

The coinage of the Rasna : a study in etruscan numismatics. Part III

Autor(en): **Vecchi, Italo**

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ITALO VECCHI
THE COINAGE OF THE *RASNA*
A STUDY IN ETRUSCAN NUMISMATICS

Plates 12–15

Part III

Etruscheria, 1988–1992

Since my first article on Etruscan coinage and its related literature,¹ there have appeared several contributions by others to the subject.

Firstly in 1988, Panvini Rosati,² drawing on eighty years of research by numerous scholars on the circulation of Greek coins in Etruria and taking this material in association with the Pristina find,³ came to the conclusion that coinage began in Etruria in the course of the 5th century.

Cristofani,⁴ writing in 1989, alleged that little of substance in new work had followed from the Naples congress on Etruria, a complaint I find without foundation at a time of lively debate among Italian numismatists. He too, persuaded by an apparent archaism of style, located the origins of Etrurian coinage in the 5th century while attributing the later large Gorgoneion 20-*as* issue to the later part of the 4th.

In the same year, Petrillo Serafin⁵ published a valuable series of metal analyses of certain Etruscan gold coins of the sextantal-*as* period. Her findings show for the 25-*as* lion head type (Part I, No. 47) a composition of 84.3% gold, 14.8% silver and 1% copper and tin, for the male head 10-*as* coins (Part I, No. 55–67) of 95–96% gold and 2.7–3.2% silver, with about 1% copper, and for the male head libral 5-*as* pieces (Part I, No. 33) a composition of 94–95% silver, 5% copper and about 1% in total of tin, lead and zinc. This author, it should be noted, is almost alone in Italy in having published die studies⁶ in this field.

In 1990 came Catalli's⁷ fine catalogue with colour plates. The introductory text, ornamented with reproductions of handsome antique coin engravings, summarises numismatic research from Petrarch to the present day and furnishes us with the interesting information that the first description of Etruscan coins was made by Pier-

¹ This is the third part of a study in Etruscan numismatics. Part I appeared in SNR 67, 1988, 43–73, and Part II in SNR 69, 1990, 5–25.

² F. Panvini Rosati, *Le monete etrusche, alcune note*, RIN 90, 1988, 45–49.

³ See Part I, note 74.

⁴ M. Cristofani, *La monetazione etrusca dieci anni dopo il Convegno di Napoli*, AIN 36, 1989, 83–100.

⁵ P. Petrillo Serafin, *Ricerche e discussioni su alcune monete etrusche*, Bollettino Numismatico 13, 1989.

⁶ See Part I, note 67.

⁷ F. Catalli, *Monete etrusche*, Istituto Poliografico e Zecca dello Stato, 1990.

Francesco Giambullari in «Il Gello» (1546). The main catalogue lists 97 Etruscan types, but regrettably no attempt is made to give to the illustrated specimens provenance, weight or die identity. Dating, based on «style» and «historical probability», is of traditional type, i.e., 5th century.

Vicari's⁸ general survey of 1991 lists 251 types divided into 4 main series beginning with the first quarter of the 5th century, using familiar arguments of style and historical connections with southern Italy and Asia Minor. Useful graphs confirm the weight standards employed⁹, and there are maps indicating find spots. The coins, though, are not illustrated and hundreds of specimens, despite being accurately weighed, are misleadingly grouped by type with no regard to die identity. We are asked to believe that Etruria produced coins in Greek style from ca. 480, later abandoning this system in favour of crude Roman-type *aes grave*, and somehow afterwards providing Rome with the model of a sextantal *as* or denarius coinage allegedly based precisely on the so-called «ancient» Etruscan weight standard.

Most recently, in 1992, Amisano¹⁰ published an interpretation of the marks of value which classifies the coinage into three principal groups commencing in ca. 550. All Etruscan sextantal *as* money is given to the period 450–350, while the parallel Roman gold series, also on a sextantal *as* standard, is thrown forward to after ca. 225, the sextantal denarius being relegated (one might say with pleasure for once) to after 200. This extraordinary chronology would cast aside the innovative Hellenes of Magna Graecia and credit the Etruscans with the introduction of coined money into Italy.

