

and names; e.g., the bilingual inscription of Pesaro in p. 48: why *cafates*, but *Lr.*; *trutnvt*, not *trvtnvt*; *l(a)r(is) l(a)r(isal)*, not *l[a]r[th] l[a]r[is]*.

The author does, however, present much that is new in her search for Mesopotamian influences and Near Eastern predecessors of the *Calendar*. Even though exactly the same format is not found, Turfa convinces the reader that the roots of Etruscan brontoscopy, and even more those of the Etruscan *haruspicina*, are in the east.

The underlying hypothesis of the author is that the original Etruscan text that Nigidius Figulus translated was composed – and received a written form – "early in the seventh century BC, if not slightly before". Hence, it would have been among the first (written) literary works known to us from antiquity. She uses much of her analyses to prove that this is not only possible, but also likely. Somehow, however, I am not convinced. In this case, I think that a better method would have been to study which phase of the Etruscan history, as we know it, best corresponds to the picture reflected in the predictions of the *Calendar*. I also consider it unlikely that an old text of *disciplina Etrusca*, if that was the origins of the *Calendar*, would have remained unchanged, delivered from generation to generation through six or seven centuries. If the original text was so old, there have probably been later layers and local variants – and Nigidius Figulus himself emphasizes that this version only concerned Rome.

Some reasons for my scepticism are that even though the title of Lydus' translation tells us that the calendar is arranged according to the lunar month, it actually uses a calendar with twelve months, each of 30 days. Turfa considers that this is in accordance with the calendar renewal attributed to Numa Pompilius, but most scholars argue that the introduction of January and February is not earlier than the end of the seventh century.

One of the most common predictions of the *Calendar* deals with social unrest, scattered throughout the year. For instance, slave revolt is the consequence of a thunder in January 7, as it is in January 15 as well as January 25. There have naturally been slaves in the Etruria of the Orientalizing period, but, in my view, such a threat of slave revolts better corresponds the conditions in the Etruscan society around 300 B.C., or possibly 500 B.C.

The work of Jean MacIntosh Turfa is fundamental for our knowledge of the Etruscan divination and its important source, the *Brontoscopic Calendar*, but it also has a wider perspective for all readers interested in the Etruscan culture.

Jorma Kaimio

CAROLINE VOUT: *The Hills of Rome. Signature of an Eternal City*. Cambridge University Press, Cambridge 2012. ISBN 978-1-107-02597-4. XVII, 284 pp. GBP 60, USD 99.

"Can Queen Victoria eat cold apple pie?" The initials of the names of the iconic Seven Hills of Rome are hidden in that mnemonic aid: Capitolinus, Quirinalis, Viminalis, Esquilinus, Caelius, Aventinus, and Palatinus. The list is familiar to classical scholars, but the members of that prestigious list have varied over time as can be seen in Caroline Vout's examination of how the myth of the seven hills was born and how it developed and changed over time – how did Rome become a city of seven hills? The materials Vout uses are literature from ancient times to the modern period and images depicting

different aspects of Rome – the latter are usually fairly recent as there are very few ancient images of cities, even of Rome.

The book consists of seven (naturally!) chapters, which include a brief introduction outlining the scope of the study. Chapter 2 explores the birth and development of the concept of seven hills chronologically from the Roman Republican Era to the twentieth century while the next chapter considers the importance and significance of the number seven. In Chapter 4, the main topic is how the image of the seven hills was used in literature during the Roman Empire from the height of the empire to its fall in Late Antiquity. The next chapter, on representations of the seven hills, concentrates on Renaissance and later images due to the lack of earlier materials. Chapter 6 continues mainly with images old and new as it discusses viewing Rome and its hills from a variety of locations – literary descriptions are also considered in many instances. The last chapter is a fairly brief summary, also offering some concluding ideas. The text and images work well together and although some of the black and white images are hard to read, the most important ones have been reproduced in color making them more easily accessible.

