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Presents almost two hundred reproductions of the 19th-century architect pennisonnaires of the Academie Francaise de Rome who, as students, won the prestigious Prix de Rome, offering watercolors and drawings of Pompeii's structures as they were excavated at the time.

The cultural and material legacies of the Roman Republic and Empire in evidence throughout Rome have made it the "Eternal City." Too often, however, this patrimony has caused Rome to be seen as static and antique, insulated from the transformations of the modern world. In Excavating Modernity, Joshua Arthurs dramatically revises this perception, arguing that as both place and idea, Rome was strongly shaped by a radical vision of modernity imposed by Mussolini’s regime between the two world wars. Italian Fascism’s appropriation of the Roman past—the idea of Rome, or romanità—encapsulated the Fascist virtues of discipline, hierarchy, and order; the Fascist “new man” was modeled on the Roman legionary, the epitome of the virile citizen-soldier. This vision of modernity also transcended Italy’s borders, with the Roman Empire providing a foundation for Fascism’s own vision of Mediterranean domination and a European New Order. At the same time, romanità also served as a vocabulary of anxiety about modernity. Fears of population decline, racial degeneration and revolution were mapped onto the barbarian invasions and the fall of Rome. Offering a critical assessment of romanità and its effects, Arthurs explores the ways in which academics, officials, and ideologues approached Rome not as a site of distant glories but as a blueprint for contemporary life, a source of dynamic values to shape the present and future.

Few other cities can compare with Rome’s history of continuous habitation, nor with the survival of so many different epochs in its present. This volume explores how the city’s past has shaped the way in which Rome has been built, rebuilt, represented and imagined throughout its history. Bringing together scholars from the disciplines of architectural history, urban studies, art history, archaeology and film studies, this book comprises a series of studies on the evolution of the city of Rome and the ways in which it has represented and reconfigured itself from the medieval period to the present day. Moving from material appropriations such as spolia in the medieval period, through the cartographic representations of the city in the early modern period, to filmic representation in the twentieth century, we encounter very different ways of making sense of the past across Rome’s historical spectrum. The broad chronological arrangement of the chapters, and the choice of themes and urban locations examined in each, allows the reader to draw comparisons between historical periods. An imaginative approach to the study of the urban and architectural make-up of Rome, this volume will be valuable not only for historians of art and architecture, but also for students of cultural history and film studies.

“Modern Italy”may sound like an oxymoron. For Western civilization,Italian culture represents the classical past and the continuity of canonical tradition,while modernity is understood in contrary terms of rupture and rapid innovation. Charting the evolution of a culture renowned for its historical past into the 10 modern era challenges our understanding of both the resilience of tradition and the elasticity of modernity. We have a tendency when imagining Italy to look to a rather distant and definitely premodern setting. The ancient forum, medieval cloisters,baroque piazzas,and papal palaces constitute our ideal itinerary of Italian civilization. The Campo di Siena,Saint Peter’s,all of Venice and San Gimignano satisfy us with their seemingly unbroken panoramas onto historical moments untouched by time,but elsewhere modern intrusions alter and obstruct the view to the landscapes of our expectations. As seasonal tourist or seasoned historian,we edit the encroachments time and change have wrought on our image of Italy. The learning of history is always a complex task,one that in the Italian environment is complicated by the changes wrought everywhere over the past 250 years. Culture on the peninsula continues to evolve with characteristic vibrancy. Italy is not a museum. To think of it as such—as a disorganized yet phenomenally rich museum unchanging in its exhibits—is to misunderstand the nature of the Italian cultural condition and the writing of history itself.

After fifty years and fifteen editions and reprints in Italy, this classic, groundbreaking work in the field of historical urban studies is now published in English. A masterful, fluent narrative leads the reader through the last two centuries in the history of the Eternal City, capital of the Papal State, then of the united Italy, first under the monarchy and subsequently the republic. Rome’s chaotic growth and often ineffective urban planning, almost invariably overpowered by building speculation, can find an opportunity for future redemption in a vibrant multicultural society and the enhancement of an unequalled archaeological heritage with the ancient Appian Way as its spine. With respect to the last Italian edition of 2011, the volume is updated, enriched in text, indexes, maps and photographs. Historians, urban planners, architects, decision makers, university students, and anyone who is interested in one of the world’s most intriguing cities will enjoy this book.

