de Chirico's works of art can be considered through a para-archaeological interpretation, since architecture and sculpture are distributed in order to make the picture a place of the *before* and the *after*. Perspective is used by the artist to create synthetic compositions where the elements contribute to define an “Archaeology of the History”. The classic antiquity – especially the roman empire – represents for the Italian artist the key of enigmatic and musical sequences, arranged in arches, columns and monumental structures. This paper aims to demonstrate how the development of de Chirico's artistic production during the second decade of the twentieth century is inherently linked with the complex and even dramatic events of Italian contemporary history. In fact, the complicated relationship with Libya, an Italian colony at that time, intensely marks literary creations and

architectural representation as well as political strategies. In particular, the salvage of ancient statues in the Libyan desert and the intense cultural exchanges between the “mother-country” and the Libyan colony are considered in connection with de Chirico's art, in a dense dialogue with the multiplicity of twentieth-century European suggestions.

Keywords: Giorgio de Chirico, statues, Arianna, Venus, Archaeology, arches, squares, towers, Libya, 1913.

18 - La Mostra (Antichi Forni, 12-23 marzo 2014) (M.A Rizzo, G. Montali, pp. 208-214)

The exhibition shows the researches, excavations and restoration projects in Libya (Sabratha and Leptis Magna) under the direction of Professor Antonino Di Vita from 1968 till 2011, his death' year, and after, till now. There are three sections dedicated, the first, to Centre for Documentation and research of North African Archaeology, founded in 2001 by A. Di Vita; the second, to Leptis Magna and its important monuments restored or studied in the last years (Severan Arch, temples of Old Forum, Amphitheater and Circus, Severan Forum, Temple of Magna Mater, Arch of Trajan, Serapeum); the third, to Sabratha with the important anastylosis and restoration of the Punic-Hellenistic Mausoleum B in the Seventies years, the sacred-funerary area of Sidret el-Balik (the most important painting cycle founded in Roman Africa), and the painted tombs of Gorgon, Tanit and Heroized Deceased. First time, all the water-colours drawings of the Mausoleum B, made by Carmelo Catanuso, and his reconstruction 1:10 size, were showed.

Keywords: exhibition, Antichi Forni, Sabratha, Leptis Magna, Centre for Documentation and Research of North African archaeology, Macerata University, Carmelo Catanuso.

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