

explain its particular tack, and why some passages seem over-endowed with supporting references (for instance: 9–12). The first concern is straightforward: B. offers a salutary reminder that Cumont expressly stated that he was not proposing a global (and especially Pythagorean) interpretation as critics often imply. Instead the *Recherches* was ‘la défense et l’illustration’ (9) of the concept of astral immortality, which Cumont had long worked on from a starting-point that was essentially philological. B. then engages with criticisms (16–19) that Cumont’s readings were too sophisticated for the average patron of sarcophagi, and that there are mismatches between the visual representations and the literary and philosophical traditions he attributed to them. These are core issues and could usefully have been given more space. B. gives a measured evaluation of interpretative changes that have happened since, and shows where Cumont may have over-stated his claims. Finally, he rejects criticisms of the integrity of Cumont’s scholarship. It is hard to deny the importance of Cumont’s work, or the need to reconsider its worth, especially in arguing for multiple responses to the imagery; this paper’s focus on criticisms goes some way in doing this, but a different standpoint might have taken it further.

The first part of the book covers archaeological and iconographical contexts. Five papers (Stilp on themes of self-representation, Linant de Bellefonds on images of Phaedra, Janine Balty on Achilles on Scyros, Grassinger on Pelops and Koortbojian on the mythology of everyday life) consider how (mythological) imagery shapes and reflects concerns of ‘real’ life, while Galinier (on the clients of sarcophagi) and Meinecke (on associated cult) address contexts of use and production. Meinecke’s paper exemplifies current work on the physical placement of sarcophagi, but also explores associated funerary rites. It clearly shows the detailed and careful evaluation of different kinds of evidence that is needed before useful conclusions can be reached — and that even then they throw up many questions (some unanswerable from current evidence). Thus she ends (45) with speculations about the rôle played by sarcophagi, and their visibility, before their final installation in the tomb.

‘Provincial contexts and Christianity’ are discussed in the second part, with papers on interactions between different localities of the Empire, as indicated by iconographic models and copies. Baratte considers North African uses of metropolitan imagery, Rodà produces a useful list of Christian sarcophagi of local Carthaginian stone imported to Tarraco, while Gaggadis-Robin poses methodological questions on the iconography of sarcophagi in Gallia Narbonensis. Two further papers explore the influence of early Christian patrons: Studer-Karlen examines how Christian images of the dead differed from those of pagans, while Dresken-Weiland assesses the social basis of subjects chosen for fourth-century sarcophagi (in a resumé of her study of sarcophagi with Christian inscriptions, 248). She shows that they differ from those chosen for Christian catacombs where Old Testament scenes predominate (249), and links this to the higher social status of Christian patrons of sarcophagi. Images of Peter baptizing soldiers (missing in catacombs) may represent the process by which they had embraced Christianity, while several genre scenes from the contemporary repertory of symbolic figures show how Christians developed them for their own ideological purposes. Both these papers make interesting points so far as they go, but apparently suffer from limitations of space: inevitably relations between Christian imagery and its predecessors are particularly nuanced. Ending ‘En somme, et sans vraiment conclure’, Turcan recalls the sheer richness of the material, in terms of what sarcophagi offer in Rome’s plural and changing society, especially when examined from different standpoints. As a collection, the papers in this well-produced book bring a strong and useful focus to these exciting possibilities.

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J. RICHARD, *WATER FOR THE CITY, FOUNTAINS FOR THE PEOPLE: MONUMENTAL FOUNTAINS IN THE ROMAN EAST* (SEMA 9). Turnhout: Brepols, 2012. Pp. xvi + 307, illus. ISBN 9782503534497. €95.00.

This monograph, which stems from Richard’s doctoral thesis, will be of interest to anyone with an interest in fountain studies. R. uses a systems approach to analyse how monumental fountains in Asia Minor, Greece and the Levant functioned within larger urban hydraulic landscapes. Noting that the supply, distribution and drainage of water form a system that can be influenced by

environmental and human factors, R. combines the engineering focus that often characterizes aqueduct studies with the current contextual focus of fountain studies to explore use and perception of monumental fountains.

