

GRIECHENLAND IN DER KAISERZEIT: NEUE FUNDE UND FORSCHUNGEN ZU SKULPTUR, ARCHITEKTUR UND TOPOGRAPHIE, edited by *Christoph Reusser*. (Heft des Archäologischen Seminars der Universität Bern 4. Beiheft.) Pp. 145, figs. 34, pls. 137. Institut für Klassische Archäologie der Universität Bern, Bern 2001. ISBN 3-905046-24-5 (paper).

During most of the 20th century, no one would have doubted that any archaeologist working on material culture from ancient Greece would be interested primarily in the early periods. After all, this was the homeland of European culture. Studies in Roman art and archaeology, when they became more common, focused on Rome itself and the West, while in the Greek East the Imperial age was generally seen as a period of decline, both politically and culturally. Only since the last 20 years or so can we see a steadily growing interest in the Greek East under Roman rule, and Dietrich Willers, to whom the colloquium on which the volume is based was dedicated, has been one of its promoters.

The book, edited by Christoph Reusser and benefitting from a generous number of quality illustrations, contains 14 contributions. Themelis presents a concise summary of the recent excavations and studies of the gymnasium cum stadium at Messene. The site is well preserved, including several sculptures, some of which are mentioned by Pausanias, and a large number of inscriptions, many of them found more or less in situ. They permit the reconstruction of the complex's building history, the history and mechanisms of euergetism in Messene, and the important social role of the *ephebeia*. However, the chthonic aspects of the site, for which Themelis argues, remain obscure.

Decrouez, Ramseyer, and Reusser study the marble provenance of some important sculptures from the same place. By a combination of scientific methods, the marble provenance for six objects could be established, supporting the view that a Cybele found at the site is not the one by Damophon. None of the marbles came from the nearest quarries at Doliana, stressing the fact that sculptors and/or patrons from the Hellenistic to the Roman era selected their material carefully according to quality.

Sinn, whose research project in Olympia is deliberately focused on the Imperial and Late Antique history of the sanctuary, argues briefly for the view that the reigns of Nero and Domitian have by no means been the darkest eras of the sanctuary, as has been argued, and that local patrons played an important intermediary role.

Specht adds to this view. He gives a detailed description of the Roman alterations to the Hellenistic building of the Leonidaion that gave this guesthouse a decidedly Roman character. Against common opinion, Specht argues that the most distinct part of the building, the central peristyle garden, is not necessarily dependent on Hadrian's villa at Tivoli but has closer parallels in Neronian and Flavian architecture, not least in the respective palaces of the emperors themselves. Accordingly, he prefers a date for the building in the second half of the first century and tentatively suggests either a local benefactor of the Flavian age or even one of the Flavian emper-

ors, possibly trying to rival Nero's initiative for building the "Südwestbau," probably a clubhouse for athletes.

Galli looks at some general features of Greek sanctuaries in the Roman age drawing attention to the mutual interdependence of social practice and its architectural framework as documented by both literary sources and archaeology. In the first part, he analyzes some passages from literary accounts showing that the system of symbols at stake here is related to the desire to create and/or enforce a Greek identity under Roman rule particularly supported by an educated elite (*pepaideumenoi*). Their activities tie together politics, religious piety, and *paideia*, linking at the same time tradition and its prestige to the necessities of a new system of power. In the second part, Galli discusses several examples of sanctuaries from the high Imperial age demonstrating how particular buildings or parts thereof were deliberately designed to serve specific kinds of activities. While we would categorize them as either religious or cultural or social, both the social practice as documented in written sources and the architecture demonstrate their inseparability. Moreover, he shows that these buildings were donated and used by a powerful elite both for conspicuous festivals and for the closed circles of friends or cult associations.

Fittschen takes an unusual perspective, pointing out some technical peculiarities on the back of a number of portrait busts found in Greece that clearly set them apart from Roman busts made in Italy, possibly reflecting two individual Greek (Athenian?) workshops of the high Imperial age, which took commissions from various parts of Greece.

Goette discusses a statue of a youth in the guise of Dionysos from a bath at the Greek "spa town" Aidepsos, so far identified as Antinoös. On the basis of minor differences in coiffure between this portrait and the secure portraits of Hadrian's favorite he argues that the statue and some similar portraits represent unknown individuals adapting their image to that of Antinoös.

