

JAMES F. D. FRAKES: *Framing Public Life: The Portico in Roman Gaul*. Phoibos Verlag, Wien 2009. ISBN 978-3-901232-96-1. XI, 487 pp. EUR 98.

Studies of Roman architecture are often either case studies or try to outline historical changes, unfortunately sometimes using only material which supports the main argument and neglecting what is contrary to it. This is, however, not the case with Frakes' book. His subject is Gaul, more precisely the three Roman provinces *Gallia Narbonensis*, *Aquitania* and *Gallia Lugdunensis*. The study starts with the Roman arrival in Gaul, although examples of porticoes before Augustus are rare; it ends in about the last quarter of the third century, when porticoes seem to disappear from Gaul, even though Frakes does mention some examples that can possibly be dated later. Frakes' aim is to study all attested porticoes in the area under study, leaving no evidence undiscussed. This is one of the strengths of the book, but unfortunately the range of the source material also causes some problems.

The work is divided into two parts, a study of the porticoes in Roman Gaul being followed by a catalogue. Frakes serves us the *antipasto* with an overview of the scholarship concerning ancient porticoes in general and by explaining his methodology. Then he brings the *primo*, which consists of an analysis of the material. After that comes the *secondo*, namely the catalogue. Its compilation has obviously been a huge task, but the result is impressive: the catalogue will probably not be read from beginning to end by many people but it will be of great use for future students of the subject.

In Chapter 1, Frakes outlines his methodology. He has constructed his own portico typology combining his own experience with previous scholarship. There are five types of porticoes: those which make up a *platea*, those which border a street, those consisting of just a façade, those known as a *stoa*, and those defined as a *cavea*. The historical context of the porticoes is labelled 'Romanization' which the author defines (p. 10) as "a convenient denotation of the complex processes that led non-Roman cultures to adopt and adapt Roman culture and its architectural and artistic means of self-representation." In examining his material, Frakes applies a 'phenomenological' model to his analysis; according to him, the colonnade was an architectural form related to Roman ideology, which was adopted by the local provincial elite. Frakes also discusses terminology, which is very complicated due to the nature of the ancient literary sources and notoriously unclear when it comes to the architecture. The many different modern applications of the same terminology do not help at all. This question might have deserved a little more attention. Frakes should perhaps also have discussed the differences between public and private architecture, although he does briefly deal with the peristyle and porticoes in the private sphere. Domestic architecture is, of course, out of Frakes' scope, but as the line between public and private is often unclear, this aspect could have profited from some more discussion.

Chapter 2 is excellent. Although Frakes reviews only a selection of literary references to porticoes, this is one of the few existing discussions of such sources. Frakes has selected four different approaches to porticoes which he sees as especially common in the written sources: building columnar spaces, porticoes as part of euergetism, porticoes as a place of vice, and porticoes related to education. Particularly the last two, but also the two other chapters, give a good picture of what happened in the porticoes, especially as these functions are almost invisible in the archaeological remains. There is a demand for an extensive study of the literary sources dealing with the various uses of porticoes, and Frakes' analysis offers a good start, but

obviously he cannot dwell too long on the written evidence, as it only rarely deals with porticoes in Gaul.

Chapters 3 and 5 are devoted to the analysis of Frakes' collection of material regarding the Gallic porticoes, and the evidence is reviewed in chronological order. The third chapter is dedicated to the Augustan era, whereas the fifth deals with the later first and the second centuries CE. In the fifth chapter, the porticoes are divided into different architectural categories: there is a section on porticoes bordered by streets and another on porticoes in sanctuaries. Although Frakes' argumentation is convincing in these chapters, there is perhaps more to be said about the dating of the porticoes. The exact chronology of the monuments under discussion is a key element in this study and at least in some cases the dating criteria seem somewhat uncertain and would need some more explanation.

Chapter 4 provides a new category of evidence, as it takes the artistic representations of columnar space in Gaul into consideration. A study of the colonnades represented in pottery is followed by a presentation of mosaic floors displaying columnar space. This chapter adds a new perspective to porticoes as we are accustomed to seeing them from above, presented in plans. However, the evidence is problematic, as it cannot be connected with known porticoes, and the possibility remains that we are dealing with artistic interpretations of non-existent porticoes.

Frakes' study of the porticoes in Gaul is impressive, and particularly so is his catalogue. The appendices supply several tables of different porticoes with information that is easy for the reader to use. There are still some aspects that might have been more thoroughly developed; for instance, the chapter based on the written sources dealing with the activities attested in the porticoes could have been related more closely to the chapters based on archaeological sources. The book consists of well-written chapters, though they do remain loosely connected to each other. The layout of the volume is elegant and the pictures and plans are clear. This study will certainly be a useful tool in future research. The portico, although so important and so Roman in our minds, has until now not been studied in such a systematic and comprehensive way, with the possible exception of Wilhelmina Jashemski's *Gardens of Pompeii* and *Herculaneum and the Villas Destroyed by Vesuvius* (1979 and 1993), but that author's focus was on gardens rather than on porticoes.

Samuli Simelius

JOHANN JOACHIM WINCKELMANN: *Geschichte der Kunst des Alterthums. Statuenbeschreibungen, Materialien, Rezensionen*. Schriften und Nachlaß 4,5. Herausgeben von ADOLF H. BORBEIN – MAX KUNZE. Philipp von Zabern, Darmstadt 2012. ISBN 978-3-8053-4569-9. XXXII, 488 S., 27 Abb. EUR 68.

In den Jahren 2002 und 2006 erschien die kritische Ausgabe von Winckelmanns Hauptwerk (der erstere Band wurde in dieser Zeitschrift in der Nummer 38 [2004] 224f. besprochen), im Jahre 2007 kam der allgemeine Kommentar heraus, und endlich erschienen 2008 als Band IV 4 die *Anmerkungen zur Geschichte der Kunst des Alterthums*. Der hier zu besprechende Band ist der letzte Teilband der dem Hauptwerk Winckelmanns gewidmeten kritischen Edition. Dieser Teilband besteht aus Winckelmanns Vorarbeiten zu seinem Hauptwerk sowie aus Materialien