

ABSTRACTS

Marina Albertocchi

DAEDALICA SELINUNTIA II.
SOME THOUGHTS ON SELINUNTINE COROPLASTIC PRODUCTION
IN THE LATE ORIENTALIZING PERIOD

The paper reviews studies of Selinuntine coroplastic production in the Late Orientalizing period, a subject discussed by Gàbrici in a 1924 article. Because of the large number of important studies appearing over the last thirty years, both regarding the 'daedalic' style and the Sicilian production from the same period, a re-examination of the topic appears warranted. The paper includes a review of all Selinuntine terracottas published up to now, mostly coming from the Malophoros sacred area. Stylistic analysis leads to the conclusion, contrary to the opinion of some scholars, that only one of the statuettes considered displays some general affinity with Cretan exemplars. Much more evident is the Peloponnesian, and specifically Corinthian, influence, which is found in all the pieces analysed. This influence has probably affected the development of local production, as inferred from the remoulding of several terra cottas imported from Mainland Greece and from the huge amount of Corinthian vases. A similar influence is suggested for other Western productions, such as that in the Metapontine area.

Claudia Antonetti

NOTES ON ZEUS *AGORAIOS* AT SELINUS

In Book V, Chapter 46 of *The Histories*, Herodotus sets the scene of the death of the tyrant Euryleon, sole survivor of the disastrous expedition led by the Spartan prince Dorieus to western Sicily, at the altar of Zeus *Agoraios* at Selinus. The vast *agora* of Selinus is only now revealing the extent of its complexity through the activity of various archaeological expeditions. Of particular interest is the *heroon* dating back to the first colonial generations, as well as a row of archaic houses overlooking the large square, whose various commercial and ritual functions enable us to imagine a 'dialogue' between the *oikoi* and the community. Although sources on the history of Selinus are scanty, we can safely say that the civil and religious values usually represented by the figure of Zeus *Agoraios* were already present in the Sicilian *polis* in the late archaic era. This is illustrated by the reaction to the murder of the tyrant and justice extolled as the foundation of citizenship, the defence of the suppliants and purification following

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bloody crimes, and the ritual feasting of the archaic kinship groups, conscious of their contribution to the rapid rise of a flourishing *polis* and to its unique identity.

Silvia M. Bertesago

TERRACOTTAS FROM BITALEMI (GELA) AND *MALOPHOROS* (SELINUS): NOTES FOR A COMPARATIVE STUDY OF SOME CLASSES OF THE SMALL VOTIVE ARTEFACTS

The high importance of Demeter's cult in ancient Sicily, well documented in the literature and by a number of archaeological discoveries, is meaningfully evidenced in the complexes of the *Tesmophorion* of Bitalemi and of the *Malophoros* at Selinus. These two sanctuaries, sharing such similarities as their peri-urban location and the type and richness of their *ex-voto*, offer interesting opportunities for comparison. Our analysis regards some of the main classes of votive terracottas, whose great number and variety permit a detailed study of the characteristics of the small artefacts. Their significance as signs of ritual acts and representations of the sacrum also permit observations about the features of the cult and the ritual practices, especially as regard the Selinuntine context, which is not yet completely outlined.

Silvia M. Bertesago, Alessandro Sanavia

VENETIAN HOMAGE TO ETTORE GÀBRICI

This paper presents a brief biographical profile of Ettore Gàbrici, a scholar from Naples. His name and works are closely linked to studies of ancient Sicily, and in particular the city of Selinus. We dedicated special attention to Gàbrici's archaeological research in the ancient Greek colony and to its legacy for modern studies. The acquisition of Gàbrici's library by the University Ca' Foscari of Venice allows us to examine all his publications and update his bibliography. Access to a series of personal documents, such as his correspondence, enables us to locate him within the context of 19th and 20th century Italian archaeological research.

Sabina Crippa - Marta De Simon

THE PUBLIC VALENCE OF CURSING RITUALS IN SELINUS

Focusing on the latest editions of the Selinus corpus of *tabulae defixionum*, which allow us to reconstruct it completely, the aim of this study is to point out the importance of the sources of the Selinus corpus for an anthropological reflection on magical practices. *Defixiones* have generally been considered as one of the most relevant examples of the alleged opposition between official cults and magical rituals, therefore between the public and private context. In the specific case, the presence of some formal textual features in the corpus has been deemed as an attempt by curse-magic to legitimate itself and convey a sense of authority to ritual proceedings otherwise labelled as unofficial and marginal. The analysis of various textual and extra-textual elements suggests, instead, a public value of such documents and leads to the hypothesis of a greater

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complexity of such practices and the existence of a magic tradition of curse-tablets with an official character, contextually and historically determined in 5th century BC Sicily.

Jaime Curbera

NOTES ON NAMES IN SELINUS AND OTHER SICILIAN CITIES

Explanation of ten personal names documented in Selinus and other Sicilian cities, with emphasis on their meaning and significance as reflected in the history of Sicily.

