

First and the Sixth Century AD', *Istanbuler Mitteilungen* 63 [2013], 219–66.) Burial of mythological marbles at Miletus around the turn of the fifth century appears to have been linked to the closure of a sanctuary and may have served to deconsecrate and/or protect. (P. Niewöhner, '2013 Milet Çalışmaları', *Kazı Sonuçları Toplantısı* 36 [2014], in press.)

Dumping is attested variously (pp. 221–4), for example in front of the Sebasteion at Ephesus, where cult images were smashed first, indicating general rejection and disinterest. (J. Auinger and M. Aurenhammer, 'Ephesische Skulptur am Ende der Antike', in F. Daim, J. Drauschke [edd.], *Byzanz. Das Römerreich im Mittelalter. Teil 2, 2. Schauplätze* [2010], pp. 663–96, at 690.) The latter appears also to account for the reuse of statues as building material (p. 225), for example in the late antique and Byzantine city walls of Miletus. (T. Wiegand, 'Zweiter vorläufiger Bericht über die von den Königlichen Museen begonnenen Ausgrabungen in Milet', *Sitzungsberichte der königlich preussischen Akademie der Wissenschaften zu Berlin* 38 [1901], pp. 903–13, at 910–1; T. Wiegand, 'Vierter vorläufiger Bericht über die Ausgrabungen der Königlichen Museen zu Milet', *Sitzungsberichte der königlich preussischen Akademie der Wissenschaften. Philosophisch-historische Klasse* 25 [1905], pp. 533–48, at 535.) Partial destruction is particularly well published in the case of the Sebasteion in Aphrodisias, where pagan figures were obviously erased to meet Christian objections, yet remained recognisable through their outlines. (R.R.R. Smith, *The Marble Reliefs from the Julio-Claudian Sebasteion* [2013].) Complete destruction is presented as the early Christian response par excellence by some written sources (pp. 85–9, 119–25, 129–31) and is also suggested by later lime kilns, demonstrating indifference towards the ancient heritage.

All this could affect imperial sculptures, too, if they were associated with the Imperial cult and therefore treated as pagan cult images (pp. 93–4, 126–7). Other secular sculptures, which in some important and traditional cities like Aphrodisias and Ephesus continued to be used and newly carved, were normally not incised with crosses, but might also be mutilated, dumped, reused as building material or destroyed on account of superstitious fears and/or indifference. By elaborating on the regional specificity of certain responses to pagan sculpture, K. demonstrates the need for and the potential of similarly circumspect investigations into the archaeological evidence from other regions. Long-term objectives include a more precise distinction between anti-pagan, unspecifically superstitious and indifferent responses as well as their chronological development (pp. 9–22, 248–51). This volume is bound to become a central point of reference for much scholarly discussion and many more publications.

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## ROMAN ARCHITECTURE

ULRICH (R.B.), QUENEMOEN (C.K.) (edd.) *A Companion to Roman Architecture*. Pp. xxiv + 589, ills. Malden, MA and Oxford: Wiley Blackwell, 2014. Cased, £120, €144, US\$195. ISBN: 978-1-4051-9964-3.

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Part of Blackwell's series of Companions to the Ancient World, this welcome volume delivers much of the promise of its jacket notes in presenting an up-to-date overview of critical

approaches to its subject. It brings together contributions that attune with the mission to understand Roman architecture 'as an integrated cultural practice', responding to factors as disparate as aesthetics, geography, politics and technology.

The scope is ambitious, covering expected as well as discretionary topics, for example on how Roman architecture was co-opted in Fascist Italy, and its visualisation whether on coins in its own time or by means of digital media today. Predominantly drawn from north American academia, the contributors bring long established expertise (e.g. J. Anderson on architects and patrons) and ongoing preoccupations (e.g. P. Davies on Republican architecture and politics).

After a short introduction the 25 chapters are sensibly structured. The first group of six constitutes a chronological overview, beginning with features of Italic Architecture in the early first millennium B.C. (by J. Becker), and ending with the architecture of the Tetrarchy (by E. Mayer). There are gaps (e.g. from the end of the reign of Hadrian to that of Septimius Severus), but comprehensiveness is hardly essential.