The Italian school seems to be as persuaded as it ever was of the archaic origins of Etruscan coinage, finding inspiration in direct and contemporary south Italian, Syracusan and eastern contacts and dismissing Rome's similar (or identical) metrology with its proven chronology as being too late or merely an imitation of the Etruscan model. There is a curious reluctance to carry out proper and systematic die studies of the available material and to do anything but attempt to explain away the remarkable parallelisms in weights and denominations shown in the Etruscan and Roman coinages.¹¹ The use of 20-*as* reverse dies for 5-*as* pieces (see Nos. 39, 40, 41 and 51) is clear proof that attempts to date the Gorgoneion *didenarii* to the 4th and 5th century are fruitless.

Populonia's Silver Coinage

Populonia's smaller silver coinage not only gives us a splendid picture of a monetary system parallel to the Roman Republic, but also (and exceptionally) supplies us with a comprehensive group of denominations, with marks of value in silver *asses* from the denarius (10 *asses*) down to the *libella* and *sembella*. The periods represented run from triental *as* period commencing about 215 down the uncial-*as* period shortly after about 200.

⁸ F. Vicari, *Materiale e considerazioni per uno studio organico della monetazione etrusca*, RIN 93, 1991, 3–78.

⁹ See Part I, *Metrology*, 53–55.

¹⁰ G. Amisano, *Cronologia e politica monetaria alla luce dei segni di valore delle monete etrusche e romane*, *Panorama Numismatico* 49, January 1992.

¹¹ See supra note 9.

That most of these coins and the 20-*as* pieces¹² are part of the war effort against Hannibal should be self-evident since they also correspond to the Etruscan bronze system, which in turn is parallel to that of Rome's sextantal-*as* period which contemporary evidence ascribes to about 211–200.

The bronze coinages of Populonia and Vetulonia will be the subject of Part IV next year.

CATALOGUE

POPULONIA (PUPLUNA)

Silver, triental as period

5-asses (quinarius) c. 215–211

- 1 Obv. Head of Turms I. wearing winged petasus; behind, **Λ**. Border of dots.
Rev. Plain

1	2.16	Berlin (Löbbecke)
2*		Florence, Museo Arch. (inv. 2556)
3	3.94	London, BMC p. 7, 31
4	3.93	Paris, BN 26
5	3.94	Paris, BN 27

- 2 Obv. Similar to no. 1.
Rev. Plain

1	3.96	Berlin (inv. 828/1899)
2	3.92	Copenhagen, SNG 40
3*	3.95	London, BM (inv. 1907–5–1, 75)
4	3.92	Sambon 91B

- 3 Obv. Similar to no. 1.
Rev. Plain.

1*	4.18	Ratto 1926, 97 = Naville 5, 1923, 116
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¹² See Part II, Populonia's *didenarii*.

4 Obv. Similar to no. 1.
Rev. Plain.

1* 3.95 Hirsch 30, 1911, 28

5 Obv. Similar to no. 1.
Rev. Plain.

1* 3.92 Florence, Museo Arch. (inv. 5531)

6 Obv. Similar to no. 1 but type to r.
Rev. Plain.

1 3.96 Berlin (inv. 843/1892, Seyffer coll.) cat 22a and pl. 1,6a = Sambon 62

2* 4.08 London, BM (inv. 1907-5-1 73)

There are two pieces of the same type in the Museo Archeologico in Florence with weights 8.15 g and 8.25 g, but unfortunately the mark of value is in both cases off-flan. These are either 10-*as* pieces of this period, or 5-*as* pieces of the semilibral period of about 217-215.

5-asses c. 215-211

7 Obv. Laureate head of Aplu r.; behind, >.
Rev. Plain.

1* 3.18 Florence, Museo Arch. (inv. 84020, found at Populonia) = Sambon 78 (?)

As (libella) c. 215-211

8 Obv. Archaic cartwheel with long crossbar supported by two struts.
Rev. Plain.

1* 0.64 Berlin (inv. 601/1908)

2 0.78 Florence, Museo Arch. (22) = Cesano 12

3 0.74 Florence, Museo Arch. (23)

4 0.30 Maddalena coll. 44 = Sambon 27 (fragment missing)

5 0.38 Mazzolini coll. 74

6 0.73 Milan, SNG 68

As (libella) c. 215–211

9 Obv. Similar to no. 8.
Rev. 1.

1* 0.83 Florence, Museo Arch. (21) = Cesano 11 = Sambon 26 (ex Sovana Hoard)

The archaic cartwheel is reminiscent of the 10-scruple silver pieces from Vulci, *Rasna I*, 1–5, but since they are on another weight standard, they may not be directly connected.