Baumer draws attention to the fact that the Romans did not just favor Greek statuary and painting but that they also reused classical votive reliefs and, more rarely, grave reliefs. In Italy they were used for decoration in Roman private houses, presumably in their gardens and peristyles. Similar reuse in Greece itself is documented for the villa of Herodes Atticus at Luku (in an unknown context) and in three large Late Antique *domus* where they were displayed inside the house possibly in a domestic shrine.

Kreilinger discusses a column found at Agios Konstantinos, ancient Daphnous. Most remarkably, it is decorated with two male busts carved from the same block as the column. Kreilinger dates the column in the Severan era and interprets it as an honorary monument comparable to monuments in Asia Minor.

Schmid presents a sundial from Eretria showing that it must have been locally produced because of its exactness in measuring the time in this town as opposed to possible alternative places like Athens or Delos.

Voutrias interprets a group of tomb reliefs showing the deceased in the guise of a divinity. While hero-cult for deceased individuals is documented by inscriptions in several cases, he argues for a more skeptical view where inscriptions are missing and conclusions must be drawn from iconography alone. The Macedonian reliefs do not

mean a heroization or transfiguration of the deceased but indicate the mythical equivalence of their physical, intellectual, and moral qualities.

Stefanidou-Tiveriou analyzes various influences on Roman material culture from Macedonia. Funerary monuments show links with Rome itself, Attica, and nearby Asia Minor. The major part of her article focuses on sarcophagi. While imported pieces almost exclusively came from Attica, local producers drew on models from northwestern Asia Minor. This unusual constellation is explained, on the one hand, by the fact that at least some of the marble for local production comes from Thasos, and that it is thus likely that workshops on Thasos played an intermediary role; artisans may even have moved from there to Thessaloniki because of high demand. This demand for eastern models as opposed to Attic ones is, on the other hand, explained by the desire of the sarcophagi's patrons for self-representation in inscriptions, while Attic sarcophagi with their mythological reliefs allude, in a much more general way, to the education ("Bildung") of the deceased. As Björn Ewald has recently shown, there is, indeed, much more at stake than just education; the mythological subjects on Attic sarcophagi refer to rather complex issues of Greek identity and gender. Against this background, Stefanidou-Tiveriou's observations are important since they demonstrate that parts of Macedonian society were more interested in focusing on their personal qualities, a focus which was not only more related to interests in Asia Minor but also more "Roman."

The last two contributions are concerned with late antiquity and they extend the concept of "Roman Greece" to include Asia Minor and the Hellenized culture of the entire Roman empire respectively. Smith reconstructs a monument of the emperor Julian, later reused for Theodosius in Aphrodisias. This monument is another now well-documented example of an honorific statue monument assembled in late antiquity from architectural pieces, a statue from the high Imperial age and a Julio-Claudian head reworked in the late fourth century to represent the emperor Theodosius (I or II) and substituting both the original head and the portrait of Julian. Smith's paper demonstrates what can be achieved in the study of portraiture if both the archaeological and the historical contexts are carefully observed: an insight into not only the aesthetics but also the social practices of a city and its elite regarding their attitude to Roman power.

Hannestad addresses a controversial topic that he has engaged on other occasions, namely the number and style of mythological statuary produced and put on display in late antiquity. On stylistic and iconographic grounds, he argues for a Late Antique date for a number of sculptures discovered at sites from Spain to Asia Minor and Syria, including the notorious Esquiline Group now in Copenhagen. From a historical point of view, he stresses the prevalence of "pagan" motives in Late Antique art in the private sphere, and interprets their presence as reflecting their patrons' pride in their cultural heritage, not necessarily as contradicting Christianity.

Overall, the book, though not particularly focused in its aims and objectives, is, for a *Festschrift*, quite coherent in its topics. It documents the wide spectrum of re-

search carried out recently on material from the later periods of the Greek East. Moreover, while most papers will be interesting to specialists only, the contribution by Galli in particular is an intriguing demonstration of the potential of archaeological research for the understanding of more general social and historical processes in society, as well as an excellent example of a fruitful combination of archaeology with the other disciplines of classical scholarship. Other contributions, like those by Themelis, Specht, Stefanidou-Tiveriou, Smith, and Hannestad clearly bear the same potential, which one hopes will be fully exploited in future.

BARBARA E. BORG

DEPARTMENT OF CLASSICS AND ANCIENT HISTORY
UNIVERSITY OF EXETER
EXETER EX4 4QH
UNITED KINGDOM
B.E.BORG@EX.AC.UK