Ch. 1 (1–31) provides a historiographical overview, summarizing ancient and modern fountain terminology and discussing the privileging of architectural typology over other typologies. R. suggests it would be more fruitful to use a ‘functional’ typology that considers the architectural and hydraulic features of the urban amenity that make the fountain a utilitarian aspect of water supply systems. Ch. 2 (35–45) offers a pictorial and chart overview of the chronological development of different fountain types. The unique presentation format of the material offers a clear overview of when certain architectural types and hydraulic features went in and out of use, and illustrates the best-known examples. This convenient chapter is unfortunately marred by the inclusion of the fantastic 1950s reconstruction of the Nike of Samothrace as the sole example of a Hellenistic decorative public fountain. Archaeological campaigns under K. Lehmann and J. McCredie and now B. Wescoat have discredited the idea that the Nike stood in a pool of water above and behind a second basin with rocky outcrops, as if sailing through rocky shoals.

Ch. 3 (47–92: note pages 48 and 49 are reversed) emphasizes the need for studying monumental fountains within larger hydraulic systems and within their chronological and cultural contexts. R. posits three scenarios for the construction of urban fountains: as the sole monument jointly constructed alongside the supplying aqueduct, as part of a larger network of hydraulic elements constructed alongside the supplying aqueduct, and as an addition to a pre-existing aqueduct line feeding an urban network of amenities. In the first option, the fountain often is the first or only distribution point within the city, and R. links the earliest examples of this scenario to a rise in population in some Augustan urban centres. Examples of the second scenario tend to date to the second century, a chronological development that R. links to the second-century popularity of bath complexes. The third situation is the most common and continues well into the sixth century. Although fountains could be added anywhere along the network, R. notes their concentration in highly trafficked areas, an observation that serves as a reminder of the importance of studying each system within its socio-cultural context.

Ch. 3 also explains and models the systems approach to analysing water supply systems, which ch. 4 (93–154) uses to discuss the hydraulic and architectural components of fountains that supply, display, store, use, drain or discard water. Noting regional and chronological trends in monument size and water use, R. discusses how the amount and quality of water passing through the aqueduct, as well as environmental and socio-cultural factors, necessarily impacted on the scale and function of the fountains. The systems approach of this chapter presents a measured consideration of each architectural and hydraulic element that illuminates long-lived assumptions that now need to be rethought, from the attachment of reservoirs to monumental fountains to the prescribed rôle of parapets. On occasion, however, the systems approach threatens to overpower the aggregate effect of the monument. For instance, the waterspouts at the front of the monument are classified as having a use function but not a display function (94); this categorical distinction blurs when R. notes the impressive display aspect of thirty-two spouts discharging water into a gutter along the front of the Antonine nymphaeum at Olympia (117).

Chs 5 and 6 emphasize the importance of contextualizing each monument within its geographic and urban locale. Ch. 5 (155–83) examines the quantity, quality and range of uses of water in different regions and concludes that regional and local environmental factors and human choices were of utmost importance. Thus, although the same architectural typologies are used in the Levant as in Greece and Asia Minor, the hydraulic aspects of the architectural type in the Levant were modified to limit water waste. Ch. 6 (185–214) identifies the placement of monumental fountains on major streets, in piazzas and near city gates as a defining characteristic of the monument type. R. discusses the rôles that aesthetic, urban, utilitarian and chronological factors played in this pattern but emphasizes the utilitarian factors when explaining the variations between geographic regions.

Ch. 7 (215–36) focuses on late antique fountains and reinforces the architectural and hydraulic changes made to fountains over time as well as the general trend to smaller and more sheltered fountains during Late Antiquity. Ch. 8 (237–58) concludes the volume with an overview of how hydro-technical components worked with architectural, decorative and epigraphic elements. The catalogue of fountains provided after the text is limited to those discussed in the text and thus excludes a number of examples from Greece and Turkey. But this is a minor point in light of what

R. has done: his functional analysis of monumental fountains illuminates the limitations of architectural typologies and reinforces the importance of contextual analysis.

