(253-287) Kellner deals with the significance of the Levant and the cuneiform sources for the chronology of the Archaic period. However, even the cuneiform sources do not provide clear results for the dating, as they also do not show a definite fixed point.

This is comparable to the foundation dates of the Phoenician settlements, which are discussed in chapter 7 (289-322). Here, too, a secure chronology is lacking.

In Chapter 8 (323-347), the focus is now on Attic black-figure pottery, for which Kellner first discusses the foundation of Massalia as an indication of dating, before turning to the Panathenaic prize amphorae.

Finally, in chapter 9 (349-361), she summarises the difficulties with the results from scientific dating methods. Kellner aptly describes that even these do not provide clear results for the absolute chronology of the Archaic period, since the C14 method is generally not precise enough for such questions and, moreover, the Hallstatt plateau of indeterminate ages falls precisely into this period. Dendrochronology also offers only limited clues, because the comparative data for the Mediterranean region are insufficient so far.

In her dissertation, Kellner deals with a very comprehensive and complex topic, which, in addition to ancient history and classical philology, also includes Classical Archaeology, Near Eastern archaeology and Ancient Oriental Studies. She offers a large number of sources and literature for her question, which she also discusses specifically, whereby individual sources are quoted verbatim several times, which can lead to irritation when reading. A nice feature is the comparison of the individual chronologies in table form, which makes it easier for the reader to compare them.

REBECCA KLUG
UNIVERSITY OF GÖTTINGEN
rebecca-diana.klug@phil.uni-goettingen.de

# Roman

**Scotton, P.D., C.D.G. Vanderpool and C. Roncaglia. *The Julian Basilica: Architecture, Sculpture, Epigraphy*. (Corinth XXII). 520 pp, 186 b/w figures, 24 b/w plates, 16 color plates, 17 tables, 2 foldouts. Princeton: American School of Classical Studies at Athens, 2022. ISBN: 978-0-87661-023-7 (hardback) € 115.74**

After the refoundation of Corinth as *Colonia Laus Julia Corinthiensis* in 46 BCE by Julius Caesar, the city over the next century underwent a dramatic transformation, especially in its center. Over time, the ancient Greek city would be outfitted with a growing number of arguably Roman-style buildings and structures that befitted the provincial capital of Achaia. One of the earliest and largest of these structures is the Julian Basilica. Situated on the east end of the forum of Corinth, this basilica has been the subject of much study since its initial excavation in 1914 and 1915 by Carl Blegen and Emerson Swift. While the initial work on our understanding of the Basilica was later published in 1960 by Saul Weinberg, by the late 1990s, Paul Scotton began studying the structure and its contents—and the present volume under review is the long-awaited and much-anticipated fruits of his and his collaborators' investigations of the available evidence of the Julian Basilica.

This recent volume on the Julian Basilica, part of the Corinth Excavations series, published by the American School of Classical Studies at Athens, presents a reexamination of the structure, paying special attention to its form and function. The available evidence is presented by three different scholars: architecture by Paul Scotton; sculpture by Catherine Vanderpool; epigraphy by Carolynn Roncaglia. Through their work, we are reminded that the Julian Basilica is the "only surviving example of a Vitruvian-style basilica with a major Julio-Claudian sculptural assemblage excavated in context" (p. 283).

The remains of the Julian Basilica today are by no means complete given the complicated history of Corinth (especially after the fourth century CE), with only 10% of the building remains found in situ today. Further, sculptural remains are often fragmentary—and epigraphic remains often scattered throughout the ancient site, dispersed over time. As such, the authors faced a monumental task by revisiting the

remains of the basilica, contending with its ancient history and abandonment, along with its life since excavation. In addition to successfully pulling together the evidence presented in this volume, the authors attempt to contextualize the basilica not only in the Roman colony of Corinth but also how it fits into wider trends in the early empire (especially when connected with metropolitan Rome).

After an overview of the basilica, which includes a historiography of the excavations of the structure, the first section of the volume details the architecture of the basilica by Scotton. The section is divided into the following parts: methodology; architectural elements in situ; reconstruction; catalogue of architectural elements; form and function. Scotton divides the chronology of the structure into four phases. The first phase is Augustan, no earlier than 2 BCE, in which the basilica was constructed out of local poros limestone, with a cryptoporticus below (perhaps to serve as a *tabularium*) and simple two-story building and roof. What is striking about this phase is that the basilica is raised on a nearly four-meter podium, with a large entrance and staircase on the west, opening onto the forum proper. Scotton makes the case that the elevated height of the basilica rivaled that of the Archaic temple of Apollo on the northern stretches of the forum—making a visual connection to two different periods of Corinth's history. Further, in this period, Scotton demonstrates that a large tribunal was constructed, which he argues was used in part for an *aedes Augusti*, akin to the famous Fanum Basilica of Vitruvius (*De arch.* 5.1.6-10). Phase 2, from the late Augustan period, included internal architectural embellishments (especially mentioned in inscriptions). Phase 3 dates to the period after 77 CE, when an earthquake is reported to have impacted Corinth, and we see the forum level being raised at this time, along with internal modifications of the basilica, such as added supports in the cryptoporticus. Finally, the fourth phase, probably from the Antonine period, provided opulent interior embellishments of marble revetment up to the ceiling and the tribunal being covered in marble; further, more formal porches were added on the west and east sides. Of particular interest to understand these phases better are the virtual reconstructions of phases 1 and 4 found on color plates 26-35. The destruction of the basilica is attributed to seismic activity in the last quarter of the fourth century.[1]

