

*Nouvel Espérandieu: Recueil général des sculptures sur pierre de la Gaule. Tome I, Vienne.* Edited by D. Terrer. Académie des Inscriptions et Belles-Lettres, Paris, 2003. Pp. lvi + 251, pls 269, illus. Price: €125.00. ISBN 978 2 87754 136 7.

*Nouvel Espérandieu: Recueil général des sculptures sur pierre de la Gaule. Tome II, Lyon.* Edited by M.-P. Darblade-Audoin. Académie des Inscriptions et Belles-Lettres, Paris, 2006. Pp. xlix + 213, pls 204, illus. Price: €110.00. ISBN 978 2 87754 162 6.

From 1907 to 1938, Émile Espérandieu published 11 volumes of Gallo-Roman sculpture in the series entitled *Recueil des bas-reliefs, statues et bustes de la Gaule romaine*, but more commonly called *Espérandieu*. These volumes contained 7,818 notes on the ancient sculptures from across the region discovered up to that time. Between 1947 and 1965 R. Lantier continued his work, publishing four supplemental volumes, and in 1981 the final volume of the series, a geographical index, was published by P.-M. Duval. At this time, the number of catalogued sculptures and fragments had reached nearly 10,000. For the last century the series has been the only corpus of ancient sculpture from the region, but nearly 50 years have passed since any additions were made. Over the decades, a considerable number of sculptures has been discovered in France but, even when published, they remained discrete. Thus, the Académie des Inscriptions et Belles-Lettres decided to publish an entirely new series, taking into account the style of more recent archaeological publications. Upon completion, it is estimated that the number of annotations will increase to some 30,000.

According to the director of the publications, H. Lavagne, the driving principles behind the new publication were two-fold: speed of publication (estimated at one volume every two years) and quality and abundance of illustration. Because of the rapidity of publication, a strict set of selection criteria was established. Only works containing figural decoration, both human and animal, are included. Figural decoration, however, surviving on standing monuments (e.g. the Mausoleum of the Julii at Glanum or the stone arch at Orange) has been omitted because it was deemed that such works are only complete in their architectural context. Finally, architectural decoration without figures has also been excluded. (It has been estimated that inclusion of such works would add an additional 20 years to the project!)

The first *Nouvel Espérandieu*, published in 2003, is devoted to the sculptures from Vienne, the capital of the Allobroges, which became a Roman colony during the Augustan period. The work was overseen by D. Terrer and R. Robert, and additional contributions were made by A. Hermary, V. Gaggadis-Robin, P. Jockey, and R. Lauxerois. The volume inventories 568 sculptures or fragments. The main part of the catalogue describes 501 pieces currently housed in private collections or in the Musée Archéologique Saint-Pierre, Dépôt – Réserve Archéologique du Viennois (DRAV), or Musée de Saint-Romain-en-Gal and their reserves. Also included among these 501 pieces are lost sculptures, of which a photograph or drawing survives. The three appendices contain notes on 67 additional works known only through written records.

The second volume appeared in 2006, written by M.-P. Darblade-Audoin. It focuses on the sculptures from Lyon, the capital of the province of Gallia Narbonensis and an ancient rival of Vienne, located only some 20 miles to the south. The core of the catalogue describes 513 fragments and sculptures from private collections or museums in Lyon, primarily Musée de la Civilisation Gallo-Romaine, but also Musée des Beaux-Arts de Lyon, Dépôt archéologique Jean Moulin, Musée privé des Frères Maristes, and Musée Gadagne. In addition, a few works with probable provenances of Lyon coming from museums outside the city, including Musée du Louvre (Paris), Musée des Antiquités Nationales (Saint-Germain-en-Laye), and Musée Rollin (Autun), are included. The Lyon volume also has an appendix of sculptures now lost but known through written references and one concerning sculptures from other places in Gaul but now housed in museums in Lyon.

Within both volumes the sculptures are grouped into the following categories: divinities; mythological scenes; portraits; fragments of unidentified people; sarcophagi and funerary monuments; religious and triumphal scenes; architectural elements with figural decoration and decorative objects; animals; and *dubia et incerta*. Within each category, as it permits, the works are divided between pieces in the round and those in relief. For each piece, the catalogue entry provides the following information: record number (lost sculptures indicated by an asterisk); descriptive title; current location, with museum number when available; find-spot and date of excavation; material; dimensions; description; commentary; and bibliography of major publications.

