

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.

Sanna Joska

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.

Funerary monuments by no means constitute new source material for the study of ancient childhood (see for instance J. Huskinson, *Roman Children's Sarcophagi*, Oxford University Press 1996 and E. Minten, *Roman Attitudes towards Children and Childhood*, University of Stockholm 2002), but as Mander's book shows, there is still much to be done. Funerary monuments allow access to the history of social groups beyond the elites and his study focuses on social groups such as freedmen, slaves and soldiers. Mander's aim is to try to understand the Romans' conceptions of childhood by looking at representations of children that were constructed by adults. His sources are funerary monuments that date from the end of the Republic to the first half of the fourth century CE, with a concentration on the first three centuries of the empire. It must, however, be noted that the author does not pay much attention to evolution in terms of change and continuity in the funerary iconography, and this must be considered a certain weakness of the book.

The book consists of two parts: an analysis of the material and a catalogue. In the analysis, the author tries to identify the patterns of commemorating children from the perspectives of age, gender and 'Romanness' (Ch. 2). The iconography of childhood is studied in detail, as the author analyses the objects the children are commonly depicted with, such as animals or fruit, as well as their clothing and the habit of presenting the child as older than their age or in connection with the divine sphere (Ch. 3). Besides childhood itself, the author pays special attention to the family and to the social setting of the child. His analysis covers both the nuclear and the extended family and adds to the understanding of the social reality of Roman children (Ch. 4–5). Mander's analysis confirms the view that parents were the most common commemorators, but proves that diverging realities in the form of the presence of non-parental adults as well as surrogate parents is also noteworthy. In his final chapter, the author attempts an analysis of the archaeological context of the monuments (Ch. 6). The discussion of the original setting and visibility of the monuments is, however, left quite short, mostly because of a situation familiar to all those studying ancient monuments: the material has simply too often lost its original context.

The catalogue consists of 881 monuments and takes up more than half the book. For each monument Mander records its provenance, current location, type, state of preservation, inscription with translation, sculptural ornaments, bibliography and date as far as these aspects can be determined. Some of the monuments in the catalogue are quite damaged and offer little information, but the amount of work done by the author in order to collect the material for the catalogue must have been considerable. The catalogue is followed by an epigraphic index and by indexes of *nomina* and *cognomina*. No images of the monuments are provided, except for those chosen to illustrate the exposition in the first part of the book.

The book is above all a study of the iconography of childhood in Italy and the northern Latin West. In my opinion, this emphasis could have been reflected in the title of the book. Excluded are funerary monuments not only originating in the Greek East, but also those from North Africa. The author does, however, acknowledge the geographical limits of his study and discusses the notion of 'Romanness' and what it means to be a Roman child in the light of his material. However, it must be noted at the same time that the author does point out that his material also presents local features and preferences.

Despite the somewhat misleading title, Mander's book is a thorough study of childhood as reflected by funerary monuments, also taking into account previous research and theoretical approaches. Mander acknowledges the limits of iconographic material for the study of the Roman

child and family relations but he manages nonetheless to convince the reader with his detailed analysis of representational patterns and social realities. The analysis does, after all, include a large geographic area and a vast amount of funerary monuments and in doing this it contributes to our understanding of ancient childhood and families.

*Sanna Joska*