Scotton also attempts to situate the form and function of the Julian Basilica into a wider context outside of Corinth. Here, he makes the case that this basilica is modeled almost directly on Vitruvius' basilica at Fanum on the Italian peninsula, which can sometimes be seen as a traditional model of the basilica form in the early empire.[2] If this is indeed the case—namely that Corinth's new Augustan-era basilica was modeled after Vitruvian models—what is important is that this style of building had been hitherto unknown in Greece and not often seen in Roman Greece, except here at Corinth, where there are now four known civic basilicas.[3] Given the number of civic basilicas in Corinth, it is argued that each might have had more specialized functions. Given the prominence of the Julian Basilica on the east side of the forum, with imposing height and collection of impressive Julio-Claudian sculpture inside, Scotton argues that this basilica could have served as the space for the legal and administrative proceedings for the proconsul or imperial legate, in addition to serving as a repository for records (in the *tabularium* below), along with being one of the sites related to the imperial cult in Corinth.

In the next section on sculpture, Vanderpool masterfully brings together well-known sculptures and an array of fragments to illustrate elements of the interior of the basilica and its changes over time. This section is divided into the following parts: introduction to the sculpture; the Julio-Claudian family group; other sculpture; catalogue of sculpture. What one is struck with in this section is the amount of work begun int 2010 done by Vanderpool and Scotton to go through the storerooms of Corinth to find fragments that inevitably belonged to the basilica—and thus illustrates the fact that beyond the 11 large-scale portrait statues now known from the Julio-Claudian period, there were inevitably more statues inside the basilica that have now since been lost. Vanderpool rightly makes the case for moving beyond focusing on the portrait heads themselves, but, when possible, to also bring into the discussion the relationship of the head, body, and inscribed base, in order to understand better how these sculptural groups could have functioned within the basilica itself in antiquity.

Vanderpool attempts to provide a series of three phases of sculptural activity in the early history

[1] Such an assertion should be reconciled against the work of Sanders, who argues that there is discernable earthquake damage in Corinth in this period. See Sanders 2004.

[2] It should be noted that recent work on the passage in Vitruvius on the Fanum basilica by Ohr (2022) could potentially problematize some of Scotton's conclusions.

[3] The other basilicas include the South Basilica (often thought to be a "twin" structure of the Julian Basilica, which has now been discredited; see p. 207), the Lechaion Road basilica, and now the basilica uncovered recently at the Lechaion Harbor and Settlement Land Project, begun by Scotton in 2014.

of the basilica. In phase 1, in the late Augustan (or early Tiberian) period, we find first and foremost Gaius and Lucius Caesar. The earliest of the family to die prematurely, they could have perhaps been revered here as not only ideal Roman youth (in the Augustan mode) but perhaps also even the Dioskouri, symbols of local pan-Peloponnesian cult. Also in this period was a colossal Divus Julius, dressed in the toga *sine tunica* that harkened back to Archaic Roman models, and was perhaps housed in the tribunal of the basilica. Further in this period were statues of Augustus, Germanicus, Drusus II; it is posited that these statues were added to the basilica at the ascension of Tiberius to mark how the *gens Iulia* and the *gens Claudia* were formally tied through the imperial seat—and thus celebrated by the Corinthian local elite. The second period, perhaps Caligulan in date, saw the statues of Nero Caesar, Tiberius Gemellus, and Antonia II (the latter two of which were mentioned in an inscription). Finally, the third phase, in the mid-first century CE, statues of Claudius, Britannicus, and Nero were added to the diverse array of sculpture within the basilica.

One of the overarching themes of Vanderpool's contribution is to stress the Roman style of eclecticism, especially in the early empire, in which we see a combination of Classical (e.g., heroic nudes of Gaius and Lucius), Hellenistic (e.g., cuirass statue of Germanicus), and Roman (e.g., Divus Julius) exempla being found through these statues. Further, it is argued through this section that these statues were voted on and paid by the local elite, which, as is presented here and in the later section on epigraphy, was made up of freedmen (often connected to important figures in Rome, including Julius Caesar and Augustus), *negotiatores* of Italic origins, and members of the Achaian aristocracy (such as the Euryclids of Sparta). These members of the local elite, especially in the early empire, wanted to ensure a tangible visual connection to the imperial family (and by proxy Rome itself), which was further cemented through the styles and iconographies that evoke metropolitan Roman examples. Finally, Vanderpool demonstrates that the Julian Basilica was a *living* monument, in that over time more sculpture was added to literally flesh out the growing imperial family. But, as she argues, over time, the meaning behind these statues perhaps took on multivalent meanings—as someone looking at them in the early third century CE would have a different perspective on them (perhaps just historical markers?) versus someone in the early first century, when the recently founded colony was attempting to assert its allegiance to the city of Rome and the imperial family.

