

MARIANNE MATHYS: *Architekturstiftungen und Ehrenstatuen: Untersuchungen zur visuellen Repräsentation der Oberschicht im späthellenistischen und kaiserzeitlichen Pergamon*. Pergamenische Forschungen 16. Verlag Philipp von Zabern, Mainz am Rhein 2014. XLV, 192 S., 24 Tafeln. ISBN 978-3-8053-4802-7. EUR 88.90.

Das Werk von Marianne Mathys behandelt die öffentliche Repräsentation der pergamenischen Oberschicht durch Ehrenstatuen und Architekturstiftungen von der nachattalidischen Zeit (von 133 v.Chr. ab) bis zum frühen 3. Jh. n.Chr. Verschiedene Aspekte des (vor allem archäologischen) Quellenmaterials werden ausführlich betrachtet sowohl kombinierend in den Kapiteln der Hauptverhandlung als auch vereinzelt im Katalog, woraus die zweite Hälfte des Werkes besteht. Die Bedeutung des Werkes wird besonders durch den reichen pergamenischen Befund betont, der – trotz gewisser Lücken – eine diachronische Betrachtung in unterschiedlichen Aufstellungskontexten innerhalb des Stadtraumes (sowie im extramuralen Asklepieion) erlaubt.

Das Material ist je nach Aufstellungs- bzw. Fundort eingeordnet: die Akropolis (d.h. vorrangig das Athenaheiligtum und die Altarterrasse), Demeter- und Heraheiligtümer, Gymnasion, die Untere Agora, die römische Unterstadt und das Asklepieion. So werden u.a. die folgenden Ergebnisse aufgeführt: im Bereich des Athenaheiligtums wurde die persönliche Repräsentation vor den Mithridatischen Kriegen und wieder gegen das 2. Jh. n.Chr. exklusiv von Athenapriesterinnen dominiert, aber dazwischen im ausgehenden Hellenismus und in der frühen Kaiserzeit von römischen Beamten; das Gymnasion blieb über den Untersuchungszeitraum als wichtiger Schauplatz der lokalen Elite sowohl durch Architekturstiftungen als auch Ehrenstatuen bestehen; dagegen wurde die repräsentative Funktion des überregional bedeutungsvollen Asklepieions in der Kaiserzeit auch nach auswärts gerichtet; die kontextuellen Verweise auf die Attaliden sind in der unmittelbar folgenden nachattalidischen Periode nicht zu finden, wurden aber ab Ende des 1. Jhs. n.Chr. in Ehrungen für lokale und römische Leitfiguren verwendet.

Im Ganzen ist die Untersuchung eindrucksvoll durchgeführt worden und man kann weitere Forschung bezüglich dieser Thematik an anderen Örtlichkeiten und Aufstellungskontexten erhoffen. Um wenigstens irgendetwas zu kritisieren, fällt mir als bemerkenswert nur der Mangel zweierlei Indizes auf: ein kurzer Vergleich der Katalognummern mit deren primären Quellenpublikationen, sowie ein anderer Index, der die restlichen Quellen, die nicht in den Katalog aufgenommen wurden, verzeichnet. So muss man sich ein wenig bemühen, um z.B. die Erwähnung zu Habicht 1969 Nr. 19 (*I.Pergamon* III) zu lokalisieren (S. 76, Anm. 755): diese Ädikula für Statuen eines römischen Statthalters und seiner Gattin diente zwar einem repräsentativen Zweck, ist aber von den Griechen der Provinz errichtet worden.

Urpo Kantola

MARION BOLDER-BOOS: *Ostia – Der Hafen Roms*. Philipp von Zabern Verlag, Darmstadt 2014. ISBN 978-380534819. 144 S., 121 Ill. EUR 40.

This richly illustrated book aims to give a chronological overview of the building history of the city of Ostia. It is subdivided into nine chapters, namely, 'Das frühe Castrum; Die Kolonie im 2. und

1. Jh. v. Chr.; Die julisch-claudische Zeit; Ostia in flavischer und trajanischer Zeit; Bauboom und Stadterneuerung – Ostia in hadrianischer Zeit; Von Antoninus Pius bis Commodus; Das 3. Jh. n. Chr.; Das spätantike Ostia; Ostia in der Forschung der Neuzeit'. The chapter covering the Hadrianic period is, unsurprisingly, the most substantial as at this time the city underwent a dramatic rebuilding which drastically changed the cityscape. In general, the bibliography is quite comprehensive though more works on Portus and Isola Sacra, such as Helttula (et al.) (2007) *Le iscrizioni sepolcrali latine nell'Isola Sacra* and Keay, Millett, and Strutt (2005) *Portus. An Archaeological Survey of the Port of Imperial Rome*, should have been included. The final chapter provides an overview of the excavation history of the site, noting the role the Vatican played in this during the 19th century, as well as briefly observing the impact archaeologists such as Vaglieri and Calza had on the excavation of Ostia.

