

interdisciplinary connection between archaeology, architecture and city planning contributes to the different needs of the city. But each complex covered by the project (Valle del Colosseo, Velia, Templum Pacis, Fori Imperiali) has quite specific characteristics, as Sabina Zeggio outlines ('The areas of study: the ancient coming back to light'). In the second chapter ('Ancient and Modern'), the focus is on the relationship between the remains and the modern city. As Orazio Carpenzano, an architect, underlines ('Translation and project: the modern and the ancient in Rome') an 'architectonic project' has to mediate between past and present. By establishing an interactive connection between memory and contemporary life, it articulates a language in which ruins should be accepted as such — and as fully part of an urban landscape where they have never been perceived as a whole. But language is communication and the city is a communicative text, as Paola Panarese writes in 'The sense of place', so it is also important to keep in mind what is being communicated — and to whom. From this point of view, the project aims to renovate the central area of Rome, rethinking the dynamics between the most significant finds, and to create a modern guide to a stratified city, comprehensible on three separate levels: by the expert, by the well-informed and by the casual tourist.

The last three chapters offer a more detailed account of the project, beginning with its genesis ('Architecture and Archaeology'). Raffaele Panella outlines the initial impetus (in the late 1970s) to reconfigure the area, and (following recent excavations) the reconsideration of the original plans. In 'A New Configuration', P. encapsulates the key theme of the project, which has emerged in the previous chapters, the communication between the two parts of the same city (antique and modern). This theme replaces the traditional one of an archaeological park that — by contrast — is a separate element from the city (as is currently the case with the Roman Forum/Palatine Hill). And the other goal is that the connection is realized through an existing feature, the Via dei Fori Imperiali — to be replaced in this project by a viaduct. This is the unifying element of this area to be articulated in sections (the new 'Piazza del Colosseum', the Velia and the imperial fora), with the Piazza Venezia as the entryway to the fora and to the monumental centre of Rome with a network of service points, arranged alongside the fora and below the viaduct. The specific engineering works involved in the project are dealt with by Andrea Lucchini ('The Viaduct of the Fora and other interventions'): the viaduct itself, the new structure built over the Templum Pacis to protect the archaeological remains and to restore them to road level, the Linea-C station at the Velia and the Augustan *sacellum* in the new Piazza del Colosseum. The last part of this volume is devoted to the cartography ('Rome: Maps through History'): to the drafting of a much-needed overall map (Marco Fano, 'The maps of Rome'), and to the methodological problems surrounding the use of archaeological maps from different sources, especially given the lack of any standardization (Emanuele Brienza, 'Working on the archaeological map of Rome').

In sum, this book represents an important contribution to the ongoing debate on the reconfiguration of the central archaeological area of Rome. New insights on how these archaeological sites should be viewed in the contemporary city are discussed: beyond the specific solutions, the strengths of this project are its aim to give a voice to all the parties involved and its recognition that 'the modern/ancient oxymoron corresponds to the very essence of Rome' (Renato Nicolini (14)). This is the fundamental point to keep in mind: working, especially in Rome, but also in any other inhabited place — we are part of a whole.

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C. PANELLA and L. SAGUÌ (EDS), *VALLE DEL COLOSSEO E PENDICI NORD-ORIENTALI DEL PALATINO* (Materiali e contesti 1). Rome: Scienze e Lettere, 2013. Pp. xi + 150, illus. ISBN 9788866870371. €35.00.

C. PANELLA and L. SAGUÌ (EDS), *VALLE DEL COLOSSEO E PENDICI NORD-ORIENTALI DEL PALATINO* (Materiali e contesti 2). Rome: Scienze e Lettere, 2013. Pp. xi + 212, illus. ISBN 9788866870511. €35.00.