The next group of chapters, 7–10, addresses the creation of Roman buildings. There is a chapter on architects and patrons, as mentioned, one on the delivery of design by means of plans, models, measuring and surveying (Chapter 8 by J. Senseney), one on materials and techniques (Chapter 9 by L. Lancaster and U.), and one on the workforce and worksite (Chapter 10 by R. Taylor). Arguably the chapter on Vitruvius (Chapter 22) may have gone better after Chapter 7. Belying the emphasis placed on design in both the jacket notes and the introduction, there is regrettably little treatment of this subject, so too the principles and methods by which Roman architects composed projects and key architectural elements.

The largest group of chapters tackles the 'canonic' Roman building types and spaces, accounting for their origin, development, variation and use in different geographical contexts. This sequence is the familiar one of religious to civic to domestic, but is not for that any less effective: Urban Sanctuaries (Chapter 11 by J. Stamper); Non-Urban Cult Places (Chapter 12 by T. Stek); Fora (Chapter 13 by J. Frakes); Funerary Cult and Architecture (Chapter 14 by K. McDonnell); The Architecture of Roman Spectacle (Chapter 15 by H. Dodge); Baths and Thermae (Chapter 16 by F. Yegül); the *Insulae* of Ostia (Chapter 17 by U.); the *Domus* (Chapter 18 by J. Clarke); *Villas* (Chapter 19 by M. Zarmakoupi). The reader thus encounters a range of specific building types and spaces (temples, sanctuaries, theatre-temple complexes, tombs and so on). There are surprising omissions, however, such as the basilica and triumphal arch (though these do figure briefly in Chapter 6), and most notably military architecture, and this in spite of fortifications featuring as part of the Italic background in Chapter 1.

The volume concludes with six chapters bearing to a greater or lesser extent on the reception of the Romans' architectural legacy. There are chapters on Romanisation (Chapter 20 by L. Revell), on Streets and Facades (Chapter 21 by R. Laurence), on Vitruvius and his Influence (Chapter 22 by I. Rowland), on the 'Romanità' of the architecture of the Fascist period (Chapter 23 by G.S. Gessert), on visualisation (Chapter 24 by M. Grunow Sobocinski) and on Conservation (Chapter 25 by W. Aylward).

Apart from an understandable patchiness in the last group of chapters – these being it seems 'tasters' of the diversity of current scholarly debate – there is overall consistency in terms of quality and balancing the needs of the intended audience, that is to say readers who already possess some grasp of the subject but who are looking to advance their understanding. References are generally judicious: not so many as to hamper readability given that the references are stitched into the text (footnotes, though, would have been preferable). Each chapter ends usefully with a 'Guide to Further Reading', while the common bibliography is suitably extensive. The book is equipped with maps and a glossary,

while it is didactically instructive that familiar standards (e.g. the Pantheon or Pompeii) are intermixed with new discoveries and/or lesser-known buildings.

Given the visual nature of the subject matter, the chief shortcoming of the volume lies in its illustrations, and this despite the not inconsiderable cost of the volume. Their number is merely sufficient, and they are a mixed bag. Some photographs of lesser quality appear it would seem because their sourcing involved no expense. While this kind of enterprise cries out for effective graphic reconstructions, the rationale behind those supplied seems that they be out of copyright, or that this lies with the authors. Since more plans would have been desirable, it is irritating that several are reproduced at a greater scale than necessary. The reader would have been served by comparative plans or illustrations, ideally at the same scale, but these are rare (e.g. fig. 2.1 on p. 30).

The volume lives up to its claim of being up to date, as instanced by mention of the possibility that the Pantheon was begun under Trajan rather than Hadrian (L. Hetland, 'Dating the Pantheon', *JRA* 20 [2007], 95–112; T.A. Marder, M. Wilson Jones [edd.], *The Pantheon from Antiquity to the Present* [2014]). As regards contested interpretations, it would be inappropriate at this level always to qualify a consensus view with specialist counter-argument. Yet the student is rightly alerted to areas of divergent interpretation now and then. Thus we encounter the debate over the size of the Capitoline temple. The consensus claim for spectacular enormity (Chapter 1, p. 22) is followed by Stamper's arguments for a much-reduced scale (Chapter 11), and later (Chapter 24, pp. 455–7) by note of J. Hopkins's re-championing of gigantism as part of an extended discussion (J. Hopkins, 'The Capitoline Temple and the Effects of Monumentality on Roman Temple Design', in *Monumentality in Etruscan and Early Roman Architecture* [2012], pp. 111–27). Meanwhile it is understandable that Augustus' temple of Apollo on the Palatine is presented as facing towards the Circus Maximus (Chapter 3, pp. 51–5), with no mention of the case for the opposite direction, given that the controversy has only just come to prominence (opposing positions are presented side by side in the articles by T.P. Wiseman and S. Zink, *JRA* 25 [2012]).

