

influential, and C–D are dependents). The insights he forges from the numismatic evidence fit our general understanding of Trajan's portrait in the round (for references see 67–73) — perhaps not actually surprising, given that W. H. Gross as early as 1940 had been heavily dependent on Strack's study. What is remarkable, however, is that W.'s arguments for the importance of taking into consideration the lower bust line — an indicator already recognised by previous scholars — reflects the sequence reached through the 'traditional' method of 'lock counting' in sculpture and sheds new light on the dependence of numismatic portraits on prototypes in the round. W. also argues for A.D. 105 (and not 108) as the start date for his Type B, which corresponds to the so-called 'Decennalienbildnis'.

Published as Volume 14 of the *Moneta Imperii Romani* series (*MIR*), and in notable contrast to previous *MIR* instalments, this book presents a laudable example of how a numismatic study should be organized, with regard to both accessibility and presentation (the impressive catalogue comprises more than 23,600 single coins, serving as a basis for nearly 1,000 catalogue entries). The Classics community will be grateful for this corpus, which should provide a valuable resource for research in years to come.

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A. POLOSA, *MUSEO ARCHEOLOGICO NAZIONALE DELLA SIBARITIDE. IL MEDAGLIERE* (Tekmeria 12). Paestum: Pandemos, 2009. Pp. 304, numerous pls. ISBN 9788887744224. €80.00.

It has long been one of the oddities of numismatic research that we have been better served with publications of excavations from the Roman provinces than from Italy; this volume takes a major step to remedy the imbalance. It begins with a number of hoards: S. Nicola di Amendolara, containing incuse staters and drachms of Metapontum, Sybaris and Croton, and coming from one of the key sites for the early history of Greek colonization; Rossano, containing 96 denarii down to 42 B.C., and coming from a 'villa rustica'; and Montegiordano, containing three fractional silver pieces of Heraclea, Croton and perhaps Thurii, and nine bronzes of Metapontum, going down to the early third century; the 'fattoria' where the hoard was found also produced graffiti in Oscan (*Imagines Italicae* (2011) Metapontum 2). But it is excavation material that forms the richness of the volume, some of which I highlight here: the libral Prow quadrans from Laos (p. 73, n. 2, no. 2) is also published in *NSc* 1978, pp. 453–4, whence *Coinage and Money* (1985), p. 287; a libral Prow sextans from Laos (p. 70, no. 21) was first published in 1989. Booty acquired by the enemies of Rome in the early years of the Hannibalic War still seems the best explanation: note the libral Prow triens from Torre Mordillo (p. 93, no. 95, reference to *RRC* 35/5 missing; nos 98–9 are *RRC* 38/5 (the reference is also wrong for p. 172, no. 387; and p. 172, no. 388, is *RRC* 39/4); see also p. 125, no. 1). The place of Torre Mordillo within the economic orbit of Thurii, until it became a Brettian stronghold, emerges with absolute clarity. For the dramatic and violent end of the site in c. 207 B.C. it is necessary to go back not only to Colburn's article in *NSc* 1977, but also to his article in *Expedition* 1967. By contrast, Castiglione di Paludi has already become well-known as a Brettian centre that continued to function well down into the second century B.C., a site with which Polosa rightly compares Oppido Mamertina (p. 131, n. 7): it is good to have all the numismatic material laid out and discussed. Page 164, no. 310 is ascribed to Brentesion and rather idiosyncratically sandwiched between Agrigentum and Syracuse; but the view of P. Attianese, cited and rejected in n. 9, is in fact clearly right: the coin is an issue of BPEIΓ (*Imagines Italicae*, p. 57, n. 247), probably yet another Brettian community, perhaps located at Castiglione or Pietrapaola (*ibid.*, n. 248); the coin from there, p. 124, no. 1, is a bronze of Syracuse, as *SNG Copenhagen* 736 (as Paolo Visonà observes to me).

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