This pair of volumes offers supplementary reports from the on-going excavations at the north-east slope of the Palatine and Colosseum valley directed by Clementina Panella. Each of the twelve

chapters is written by a student and often represents his or her thesis, in all or in part (both *tesi di laurea* and graduate theses are represented among the chapters). The reports address narrow, specialized aspects of the excavations and are best read in conjunction with the synthetic accounts published elsewhere by Panella and Sagù (C. Panella, *Scavare nel centro di Roma. Storie uomini paesaggi* (2013), with further bibliography). The five chapters in the first volume are quite diverse, whereas the second volume presents seven chapters each detailing ceramic or glass finds from particular excavation contexts. A third volume, still in press and not reviewed here, will address ceramics and related material from the mid- and late Republic.

Silvia Fortunati (vol. 1, ch. 1) analyses thousands of fresco fragments recovered from two locales within 'Area II' (the editors' preferred designation for the area at the north-east corner of the Palatine associated with the *Curiae Veteres*). Detached from the walls and seldom larger than three centimetres in their largest dimension, the fragments fall into two sets: one represents linear decoration on a white ground, typical of service areas and latrines. Fragments in the second group depict vegetal and floral borders, a typical motif of Fourth Style painting. Dated by Fortunati to the Hadrianic period, the fragments in the second group evidence the continuity of Fourth Style painting after 79 C.E. in a non-Pompeian urban setting.

Lino Traini and Giovanni Mannelli (vol. 1, ch. 2) present a basin built within the Severan warehouse (referred to throughout both volumes as the 'Terme di Elagabalo'). The basin was used during the building's construction either to prepare lime or hold water. After its functional lifespan was over, the basin was filled with construction debris, including fragments of amphorae that had been repurposed to carry water or mortar on the site. This closed deposit was sealed by the mosaic floor of the warehouse. Traini and Mannelli explore the stages of lime use (material preparation, seasoning and mortar mixing), but cannot assign the basin a specific rôle in on-site lime production.

Cecilia Giorgi (vol. 1, ch. 3) documented a late antique *balneum* inserted into the south-east corner of the Severan warehouse with a 3D laser scanner. After a brief description of the baths' architectural features, Giorgi focuses on the process of scanning and creating a digital model of the *balneum*. She concludes by analysing the advantages and limits of the technique for archaeological documentation. The chapter would have benefited from the digital presentation of its own supporting documentation: reducing a sophisticated model to a sequence of small-scale figures does little to support Giorgi's points concerning the laser scanner's ability to document rapidly three-dimensional spaces with millimetre-fine, true-colour surface detail.

Giovanni Caratelli (vol. 1, ch. 4) studies another late antique modification to the Severan warehouse: the insertion of a three-lobed dining-room adjacent to the bath complex documented in ch. 3. Caratelli documents the extant architectural features of this space, which has been known to archaeologists since the nineteenth century when it was thought to be a church. Following the work of R. Mar, *Scienze dell'Antichità* 13 (2006), 157–98, Caratelli concludes that the central apsidal space features a *stibadium* with a sigma-shaped water feature and thus that the tri-partite room functioned as a *triclinium* associated with a late antique *domus* or *collegium*.

Giulia Giovanetti (vol. 1, ch. 5) explores evidence for the collection and use of snow and ice in antiquity. Inspired by a subterranean storage chamber for the snow used to chill beverages consumed in the *triclinium* discussed in ch. 4, Giovanetti compiles ancient literary sources as well as evidence for post-antique snow and ice storage facilities in Lazio. The comparatively small size of the Palatine chamber, with a capacity of approximately two hundred litres, suggests that it functioned only during banquets and was not a primary storage site for large quantities of frozen water.

Unlike the varied topics covered in vol. 1, the subject matter of vol. 2 is more cohesive: seven chapters, organized chronologically, address ceramic or glass finds from particular archaeological contexts. The first three chapters by Cecilia Gualtieri, Viviana Cardarelli and Giusy Castelli detail ceramic finds recovered from a trio of Neronian contexts. Ceramics from contexts of Domitianic, late antique and medieval date are detailed in chs 4, 6 and 7 by Simona Bellezza, Marta Casalini and Laura Orlandi respectively. Glass finds from the high imperial and medieval periods are recounted in chs 5 and 7 by Barbara Lepri. Ceramic finds are quantified by ware, form, place of manufacture and date; glass finds are organized by type, vessel shape and chronology. Other small finds — coins, faunal material, metal objects — are mentioned only in passing. These reports are clearly intended to supplement the primary archaeological reports already published by Panella and Sagù, and as such each focuses upon the documentation of data rather than its interpretation. One regret is the omission of the high imperial ceramic finds from this volume. Their inclusion

would have permitted careful readers to trace the shifting ceramic types at the site from the Neronian period through to the sixth century.

