As Jan Bremmer rightly remarks in his Epilogue, the strength of the volume is the focus on the visual dimension. This focus entails some limitations on the psychological territory analysed. Since visual representations more often respond to conventions and express institutions and social habits, it is more difficult to divine the idiosyncratic and intimate from such evidence. These restrictions, however, are the unavoidable consequence of what is a very welcome and innovative shift in focus for history of ancient emotions. The book is, moreover, impeccably produced and packed with beautiful, high-quality images. It is thus not only a must-read for any historian interested in this area of ancient culture, but a model to follow for further exploration of the visual dimension in historical psychology.

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MICHAEL KOORTBOJIAN, CROSSING THE *POMERIUM*: THE BOUNDARIES OF POLITICAL, RELIGIOUS, AND MILITARY INSTITUTIONS FROM CAESAR TO CONSTANTINE. Princeton/Oxford: Princeton University Press, 2020. Pp. xix + 228, illus. ISBN 9780691195032. £34.00/US$39.95

Michael Koortbojian's work examines the ways that the relationship between commanders and the city of Rome 'was subject to continuous reinterpretations in a tradition that held sway for nearly a millenium' (6). This is a significant matter, for the ways in which Romans envisioned the place of their city within their larger sphere of activity provided a central element of their polity as a spatial order. The beginning of the study's thousand-year tradition occupies an important place in the work. The author is especially concerned with tales of Rome's foundation that involved the creation of the *pomerium*, the boundary between the city and the surrounding world. Since these foundation stories also tied the *pomerium* to the city's original fortifications, the *pomerium* also excluded war from the city. The author, it should be noted, assumes that these narratives had some foundation in fact. In this way, the division into the spheres *domi* ('at home') and *militiae* ('on campaign') best represented the realities of archaic Rome, while subsequent activities that appear to complicate this sharp dichotomy between spaces of peace and of war appear as modifications of an earlier ideal that no longer matched reality.

Four chapters carry the investigation from Julius Caesar to Constantine, who provides the terminal date of the tradition's millennium. Each focuses on a set of images that, when viewed properly, bring into clearer focus new positions and practices. Three are at the centre of the first chapter, 'Crossing the *Pomerium*: the Armed Ruler at Rome': Pliny's report (*HN* 34.18) of a cuirassed statue of Julius Caesar in the forum; the Augustus of Prima Porta, another cuirassed statue; and Tacitus' description (*Hist.* 2.89) of Vitellius' arrival in Rome in A.D. 69 in which the commander changed from military to civilian attire and then entered the city with his troops. For the author, these images and actions provided clear statements that Caesar, Augustus, and Vitellius intended to retain their military powers when in the city. In other words, each was intended to make a claim to particular powers within the polity.

The second chapter, 'Octavian's *Imperium Auspiciumque* in 43 B.C. and Their Late Republican Context', emphasises an equestrian statue of Octavian that according to Velleius Paterculus (2.61.3) was placed at the *rostra* after the victory at Mutina in 43; it would soon be displayed on his coinage. Since he was a private citizen when given his command, his powers would only have been valid outside the city. Although he admits the evidence to be ambiguous, the author suggests that the statue should be seen against 'the bellicose reality of the march on Rome that immediately followed its appearance' (75) — that is, that it announced Octavian's intention to exercise his powers in the city, despite the restrictions of the original grant.

The third chapter, 'Roman Sacrifice and the *Ritus Militaris*', focuses on the imagery of sacrifice on the columns of Trajan and Marcus Aurelius. In public cult, celebrants following the *ritus Romanus* performed with their heads covered, while those employing the *ritus Graecus* did so with heads uncovered. On the two columns, however, emperors appear in military garb while sacrificing with

their heads uncovered. The author suggests that these images reveal an otherwise unattested *ritus militaris* which shaped cult in 'the *military* realm' while *ritus Romanus* did so 'in the domain of Roman *civic* acts' (89). He also reexamines monuments that appear to support or contradict this reconstruction, and in the process also argues that the distinction between civil and military was no longer spatial but had become functional — that is, one could perform civil acts in the midst of armies and military ones in Rome.

The fourth chapter, 'Constantine's Arch and his Military Image at Rome', examines the arch that was installed after the victory at the Milvian Bridge. On it, an emperor who arguably had not triumphed enters the city in military costume and with his soldiers, thus proclaiming that the distinction between *domi* and *militiae* was no longer valid. Furthermore, the arch was placed on Romulus' supposed *pomerium*, showing it to be a living concept at the time. As a result, in what might be seen as the general conclusion of the study, the *pomerium* appears no longer to have had any practical significance, although it continued to influence the learned.

This summary obscures the complexity of the argument and the broad learning with which it is carried forward. The author regularly acknowledges that his images had precedents and that other interpretations have been put forward and remain possible. Still, his decision to emphasise a single observation — that military matters and representations of command were not always excluded from the city — risks making complicated matters appear too simple. The distinction between *domi* and *militiae* was an ideal, and as an ideal its relationship to practice would have been neither straightforward nor absolute. As the author acknowledges, dictators kept their full powers when in Rome, while commanders might enter with their armies in their triumphs. In addition, the city long contained memorials of earlier victories and of the commanders who had won them. During the republic, the *pomerium* served to define the powers of magistrates, but in no period for which reliable evidence survives did it exclude all references to war.

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CHRISTOPHER DEGELMANN, SQUALOR: *SYMBOLISCHES TRAUERN IN DER POLITISCHEN KOMMUNIKATION DER RÖMISCHEN REPUBLIK UND FRÜHEN KAISERZEIT*. Stuttgart: Franz Steiner Verlag, 2018. Pp. 361. ISBN 9783515117845. £62.00/€60.00.

Christopher Degelmann's monograph is the slightly revised version of his 2016 Ph.D. thesis at the Max Weber Center for Advanced Cultural and Social Studies (University of Erfurt). As D. illustrates in his introduction (11–30), *squalor* refers to the practice of members of the Roman elite appearing in public with untrimmed hair and in mourning dress — dark, worn clothes — in an effort to win the support of judges, the Roman Senate or the Roman people in a difficult situation. *Squalor* might also encompass displaying grief, imploring the audience and sometimes even tearing one's clothes apart. A prominent example is Cicero, who employed *squalor* in 58 B.C. in an ultimately unsuccessful attempt to prevent his exile as a consequence of a law promulgated by his arch-enemy Clodius. Many of the features of *squalor* were firmly rooted in Roman funerary rites. Therefore, D. suggests, *squalor* should be understood as a form of symbolic mourning. His monograph builds on earlier works by Karl-Joachim Hölkeskamp on Roman political culture and those of Egon Flaig on rituals and public gestures in Roman politics. Cases of *squalor* in different political and legal arenas are taken into consideration, as well as both the successes and failures of symbolic mourning.

In his first chapter (31–43), D. argues that individuals utilised specific symbols closely tied to funerary rites in different performative settings to achieve their political aims. However, in order to employ symbols successfully in such a flexible way, the intended target audience must be able to recognise them easily within their new context. Ch. 2 (44–70) turns to the origins and historical background of symbolic mourning in Rome. In the following chapter (71–93), D. discusses testimonies of *squalor* in works of Cicero, Livy, Appian and Cassius Dio to identify narrative patterns associated with symbolic mourning. Ch. 4 (94–111) illustrates the inherent tension