Each of the chapters provides an excellent overview of the building which took place in Ostia at that time. All kinds of structures, namely, religious, civic, commercial, and domestic, are aptly covered, and while the focus of this book is not on the history of the city of Ostia, Bolder-Boos ties her narrative about the building history of Ostia together with important historical events. In this way, the building works discussed in the work are not standalone events but are neatly connected with empire-wide ones. Several excursions are included, clearly demarcated via the use of a blue colour for these pages, which give the reader a good introduction to several important aspects of Roman life, such as burial practices and bathing. Where these occur, they are clearly linked to a building which was constructed at that time, for example, the Forum Baths with the section on bathing. Also outstanding is the description of each building where dimensions are given as well as what building materials were used, how the structure was decorated, the function of the building, and who would have used it. Literary and epigraphic material is used throughout the work though it is a shame that not a single picture of an inscription is included in the volume despite this evidence being copiously mentioned. The images, in general, are very good and greatly add to the reader's understanding of how these structures look today, something which is increased by the addition of many floorplans of the buildings.

There are no real faults with this book and it provides a very good introduction to the city of Ostia. It would have been preferable if more attention had been given to Portus and Isola Sacra, as the latter is barely discussed in the volume, even though the author rightly stresses the connections between Ostia and Portus. The main issue with the work results from the chronological approach to the subject material, as neighbouring structures and areas in the city are discussed in separate chapters which can lead to some confusion. For example, in the Flavian/Trajanic chapter, the Porta Marina baths are examined while in the following chapter the 'Platz vor der Porta Marina' is looked at. It would perhaps have been clearer to group these together in order to gain a better understanding of the physical space of that area. Similarly, more cross-referencing would have been appreciated, such as on p. 44 where the *mensores* are talked about but their *schola* is not mentioned until later (pages 65-67) and no link is made between the two sections. Cross-referencing would have facilitated the reader's understanding of the connections between the Ostian space, as sometimes rather large geographical jumps are made within a chapter; for example, in the Pius to Commodus chapter we move from the Schola del Traiano/Temple of the Fabri Navales to the Sede degli Augustali which is located in a different part of the city. Making references to the general map of Ostia (Abb. 1) would have eased this issue as the map includes a numbered list of buildings. It would also have improved the book, as it would have made the physical location of a building in the city clearer. This

is especially true in light of the fact that the main roads are not marked on the main map, despite frequent mentions in the text of buildings located on the Decumanus Maximus or Cardo Maximus, but also of the Porta Laurentina Necropolis, which is not found on this map. However, despite these slight oversights, the work is an excellent and very comprehensive overview of the Ostian buildings and greatly enriches the reader's understanding of the Ostian cityscape.

Ghislaine van der Ploeg

ULRIKE WULF-RHEIDT: *"Den Sternen und dem Himmel würdig": kaiserliche Palastbauten in Rom und Trier*. Trierer Winckelmannsprogramme 24. Harrassowitz Verlag, Wiesbaden 2014. ISBN 978-3-447-10235-3. VIII, 44 S., 16 Abb., 8 Tafelseiten. EUR 19.80.

Dr.-Ing. Ulrike Wulf-Rheidt belongs to the small group of experts on Roman imperial palaces and is the director of the architectural section of the German Archaeological Institute (DAI) in Berlin. For a long time her attention has been on the Palatine in Rome. This very thin book, or booklet, belongs to the series of published lectures in the Trier Winckelmannsprogramme (this being the 23rd in 2012) at the Institut für Klassische Archäologie der Universität Trier.

This booklet is a summary of Wulf-Rheidt's research on the Palatine in the context of the other late antique imperial palaces in the Roman world. In the beginning (pp. 7–13) Wulf-Rheidt summarizes the Palatine complex from the beginning to Maxentius. In what follows (pp. 14–24), various architectural similarities between the imperial palaces in Milan, Sirmium, Rome (Sessorium and the Villa of Maxentius), Thessaloniki, etc. are discussed. The main themes of similarities are, for example, the baths, the temples, and, most interesting and less researched in this context, the circus. Since the lecture was held in Trier, the discussion is concentrated on the similarities between Trier and the Palatine and the scant remains of the possible circus in Trier.

The hypothesis of the Palatine acting as a model for these other imperial palaces around the world sounds convincing, even though Rome had already lost much of its importance by the end of the third century. As pointed out first by Federico Guidobaldi, the Palatine might also have served as a model for the late antique senatorial *domus* and villa.

The booklet is accompanied by very good 3D reconstructions that are unfortunately printed too dark. However, another value of this booklet, and by no means diminishing the importance of the publication by using a diminutive format, is its compactness. Thus, a booklet. There has been considerable discussion on archaeological reconstructions, and Ulrike Wulf-Rheidt beautifully demonstrates how a drawn hypothesis is much more reader friendly (although not author friendly) than the traditional written hypothesis that classical archaeology is so stuck on. Most often, unfortunately, the usual written hypothesis does not even add up if drawn to scale. Pictures might mislead, words usually even more.

Juhana Heikonen