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S. BUSSELS, *THE ANIMATED IMAGE: ROMAN THEORY ON NATURALISM, VIVIDNESS AND DIVINE POWER* (Studien aus dem Warburg-Haus 11. Reihe, Kunst und Wirkmacht). Munich: Akademie Verlag/Leiden: Leiden University Press, 2012. Pp. 222, illus. ISBN 9783050059495 (Munich)/9789087281786 (Leiden). €79.80.

Although *The Animated Image* addresses images and texts which are well worn staples of much recent work in the history of ancient art, Stijn Bussels' book brings a new perspective to these materials through the breadth of its focus. The fundamental thesis of the book is that image animation is a feature not just of Greco-Roman art and literature, but needs to be seen in the context of a wider range of cultural practices — in particular rhetoric, pantomime, theatre and even such para-theatrical institutions as elite funerals and public executions.

An introduction — grounded in an analysis of Lucian's *Lover of Lies*, with its animated statue of a Corinthian general, heard singing in the bath at night — sketches the key themes of the book, and the theoretical perspectives which inform it, notably Jas Elsner's analysis of Roman visualities, and the anthropologist Alfred Gell's account of art as agency.

The first chapter looks at anecdotes in Pliny's art history with a focus on the issue of image animation. It then explores these in a broader context of concepts and practices of image animation in late Republican and early Imperial Rome, with a particular emphasis on the distinction between popular identifications of image with reality and a repeated insistence on the 'as if' of elite writers discussing their own social group's participation in equivalent practices of animation, such as the impersonation of ancestors by their wax-mask-clad descendants in elite funerary commemorations.

Ch. 2 is concerned with animated images in rhetoric, in particular with *enargeia* and *energeia*. It traces these concepts back to fourth-century Greek philosophy and rhetorical theory, and shows how the epistemological issues concerning the status of vivid visual representations — as well as the practical issues of how to engender them by means of words alone — is explored in Hellenistic and Roman rhetorical and literary texts from Cicero to Philostratus.

The third chapter starts from Callistratus' (late third/early fourth-century A.D.) ekphrasis of Lysippus' Bacchante. B. explores the concept of image-making implicit in Callistratus' description of Lysippus as both a *prophetes*, inspired by a divine *pneuma*, and the master of rational *techne*. As B. points out, this is a rather unusual account of the rôle of the sculptor, and he traces the two components of this rôle definition back through Horace, Aristotle, Plato, Pindar and so on — though with the emphasis very much on poets, rather than visual artists, with the consequence that the context and significance of Callistratus' quite striking innovations are rather lost.

Ch. 4, in many ways the most original and stimulating, at least from the perspective of an art historian, explores the broader ramifications of ideas concerning truth, imitation and animation in the context of a broader range of performative practices. B. explores the rôle of actors and orators in bringing to life events or characters, exploring the different degrees to which the performer 'conceal[s] the representational aspect of their own performance' (112) and masks their own identity in trying to present a living scene in the very different contexts of a murder trial or a tragic drama. Pantomime raises similar issues of literal and 'as if' responses on the part of audiences, but also the intriguing concept of a kind of inverse ekphrasis, where the audience might claim even to be able to hear the words of the characters, if the gestural language of the mime artists was sufficiently articulate. The chapter concludes with an interesting discussion of Martial's account of the public executions staged as enactments of famous scenes from mythology (Pasiphae and the Dictaeon Bull, Meleager and the Caledonian boar) participating in the same cultural logic as ekphrastic image animation, but taken to the level of hyper-reality.

The last substantive chapter explores the issue of the animation of cult images, discussing examples already largely familiar to most art historians from the discussions of Richard Gordon and Verity Platt, and without very much new to contribute, though it is good to see Lucian's