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wall and towers and fortress dating to the first half of the fifth century dominates building at Isthmia at this time. As P. notes, this was a very visible and effective means of controlling the flow of traffic for the first time since the Hellenistic period.

While the illustrations are in abundance, some could have been larger; plans and maps in particular are sometimes small and difficult to read. This is an expertly written work that pulls together research and analysis from a number of influential scholars working on Corinth, Isthmia, Kenchreai and Lechaion. The EKAS data is interwoven to complete the picture; in many respects it is a model way to utilise survey data as long as the survey is published in detail too. Just as P. talks about the Isthmus as a bridge, this work bridges old and new data, ancient sources and modern sources together with archaeology and topography.

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THE ROLE OF HELLENISTIC SANCTUARIES

MELFI (M.), BOBOU (O.) (edd.) *Hellenistic Sanctuaries. Between Greece and Rome*. Pp. xvi + 326, ills, maps. Oxford: Oxford University Press, 2016. Cased, £80, US\$135. ISBN: 978-0-19-965413-0.

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Despite the new directions in studies of Hellenistic religion and ritual dynamics, the role of sanctuaries in this turbulent era remains an understudied area. Once linked to preconceptions of 'decline', exotic complexes such as those at Samothrace, Lindos or Didyma have long been considered exemplary of the eroding values of the *polis* rather than reflecting new ritual needs in a globalising world. At the same time, archaeological analyses of cult places rarely go far enough in factoring in wider historical contexts in their interpretations.

The present volume is a welcome step forward in addressing this gap. Based on a conference held in Oxford in 2010, its aim is to provide insight into the political and social choices behind the material record. The book comprises fourteen chapters, starting with an introduction by M. that provides a clear framework. This sets the otherwise loosely organised contributions within the context of larger themes of the Hellenistic era (here broadly defined as c. 300 B.C.–A.D. 100), such as euergetism, the role of the *polis*, memory, tradition and innovation, and changes in religious landscapes, all with regard to architecture, image, text and the use of space.

Sanctuaries were arenas for euergetism but also *lieux de mémoire* for model elite behaviour, as Y. Lafond argues. Rich in examples, her discussion of the public and often Panhellenic nature of sanctuaries, the focus on the most visible places for monument erection, and especially the contexts of *eusebeia* in the praise of women *euergeteis* is especially intriguing. Lykosoura is a case in point as M. Kantirea looks past Damophon to explore ways that the sanctuary of Despoina was linked to the social network of powerful families in the Roman Peloponnese. In particular she examines how Xenarchos from Megalopolis introduced new cults at Lykosoura to build connections with the rest of Greece and with Rome. The authority of the past was extremely relevant to the locale of benefactions, as M. Calio remarks regarding Rhodes. She weighs architectural strategies in light of political change at two cult places in Kameiros. The older acropolis shrine, overlooking the town, was communal, traditional space, whereas the agora sanctuary, with its complexity of

connecting spaces, reflected the new aristocratic order, centrally located but with much more restricted access.

Landscape is relevant to B. Forsén's study of a recently investigated border shrine in central Arcadia, which he identifies as belonging to Artemis Lykoatis. Situated in a symbolic and contested space between rivals Mantinea and Megalopolis, it was near the burial spot of the eponymous hero Arkas, whose bones were claimed by Mantinea. This surely gave reason for Megalopolis to assert itself over the mountain shrine and the accompanying Mainalian Games. S. Kravaritou explores local cult topography as a critical mediator of civic identity in the territorial formation of Demetrias in Thessaly. One example is Iolkos, the point of departure for Jason and the Argonauts, that was included in the synoecism of the early third century B.C. Artemis Iolkia was installed in the heart of the new town as tutelary goddess, alongside Zeus Akraios, worshipped on the highest peak in the Pelion. Such decisions reflect religious strategies of continuity under political change. In roughly the same period, the Panhellenic shrine of Zeus and Dione at Dodona was monumentally expanded under Pyrrhos, including the festival of Naia. At the same time, however, its sphere was restricted as it became an arena of competition for the Molossians. J. Piccinini discusses this radical change in terms of revival and decline, meanwhile suggesting an alternative interpretation for the temple-like structures as thesauroi based on stylistic analyses. A similar development, but with the opposite effect, took place at the Asklepieion on Kos in the third century B.C. E. Interdonato reviews the Ptolemaic expansion at the shrine. This monumentalisation surely prompted the foundation of the Asklepieia as a coordinating mechanism for the *polis*, while placing it centre stage as a Panhellenic arena. Self-expression was thus exercised at the sanctuary by ruler and civic body alike.

