

evidence shows that these children generally were buried with care, and occasionally had offerings, such as amulets, feeding-bottles and terracotta figurines with them. Cultural differences between Italy and the Celtic northwest are reflected perhaps in varying burial practices, although national approaches to archaeological excavation and the study of skeletal material may account for some of the discrepancies.

The body of data collected during my tenure at the School has provided a solid foundation for the next phase of the project, which aims to consider the distinctions of class and socio-cultural situations, the relations between the daily realities of and ancient rhetoric about earliest childhood, and the process of social and legal recognition of a child's personhood.

MAUREEN CARROLL

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CARY FELLOWSHIP

The Cary Fellow is responsible for the British School at Rome's undergraduate and postgraduate teaching. In 2008 twelve students from the universities of Cardiff, Exeter, Liverpool, Manchester, Oxford, Reading, Royal Holloway and Saint Andrews attended the postgraduate 'City of Rome' course. The wide-ranging programme of itineraries and excavation tours included the German research project in the Palatine's Flavian Palace (with Ulrike Wulf-Rheidt and Andrea Schmölder-Veidt), Andrea Carandini's excavations on the Via Sacra (with Dunia Filippi), the late antique *domus* with painted calendar beneath Santa Maria Maggiore (with Paolo Liverani), and the ongoing restoration of Santa Maria Antiqua (with Werner Schmid). Lecturers included Pieter Broucke (on the Pantheon), John Clarke (on reading imperial art), Penelope Davies (on Republican architecture), Lynne Lancaster (on Roman construction), Michele Salzman (on Saint Jerome and the sack of Rome), and Andrew Wallace-Hadrill (on Hellenization in Republican Italy). Filippo Coarelli's new identification of the Tabularium and Fabio Barry's study of the Bocca della Verità were also aired for the first time during the course's lecture series. Staff and scholars (past and present) of the School proved generous with their time and expertise, sharing their knowledge with the students at informal seminars (Maureen Carroll on funerary commemoration and *damnatio*, Susan Russell on Pirro Ligorio), and accompanying the group on site visits (Frank Sear at the Nymphaeum of via Annibaldi, Carlos Machado at Ostia's Casa di Diana and Paul Johnson at Portus).

The undergraduate Summer School was attended by 26 students from the universities of Bristol, Cambridge, Dublin, Edinburgh, Glasgow, London, Newcastle, Nottingham, Oxford, Reading, Royal Holloway, Southampton, Saint Andrews and Warwick; and was this year taught in conjunction with Matthew Nicholls. The course, which serves as an introduction to the city for students with varying backgrounds and interests within the broad study of the ancient world (archaeology, ancient and medieval history, classics and art history), is arranged thematically and focuses on the social, economic, political and religious activities that constituted

life and death in the ancient city. ‘Themed’ days (each supplemented by an introductory lecture) included the Tiber and provisioning Rome, politics and the Forum, war and the triumph, the city and the urban *plebs*, roads and cemeteries, and the transformations of late antiquity. Visits outside Rome included Ostia, the Isola Sacra and Tivoli. Notwithstanding the group’s large size, we were lucky enough to be guided around the new excavations at the Forum of Caesar by Alessandro Delfino; and Janet DeLaine, on a short visit to Rome, was kind enough to share her expertise during the trip to Hadrian’s Villa.

ROBERT COATES-STEPHENS
(*The British School at Rome*)

HUGH LAST FELLOWSHIP

Art and persuasion in Republican Rome

My research focuses on the exploitation of public architecture for propagandistic purposes in ancient Rome. In the past I have worked on Imperial material; my time as Hugh Last Fellow at the British School was devoted to a book project on the art and architecture of Republican Rome. The book has two interconnected goals. It traces the urban development and image of the city, from early post-regal times to the assassination of the dictator Julius Caesar, setting out formal aspects of different types of art and architecture and technological advances, and offering social context for changes. Its more ambitious goal is to explore the intersection between visual culture, on the one hand, and the constitution (inasmuch as it can be reconstructed) and the resultant political consensus on the other. At the start of the Republic, the political system kept commissions carefully in check; by the end, images were exploited so widely and were so powerful that Cassius Dio could cite an abuse of visual culture among the reasons that propelled Caesar’s colleagues to murder a friend in order to safeguard the Republic.

The book’s central theme is the perennial dilemma that faced Republican politicians when it came to visual arts, which deeply informed the production of art in this period. On the one hand, they had vowed, in the backlash of the expulsion of Rome’s last king, to denounce aspirations to supreme power. Government of the growing state was conducted instead through a succession of elective magistracies with relatively specific (though evolving) mandates. On the other hand, in a society that prized public service above all else, the very nature of the Republican system, with elective magistracies diminishing in number the higher one climbed the ladder of power, made for an élite that was ferociously competitive. It only grew more so with passing years, as the population expanded, property requirements for military service dropped and political office opened up to municipal Italians after the Social War. Visibility was a basic prerequisite for electibility, and public building offered extraordinary potential. Through structures such as the vast Temple of Jupiter on the Capitoline, sixth-century kings had bequeathed Romans a powerful