

il luogo dove il documento si trovava originariamente; per es. 3469, 3475, 3477, 3486). Infatti le iscrizioni arrivate a Firenze sono per la maggior parte di "provenienza ignota". Ora, si aggiunge alle volte, ma non sistematicamente, qualche notizia sul luogo di rinvenimento a Roma. Occorrerebbe però conservare sempre lo stesso *modus operandi*: data per un'epigrafe l'indicazione della sua primitiva collocazione romana, sarebbe necessario continuare a farlo anche per tutte le altre delle quali essa si conosce e non riportarne solo quella fiorentina, come nel caso di 3448, la cui collocazione romana nella casa di Giovanni Zampolini è nota fin dai tempi di Fra Giocondo. – Le fotografie sono in sostanza di buona qualità, anche se non ne mancano alcune meno nitide scattate senza luce radente richiesta. Spesso si danno di un solo reperto più foto di ottima qualità, ma non è un po' esagerato aggiungere anche quelle anche dei lati privi di qualsiasi decorazione o al massimo portanti semplici urcei e patere di ordinarie are o basi? – La Redazione di questa rivista non mi ha concesso spazio per un più ampio commento, ma spero di poter tornare su qualche questione inerente ad alcune iscrizioni oggetto dei due volumi in una delle prossime puntate dei miei *Analecta epigraphica*. [Mentre questa recensione era in stampa, mi sono accorto che il volume dedicato al Latium vetus era stato già recensito da O. Salomies in *Arctos* 40 (2006) 233–235. Non era più possibile intervenire sulla presente recensione che del resto può mantenere la sua utilità in virtù delle osservazioni fatte da una prospettiva un po' diversa rispetto a quella di Salomies.]

*Heikki Solin*

KARSTEN DAHMEN: *The Legend of Alexander the Great on Greek and Roman Coins*. Routledge, Abingdon – New York, 2007. ISBN 978-0-415-39452-9 (pb). XV, 179 pp. GBP 19.99.

An image of a young unbearded man with windblown hair we can all associate to Alexander the Great. The people in the Greek and Roman world did too because Alexander had become a great legend. However, in statues, reliefs, cameos, etc. there is really no secure evidence that these images actually depict Alexander. Dahmen (hereafter D.) brings us more secure evidence in the form of Greek and Roman coins and asks, if, in fact, some sculpted or painted prototypes have served as models for the images we find on coins. D. leaves the monetary economy and historical events of Alexander's life aside and focuses on the use of the image of Alexander on coins, as the title of the book indicates.

Coins issued by kings and rulers often carry political and ideological propaganda along with their imagery. In contrast, the coins issued by cities (usually always bronze) carried different kinds of messages about the self-representation and identity of the city. People, especially in the time of the second Sophistic, started to regard the shared Greek cultural identity as important, and thus a solid founder figure for a city (if not a god or a mythic hero) was Alexander. Therefore, he was often depicted on civic coins.

After a short Introduction, on imagery on coins, D. describes and discusses his material (Chapter 1: "Images of Alexander: A Survey of Alexander's Image on Ancient Coins"). This chapter forms the main part of this work, but much of the same information is given at the end of the book together with the plates. Moreover, because the text chapters are inconveniently provided with endnotes, not footnotes, the reader has to leaf through pages

back and forth as (s)he tries to read the text, view the plates at the end, and also follow the notes. The structure of the book seems to be better designed for a superficial reader, who can directly go to the plates, see the images and get an overview of the discussion there as well.

Chapter 2 ("Man, King, Hero and God: Alexander's Changing Portraits") presents a typology of different portraits representing Alexander. Alexander was presented in the guise of Herakles, wearing a lion's skin headdress, by cities that claimed Alexander as their founder. A short-lived type of Alexander wearing an elephant headdress was limited to Egypt. Another type of Egyptian motif was Alexander with ram's horn, connecting him with Zeus Ammon. This type was still used in Roman times. The most widespread image was the diademed Alexander. A few other, more rare types also existed.

Chapter 3 ("Making Good Use of a Legend") discusses what aspects of Alexander's legend were used in different connections. For example, the Diadochi, the kings ruling over lands that Alexander conquered, used Alexander's image to prove their legitimacy over the lands and strengthen their own position. Another emphasis was made on the grounds of Alexander's Macedonian origin. A very prominent and long-lived aspect was to present Alexander as the alleged founder of a large number of cities and communities. This was especially popular in the time of Caracalla, who admired Alexander. Many towns found a convenient way to show their loyalty to the emperor via using Alexander as their founder figure.

The short Chapter 4 ("Excursus: Alexander in Disguise"), mentions still further uses of Alexander's legend, where he is presented as a conqueror, explorer, even as a Christian knight or Muslim warrior.

In the conclusion, D. sums up the facts and notes that only in a few cases can there be found connections with other works of art as models for images of Alexander on coins. However, coins do give us important information on the different kinds of image types that present Alexander and for what purposes the image of this conqueror, who became a legend, was used.

A very important part of this work is the section of plates, covering c. 50 pages at the end. It collects the most important image types presenting Alexander on coins in good-quality black and white photographs. The book ends with technical descriptions of the coins illustrated, and the bibliography and index.

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*The Monetary Systems of the Greeks and Romans.* Edited by WILLIAM V. HARRIS. Oxford University Press, Oxford 2008. ISBN 978-0-19-923335-9. XIV, 330 pp. GBP 55.

It is always difficult to review books of this quality, since most of the contributions in the book would merit a review of their own. The contributions are based on the papers given at a conference at Columbia in 2005, except for the paper by J. Manning, which was included later. The conference gathered together many of the central figures working with money and economy of the Classical times, and the aim of the book is to bring forth recent research in the field, without aiming at a unitary explanation. As Harris in the Preface notes, "scholarly, as distinct from personal, harmony was nowhere to be seen".