research on the matter. Carroll's work is thus invaluable to anyone interested in early childhood in antiquity and especially for those not working with the material evidence directly.

Roosa Kallunki

TAKASHI FUJII: *Imperial Cult and Imperial Representation in Roman Cyprus*. Heidelberger Althistorische Beiträge und Epigraphische Studien (HABES) 53. Franz Steiner Verlag, Stuttgart 2013. ISBN 978-3-515-10257-5. 248 pp. EUR 46.

Fujii's book presents a study of Roman imperial representation in one specific area in the eastern Mediterranean, Cyprus. The time frame of the study ranges from the end of the first century BCE, when the island came under Roman rule, to the end of third century CE. The main focus of Fujii's study is the imperial cult in Cyprus and the main evidence used is epigraphic. The book is based on the author's dissertation from the year 2010. The strengths of the book lie in its comprehensive discussion of source material and all the aspects of the imperial cult and the attention it gives to an area that was less central in the Roman Empire.

The book consists of an introductory chapter, discussion divided into three parts, and a conclusion that is followed by an appendix, abbreviations and bibliography, and indices. The appendix catalogues the 90 Greek and Latin inscriptions used as sources and provides translations as well as other information, including date, find spot and further references. The inscriptions are listed by cities in alphabetical order. This solution is reasoned well in the discussion, but it prevents the reader from gaining a temporal overview. A list of inscriptions by emperors would have been useful too.

Part 1, "The Emperor in the Wide Spectrum of Representation", consists of four chapters and is the widest of the three parts. The part's focus is on the religious status of the Roman emperor and the relationship and ritual transfer between traditional deities and the emperor. Fujii studies this by examining imperial epithets and titles, imperial statues, the arrangement of imperial monuments in the civic landscape and the Cypriot oath of allegiance to Tiberius from 14 CE. The chapters create a consistent image of the processes that the Cypriots used to adapt to imperial power in terms of religion and the ways of representing that power.

Part 2, "Political and Social Settings of the Imperial Cult", has two chapters. They focus on ways of communication through imperial cult and the integration of the imperial cult into Cyprus's socio-political framework. The section examines the imperial cult in Cyprus on three levels – provincial, civic, and individual – and the interaction through the imperial cult on all levels.

Part 3, "The Emperor in the Life of the Cypriots", also consists of two chapters. The chapters examine the presence of the emperor in the everyday life of the Cypriots by focusing on festivals and calendars. These presented a yearly cycle that included regular honors towards the emperor and imperial family but that was built on the existing cultic frameworks of traditional deities.

Fujii's study of communication and interaction through the Roman imperial cult in Cypriot society is a good example of a case study of a Roman province. Its focus is on the province and its people and their reactions to Roman central power. Direct comparisons with other eastern provinces are scarce but Fujii places Cyprus and its imperial cult well within the larger frame of

emperor worship. Fujii's book adds to our understanding of the imperial cult and its processes in the Roman East.

Sanna Joska

Martin Kovacs: *Kaiser, Senatoren und Gelehrte: Untersuchungen zum spätantiken männlichen Privatporträt*. Dr. Ludwig Reichert Verlag, Wiesbaden 2014. ISBN 978-3-89500-843-6. 456 S. 660 s/w –Abb, 150 Taf. EUR 98.

This work is based on the 2010 dissertation by Martin Kovacs for the Georg-August-Universität in Göttingen. Needless to say, the most important research literature on Roman portraiture is in German, and, this volume continues the tradition – including in its bibliography all the important research literature in the other four main languages covering the subject.

The author aims to deal with the portraiture of the late antique Roman aristocracy and its development in various fields (such as style, cultural history, etc.) through a new set of criteria. The conclusions are that Imperial Roman portraiture and aristocratic self-presentation grew apart after Constantine and this intended form of presentation varied in different media. The traditional statue (*rundplastische*) became the most individualized form of aristocratic portraiture. This also varied regionally, especially when we compare the statues found in Italy, Greece, and Turkey.

Chapter 1 (pp. 17–24) includes the introduction, research questions and the relevant research history. Kovacs' aim is the study of the archaeological material (*Privatporträt*) in its social (as in a society, *gesellschaftliche*) and political context, and, its social (*soziale*) meaning. Chapter 2 (pp. 25–40) introduces us to the variable problems of previous research – dating, style, and so forth – which Kovacs intends to set straight. Chapter 3 (pp. 41–44) portrays in general the previous Imperial portraiture from the first to the third century CE. The massive Chapter 4 (pp. 45–212) includes subchapters of subchapters counting up to four digits. The total volume consists of close to 60 chapters, subchapters, and appendices, so only Chapter 4 will be looked at more closely below.

Chapter 4 "Das spätantike Privatporträt – Identität, Norm und Individuum von 4. bis 6. Jh. n. Chr." is divided into six subchapters, which in turn are divided into further subchapters. The primary subchapters are: "Die Porträts konstantinischer Zeit – Die Loslösung vom Kaiserbild oder die Abgrenzung des Kaisers von der Elite?" (4.1); "Die Privatporträts nach Konstantin bis zum Ende der valentinianischen Dynastie – Individualisierung statt Normierung." (4.2); "Kaiser, Rom und Senat im 4. Jh. – Die Repräsentationsmechanismen der spätantiken Senatsaristokratie." (4.3); "Die Porträts des späten 4. und frühen 5. Jhs." (4.4); "Die Privatporträts des 5. Jhs." (4.5); "Die Privatporträts des 6. Jhs." (4.6).

The themes of differences between the Imperial and aristocratic portraiture are explained by their different motives. As the Imperial portraiture underlines timelessness, the aristocratic seeks "moral fiber" in tradition. This tradition, however, and across the Mediterranean, causes problems for the correct dating of these statue portraits: especially in the 6th century when the art was slowly reduced to the level of "type portraits".

Even though Chapter 4 could have been divided more practically, it should go without saying that the chapter names follow the rigid and informative German tradition of naming the chapters