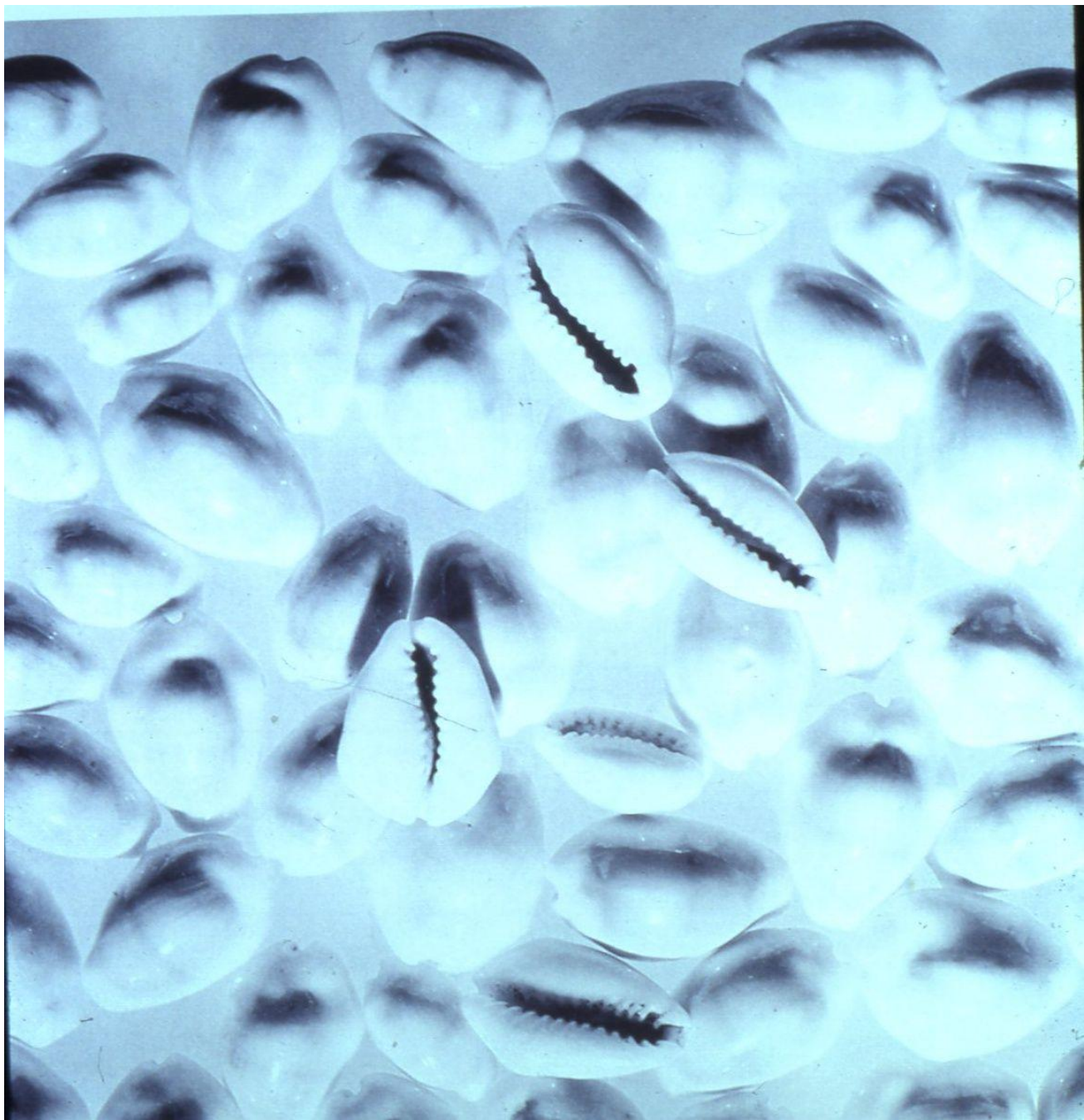


# **Monete nel tempo**

Adriano Savio







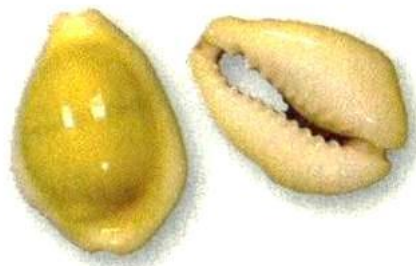


Fig.1  
*Cypraea moneta*



Fig.2  
*Cypraea leucodon*

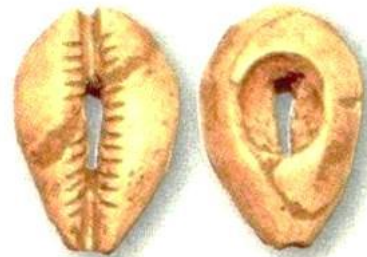


Fig.3  
Conchiglie in osso



Fig. 4 a  
Conchiglia in giada



Fig. 4 b  
Conchiglia in giada







*Fig. 15. Cacao beans. Wikimedia Commons, David Monniaux.*



*Fig. 16. Cacao pod sliced open, with the beans visible inside. Wikimedia Commons, image released by the Agricultural Research Service, US Department of Agriculture, ID K4636-14.*



