

argument, based on in-depth topographical and architectural analyses, for the sacred nature of the Cloaca. As well as providing a wealth of detail about this major feature of Rome's urban landscape, this chapter also challenges the assumption that the sacred and profane worlds were necessarily kept apart (*contra* Lennon, 50). Bradley also presents an interesting study of the links between topography, urban landscape, pollution, specifically the treatment of criminals, and the rhetoric of 'up' and 'down' in his micro-scale study of the Capitoline Hill. Davies' contribution to Part I is a departure from the other chapters as she does not consider religion directly, but rather looks at pollution more broadly in Republican Rome, in which she presents an interesting discussion on the interplay between euergetism, engineering and pollution.

While Part II of this volume focuses on 'Modernity' (from the Renaissance to Fascist Rome), it has much of interest to offer a Classical scholar. Numerous papers deal with the reception of monuments from antiquity and their use in various programmes of purification. In her discussion of the water management of Counter-Reformation Rome, Rinne presents a detailed and interesting account of the fate of the Roman water supply and management system, as well as of particular monuments, such as Trajan's Column in 1575 (fig. 11.3) and the Cloaca Maxima in 1889 (fig. 11.6). The veneration given to certain monuments is also discussed by Syrjämaa. While the ruins contributed to a discourse of picturesque decay, scientifically-excavated ruins, in contrast, were part of a vision of a clean and modern city. This chapter presents a powerful challenge to our sense of how to present the past, what it means to be authentic and at whose cost. In Salvante's discussion of Fascist Rome, we hear not only how Mussolini redesigned the city to 'develop spatial continuities between the buildings of antiquity and those of modernity', but also how he demolished working-class neighbourhoods to 'liberate' ancient monuments and save them from what he considered to be the dens of moral deviation so typical of cities (251). Ancient monuments, however, were not always to be understood as uncomplicatedly positive. In his discussion of Fra Girolamo Savonarola in fifteenth-century Rome, Assonitis explores an 'anti-Renaissance' (152) viewpoint wherein antiquities and classical learning were considered a 'most pernicious plague' (145).

As will have become clear, an important thread running through Part II is audience and viewpoint in approaches to, and considerations of, pollution, particularly when moral pollution is linked to physical pollution and programmes of cleansing. This also comes through strongly in Gentilcore's discussion of the various theories and practices related to plague in seventeenth-century Rome. Stow follows on from Gentilcore and looks specifically at the case of the Jewish ghettos in Rome from c. 1500–c. 1800. The creation of a multiplicity of perspectives through conflicting religious beliefs is also brought out neatly by James' consideration of Catholic and Protestant contrasting reactions to the catacombs, which, importantly, also led to competing archaeological interpretations.

The volume ends with an *envoi* from Goldstein where she presents a challenge to Mary Douglas asking what happens when rituals of purification do not work and what happens if the constitution of the order or system is what is at issue (as, arguably, for criminal clans in Italy). As such this is a refreshing and brave departure from the rest of the book. Overall, though, this volume is as entertaining and thought-provoking as the conference itself and provides a novel way of thinking about the city of Rome, both past and present.

Magdalen College/School of Archaeology, University of Oxford

zena.kamash@arch.ox.ac.uk

doi:10.1017/S0075435814000203

ZENA KAMASH

S. H. RUTLEDGE, *ANCIENT ROME AS A MUSEUM: POWER, IDENTITY, AND THE CULTURE OF COLLECTING*. Oxford: Oxford University Press, 2012. Pp. xxiv + 395, illus. ISBN 9780199573233. £85.00.

Rome's ability to embody key figures and ideological agenda in its urban fabric was already a truism in classical antiquity. As Steven H. Rutledge observes of Romulus' reification: 'there was, then, a biographical sketch of the birth, life, and death of the founder that left its mark on the city' (167). Moreover, since 'individual cultural objects are tantamount to utterances, their collective narrative legible as text' (223), modern 'readers' do well to understand the relationship between collective polyphony and individual narrative agenda that fashions our glimpses of cosmopolitan Rome.

