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GIUSEPPINA GHINI - SILVIA AGLIETTI - FIORENZO CATALLI

UN RIPOSTIGLIO DI DENARI REPUBBLICANI DA ALBANO

Abstract

Emergency archaeological excavations have brought to light a hoard containing denarii and quinarii from the oldest known examples of the anonymous series featuring the helmed head of Rome and the Dioscurii to the series of C. Postumius Al. (76-74 b.C).

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ERIK CHRISTIANSEN

THE DIMAI HOARD AND RELATED EVIDENCE

Abstract

In this article the author tries to establish the hoard evidence Milne may have had as his foundation for his remarks on the quantity of output of the Alexandrian bronze coins.

MARCO BAZZINI - ANGELO GHIRETTI

RITROVAMENTI MONETALI MEDIEVALI (X-XII SEC.)
NEGLI SCAVI ARCHEOLOGICI SUL MONTE CASTELLARO
DI GROPPALLO (COMUNE DI FARINI, VAL NURE, PIACENZA)

Abstract

During excavations at Groppallo di Farini (Piacenza) three medieval coins have been found: one denaro of Pavia dating to the 10th century and another denaro of Pavia dating to the 11th century. The third coin is a half denaro of Piacenza of 1140-62, and it is the first known specimen although this denomination is recorded in written documents. The coins are considered in the context of monetary circulation in the area in the 11th-12th centuries.

GIACOMO MANGANARO PERRONE

HIMERA, NINFA “SALVIFICA” E MULTIFORME:
A PROPOSITO DI UN OBOLO IMERESE
DEGLI ANNI DI TERILLOS

Abstract

The reign of Terillos, in the early decades of the fifth century, was for the Sicilian town of Himera an age of expansion and prosperity, also celebrated by Pindar. This paper examines the Himerian coinage featuring the iconography of the hen and of the nymph Himera, which reflects well the cultural and political developments of this period.

PAOLA SCHIRRIPA

L'IMMAGINARIO DEL DENARO
NELLE COMMEDIE DI ARISTOFANE

Abstract

My work points to the very fascinating imagery of money in Aristophanes. It tries to focus on the multilevel structure of the Attic comedy, where money works either as the very detonator of laugh, or as the device through which a perfect social anatomy is likely to come up.

The language of money in Aristophanes is both denotative and connotative: while speaking of money characters reveal their own fears, taboos, appetites.

*I tried to epitomize the ancient thought about money in Greek culture in order to lead the reader to draw consistent analogies with the comic microcosm. Thus, I considered few comedies by Aristophanes, especially *Clouds*, *Wasps*, *Peace*, *Birds*, *Lysistrata*, *Frogs*, *Ecclesiazousae* and *Ploutos*, and I screened the various and paradoxical dialogues which are centred on money, in order to rebuild the social and historical background lying beneath, in the so called hypo-text, and to underline the possible intertwining between the on stage surreal world and the economic pressure at the end of the fifth century b.C.*

ROSA SCAVINO

LA CRONOLOGIA DEI DECADRAMMI DI EUAINETOS E KIMON
Rapporto con le emissioni auree dei maestri firmanti (*)

Abstract

This paper is concerned with a thorough analysis of the systems of production and iconography of the two silver decadrachm series of Euainetos and Kimon, minted by Syracuse at the end of the fifth century b.C. The author concludes that these series were minted contemporarily since ca. 413 b.C., that is in the aftermath of the Syracusan victory against Athens.

DANIELA FERRO - CLAUDIO BOTRÈ

SULL'IDENTIFICAZIONE DI AUREI ROMANI
(AUTENTICI O FALSI)

Abstract

In this work some of the most relevant features that discriminate two Roman aurei, one (a Julia Maesa aureus) supposed to be genuine and another (a Sextus Pompeius aureus) supposed to be a counterfeit, are compared. The methods of investigation employed were mainly based on electron microscopy for structural investigation (SEM - Scanning Electron-Microscopy) and EDS (Energy Dispersion Spectroscopy), for microanalytic determinations of the chemical compositions. The metallic structures of the two specimens show sharp differences. The coinage of the Julia Maesa aureus presents a striking technique, while no traces of striking, but a presso-fusion process and traces of smoothing, are some of the main features belonging to the Sextus Pompeius aureus.

FRANCESCA ROHR VIO

PUBLIO VENTIDIO TRA OTTAVIANO E ANTONIO
NEI PRODROMI DEL II TRIUMVIRATO:
LA CELEBRAZIONE DI UN INTERVENTO
DI MEDIAZIONE POLITICA NEL *DENARIUS* DI BASSO

Abstract

Appian, Civil Wars 3, 80, 325-329 is the only source mentioning Publius Ventidius Bassus's role in mediating between Octavianus and Antony in the April of 43 b.C. Appian's evidence matches with the available information concerning Bassus' moves in that period as well as with those of the other leading politicians in the immediate aftermath of the war of Mutina. The note is also coherent with the fact that, after managing an alliance with the Senate, Caesar was at the time looking for an agreement with the other members of his party. Literary evidence has him engaged in negotiations with the future triumvirs in the Spring-Summer of 43. Further proofs of Appian's reliability are provided by the extraordinary honours which he was awarded when the second Triumvirate was established and by a denarius coined by Ventidius (RRC I n. 531), mentioning a salutatio imperatoria, arguably connected to Bassus' role in re-establishing peace among the Caesarians.

