

the instrument. The author's decision that the use of the emotional effects of *harmoniai* in Roman comedy can be completely put aside could, of course, be justified considering the fact that we have not a single extant document from antiquity that could tell us about the subject. However, we do have information about the use of *harmoniai* in Greek drama that justifies us in suggesting that it was strictly defined, e.g., which *harmoniai* were suitable for each context of the play (e.g., Ps.-Ar. *Pr.* 19,48). This makes it reasonable to argue that the effects of *harmoniai* could also have been used in comedy because the spectators were presumably familiar with their use in tragedy (at least by habit). Thus, e.g., some jokingly played, deeply emotional melody (e.g., in Mixolydian *harmonia*; see Ps.-Plu. *Mus.* 16) could possibly have increased the comic effect when some tragic scene was parodied (compare with the use of crotchets for producing a comic effect when tragic heroines were parodied [p. 195]).

Along with the author's unconditional rejection of *ethos*-theory, his other astonishing choice is to ignore the fragment of Menander's play *Perikeiromene* [*P. Oxy.* 3705] that includes musical notation. It certainly would have been relevant material for considering the melodies of Plautus' comedies because he was deeply inspired by Menander's plays. However, it is true that there is great controversy over whether these four melody lines, which the fragment in question includes, were supposed to be sung or were rather to illustrate the different ways the actor could speak the same line (796) [See Pöhlmann – West, *Documents of Ancient Greek Music: The Extant Melodies and Fragments* (2001) 184–5]. Despite the uncertainty concerning its interpretation, the examination of the fragment definitely would have been an interesting topic to include in the book.

All in all, *Music in Roman Comedy* is undeniably an engrossing contribution for the study of ancient Roman theatre and Latin literature (especially metrics). Although this book does not bring back to life the actual music of Roman comedy, it still offers some inspiring points of view about the possible use of music in plays, and thus will also certainly be useful to those who are working with modern adaptations of ancient plays.

Kimmo Kovanen

JENNIFER TRIMBLE: *Women and Visual Replication in Roman Imperial Art and Culture*. Cambridge University Press, Cambridge – New York 2011. ISBN 978-0-521-82515-3. XI, 486 pp. GBP 75, USD 125.

As a statue type, the so-called Large Herculaneum Woman (LHW) was common in particular in the second century CE and was widely distributed in the Roman Empire. In this book, Jennifer Trimble explores the origins of this statue type, its production and replication process. Until recently, it has been supposed that the more important the Greek original was, the more Roman replicas of it were produced. Consequently, the striking sameness of the Roman statues has supported the idea of the importance of the original Greek statue. In her well-structured study, Trimble shows that this was not true in the case of the LHW.

The ideas of the original and the replica and their significance in ancient culture are explored in chapter one. Furthermore, Trimble analyses the research tradition, which has come to the conclusion that Roman art consisted of almost nothing but replicating Greek originals. In contrast to

this old viewpoint, Trimble suggests that the relationship between Greek and Roman art is a part of the analysis rather than a starting point of the research. The main purpose of her study is to explore the significance of the LHW statue type for its makers, including quarrymen, sculptors, and other artisans, as well as for customers, patrons, and the general audience.

In chapter two, Trimble analyses the neglected question of whether the marble trade and the production conditions explain the mass production of the LHW statue type. From her discussion, it becomes evident that the large production volume and the fact that the marble was prefabricated before it was shipped from the quarries distinguished Roman statue production from other Mediterranean cultures. Trimble argues convincingly that the LHW was a statue type produced for several purposes.

As a logical continuation, in chapter three Trimble follows the route of the statues after they left the quarries. Regarding this phase, she discusses the finishing process of the statues in the workshops, as well as the infrastructure that enabled the widespread replication of the statues. Favourable conditions explain why mass production was possible, and why the statues spread throughout the empire. However, the popularity of the statue type in certain areas of the empire cannot be explained merely by studying the production factors. This is why Trimble extends her study to the social meaning of the statues (in chapter four). Although, there were individual features in the statues, and the monuments were dedicated for different reasons, the same social status and shared values connected the honoured persons. In chapter five, Trimble extends her discussion to the space and the surroundings of the statues. Regarding this theme, the relationship between honoured persons, patrons, and their audiences are at the centre of the discussion. Questions regarding the power and the manifestations of the personal influence of the patrons become the focus of the discussion.

In chapter six, Trimble discusses the differences occurring when studying the LHW statues found outside the centres. In doing this, Trimble goes deeper into the topics of the sameness and the replication processes in art and culture.

While chapters 2–5 focus on discussing the reasons behind the increasing number of statue replicas during the early second century, the final chapter explores the reasons why the LHW statue type fell into disuse from the early third century onwards.

Although the timespan of the history and the production of the LHW statue type covers several centuries, Trimble succeeds in structuring her study in a coherent manner. Pictures/figures, maps, and tables are an essential part of the study. All the known statues of the LHW type are listed in the catalogue, which is elaborately structured. As Trimble points out, originally the finished statues were not marble white as they appear to us today but were painted with variable, vibrant colours, or pattern motifs. Perhaps a reconstruction of a painted and coloured statue would have been a nice addition.

Trimble's study offers an excellent opportunity to take a closer look at an aspect of Roman visual culture and consumption of art. In particular, the practices employed in honouring Roman women are at the centre of her research. Besides this main theme, Trimble succeeds in giving a voice to a number of people of the past, and the work and the contribution of quarrymen, sculptors, patrons, and the audience are noted throughout the study.