R. commences engagingly with a museological *mise-en-scène* taking us to Washington DC's National Mall. There, we meet with 'an almost wilful incoherence' (2); yet one which quickly

demonstrates the power of the random and its ability to map shifting patterns of dominance and resistance amongst a culture or a people (3). Interrogating the bewildering array of possible interpretative strategies to which this approach sensitizes readers is a challenging task, and that R.'s book derives from successive iterations of a course (taught at the University of Maryland) is, I suspect, part of its strength. A work tackling the multifarious question of 'what was it like to experience the city from a visual and cultural perspective in antiquity? And [then asking] what were the deeper social and cultural implications of that experience?' (vii) demands a particular brand of lucidity married to copious evidence (headlined at 13–15). R.'s book has both, in spades.

R.'s chapter titles waymark the volume neatly. Recommencing in ch. 2 (31–77) we move experientially through the underpinnings of R.'s introductory questions. First, 'Collecting and Acquisition' leads us through the symbolic, ideological and aesthetic agenda that saw Greek and other imports packed off to Rome. R. treads lightly but effectively through the complexities of the rôle of the 'other' in Roman culture, speaking to changing models of cultural capital vested in the display of art and other artefacts in various contexts across the city. There is already a significant bibliography on what ch. 3 calls 'Viewing, Appreciating, Understanding' (79–121), and R. acknowledges some big guns. Missing, however (also from R.'s bibliography (315–37)), are a couple of key works on the experience and comprehension of works of art (E. W. Leach, *The Social Life of Painting in Ancient Rome and on the Bay of Naples* (2004); T. M. O'Sullivan, *Walking in Roman Culture* (2011)). This chapter is nevertheless important: 'a starting point for the remainder of the work' (79). R. rightly warns against uncomplicated assumptions based on élite responses, yet sees how they can reveal at least a partial 'understanding of visual culture ... as a point of consensus and integration within the community' (80). Whatever the readings available, the public situation and definition of artefacts as 'culture' or 'art' creates at the very least a viewing public. Mimesis (implicitly central to 93–102) and the rôle of *imagines* (e.g. 105–10, and *passim*) lead elegantly to ch. 4's concern with 'Displaying Domination: Spoils, War Commemoratives, and Competition' (123–57). *Protagonismo* meant that the power to command and display spoils developed Rome into 'a vast political pamphlet in which cultural artefacts became a part of the argument over claims to political power and prestige' (124).

Ch. 5, 'Constructing Social Identity: *Pietas*, Women, and the Roman House' (159–92) is something of a portmanteau chapter. It delivers an important counterpoint to the masculine emphasis of R.'s opening manoeuvres. 'Memorabilia' (159) is a useful term here, linking the public/private overlap characteristic of Roman 'domesticity'. The relationship between 'house' (in its various English senses) and *familia* is explored from complementary angles, illuminating the rôle of *pietas* as a mediating factor for explorers interested in the gendering of cultural experience. From 'the élite Roman powerhouse' at the heart of the community (186–92), ch. 6 takes us to 'the Monster and the Map' (193–219). This is R. in territory influentially explored by J. S. Romm (*The Edges of the Earth in Ancient Thought* (1992)), and recently given Roman focus in a series of important studies of the Elder Pliny (A. Doody, *Pliny's Encyclopedia: The Reception of the Natural History* (2010), might productively have been fed in). Rome's absorption (and regurgitated repackaging) of the world for internal and external consumption is enormously important; hence, R.'s reading of all sorts of groupings and juxtapositions of objects, spaces and schematic representations as variant modes of mapping is crucial. Chs 7 and 8 tackle cultural collections from epistemological and ontological perspectives. First, 'Imperial Collections and the Narrative of the *Princeps*' (221–86) extensively catalogues the public collections of Caesar (226–35) and Augustus (235–66), taking in the rôle of 'Augustus' as cultural artefact; lingering productively at his Palatine, Forum, and Portico of Octavia, before zipping from Tiberius to the Flavians (266–84).