The archaic wheel type was also used for various Etruscan *aes grave* of ca. 217–215 (cf. Haeblerin pls. 90–91).

As (libella) c. 215–211

10 Obv. Male head r.; in field r., **●**. Linear border.
Rev. Plain.

1 0.81 Cahn 68, 1930, 884
2 0.79 Florence (inv. 14634–5, ex Sovana Hoard)
3* 0.77 London, Lloyd, SNG 26 = Weber 70 = Strozzi 605 = Sambon 90
(found at Volterra)
4 0.91 Strozzi 606
5 0.89 Strozzi 607
6 0.81 Strozzi 608
7 0.77 Strozzi 609
8 Strozzi 610 (lot of 4 pieces)

The theoretical weight of a triental period silver *as* is that of about 0.89 g with no clear Roman parallel in silver, while both the Etruscan and Roman bronze was in a confused post semilibral phase.

Silver, sextantal *as* period

10-asses (denarius) after c. 211

11 Obv. Laureate head of Aplu l.; behind, **✕**. Linear border.
Rev. Plain.

1 4.13 Ars Classica 15, 1930, 28
2 4.17 Auctiones 5, 1975, 5 = Ars Classica 14, 1929, 1
3 4.19 Bourgey 1957 (Castro Maya), 1
4 4.16 Cahn 1933, 21
5 3.93 Cambridge, Fitzwilliam, SNG 65

6	4.18	Cambridge, Mc Clean, 137
7	4.42	Copenhagen , SNG 38
8	3.94	Glendining, 1955 (Nobleman), 70
9		Helbing, 1926, 6
10	4.12	Hess Frankfurt, 1934, 2
11	4.26	Hess-Leu 28, 1965, 7
12	4.16	Hess-Leu 31, 1966, 15
13	4.15	Hirsch 30, 1911, 26
14	4.22	Kricheldorf 14, 1957, 14
15	4.18	Leu 7, 1973, 13
16	4.19	London, BMC p. 3, 15
17	4.18	London, Lloyd, SNG 23
18	4.30	MM AG 52, 1975, 6
19	4.01	Naville 1, 1921 (Pozzi), 41
20	3.95	Naville 5, 1923, 109
21	4.17	Naville 5, 1923, 111
22	3.84	Naville 5, 1923, 112
23	4.14	Naville 6 (Bement), 1924, 22
24	4.03	Naville 12, 1926, 59
25	3.95	New York, ANS, SNG 26
26	4.25	Niggeler I, 14
27	4.13	Private coll. = Exhibition Antikenmuseum Basel 14
28*	4.27	Private coll.
29		Ratto 1926, 115
30		Ratto 1926, 116
31		Ratto 1926, 117
32		Ratto 1926, 118
33	4.16	Ratto, 1927, 97
34	4.20	Santamaria 1949 (Magnaguti I), 119
35	4.15	Spink 82, 1991, 402
36	4.02	Spink 82, 1991, 403
37	4.14	Superior 2.6.1992, 4374
38	4.19	Weber 65

The divinity is clearly Aplu and should be compared with a bronze mirror in the Louvre (see LIMC vol. II, pl. 293, 80) where Aplu and Artumes are depicted together.

12 Obv. Similar to no. 11.
Rev. Plain.

1	4.20	Canessa-de Nicola, listino 1950, 1
2	4.10	Hirsch 30, 1911, 27
3	3.66	Paris, de Luynes 7 = Sambon 73
4	4.82	Populonia hoard = Petrillo Serafin 529
5*	3.93	Private coll. 5
6	4.02	Venturi-Ginori 19

