

America, of studying the two in effective scholarly apartheid. It is worth noting the archaeological underpinnings, too: issues of provenance and display are often decisive for interpreting individual visual motifs (as at 121–4, discussing the Charon mosaic in tomb 86 of the Isola Sacra Necropolis: fig. 2.10).

To my eyes, C. is at his most compelling when describing how attitudes developed within the ‘ancient Rome’ of his sub-title. In the latter part of the book, the figure of the ghost is used to trace the beginnings of a fundamental *Kulturwandel* in western art history: C. shows how late-antique ideas about Christ’s post-resurrection apparition at once continued and overturned earlier Graeco-Roman epistemic attitudes to ghosts and images, no less than the visual practices that mediated them. ‘There is a marked shift in in terms of how this reflexivity takes shape in the cultural climate of the Second Sophistic when the fascination with Greek myth, philosophy, religion, and art played a crucial role in the shaping of an emergent historical self-consciousness in the Roman empire’, we are told (2). Ultimately, the book hints at a still grander subject: the rise of ‘mediaeval’ attitudes, modes of visual expression and forms of critical response — in short, the development of the ‘romantic’ as opposed to the ‘classical’. Hegel is one of the few western critical philosophers not to be discussed in the book, but to my mind, his ghost looms large throughout ...

As is to be expected in a book as imaginative and stimulating as this, not everything will convince everyone. The thematic approach — oriented around particular case studies — sometimes comes at a cost to the integrity of the whole (especially in the first chapter, on ‘A grammar of ghosts’). There are also moments when the argument becomes obscured by associative leaps, or else tangled in points of detail. Still, for anyone interested in the status of the image in the Roman world, this book will be essential reading: in C.’s hands, the phenomenological challenge of experiencing or knowing the dead ‘ghosts’ into something still more epistemologically spooky — questions about the limits of pictorial representation, about the phenomenology of vision, and about the shifting role of the seeing subject.

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ANDREW BURNETT, *THE HIDDEN TREASURES OF THIS HAPPY ISLAND. A HISTORY OF NUMISMATICS IN BRITAIN FROM THE RENAISSANCE TO THE ENLIGHTENMENT* (British Numismatic Society Special Publication no. 14/Royal Numismatic Society Special Publication no. 58). London: Spink, 2020. 3 vols. Pp. xxxvi + 566 (vol. 1); xvi + 612 (vol. 2); xiv + 626 (vol 3), illus. ISBN 0901405361. £150.00.

Although Andrew Burnett frequently looks forward to further research on the people and topics here covered, it is hard to think that anyone will ever seek to cover again all the ground here covered with such massive accumulated learning: the Bibliography shows that B.’s interest in the subject goes back some thirty years at least. The book deals with collectors, dealers (the two categories of course often overlapped), local antiquarians, scholars making use of numismatic evidence, as well as more marginal figures, such as schoolteachers who happened to be the first witnesses of coin finds. It is particularly pleasurable to be introduced to the *corona* of lesser women and men, who provide a context for such great men as Cotton, Camden, Thomas Smith, Selden; and to see set beside the collectors with many thousands of coins in their collections humbler collectors with only a few hundred pieces: the latter might sometimes include specimens of great rarity and/or importance.

The chapters of the first two volumes proceed in a roughly chronological order, with themes such as Greek coinage, mostly of Italy, or the coinage of the Greek East under Roman rule, this described first by B. himself as Roman Provincial coinage, or Jewish coinage, or oriental coinages, inserted at appropriate points. The third volume offers a chronological Register of collectors, followed by a rich series of Appendices, containing transcriptions of letters and other documents, and listings of the contents of coin collections, concluded by an exhaustive set of Indices.

Unsurprisingly, much of the interest of the people studied was in English (or Scottish or Irish) coinage, but it would be a mistake if readers of this journal skipped those sections that deal with

these aspects: one cannot make sense of what Camden had to say about Roman coins without understanding the pattern of his work as a whole. I have one suggestion: Erasmus appears as a correspondent of some of the people studied, with the qualification that he was not a collector; but I have a recollection, that may be incorrect, that the collection of the Stadtmuseum in Basle contains some rather worn Republican denarii.

There are occasional infelicities: thus at I, 88–9, B. laments that there seems to be no record of Antonio Agustín and Jean Matal, the former at least the author of a major numismatic work, in England in 1555, having numismatic conversations with English scholars; but their preoccupation was surely rather with the return of England to Roman Catholicism. We are later referred (I, 511) to a coin of the rare Aemilian; but it is of course the coin that is rare, not the Emperor. And at II, 576–7, B. first prospects the idea that Charles Laxton is to be identified with Thomas Laxton, but then seems to think the two men were brothers.

The book is marred by rather frequent misprints, also words omitted or repeated, that will not on the whole mislead; but since many of the quotations are from source material that uses what would not now be regarded as standard English, it is unfortunate: I give one example of a misprint in B.'s own prose, at II, 900, 'a wide range of second and primary sources'; but the book as a whole is a magnificent achievement, controlling an enormous mass of disparate source material to tell a coherent story of intermittent, but cumulative intellectual effort, concluding appropriately with the early years of the British Museum, where B. was Keeper of Coins and Medals, then Deputy Director.

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GONZALO CRUZ ANDREOTTI (ED.), *ROMAN TURDETANIA: ROMANIZATION, IDENTITY AND SOCIO-CULTURAL INTERACTION IN THE SOUTH OF THE IBERIAN PENINSULA BETWEEN THE 4TH AND 1ST CENTURIES BCE* (Cultural Interactions in the Mediterranean 3). Leiden and Boston: Brill, 2018. Pp. xxiii + 256, illus. ISBN: 9789004373402. €123.00/US\$148.00.

The archaeology of prehistoric and early historic Iberia is gaining increasing international visibility due to a number of recent publications in English that provide up-to-date overviews on the fascinating evidence from one of the three main peninsulas of the Mediterranean (see e.g. M. Almagro-Gorbea, *Iberia. Protohistory of the Far West of Europe* (2014); M. C. Berrocal *et al.*, *The Prehistory of Iberia* (2013); M. Dietler and C. López-Ruiz, *Colonial Encounters in Ancient Iberia* (2009); and K. Lillios, *The Archaeology of the Iberian Peninsula* (2020)). This trend is continued by the volume under review, which focuses on the last centuries B.C. in the southern region traditionally known as Turdetania (roughly coinciding with present-day western Andalusia), thus complementing the recent monograph by S. Celestino and C. López-Ruiz (*Tartessos and the Phoenicians in Iberia*, 2016) on the immediately preceding period.

Edited by Gonzalo Cruz Andreotti (University of Málaga), the present book is organised into eleven chapters that have a marked interdisciplinary character, combining contributions from archaeologists and ancient historians. The volume is mainly — although not exclusively — the result of a fruitful ongoing collaboration between researchers from the universities of Málaga and Seville. Despite the diversity of topics and approaches contained in the book, three underlying subjects can be distinguished throughout the work: a critical reanalysis of ancient written sources; a historiographical review of modern scholarship; and a renewed approach to ethnic identities. The book contains some high-quality figures, although they are rather unevenly distributed across the chapters. In-text references are presented as footnotes and there is a single bibliography at the end of the volume rather than individual lists of references by chapters.

The work begins with a preface in which the editor outlines the main scholarly trends in the study of 'Romanisation' in southern Iberia, as well as the content of the volume. The first three chapters discuss the classical writers that have shaped the image of Turdetania through the centuries. The first chapter by the editor analyses the 'invention' of Turdetania by Strabo (Book 3), the main