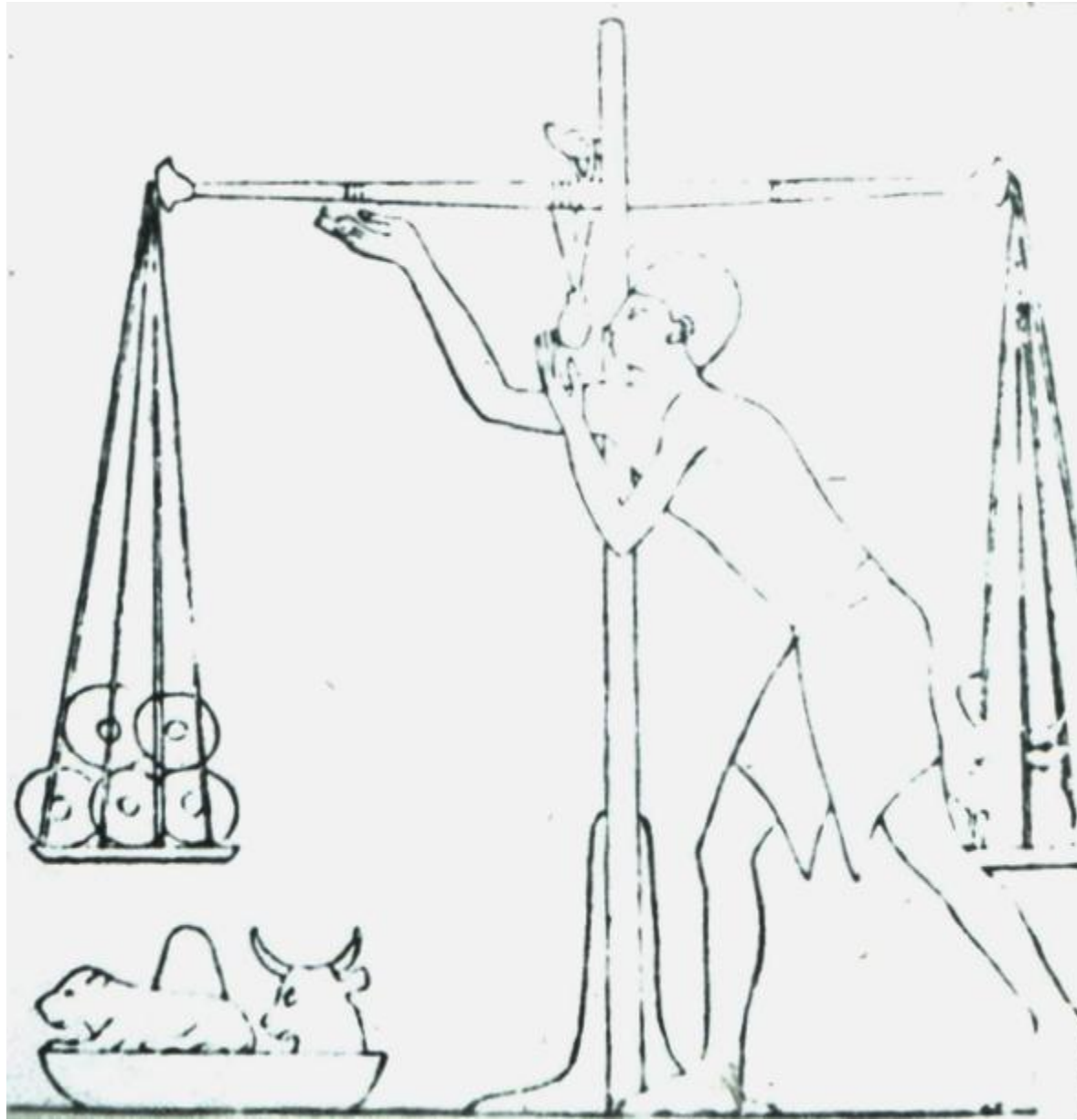


Provincias tributarias de la Triple Alianza hacia principios del siglo XVI

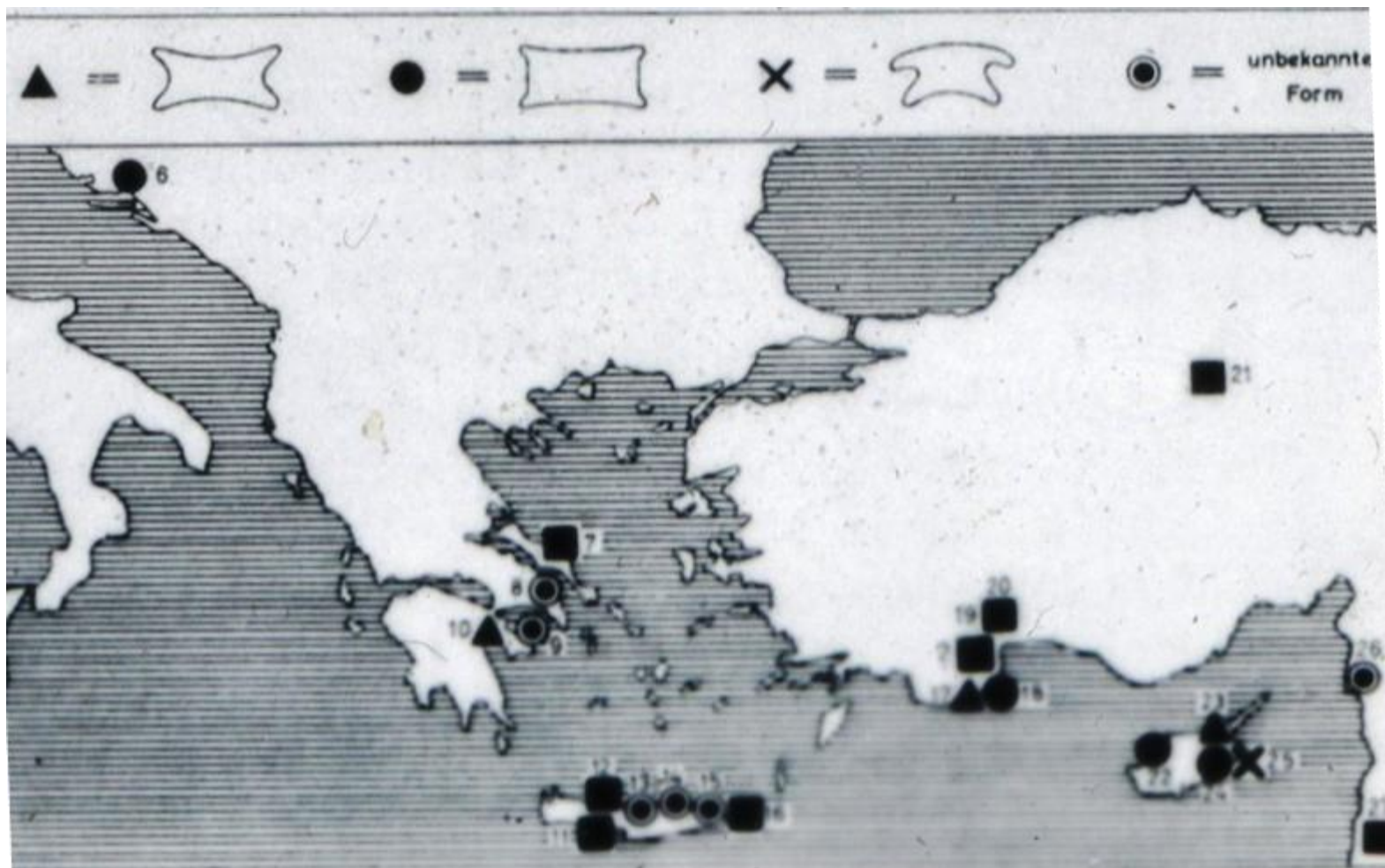




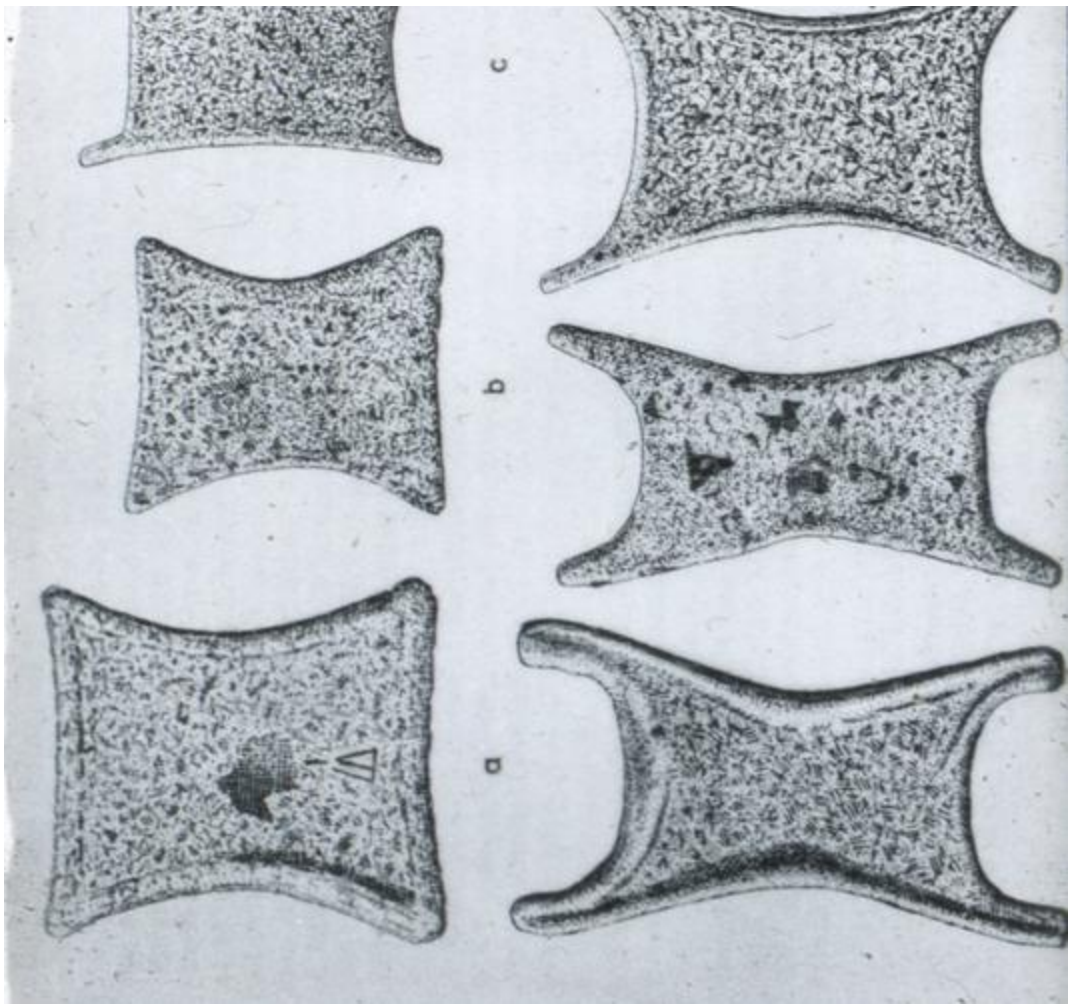












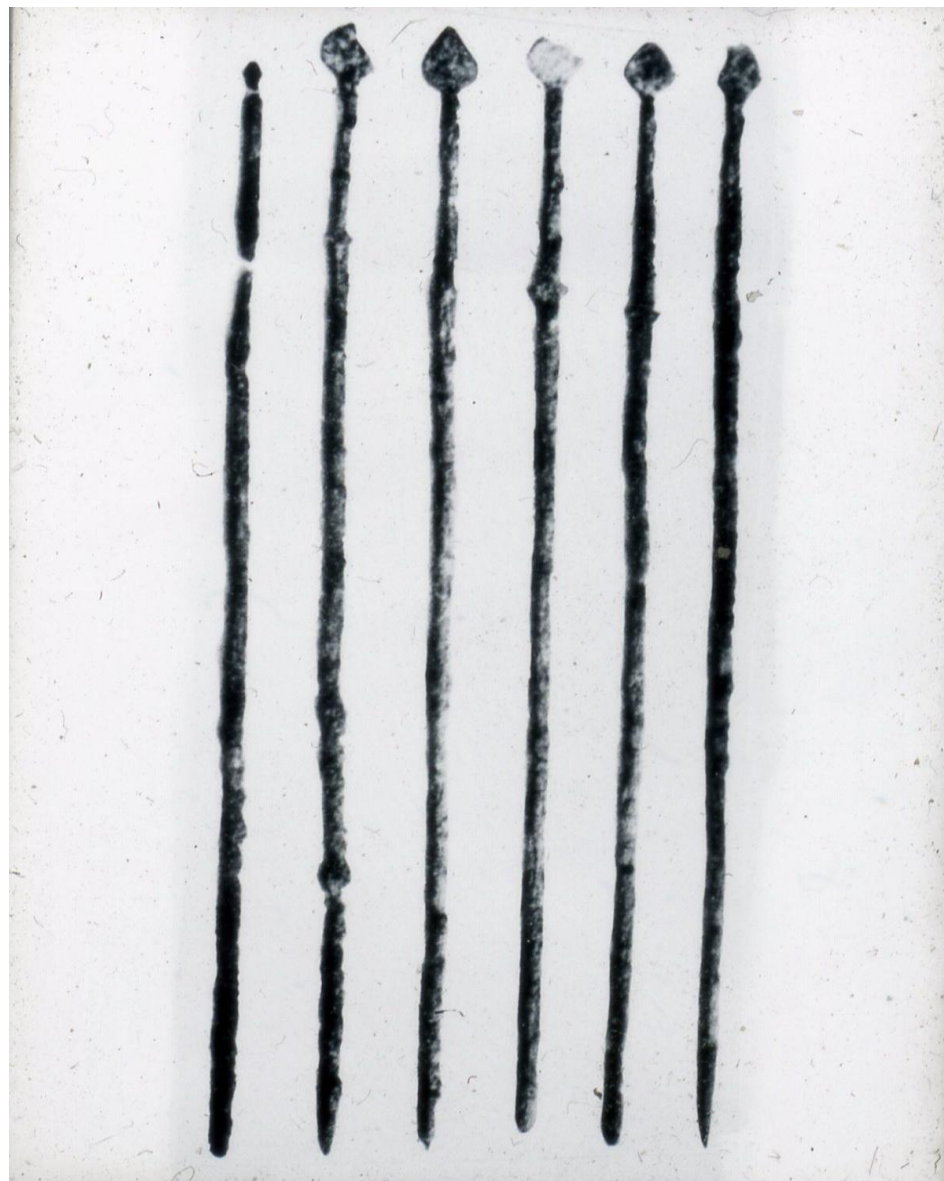














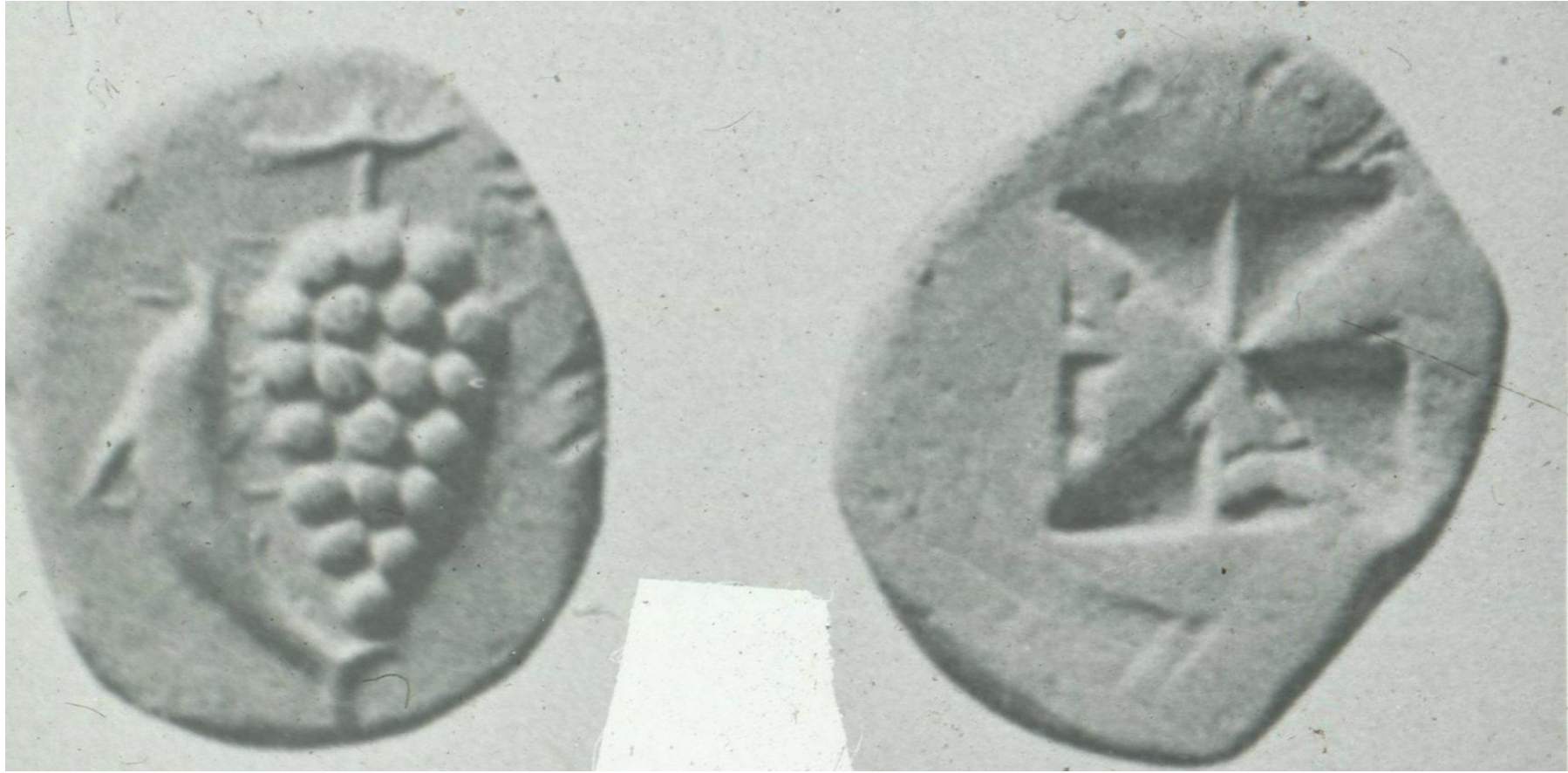
























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16.98 (30mm diameter). Die axis, 315°.  
*Author's collection. Ex Spink, 2008.*

Obv. Head of Athena, wearing a drop earring and triple crested helmet embellished with an image of Pegasus and foliage, and the forepart of four horses r. on the visor. Curly by cheek and nape of neck. Border of pellets.

Rev. Owl turned partly r., with facing head, perched on an amphora (the usual letter erased by wear). A/OE on either side of bird. Extensive lettering in the field and, to the right of the bird, the forepart of a lion r.

