

returns are required to all stations except (mercifully) the endpoint on the Capitoline. S. provides small map sections as figures showing the walking paths, stopping points and sight lines of the tour.

It is important to S. that this 'walking tour' be literally possible either as a walk within the stations outlined or a visual tour from the Capitoline. He has even retraced with colleagues its steps in modern Rome (180). Now, S. does not see Plutarch's text as a tourist guidebook, but as a learned game for those in the know or a primer in Roman customs for young people (228). Either way, S. views the text as inextricably tied to the layout of a discreet area of Rome and wants to show how Plutarch bids his audience to refer to or recall this topography (228).

S. admits his topographical framework for the text is neither explicit nor self-evident (207), but he succeeds, after many contortions, in making it fit. S. has his work cut out for him from the moment Plutarch directly refers to topography. The first location mentioned by the text (Question 3) is the Temple of Diana on the Vicus Patricius, not possibly locatable or viewable from S.'s first station bordering the Circus Maximus and Forum Boarium (181). How does S. arrive at this stopping point? The first nine questions encompass the themes of brides, marriage and women's relations with their husbands and male relatives. S. asserts that we must recall the underlying aetiological myth for Roman marriage, the abduction of the Sabine women, a story traditionally placed in the Circus Maximus (181). But Question 4's explicit topographical reference, the Temple of Diana on the Aventine, pinpoints the first station for S. A viewer could possibly have seen that temple from a location bordering the Forum Boarium and Circus Maximus. The cleverness of S.'s play with the text is on full display when he adds that the tour's starting point makes so much sense because it refers to, albeit ever so obliquely, a mythical starting point of the Roman people: the abduction and eventual marriages of the Sabine women (181).

The simultaneous difficulty with and beauty of S.'s idea is that it is easy to find locations important to Roman tradition in the area he has Plutarch circumscribe, the ancient ritual, political and economic centre of the city. If Plutarch is concerned with explaining Roman customs, then we are naturally to be referred to places in the very area S. marks out. Think of Book 4 of Propertius' elegies (and Tara Welch's 2005 reading of it), a project at least topographically similar to that of S.'s Plutarch, generating as it does vistas and *aitia* of things in the same area: the Ara Maxima, the Tarpeian rock, a temple of Juppiter on the Capitoline, a statue of Vertumnus on the Vicus Tuscus etc. Such parallels in Roman literature reinforce S.'s idea that this topography is culturally important.

Yet S. goes too far in showing that the topography Plutarch has in mind can be precisely plotted. Ancient readers undoubtedly will have played with Plutarch's text in similar ways, but Plutarch's text's multiplicity of answers to its questions encourages the idea that any such play, topographical or otherwise, has to be less pat than S.'s interpretation permits. Consequently, S.'s closed topographical reading often seems at odds with the spirit of Plutarch's open-ended text that answers questions with answers that are themselves questions.

S.'s work draws welcome attention to Roman topography in Plutarch's *Roman Questions*. Although many readers will not be completely convinced of the particulars of S.'s 'walking tour', he will convince many that Plutarch's *Roman Questions* take the charged topography of ancient Rome as seriously as did the Romans whose ancient customs Plutarch was interrogating. With a complete package of text, translation, commentary and literary analysis, S.'s volume will encourage its readers to reconstruct their own topographical readings of Plutarch, and those paths that S. has opened are rich with possibilities.

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doi:10.1017/S0075435814000239

J. C. ANDERSON, JR, *ROMAN ARCHITECTURE IN PROVENCE*. Cambridge/New York: Cambridge University Press, 2013. Pp. xv + 291, 157 figs. ISBN 9780521825207. £65.00/US \$99.00.

Regional studies of Roman architecture, especially those which cover more than a single building type, are relatively rare, particularly in Anglophone scholarship. Anderson's monograph is the first attempt to provide such a survey for Gallia Narbonensis, architecturally one of the richest of

the Western provinces, covering the best known and best documented examples of different architectural forms organized by building type (cf. 234). The definition of architecture is very broad, encompassing city walls, commemorative monuments, temples, civic architecture, commercial buildings from *macella* to ports, architecture for 'entertainment and leisure' including libraries, 'hydraulic architecture' from baths to water-mills, and, finally, domestic architecture and funerary monuments.