Because of their proximity and the competitive nature of these two towns, the sculptural collections in Vienne and Lyon are similar. In both places, numerous works of imported marble survive, and sculptures with classical, Mediterranean inspirations predominate. Although some of the funerary sculpture is of provincial origin, the majority of provincial works are of a religious nature. Purely Greco-Roman gods like Jupiter (Vienne – 20; Lyon – 13) and Bacchus (Vienne – 20; Lyon – 16), however, vastly outnumber Gallo-Roman deities like Sucellus (Vienne – 1; Lyon – 6) or Epona (Lyon – 2). The portraiture shows similar trends, with that from Vienne including as many as four emperors: Augustus (no. 142), Tiberius (no. 143), possibly Nero (no. 147), and perhaps the fourth-century emperor Magnentius (no. 151). Among the portraits found at Lyon are a herm of the philosopher Zenon (no. 070) and one of a Republican period Roman male, possibly Plancus, the founder of Lyon. Similarly, at Vienne have been found some 40 copies of classical works, such as the crouching Venus attributed to Doidalses (no. 060) and a bust of the dancing satyr known as ‘Faune de Vienne’ (no. 029). Outstanding among the works of Mediterranean inspiration from Lyon are some nine sculptures or fragments of sculptures of an archaizing style, including a colossal male deity, possibly Jupiter (no. 002), as well as a colossal male figure dressed in a chiton and himation (no. 084).

Both volumes have copious introductory notes, including analyses of the limestone by H. Savay-Guerraz. Following the catalogue entries, appear bibliographies, tables of concordance correlating the new catalogue numbers, the old *Espérandieu* numbers, numbers from other catalogues, museum inventory numbers, and for Vienne, electronic database numbers. The primary index is iconographic, though at the end, reference numbers are given for works by material, epigraphy, and former *Espérandieu* numbers. Each volume also contains two maps, one of each ancient city and one indicating the locations of the major discoveries.

Perhaps the most important contribution *Nouvel Espérandieu* has to make for future scholarship in the area of Gallo-Roman sculpture is the images. Rather than being incorporated into the text as in old *Espérandieu*, the images follow the catalogue in a series of plates, of which each volume contains more than 200 (Vienne 269 and Lyon 201). This change allows for marvellous full-page spreads for many of the sculptures. In addition, the faces of many important works are shown in multiple views. The images themselves, all black and white, are clear and crisp, making small details such as tool marks readily discernible.

In the preface to the Vienne volume, as part of his justification for the new publications, J. Leclant mentions a quotation of *Espérandieu*'s that such a work ‘est de n'être jamais à jour’. *Nouvel Espérandieu* provides a giant leap forward for the study of Gallo-Roman sculpture, almost upon publication it faces a similar problem. (One also questions the long-term survivability of a reference book with a paper cover.) A digital database would seem to provide the most suitable solution to this problem, since one would, then, not be limited to the number of works included or number of images. Likewise, newly discovered works could be more quickly added to the corpus without the need of supplements. According to the Vienne volume, such a project had already been started under the direction of D. Terrer through the Centre Camille Julian (CNRS), and fortunately it is now available at <http://nesp.mmsh.univ-aix.fr/>.

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*Romanitas: Essays on Roman Archaeology in Honour of Sheppard Frere on the Occasion of his Ninetieth Birthday*. Edited by R.J.A. Wilson. Oxbow Books, Oxford, 2006. Pp. xxx + 242, illus. Price: £30.00. ISBN 978 1 84217 248 3.

Sheppard Frere's impact on the study of Roman Britain is unquestionably immense. As founding editor of this journal, author of the standard textbook for generations of students, and excavator of several major sites, he has made outstanding contributions both in detail and in synthesis. His interests, as documented in the complete bibliography included in this volume, have been very wide, and this is also reflected in the eclectic collection of papers compiled to mark his ninetieth birthday. The chapters of this volume will certainly be of use to those other than its honorand, although they inevitably vary considerably in subject-matter and scope. It is perhaps only to be regretted that it was not possible to include a more forward-looking contribution that sheds light on the wider picture of Roman Britain currently being constructed, built as this is upon the firm foundations laid by scholars such as Frere.