Vout traces the birth of the myth to late Republican and/or Augustan times, although the seven hills could already have been a recognized concept in earlier times. It seems to have been an "invented tradition", something that tries to create a fictitious connection with a historic past that does not exist in reality. Varro writes of *Septimontium* as the name of the place where Rome was established in a way that suggests he is transmitting a "living memory" from the earliest phases preceding the establishment of the current city. The iconic collection of the seven hills referred to by Queen Victoria and apple pie is also a later feature and the list has changed to also include the hills on the right bank of the Tiber, most importantly the Janiculum. Seven was established as a significant number by a long tradition before the first century BCE when Varro was active – all sorts of canons of seven were known (for example, the seven sages or the seven wonders of the world) and their membership was also often a contested matter. The image of the hills of Rome was used by Roman poets and authors to emphasize the power of Rome and its empire in its glory – the heights of hills are a prominent image used particularly in Flavian poetry. Later, during the troubled times of Late Antiquity, the hills and the population living on and around them become a problem. The importance of the hills remained even though Rome lost its position as a capital of the empire.

It is also interesting to note that the hills of Rome have rarely been personified in the same way as many other natural and even man-made geographical entities such as mountains, rivers, and provinces were. The concept of the seven hills was perhaps sometimes represented by seven boulders, but this was not a very widespread convention. During the Renaissance and later periods, the changed appearance of the lofty hills described in ancient literature caused problems – their height was diminished by centuries of accumulated soil and debris between them – and visual reconstructions of what was visible in the past were made. Panoramic views became fashionable in the 18th century and Rome with its ruins was an optimal topic for Grand Tour travelers and many others. The hills, particularly perhaps the Janiculum and Capitolinus afforded some of the most popular views over the city and its whole history.

The concrete physical setting of the hills is not of great importance in this discussion of literature and artistic reproductions, but it is, after all, also an active agent in the formation of the myth. The view from the Janiculum indeed covers the entire city and reaches all the way to the Alban Hills and the first slopes of the Apennine mountain range lining the plateau surrounding the city. The

connection to the Latin area is also a visual one. Looking at Rome and beyond towards the west is not as easy because the Janiculum and Monte Mario block the view in that direction.

One also wonders why the hills were chosen as the main attribute of Rome. The river Tiber is an equally important part of the city and it even received a personification of its own. The importance of heights and their connection with temples of gods in central Italy is also something that appears in Roman literature often and could perhaps have been discussed more prominently. Vout's book is a fascinating analysis of what is today still perceived as the essence of Rome, but also evokes other questions concerning all the attributes of the Eternal City.

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TIMOTHY J. MOORE: *Music in Roman Comedy*. Cambridge University Press, Cambridge – New York 2012. ISBN 978-1-107-00648-5. XVI, 452 pp. EUR 65, USD 110.

It does not appear an easy task to write an entire book about the music in Roman comedy, as not a single fragment of this music has been preserved to our times. Nor does it make the endeavour seem any more feasible when we consider that Roman literature offers scarcely any direct information about the characteristics of music in Roman comedy. Thus, Timothy J. Moore's (Professor of Classics and Comparative Literature at the University of Texas, Austin) latest contribution to the field is certainly of great interest.

In his book, the author focuses on the plays of two masters of *fabula palliata*, Plautus and Terence, which is, naturally, rather a necessity than the author's own choice because there are no extant plays from other writers of Roman comedy. As the actual musical compositions of their plays are not known, the author concentrates primarily on the nature and effect of music in Roman comedy. He sheds some more light on his aims by stating that he hopes in his book "to bring to life some part of Roman comedy's lost music, and to evaluate what that music contributed to the plays" (p. 3).

The bits and pieces of information that the author has utilized in his attempt to bring alive the musical essence of comedy in the third and second century BC come mainly from ancient authors (evidence from the plays of Plautus and Terence themselves, *didascaliae* [i.e. production notices that are included in the manuscripts of two of Plautus' and five of Terence's plays], Donatus, Diomedes, Cicero, Horace, and Greek sources), extant melodies from the Greco-Roman world, manuscript notation (not the actual musical one, but, e.g., the instances where it is indicated in the manuscripts that the text passage in question is performed with musical accompaniment), archaeological and epigraphical evidence (e.g., artistic portrayals of theatrical performances and inscriptions with references to Roman musical performers), and comparative evidence from other musical and theatrical traditions.

The bulk of the book is dedicated to analysis of metrical and rhythmical substance in Roman comedies. The hypothesis is that a metrical change in the text is also a musical one, and thus it is possible to estimate from the metrical structure what kind of musical accompaniment was involved in each passage. The author contemplates the musical rhythm in Plautus' and Terence's plays by focusing on how they arranged verses and variation within the verses. He also discusses, e.g., the musical effect that arises from the alternation between musical and non-musical parts of plays. The