Starting with the Greek colonies and native settlements, the book begins with a brief political history of the province (ch. 1), followed by a broad outline of urbanization in the area (ch. 2) by way of a gazetteer-like survey of the major cities of the province (Glanum, Aquae Sextiae, Narbo Martius, Arelate, Forum Iulii, Vienna, Nemasus, Arausio and Vasio), illustrated with schematic city plans from Rivet's 1988 *Gallia Narbonensis*, now in need of updating. This overview focuses on the difficulties of establishing firm chronologies for the urban development in each case, given the paucity of evidence. Nevertheless, A. argues that many of the monuments have been dated too early, and he therefore proposes a general pattern of triumviral or Augustan foundation or growth, with the real flourishing only in the late first and especially the second century under the imperial patronage of Plotina and Antoninus Pius, both of families from Gallia Narbonensis, followed by a decline in the mid-third century except in the rare areas of fourth-century imperial input, especially Arelate.

The redating question forms the leitmotif of the remainder of the book, consisting almost entirely of ch. 3, a massive (61–233) descriptive survey of Roman architectural forms in Provence by building type, with each section preceded by a very brief account of the general functions and local forms. Detailed discussion, however, is confined to a narrow selection of buildings which are particularly critical for A.'s arguments for a second-century rather than an Augustan architectural heyday. Key to A.'s arguments is his premise that the dating of monuments in Roman Provence by architectural ornament, based on stylistic parallels with the Corinthian order of the city of Rome, is seriously flawed; specifically, it does not allow for local developments in the region, whether derived from Hellenistic models, or evolving independently from Augustan ornament while fashions in Rome moved on (61–4). This is an important point, which deserves more detailed discussion than possible in the four pages given to it. It is partly elaborated in dating discussions of key monuments such as the Arch at Arausio and the Maison Carrée at Nemausus, both based on A.'s earlier articles. The redating of the Maison Carrée is the most difficult to accept, although A. is surely correct in arguing that we cannot use the generally accepted reconstruction of *CIL* XII.3156 as definitive evidence for the date. While there are some unusual elements in the architectural ornament, the carving of the acanthus on the capitals is pure mid-Augustan Rome (and very unlike that on the temples at Vernègues and Glanum which represent the pre-existing tradition), while the form of the modillions has its closest parallels in the Temple of Apollo Sosianus. Furthermore, A.'s argument for the use of *pes Drusianus* for the plan but not the elevation of the temple fails to convince (especially as evidence for a Trajanic date), while his doubts about fitting two phases of the temple into a very short time during the Augustan period now appear unwarranted given the identification in the integral forum of an unfinished phase in the last quarter of the first century B.C.E., before a revised version was built in the last decade of the century (NB in the key argument at 110, some dates are given C.E. when they are clearly meant to be B.C.E.).

For building types not germane to the dating arguments, only a few seem to have warranted a detailed description or discussion, while most are treated synoptically. For example, while there are twenty pages on free-standing arches, over half of them on the Arch at Arausio, there are only five pages on baths, despite the over seventy public baths identified in A. Bouet's, *Les thermes privés et publics en Gaule Narbonnaise* (2003). There are also some oddities in the arrangement of topics. The section on civic architecture, for example, vacillates between colonnades and fora, resulting in the forum of Nemausus appearing under 'major porticoes' and those of Glanum and Arelate each featuring in two separate sections; unfortunately, the index is of little help in reuniting them and section headings are not included in the Table of Contents either. Thus, while coverage is broad, it is uneven and not necessarily representative.

Overall, the focus on redating the high point of Roman architecture in Provence detracts from the promise of the title, while not providing sufficient detail for a thorough and convincing demonstration of this challenging hypothesis. This volume does, however, bring together a wealth of disparate and up-to-date material on the impressive architectural remains of Gallia

Narbonensis, the most Roman of provinces, providing a potentially useful text especially for undergraduate classes, who would not otherwise find this material easily accessible.