Stefania De Vido

THE FINAL YEARS OF SELINUS

In the years immediately following the Athenian defeat in Sicily, Selinus played, as always, a significant role in the island's cultural and political relations, but it also succeeded in carving out its own niche in the broader scenario of the final tumultuous phase of the Peloponnesian Wars. Starting from the dynamics that drew Syracuse and Selinus into the War, we analyse the development of the privileged relationship between these two *poleis* in the final decades of the 5th century BC, the strategic role played by the Syracusan Hermocrates in the Aegean, and the premises and objectives in his final action in Sicily when, exiled from his homeland, he chose Selinus – which in the meantime had suffered a devastating attack by Carthage (409 BC) – as the base for his political resurgence. He ultimately failed, but historiographic sources nevertheless allow us to reconstruct both the different phases of the controversial trajectory of the Syracusan general and the destiny of the colony of Megara Hyblaea, which after the Peace of 405 BC (Hermocrates having died) entered definitively within the orbit of Punic power.

Luigi Gallo

ISOMOIRIA: REALTY OR MYTH?

This article examines the common theory which posits the equal distribution of lands (*isomoiria*) as a recurring character in the foundation of colonies even in the most ancient times. Analysing the sources usually adduced to support this theory, we demonstrate that there is no evidence supporting such an assumption for the archaic period.

Lorenzo Lazzarini

AN ARCHAEOOMETRIC RESEARCH ON THE PLASTERS OF THE TEMPLES OF SELINUS

The white and coloured plasters still preserved on many architectural elements of the most famous temples (Demetra Malophoros and Hera in the Gäggera area; Temples C and B of the Acropolis; Temples E and F on the Eastern Hill) of ancient *Selinus* (Selin-

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unte, SW Sicily) were sampled and submitted for laboratory investigation which included minero-petrographic and chemical analyses carried out with methodologies such as OM, XRD, and SEM+EDS. The results pointed to the use of 1 or occasionally 2 preparatory layers (arricci) made of yellowish lime mixed with a coarse (micro-conglomeratic to arenaceous) or fine (micro-arenaceous) aggregates taken from local river beds or sandy dunes, and a similar number of intonacoes (intonaci and intonachini) made of pure white lime mixed to varying degrees with an aggregate obtained from the grinding of undissociated (after firing in a kiln) blocks of Cretaceous limestone from an outcrop NE of the ancient town. The red stucco of Temple E, and the blue of Temple B were pigmented with a red hematitic ochre and Egyptian Blue, respectively, and applied mixed with lime (pittura alla calce). In general the good quality and properties of the plasters examined testifies to the use of well slaked lime and specialized finishing techniques, testifying to the high level of knowledge of the architects and the great skill of the masons active over the centuries in Selinus.

Lorenzo Lazzarini

A NOTE ON THE AES GRAVE OF SELINUS

Extensive data exist on the weights of more than 190 cast coins from ancient *Selinus* (Selinunte, SW Sicily) dating to the 5th century BC. Published in the volumes of the *Sylloge Numorum Graecorum* or in museum or auction catalogues, or obtained from private collections, these data allowed a metro-chronological re-examination of these important series, probably the first bronze coins issued in the Greek world. As a result, information was collected regarding the rarity, weight distribution and relationship of the coins, permitting a subdivision of all issues into two series, a heavy one based on a *onkion* of 3.8 g, and a light one of 2.5 g, corresponding respectively to a theoretical *litra* of 45 and 30 g. Based on the decreasing of weight over time, a common phenomenon in Greek coinage, a dating is proposed of the first series to 460/50-440 BC., and of the second to 440-415 BC.

Tomaso Lucchelli

THE INTRODUCTION OF COINAGE IN SELINUS: CONTEXTS AND INTERACTIONS

The first Sicilian coins were produced in the West of the island, at Selinus and Himera, and the coinage of Selinus was probably the most important in Sicily in the sixth century BC. The early spread of coinage in this particular area is interesting because it can throw light on many important problems concerning the monetization of an archaic *polis* (e.g., function of coinage, cultural influences, connection between coinage and trade, and between coinage and fiscal needs of the city, questions about the sources of silver for coining, etc.). It seems probable that the beginning of coinage in Selinus is connected with some specific situation, perhaps the impressive building program of the city, but it is also clear that Selinuntine coinage met many economic, social and political requirements of this Greek colony in the sixth century BC.

Clemente Marconi

A RE-EXAMINATION OF THE RELIEF OF THE RAPE OF PERSEPHONE
FROM THE MALOPHOROS SANCTUARY

This article is dedicated to the limestone relief discovered by F.S. Cavallari (1874) in the sanctuary of Malophoros (Palermo, Museo Archeologico Regionale N.I. 3917), and depicting a bearded man and a woman moving towards the right. The relief, which dates to ca 500 BC, has been thus far the subject of two different interpretations: either as a dance or as the rape of Persephone by Hades. It is argued that the first interpretation must be ruled out on iconographical grounds, while the second is very likely. This relief is the earliest known representation of the rape of Persephone by Hades. It was most likely a votive offering, dedicated within the context of the cult of Demeter Malophoros.

