

six main chapters features an actual example from a vast selection of Roman public buildings. The main featured buildings are the baths of Caracalla, the Colosseum, the Pantheon, and the temples of Baalbek, but many others are referred to as well. In the section treating complex armatures and roofing and vaulting, Taylor also seeks to present new interpretations concerning the building of the Colosseum and the Pantheon and is also quite convincing in his argumentation.

Taylor's text is clear and enjoyable to read and, in most cases, the content fulfills the back cover promise of its being the "first general-interest book" to address the way in which architectural ideas were carried out in practice. Especially in the lengthy discussion of the Colosseum and the Pantheon, Taylor slightly slips from the "general interest" towards specialist scholarship. Despite this perhaps understandable lapse, the generalizing tone is maintained well. The many photographs and drawings support the text in an excellent manner and further enlighten the reader on matters that are sometimes hard to grasp.

It is delightful that the studies of Roman architecture have proceeded so far that books like this can be published: from a description of buildings to interesting and sound interpretations of the whole building process. Despite its aim at being a general-interest work, Taylor's book should be obligatory reading for students and researchers of Roman buildings. In order to better understand the details, we have to know where they fit in the large-scale process.

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*Horti romani. Atti del Convegno Internazionale Roma, 4–6 maggio 1995. A cura di MADDALENA CIMA ed EUGENIO LA ROCCA. Bollettino della Commissione archeologica comunale di Roma. Supplemento 6. "L'Erma" di Bretschneider, Roma 1998. ISBN 88-8265-021-9. 480 pp., ill. EUR 207.**

(Contents: A. Wallace-Hadrill, "*Horti* and hellenization", pp. 1–12; T. P. Wiseman, "A stroll on the rampart", pp. 13–32; M. Beard, "Imaginary *horti*: or up the garden path", pp. 23–32; J. H. D'Arms, "Between public and private: the *epulum publicum* and Caesar's *horti trans Tiberim*", pp. 33–43; E. Papi, "*Domus est quae nulli villarum mearum cedat*" (Cic., *fam.* 6,18,5). Osservazioni sulle residenze del Palatino alla metà del I secolo a.C.", pp. 45–70; M. T. Boatwright, "Luxuriant gardens and extravagant women: the *horti* of Rome between Republic and Empire", pp. 71–82; C. Häuber, "'Art as a weapon' von Scipio Africanus *Maior* bis Lucullus. *Domus, horti* und Heiligtümer auf dem Esquilin", pp. 83–112; E. Talamo, "Gli *horti* di Sallustio a Porta Collina", pp. 113–170; G. Bevilacqua, "Graffiti gladiatori sui fregi a girali dagli *horti* Sallustiani", pp. 171–174; M. Moltesen, "The sculptures from the *horti* Sallustiani in the Ny Carlsberg Glyptotek", pp. 175–188; H. Broise & V. Jolivet, "Il giardino e l'acqua: l'esempio degli *horti* Luculliani", pp. 189–202; E. La Rocca, "Artisti rodii negli *horti* romani", pp. 203–274; C. Vorster,

* This review was originally written for Arctos 34 (2000), but due to editorial confusions is published in the current volume.

"Hellenistische Skulpturen in Rom zur Pflege 'antiker' Statuen in der Kaiserzeit", pp. 275–294; M. Bell, "Le stele greche dell'Esquilino e il cimitero di Mecenate", pp. 295–314; L. Touchette, "Two nikai with a trophy-two woman with a herm: public and private in roman copies of the Nike parapet", pp. 315–332; E. Champlin, "God and man in the golden house", pp. 333–344; E. M. Moormann, "'Vivere come un uomo'. L'uso dello spazio nella *Domus Aurea*", pp. 345–362; E. Salza Prina Ricotti, "Adriano: architettura del verde e dell'acqua", pp. 363–400; M. Verzár-Bass, "A proposito dei mausolei negli *horti* e nelle *villae*", pp. 401–424; M. Cima, "Gli *horti* Liciniani: una residenza imperiale della tarda antichità", pp. 425–452; C. Benocci, "La fortuna di villa Adriana a Tivoli e della cultura classica nel seicento: il caso della villa Doria Pamphilj a Roma", pp. 453–468.)