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doi:10.1017/S0075435814000240

P. ROBERTS, *LIFE AND DEATH IN POMPEII AND HERCULANEUM*. London: British Museum Press, 2013. Pp. 320, illus. ISBN 9780714122823. £25.00.

Last year's exhibition by the same name at the British Museum drew in the public. The legacy is a splendidly illustrated exhibition catalogue with 400 plates that will be a point of reference for teachers in schools, undergraduates and the public. The book, like the exhibition, focuses on the house set in an urban context (ch. 1) and includes living over a shop (ch. 2), the *atrium* (ch. 3), *cubiculum* (ch. 4), garden (ch. 5), with an interlude to consider living rooms and interior design (ch. 6), followed by dining (ch. 7), kitchens, toilets and baths (ch. 8), and, finally, the death of the cities (ch. 9). There are also notes, bibliography and a list of exhibits.

The format raises a point about exhibition catalogues and their rôle in the presentation of research. As the author pointed out publicly in talks and lectures, the exhibition was for the public rather than academics and – to an extent – so is the catalogue. It sits in the tradition of the catalogue produced by Amanda Claridge and John Ward-Perkins in the 1970s (*Pompeii AD 79* (1976)) with the curator(s) of the exhibition taking on the rôle of author(s) of the entire work. This contrasts with the Italian tradition, seen for example in *Pompeii. Abitare sotto Vesuvio* (edited by M. Borriello, A. d'Ambrosio, S. De Caro and P. G. Guzzo (1996)), which is for multi-authored works that include academic experts from the field – for example Andrew Wallace-Hadrill on 'Le abitazioni urbane' or Roger Ling on 'La Casa del Menandro' and a host of other academic experts (with their endnotes) – that is then followed by a detailed listing and photographs of the objects from the exhibition. Roberts' book is not like this: the academics are behind the scenes (acknowledged in the foreword), and he draws on the work of experts (appearing in the notes) to present Pompeii to the public. The difference is important in any assessment of the work, and also points to a different relationship in the UK between the museum sector and academia than is apparent in an Italian exhibition catalogue.

The link back to academic research is maintained by R. very successfully to present the streets of Pompeii in ch. 2 and to shift discussion from the streets and into the shops. There is a certain reverence for academia: 'As some scholars have pointed out ...' (47). So we discover that traffic flow was important to the Romans (46–7), although it would seem equally true that many Pompeians were more interested in preventing traffic flow by blocking streets rather than enabling it. R. produces a description of Pompeii for the public from these academic works, which is a contrast to Mary Beard's commentary on research in Pompeii for the public (*Pompeii: Life of a Roman Town* (2008), see review by Laurence in *JRA* 22 (2009), 584–7). When presenting the *atrium*, we are safely in the world of wealth, patronage, power; here Andrew Wallace-Hadrill's *Houses and Society in Pompeii and Herculaneum* (1994) – that has survived some twenty years since its publication – and Latin texts inform the reader of the thinking of the ancients. Hence, R.'s book acts as a mirror of academia and tends to offer a quite conservative vision of Pompeii, seeking to agree with academia – itself a place of fundamental disagreement even over the use of the words *atrium* and *cubiculum* drawn from texts and applied to spaces in Pompeii (P. Allison, *AJA* 105 (2001), 1–28). There is a sense in reading R.'s book that one is seeing academic ideas pass by with the addition of lavish colour illustrations, so often absent from scholarly publications. This aspect of the book is a strength rather than a weakness – it does communicate a whole range of academic ideas to the public and at the same time allows academics to read critically those ideas with the addition of cleverly researched illustrations (for example, fig. 105: *Lararium* from the House of the Lararium of the River Sarnus).

What shines through in this book is R.'s enthusiasm for the objects that substantiate the description of Pompeii – when he discusses washing, grooming, toilets and beauty routines to name but a few topics. He has an ability to present the illustrated example that brings the activity found in a Latin text to life (for example, Ovid, *Art of Love* 3.209–10 on p. 132). Mostly, this is done by the juxtaposition of texts and objects – again an approach that has been strongly