Studies on the sculptor Damophon usually focus on Lykosoura, but M. looks beyond as she pieces together his itinerary along the Ionian coast of Greece through epigraphical fragments. These suggest a later date for his activities, after 167 B.C., when this area was under the hegemony of Rome, placing the sculptor in a different light, one as an artistic mediator between traditional Greek values and Roman rule. Damophon adopted a conservative model of the divine, typical of Hellenistic divine imagery, as J. Mylonopoulos argues. Most innovations ascribed to Hellenistic imagery already appeared in the late Classical period, but became more prevalent in sculpture, including this selective traditionalism. He places all of this in the same context as the 'exploration, reconstruction, and preservation' (p. 127) that M. Fantuzzi and R. Hunter observed for Hellenistic literature (in *Tradition and Innovation in Hellenistic Poetry* [2004], p. viii). Especially noteworthy is that, despite increasingly shorter cellas, the impression of monumental space was retained by moving the cult image to the back wall. Regarding sculptural votive practices, B. also observes continuity with the Classical period. In her rapid overview she draws attention to three main characteristics: votive reliefs, once Athenian, are now commonplace; sculpture dedicated at sanctuaries could now be of anything, explaining the popular 'genre' statues; and portrait statues now become prevalent, revealing individual claims, particularly at local community sanctuaries. These issues surface in an intricate discussion of statues of children. An interesting parallel is found in A. Lo Monaco's intriguing study of Roman gifts to Greek gods, almost exclusively wreaths, although generals such as Flamininus and Mummius also dedicated shields in Greek fashion. Most interesting, however, is how Greeks publicly thanked their Roman rulers at sanctuaries: by re-dedicating existing statues to them of any type – even the Tyrannicides; paramount was the fame of the sculptor.

M.'s final contribution examines the impact of Rome on the sacred landscape of colonial Corinth. While the urban sanctuaries were abandoned, she seeks to explain the

continuity and transformation of cult in the countryside: at the Asklepieion, the shrine of Aphrodite on Acrocorinth, and the complex of Demeter and Kore, where ritual change seems most apparent, from communal feasting to individual magic practices. The volume ends in Sicily with L. Campagna's careful analysis of early imperial Tauromenion, based on the vicissitudes of a Hellenistic peripteral temple to an unknown deity. In the early imperial era, a wall was built before the temple, cutting it off from the agora which it once overlooked. Subsequently abandoned, an odeion was later connected to its flank, and the ruined temple appears to have been revived as scenic backdrop for cultural performances.

The contributions present a wealth of analyses, all of which are rich in content although the writing styles greatly vary. Aside from the editorial introduction, the volume does not present a unified whole, and although there is a definite resonance among several articles, the logic behind the order of the contributions is not always apparent; they are discussed here according to common themes. Nor do they present a radically innovative approach to the archaeology of Hellenistic sanctuaries. Although it is the aim of the editors to focus on 'Old Greece', several parallels may be found in Asia Minor, and its absence in this volume is the most glaring lacuna. Minor comments pertain to the few typographical errors and the bibliography lumped together at the end, implying more unity than is warranted.

Nonetheless, the real value lies in the consistency across the volume in dealing with a wide variety of sources and the ability of the authors to address the complexities of the historical contexts, in most cases at multiple scales. Through this the recurring themes of euergetism, *polis* religion, past and present, cult topography, and the impact of Rome all come together and show how sanctuaries were in fact platforms of mediation and negotiation between social entities, new political realities, past and present. The volume will certainly appeal to archaeologists and historians examining the role of sanctuaries in connection with political change and civic identity in the Hellenistic period. Hopefully it will set a trend for similar studies in more areas of the Hellenistic world.

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VASES FROM BONN

PIEKARSKI (D.) (ed.) *Corpus Vasorum Antiquorum. Deutschland. Bonn, Akademisches Kunstmuseum. Band 4. Geometrische und Orientalisierende Keramik.* (Deutschland, Band 100.) Pp. 93, ill., b/w & colour pls. Munich: C.H. Beck, 2016. Cased, €98. ISBN: 978-3-406-69997-9.

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The fourth fascicule of the Greek vases in the collection of Bonn, Akademisches Kunstmuseum is a welcome addition to the study of Protogeometric, Geometric and Early Archaic pottery. In this new volume, P. publishes 73 vessels and some 122 fragments of the Rheinische Friedrich-Wilhelms-Universität collection. The vases presented range in date from the tenth to the late seventh centuries B.C. The organisation of each entry follows the format established for the *CVA* series: accession number, measurements and condition, description of the shape and decoration, then date, followed by comparanda.