"Die Kaiserlichen Villen in severischer Zeit. Eine Bestandsaufnahme" by Andreas Grüner (pp. 231–286) widens the scope of the book to other Imperial building projects such as villas. Grüner points out that there was a stagnation in villa building and repairs during the Severans, probably due to the absence of Septimius Severus and Caracalla.

The book concludes beautifully with "Die Bedeutung der severischen Paläste auf dem Palatin für spätere Residenzbauten" by Ulrike Wulf-Rheidt (pp. 287–306) on the *Nachleben* of the Imperial palace in Rome. The Severan influence on later palace and villa architecture was probably first discussed by Federico Guidobaldi in the context of Rome. In this article Wulf-Rheidt points out the influence of the hippodrome on later Imperial palaces. And, rightly so, adds that there is still much research to be done about the later influence of the Severan rebuilding of the Palatine.

This book is a very important addition to the research of palatial architecture and urban space in Rome on the brink of Late Antiquity. The selection of articles is comprehensive and well justified in most of the cases and forms a readable and continuous whole. The only more serious problem, which is a physical one, is the small size of the illustrations, especially Abb. 2–15 which would have benefited from being printed larger.

Juhana Heikonen

Hendrik W. Dey: *The Aurelian Wall and the Refashioning of Imperial Rome, AD 271–855*. Cambridge University Press, New York 2011. ISBN 9780-521-76365-3. 360 pp. USD 110.

Henrik W. Dey's book on of one of the most prominent and enduring monuments of imperial Rome, the Aurelian Wall, is an addition to a long line of studies on the same subject starting from Rodolfo Lanciani through Ian Richmond, Colini, L. Cozza, B. Brizzi, L. A. Cardilli, R. Mancini, etc. The beautifully written account's strength is in the cultural history of the wall and its *Nachleben* up to the 9th century AD. The book is divided into six chapters, an introduction, and a conclusion, followed by appendices from A to E.

Chapter 1 "Toward an architectural history of the Aurelian Wall, from its beginnings through the ninth century" (pp. 12–70) starts with an overview of the wall's history and building chronology. Dey's intention, in his own words, is to fill in the outdated study by Ian Richmond (*The City Wall of Imperial Rome: An Account of Its Architectural Development from Aurelian to Narses*. Oxford 1930) for Anglophone circles, since corrected mostly in Italian from the 1940s to the present day.

In Chapter 2 "Planning, building, rebuilding, and maintenance: the logistical dynamics of a (nearly) interminable project" (pp. 71–109), Dey sheds light on the social, political, and economic life of the capital and shows how much the history of the wall relates to the history of Rome. The urban administration and the changes in the zones (*pomerium*, customs, etc.) are reconsidered.

In Chapter 3 "Motives, meaning, and context: the Aurelian Wall and the late Roman State" (pp. 110–159), Dey makes a good point about the wall's function in also appeasing the crowds in the tumultuous city – a practice common from the railroads to the Hoover Dam in the modern world. However, in the subchapter "Honorian Rome and Celestial Jerusalem," the motive of building a Celestial Jerusalem with diamonds and emeralds according to the revelations of St. John surely would be secondary to the protection of the city in Late Antiquity.

In Chapter 4 "The city, the suburbs, and the Wall: the rise of a topographical institution" (pp. 160–208), Dey analyzes the topographical impact of the wall on the city, the *suburbium*, and Rome itself. The interruption of the wall is analyzed on many levels, such as socio-economic, urban space, and the concept of inside or outside the walls. Especially the creation of the empty "killing zone" just outside the walls is an interesting read.

Chapter 5 "Sacred geography, interrupted" (pp. 209–240) discusses the change of Rome's urban space as a concept in relation to the rise of Christianity and the cult of saints. This post-Aurelian change of extramural churches and sacred sites and their impact on the concept of the ecclesiastical administration is especially interesting.

Chapter 6 "The Wall and the Republic of St. Peter" (pp. 241–278) discusses the later life of the wall in the hands of the popes claiming the inheritance of Imperial Rome. In Conclusion (pp. 279–282), Dey sums up the impact of the wall, best presented by wall-defined phrases like *in urbe*, *intra muros*, etc.

This book is an excellent read for anyone primarily interested in the cultural history of the Aurelian Wall. The language is a pleasure to read. However, the book would have benefitted from, along with crucial Italian research, the German research, which has been left out. The disregard of the latter is probably best indicated by the systematic misspelling of Christian Hülsen's name. And the other more general lack concerning architectural history is the figures. When discussing a superstructure of this magnitude, more detailed maps, at the least, would be very beneficial.

Juhana Heikonen

Jonathan Bardill: *Constantine, Divine Emperor of the Christian Golden Age*. Cambridge University Press, New York 2012. ISBN 9780-521-76423-0. 440 pp. USD 99.

This beautiful volume by Jonathan Bardill is a well-researched attempt to look into the many sides of Constantinian imperial ideology and Christianity. The book is divided into nine chapters of very different lengths. In the Introduction (pp. 1–10), Bardill's intention is to set Constantine in the broader imperial context, starting with the Greeks. On the other hand, Bardill's intention is also to bring together the vast corpus of Constantinian studies from historical to archaeological evidence.

The first four chapters discuss Constantinian imagery. In Chapter 1 "A Change of Image" (pp. 11–27) Bardill concentrates on Constantinian portraiture that changes in 306 into the now better known clean-shaven and youthful representations. Bardill argues, that after 324, when the portraiture started to include a diadem, Constantine's intention was to relate his rule to an eastern monarchy. In Chapter 2 "Emperors and Divine Protectors" the discussion of Constantinian portraiture continues with the long since lost statue of Constantine, originally erected in Constantinople in 330. The main focus is on the radiate crown that Bardill argues to be possible proof of Constantine's intention to refer images of himself to the Roman and Hellenistic use of radiate headgear and that they should be understood in the light of philosophical theories that the ruler reflected the light of a supreme solar Deity on earth. The relationship of Constantine and Sol Invictus, in Bardill's opinion, should be understood so that the sovereign power of Constantine is the reflection of a supreme solar