

# GREEK AND ROMAN COINS

IN

THE ANTIQUITIES MUSEUM OF  
THE UNIVERSITY OF  
QUEENSLAND



D.S. Barrett

Third Revised Enlarged Edition

Department of Classics and Ancient History,  
University of Queensland

2000

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**By D. S. Barrett**

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St. Lucia**

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## PREFACE TO SECOND EDITION

A second edition of the catalogue of coins held in the University's Antiquities Museum is sorely needed. The first edition covered a collection of fifty-nine coins. Now there are 154, spread evenly through the entire period of Classical antiquity.

Our holdings from the later Roman Empire expanded dramatically when the Fryer Library kindly entrusted us with fifty-one coins found in the collection of Australiana and other material bequeathed to the University by the late Archdeacon Leo Hayes.

The gifts of other generous people are gratefully acknowledged in the appropriate places.

The Alumni Association's splendid gift of an Alexander gold stater produced another windfall. Towards the end of an article in *Alumni News* describing the collection in general and the stater in particular, I referred to our need for the multi-volume reference work *A Catalogue of Greek Coins in the British Museum*. Spencer Routh, the Reference Librarian, read the article and found some spare money. BMC was in the Library in a surprisingly short time.

The Photography Department has reproduced the coins with a high degree of skill and care. All illustrations show actual size, and details have been faithfully reproduced. Photographs have been omitted, however, in the case of worn coins or near duplicates.

I am grateful to Louise Mellick for typing the manuscript so competently and cheerfully, as well as to colleagues who have so often helped me with difficulties. If any errors remain, they are my fault entirely.

D.S.B.

University of Queensland,  
August, 1982.

## PREFACE TO THIRD EDITION

The second edition of this catalogue appeared eighteen years ago. Since then, the Museum has acquired some forty-two more coins, some purchased, others generously donated. Thirty-five of them are included in this latest edition. Others have been omitted either because they duplicate coins already described, or because their worn condition does not justify their inclusion. There is no attempt in this edition to show coins in their actual size.

Some errors in the second edition have been corrected and some references clarified. I am most grateful to colleagues for a number of helpful suggestions. Thanks are also due to Devon Tully for an excellent job of typing and formatting.

The coins and the catalogue have made a useful contribution to our teaching and research over a long period. I hope the third edition proves similarly serviceable.

D.S.B.

University of Queensland,  
November, 2000.

The Head of the Department of Classics and Ancient History wishes to acknowledge with gratitude, the contribution made by the Friends of Antiquity towards the production of this catalogue. Without their assistance this most recent edition would not have been possible.

## GREEK AND ROMAN COINS

### General

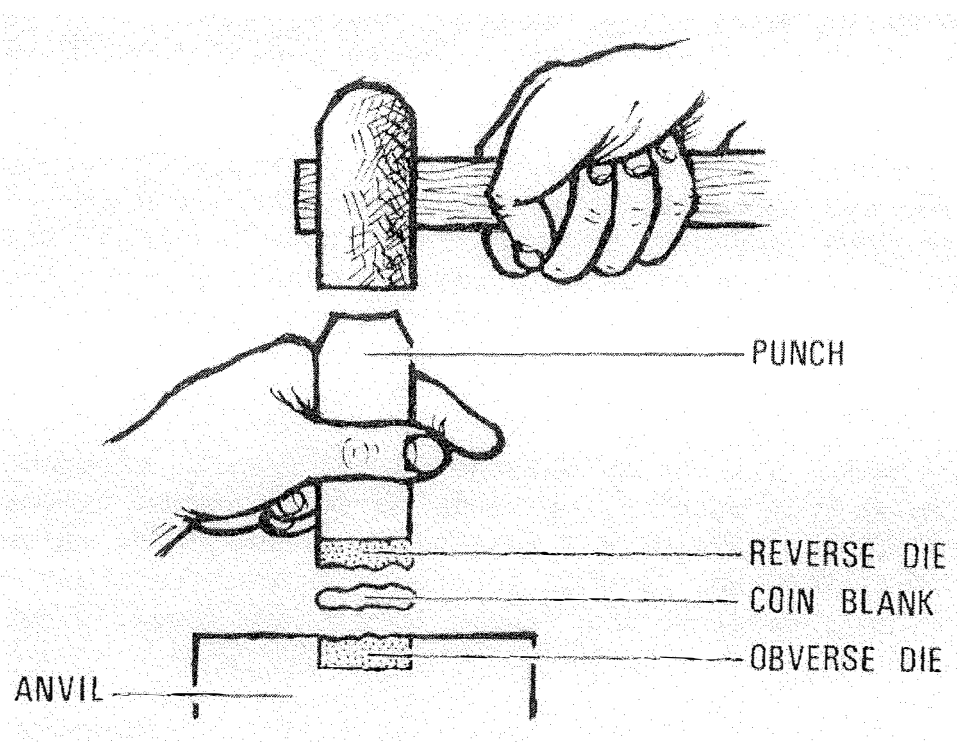
The earliest form of commercial exchange was barter. A number of flint axes or corn grains might be given, say, for a horse. The biggest problem, however, was to decide just how many axes or grains a horse was worth. This was solved by a community's agreeing to take an article in common use as a basic unit of value. The Saxons chose grains of corn; the early Greeks, a drachma, or handful of iron spits. A metal unit proved very convenient, especially for its portability, so metal units became more and more common. The early Italians used bars or ingots of bronze for their standard unit of value because copper was relatively easy to obtain. For a similar reason the Greeks chose silver. So did the Saxons: twenty-four grains of corn were found to be balanced, literally, by a quantity of silver, which became known as a pennyweight.