The final section on epigraphy by Roncaglia brings together a number of inscriptions that had been dispersed over time. She presents roughly 79 inscriptions associated with the basilica. In terms the languages used, it is demonstrated that Greek is seen to Latin with a ratio of 4:1, with most of the Greek inscriptions coming in the later periods of the basilica's history. Roncaglia shows that the basilica, in addition to the sculptural dedications presented earlier, is a place of commemoration especially in the first and second centuries CE through a series of public inscriptions (including dedication inscriptions, building inscriptions, and honorific inscriptions). Indeed, as Vanderpool alludes to in her section, some of the inscriptions demonstrate that members of the local elite had statues of themselves in the basilica. Thus, it is shown "how and why local elites used this particular building in Corinth to memorialize their status, achievements, euergetism, and connections to the imperial family" (p. 375).

This new volume on the Julian Basilica provides a rich array of data and thought-provoking discussions of Corinth's place in the new imperial machine of Rome. One important element to the arguments found throughout the volume is the fact that the Julian Basilica, including its form and placement, along with its dedications, is a merging of Greek and Italian styles. While alluded to in the text that this behavior can be seen in other parts of the Greek East, there is existing scholarship that can further support those claims made by authors in the text. For example, the Greek and Roman identities that can be seen in built environment in Roman Greece have been thought of as an expression of bi-cultural identity.[4] Further, Dutch scholars have recently made the case for "anchoring," in which at Corinth the Greek past was being acknowledged (and 'anchored') by contemporary builders—who, at the same time, create an arguably Roman space (as we saw earlier with the visual relationship between the Temple of Apollo and the raised podium of the Julian Basilica).[5] While the volume's manuscript was in press, Charles Williams and others have published new thoughts on the Mummian destruction of Corinth in 146, which helps to complicate the condition of the central area that would become the forum—and the location on the Julian Basilica. There are also a few pieces of scholarship that could have been engaged with to further some points throughout the volume, including Johannes Fouquet's 2019 study of Peloponnesian cities, Paolo Vitti's 2016 study on vaulting construction on the

[4] Gleason 2010. See also Rogers 2021: 95-108.
[5] See, for example, Sluiter 2017.

Peloponnese (e.g., does the later vaulting in the cryptoporticus fit into Vitti's understanding of Peloponnesian vaulting in the Roman period?), comparisons between other urban centers such as Athens demonstrated by Rubina Raja (2012), along with agoras and fora found throughout Greece, recently shown by Christopher Dickenson (2017) and Vasilis Evangelidis (2022).

By way of closing, in North America, when teaching a survey course on Roman art and archaeology, it was only recently that the Julio-Claudian sculpture began making its way into pedagogical resources. For such a course, there are currently four textbooks to choose from, including: Ramage and Ramage's *Roman Art* (6th ed., 2014); Kleiner's *A History of Roman Art* (2nd ed., 2018); Fullerton's *Roman Art and Archaeology* (1st ed., 2019); Tuck's *A History of Roman Art* (2nd ed., 2021). Of the four, only Fullerton included examples of the Julio-Claudian dynastic group in the first edition of his text on Augustan art (p. 135). Kleiner does include the group (pp. 96-98), but only in his second edition (1st ed., 2007). The other two texts do not include the group. While the statues have been on display in the Corinth Museum for decades, with the work of Vanderpool and Scotton, especially appearing at numerous conference venues together, starting after 2010, it seems that scholars began to see the importance of the sculpture, especially not only in its place in Roman art itself, but also for its multivalent meaning in Early Imperial Corinth—and a testament to the work of the authors in advancing our understandings of the Julian Basilica. Indeed, the authors, having completed their own Herculean labors on site in Corinth and in the Corinthian storerooms, have left us with a veritable treasure trove of data that we can now begin to mine ourselves to continue to understand culture and society in the early years of the empire in Roman Greece.

Dylan K. Rogers
Department of Classics
Florida State University
dkrogers@fsu.edu

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## Valentina Di Napoli, Francesco Camia, Vasilis Evangelidis, Dimitris Grigoropoulos, Dylan Rogers, and Stavros Vlizos (eds) *What's New in Roman Greece: Recent Work on the Greek Mainland and the Islands in the Roman Period* (Meletemata 80). pp. xxviii + 63,. 16 colour plates. Athens, 2018. ISBN: 9789609538794. €110.

Roman Greece has been slow to get the consideration it deserves. Instead, it has been the monuments and literature of the classical period that have captured the attention of the archaeologist and historian, although in truth that attention has often been