13 Obv. Similar to no. 11.
Rev. Plain.

- | | | |
|-----|------|---|
| 1 | 4.18 | Aucliones 4, 1974, 21 |
| 2 | 4.17 | Aucliones 6, 1976, 5 |
| 3 | 4.22 | Berlin (I-B 1900) |
| 4 | 3.95 | Berlin (inv. 17939) |
| 5 | 4.22 | Cambridge, Fitzwilliam, SNG 64 |
| 6 | 4.23 | Copenhagen, SNG 39 |
| 7 | 4.19 | Crédit Suisse Berne 1988, 107 |
| 8 | | Florence, Museo Arch. (inv. 2556) |
| 9 | | Florence, Museo Arch. (inv. 8032) |
| 10 | 4.19 | Hess-Leu 1962, 16 |
| 11 | | Kricheldorf 29, 1975, 9 |
| 12 | 3.83 | London, Lloyd, SNG 24 |
| 13 | 4.10 | Milan, SNG 23 |
| 14 | 4.11 | Naville 10, 1925, 15 |
| 15 | 4.24 | Numismatic Fine Arts 9, 1980, 5 |
| 16* | 4.19 | Oxford, Ashmolean, SNG 14 (progressive die-brake) |
| 17 | 4.21 | Oxford, Ashmolean, SNG 15 (progressive die-brake) |
| 18* | 4.16 | Oxford, Ashmolean, SNG 16 (progressive die-brake) |
| 19* | 4.25 | Oxford, Ashmolean, SNG 17 (progressive die-brake) |
| 20 | 3.85 | Populonia hoard = Petrillo Serafin 524 |
| 21 | 3.21 | Populonia hoard = Petrillo Serafin 525 |
| 22 | 4.29 | Populonia hoard = Petrillo Serafin 526 |
| 23 | 4.00 | Populonia hoard = Petrillo Serafin 527 |
| 24* | 4.20 | Private coll. |
| 25 | 4.29 | Private coll. |
| 26 | 4.14 | Private coll. |
| 27 | 4.20 | Private coll. |
| 28 | 4.29 | Private coll. |
| 29 | 4.20 | Private coll. |
| 30 | 4.19 | Private coll. |
| 31 | 4.00 | Ratto 1934, 16 |
| 32 | 4.00 | Santamaria 1951 (Signorelli), 17 |
| 33 | 4.24 | Sternberg 15, 1985, 72 |
| 34 | 4.12 | Strozzi 586 |
| 35 | 4.27 | Weber 64 |

- 14 Obv. Similar to no. 11.
Rev. Plain.
- 1 4.00 Hirsch 15, 1904, 131
2* 3.72 Oxford, Ashmolean, SNG 18 = Naville 6, 1925 (Bement), 23
- 15 Obv. Similar to no. 11.
Rev. Plain.
- 1* 3.45 Santamaria 1951 (Signorelli), 16
- 16 Obv. Similar to no. 11.
Rev. Plain with rough surface.
- 1* 2.73 Crédit Suisse Berne, List 52, 1988, 108
- 17 Obv. Similar to no. 11.
Rev. Plain.
- 1* 4.09 Naville 5, 1923, 110 = Hirsch 30, 1911, 27
2 3.85 Strozzi 590
- 18 Obv. Similar to no. 11.
Rev. Plain.
- 1* 3.84 Naville 5, 1923, 112
2 4.14 Ratto 1934, 16
- 19 Obv. Similar to no. 11.
Rev. Plain.
- 1* 2.95 Populonia hoard = Petrillo Serafin 532
- 20 Obv. Similar to no. 11.
Rev. Plain with rough surface.
- 1* 3.67 Florence, Museo Arch. (inv. 14632–3)

21 Obv. Similar to no. 11.
Rev. Club.

1* 3.45 Berlin (inv. 6776) = cat. 19

10-asses (denarius) after c. 211

22 Obv. Laureate male head l., wearing necklace; behind, ✕. Linear border.
Rev. Plain.

1* 3.97 London, BMC p. 3,17 = Sambon 74

23 Obv. Similar to no. 22.
Rev. Plain.

1* Florence, Museo Arch. (inv. 5528)

10-asses (denarius) after c. 211

24 Obv. Laureate head of Aplu r.; behind, ✕. Linear border.
Rev. Plain.

1* 4.01 Crédit Suisse Berne 3, 1985, 50

2 3.95 Berlin (Löbbecke)

25 Obv. Similar to no. 24 but border of dots.
Rev. Plain.

1* Florence, Museo Arch. (inv. 5528); countermarked ^c✕.

