

von denen umfassende Quellen verschiedener Art vorhanden sind und die auch im allgemeinen Bewusstsein ausserhalb der Zunft der Altertumswissenschaft herausragen. Die vorliegende Monographie erfüllt die Lücke auf ausgezeichnete Weise. Ein zentrales Anliegen des Verfassers ist es, dem Widerspruch zwischen der niedrigen sozialen Stellung der römischen Wagenlenker und ihrer Rolle "als umjubelte Götter oder Könige der Rennbahn" nachzugehen. Durch eingehende Analyse aller zur Verfügung stehenden Quellen schildert er die soziale Lage dieser Berufsgruppe. Es wird hier nützlich sein, seiner Prosopographie der Wagenlenker einige Bemerkungen beizusteuern. Nr. 8: lies *CIL* X 8053, 10; ob aber diese Inschrift etwas mit dem Wagenlenker Anicetus zu tun hat, bleibt dahingestellt. – Nr. 53: *Erylus* ist ein falscher Name, zu ergänzen ist wahrscheinlich [*C*]erylus. – Nr. 112: *Koίρανος* ist doch wohl nicht Name des Wagenlenkers, sondern eines Kaisers; Guarducci, *Epigrafia greca* III 191ff (auf die H. nicht verweist) denkt an Commodus; ferner vgl. die Edition von Moretti, *IGUR* 1214. – Nicht alle vom Verf. vorgenommenen Identifizierungen sind dingfest. Und gelegentlich schliesst er etwas vorschnell auf libertinen Status, auch wenn dieser nicht eindeutig aus den Quellen hervorgeht, so vermutet H. in Avillius Teres (Nr. 204) einen Freigelassenen, da dies aber nicht mit Sicherheit hervorgeht, ist es vorzuziehen, ihn als *incertus* einzustufen.

Heikki Solin

*Prosopographie chrétienne du Bas-Empire. Tome 2. Prosopographie de l'Italie chrétienne (313-604)* 1-2, sous la direction de CHARLES PIETRI (†) et LUCE PIETRI, par JANINE DESMULLIEZ, CHRISTIANE FRAISSE-COUÉ, ÉLISABETH PAOLI-LAFAYE, CHARLES PIETRI, LUCE PIETRI, CLAIRE SOTINEL. École française de Rome – CNRS, Rome 1999-2000. ISBN 2-7283-0538-2 (vol. 1), -0613-3 (vol. 2). xl, 2435 p. EUR 198, EUR 191.

Prosopographies are always difficult to review if you are unable to compile long lists of missing persons or misspelt names. This is the case here, either because the reviewer is not competent enough, or because the book is too carefully produced, and probably both. I limit myself to a few general remarks.

The late Roman world was initially divided in two prosopographies: the secular *Prosopography of the Later Roman Empire I-III (PLRE)*, and the *Prosopographie chrétienne du Bas-Empire (PCBE)*, which included people with a predominantly ecclesiastical background. While *PLRE* was divided chronologically (284-395, 396-527, 528-641), *PCBE* adopted a geographical division, beginning with Africa (1982) and continuing with the present two volumes on Italy. The chronological limits of the latter are 313 and 604, that is, the first officially recognized church council in Rome and the death of Gregory the Great, "dernier représentant, sur le siège de saint Pierre, du monde antique" (vii).

I have chosen to look at the letter M, to form an idea of the coverage of *PCBE* and of the possible overlap with *PLRE*. The African volume of *PCBE* presents on 113 pages 239 persons whose name began with M (2.1 / page), the Italian volume 402 persons on 187 pages (2.2 / p.). For a comparison, *PLRE* I gives 485 persons (5.3 / p.),

*PLRE* II 252 persons (3.4 / p.) and *PLRE* III 400 persons (3.7 / p.). Such figures do not directly mean anything because both the geographical and chronological coverage are different. It also turns out that *PLRE* includes many more entries which only cross-refer to other entries in the same or other volumes. This may be more typical of a work divided chronologically and perhaps also is due to the fact that the persons included in *PLRE* (secular aristocracy) more often had more than one name.

It is hard to identify a typical entry in either *PCBE* or *PLRE* because their length varies so much depending on the information available for a person. The difference can mainly be seen in the longest entries. The two first volumes of *PLRE* rarely devoted more than two pages to any one person. For example, a writer like Ammianus Marcellinus, who has been characterised by some (justifiably or not) as the greatest literary genius between Tacitus and Dante, was discussed on one page in *PLRE* I, while Sidonius Apollinaris received three pages in *PLRE* II. In contrast, *PCBE* 2 devotes five pages to Marius Mercator, fifteen pages to Rufinus, twenty-three pages to Pelagius and twenty-four pages to Paulinus of Nola, awarding also a deacon, Petrus (Petrus 70), with nine pages, to take only a few random examples. However, the contrast is not as marked with the last volume of *PLRE*, which presents Procopius on seven pages, the praetorian prefect Solomon on nine pages, Narses on seventeen pages and Belisarius on forty-two pages. The trend thus seems to be generally towards a Pauly-Wissowa-type treatment of important personalities.

