

Rivista italiana di numismatica. Part 3. 1907.

A. Sambon. *L'æs grave Italico*. This paper deals chiefly with the coins (bronze, gold and silver) inscribed ROMANO or ROMA. The writer disputes their attribution to Capua on historical and stylistic grounds, and on account of their usual provenance. He would assign the first issue of ROMANO coins in silver and bronze to B.C. 303 (not B.C. 338 as others have proposed). The coinage was issued to supply the requirements of the extensive commerce of Apulia, Samnium and Latium. It was probably issued chiefly at the mint of Cales (*Calvi*), which had become a Roman colony in B.C. 334, and also at the mint of Arpi. There may have been mints also in Etruria, in Samnium, and Apulia.—L. Laffranchi. *I diversi stili nella monetazione Romana*. On the Alexandrian coins of Saturninus, etc.: certain specimens are declared to be modern forgeries.—F. Gnecci. *Appunti di numismatica Romana*. On two medallions, one of Antoninus Pius ('Puellae Faustinae'), the other of Commodus with the jugate heads of the Emperor and a woman in the dress of an Amazon. The female head on the latter medallion (a specimen of which is described in the British Museum Catalogue of Medallions) has been called Marcia the favourite of Commodus. Gnecci suggests that it is Roma.

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A. Blanchet. *Représentations de statues sur les statères de Corinthe*. The representations of figures, in most cases presumably reproducing a sculptured original, found among the numerous 'symbols' on the autonomous staters of Corinth (B.C. 425–300) are of no ordinary interest. Blanchet has done well to bring together some of the more interesting instances, illustrated by a plate of coins, in the French collection. It is to be hoped that Blanchet himself, or some other worker familiar with Greek sculpture, will find time to work out further the identification of these figures. Each of them, indeed, deserves a little commentary, and it might be well in such a case to enlarge considerably the photograph of each coin, and perhaps also to make a careful drawing of the symbol.—G. Amardel. *Une trouvaille de monnaies gauloises 'à la croix'*. A recent find at Castelnau d'Aude near Narbonne.—C. M. Soutzo. *Les lourdes monnaies de bronze de l'Italie centrale*. A criticism from several points of view of Dr. Haeberlin's theories as to Italian aes grave. Some criticisms made by Regling are also endorsed.—Froehner. *Hilaritas et Laetitia*. The words HILARITAS or LAETITIA often occur on Imperial coins accompanying figures of goddesses. But the goddesses represented are not, it is shown, Hilaritas and Laetitia, but various divinities or personifications, such as Annona, Abundantia and Providentia. The legends *Hilaritas* and *Laetitia* are thus not descriptive of the types, but, like the later coin-legend *Gaudium Romanorum*, are an expression of the public sentiment that prevailed, or was assumed to prevail, when the coins were issued. According to Froehner's conjecture, the joyful occasion when such coins were struck was the safe arrival in Italy of the ships from Egypt, 'Africa' and Sicily which bore their welcome cargoes of corn for gratuitous distribution to the people. Laetitia—the feeling of joy—and Hilaritas—its outward expression—thus practically vanish from the Roman pantheon.—Blanchet compares the type on a bronze coin of *Cos*, two doves drinking from a vase, with monuments in mosaic with similar designs.

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IN MEMORIAM

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