10-asses (denarius) after c. 211

26 Obv. Head of Artumes r., wearing broad hair band and triple-pendant ear-ring;
behind, ✕. Border of dots.
Rev. Plain.

1 3.75 Berlin (Fox), cat. 16 and pl. 1,5

2 4.17 Berlin (Löbbecke)

3 3.63 Cambridge, Fitzwilliam, SNG 66

4 4.08 Cambridge, McClean, 135

5 4.10 Glendining 13.12.1963, 7

- | | | |
|----|------|---|
| 6 | 4.12 | Glendining 10.12.1986 (Knoepke), 10 |
| 7 | 4.17 | Hess-Leu 1962, 15 |
| 8 | 4.19 | Milan, SNG 11 |
| 9 | 4.13 | MM AG 52, 1975, 5 |
| 10 | 4.49 | MM AG 54, 1978, 10 = Hess-Leu 28, 1965, 6 |
| 11 | 4.18 | München, SNG 20 |
| 12 | 4.09 | Niggeler I, 13 = Jameson 25 = Strozzi 585 |
| 13 | 4.21 | Oxford, Ashmolean, SNG 13 |
| 14 | 4.11 | Paris, de Luynes 6 |
| 15 | 3.55 | Populonia hoard = Petrillo Serafin 534 |
| 16 | 2.49 | Populonia hoard = Petrillo Serafin 535 |
| 17 | 2.50 | Populonia hoard = Petrillo Serafin 536 |
| 18 | 4.23 | Private coll. = Exhibition Antikenmuseum Basel 15 |
| 19 | | Ratto 1926, 114 |
| 20 | 4.23 | Sternberg 15, 1985, 73 |
| 21 | 4.09 | Weber 66 |

The divinity is clearly Artumes and can be compared with a bronze mirror in Florence, Museo Arch. (cf. LIMC vol. II, pl. 585, 43).

- 27 Obv. Similar to no. 26.
Rev. Plain.

- | | | |
|----|------|----------------------------------|
| 1 | 3.82 | Milan, SNG 12 |
| 2* | 4.20 | Private coll. |
| 3 | 4.15 | Santamaria 1951 (Signorelli), 15 |
| 4 | 4.16 | Spink 82, 1991, 404 |
| 5 | 3.92 | Spink 82, 1991, 405 |

- 28 Obv. Similar to no. 26.
Rev. Octopus.

- | | | |
|----|------|---|
| 1 | 3.47 | Berlin (inv. 21360), cat. 18 |
| 2* | 3.72 | Florence, Museo Arch. (inv. 83856) = Maddalena coll. 36 |

- 29 Obv. Similar to no. 26.
Rev. Ornamental wheel of eight spokes.

- | | | |
|----|------|--|
| 1* | 4.17 | Florence, Museo Arch. (inv. 83097) = Strozzi 584 = Sambon 70 = Garrucci pl. 73,7 |
|----|------|--|

10-asses (denarius) after c. 211

- 30 Obv. Head of Persipnai r., wearing barley wreath; behind, ✕. Border of dots.
Rev. Plain.

1* 4.03 Cambridge, McClean, 136 = Strozzi 583 =
Sambon 71 = Garrucci pl. 73, 1

10-asses (denarius) after c. 211

- 31 Obv. Laureate male head r.; behind, ✕. Border of dots.
Rev. Plain.

1* 2.73 Ratto, listino 10, 1933, 179 (see Sambon 80
and Garrucci pl. 73, 5)

5-asses (quinarius) after c. 211

- 32 Obv. Head of Turms r. wearing petasus; behind, >. Linear border.
Rev. Plain.

1* 1.77 New York, ANS, SNG 30

- 33 Obv. Similar to no. 32.
Rev. Plain.




1 1.98 Cambridge, Fitzwilliam, SNG 67
2 Florence (inv. 5531)
3* 1.87 London, BMC p. 4, 21
4 1.79 Naville 5, 1923, 117

- 34 Obv. Similar to no. 32.
Rev. Plain.

