

himself has been most active. The study of the Greeks' interactions abroad, and the associated influence of Greek artistic products elsewhere, as explored in Boardman's own *The Greeks Overseas* (London, 1980) and *The Diffusion of Classical Art in Antiquity* (London, 1994), are also reflected in the papers by Arafat and Morgan; Bouzek; Curry; Ebbinghaus; Gorton; Hodos; Johnston; Koshelenko and Marinovitch; Prag; Ridgway and Shefton. Other papers discuss Greek vase painting, either offering new attributions to known painters, in the tradition established by Beazley and continued by Boardman himself (Hannah; Lissarague; Robertson; Salmon; Schauenberg; Sparkes) or from an iconographical viewpoint (Carpenter; Schmidt; Shapiro; Simon; J. T. Smith; Villing; Volkammer).

Another field in which Boardman's contributions have been numerous is the study of archaic and classical gems. This is reflected in the papers by Henig (extending the study to Roman gems); Spier and Zwierlein-Diehl. Gems as a body of material in which to search for ethnic identities and the spread of Greek artists or traders also feature in the papers by Ridgway and Gorton. The study of Greek sculpture, another of Boardman's interests, is represented in the papers by Coulton and Pollitt on architectural sculpture and by Himmelman on grave *stelai*. Two papers, those of Paspalas and Wagner, pair such images with words by suggesting interpretations of the inscriptions on sculptured monuments. Other essays do not easily fit into such categories: those by Archibald and by Tsetskhladze and Kuznetsov take religious images as their subject, whereas others are more polemical, arguing for ways to speed up excavation publications (Cook) or for new theoretical approaches (Möller). Kurtz's paper on the Ashmolean cast gallery points to yet another aspect of Boardman's career, while Moignard's entertaining discussion of 'Grecian profiles' marshalls an array of material from both Greek vases and architectural sculpture.

What these papers as a collection create, as I hope this brief overview suggests, is a worthy tribute to the lifelong work of John Boardman, both in their range of interests and in the individual contributions to their particular fields. While most readers will not have his own extensive knowledge of all these different fields (well illustrated in the bibliography of his works added to the end of the book), there is sure to be something of interest here to almost every reader working in the field of classical art, archaeology, or history.

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RICCIONI'S ARTICLES

L. MAZZEO SARACINO (ed.): *Scritti di archeologia di Giuliana Riccioni*. (Università degli Studi di Bologna, Dipartimento di Archeologia: Studi e Scavi 13.) Pp. 379, ill. Imola: University Press Bologna, 2000. Paper, L. 70,000. ISBN: 88-86946-47-3.

As many British visitors have been glad to find during the second half of the twentieth century, Giuliana Riccioni's career has always been firmly rooted in the University of Bologna; her scholarship there has ranged from Villanovan art to Roman lamps, mosaics, sculpture, and terra sigillata—to say nothing of the archaeology of the Roman provinces (*Nuove prospettive dell'archeologia romana della Britannia* [Rome, 1975]). In her preferred field of Greek (especially Attic) vase-painting, her invariably good eye has made an outstanding contribution to the

appreciation of the ceramic riches of Adria, Spina, and Vulci, and she has in addition made highly productive excursions into Etruscan archaeology and art. Her work in these areas, and at Rimini (notably on black-glaze pottery), has appeared in a range of periodicals, conference proceedings, and *Festschriften* that is matched by few libraries outside northern Italy. Happily, at the properly grateful behest of the university department that she has served so well for so long, the bulk of it—thirty-two intelligent, closely observed, and copiously illustrated items—has now been collected between one pair of covers in the chronological order of first appearance (for a list of her complete works 1953–94, see pp. 377–9: fifty-two items, including *CVA Adria* i, 1957 and *Verona* i, 1961). Though sadly devoid of any kind of index, the resulting handsome and (very) reasonably priced volume is not only a welcome demonstration that prophets can be honoured in their own lands but also an exemplary and permanently valuable *strumento di lavoro*.