Once the metal was chosen and the quantity to be regarded as the unit of value was fixed, that quantity was made up (with strict attention to quality) and stamped with the mark of the maker as a guarantee of correct weight. These primitive coins, for that is what they were, served as goods themselves, rather than money as we understand the term. This is why quality and quantity were both all-important.

Slowly the idea of a token coinage evolved: a community agreed to use as its unit of value coins whose face value had no relation to the value of the material from which they were made. The earliest known example of token coins is the series of electrum – an amalgam of gold and silver – coins produced by the inhabitants of Lydia in the sixth and seventh centuries B.C. All bore the same badge, a lion's head, the traditional emblem of the Mermnad dynasty, and fell into weight groups, apparently designed to serve as fractions of the same basic unit. The Romans were to take the same step in 289 B.C., when they set up a state mint to produce coins in a bronze unit, the as. Even though in 217 B.C. the Republic turned to minting mainly silver coins (thanks to the acquisition of Spain with its abundance of silver mines), the as remained at least the nominal unit and was to do so until Roman coinage ended in the fifth century A.D.

Furthermore, even after ancient local communities adopted a token coinage, the intrinsic value of their standard coins continued to be all-important for foreign trade, for debts abroad were regularly settled in cash, which was accepted at its bullion value, not its face value. Hence, the standard coin, or stater, of Athens and other leading silver-marketing cities never became a token piece as long as they kept their autonomy.

The noun “coin” has come into English from the Latin *cuneus* and the French *coin*, both of which mean “wedge”. The French word also acquired the meaning “die, stamp”, from the wedge-shape of a die. Originally, however, large Greek and Roman bronze coins were produced by casting, as it was almost impossible to find dies strong enough to produce pieces over an inch in diameter. Some bronze coins were minted by a combination of casting and striking. Silver coins, being smaller, could be struck quite readily. A frieze of Cupid coin-makers in the House of the Vettii brothers at Pompeii throws valuable light on the techniques involved.



With the simplest arrangement for striking, as illustrated, a mint worker found it very difficult to achieve axial coordination between the obverse and the reverse of his coins; that is the design on one side would most likely be along a different axis from that on the other side. Off-centre striking was also prevalent. Various aids were, therefore, devised to guide the striker, such as rims around the design, projecting “pegs” in the reverse with corresponding holes in the obverse, and (probably) hinged dies. On the other hand, while modern mints have obviated such technical problems, the perfection of their coins frequently appears sterile in contrast to the lively individuality of ancient coins.

The earliest Greek and Roman coins were stamped on the obverse only. The obverse type, or distinctive mark, served to show what person or what city was



responsible for minting the coin. A person displayed his seal or, much later, his own portrait; a city, its distinctive badge, e.g. the turtle for Aegina, the owl for Athens.

The introduction of reverse types served a variety of purposes: to distinguish one denomination from another, to indicate the mint or mint-master responsible for the coin, or to commemorate some notable achievement or event. The last use was particularly common in Roman coins of the late Republic and the Empire. One striking difference between Greek and Roman coins is that, on the former, types were changed far less frequently. Obverse types persisted year after year, and, except for the need to show a change of symbol for a new moneyer, usually no more often than once a year, reverses were just as stable.

## **Greek Coins**

The ancient Greeks minted coins of high artistic quality. This is particularly true of cities of little commercial importance: for these the striking of really beautiful coins was a sure means of winning wealth and prominence. The outstanding example is Elis, within whose territory and under whose superintendence the Olympic games were celebrated. The coins contributed by visitors to the games were restruck with the city's own artistic types and marketed as souvenirs just as a modern city might sell picture postcards. The results form an illustrious chapter in the history of Greek art.