1* 1.55 London, Lloyd, SNG 25 = Ratto 25, 1926, 122

- 35 Obv. Similar to no. 32.
Rev. Plain.

1* 1.80 Private coll.
2 1.85 Venturi Ginori 23

- 36 Obv. Similar to no. 32.
Rev. Plain.
- 1* 1.47 Sotheby, May 1974, 279 = Pozzi 43
- 37 Obv. Similar to no. 32.
Rev. Plain.
- 1* 1.61 London, BMC p. 4, 20
2 1.34 Milan, SNG 13
- 38 Obv. Similar to no. 32.
Rev. Uncertain design.
- 1* 1.60 London, BM = Sambon 95
- 39 Obv. Similar to no. 32.
Rev.  and ray of star between two dots. Border of dots.
Same die as *Rasna II*, 14 (20-*asses*).
- 1* 2.34 Private coll.
- 40 Obv. Similar to no. 32.
Rev.  and point of crescent. Border of dots. Similar type as *Rasna II*,
81 (20-*asses*).
- 1* 1.24 New York, ANS, SNG 31 = Naville 5, 1923, 118
- 41 Obv. Similar to no. 32.
Rev.  and part of crescent. Border of dots (the reverse die of an unknown
variety of 20-*asses*).
- 1* 1.03 Berlin (inv. 25/1921) = Pozzi 45 = Hirsch 15, 1906, 132
2 1.17 Milan, SNG 14 (Rev. plain)

5-asses (quinarius) after c. 211

42 Obv. Bearded and filleted head of Tinia r.; behind, ➤.
Rev. Plain.

1	1.92	Auctiones 8, 1978, 6
2	1.89	Berlin (Fox)
3	1.87	Berlin (inv. 6657), cat. 24
4	1.97	Cambridge, McClean, 138
5	1.92	Crédit Suisse Berne, List 52, 1988, 109
6		Florence (inv. 5531)
7	2.10	Hirsch 30, 1911, 29
8	2.04	London, BMC p. 8, 4
9	1.97	Milan, SNG 74
10	2.04	Naville 5, 1923, 119
11	1.94	Naville 5, 1923, 120
12	2.09	New York, ANS, SNG 32
13	1.92	Pozzi 44
14		Ratto 1926, 121
15	1.96	Sotheby, May 1974, 280
16*	1.98	Sternberg 15, 1985, 74
17		Strozzi 626 (lot of 3 pieces)
18	1.80	Venturi Ginori 20
19	1.96	Weber 69

For a similar obverse style see no. 74.

43 Obv. Similar to no. 42.
Rev. Plain.

1*	1.99	Private coll. = Exhibition Antikenmuseum Basel 16 = Sambon 98 = Maddalena 38
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5-asses (quinarius) after c. 211

44 Obv. Head of Aplu r.; behind, ➤. Linear border.
Rev. Plain.

1	1.32	Crédit Suisse Berne 1988, 110
2*	1.47	Pozzi 42
3		Ratto 1926, 121
4		Sambon pl. 1, 81
5	1.75	Venturi Ginori 21

- 45 Obv. Similar to no. 44.
Rev. Plain.
- 1* Florence, Museo Arch. (inv. 5532)
- 46 Obv. Similar to no. 44.
Rev. Plain.
- 1* 1.92 London, BMC p. 4, 18
- 47 Obv. Similar to no. 44.
Rev. Plain.
- 1* 1.82 München, SNG 23
- 48 Obv. Similar to no. 44.
Rev. Plain.
- 1* 1.84 New York, ANS, SNG 28.
- 49 Obv. Similar to no. 44.
Rev. Plain.
- 1* 1.76 Private coll. 9
2 Ratto 1926, 120
3 1.70 Venturi Ginori 22
- 50 Obv. Similar to no. 44.
Rev. Plain.
- 1* 1.89 Cambridge, Fitzwilliam, SNG 68
- 51 Obv. Similar to no. 44.
Rev. >x:+^o under trident and crescent (same die as 20-asses, *Rasna* II, 20).
- 1* 1.81 Volterra, Museo Guarnacci

5-asses (quinarius) after c. 211

52 Obv. Head of Aplu l.; behind, **☞**. Linear border.
Rev. Plain.

1* 1.83 Niggeler I, 15 = Jameson 1850 = Hirsch 30, 1911, 31

For a similar obverse style see no. 64.

