and presents the argument - even when technical - in an accessible and useful way. It should be in every ancient historian’s library.

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This is not a traditional work of art history. Peter Stewart (S) is not primarily concerned with individual statues, styles or iconography. Still less is his text governed by ideas of beauty which derive ultimately from the modern rather than the ancient world. Instead, he seeks to understand the social function of Roman statues. He wants to know about the role of different types of statues when set up in particular places. The intention of an individual artist or patron is of less importance than the relevant setting, social relationship and audience. The approach, then, is not aesthetic but social. Indeed, S prefers the term ‘statuary’ to ‘sculpture’ because of the aesthetic, personal and modern connotations of the latter term. He shows that statues were ubiquitous in the Roman world, and that they had a variety of functions in the various settings they occupied.

S’s work is more theoretical than many, and his introduction spends a good deal of time defining terms and justifying his approach. There is an evocative description of the city of Rome, literally bursting with statues. Early on, illustrations are relatively generous. Later, the text is noticeably bare of supporting pictures, a consequence of the concentration on function and the author’s desire to produce explanations that will apply to statuary in general.

In Chapter 1, ‘Defining Statues in Word and Image’, S draws a contrast between lifelike representations and lifeless forms, prominently employing a painted image of a statue of Mars from Pompeii. He shows through analysis of ancient texts that the dichotomy between ‘lifelike’ and ‘lifeless’ did exist in the Roman world. The Romans, therefore, had a rather sophisticated idea of statues and responded to them in a nuanced way.
Ancient texts are once again mined heavily in Ch. 2, 'The Appearance of Statues', where S argues convincingly that the head or face was the most important identity marker, and that Roman audiences responded differently to the head and the body. Hence, the famous 'composite' statues were by no means anomalous or incongruous to Roman viewers.

Ch. 3, 'Portrait Statues and the Statuesque', is about the portrait statue. S maintains that the Romans thought of the portrait as a true likeness, though the idea of likeness shifted from republican to late imperial times, and there were qualities beyond forensic realism which contributed to likeness. Moreover, a powerful portrait had to be more than a likeness, and so decisions had to be made about appropriate attributes for particular settings. S concludes with a fine discussion of the difference between a representation of a portrait and an actual portrait.

The massive number of statues which stood in ancient Rome is recalled in Ch. 4, 'The Other Population of Rome'. By and large this situation was accepted, for the statues had important commemorative purposes. In other words, a statue, material and tangible, was a more vital and normal commemorative instrument in Rome than it tends to be in the modern world.

Although Roman practice remains the book's primary focus, Ch. 4, 'Statues in the Empire', examines the role of statues in a number of provinces, especially Asia Minor, Spain and Britain. The aim is to compare provincial practice with that of Rome itself, and S finds that Roman norms were by and large determinant. Certain societal and cultural differences are apparent in the provinces, but by and large the picture is a uniform one. Statues, it seems, were set up for similar 'Roman' reasons throughout the vast empire.

Religious images feature in Ch. 6, 'Simulacra and Signa'. Quite incredibly, S finds that words such as statua, simulacrum and signum are not merely synonymous when describing cult images. They represent particular responses to religious statues that are based on differing conceptions of the ways in which these statues represent the divinities involved. S uses media such as lamps and coins to illustrate his basic argument.

In Ch. 7, 'The Private Sphere', S probes the limits of statue-collecting by private individuals, and finds that there were some Romans who collected statues as famous or beautiful works of art for reasons such as personal gratification. He likens their motives to those of some modern art collectors and emphasizes how complex were the responses to statues in the Roman world.
The final chapter is entitled 'Touching Statues', where the responses surveyed are direct and physical. Evidence for the toppling, mutilating and dragging of statues is presented, and it is concluded that such behaviour illustrates how the power of the person portrayed was thought to be embodied or reflected by the statue itself. A conclusion and a bibliography (304-25) follow.

It should perhaps be stressed that this is not a book for beginners and is not at all comparable to earlier treatments of the subject. It analyses many ancient texts, has fewer illustrations than one might expect, derives from an expensive press, and the author is not writing for the uninitiated. On the other hand, it is hard not to be impressed with a study so convincing and sophisticated in its description of the complex world of role and response surrounding Roman statuary. Those involved in research will surely find it stimulating.

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The New Surveys series, coordinated by the UK Classical Association, is well known and highly useful. Each book aims at a succinct treatment of basic topics and main scholarly approaches, and each provides a fundamental bibliography, with a concentration upon more recent works. This offering lives up to the very best and manages to convey the welcome impression that the study of Roman art is now a lively and interesting occupation. Although twelve colour and forty black-and-white illustrations is not many in the scheme of things, the book's introductory nature and readable text make it appropriate for beginners, who would benefit from using it in conjunction with a textbook.

In a short introduction (1-4) Peter Stewart (S) addresses the fundamental problem of Roman art, i.e. what is 'Roman' art, given that so much of it looks Greek, or is the product of Greek artists and traditions, or derives from