Silvia Palazzo

SELINUS AND THE OTHER 'INVISIBLE' PROTAGONISTS
OF THE BATTLE OF HIMERA

Diodorus represents our only source for the role played by Selinus on the battlefield of Himera in 480 BC. However, whereas in Diod. XIII, 55, 1 the city is said to have fought in the «war against Gelon», in Diod. XI, 21, after the promise to send its cavalry to the Carthaginians, Selinus disappears from the tale. But in Diodorus, the Selinuntians were not the only protagonists to 'disappear' during the battle. The tale also includes a very brief (and unkind) mention of the ally Theron of Akragas, and no mention at all of Anaxilaos of Reghion, Therillos of Himera or Hieron of Gela. The reason could be that, in Diodorus, Himera becomes a duel, a challenge between Gelon – the hero of freedom and perfect benevolent tyrant – and the Barbarians. This portrait of Gelon, at least in its main features, may be ascribed to the age of Dionisius I, when the Syracusan tyrant, celebrating Gelon, finds a way to legitimate and celebrate himself.

Marco Perale

ΜΑΛΟΦΟΡΟΣ. ETYMOLOGY OF A THEONYM

The cult epithet *Μαλοφόρος* is mentioned by two dedicatory inscriptions from Selinus dated to the 5th century BC (*IGLMP* 49 and 56) and by a more recent inscribed altar from Anchialus (*IGBulg.* I² 370 bis). The compound is formed of either *μαῖλον*, a Doric form for 'apple' (thesis A), or the Indo-European **mēlo* from which a Doric *μηῖλον* originates, so that *μαῖλον*, 'sheep' must be considered a hyper-Dorism (thesis B). It is misleading to compare *Μαλοφόρος* with Callim. *Cer.* 136 *φέρει μαῖλα*, interpreted as *μαῖλα* in the mss. of Theocritus and as *μαῖλα νέμονται* in Stesich. Fr. 222b.241D.: the hyper-dialectism *μαῖλον* was probably current in Hellenistic times and might be, in any case, *librariis debitum* (Ahrens). Moreover, there is no strict evidence to prove that Pind. *Ol.* I, 12f. *ἐν πολυμάλῳ / Σικελία* should refer to sheep or goats. Support for thesis A is provided by certain epigraphical hyper-Dorisms: *παργεναθ[έ]ντες* occurring in the decree of Nakone, *ἔφαβοι* in a metrical inscription from Tenos and *μαλοκόμοι[ς]* a hymn to Isis from Andros, are all Hellenistic forms. A remarkable *στᾶθος* from an archaic in-

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scription found in Olympia was actually (erroneously) proposed by Von Purgold and then accepted by Schwyzer.

Rosalia Pumo

RUINS AND EMOTIONS: SELINUS IN TRAVEL LITERATURE
UP TO THE EARLY 19TH CENTURY

In spite of its importance and the wealth of archaeological monuments, Selinus played a rather marginal role in the Grand Tour, being visited only occasionally and in a rather superficial way. This depended only in part on the difficulties associated with the access to the ruins and with lodging that the travellers were expected to endure. Another major factor was the fact that the immense ruins of Selinus, set in a deserted landscape, were very remote from the 18th-century ideals of beauty and harmony, one of the main quests of the Grand Tour, as best illustrated by Goethe. Perspectives on the ruins of Selinus drastically changed in the Romantic period. As a consequence of a new interest in the sublime and the picturesque typical of this age, the ruins of Selinus were now reappraised by travellers for their evocative aspect, and for their power to induce strong emotions.

Giovanna Rocca

TWO UNPUBLISHED SELINUNTINE ARTEFACTS

We present a *corpus* consisting of twelve *defixiones* from Selinus and three texts of different natures. These were bought on the antiquarian market by a private collector who allowed us to examine them personally in October 2006 and then gave us the photographs of the objects in order to study them. The characteristics of the materials, such as the encrustations and the different writing media, suggest a homogeneous discovery, perhaps from a votive dump (a sanctuary context has been assumed). We show the photographs of the materials, focussing on the five texts we have read up to now and on some very interesting epigraphic details of the others.

Francesca RohrVio

MARCUS AEMILIUS LEPIDUS AND THE EPILOGUE
OF THE TRIUMVIRATE EXPERIENCE: THE SICILIAN CAMPAIGN
IN THE HISTORIOGRAPHY OF MARCUS VELLEIUS PATERCULUS

Velleius's account of the dismissal of Lepidus from the triumvirate after the defeat of Sextus Pompey in Sicily is strongly influenced by what Augustus himself had first written in his autobiography and in his short poem *Sicily*. This version of facts was later accepted by Livy, Suetonius, Dio and Orosius. In the *Historiae*, the vilification of Lepidus is carried out by disregarding significant episodes of his political career as well as by openly condemning some of his deeds. This attitude corresponds to Octavian's intent to justify the removal of his colleague in the triumvirate following his successful campaign in Sicily, a potential opportunity to politically rehabilitate Lepidus. Lepidus's segregation was independently decided by Caesar's heir, who thus managed to gain control of the whole western part of the empire, being strongly criticised for this by Antony's propaganda apparatus.