5-asses (quinarius) after c. 211

53 Obv. Owl with closed wings, standing l.; in l. field, **∇**. Border of dots.
Rev. Plain.

1* 1.71 Cambridge, McClean, 127 = Strozzi 548

2* 2.10 Florence, Museo Arch. (inv. 14634–5) = Sambon 32

2½-asses (sestertius) after c. 211

54 Obv. Young male head r.; behind, **||n**. Linear border.
Rev. Plain.

1 0.94 Cambridge, McClean, 134

2 1.02 Hess-Leu 1959, 26

3* 1.02 London, BMC p. 4, 22

4 0.88 München, SNG 24

55 Obv. Similar to no. 54.
Rev. Plain.

1* 0.94 London, BMC p. 4, 23

2 1.12 Oxford, Ashmolean, SNG 20

3 1.00 Weber 68

56 Obv. Similar to no. 54.
Rev. Plain.

1 0.87 Berlin (inv. 830/1899)

2* 0.85 Florence, Museo Arch. (inv. 5531) = Maddalena coll.

3 0.73 Milan, SNG 73

57 Obv. Similar to no. 54.
Rev. Plain.

1* 0.67 Ratto, 1934, 17

58 Obv. Similar to no. 54.
Rev. Plain.

1* 1.01 Sternberg 15, 1985, 75

59 Obv. Similar to no. 54.
Rev. Two pentagrams, circle and pellets.

1* 0.91 Paris, de Luynes 10 = Sambon 89 =
Garrucci pl. 73, 20.

2½-asses (sestertius) after c. 211

Obv. Head of Aplu r.; behind, **II** Border of dots.
Rev. Plain.

60 1* 0.86 New York, ANS, 29
2 0.83 Ratto 1926, 124 = Naville 5, 1923, 114

61 Obv. Similar to no. 60.
Rev. Plain.

1* 0.80 Spink 82, 1991, 406 = Naville 5, 1923,
113 = Weber 67

62 Obv. Similar to no. 60.
Rev. Plain.

1* 1.01 Florence, Museo Arch. (inv. 14634–5)

63 Obv. Similar to no. 60.
Rev. Plain.

1* Ratto, 1926, 123

2½-asses (sestertius) after c. 211

64 Obv. Head of Aplu l.; behind, **☉** // . Linear border.
Rev. Plain.

- | | | |
|----|------|-------------------|
| 1* | 1.00 | Budapest, SNG 307 |
| 2 | 1.15 | Leu 2, 1972, 10 |

For a similar obverse style see no. 52.

2½-asses (sestertius) after c. 211

65 Obv. Head of Aplu r. with waved hair caught up with band;
behind, **☉** // . Linear border.
Rev. Plain.

- | | | |
|----|------|--|
| 1 | 0.95 | Paris, de Luynes 11 ^{bis} = Sambon 85 |
| 2* | 0.82 | Ratto 1926, 126 = Naville 5, 1923, 115 |

2½-asses (sestertius) after c. 211

66 Obv. Radiate head of Usil r., behind, **☉** // . Linear border r.
Rev. Plain.

- | | | |
|----|------|---------------------------|
| 1* | 0.88 | Oxford, Ashmolean, SNG 19 |
|----|------|---------------------------|

2½-asses (sestertius) after c. 211

67 Obv. Helmeted head of Menrva r.; behind, **☉** // . Linear border.
Rev. Plain.

- | | | |
|----|------|------------------------|
| 1* | 0.77 | Berlin (inv. 600/1908) |
|----|------|------------------------|

As (libella) after c. 211

68 Obv. Head of Aplu l.; behind, **☉** . Linear border.
Rev. Plain.

- | | | |
|----|------|-----------------------|
| 1* | 0.52 | London, Lloyd, SNG 27 |
| 2 | | Ratto 1926, 102 |

69 Obv. Similar to no. 68.
Rev. Plain.

1* 0.40 Florence, Museo Arch. (found at Vetulonia in 1899)

70 Obv. Similar to no. 68.
Rev. Plain.

1* 0.39 Berlin (inv. 602/1908)

As (libella) c. after 211

71 Obv. Head of Aplu r.; behind, ●. Linear border.
Rev. Plain.

1* 0.41 Private coll.

