

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.

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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

between the numbering of the vases in the text and on the plates. The book format, recently adopted for the new CVA publications is easily accessible and convenient. The outward appearance is also enhanced by the good quality of the photographs, which are clear and sufficiently big to allow a detailed study even of the more modest vases.

The single volume of the Musée Dobrée presents a large variety of Greek and Italian pottery, from Corinthian to Attic white ground and from impasto to black glaze, in a convenient book format. The core of the collection was mostly formed by the donations of private collectors in the early 19th century. The collection has been enriched by the vases deposited from other museums, and now consists of some 250 pieces, most of which have been previously unpublished.

The lay-out of the fascicule is clear and readable, though some of the minor vases should have been presented with larger photographs. Also the paintings of the white-ground lekythoi are difficult to see in the photographs, perhaps drawings of the picture fields would have been more informative. However, most vases are illustrated from multiple well chosen angles showing also the crucial details of secondary decoration. Especially commendable are the section drawings, which are given of most vases, and include also details of the decoration. Another valuable aid for the researcher are the Munsell colour codes given for the tones of clay.

The fourth volume of the Museo nazionale di Taranto presents vases from the collection of Amm. Dott. Pietro Rotondo, acquired in the museum in the 1980s. The collection, some hundred vases altogether, consists of Corinthian, Attic, Apulian and Lucanian vases, found in the cemeteries in and around Taranto. Except for some of the most prestigious vases the collection has remained unpublished until now. The representative collection includes some fine examples, for instance, a red figure Panathenaic amphora by the Talos Painter, depicting the apotheosis of Heracles, or, among the smaller vases, an Apulian oinochoe representing a Phlyax caricature of Hermes or two delicate Gnathia squat lekythoi by the Rose Painter.

The information on dimensions of the vases lack some details, including multiple diameters and Munsell soil colour codes. As for the shapes of the vases either literary descriptions or preferably section drawings would have been more informative than the photographs used. The photographs, however, are of extremely good quality showing vases from different angles and allowing the study of the finest details of the paintings.

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Repertorium der christlich-antiken Sarkophage II: Italien mit einem Nachtrag Rom und Ostia, Dalmatien, Museen der Welt. Bearbeitet von J. Dresken-Weiland, Vorarbeiten von G. Bovini und H. Brandenburg. Deutsches Archäologisches Institut. Verlag Philipp von Zabern, Mainz am Rhein 1998. ISBN 3-8053-1989-4. XIX, 146 S., 120 Tafeln. DEM 220.

Im Jahr 1967 erschien der erste Band des Repertoriums der christlich-antiken Sarkophage, der Rom und Ostia gewidmet war. Nach einer Pause von 30 Jahren legt das