one on a visit to the Acropolis and kept it as a pet. It may have been a remote descendent of those nesting there in ancient times. The olive is also associated with Athena and with Attica as an important producer of oil. Interpretation of the crescent is more precarious. It may simply represent the waning moon, companion to the nocturnal bird. Its introduction has been linked to the Panathenaic Festival in July - August 514 BC, but this does not accord with more recent research, dating the addition to c. 478 - 470 BC. It has also been linked to the state of the moon at the time of the battle of Salamis in 480 BC, but as Starr has observed, this is 'extremely hypothetical'. Once introduced, the crescent nevertheless remains a feature of the design well into the third century BC.

Another characteristic underlining the importance, in particular, of the Athenian tetradrachm was its sturdy shape. The dies used to strike the plump flans created a convex obverse prone to wear in use, but a reverse with the owl in high relief, protected within a deep concave frame. Curiously, as usually occurs on these coins, the bust of Athena on the coin illustrated is so large that the crest of her helmet is lost off the edge of the flan.

The weight of the coin illustrated, at 17.18g, corresponds with the Euboic/Attic standard of 17.20g for a tetradrachm and 4.30g for a drachm.

1. N. G. L. Hammond, *A History of Greece to 322 BC*, 3rd edition (Oxford, 1986).  
2. *The Oxford Classical Dictionary*, edited by Simon Hornblower and Anthony Spawforth, 3rd edition revised (Oxford, 2003), p. 202. 3. *Iliad*, 5, 841-45. 4. John Pollard, *Birds in Greek Life and Myth* (Plymouth, 1977), p. 144; *Oxford Classical Dictionary*, p. 244. 5. At Claydon House in Buckinghamshire, there is a silver owl given to her by the 7th Duke of Devonshire in memory of her pet. 6. Pollard, *Birds in Greek Life*.







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157 Sicily, Syracuse (c.510-490 B.C.), Silver Tetradrachm, 17.18g, ⚔. ΣΥΡΑ, charioteer driving a slow quadriga to right. Rev. Head of Arethusa facing to left, within a small incuse circle, a quadripartite incuse square pattern surrounds the circle, the quarters slightly textured (Boehringner 27 (V19/R14); Rizzo, pl. XXXIV, 1-2; NG ANS 5). Toned, good very fine and **very rare** \$ 12,000

Ex Numismatic Fine Arts, Auction X, Beverly Hills, 17 & 18 September 1981, lot 49

Ex Numismatic Fine Arts, Auction XVIII, part I, Hollywood, 31 March 1987, lot 44







Syracuse



11

- 11 Tetradrachm of the Demareteion series circa 480-465, AR 17.25 g. Slow quadriga driven r. by charioteer, holding *kentron* and reins; above, Nike flying l. to crown him; in exergue, *pystrix* r. Rev. ΣVR – AK – ΟΣ – ION Pearl diademed head of Arethusa r., surrounded by four dolphins swimming clockwise. de Nanteuil 331 (these dies). Boston 360 (these dies). Boehringer 434.