R.'s British friends and admirers know how proud she is to have been taught by Sir John Beazley in Oxford. When these *opera selecta* reach the library in Elysium, her *maestro* will surely be no less proud of his pupil's achievements:

'Il sepolcreto felsineo Aureli' (*StEtr* 22 [1952–3], 233–85), pp. 13–40; 'Due vasi del "Pittore di Orfeo"' (*ArchCl* 5 [1953], 248–51), pp. 41–5; 'Ceramiche attiche del Museo di Adria' (*RivIstArch* 5–6 [1956–7], 29–64), pp. 47–68; 'Una nuova *kylix* dell'officina del Pittore di Brygos proveniente da Spina' (*ArteAntMod* 1 [1958], 18–22), pp. 69–74; 'Dalle necropoli di Spina: Valle Trebba. Un inedito dell'atelier del maestro di Brygos' (*ArteAntMod* 2 [1958], 126–9), pp. 75–9; 'Dalle necropoli di Spina: Valle Pega. Cratere attico a figure rosse con scena di teatro' (*ArteAntMod* 5 [1959], 37–42), pp. 81–5; 'Dalle necropoli di Spina: Valle Trebba. La gigantomachia del ceramografo Hermonax' (*ArteAntMod* 7 [1959], 261–8), pp. 87–94; 'Problemi storici e archeologici di Adria preromana' (in *Cisalpinia* [Milan, 1959], pp. 208–18), pp. 95–100; 'Peleo e Atalante su piatto attico di Spina' (*Ferrara Viva* [1959], 67–9), pp. 101–4; 'Origine e sviluppo del Gorgoneion e del mito della Gorgone-Medusa nell'arte greca' (*RivIstArch* 9 [1960], 127–206), pp. 105–54; 'Una testa marmorea di *kouros* trovata a Bologna' (*ArchCl* 13 [1961], 26–30), pp. 155–9; 'Un bronzetto di guerriero da Reggio Emilia. Nuovo contributo alla conoscenza dell'arte villanoviana e protoetrusca' (*ArchCl* 14 [1962], 23–8), pp. 161–8; 'Un monumento di pittura venetica' (in *Hommages à A. Grenier* [Brussels, 1962], pp. 1315–21), pp. 169–75; 'Delos e i Letoidi offerenti in una *pyxis* di Spina. Nuovo contributo alla conoscenza del culto di Apollo delio' (*ArteAntMod* 34–6 [1966], 173–81), pp. 177–84; *La Tomba della Panatenaica di Vulci* (*Quaderni di Villa Giulia* 3 [Rome, 1968], pp. 13–42 nos. 1–24), pp. 185–207; 'Antefatti della colonizzazione di Ariminum alla luce delle nuove scoperte' (in *Atti del Convegno di Studi sulla città etrusca e italica preromana* [Bologna, 1970], pp. 263–73), pp. 209–18; 'Ceramiche attiche a figure nere e a figure rosse di Vulci nell'Antiquarium del Castello dell'Abbadia' (*ArchCl* 23 [1971], 108–16), pp. 219–32; 'Classificazione preliminare di un gruppo di ceramiche a vernice nera di Ariminum' (in *Atti del Convegno internazionale sui problemi della ceramica romana di Ravenna, della Valle padana e dell'Alto Adriatico, Ravenna 1969* [Bologna, 1972], pp. 229–39), pp. 233–9; 'Il sepolcreto di Monte Avigliano. Contributo allo studio degli insediamenti etruschi nell'Appennino bolognese' (*Emilia Preromana* 7 [1971–74 (1975)], 227–61), pp. 241–58; 'Immagini di Eracle e di Teseo su di una *kylix* attica di Vulci' (in *L'Italie préromaine et la Rome républicaine: Mélanges J. Heurgon* [Rome, 1976], pp. 903–13), pp. 259–64; 'Capisaldi e capolavori della produzione ceramica greca nell'Alto Adriatico' (*Antichità Alto-Adriatiche* 12 [1977], 39–65), pp. 265–76; '*Kylix* inedita da Spina del Pittore di Antiphon con *dokimasia*' (in *Studies in Honour of A. D. Trendall*

[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’eponimo “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