

[Sydney, 1979], pp. 125–8), pp. 277–9; ‘Vulci: a Topographical and Cultural Survey’ (in D. and F. R. Ridgway [edd.], *Italy before the Romans* [London and New York, 1979], pp. 241–76), pp. 281–99; ‘Anforetta attica a figure nere da Vulci firmata da Nikosthenes nel Museo Nazionale di Villa Giulia’ (in *Studi in onore di F. Rittatore Vonwiller* [Como, 1980], ii.403–10), pp. 301–3; ‘Dalle necropoli di Spina: Valle Pega. Le *kylikes* del Pittore di Codro’ (*Padusa* 18 [1982], 63–73), pp. 305–9; ‘Mousaios e le Muse su *hydria* attica a figure rosse del Pittore di Villa Giulia’ (*Aquileia Nostra* 57 [1986], 729–43), pp. 311–6; ‘Deux *kylikes* “à anses en oreilles” à vernis noir de Rimini’ (*RCRF* 25–6 [1984 (1987)], 241–54), pp. 317–21; ‘Dalle necropoli di Spina: Valle Trebba. Gli *skyphoi* etruschi a palmette suddipinte della tomba 585 e revisione critica dell’epónimo “Gruppo di Ferrara T. 585” del Beazley’ (in *Atti del Colloquio internazionale su Celti ed Etruschi nell’Italia centro-settentrionale dal V sec. a. C. alla romanizzazione* [Bologna, 1987], pp. 149–66), pp. 323–38; ‘Nuovi dati sulla più antica Rimini preromana’ (in *Atti del Convegno di Studi su: La formazione della città preromana in Emilia-Romagna* [Bologna, 1988], pp. 181–95), pp. 339–48; ‘Note preliminari per una classificazione dei crateri a campana “alto-adriatici” di Spina. Revisione critica al “Gruppo di Ferrara T. 785” del Beazley’ (*StEtr* 56 [1989–90 (1991)], 85–97), pp. 349–58; ‘Contributo alla conoscenza dei ceramografi tardo-etruschi a figure rosse “alto-adriatici”: il “Pittore senza occhi” su due crateri a calice da Spina’ (in *La Civiltà Picena nelle Marche: Studi in onore di G. Annibaldi* [Teramo, 1992], pp. 432–47), pp. 359–69; ‘Un singolare ceramografo alto-adriatico: il “Pittore senza occhi”, presente su vasi di Adria e di Spina’ (*StEtr* 58 [1992 (1993)], 149–53), pp. 371–6.

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HABIB BEN HASSEN, LOUIS MAURIN (edd.): *Oudhna (Uthina): La redécouverte d’une ville antique de Tunisie*. Pp. 251, many figs, some in colour, 1 fold-out plan. Bordeaux, Paris, and Tunis: Editions Ausonius, 1998. Cased. ISBN: 2-910023-10-9.

This is an exemplary book and a credit to all concerned: no other site in Africa is so well served. The spectacular ruins of Roman Oudhna, some 30 km south of Tunis and 100 ha in extent, once well known to nineteenth-century travellers, sank thereafter into scholarly oblivion, and 20 years ago were so little visited that the track was not even signposted. This past neglect, the extent of the site, and its relative proximity to Tunis have now caused it to be designated an archaeological park, in which the major monuments will be excavated, restored, and laid out for tourists, with generous funding from the President of the Republic. The surrounding countryside has been surveyed, the principal monuments scrupulously recorded, and we owe to Jean-Claude Golvin an imaginative reconstruction of the site (p. 34 and dust-cover).

Visitors from Tunis come first upon the amphitheatre, the largest in Africa after Carthage, Thysdrus (El-Djem), and Lepcis Magna; close by are some houses and a small bath excavated in the 1890s by Paul Gauckler, which yielded a fine crop of mosaics for the Bardo Museum; away to the south, a mass of Roman masonry

impressively crowned by a farmhouse of the 1890s marks the site of the Capitolium. To the east lie the principal baths, again amongst the largest in Africa, of which, alas! only the basement remains, since in 1946, when this was being used as a munitions dump, it blew up, taking most of the superstructure of the baths with it.

Oudhna stands fourth in area among Roman sites in Tunisia, after Carthage, El Djem (Thysdrus), and Sousse (Hadrumetum), but equal to Utica, and almost double any other. The main reason for past neglect was the purchase of the site around 1893 by a lawyer from Tunis, M. Ducroquet, who doggedly resisted the encroachments of the Service of Antiquities, led by the redoubtable Gauckler. Once the Ducroquets' residence on top of the Capitolium was finished in 1897, the Service retired. Gauckler's assistant, Ernest Sadoux, produced a rough sketch map of the aqueducts in the vicinity (Fig. 6), and Gauckler himself excavated a number of houses in the mid-1890s, but that was that: 'on peut considérer cette mise en sommeil comme une victoire des propriétaires du site' (p. 30).

