

BOOK REVIEW

The Moving City: Processions, Passages and Promenades in Ancient Rome. Edited by IDA ÖSTENBERG, SIMON MALMBERG, and JONAS BJØRNEBYE. London: Bloomsbury Academic, 2015. Hardcover. Pp. 384. \$138. ISBN 9781472528001.

This is that rare edited collection that amounts to more than merely a collection of essays on a shared topic. The product of two conferences at the Swedish and Norwegian Institutes in Rome (the second of which included close discussion of essays-in-progress presented orally at the first), and of evident close communication among the authors during the writing and publication process, the volume can serve as a model for what an edited collection is—with some additional time, effort, and planning—able to accomplish.

The volume is divided into four thematic units, with the 4–5 chapters of each in chronological order, and although this arrangement feels at times artificial (as the editors themselves freely admit) it allows for the productive interconnections that are the editors' stated aim (though a more detailed Index could have made these even more accessible to the reader). The précis of each contribution given here is intended to complement and supplement the clear and concise summaries found in the Introduction (5–9).

In the opening essay, one of five in the book's first section, "Elite Movement," Ida Östenberg argues from numismatic and literary evidence for performed movement, consciously imitative of ceremonial (religious and military) occasions, as characteristic of political office holders. She terms it "escorted aristocratic movement," reminding us that such figures would never have been alone in public and emphasizing the comfort and reassurance that the Romans, famous for their love for order, would have derived from the "visualized hierarchy" that was ever on display. Richard Westall considers the movements of foreign, visiting elites at Rome, arguing that such embassies were far more numerous than previously realized, and that the multitude of practices governing them were so complex and unfamiliar that they could be inadvertently violated. Lovisa Brännstedt plots Livia's increasingly public movements about Rome, in *pompae* and religious processions as well as in her daily life, against her growing political position

and power. These culminated in the right given her to ride in the *carpentum*, a conveyance previously restricted to the Vestal Virgins, and in her no-less-public apotheosis. Monica Hellström turns our attention to the pace of movement, arguing that in histories of the late second and third (though not fourth) centuries, elite males were evaluated according to a Republican standard of appearing to be unhurried and deliberate, for haste signals unreliability and danger. Concluding the first section is Sissel Undheim's commanding discussion of how, while Christian sacred virgins in late antiquity required protection, typically through seclusion, so that their unimpeachable sanctity could be put to work on behalf of the wider community, in practice these figures were more mobile both within and beyond Rome than the ideal admitted.

The essays of the second section, "Literary Movement," share a rather more abstract and metaliterary approach, and they serve further to anchor the volume by drawing numerous connections with preceding and following contributions. Isak Hammar investigates the nexus of movement, momentum, and violence in narratives of the late Republic, showing how through "moving violence" authors can reveal social hierarchies and even communicate the political transition from Republic to Empire. Anthony Corbeill, building upon recent scholarship that analyses the exact legal predicament faced by the pest in Horace's *Satires* 1.9, argues from evidence in Cicero and Catullus for "legal self-help" as far more widespread than realized (though, as he himself admits, his reading of Horace's poem is "speculative" on some counts). The connections he makes with Östenberg's essay are commendable and precisely what makes this volume so distinctive and worthwhile. Diana Spencer, building upon her earlier work on Varro and on topography, articulates how in *De lingua Latina* Latin itself is depicted as a system driven by movement. Her elucidation of how Varro moves about Rome linguistically from walls and gates through streets and neighborhoods to buildings, and how the etymologies for these themselves make use of motion (e.g., *porta*, "gate," from *portare*, "to carry"), is especially insightful and thought-provoking, as is her point about Varro's Rome as a "heritagescape" where the stories of its past are embodied in the monuments of its present. Timothy O'Sullivan's essay on "urban tour" poems concludes the second section: in selections from Catullus, Horace, Virgil, Propertius, and Ovid he finds an ancient basis for the metaphor current in scholarship of "reading the city," and he finishes by nodding to the work of Spencer, Östenberg, and Hellström.

The third section, "Processional Movement," despite its large time-span, is perhaps the most unified, as all five papers examine religious and ritual move-

ments through Rome. Kristine Iara investigates crossings of the *urbs-suburbium* boundary through three case studies: the March festivals of Magna Mater, the *transvectio equitum*, and Dea Dia (each festival is described in turn, and conclusions saved for the closing section). Carsten Hjort Lange traces how under Augustus, triumphs and triumph-like processions crossing the *pomerium*, the demarcating boundary of the civil and military spheres, were transformed from a long-standing Republican rite into one controlled and exploited by the imperial family. The remaining three papers all examine sites, and movements to and through them, in early Christianity: Gitte Lønstrup Dal Santo sees Damasus as influential in crafting how the Christian community could remember its past through catacombs and martyr-shrines; Margaret Andrews, examining the understudied *laetania septiformis*, compellingly shows how Gregory I was instrumental in increasing Marian veneration at Rome by having this seven-part penitential procession culminate at S. Maria Maggiore; and Michael Mulryan argues for churches dedicated to St. Lawrence as forming a “hagiographical narrative,” a departure from the existing model of cult-sites to be visited in isolation.

“Movement and Urban Form” provides an apt conclusion to the volume, with four essays on how Rome itself underwent change as the result of movement through it over the course of millennia. Ray Laurence (whose chapter could have formed a conclusion to the volume as a whole) employs the overlapping principles of territory, place, scale, and networks to consider how at Rome there were produced new concepts of space and traffic flow, new ideas of space and the technologies for moving among them, and a new language to describe all this. Simon Malmberg reminds us (who are in danger of conceiving of rivers as static and unchanging) that the Tiber, Rome’s “artery,” essential to its development and survival, underwent significant seasonal variations and changes over time, and he offers insights into its understudied river harbors and the specialized ships needed to navigate its waters. Anne-Marie Leander Touati examines how movement depicted in state-celebratory reliefs of the imperial period (such as columns, arches, and the Ara Pacis) invites and guides the passerby through interaction with the surrounding topography, for “direction of movement in art is never fortuitous.” The volume closes with Jonas Bjørnebye’s reconstruction of movements among Mithraic sanctuaries and sites at Rome, and what these can tell us about the cult’s membership in the city.

The editors’ decision to limit each essay to between 7 and 14 pages of text in length pays dividends: the pieces feel evenly paced in relation to one another and

are all tightly argued (though on several occasions a new and intriguing point is introduced in the concluding sentences, and there are also some understandable differences in how authoritatively the established and the early-career scholars handle their material). Each paper is both individually valuable and makes a significant contribution to the whole, and the volume itself, cohesive and coherent (as well as all-but-flawlessly edited), will be of interest not only to scholars working in Latin literature and Roman archaeology and social history but also potentially to informed non-specialists eager for further Blue Guide-style tidbits when visiting Rome.

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