Very rare. A magnificent issue of superb style of the Demareteion series,  
lovely iridescent tone and about extremely fine

12'500

Ex NFA II, 1976, 60 and Sotheby's 21-22 June 1990, Hunt part II, 250, sales.



















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## 1 AES RUDE, AES SIGNATUM

1. Stadera con peso da una libbra (g 327,45 ca.), recante sul piatto bronzo grezzo (*aes rude*)
2. Lingotto di bronzo
3. Lingotto di bronzo col tipo del "ramo secco"
4. Lingotto di bronzo col tipo della "spina di pesce" (fram. .)
5. Lingotti di bronzo con galli da combattimento / tridenti
6. Lingotto di bronzo con scudo ovale
7. Lingotto di bronzo con spada / fodero
8. Lingotto di bronzo con tripode / ancora
9. Lingotto di bronzo con pegaso / aquila
10. Peso da
11. Peso da
12. Peso da
13. Pesodi
14. Peso d





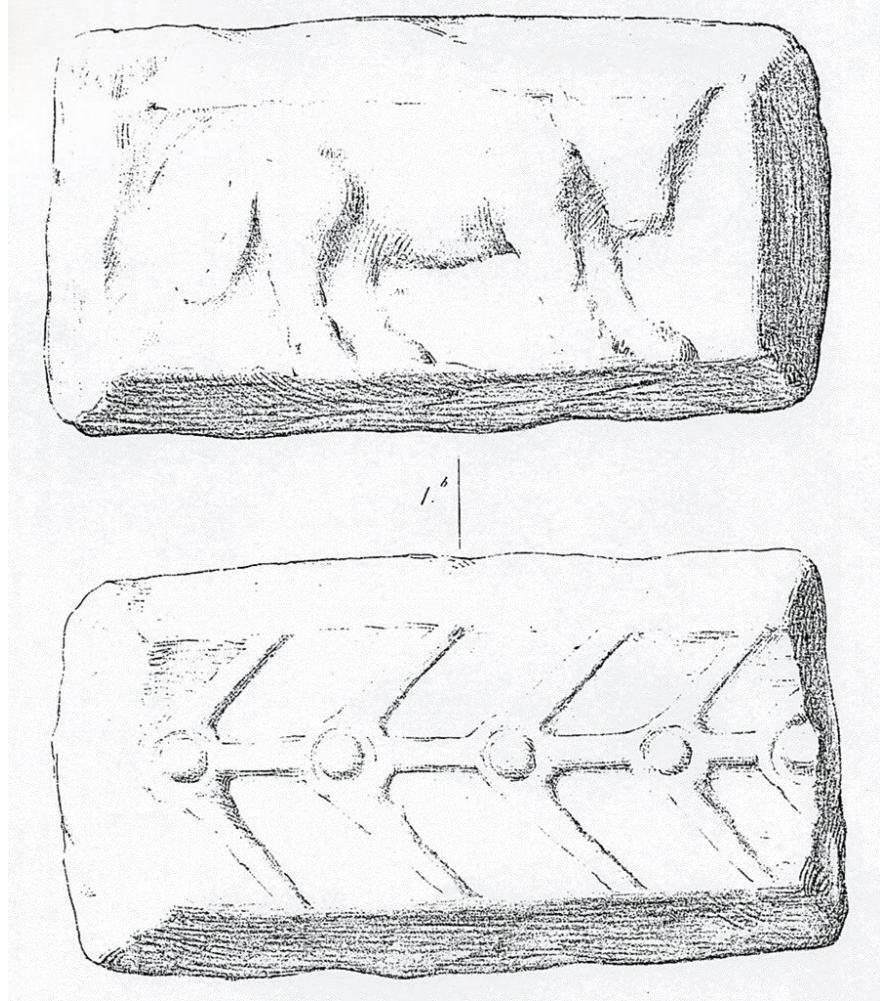
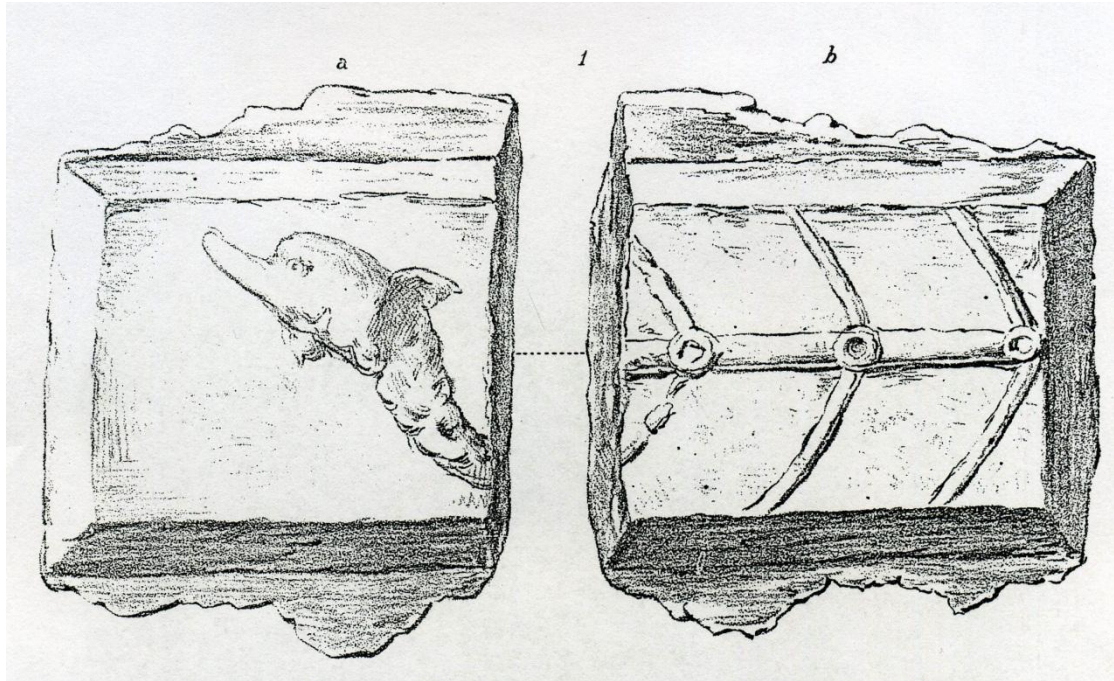






