

Verfasser hat mit dem vorliegenden Werk, das aus einer Augsburger Dissertation hervorgegangen ist, eine gelungene Studie zu den Gladiatorenreliefs hervorgebracht. Die in großer Zahl aus Italien erhaltenen Reliefs zu dieser Gattung bilden den Kern der vorliegenden Arbeit. Daneben wurden z. B. pompejanische Graffiti herangezogen.

Nach einleitenden Bemerkungen zum architektonischen Kontext und zu den Grundlagen der Chronologie werden verschiedene Kampfklassen besprochen, dann wichtige Erörterungen zu Ikonographie, Bildsprache und Erzählweise der Reliefs vermittelt. Zum Schluss wird der sozial-historische Kontext der Grabreliefs diskutiert. Die Gladiatorenspiele waren schon seit der mittleren Republik eine wichtige gesellschaftliche Einrichtung, trotz der Tatsache, dass die Stiftungen der Gladiatorenkämpfe in unseren Quellen nicht besonders reichlich fließen. Dieser gesellschaftlichen Bedeutung geht der Verf. mit guten Bemerkungen nach. In Vielem wird man dem Autor beipflichten, wie etwa in der Beurteilung der Gründe, warum Grabreliefs mit Gladiatorenkampfszenen in Mittelitalien viel häufiger auftreten als in Kampanien, wo doch das Gladiatorenwesen hoch entwickelt war. Wenn ein paar Punkte zum Widerspruch reizen (etwa Gedanken zum Sitz im Leben der Urheber der Grabmonumente aufgrund der Reliefs mit Gladiatorenkämpfen), macht das dem positiven Gesamteindruck keinen Abbruch.

Ich ende mit einigen Detailbeobachtungen. S. 27, vierter Absatz, Zeile 4: Statt "sieben" schreibe "acht". – S. 61 statt *F. Ampliatus*, als sei F. ein Vorname, sei besser N. Festius Ampliatus zu schreiben. – S. 105: Der Text jetzt *Imag. Ital. Pompei* 45. – Auf S. 132 vermutet der Verf. in der bekannten Graffitozeichnung (*CIL* IV 1293) einen *pontarius*, was am wenigsten überzeugt (ganz anders Langner 57). Ebenda hat sich ein Missverständnis eingeschlichen, wenn festgestellt wird, dass (in *CIL* IV 1074d) Kämpfe zwischen *retiarri* und *secutores* als *pontarii* angekündigt werden [vielleicht handelt es sich um einen Druckfehler für "Kämpfer"]; aber *pontarius* kann nur einen Gladiator bedeuten, der auf der Brücke kämpft, und sodann ist es unsicher, ob die Figuren links überhaupt mit Gladiatoren zu tun haben (pace Junkelmann). – S. 194: Der Umbruch des Textes sieht merkwürdig aus, und die Interpunktion fehlt, und die Schreibung *innulgentia* sollte erklärt werden. – S. 198f und sonst: Der Verf. gebraucht bald moderne bald römische (z. B. A 33) Städtenamen, und vgl. nebeneinander A 18 "Blera (Bieda)" und A 19 "Bologna (Bononia)". – S. 263 A 76: Es bereitete mir keine Schwierigkeiten, das Relief aufzunehmen, das für den Verf. bei seinem Besuch in Venafro unzugänglich blieb. – S. 282 C 4: Schreibe [Δ]ελφῖνον und [Νάρκ]ισσοϛ. – Im Literaturverzeichnis vermisste ich G. L. Gregori, *Ludi e munera: 25 anni di ricerche sugli spettacoli d'età romana*, Milano 2011.

Heikki Solin

BRENDA LONGFELLOW: *Roman Imperialism and Civic Patronage: Form, Meaning, and Ideology in Monumental Fountain Complexes*. Cambridge University Press, Cambridge – New York 2011. ISBN 978-0-521-19493-8. XIV, 277 pp. USD 90.

This book sets out to analyse Roman imperial power, patronage and local urban environment as reflected by monumental civic fountains or *nymphaea*. The focus is on the dialogue between the Roman emperor and provincial elites that Longfellow attempts to approach by studying acts of civic

patronage. The author also states that the aim of her study is to examine monumental civic fountains as expressions of their builders', both local and imperial, sense of identity. The strengths of Longfellow's study lie in the thorough and wide-ranging analysis of the fountain complexes and in the attention to public actions of negotiating and communicating civic identity and power.

From the range of the expressions of civic euergetism, the author explains her choice of focusing specifically on *nymphaea* with their dual role as monumental fountains: they are both utilitarian in bringing fresh water for the population of cities and ideological in being meant to display in a competitive way a citizen's wealth, and in being objects of civic and state pride. It should also be stressed that a new approach is welcome in the study of fountains as monumental architecture. Formerly, the *nymphaea* have been studied individually, with the focus on typology and architecture. The author relies on earlier studies in her detailed discussion of the physical features of the fountains, but manages to offer a new and innovative approach to the study of monumental fountains.

Geographically, the study focuses mainly on the city of Rome and on the areas of Greece and Asia Minor, where most of the civic fountains with known patrons are situated. The study's main time frame reaches from the first to the third century CE and includes thirty monumental fountains associated with emperors. The book begins with a short (pp. 1–8) Introduction and then proceeds chronologically from early precedents and the Flavian dynasty to the Severan emperors in six chapters, ending in a concluding final chapter. Much emphasis, two out of the six main chapters, has been given to the Emperor Hadrian and his well-known activities in the Greek East.

The Introduction sets out the aim of the study, reviews briefly earlier studies on monumental fountains and discusses the other main focus of the book, civic patronage, in some detail. But what is not highlighted in the Introduction is the other central theme chosen for the title of the book: imperialism. In a way, one can understand this, as the term itself is complex and has been defined in a great number of ways over the last few decades. But the term 'imperialism' does to a certain extent take the thoughts of the reader to military conquest and the active extension of Roman power, and I would have hoped for some discussion of the term and its meaning, if not in the Introduction then at least in the following chapters. Instead, the reader is left to conclude that by Roman imperialism the author means the power of the Roman emperors and its display in both Rome and the provinces.

The first chapter serves as a second introduction to the subject of monumental fountains. It discusses Greek, Republican, Augustan and early imperial fountains as precedents for the following chapters. Much emphasis is given to the fountain projects of Augustus and especially to the Meta Sudans in Rome, as it expressed a break in previous tradition and set a precedent for later emperors. From the domestic fountains of the later Julio-Claudian emperors, the book moves to its main analysis and the fountains of the Flavian emperors in Rome. The author explains that the Flavian emperors reintroduced monumental fountains into purely civic spaces, following the example set by Augustus, and set up their own Meta Sudans in the same spot as Augustus, conveniently in a crossroads near their amphitheatre. This, among other public policies, allowed the Flavians to tie a link to the imperial authority of the first emperor, Augustus.

The third chapter shifts the focus to the monumental fountains set up in Greece and Asia Minor that were dedicated to Domitian and Trajan, discussing the self-display of the civic elite. The fountain of Domitian in Ephesus is the first known one dedicated to an emperor, and others soon followed. Longfellow discusses these structures as architectural remains of civic patronage, but also analyses the motivations that lay behind the decisions to dedicate them to emperors. For

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