

monograph: 66, 76), Hobson and Trusler's more extensive work on the toilets at Pompeii, Piers Mitchell's work on Roman parasites and the rise of sensory archaeology, especially as it relates to smell (e.g. M. Bradley (ed.), *Smell and the Ancient Senses* (2015)). However, it is a testament to the author that almost none of her conclusions have been proven incorrect, and many of the theories presented in the monograph are now supported by additional archaeological evidence. Perhaps a second edition of the book would help shed even more light on this seemingly dark and dank aspect of Roman life.

Royal Holloway, University of London  
[erica.rowan@rhul.ac.uk](mailto:erica.rowan@rhul.ac.uk)

ERICA ROWAN

doi:10.1017/S0075435819000625

M. FLECKER, *RÖMISCHE GLADIATORENBILDER: STUDIEN ZU DEN GLADIATORENRELIEFS DER SPÄTEN REPUBLIK UND DER KAISERZEIT AUS ITALIEN*. Wiesbaden: Dr Ludwig Reichert Verlag, 2015. Pp. 309, illus. ISBN 9783954900978. €98.00.

This book offers a well structured and insightful look at depictions and images of Roman gladiators in Italy during the late republican and early imperial period, placing these images in their social and historical context, and thereby providing the reader with a greater understanding of this magnificent topic. Altogether, over seventy complete or fragmentary gladiatorial relief depictions are presented and discussed in detail.

In the introduction, Manuel Flecker briefly outlines his reasoning for studying this topic in such detail, stating that, aside from a few very dated studies, there has not yet been an intensive, systematic study of Roman gladiatorial depictions.

Ch. 2 focuses on the architectural context in which the depictions to be described later in the book are found. The focus is very much on the differentiation between smaller, more personal monuments, such as gravestones, and larger monuments such as friezes. Whilst F. admits that the examples chosen in this brief discussion constitute a relatively narrow selection of forms, he does mention the existence of special types, in which gladiatorial depictions are combined with local religious traditions, thereby providing the reader with insight into cultural differences of the Augustan period.

Ch. 3 provides a more substantive description of the various sources which provide the basis for a chronological differentiation of gladiatorial depictions. These sources are primarily divided into different clothing or equipment categories, the rationale being that changes in iconographic tradition reflect chronological development.

It is noted that the vast majority of the depictions in question, certainly those on funerary monuments, can be dated to the first century B.C. and first century A.D., with a rapid decline thereafter. Whilst F. points out that a universal approach to the chronology of gladiatorial depictions is not possible, due to frequent regional differences, it is clear that no previous attempt has been made to establish such a chronology beyond preliminary discussions of some of the more famous and best-preserved examples. The chronological approach suggested by F. in this chapter is therefore based solely on the Italian gladiatorial relief carvings, and acquired through the detailed investigation of depicted weapons and equipment.

F. demonstrates that he is acutely aware of the extensive use of Hellenistic weaponry and equipment in many depictions, making a direct chronological assumption based on these images alone impractical, if not misleading. However, F. argues that by analysing the development of these depictions and by making comparisons with pottery finds, a basic chronology for gladiatorial depictions in Italy can be established.

After having discussed the general approach and limitations to establishing a chronology, F. discusses numerous different iconographic elements commonly found on gladiatorial reliefs, these being *manica* and *fasciae*, other clothing items, helmets, shields and swords. Of these, helmets are offered the broadest discussion, reflecting the quantity of previous research, with the focus being almost exclusively on the iconographic development of cheek guards.

The discussion of these different equipment categories for the purposes of chronological differentiation leads elegantly into ch. 4, in which F. analyses the depiction of weapons and

equipment in order to establish the different types of gladiator in action during the period. Whilst F. does go into detail when describing distinctive gladiatorial types and terminology, the reader is referred to the previous study of Marcus Junkelmann, *Das Spiel mit dem Tod* (2000), and it is therefore not necessary to dwell on this for long. A reader wanting a more in-depth understanding of the different gladiator types will, therefore, be slightly disappointed when studying this volume.

Nevertheless, the chapter offers a very well researched and analytical approach to understanding the origins of *armaturae*, from the mid-republican to the Augustan period. The mainstay of this chapter is a detailed iconographic investigation of the various gladiator types, with the conclusion that the names and equipment given to the types mostly served to visualise Rome's barbaric enemies past or present.

Following on from this iconographic study of gladiator types, ch. 5 investigates how these reliefs and their settings were used as descriptive aids and for visual representation of gladiatorial events. F. goes into great detail when describing the different patterns of movement displayed by respective gladiator types, whilst also alluding to previous studies on this topic. He points to two specific differences between the general depiction of combat and the representation of a specific event organised by a particular benefactor.

Following a detailed discussion of various different stylistic devices and interpretations, F. arrives at the conclusion that the depictions of gladiators' combat techniques and equipment were not necessarily based on artistic preference, but were primarily meant to advertise the event that a deceased official mentioned on the respective funerary relief had funded and organised.

Based on the chronological insights gained in the previous chapter, the final chapter of the book is dedicated to the socio-historic context in which gladiatorial reliefs must be viewed. It is pointed out that the origin of these depicted armed contests lies in the funerary traditions of the third and second centuries B.C., as described in various literary accounts. F. makes it clear that the gladiatorial reliefs described in this book can fill the gaps left by ancient sources such as Livy, despite their earliest examples being significantly more recent than the written accounts suggest.

The key trend brought to the reader's attention is the transformation of gladiatorial games from a private affair to one controlled by the state and its representatives which, according to F., is shown in the decline of gladiatorial reliefs after the Augustan period.

Following a multi-lingual summary, the rest of this book is occupied by a very extensive and well-illustrated catalogue of gladiatorial reliefs mentioned and alluded to in the text. In summary, this book constitutes a valuable and welcome addition to the studies of Roman gladiator combat depictions. It offers new insights and interpretations to existing knowledge and as such is a highly desired update on this topic.

SEBASTIAN SCHUCKELT

[s.schuckelt@gmx.de](mailto:s.schuckelt@gmx.de)

doi:10.1017/S0075435819000157

K. T. VON STACKELBERG and E. MACAULAY-LEWIS (EDS), *HOUSING THE NEW ROMANS: ARCHITECTURAL RECEPTION AND CLASSICAL STYLE IN THE MODERN WORLD*. New York: Oxford University Press, 2017. Pp. xx + 327, illus. ISBN 9780190272333. £47.99.

S. HALES and A.-M. LEANDER TOUATI (EDS), *RETURNS TO POMPEII: INTERIOR SPACE AND DECORATION DOCUMENTED AND REVIVED, 18th–20th CENTURY* (Skrifter utgivna av Svenska Institutet i Rom, 4; 62). Stockholm: Svenska Institutet, 2016. Pp. 307, illus. ISBN 9789170421839. Sw.kr. 636.

'Classical reception studies' — as readers of this journal hardly need reminding — are booming. Yet for all our interest in the afterlife of classical ideas, texts and materials, the reception of Greek and Roman architecture remains a relatively open field. Yes, there have been various histories of architectural 'neoclassicisms', whether packaged as *longue durée* narratives about motifs, forms