Roman garden paintings with their plants and birds enjoy a persistent *Nachleben* as popular illustrations of various publications and posters on the Roman world (I have referred to some earlier examples in *Arctos* 23 [1989], 223–224). Details of the garden paintings from Livia's villa at Prima Porta, now in the Palazzo Massimo in Rome, decorating the cover leaflet of the volume on Roman gardens titled *Horti romani* hence do really not surprise. They rather seem a kind of a "must", similarly as the pastiche of garden paintings covering another recent work on Roman gardens (L. Farrar, *Ancient Roman Gardens*, Sutton Publishing 1998). The latter cover shows another detail of the same paintings from Livia's villa, but blurred with two fragments of a later, probably Fourth Style garden painting of unknown provenance, now in the Milho Museum (Japan); the similarity of these latter paintings with Campanian paintings, especially with the garden paintings from the Casa della Venere in conchiglia (placed below the Milho Museum paintings in the unnumbered colourplates in Farrar) suggests their attribution to Campanian workshop.

The garden paintings from Livia's villa are among the largest, and probably also among the earliest known examples of the genre, because of which they enjoy their fame as an almost paradigmatic archetype, a sort of "mother of all the garden paintings". This definition suits also as a reference to their owner and her second husband, the key figures in transforming the Roman Republic into an Empire. These paintings are indeed from the centre of power, and particularly appropriate for the cover of the volume *Horti romani*, although garden paintings remain in a marginal role among the matters discussed in 21 articles dealing with the luxuriant gardens in and around Rome (including Villa Adriana), mainly during the late Republic and early Imperial time. The articles base on the papers given in an international conference in 1995, the idea of which goes back, according to the editor of the volume E. La Rocca (introduction on pp. v–vi), to the exhibition "Le tranquille dimore degli dei" organised by him nearly a decade earlier in 1986 on the sculptural decoration of luxurious gardens in Rome together with the other editor of this volume M. Cima.

The *Horti romani*, as well as the aforementioned *Ancient Roman Gardens*, which is an entirely different popularising attempt for an overview, are the most recent fruits of the interest on Roman gardens, which has flourished during the last two decades, in particular after the publishing of *The gardens of Pompeii, Herculaneum and the villas destroyed by Vesuvius* by W. Jashemski (vol. I in 1979, and vol. II in 1993). In this occasion may be mentioned that the current interest on the study of Roman gardens is

demonstrated by the fact that in November 1995, the same year as the *Horti romani* congress was arranged, the "Grand Old Lady" of Pompeian gardens Wilhelmina Jashemski arranged the conference concerning her project "The Gardens of the Roman Empire". Further evidence is the revised edition of the already classic, but still useful standard work on the subject, "Les jardins romains" (1943) by P. Grimal, which was published in 1984 as part of this flourishing as testified by the references to recent research added to footnotes. The cover of the recent Italian reprint of this work (*I giardini di Roma antica*, Garzanti 2000) is, certainly not by chance, decorated by a detail of the paintings from the Casa del Bracciale d'oro in Pompeii. These late Third Style paintings, found as fragments in 1979, and exposed to public in 1990 after a painstaking recomposing (published in various versions of the exhibition catalogue *Rediscovering Pompeii*), are by now probably the best known Pompeian garden paintings. Not without reason this being so far the most qualified Pompeian example of garden paintings, which constitutes a kind of "Pompeian rival" to, or rather a descendant of the Garden Room of Livia's villa with which it shows not only significant thematic, but also typological affinities.

