

Aurelius' coins when he himself was Caesar. B. notes, however, that Commodus' numismatic image was more varied than Aurelius' was as Caesar, which she connects to the turbulent nature of the period under study (338).

From a numismatic perspective, B. demonstrates that coin iconography likely reacted quickly to contemporary events, and suggests that medallions were not only struck at the beginning of each year, but could also be struck at other times. In particular, B. connects the striking of several medallions with Aurelius' triumph in A.D. 176 (303). At times she reinterprets particular numismatic iconography: for example, identifying the Danube, rather than the Tiber, on a medallion of Aurelius from A.D. 180 (334). She identifies a clear prevalence of military motifs on imperial coinage in the period A.D. 169–180. Imperial women are also increasingly given a more militaristic image beginning with Faustina and the title *mater castrorum*.

B. discusses an exhaustive list of coins and medallions, including issues that were previously unpublished: for example, an adventus motif medallion from A.D. 176 (313). The sparing use of images in a book concerned with iconography is sorely felt. Although B. justifies this by observing that coin images can be found in existing catalogues (13), not all types are illustrated in these volumes, and some (e.g. Gnecci's *I medaglioni romani*) remain rare in university libraries, meaning that for many the associated images will be difficult to access. The use of bold capitals throughout the book makes it easy for the reader to skim through and find a relevant topic. Although there is a general index, an index of RIC numbers (or other relevant catalogue numbers) would have been useful for those wanting to consult the work for information about one specific coin type.

Overall, the monograph provides a detailed discussion of the coin iconography of Marcus Aurelius, one that both summarizes existing ideas and, at times, suggests new interpretations. By identifying the stark contrast between Aurelius' numismatic image as Caesar, as co-emperor with Verus, and as sole emperor, B. demonstrates the dynamic nature of coinage as a medium that reacted to contemporary events.

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C. ROWAN, *UNDER DIVINE AUSPICES. DIVINE IDEOLOGY AND THE VISUALISATION OF IMPERIAL POWER IN THE SEVERAN PERIOD*. Cambridge: Cambridge University Press, 2012. Pp. xvi + 303, illus. ISBN 9781107020122. £65.00/US\$110.00.

This book offers a methodical and detailed study of the use of divine sanction by the Severan emperors as expressed in particular in numismatic imagery. Rowan understands coinage not only as a currency but also as a medium for both the commemoration of imperial actions and communication between emperor and subjects (through the mint in Rome) and between civic élites and the emperor (through the provincial mints). She makes a strong case for the unique importance of coinage in assessing the ideology of a particular reign. This is due not least to the possibilities offered by the much faster cycles of design and production (several times a year), compared to those for major stand-alone imperial monuments. R. uses systematic analysis to chart the changing priorities of a reign, assessing both the timing of different 'messages' through accurate dating, and their prominence through quantitative analysis of hoards to estimate the relative size of the issues (only silver hoards are used). Underlying the study are larger questions about coin production and control, in particular the close association of coin designs with the emperor. One interesting conclusion that R. comes to is that there was an archive of coin designs in Rome, which accounts for the revival of imagery of the Domitianic saecular games under Septimius Severus. She also argues convincingly that it was not only the provincial mints that adopted designs from Rome but the Roman mint was also influenced by provincial designs. The question of the impact of this coin imagery on the users is briefly considered. R. does not overstate the case but points to the importance of the larger visual language of imperial rule, which would have reinforced the imagery on coinage, and she adduces hoarding and use of coins in jewellery as evidence for close viewing and valuing of coins.

After a consideration of these broad questions and issues of methodology (chs 1–2) there follow four chapters devoted to Septimius Severus, Caracalla, Elagabalus and Alexander Severus (chs 3–6).

In each, R. begins with an assessment of the literary evidence for the reign (Herodian, Cassius Dio and the *Historia Augusta*) before proceeding to a detailed analysis of the use of divine imagery on coinage. She frequently links coin issues to specific historical events (e.g. imperial visits, wars) and she contextualizes the divine ideology evident in coinage within imperial building projects in Rome. Reactions of individuals or provincial communities in the form of individual dedications or civic coinage then complete the picture. Each reign is analysed chronologically in great detail and only the broad conclusions of the use of divine sanction in imperial ideology can be summarized here.

While military success was the most prominent theme in Severus' coinage (23 per cent), R. argues that Liber Pater and Hercules had a small but significant presence (3 per cent). She shows that these divinities were part of the larger visual language of the reign, and on the basis of archaeological and numismatic evidence she argues for a colossal temple of Liber Pater and Hercules on the Quirinal in Rome. She explores the connection with Lepcis Magna, but also emphasizes Hercules' association with Commodus and argues that Severus' adoption into the Antonine dynasty was a factor in his close alignment with Hercules. She concludes that there is no evidence for the general adoption of the cult of Liber Pater and Hercules in the provinces. In Caracalla's reign by contrast there is a clear drop in the percentage of victory iconography (to 2 per cent) and an increase in depictions of deities. Throughout his reign there is an emphasis on Sarapis, while for discrete periods Aesculapius and Apollo become prominent, apparently connected to visits by Caracalla to Aesculapius at Pergamum and perhaps Apollo Grannus in Germany and Apollo at Claros. Indeed the patronage of provincial cults emerges as a central part of Caracalla's public image. Coinage for the reign of Elagabalus is particularly important given that other evidence was destroyed following *damnatio memoriae*. R. concludes that there was a strong emphasis on Elagabalus' position as high priest of the Emesene deity Elagabal on the basis that 23 per cent of the total silver coinage in the hoard sample depicts him as such. It remains an open question as to whether this was part of a concerted effort to change the nature of the Principate to a hereditary priesthood. However, the epigraphic and numismatic evidence does not suggest a centralized effort to impose this cult on the provinces. Following Elagabalus' unsuccessful religious innovations, coinage under Alexander Severus is characterized by a return to tradition, exemplified by the prominence of Jupiter (13 per cent) and Mars (17 per cent) with a variety of epithets. Overall, R. concludes that, with the exception of Elagabalus, the Severans operated within a traditional religious framework, and she emphasizes the dynamism and flexibility of divine ideology within the context of fundamental continuity. R. does, however, acknowledge that while her study focuses on innovations in divine patronage on coinage, these were in fact a minor aspect when viewed within coinage production as a whole.

One of the strengths of the book is the way that coinage is interpreted within the broader cultural and visual context. R. is not interested in materiality and visibility *per se* — indeed there is scope for further engagement with the coin images and monuments. What she offers is a narrative history of the Severan period primarily through detailed and systematic analysis of coinage. It is a fluent and convincing book with a plethora of hard facts and statistics, and it is hoped that similar detailed numismatic studies of other reigns will be forthcoming. R.'s book will be very useful to scholars of the Severan period, those engaging with imperial ideology and numismatics more generally.

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A. GANGLOFF (ED.), *LIEUX DE MÉMOIRE EN ORIENT GREC À L'ÉPOQUE IMPÉRIALE* (Echo 9). Bern/Oxford: Lang, 2013. Pp. xiv + 395, illus. ISBN 9783034313759. £40.00.

This volume publishes the proceedings of a conference held in Lausanne in 2011, focused on places of memory in the imperial Greek East. It consists of nineteen short papers, the majority in French, with three in English. The introduction by Gangloff reviews the recent bibliography on cultural memory studies, outlining especially recent work on places of memory in the Roman world, and the link in the Greek world between sacred places and the creation of memory. A short paper by Jequier, outlining the concept of 'places of memory' in modern scholarship and practice since the work of Pierre Nora in the late '70s and '80s, is followed by the conference papers, grouped into five thematic sections.