It is laudable to see the details of major archaeological investigations published, especially this rapidly, yet these volumes would have benefited from some simple editorial additions. The site plan presented by the editors (fig. 1, p. xi of both volumes) would be far more useful if it highlighted the location of each specific archaeological context discussed in the subsequent chapters. Readers would also benefit from a brief bibliography highlighting the fundamental archaeological reports that predate these volumes; these are absolutely necessary to contextualize the data-driven chapters of vol. 2. And nowhere do the editors explain why these twelve thesis projects were chosen for publication; the over-arching logic that determined their selection (individual merit? theme?) is left unsaid.

As a last aside: those looking for information on the Maxentian imperial regalia recovered from the site will not find it here; it is presented in C. Panella (ed.), *I Segni del potere* (2011), reviewed by Simon Corcoran in this volume.

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J. GRIEBEL, *DER KAISER IM KRIEG: DIE BILDER DER SÄULE DES MARC AUREL* (Image and Context 11). Berlin: De Gruyter, 2013. Pp. x + 501, illus. ISBN 9783110295382. €129.95.

The notorious inattention paid to the Column of Marcus Aurelius is a shame that scholars only recently have begun to address. Martin Beckmann's monograph (*The Column of Marcus Aurelius: The Genesis and Meaning of a Roman Imperial Monument* (2011)) led the way, addressing questions of production, style and the column's relationship to its Trajanic predecessor. Johannes Griebel's new book is a welcome, neatly complementary addition, focusing on the composition and ideological content of the Antonine column's sculpted frieze. G. argues that far from being a sloppy imitation of the Column of Trajan, the Column of Marcus Aurelius should be analysed as an independent and successful monument with its own concerns, namely the sophisticated use of repeated scene types to present the emperor as an exalted military leader.

In his introduction G. sets himself a laudable goal: to examine the iconography of the Column of Marcus Aurelius as a complex, independent monument. In doing so, he expressly rejects two earlier views of the column: that it is valuable only as it relates to the Trajanic column, and that its frieze can be read as some sort of historical record (a perennial, if steadily diminishing, problem for both columns). The book's first two chapters then summarize foundational material, including the column's history, scholarship and the debates over the column's date and topographic context. G.'s demonstration of damage to the reliefs, illustrated by side-by-side photographs from 1895 and 1989 (figs 4–5), is both edifying and distressing.

The book's third section presents G.'s close analysis of five different scene types: (a) leaving and marching; (b) addressing the troops; (c) sacrificing; (d) the presentation of barbarians; and (e) less submissive interactions between the emperor and barbarians. For each of these scene types, G. presents an exhaustive discussion of the composition, content, distribution and meaning of each example on the column. In support of his analysis, he includes comparative material, namely coins and other reliefs. Throughout this analysis, G. stresses how the iconography repeatedly emphasizes the emperor's rôle as supreme commander of the army. Scenes of marching, for example, portray the emperor as fully integrated with his men, leading the army's difficult but organized progression through enemy territory.

G. presents his conclusions in ch. 4. Looking beyond content, G. calls attention to how the composition of most scenes is specifically designed to highlight the figure of the emperor. G. observes that many of these scenes are clustered at the bottom of the column, which he interprets as evidence that historical narrative was set aside in favour of presenting the monument's complete ideological programme within the most visible spirals. In sum, G. argues that the column's frieze should not be seen as a disjointed sprawl of random scenes, but instead as a carefully crafted undertaking to praise the emperor as supreme commander. He goes further to suggest that its novel techniques for doing so point forward to the increasing visual prominence of the emperor seen in the later Empire.