

BOOK REVIEW

ΤΥΠΟΙ: Greek and Roman Coins Seen Through Their Images: “Noble” Issuers, “Humble” Users?. Proceedings of the International Conference Organized by the Belgian and French Schools at Athens, 26–28 September 2012. Série histoire 3. Edited by PANAGIOTIS IOSSIF, FRANÇOIS DE CALLATAÏ, AND RICHARD VEYMERS. Liège: Presses Universitaires de Liège, 2018. Pp. 526 + 71 color plates. Paperback, €40.00. ISBN: 978-2-87562-157-3.

It is impossible to properly review and do justice to every contribution in a volume such as this: over 500 pages of text spread across 23 contributing chapters, a preface and an obituary for Léon Lacroix. The volume contains the proceedings of a conference held in Athens in 2012, dedicated to the study of Greek and Roman coin iconography. Unlike the vast majority of other recent publications dedicated to the subject, the bulk of the chapters focus on the Greek world, making it a most welcome addition to the discipline.

The introduction chapter, “L’iconographie des monnaies grecques: Brève historiographie et présentation des principales problématiques,” by François de Callataï, sets the stage for the volume and is a fascinating approach to the subject. In typical de Callataï fashion, he provides a statistical survey to an empirical subject, by quantifying several aspects of coin iconography. The chapter also does a wonderful job addressing some of the key questions such as: the selection of types, the style of engravers, the significance and intelligibility of coin iconography, identity and issuer, as well as portraiture.

After the introduction, the volume is divided into eight sections with a different number of chapters within each, indicated within parenthesis: The KIKPE Collection (1); Image on Coins and Methodological approaches (3); The World of the Greek Cities: Toward a City of Images (5); The World of Hellenistic Kingdoms: Toward Kingdoms of Images (4); The Transition from Hellenistic to Roman: Punic Coinages and Alexander’s Image (2); The World of Rome: Toward a Republic of Images (2); The World of Imperial Rome: Toward an Empire of Images (3); Coins and Gems: A Fertile Dialogue (2).

The chapter by Andrew Meadows, “The Great Transformation. Civic Coin Design in the Second Century BC,” brings together several of the volume’s core questions, while itself forming an important contribution and thus should become a core reading for students of Greek numismatics. Meadows examines civic coin design in the 2nd century BC and identifies a “Great Transformation” for several coin issues from Greece and Asia Minor between ca. 175 and 140 BC. Meadows goes on to consider several examples in detail, highlighting their specific local civic historical background and that there is a broader background change going beyond coinage as well.

Bernhard Woytek’s lucid contribution, “The Depth of Knowledge and the Speed of Thought: The Image of Roman Republican Coins and the Contemporary Audience,” like that of Meadows, considers factors behind major typological and iconographic shifts in coinage, as well as the reception and intelligibility of coin images and the relationship between “Republican” and “Imperial” coinage. The chapter provides an overall interpretation of the development of Republican iconography and highlights the key development in iconographic repertoire in ca. 130 BC (close in date to Meadows’ “Great Transformation” in the Greek world). The latter half of the chapter is critical as it considers reception and concludes that Republican iconographic repertoire did not end with the foundation of the Principate.

The last chapter of the volume, “*Gens isiaque et intailles. L’envers de la médaille*,” by Laurent Bricault and Richard Veymiers, provides a wonderful closing to the volume, demonstrating the relationship between images on intaglios and coins, using the cult of Isis as a case study. The connection between the two is almost obvious but the full extent is sometimes difficult to appreciate, which this paper cogently demonstrates. Identical iconography related to the cult of Isis is both present on coins and glyptic art, but the chronology of the two is different at times: sometimes intaglios copied coins and other times the mint of Alexandria emulated intaglios, but the source of inspiration or origin for the iconographic repertoire is not always clear.

The strength of this volume lies not only in the individual contributions but also the coverage offered by the publication as a whole, through the inclusion of many varied approaches, chronological and topical subjects, thereby offering specialists and non-specialists alike an incredibly rich starting point for their own study. The carefully edited volume is also accompanied with multiple indices and enriched by an astonishing 71 (!) color plates. The editors and contributors should be proud to be associated with this volume, which provides “an original

methodological synthesis on what has been done or still has to be done in numismatic iconography.”

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