

instance, the author observes that the Fountain of Domitian, dedicated by the proconsul Calvisius Ruso, emulates Domitian's building activity and highlights the imperial and Italian connections of the dedicator.

The following chapters move on to discuss Hadrian and the monumental fountains he sponsored in the cities of Greece, especially Athens, and in Asia Minor in the context of the emperor's philhellenism. Chapter 4 discusses the building activities of Hadrian and Chapter 5 that of local patrons who dedicated their buildings to the Emperor. The Antonine emperors who succeeded Hadrian are mentioned at the end of Chapter 4, but only briefly because they were involved in provincial building projects to a much lesser extent than Hadrian. Because the discussion of the Antonine Emperors is so limited, the leap from the fifth chapter to Chapter 6 and the *nymphaea* constructed by the Severan emperors in Rome seems striking. The monumental fountains dating to the Severan period are notable and so their inclusion in the study is well grounded. The chapter examines both the building projects of the Emperors, such as the grand Septizodium in Rome, and local euergetism, for example the *hydreion* of Aurelia Paulina at Perge.

Much like the introductory chapter, the conclusions of the study have also been kept short (pp. 205–211). Chapter 7, while repeating observations made in previous chapters, also discusses the civic importance of the monumental fountains of the city of Ephesus and how the citizens continued to maintain them well into the fourth and fifth centuries. The author concludes that monumental fountains were used for the self-representation of both Roman emperors and of their subjects, who wished to display publicly their ties with imperial power and Rome, at least partly basing their local prominence on imperial power and Rome.

Longfellow's study is a useful analysis of the discourses of imperial and local power in the Roman Empire from the first to the third century. It has a slight imbalance inasmuch as the activity of the emperors tend to receive more attention than that of the local benefactors, but this can be explained by the nature of the evidence at our disposal. To me, this book could have benefitted from a broader and more theoretically oriented introductory and concluding chapters, but as it is it does represent a noteworthy analysis of public display and power in the context of Roman imperialism.

Sanna Joska

KLAUS FITTSCHEN – PAUL ZANKER: *Katalog der römischen Porträts in den Capitolinischen Museen und den anderen kommunalen Sammlungen der Stadt Rom*. Band IV: *Kinderbildnisse. Nachträge zu Band I–III. Neuzeitliche oder neuzeitlich verfälschte Bildnisse. Bildnisse an Relieffdenkmälern*. De Gruyter, Berlin 2014. ISBN 978-3-11-035362-4. Text XIV, 200 S, Tafeln VI, 204 S. EUR 159.95.

The catalogue by Klaus Fittschen and Paul Zanker constitutes the fourth and final volume in the series of Roman portraits in the Capitoline Museums and other municipal collections of the city of Rome. This already classic series began to be published in 1983; the previous volumes contain male (volume I, 1985) and female (volume III, 1983) imperial portraits and male private portraits (volume II, 2010). The fourth volume includes portraits of children, supplements to the previous three volumes as well as portraits from relief sculptures. The catalogue has been issued in two volumes: text

and tables. It is the essential final component in this monumental series and has been implemented with both care and style and the photographs are of good quality.

The catalogue includes 55 portraits of children, dating from the reign of Augustus to that of Gallienus in the third century. The authors acknowledge the difficulties when it comes to the portraiture of children. With small children, it often remains unclear whether it is the portrait of an actual child or that of a god. The line may become blurred at least in funerary or commemorative contexts. Furthermore, the writers discuss the difficulty of determining age and thus of deciding whether a portrait of a young woman or man belongs to this volume or to one of the earlier ones. As is well known, the boundaries concerning adulthood in the Roman world were different for men and women of the higher classes, and the authors admit that the estimates of age they have given for portraits of youths are especially equivocal. The catalogue of portraits of children ranges from small babies and toddlers to youths on the brink of manhood. Most of the portraits are those of boys and young men.

The section following the child portraits contains portraits supplementary to the previous volumes, with seven portraits of emperors, 19 of private men, 5 of women, and 23 portraits that have been produced or heavily altered in modern times. Each portrait is, as in the case of the child portraits, given its modern location and inventory number, measurements and description, place of origin if known, relevant literature and an interpretation by the authors.

The final section of the volume concerns portraiture in reliefs. These have been divided into five categories: architectural reliefs in buildings, votive reliefs, grave reliefs, funerary urns and altars and sarcophagi and coffins. The majority of the reliefs catalogued are from funerary contexts. When there is an inscription connected to the monument, the text is cited in the commentary. The reliefs include family groups and individual men, women and children. Among the funerary monuments, there are many beautiful examples of commemorative pieces, such as the well-known funerary altar, set up by his grieving parents, of the young poet Q. Sulpicius Maximus who died at the age of 11.

The fourth volume in the series *Katalog der römischen Porträts in den Capitolinischen Museen* presents diverse portraiture from the first three centuries of the Roman Empire. It has a slightly less impressive feel than the previous volumes, for it includes mostly portraits of anonymous children and funerary monuments of otherwise unknown individuals, but even so it is also a most valuable contribution. The portraits and reliefs catalogued here represent not only beautiful examples of Roman art, but also add greatly to our knowledge of the realities and ideologies of life and death.

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JASON MANDER: *Portraits of Children on Roman Funerary Monuments*. Cambridge University Press, Cambridge – New York 2013. ISBN 978-1-107-00102-2. XVI, 397 pp. GBP 89.99.

This is further book on the subject of ancient childhood and families. It is a significant contribution to the study of the iconography of Roman children and families in the funerary sphere as well as to the social history of Roman families. The strengths of the study lie especially in the vast catalogue that covers the imagery of children on funerary monuments from the city of Rome, Italy and the western provinces.