Fig. 1 : *aes signatum* type RRC 5/1 (AF 3)









308



309

























*enlargement*









0 **Titus Quinctius Flamininus, Consul en 198 et vainqueur de Philippe V de Macédoine en 197.** Statère d'or, Chalcis (?), 196 av. J.-C. 8,44g. Tête nue de Titus Quinctius Flamininus à droite / Victoire debout à gauche, portant une palme à l'épaule gauche et couronnant de la main droite l'inscription T·QVINCTI placée verticalement dans le champ à gauche. Babelon (Quinctia) 2; Bahrfeldt 9.2 (mêmes coins); Biaggi 9; Calicó 29; Crawford 548/1b; Kent/Hirmer 29; Kraay/Hirmer 579.

*Une monnaie exceptionnelle tant par son importance historique que son état de conservation. Superbe exemplaire. 250'000.-*

Provient des ventes Leu 81, n° 187 et Leu 93, n° 1.

Ce statère d'or est la première monnaie antique à représenter un Romain de son vivant. Frappée en Grèce à la fin de la deuxième guerre de Macédoine, elle s'inscrit logiquement dans l'évolution du portrait monétaire. Pour les Grecs comme pour les Romains, seuls les dieux peuvent figurer sur les monnaies et ne pas respecter ce principe reviendrait à commettre un véritable sacrilège. Même Alexandre le Grand s'abstint de le faire et il faut attendre 305/304 pour voir le plus «sacré» de ses généraux, Ptolémée, roi d'Égypte et nouveau Pharaon, apparaître sur de rares statères frappés à Alexandrie (cf. NGSA I, n° 117). Philhellène convaincu, Titus Quinctius Flamininus accorde, au lendemain de la défaite macédonienne de Cynocéphales, la liberté aux Grecs d'Europe lors des Jeux isthmiques de Corinthe de 196 et c'est pour honorer divinement leur bienfaiteur que ces derniers auraient émis ces magnifiques statères. D'un style hellénistique parfait, ils présentent la particularité de mentionner une légende latine. Dix exemplaires de cette pièce sont connus à ce jour. Quatre sont conservés dans des musées (Athènes, Berlin, Londres et Paris) et six sont entre des mains privées. Cet exemplaire est indubitablement le plus beau de tous. En 1955, à l'occasion de l'entrée de cette monnaie dans les collections britanniques, R.A.G. Carson, déclara que c'était «l'une des plus notables acquisitions du Département et certainement la plus importante pièce jamais ajoutée aux séries romaines».



































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# Ori di Etruria: alle origini della gorgone da 50 assi

di Massimo De Benetti

Il recente riordino del monetiere del Museo archeologico nazionale di Firenze, con il suo primo lavoro dedicato alle monete etrusche, pubblicate nel volume della *Sylloge Nummorum Graecorum*, ha dato l'occasione per una approfondita ricerca di archivio grazie alla quale si sono ricostruite le vicende legate all'acquisizione della maggior parte



*aes grave* di Volterra e dell'Etruria settentrionale interna) un buon numero di monete della collezione Strozzi, acquistate all'asta nel 1907, e numerosi altri pezzi provenienti da scavi e dal mercato antiquario.



*La riforma di Augusto*

*Oro:* aureo=1/42 di libbra=gr.7,8 circa  
quinario=1/2 aureo=gr.3,9 circa

*Argento:* denario=1/84 di libbra=gr.3,9 circa  
quinario=1/2 denario=gr.1,95 circa

RAPPORTO AUREO:DENARIO=1:25

*Oricalco:* sesterzio=1/4 di denario=gr.27 circa  
dupondio=1/2 sesterzio=gr.13,5 circa

RAPPORTO DENARIO:SESTERZIO=1:4

RAPPORTO AUREO:SESTERZIO=1:100

*Rame:* asse=1/4 di sesterzio=gr.11 circa  
quadrante=1/4 di asse=gr.3,25 circa

RAPPORTO DENARIO:ASSE=1:16

RAPPORTO AUREO:ASSE=1:400











QUATERNION ACUÑADO PROBABLEMENTE EN  
PÉRGAMO EL 27 A.C.



