

JERZY LINDERSKI (ed.): *'Imperium Sine Fine': T. Robert S. Broughton and the Roman Republic*. Historia Einzelschriften 105. Franz Steiner Verlag, Stuttgart 1996. ISBN 3-515-06948-8. 233 S. DEM 76.

T.R.S. Broughton was born in the province of Ontario, Canada in 1900. He graduated in 1921 from Victoria College of the University of Toronto. After some two years of teaching in Toronto (MA in 1922), during which he also took graduate courses at the University of Chicago (followed by a brief stint running the family farm), Broughton entered the graduate program at Johns Hopkins University. He was to remain south of the border and in 1933 initiated the process of becoming a U.S. citizen. Broughton's distinguished professional and scholarly career eventually led to him becoming Paddison Professor of Classics at the University of North Carolina at Chapel Hill in 1965 (until 1970), a fact which does much towards explaining the present volume, which is edited by a professor of that same university and opens with "Fasti Broughtoniani. The Professional Activities and Published Works of Thomas Robert Shannon Broughton" (whence the information above) by another Professor (G.W. Houston), who fills out the picture with his biographical sketch "Broughton Remembered".

The bulk of the book is taken up by seven contributions by renowned experts on various aspects of Republican history.

In "T.R.S. Broughton and Friedrich Münzer" Ronald Ridley carries out a very important comparison between Münzer's entries on Roman magistrates in the *RE*, and Broughton's treatment in the *MRR*. There is naturally no denying Broughton's enormous merits, but yet it is clear that Münzer's treatment is preferable in several cases, and because the *MRR* does not always follow a coherent approach, Münzer should still be consulted.

T.P. Wiseman writes elegantly as usual on "The Minucii and their Monument" (the *sacellum Minucii*, near the Porta Minucia); the Minucii of the early Republic "are less a historical than a historiographical phenomenon". The monument to an early Minucius was likely erected to a prominent citizen who was not a magistrate; perhaps to a merchant who had alleviated a famine.

R.E.A. Palmer, "The Deconstruction of Mommsen on Festus 462/464 L." deals with a difficult fragment mentioning a sacrificial ceremony, in which also a Metellus and a Claudius appear. The event is dated to 223 B.C., and Palmer argues that one Q. Claudius who by tradition carried out sacrifices to Saturn with his head bared was made *flamen Dialis* by the *pont. max.* L. Caecilius Metellus. Claudius refused to cover his head, a gesture required by his new function, and brought the case in front of the people, where his pleading seems to have been successful.

C.F. Konrad's "Notes on Roman Also-Rans" is an Addendum to Broughton's *Candidates Defeated in Roman Elections: Some Ancient Roman "Also-Rans"* (1991) with entries on 32 defeated candidates for public offices and priesthoods, many of whom were originally collected by F.X. Ryan, as the author generously acknowledges. More extensive discussions of Ap. Claudius Pulcher (*cos.* 54) and of M. Favonius and the aedileship of Metellus Scipio are also included.

In "Q. Scipio Imperator" the editor Jerzy Linderski with his usual acumen and passion discusses the fate of Q. Caecilius Metellus Pius Scipio (*cos.* 52 B.C.) based on a gem inscription presented in 1991: *Q. Scipio Imp.* The treatment includes a discussion of

Scipio's nomenclature, testamentary adoption (he was, of course, a Cornelius by birth), his military commands, and his coinage of 47–46 B.C. in Africa as Caesar's adversary, containing many symbols that have puzzled and confused previous scholars.

E. Badian comes to grip with a complicated aspect of Republican history in "*Tribuni plebis* and *res publica*". Much has been written on the subject, yet it has not been satisfactorily explained; the author quotes Mommsen (*RStR* II³, 292 n. 4) "eine prinzipiell genügende Erklärung ist nicht gefunden". In Badian's words, "owing to the essential irrationality of the tribunate, the highly rational scholar [*scil.* Mommsen] is here at his worst" (p. 193). Badian's contribution now constitutes required reading for anyone interested in the working of the tribuneship.

Finally, E.S. Gruen in "The Roman Oligarchy: Image and Perception" moves away from prosopography to use iconographical material and the evidence for aristocratic public display during the Republic as an explanation for the relative cohesion, for a considerable span of time, of the Roman oligarchy.

Christer Bruun

Corpus Vasorum Antiquorum. Russia, 1–3. Pushkin State Museum of Fine Arts – Moscow. "L'Erma" di Bretschneider, Roma. Fasc. 1., ed. *Natalya Sidorova*, 1996. ISBN 88–7062–938–4. 64 p., 66 plates. ITL 250.000. Fasc. 2, ed. *Olga Tugusheva*, 1997. ISBN 88–7062–990–2. 48 p., 41 plates. ITL 250.000. Fasc. 3, ed. *Olga Tugusheva*, 1997. ISBN 88–7062–991–0. 36 p., 44 plates. ITL 250.000. – *Corpus Vasorum Antiquorum. France*, 36. Musée Dobrée, Nantes, fascicule unique. Par *Dominique Frère*. Union Académique Internationale. Diffusion de Boccard, Paris 1997. 94 p., 52 planches. FF 450. – *Corpus Vasorum Antiquorum. Italia*, 70. Museo nazionale di Taranto – collezione Rotondo, fasc. 4. A cura di *Felice Gino Lo Porto*. Union Académique Internationale. "L'Erma" di Bretschneider, Roma 1998. ISBN 88–7062–030–8. 29 p., 48 tavole. ITL 250.000.

The first of the three CVA volumes of the Pushkin Museum collections covers the Attic black figure vases and fascicules 2 and 3 of the South Italian red figure pottery. The volume on black figure vases presents the most typical shapes of Attic pottery, amphorae, oinochoai, lekythoi and cups, but the biggest group are the lekythoi with mythological scenes, pattern decoration and black glaze. The collection of South Italian ware is impressively large, though concentrating on medium size vases with few mythological scenes, of which a calyx-crater of Lycurgus Painter depicting Iphigeneia in Tauris should be mentioned. One volume has been dedicated to Apulian pottery alone and all the other major South Italian fabrics are represented in the third.

The analysis of the vases is compact, concentrating only on the technical features and description of the imagery, whereas iconographic interpretation has not received very much attention. The description of the shapes has mostly been omitted which could, actually, be rational as the terminology used in shape studies is not always uniform and precise. However, section drawings of each vase type would have been very useful. The description of clay could have been rendered more informative by the use of the Munsell colour chart.

Indexes according to artists, subjects and provenience increase the value of the volumes for research. The lay-out of all the volumes is elegant, despite some discrepancies