Aerial reconnaissance and surveys confirm that the city originally developed around the forum south of the Capitolium, which may also have been the centre of the pre-Roman settlement. From late antiquity onwards, the site was largely abandoned, although the Capitolium has yielded quantities of Islamic pottery (p. 119). The excavations and *mise-en-valeur* currently envisaged will seek to provide 'une visualisation évocatrice de la ville au temps de sa splendeur' in the second and early third centuries (pp. 33–15). Vehicles will be banned and off-site car parks hidden by vegetation and banks of earth: a laudable idea, but will it work? It is well over a kilometre as the crow flies from the amphitheatre via the Capitolium to the great cisterns, with more impressive remains another 750 m beyond that (p. 178, site 028–338, with plan p. 175). If the crow has to walk both ways over hilly and broken terrain, I can only say that my young and relatively fit students have found it a burden in the heat of June, and I imagine the average tourist in July or August expiring at the Capitolium.

Chapter I deals with the history of the site and future plans, Chapter II primarily with inscriptions from or relevant to Oudhna. They are limited in number, and only six are complete, but they range from a trilingual dedication of the mid-first century B.C., through religious dedications in the Punic tradition from the first two centuries A.D., to public and private inscriptions of the Roman colony (*colonia Iulia Tertiadecimanorum Uthina*, *CIL* 6.36917). The almost complete absence of Christian epitaphs suggests that the cemeteries of that period have not yet been found.

Chapter III records a recent survey of the western sector of the city between the amphitheatre and the Capitolium, sloping quite steeply down to the *oued*, where a Roman bridge formed one of the principal routes into the city. The results of the survey are given in a folding plan, unfortunately lacking a key, at the end of the volume, and the text rightly notes that 'aucune orthogonalité, aucun rythme, aucune scénographie à l'échelle de la ville ne sont observables', nor is there any trace of 'de grands axes assimilables à des *cardines* ou *decumani*' (pp. 98–9). It is surprising if so important a sector of the city grew up with such an indiscriminate street layout, so that we are probably looking at a palimpsest of different periods, perhaps in part going back to the Punic settlement. Sorting this out must be a priority, for without streets the site is incomprehensible.

Chapter IV discusses the three main structures on which recent work has centred, namely the amphitheatre, the Capitolium, and the principal baths. The latter are Trajanic, on the evidence of the brick-stamps. The amphitheatre is built on the summit of a hill, hollowed out to form the arena itself and the lower tiers of the *cavea*. Excavation and consolidation of the eastern entrance into the arena have begun, and

future work will centre on the *dégagement* of the northeastern quarter of the *cavea*. The Capitolium not only occupies the summit of a hill, but stands on massive vaults that raise it still higher. The Ducroquets' former house on top is visible over the whole area, and the original temple must have formed one of the most impressive architectural complexes of the province. The clearing and consolidation of the main level of the interior of the podium, largely inaccessible before this project began, has revealed a vast interior space, with a second level underneath. The forum to the south is still obscured by dilapidated agricultural buildings, slated for demolition. It is also proposed to expropriate the old Ducroquet house, an obvious temptation, but surely a big mistake, since it is such an important part of the history of the site, as well as a striking and unusual landmark visible from miles away, that it demands to be kept and restored as a visitors' centre.

Chapter V is devoted to the evidence for pottery manufacture in Vandal and Byzantine times, complete with a number of well-preserved kilns. Production centred on African sigillata and on lamps, but included also figurines and roof-tiles with a sigillata-type finish. One of the workshops was installed in what had been a private bath complex ('les thermes des Laberii') near the amphitheatre. Evidence for earlier pottery manufacture seems lacking, or at least the site of the workshops is unknown.

Chapter VI, one of the most fascinating, is devoted to the outskirts of the city, the countryside, and the aqueduct system. Other notable features are a pre-Roman *oppidum* (pp. 185–8), extensive quarries (pp. 204–5), and about twenty rural sites, of which nine yielded the remains of olive presses, some on an industrial scale (pp. 181–4). Finally Chapter VII discusses neighbouring settlements, the major roads, and the Carthage aqueduct where it crosses the territory of Oudhna.

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ITALIAN VOTIVE BRONZES

C. CAGIANELLI: *Bronzi a figura umana*. (Monumenti Musei e Gallerie Pontificie, Museo Gregoriano Etrusco: Cataloghi, 5.) Pp. 342, numerous ills. Vatican City: Direzione Generale dei Monumenti, Musei e Gallerie Pontificie, 1999.

The Museo Gregoriano Etrusco is one of the oldest and richest public collections of Etrusco-Italic material in the world. With five volumes published and another five in the pipeline, it will soon have one of the best series of modern specialist catalogues, too. As already seen in exhibitions locally and abroad (*Antichità dell'Umbria in Vaticano* [1988]; *The Etruscans: Legacy of a Lost Civilization* [Memphis, 1992; CR 44 (1994), 164–5]; *The Human Body in Ancient Art* [Toyota, 1996]), their production takes full advantage of the modern restoration and research associated with major reorganization.

Preceded by an Introduction (pp. 9–17) and informative chapters on 'Formazione della Raccolta' (pp. 19–29) and 'Storia degli Studi' (pp. 31–100), C.'s catalogue contains 148 bronzes arranged chronologically within three large categories; the eight non-votive pieces (nos. 4, 7–9, 22, 24, 25, 28) should have been isolated, and an iconographical index would have been useful.

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