

C. DANIEL-HUGHES, *THE SALVATION OF THE FLESH IN TERTULLIAN OF CARTHAGE: DRESSING FOR THE RESURRECTION*. New York: Palgrave Macmillan, 2011. Pp. xv + 176, illus. ISBN 9780230117730. £55.00/US\$85.00.

Carly Daniel-Hughes examines Tertullian's treatises which deal with dress to open up 'uncharted terrain' on the significance of dress in the evolution of Christian identity. The book is structured by analysis of the different works: *De pallio*; *De cultu feminarum* 1 and 2; and *De virginibus velandis*. D.-H. situates dress within the rhetoric and social nexus of the second century A.D. — a world in which erudite inhabitants of the Empire were well aware of the wide ramifications of the codes of dress and *cultus* on both their outward appearance and on their inner characters.

In the chapters which deal with female dress and adornment, D.-H. combines feminist and post-structuralist approaches (9) in order to undermine Tertullian's rhetoric and grasp some sense of women as agents in their own appearance, or at least to uncover some alternative competing discourses current in contemporary North African society. She attempts to discover how women in that society could express themselves given the social pressure that constructed their appearance and body language as anywhere on the spectrum between chaste virgin and the 'gateway to the devil', to use Tertullian's expression (*De cultu feminarum* 1.1). It rather begs the question of how far Tertullian's rhetoric would have seriously influenced dress habits among his audience, as D.-H. argues towards the end of the book.

The first chapter reviews the discussion in current scholarship concerning the tension between the moralizing and satirical rhetoric of *cultus* and adornment and the social realities (and potential pitfalls) for upper-class men of being well groomed, and for upper-class women of walking the thin line between appearing as respectable members of their class and seeking attractiveness for its own sake (with all the concomitant associations of sexual desirability and immorality). D.-H. stresses that men as well as women suffered under this discourse of *cultus*. For those unfamiliar with this discussion the chapter provides an excellent overview of the problem both for Roman society and for ancient historians considering the dynamics of appearance.

Ch. 2 discusses Tertullian's *De pallio*; here the *pallium* is considered a 'squared off tunic' rather than the rectangular mantle it is assumed to be by most other authorities (8, 45, 49). This seems to miss the point that the *pallium* can be easily and quickly wrapped around the body as opposed to the more wieldy and heavy toga which would require time to drape correctly and often the help of at least one other person, which is one of the central arguments in Tertullian's writing. This does not detract essentially from the central thesis but it does raise a question about how far male dress has really been understood or imagined. The chapter demonstrates how clothing is 'good to talk with' in that a narrative that appears to be about clothing is in fact about far deeper issues: masculinity, virtue, ethnicity (African/Roman) and religious affiliation. Above all, for Tertullian this is about the type of Christian one purports to be; dress serves as a marker of multiple identities elided into a dominant one which stresses Christian masculinity.

The following chapters discuss Tertullian's treatises on female adornment arguing that they fit into Tertullian's wider themes of salvation which actually sit well in his world view with their apparent vehement attitude towards women and matters feminine. They also make the point that D.-H.'s research is, like Tertullian's rhetoric, about much more than dress. In ch. 3, D.-H. argues that Tertullian's view of salvation is embedded in a gender hierarchy in which women are in an inferior position brought about by their close links to the flesh and bodily functions, particularly the processes of birth by which mortality is brought into the world. In Tertullian's view, the body and soul are closely aligned and retain sexual difference in a hierarchical model that will persist in the afterlife. Women are closely associated with Eve, and thus with original sin, and this negative morality is literally embodied in their flesh.

Ch. 4 considers *On the Veiling of Virgins* which D.-H. argues expands Tertullian's view that the veil offers a cover that conceals the overt shamefulness of female flesh, even that of the chaste virgin. In Tertullian's vitriol, D.-H. identifies an alternative discourse of dedicated virgins and chaste widows who conversely use the lack of a veil as a sign of their sexual purity. The association between outward appearance and inner spirituality and moral character, and Tertullian's attempts to maintain his main soteriological thesis are stressed here. The chapter also includes sections on 'Chastity and the body in early Christianity' which addresses similar themes in the *Martyrdom of Perpetua and Felicitas* and the *Acts of Thecla*; and on the 'Dangers of the libidinous gaze' which reiterates the tensions stressed in earlier chapters between the innate corruption of female flesh, the temptation the female body offers

to men and the paradox of dressing modestly which simply expresses women's acceptance of their lesser moral status.

