

N. DE CHAISEMARTIN, *ROME. PAYSAGE URBAIN ET IDÉOLOGIE. DES SCIPIONS À HADRIEN* (Iles. av. J.-C.–Ile s. ap. J.-C.). Paris: Armand Colin, 2003. Pp. 270, illus. ISBN 2-200-26384-8. €23.00.

This book, admirably compressed and organized, is an account of the changes that occurred in Rome from the late Republic to the reign of Hadrian in the method of *l'archéologie du regard* — a continuation of the structural *mentalités* approach which was one of the great contributions to history-writing of the *Annales* school. The approach sets architecture and cityscapes chronologically in the context of *intention* — patronage, financing, resources and materials, mustering of workforce — and *perception* — how new buildings and spaces were perceived by their contemporary public. These considerations are always set out with personalities — the *motivation* of individuals to build and represent. The result, of course, is to minimize issues of origin, influence, and even precedent, so fine judgements of Hellenistic influence or Classical exemplars (important concerns in the older literature) are discounted in favour of experience and meaning. Paul Zanker, Pierre Gros, Filippo Coarelli, and others have used the approach to good effect, and their contributions are now being extended to synopses like this one by Chaisemartin, which is an effective review of a complex scholarly inquiry.

The first chapter, tellingly, begins not with an account of origins — Andrea Carandini's discovery of huge houses of the Archaic period with church-sized atria for *salutationes* on the Palatine are mentioned very much in passing as is Annapaola Zaccaria Raggiu's noteworthy history of early Roman urban space, and there is no consideration of Rome's early development. Rather, C. emphasizes the first creation of political space: she contrasts the small public works and little temples of the fourth and third centuries with the sudden appearance, in the 170s B.C.E., of porticoes and arches built as amenities for the public set up by *triumphatores*. A real bonus in this chapter is the analysis of many of the statues — originals or copies — that were concentrated in Rome as cultural emblems of military victory and political cause: the statue of Tiberius Gracchus, leader of the *populares*, was countered by a copy of the Tyrannicides, supposedly a monument set up by Scipio Nasica Serapio to justify his opposition to the tribune's monarchical designs. C.'s account goes beyond mere stylistic consideration of works of art and shows what they meant at the time.

Ch. 2 deals with the first fifty years of the first century B.C.E. It is based on a contrast (from G. Sauron) that some readers might find supposititious: Roman private luxury versus the architectural and artistic manifestations of the personality-cults of politicians and politician-generals. For the former are claimed the excesses of the Second Pompeian style of mural decoration and such assemblages as those of the Villa of the Papyri (Herculaneum); for the latter, portraiture and self-aggrandizing numismatic iconography. This makes for an excellent, highly politicized narrative but may not take into account either the growth of plummy Epicureanism, keeping-up-with-the-Joneses, or low-level aestheticism in Roman society at the time. Much more convincing is C.'s account of the familial and political dimensions of buildings and statues in this phase of the Roman social 'revolution': huge houses, such as that of Publius Clodius (reconstructed by Filippo Coarelli) providing for a *salutatio* of some 2,500 clients at a time, the display of family ancestors on *clipei* by M. Aemilius Lepidus on the façade of the Basilica Aemilia, and, especially, the devotion of Marius, Sulla, and Pompey to Venus in various guises. This chapter ends with a good question that implicitly challenges the assumptions of the *archéologie du regard*: granting the mass of objects brought to Rome and set out in subtle iconographies, would *la masse des Romains* have understood and appreciated them? The question stands and defines a gap between our scholarly subtlety and Romans' perceptions.

Chs 3 and 4 address the substantial changes to Rome's political space effected or planned by Julius Caesar and then changed and reordered by Augustus. For Julius Caesar, C. provides a vivid picture of how renovation of the old Forum and construction of the new one in his own name were undertaken together: things a'building and things a'changing all at once in the four years between 48 and 44 B.C.E., besides the other projects such as the extension of the city-centre with the straightening of the Tiber and a proposed new theatre to 'answer' Pompey's. There was resistance: Caesar's smooth appropriation of Venus in her guise as *Genetrix* and the shocking multiplication of his statues were countered by numismatic issues lauding the achievements of patrician families and aristocratic principles as well as the criticism, in Cicero and others, of architectural deployment as tyranny.