These affinities are underlined by A. Wallace-Hadrill in his article "*Horti* and hellenization" (pp. 1–12, especially on pp. 6–10) as evidence of the direct links with Rome, and of its strong influence on Pompeii, the "provincial model", which he discusses as "...the most convenient test-case to judge the impact of metropolitan fashion on cities in close contact and easy reach of Rome" (p. 6). On the other hand Wallace-Hadrill rightly reminds that gardens and garden paintings in Pompeii may have had a "quite different significance, merely the resonance of the good life of the rich and powerful at Rome." (p. 11). The relation of Roman gardens and garden paintings is likely to be more complex than Wallace-Hadrill's notion, that both were meant to evoke the dream world of the Hellenistic *paradeisos*. Though this has been shown to be an important element in the general frame, it remains to be explained, why this seems to be contrasted by the fact that the majority of the flora and fauna in garden paintings show a much smaller number of "exotic" species than one might expect. In any case, Wallace-Hadrill's elegant overview of the most relevant questions concerning the ideology of the horti gives a good start for the volume *Horti romani* at the same time reminding of the provincial dimension. In the other contributions there are only a handful of sporadic references to Pompeii, or to garden paintings for that matter. The word "Roman" in the title of the book is hence to be read in its restricted sense, "Horti Romani" referring to the concentration on the *urbs* itself.

Despite the clear regional, and relatively clear thematic limits of the conference, the papers (listed above) cover a wide range of various questions to which it is difficult to do justice with generalizations necessary in a short review. It would have been interesting to have also the discussions of the conference printed, although the volume is sufficiently massive as such making their exclusion understandable. The major topographic issues are expressed in the titles of each contribution (listed above according to the list of contents on p. vii, which includes a minor editorial inaccuracy as the titles of the contributions by C. Häuber and C. Vorster do not distinguish the main title from the subtitle). Due to the nature of evidence preserved to us, the emphasis is mainly on the remains of sculptural decoration (Häuber, Moltesen, La Rocca, Vorster, Bell, Touchette, Benocci), topographic

issues (Wiseman, Papi, Talamo, Champlin, Cima) and architectonic matters on the one hand (Moormann, Salza Prina Ricotti, Verzár-Bass), and on the ideological aspects (Wallace-Hadrill, Beard, D'Arms, Boatwright) on the other. It has to be underlined that most contributions deal with several or all of these aspects, as demonstrated by the three indices of museums and collections (pp. 469–470), names of places (pp. 471–475), and of names and notable things (pp. 477–480). Therefore the contributions seem not to allow sharp thematic divisions, which seems the main reason to their arrangement without any sections in a roughly chronological sequence according to their content. The first half of the articles discuss mainly late Republican time matters, the remaining half those of the early Imperial period. The index of names of places lists 34 different *horti* (on p. 473; cf. *Lexicon Topographicum Urbis Romae* vol. 3 [1996], pp. 53–88, which lists 66 albeit partly overlapping titles under *horti*), most of which mentioned only once or twice, while the main interest is in the largest and most famous *horti*, namely the *horti Lamiani*, *horti Liciniani*, *horti Luculliani*, *horti Maecenatiani* and especially in the *horti Sallustiani*. As can be seen above from the list of contents the papers published are mainly "Anglo-Italian", about a half i.e. 11 of the total of 21 articles being in Italian (by eight Italians, two Frenchmen, an American, a Dutch), while 8 articles are in English (all by English speaking authors except for one Dane), and the remaining two articles in (and by) German(s).

The question raised by La Rocca in the aforementioned introduction of the volume is why the obsession of luxury in late Republican time overruns the earlier Republican ideal of austerity, and why did the elite of the late Republic begin to show their wealth also within the city, not only in the outside villas. As already stated, the aforementioned introductory contribution by Wallace-Hadrill gives a concise overview of some of the essential problems involved in the question on the ideology of the large luxurious *horti*. Particularly M. Beard's article on imaginary *horti* in literary sources contains many interesting observations from this point of view, as does M.T. Boatwright's article also basing on the role of gardens in the literary sources. Also many of the articles dealing with single works of art and / or with the topography of certain *horti* include many general questions, like the largest single contribution by La Rocca on the sculptures attributed to Rhodian artists, in which he deals e.g. with such famous statues as the Laocoon-group, and the so-called Toro Farnese. However, there is no summarizing conclusion, which obviously would have been a difficult and partly repetitive task given the relatively wide range of the articles. A limited review is neither the place for such an attempt to draw the relevant conclusions.

This very interesting collection of articles succeeds to show how many different aspects, and consequently also different approaches are necessary in an attempt to make an overview of the Roman gardens and their various functions. It would be surprising if this collection would not promote further studies to complete the picture for an overview, which remains to be done.

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