In sum this volume, as stated above, is about so much more than dress. By using Tertullian's treatises/homilies which are ostensibly about dress as a starting point, D.-H. has produced a new discussion of Tertullian's views on salvation and interesting justifications for the existence of the counter discourse reflected in the lived dress and adornment habits of women in Carthage. At times, particularly in the early chapters, it reads like a thesis with rather a lot of quotations from modern authors when it should have the courage of its own convictions, but that is a small quibble.

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J. A. PINTO, *SPEAKING RUINS. PIRANESI, ARCHITECTS AND ANTIQUITY IN EIGHTEENTH-CENTURY ROME*. Ann Arbor: University of Michigan Press, 2012. Pp. xxiii + 304, 24 col. pls, illus. ISBN 9780472118212. £49.95.

The inspiration for John Pinto's *Speaking Ruins* comes from the sculpture of Janus at the gates of the American Academy in Rome. P. understands the rôle of an architect in the eighteenth century as having a similar duality as that of the Roman god. While one side looks to the past seeking inspiration, the other looks to the future, designing and creating a new architecture.

Speaking Ruins follows a chronological sequence that works well with the main focus of the book: Gianbattista Piranesi. It helps readers to find their way around the complexity of Piranesi's work. We see how Piranesi's career develops over time, but also his dualistic attitude towards antiquity: a parallel to Janus in itself. While Piranesi sought precision in his archaeological plans — using a thick line to represent what was still there and thinner one for what he had reconstructed — his vivid imagination induced him to draw distorted (although evocative in their Romanticism) views of the Roman monuments and to create new objects from fragments that he found on sites such as Hadrian's Villa (for example, the Warwick vase).

The first two chapters — 'The Perspective of Janus' and 'Taste, Ornament on the Antique' — set the context for Piranesi's work with a look at the work of Carlo Fontana, Francesco Bianchini, Fischer von Erlach and Filippo Juvarra. This was a period of profound change in taste and artistic creation; from the baroque to the neoclassical based on the 'purity' of Greek art as understood by Wincklemann. Ch. 3 — 'Piranesi's Speaking Ruins' — analyses Piranesi's relationship with Roman architecture, an interest which led him to measure buildings carefully and study them from the inside, paying special attention to how they were designed and built. Piranesi approached ancient architecture with what P. calls 'layered topography' (112). In his *Vedute*, Piranesi presents Roman buildings as they were preserved in his time, mixed in with the modern buildings of Rome. For his work on the *Campo Marzio* he presents the area as a ruin, an imagined artificial view of antiquity without modern additions, while in *Antichità romane* he reconstructs the original buildings, although he indicates the parts that he has added. Here P. shows how Roman art was losing its prominence to Greek art as demonstrated by the fierce intellectual battle between Piranesi and David Le Roy. It is Piranesi's praise of Roman architecture that might have undermined his chances of success in a world of austere neoclassical tastes based on the Greek ideal (85 and 97–8). While his fame in the modern world is well known, the contrast with Piranesi's reputation in his own lifetime is something that might have been usefully developed.

In ch. 4 — 'Giovanni Battista and Francesco Piranesi: the Late Archaeological Publications' — P. discusses Piranesi's work on four major archaeological sites: Hadrian's Villa, Lago Fucino, Pompeii and Paestum. This work was done in collaboration with Piranesi's son, Francesco. The chapter feels slightly unbalanced as Hadrian's Villa gets less attention than the other sites. While P. has discussed Piranesi's research on the Villa in other publications, the book would have benefited from a longer treatment, especially since the site played (as we are reminded several times) a key rôle in this period.

In the final chapter — 'A Wider Prospect' — P. goes back to the beginning, chronologically at least. Here P. follows the journeys of James Stuart and Nicholas Revett to Athens and Robert Wood and James Dawkins to Palmyra in the 1750s. They influenced each other and produced