Without space to comment on more chapters, mention may be made of two that will attract readers by virtue of addressing architecture as a vector of power and cultural negotiation. Davies's chapter on Greek Building Practices in Republican Rome (Chapter 2) presents familiar material while adding new twists via a cleverly structured and thoughtful strategy for upping the game. The issue of Romanisation, the focus of Revell's chapter (Chapter 20), naturally surfaces in many of the preceding chapters, and it is useful to have this treated in its own right, and effectively too. This sets out conventional 'top-down' approaches (charting the penetration of building types and patterns flowing from Rome, with some regions accordingly being characterised as more Romanised than others), while explaining the limitations of this model and why it has been contested. The case is made for a more agency-centred approach and for placing the emphasis 'back onto the people inhabiting these spaces' (p. 383). We read of the shortcomings of "'wall-chasing'" as opposed to investigating deposits, and of the dangers of circular argumentation as when buildings are reconstructed on the basis of standard types and the results used as evidence of Romanisation. The exploration of other diagnostic indicators, especially architectural decoration and material culture, is rightly advocated. At the same time the challenge of so doing, in the face of exiguous remains, emerges in the case studies chosen for the final section (pp. 392–7), the Casa de los Pájaros in Italica and the Maison au Dauphin in Vaison-la-Romaine. For both the conventional analysis of plans by comparison with standard typologies remains fundamental.

It is good to find such nuance and debate alongside the necessary conventional material. Albeit with shortcomings in the domain of illustration, this sure-footed and intelligent Companion will serve the student of Roman architecture well.

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## CREATING *DIVI*

KOORTBOJIAN (M.) *The Divinization of Caesar and Augustus. Precedents, Consequences, Implications*. Pp. xxiv + 341, ills. New York: Cambridge University Press, 2013. Cased, £65, US\$99. ISBN: 978-0-521-19215-6.

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How do you know an institution when you see one? This, in very broad terms, is the question that K. addresses in this rich, engaging and sometimes frustrating book. To be more specific, it deals with the problems involved in devising a visual representation for the new institution of divinisation (that is, the creation of *divi*) and with the various attempts at solving those problems from the mid 40s B.C.E. down to the 20s C.E. The fact that it is occasionally frustrating is due primarily, I should stress, to the intractability of the problems, so that to some extent the experience of the reader simply reflects that of the contemporary actors who first grappled with them.

As K. points out, the book is ‘organized as a sequence of relatively distinct studies as opposed to a continuous, overall narrative’ (p. 13). The first chapter outlines his main arguments and approaches (with sections entitled ‘Three Claims’ and ‘Four Assumptions’), and introduces a leitmotif that will run throughout the book, the contrast between two potential statue types of Divus Julius that appear on coins of Octavian from 36 B.C.E.: although both depict him holding a *lituus*, the distinctive cult instrument of an augur, in one he appears as a priest, *capite velato*, and in the other wears a ‘hipmante’, leaving the upper part of his body nude. The subsequent chapters parse this difference by exploring the resonances of these two image types across a wide range of precedents and parallels and by connecting them to the larger set of issues and options that swirled around the nascent institution of making men gods. Chapter 2 deals with the divine and semi-divine honours proposed for Caesar both during his lifetime and after his death. In the third chapter K. explores the tradition of augural representation, and in the fourth he demonstrates how it links Divus Julius to the *Genius Populi Romani*, Romulus and Quirinus. Chapter 5 takes up the problem of Caesar’s portraits which, in sharp contrast to those of Augustus, never seem to have been regimented according to fixed types and which surprisingly lack, in all extant examples, the two most distinctive attributes attested in literary sources: the crown voted him while alive and the star that Octavian added after his death. In the sixth chapter K. investigates the roles proper to living emperors and to gods: the former auspicious, guaranteeing divine favour, and the latter propitious, granting divine favour. In Chapters 7 and 8 he traces the spread of the new imagery that had been devised to represent the new institution of the *divi*: how it was appropriated locally for both public and private cults of the emperor and then, crucially, how it was adopted for the representation of private individuals. As a result, ‘the differing statue types – for men as well as for the *divi* – crossed the boundaries of the categories for which they were originally devised, *in*