The criteria of selection are, of course, quite different in *PLRE* and *PCBE*. While the former concentrates on imperial aristocracy, the latter includes practically everyone possibly linked with the church. Thus, in addition to the bishops and clergy, it covers ordinary monks, grave-diggers, and even *coloni* and slaves owned by the church. Secular notables involved in ecclesiastical affairs may also receive a summary treatment (Belisarius two and Narses three pages). Still, the overlap with *PLRE* remains limited. Of the 402 persons in my sample from *PCBE* 2, thirty-four (8 %) appear in *PLRE* I-III. It might be noted, however, that although *PCBE* aims to refer to the corresponding entries in *PLRE*, it does not always succeed: the cross-reference is missing in six cases out of those thirty-four, and once it is incorrect (Magetia = *PLRE* II Megetia 2, Maria 1 = *PLRE* II Maria 4, Martius = *PLRE* III Martius[?], Mastallo 2 = *PLRE* III Mastalo, Matheus = *PLRE* III Matheus, Moderatus = *PLRE* II Moderatus and Maximus 20 = *PLRE* II Maximus 16, not 17). In general, there is little difference between the corresponding entries in *PCBE* and *PLRE*, the former normally giving somewhat fuller bibliographical details for primary sources.

The proportion of women in the works is surprisingly similar: 9 % in *PCBE* Africa, 15 % in *PCBE* Italy, 9 % in *PLRE* I, 15 % in *PLRE* II and 10 % in *PLRE* III (in each case counting the letter M). Female members of the aristocracy in *PLRE* have little counterpart among the bishops in *PCBE*, but that is balanced by the presence of two main types of Christian women. First, there are females who alone or together with their spouses donate mosaic floors in Italian churches, and second, there are gravestones which record persons characterised as *puella Dei*, *vidua Dei*, *sacra virgo* or similar. The inclusion of such cases well reflects the wide coverage of *PCBE*. Three well-known female personalities of the age, Marcella and the two Melanias, receive together seventeen pages in *PCBE* (only two in *PLRE*), so there does not seem to be any marked

male bias in the expansion of individual entries.

It must be a constant problem for Late Roman prosopographers how to spell names. I would question the decision to treat, e.g., *Eraclius*, *Erennios*, *Ioannes*, *Ioannis*, *Iobianus* and *Iobinus* separately from *Heraclius*, *Herennius*, *Iohannes*, *Iovianus* and *Iovinus*, as these are only different graphic variants of the same name. The practice does not seem to be quite uniform throughout the work. One may also be surprised to find an entry for Ouesperion, with no trace of an entry for Vesperion. More similar cases might be found. Finally, I note that the correct reference for Victorina 1 should now be *ICUR X 27330*.

As far as I can see, this is a carefully produced book and extremely useful for a number of further studies on onomastics, prosopography, social and ecclesiastical history, and gender studies, among others. It will take its place as the basic reference work alongside *PLRE*.

*Antti Arjava*

KARL SCHEFOLD: *Die Bildnisse der antiken Dichter, Redner und Denker*. Neubearbeitete und erweiterte Auflage, unter Mitarbeit von ANNE-CATHERINE BAYARD, HERBERT A. CAHN, MARTIN GUGGISBERG, MIRJAM T. JENNY und CHRISTOPH SCHNEIDER. Schwabe & Co. Verlag, Basel 1997. ISBN 3-7965-0997-5. 599 S., 331 Abb. CHF 128.

The first edition of this book appeared almost sixty years ago, in 1943. Karl Schefold (1905-1999), though assisted by collaborators, was himself responsible for the majority of the revisions and additions. This point might not have deserved mention except that the author had done this work in his nineties. Schefold's profound knowledge of all forms of ancient art, acquired through painstaking research over many decades, is clearly recognisable in this as in so many other contributions. The revised version of *Die Bildnisse* is considerably larger than the original one: numerous new illustrations have been added (while some from the 1943 edition have been omitted), new materials are included (statuettes in terracotta and reliefs), and more space is given to the photographs of coins. As a result, the catalogue displays 329 illustrations from archaic representations of musicians and singers to a statuette of Christ from the fourth century A.D. What is more, recent scholarship and research on ancient portraits are duly discussed. This is partly reflected in the essays which have been essentially rewritten. Many discussions of individual pieces are also more solid than before, and chronological issues have been thoroughly rethought. In fact, now the portraits are arranged not according to the period in which the persons represented lived (or were thought to have lived), but according to the period in which the specific portrait type was established.

The book focusses on poets, orators and thinkers. However, the contents are sometimes beyond what is suggested by the title, for besides a number of poets who may not be poets in the proper sense of the word, one also encounters portraits of politicians, doctors, historians, and even a relief representing a priestess (identified as Diotima). The inclusion of the last-named (fig. 39) is somewhat artificial, as the necessary link with literature is created only by Diotima's appearance in Plato's *Symposium*. What is more,