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Cover illustrations from Lindblom *et al.* in this volume, p. 82.

Concluding, the scope and quality of the individual contributions are what makes this volume an important contribution to the discussion of the 7th century BC. They add a wealth of new data to the material record and generally move scholarship in a new direction (especially the contributions by Étienne, Kotsonas, and Crielaard), which combined will allow us to rewrite the history of the period. The volume is generally well-edited, with only a few (spelling) errors and is at times beautifully illustrated with many high-quality photographs and drawings, both in colour and black and white.

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A. Weststeijn & F. Whitling, *Termini. Cornerstone of modern Rome* (Papers of the Royal Netherlands Institute in Rome, 65), Rome: Edizioni Quasar 2017. 162 pp., 120 figs. ISBN 978-88-7140-813-2.

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Railways define national geography by investing in the economic and political capital of the movement and connections, and railway stations embody the production and organization of space where ideologies and identities can be promoted or showcased through organizing public, multifunctional spaces. The railway station is therefore itself also a part of cultural heritage. Walls, for their part, manifest power: they open and close spaces by demarcating them, yet they draw lines as much in social, political and cultural entities by simultaneously separating and uniting people(s) and ideologies. Walls reflect potential for resistance and domination, aspirations to these both, and they also set in stone concrete monuments of human desires, desperations, labour, suffering and victories. When I learned of this book in which an ancient wall within a public railway station area takes a leading role, I became interested. And the book did not let me down. Only rarely have I started reading an academic study and have not been able to put it down until having read its last lines, and read with such enthusiasm. It happened with this enjoyable and engaging book on the history of Rome's central train station Termini through a zoomed focus on the story of the Servian Wall, the once monumental defensive structure which ran through the area and of which today only a remaining stretch is visible in the subterranean section of the railway station at the McDonald's restaurant.

This book is not massive: it can be read rather quickly (135 richly illustrated text pages), but its brevity does not mean

that the authors would not have achieved their goal, namely to analyse how material remains of the Classical past (the Wall as a case study) have been appropriated, used, abused and reflected upon in the continuous transformation of one individual site and its role in the multifaceted story of meanings from antiquity to modernity. They write a fluent narrative which engages the reader to immerse him or herself in the flow of the centuries of the interplay between antiquity, heritage and modernity, while simultaneously hearing the voice of the narrators and their specific message, which is to put the "Classical baggage" with all its potential weight in to practice by adapting (and adopting) it in tangible and dynamic terms. They coin this "heritageography". Following Salvatore Settì's lead in seeing the symbolic value of classical heritage in modern society as dynamic heritage, the authors regard the Classical past as a catalyst and as a potential for "retrospective self-perception" (p. 18), and rejecting Pierre Nora's widely used notions on passive understanding of (collective) memory they wish to raise the question as to what extent Termini can be considered "Classical" in a modern or indeed postmodern world.

The first main chapter takes us through the early history of the Wall in Antiquity from its predecessors in the 6th century BC to its completion in c. 350 BC and subsequent evolution until Late Antiquity. Then we travel through the Middle Ages and the Renaissance to the 19th century when the Termini area was transformed into peaceful countryside where scattered remains of Antiquity lay amidst bucolic pastureland. Villa Montalto Negroni, the largest villa in Late Renaissance Rome, was constructed in the Termini area in the late 1570s, and its charming fountains, ancient statues, busts and paintings attracted the grand tourists in the 18th and the early 19th centuries. The Grand Tour prompted also the profitable international market for antiquities, and hence the authors present to the reader such personalities as antiquary, painter and grand tourist host turned art dealer Thomas Jenkins, who engaged in selling fine examples of ancient art and treasures once housed in the Villa Negroni to decorate the estates of the wealthy in Britain and elsewhere in Europe. The authors wish to pay attention to the role the individual agents, such as Jenkins, played in the conservation, reuse and destruction of ancient remains at the Termini area and hence in the preservation of the Classical heritage at large. Here I might note that as important as an individual agency in history is, it is also at the same time inevitably influenced by the ethos of the time, its current values and surrounding beliefs, and hence uplifting an individual above the cultural or social (ideologies) of the time may be slightly misleading or restrict the interpretative horizon: placing these individual agents and anchoring their actions in the framework of, for example, contemporary (national) Romanticism or to the phenomena which affected the contemporary ideologies such as the Industrial Revolution,

exploration, scientific discoveries, and even slavery could have provided additional breadth and depth to the analysis.