**Anverso:** AVGVST · COS · VII · IMP · CAESAR · DIVI · F · Cabeza de Augusto a la derecha; en el corte del cuello, un pequeño capricornio. Gráfica de puntos.

**Reverso:** AEGYPTO / CAPTA. Hipopótamo a la derecha. Gráfica de puntos.

Oro; 32 g; 30 mm; posición de cuños 12 h.

Nº Inventario: 1921/9, ex Collar Álvarez

Bibliografía: Mérida y Vives, 1921, pp. 5-7; Calvo y Rivero, 1926, p. 106, lám. V, núm. 1; Millán, 1976, pp. 175-178; RIC I, 1984, p. 28 y 86, núm. 546; Alfaro, 1992a, fig. 17; Alfaro, 1993a, p. 167, núm. 25; *De Gabinete a Museo*, núm. 296; Alfaro, 1996, p. 35.



Entre las monedas de la colección del Museo destaca sin duda esta gran pieza de oro del emperador Augusto, pues se trata de un ejemplar único. Está fechada en el séptimo consulado de Octavio, que corresponde al año 27 a.C., precisamente cuando recibió el título de Augusto. El cuidado estilo del retrato del emperador, que tenía por entonces 36 años, sugiere que pudo ser acuñada en un taller griego oriental, quizás Pérgamo por la similitud tipológica que presenta con los denarios atribuidos a esta ciudad. El reverso, con la leyenda alusiva a Egipto y el hipopótamo como animal característico del Nilo, conmemora la conquista del país ptolemaico tres años atrás, en el 30 a.C.

Tal como sabemos de otras monedas posteriores de gran valor y tamaño –como las grandes doblas y los centenes–, estas piezas de cuatro áureos, aunque tenían valor monetario como cualquier otra moneda, debieron acuñarse con el fin de servir como piezas de ostentación, utilizadas como obsequios especiales para personas muy cercanas al emperador, funcionarios y oficiales de alto rango, o presentes diplomáticos.

Los múltiplos del áureo son piezas extremadamente raras y sólo se documentan en el reinado de Augusto; tan sólo existen tres ejemplares y presentan tipologías distintas. Los otros dos, conservados en el Museo Arqueológico Nacional de Nápoles y en el Museo Arqueológico de Este, se atribuyen al taller galo de *Lugdunum* y son más tardíos, pues se fechan entre el 2 a.C. y el 4 d.C.

C.A.







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Fig. 76. Nero/Antinous, Paris, Bibliothèque Nationale, Cabinet des Médailles, 238.



*La progressiva svalutazione del denario fra Nerone e Caracalla*

Nerone (64 d.C)	titolo 93,48%	=	fino gr.3,18
Domiziano (81 d.C.)	titolo 90,56%	=	fino gr.3,08
Domiziano (82-85 d.C)	titolo 98,01%	=	fino gr.3,33
Domiziano (85-88 d.C.)	titolo 93,43%	=	fino gr.3,18
Traiano (117 d.c.)	titolo 88,95%	=	fino gr.3,02
Commodo (192 d.C.)	titolo 73,44 %	=	fino gr.2,50
Settimio Severo (217 d.C.)	titolo 50,78 %	=	fino gr.1,72

























44 - Antoniniani legionari di Gallieno; al rovescio la cicogna e il  
leone, rispettivamente simboli della III Italia e della III





















465

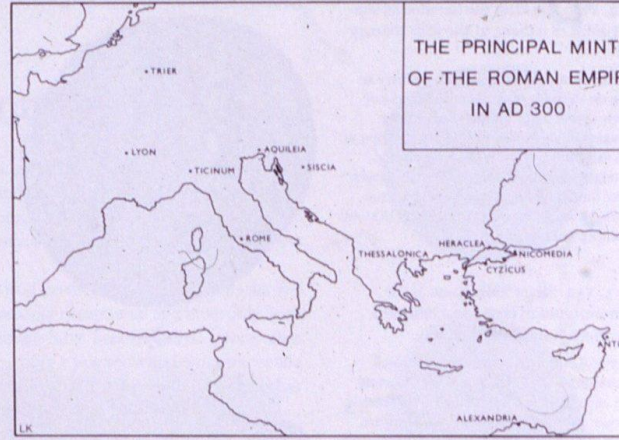






158-169 Base silver nummi of the Roman emperor Diocletian and his co-emperors, about AD 300.

Diocletian established for the first time a uniform coinage throughout the Roman Empire. This was produced at a number of mints, whose products, all showing the spirit of the Roman People, are virtually identical except for the mint mark at the bottom of each coin: TR (Treveri), PLG (Augustanum), R (Rome), T (Ticinum), AQ (Aquileia), SIS (Siscia), TS (Thessalonica), HT (Heraclea in Thrace), KV (Cyzicus), SMN (Sicomedia), ANT (Antioch), and ALE (Alexandria).



158 x 1



159 x 1



160 x 1



161 x 1



162 x 1



163 x 1



164 x 1



165 x 1



166 x 1



167 x 1



168 x 1



169 x 1





406























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**1** - L'inedito e affascinante multiplo di Valentiniano I (Ag, g 104,3, mm 66).  
Ex asta Ira & Larry Goldberg Auctioneers, sale 53, May 24-27, 2009, lotto 1.931  
(fonte: catalogo della vendita)