By contrast, Augustus had plenty of time, and C. divides his achievements between 44 and 30 B.C.E. from those of 29 B.C.E. to his death. As she points out, Augustus was careful and well-advised about politics and architecture, and his relative prudence with regard to the Forum may have proceeded from avoidance of tyrannical display. Instead, he concentrated his efforts on the Palatine and, most noteworthy, on a substantial restructuring of the Campus Martius: it was there that Julian, Roman, and imperial time and space were reshaped with the axis between the Augustan Pantheon, the Horologium, the Ara Pacis, and the Mausoleum. The discussion in this chapter dextrously co-ordinates Paul Zanker's and Diane Favro's analyses of space and iconography of Augustan Rome.

Ch. 5 is on the Julio-Claudian interventions on Augustus' city, and it benefits from recent redatings of large structures, such as that of the so-called *Domus Tiberiana* on the Palatine, to later Neronian or Flavian times. While building and statue- and monument-making for the imperial cult continued, the new image of Rome after the fire of 64 C.E. has been substantially rewritten: Rome was suburbanized with garden-developments and villa-like structures, notably (but not solely) Nero's *Domus Aurea* complex. With disarming frankness, C. struggles to reconcile the 'senatorial' view of emperors' biographies with what actually happened architecturally: a resolution could have been found from a more extended consideration of Nero's new brick Rome of tenements, make-work building projects, legislation on *tabernae* — all elements of a new proletarian Rome that contrast with its signorial suburbanization.

Ch. 6 on the Flavian projects for the city emphasizes, refreshingly, the many other projects besides the well-known ones (the Amphitheatrum Flavium, the Palatine Palaces, the Forum Pacis). New areas of habitation and monumental development were opened up on the Quirinal and elsewhere to supplement, both iconographically and practically, the old focus on the Campus Martius. Ch. 7, on Trajan's Forum, benefits from recent investigations that have substantially revised its plan on the north-west (the supposed 'temple of Trajan' has disappeared in favour of a porticoed propylon set in a U-shaped staircase, giving real access to the monument from the north) and south-east (a porticoed hall preceded a tall angled portico leading to the Forum proper, making an oblique, rather than axial, entrance, thus substantially reorganizing the sense of the space).

A final chapter (8) on Hadrian emphasizes how that emperor sought to recall, with buildings besides his new Pantheon and its famous inscription, the Augustan city: temples and arches as well as his Mausoleum had an associative iconography to the Roman past, and new buildings such as the Temple of Rome and Venus fulfilled the promise of Hellenistic detail and grandeur that had not, heretofore, been realized. A somewhat cursory conclusion contrasts the factual and propagandistic bases of the Roman urban landscape with what is to come: a 'regression to the irrational' iconographically, and not much in the way of useful building in the Antonine period and later. These judgements embody both the analysis and disparagement of Late Antiquity that have become the norm since Ranuccio Bianchi-Bandinelli's studies and others; not all readers will agree.

C.'s book gives a fine overview with well-chosen details of a very large body of scattered scholarship on urban Rome: her book is very useful as a synopsis and has a robust method. It serves a scholarly and student readership equally well. The bibliography is well-selected and broken down into useful rubrics, though an index would have been welcome. The compact size and modest price of the book do not justify the very poor photographic illustrations and the inadequate or illegible plans (some without north arrows or scales) reproduced from other publications. The editor should have complemented C.'s fine text with a much better apparatus.

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P. PERGOLA, R. SANTANGELI VALENZANI and R. VOLPE (EDS), *SUBURBIUM. IL SUBURBIO DI ROMA DALLA CRISI DEL SISTEMA DELLE VILLE A GREGORIO MAGNO* (Collection de l'École Française de Rome 311). Rome: École Française de Rome, 2003. Pp. xiv + 758, CD-ROM. ISBN 2-7283-0671-0. €93.00.

In today's era of urban sprawl, the editors of and contributors to this volume have stepped in to play for the *suburbium* of Rome the same role that Rodolfo Lanciani played for the *centro storico* in the years following Italian unification. Their avowed intention is to draw together the archaeological data now emerging from the area, helping it to become known and presenting syntheses on particular suburban regions or historical themes, while maintaining a focus on the