ANTONINO CRISÀ

LA MONETAZIONE DI TINDARI ROMANA
CON SEGNI DI VALORE E LEGENDE IN LINGUA LATINA

Abstract

During the Roman republic, particularly in the period between the second punic war (218-201 b.C.) to the immediate aftermath of the foundation of Colonia Augusta (21 b.C.), the Sicilian town of Tyndaris minted coins bearing marks of values and Latin legends.

This paper analyses these issues and the related bibliography. The coinage of Tyndaris is divided into three groups, although the attribution of some of these coins to the Tyndaris mint is not always certain.

ANDREA SACCOCCI

LE MONETE NEL *LIBER ABACI* DI FIBONACCI

Abstract

In this contribution are analysed the registrations of coins and currencies in the mathematical treatise by Fibonacci, with the aim to explore their reliability for the knowledge of the monetary development in Italy at the beginning of the 13th century. This analysis led the author to the conclusion that the exempla chosen by Fibonacci to illustrate the rules of the calculation with the Hindu numbers were taken by the real life and therefore they give a reliable picture of the monetary uses of the period. However some peculiar aspects, as the distinction between certain coins simply sold as goods (the Sicilian uncia of tari, or the Spanish massamutini), and other coins exchanged among them as currencies, or the stability of the exchange rates, suggest that the calculations illustrated in the Liber Abaci involved more the currencies officially used by the merchants and moneychangers of a certain market as unit of account in their contracts, than the actual coins.

ALESSIO MONTÀGANO - MASSIMO SOZZI

IL FIORINO PICCOLO BATTUTO CON LA I SERIE DEL FIORINO
NUOVO DA DODICI DENARI

Abstract

Archaeological excavations at the mining centre of Rocca San Silvestro, near Campiglia Marittima (Livorno), have finally brought to light an example of the Fiorino piccolo, minted in Florence prior to 1315. In this study the authors define another Fiorino piccolo typology as “fiorino piccolo nuovo I serie”, according to the classification proposed by M. Bernocchi.

GIUSEPPE COLUCCI

IL DENARO INEDITO DI LUDOVICO I D'ANGIO' PER LA ZECCA
DELL'AQUILA (1382-1384)

Abstract

The mint of L'Aquila was established by Ludovico I d'Angiò in 1382-1383. Under his reign, the mint has so far been known to have coined the so-called silver Bolognino and the mixture Quattrino. This paper provides evidence attesting that the Denaro, the coin most commonly used in everyday transactions, was also minted in L'Aquila.

JAVIER DE SANTIAGO FERNÁNDEZ

RELACIONES MONETARIAS ENTRE CASTILLA Y GÉNOVA
DURANTE EL REINADO DE CARLOS II

Abstract

This paper analyses the relationship between the “Escudi di Marche”, the account currency used in Genoese fairs, and Castilian currencies of the reign of Charles II through a study of bills of change paid in Madrid and preserved in notarial protocols. The paper thus highlights changes in foreign exchange as a result of Castilian monetary policies and explains how some clauses contained in these bills seem to imply the rejection of the currency of Peruvian silver and of the coinage of the mint of Segovia.

PAOLA S. SALVATORI

L'ADOZIONE DEL FASCIO LITTORIO
NELLA MONETAZIONE DELL'ITALIA FASCISTA

Abstract

Focusing on the important role of symbolism for the success of the fascist revolution, and the crucial part played by Roman history in the regime's ideological apparatus, this paper analyzes the presence of the fasces in monetary emissions since the earliest phases of Mussolini's ruling, when the fasces had not yet been adopted as an official state emblem.

MICHELE CHIMIENTI

LA FIGURA DI GUIDO ANTONIO ZANETTI,
NUMISMATICO E UOMO DELL'ILLUMINISMO

Abstract

This paper runs through the scholarly activity of Bolognese numismatician Guido Antonio Zanetti (1741-1791), the author of a five-volume Nuova raccolta delle monete e zecche d'Italia (New Collection of Italy's Mints and Coins), which would pave the way to the work of such scholars as Francesco Malaguzzi Valeri and Giovanni Battista Salvioni.

The lucidity and encyclopaedic rationality of his research, his sense of scholarly co-operation made Zanetti an outstanding representative of Italian Illuminism.

MARIO TRAINA

MONETE, MEDAGLIE E REBUS PER VIRGILIO A MANTOVA
Rilettura critica e aggiornata degli studi di Alessandro Magnaguti

Abstract

In the fifteenth and sixteenth centuries, the house of Gonzaga turned the Lombard town of Mantua into one of the great capitals of Europe. Their military, political and cultural achievements were celebrated in many a series of coins and medals, whose outstanding quality is reminiscent of the work of the great artists of Renaissance Mantua, most notably Andrea Mantegna. In these emissions, the image of Latin poet Vergil, a universal symbol of Mantua's greatness, excellence and independence, is the most recurrent iconography.

This paper sketches out a history of Vergil's image in Mantuan coins since the early emissions of the mid-thirteenth century to the years of the decline of the house of Gonzaga. Through this study, it is possible to observe the evolution of minting and incising techniques in the duchy of Mantua, as well as that of the representation of power in one of the most influential states in Renaissance Italy.