The second chapter takes the reader to the “railway era” which began in Great Britain in 1830 and soon thereafter saw railways growing quickly throughout Europe. In Rome this resulted in the proposal for a monumental Termini railway station by Salvatore Bianchi in 1867 and its final completion in the inauguration of the station in 1874. This marked radical changes in the area, and in the process Termini became the symbolic centre of Italy, particularly when the new national government took it over after 1870. In the process of the formation of new national identity in relation to its old papal connections, the remains of the Servian Wall amongst other antiquities were fiercely debated: conservative Pope Gregorius XVI considered the railway a herald of devilish modernity, whereas his successor Pius IX welcomed it as a chariot of divine providence which could pave the way to modernity. The ensuing plans for the building of a new bold railway station from 1856 onwards marked the discussion on the fate of the newly excavated ancient remains, including the parts of the Servian Wall. In the centre of the debate were on one hand the railway authorities driven by their commercial interests and the papal government of Rome on the other. Further demolition of the Wall resulted in the appeal in 1870 by the chief engineer of the government to press for the termination of the further demolition of the agger (the Wall). The authors guide the reader through the increased tensions in public politics regarding the heritage preservation in the Termini area after the Italian unification in the 1870s. They lament the destruction of antiquities in the area using rather metaphorical terms such as “scars” and “wounds” in the urban tissue which harmed the surviving ancient remains. They present the reader with the documentation of the Servian Wall by Rodolfo Lanciani, the newly appointed Secretary of the new *Commissione Archeologica* of the municipality of Rome and explain how, after archaeologist Guiseppe Fiorelli’s intervention, it was decided in 1877 that the Servian Wall no longer be touched. The authors regard the following development as a part of the process whereby the Servian Wall became an important symbol which connected local, national and international appropriations of the Classical heritage of Rome after Italian unification.

The third chapter engages in the discourses and developments in the Termini area from 1870s to the end of the 1930s. In their “heritageography” of Termini during this era the authors survey various meanings and symbols attached to Termini by nationalist politicians, scholars, church representatives and the fascist regime, and regard them as reflections of the “cult of the nation”. They follow the public debates through the voice of such figureheads such as Lanciani, for whom the Termini area was the the zenith of Rome where antiquity connected with modernity, the view fiercely advocated in the fas-

cist concept of *romanità* and exemplified for example in the grandiose urban planning project *La Grande Roma* (1926).

The last chapter takes the reader through the fascist era to the present day. The planning, building and final execution of the new Termini stands naturally in the focus, yet the diminished remains of the Servian Wall are not forgotten. Finally, Termini II, dubbed “Dinosaur”, was inaugurated in 1950. This chapter presents a wealth of very interesting illustrations, among them various versions of Angiolo Mazzoni’s suggestions for the station showing the changes from ultra-modernist to pompous classicistic designs echoing the ethos of the fascist *romanità*, and the turns in the ensuing architectural competition in 1947 for the completion of the Termini station which had been halted during the war and its aftermath. The remaining sections of the Servian Wall were restored and received attention from politicians and archaeologists alike. In the conclusions of the book the authors lament the massive commercialization of the Termini station today, and their sadness is embodied in the fate of now “silenced”, ever more decontextualized and fenced Servian Wall. It is, however, now firmly placed into their own “heritageography” of Rome.

I would like to read this book as a pamphlet and as an example of how ancient heritage embedded in the material remains of a “low-status” ruins such as those of the Servian Wall should be discussed within the heritage evaluation, and how Antiquity and its research at best could be integrated in the socio-cultural discourses to which multiple actants—financial concerns, legislation, professional archaeology, architectural interests and national ideologies—contribute with differing views. *Termini. Cornerstone of modern Rome* challenges anyone, a tourist, history enthusiast as well as a more professional reader to look beyond the surface—rather literary in this case by starting in the subterranean McDonald’s—to reconsider how the role of antiquity is negotiated in a modern setting. Do not expect to gain new insight into the construction methods, materials, measurements or design principles of the Servian Wall in this book (the issues Classical archaeologists would expect), but instead be prepared to get a new understanding of how to contextualize the Wall in the wider, long-term historical continuum and to get acquainted with the role of a single set of archaeological remains in the theatre of ideologies, not least those with a national(istic) agenda. Having this in mind you will enjoy and appreciate this book. It is in the end a very successful contribution which may open the floor for future debates and make the issues it raises tangible and dynamic, hence fulfilling its aim.

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