This book explores cultural sustainability and its relationships to heritage from a wide interdisciplinary perspective. By examining the interactions between people and communities in the places where they live it exemplies the diverse ways in which a people-centred heritage builds identities and supports individual and collective memories. It encourages a view of heritage as a process that contributes through cultural sustainability to human well-being and socially- and culturally-sensitive policy. With theoretically-informed case studies from leading researchers, the book addresses both concepts and practice, in a range of places and contexts including landscape, townscape, museums, industrial sites, every day heritage, ‘ordinary’ places and the local scene, and even UNESCO-designated sites. The contributors, most of whom, like the editors, were members of the COST Action ‘Investigating Cultural Sustainability’, demonstrate in a cohesive way how the cultural values that people attach to place are enmeshed with issues of memory, identity and aspiration and how they therefore stand at the centre of sustainability discourse and practice. The cases are drawn from many parts of Europe, but notably from the Baltic, and central and south-eastern Europe, regions with distinctive recent histories and cultural approaches and heritage discourses that offer less well-known but transferable insights. They all illustrate the contribution that dealing with the inheritance of the past can make to a full cultural engagement with sustainable development. The book provides an introductory framework to guide readers, and a concluding section that draws on the case studies to emphasise their transferability and specificity, and to outline the potential contribution of the examples to future research, practice and policy in cultural sustainability. This is a unique offering for postgraduate students, researchers and professionals interested in heritage management, governance and community participation and cultural sustainability.

Is 21st-century Rome a global city? Is it part of Europe’s core or periphery? This volume examines the “real city” beyond Rome’s historical center, exploring the diversity and challenges of life in neighborhoods affected by immigration, neoliberalism, formal urban planning, and grassroots social movements. The contributors engage with themes of contemporary urban studies—the global city, the self-made city, alternative modernities, capital cities and nations, urban change from below, and sustainability. Global Rome serves as a provocative introduction to the Eternal City and makes an original contribution to interdisciplinary scholarship.

A Research Guide to the Ancient World: Print and Electronic Sources is a partially annotated bibliography that covers the study of the ancient world, and closes the traditional subject gap between the humanities and the social sciences in this area of study. This book is the only bibliographic resource available for such holistic coverage.

Pleasure gardens, or horti, offered elite citizens of ancient Rome a retreat from the noise and grime of the city, where they could take their leisure and even conduct business amid lovely landscaping, architecture, and sculpture. One of the most important and beautiful of these gardens was the horti Sallustiani, originally developed by the Roman historian Sallust at the end of the first century B.C. and later possessed and perfected by a series of Roman emperors. Though now irrevocably altered by two millennia of human history, the Gardens of Sallust endure as a memory of beauty and as a significant archaeological site, where fragments of sculpture and ruins of architecture are still being discovered. In this ambitious work, Kim Hartswick undertakes the first comprehensive history of the Gardens of Sallust from Roman times to the present, as well as its influence on generations of scholars, intellectuals, and archaeologists. He draws from an astonishing array of sources to reconstruct the original dimensions and appearance of the gardens and the changes they have undergone at specific points in history. Hartswick thoroughly discusses the architectural features of the garden and analyzes their remains. He also studies the sculptures excavated from the gardens and discusses the subjects and uses of many outstanding examples.

In the 1930s, the Italian Fascist regime profoundly changed the landscape of Rome’s historic centre, demolishing buildings and displacing thousands of Romans in order to display the ruins of the pre-Christian Roman Empire. This transformation is commonly interpreted as a failed attempt to harmonize urban planning with Fascism’s ideological exaltation of the Roman Empire. Roads and Ruins argues that the chaotic Fascist cityscape, filled with traffic and crumbling ruins, was in fact a reflection of the landscape of the First World War. In the radical interwar transformation of Roman space, Paul Baxa finds the embodiment of the Fascist exaltation of speed and destruction, with both roads and ruins defining the cultural impulses at the heart of the movement. Drawing on a wide variety of sources, including war diaries, memoirs, paintings, films, and government archives, Roads and Ruins is a richly textured study that offers an original perspective on a well known story.

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