In R.'s final substantial chapter we see the flip-side: the value of ancient sites and artefacts as powerful guarantors of permanence, yet also as indicators of tension between individuals and between individuals and central authority when it came to managing their 'Access and Upkeep' (287–309). Understanding the 'responsibility, financing, and oversight' (288–95) for new-builds could easily occupy a book-length study, and similarly, R. can only give a flavour of the issues surrounding 'restoration of artefacts and monuments' and their 'general upkeep, access, and security' (295–308). The substantial outlay that major collections entailed at the outset and in perpetuity, willy nilly, becomes especially important for R.'s brief ch. 9 ('Epilogue', 311–14). What might have seemed likely to trigger a poignant reflection on a period of post-classical decay is used productively to remind readers that spoliation is itself part of the same transformative process: 'the re-emergence of Rome as the centre of another world empire, that of the Church, has

arguably had the result that the modern city now reflects, in a living sense, the ancient' (313). Inevitably framed through a series of artificial categories, R.'s fine study richly achieves his aim, illustrating 'how a variety of cultural property was expressive of Roman values and identity' (313).

University of Birmingham

D.J.Spencer@bham.ac.uk

doi:10.1017/S0075435814000215

DIANA SPENCER

C. VOUT, *THE HILLS OF ROME: SIGNATURE OF AN ETERNAL CITY*. Cambridge: Cambridge University Press, 2012. Pp. xvii + 284, illus. ISBN 9781107025974. £60.00/US \$99.00.

Just like the seven colours of the rainbow, the proverbial seven hills of Rome present an iconic, but essentially fictive, view of a collective whole. The idea of seven hills has become a sales-pitch for a welter of modern western cities (including the author's native city, Durham), and there is a long tradition of describing symbolic phenomena such as deadly sins, pilgrim churches, gates of Thebes, wonders of the world and so on, in heptads. And from the earliest documented stages of Rome's history, the city's inhabitants transformed their proverbial seven hills (or 'mountains', as they were often described) into central hubs of social, political and religious activity, and this evocative landscape fed the imagination of writers, tourists and artists alike. The high points and low points of the urban landscape presented a geographic template for the high points and low points of Roman life and Roman history, and Vout's book is a veritable *tour de force* of this enduring tradition from early Rome through to the twentieth century.

V. is an established scholar of Roman visual culture with a penchant for integrating art and text, as well as material ancient and modern, to produce stimulating approaches to Roman cultural history. This book is no exception and demonstrates the sheer range of V.'s erudition, which is equally at home with classical archaeology and literature, as well as classical reception from the Renaissance onwards. It has, appropriately, seven chapters (including the introduction and conclusion), which are structured thematically. Chapter titles are sometimes cryptic ('The Lie of the Land', 'Painting by Numbers', 'On Top of the World' etc.), and the introduction, while talking of an 'itinerary', does not signpost very clearly where this journey will take us. But once we get going, things fall into place: ch. 2 discusses what counts as a hill, from early Rome through to the twentieth century; ch. 3 examines the invention and development of the tradition of *seven hills*; ch. 4 makes a very simple point about the enduring permanence and continuity of this tradition; ch. 5 explores visual representations of the hills, moving quickly from ancient visualizations through to Renaissance and early modern paintings and drawings; ch. 6 discusses (largely ancient) views, panoramas and vantage points *from* the hills and the empowerment this affords the viewer; and ch. 7 summarizes the main themes and underwrites the central point that 'the seven hills are Rome's signature'. The book is finely presented, with twenty-six colour illustrations, a comprehensive multi-lingual bibliography, an index locorum (which includes modern material) and a judiciously compiled index.

It is impossible to point to a predecessor to this book: its approach, methodology and argument are similar to those adopted in studies of Rome by C. Edwards, A. Grandazzi, N. Purcell and T. P. Wiseman, but by taking a single iconic element of the Roman landscape it forges new academic territory and provides a level of detail and sustained analysis of cultural geography that should serve as a model for future scholars of topography. V. synthesizes material in an original and stimulating way, and makes a persuasive statement about the enduring rôle of the seven hills in the history of the city. Throughout, the author demonstrates a skilled and sensitive analysis of both literary and visual material, and there are some truly eye-opening interpretations in the context of politics, religion and visual culture, both in the classical and post-classical city. V.'s discussion of the Villa Giulia frescoes and nineteenth-century engravings of the 'Sette colli' in ch. 5 is particularly effective at exposing the sophistication and subtlety of modern refashionings of the ancient city.

The book's emphasis on the 'academic' rather than real character of the seven hills ('the written-ness of urban geography') can sometimes seem laboured, and readers may wish that it had included a more straightforward outline of the archaeology of the hills under scrutiny: received wisdom about the geology, scale and extent of the hills; the history of hilltop settlements and