72 Obv. Similar to no. 71.
Rev. Plain.

1* 0.55 Florence, Museo Arch. (inv. 8032/1) =
Maddalena coll.

As (libella) after c. 211

73 Obv. Laureate head of Aplu r.; behind, ● Border of dots.
Rev. C.

1* 0.40 Hirsch 30, 1911, 30

As (libella) after c. 211

74 Obv. Bearded and diademed head of Tinia r.; in front, ●.
Border of dots (as no. 38).
Rev. Plain.

1* 0.53 Naville 12, 1926, 63 = Sambon 143

For a similar obverse style see nos. 42 and 43.

It is very pleasing to be able to confirm the observation of Varro (de lingua Latina, 4), «*Nummi denariidecuma, libella: et erat ex argento parva*». What Varro, himself a monetary magistrate in the Pompeian cause, wrote in the 1st century B.C. was misinterpreted by Volusianus Maecianus (later 2nd century A.D.) as referring to a denomination of the value of $\frac{1}{10}$ of a sestertius and then later incorrectly understood by modern numismatists to concern the degenerating bronze coinage of the period after 211 (see Melville Jones, A Dictionary of Ancient Roman Coins, p. 167).

1/2-as (sembella) after c. 211

75 Obv. Head of Aplu r.; behind, ∇ . Linear border.
Rev. Plain.

1* 0.25 London, Lloyd, SNG 28 = Ratto 1926, 103

Silver, uncial *as* period

5-asses (quinarius) after c. 200

76 Obv. Crude head of lion l. with open jaws and protruding tongue; above, \triangleright .
Border of dots.
Rev. Plain.

1 1.07 London, BMC p. 8, 6 = Sambon 30 = Millingen coll.

2 1.10 New York, ANS, SNG 21

3* 1.24 Spink 82, 1991, 372

77 Obv. Similar to 76.
Rev. Plain.

1 Aes Rude 4, 1979, 11

2 1.09 Campana coll. = Crédit Suisse Berne, List 52, 1988, 115

78 Obv. Similar to no. 76.
Rev. Plain.

1* 1.17 Spink 82, 1991, 371

The rough style of these coins would seem to place them in a period of cultural and financial poverty under the domination of Rome, herself in constant economic crisis. The revaluation of the denarius would have been to 12 uncial *asses* in bronze with an *as* of nominally about 27 g. At a silver-bronze ratio of 1:12 an uncial period silver *as* would weigh about 0.22 g. and its 5-*as* multiple about 1.12 g.

Italo Vecchi
Niederdorfstrasse 43
8001 Zürich



1/2



2/3



3



4



5



6/2



7



8



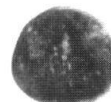
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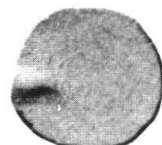
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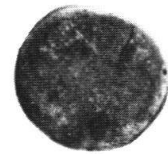
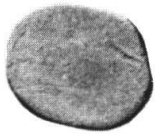
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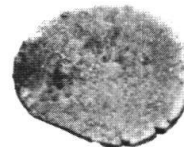
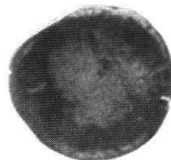
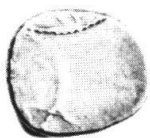
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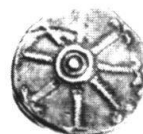
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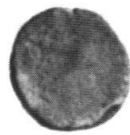
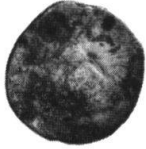
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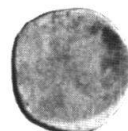
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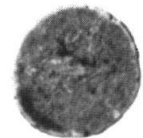
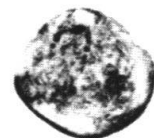
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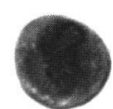
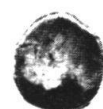
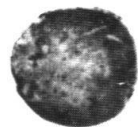
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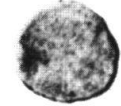
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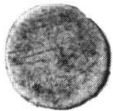
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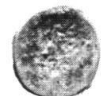
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