The aesthetic qualities of the coins of such important commercial centres as Athens and Corinth are bound up with other considerations (see on coins 2 and 11). Certainly, their use as bullion in foreign trade provided little incentive to depart from the city badge and deity as leading types. As a result, it is unusual to find any direct historical allusions in Greek coins before Alexander. Personal portraiture was barred by tradition. A moneyer, or mint-master, could do no more than display his symbol, which would convey little to the ordinary citizen. Apart from revealing alliances or the subjection of one state to another, therefore, Greek coins often present a challenge to the historical imagination that is truly tantalising (see on coin 2). A pleasing exception is the coinage of Greek Italy and Sicily, which from the first was much given to historical and personal allusions. After Anaxilas, the tyrant of Rhegium, for example, had scored a win in the Olympic races, he included a mule-car on his coins.

The main information conveyed on Greek coins, however, is economic. Some cities of the Greek west are justly famous for depicting in their coin types picturesque local products or services, such as the crab of Acragas, the satyr revelling in the spa waters of Himera, or the Dionysus and grapes of Sicilian Naxos. Compare in Australian pre-decimal currency the merino sheep on the shilling and the ears of wheat on the threepence. Certainly attractive advertising is always good economics. Again, the wide dispersion of Athenian and Corinthian staters and the imitation of Athenian owls and

Corinthian ponies on the coins of other peoples provide a useful means of tracing commercial connections. The coins also provide information about denominations and weight standards. Apart from this they have much to say to the student of religion, especially as a theme in the visual arts. Perhaps the biggest difficulty in the interpretation of Greek coins is the fact that there are still so many gaps in our information. Not all surviving coins have yet been recorded. There is, moreover, an even chance that any issue totalling 5,000 coins or fewer has been lost forever. The study of ancient coins, in other words, still lags some years behind certain other branches of archaeology – and centuries behind the study of literary sources.

With the establishment of Alexander's empire, the Greek city-states lost their independence forever. The change in political organisation is reflected in the coinage. Advertising types of particular cities tended to disappear, as the coins which bore them rarely travelled away from their home territory. Such coins now offered the craftsman less scope for his talents and suffered an artistic decline. Though a few cities, such as Athens and Corinth, were permitted to issue coins as of old, most were reduced to minting undistinguished pieces in silver and bronze, which served as small change. Now the most beautiful and prestigious coins were minted by Alexander and the rulers who partitioned his Empire after his death. Alexander's tetradrachms (coin 15), which circulated throughout the Empire, were based on the Attic weight standard, which consequently became the most important in the world. The Hellenistic era saw the gradual arrival of a new fashion in Greek coins, the portrayal of actual rulers. It began with the posthumous portrait of Alexander in heroic style (coin 19). Except for Persian imperial coins, which had depicted living rulers, this was without precedent. Greeks of bygone days would have considered it sacrilegious to portray a human being on their coins, yet, from the time of Julius Caesar on, the practice became widespread on Roman coins, and today we take it for granted.

### **Coins of the Roman Republic**

The primitive communities of Italy were mainly agricultural and had few trade links. At the bartering stage their commonest units of value were cattle and sheep: the Latin word for "money", *pecunia*, is cognate with *pecus*, "cattle". The first metal currency employed consisted of rough bronze lumps of varying weight, *aes rude*. When the Roman mint was established – the traditional date is 289 B.C. – these gave place to rectangular cast ingots, *aes signatum*, stamped with a variety of devices, including a bull, which is perhaps a direct link with the days of barter.

The first circular coinage soon followed. This was a bronze piece, weighing about one pound and named, not inappropriately, *aes graue*. Rome's standard currency unit had arrived: the coin was stamped with the numeral I, meaning one as. This was

divided into smaller denominations, whose weight variation was offset by distinguishing marks which clearly defined their face value.

Early in the third century B.C., thanks to the war with Pyrrhus, Rome was brought into contact with the Greek cities of southern Italy, such as Tarentum, Neapolis and Metapontum. Fighting gave place to trading and the result was a number of extraordinary issues of silver didrachms. These were made by Greek artists, in the Greek style, from Greek silver. Their types were carefully designed to appeal to Greek tastes. Most of the obverses depicted deities which were common to Greeks and Romans, such as Mars (Ares), Apollo, Hercules (Herakles) and Victory (Nike). There was also, however, an occasional Roma and, invariably, the legend ROMANO, an abbreviation for the genitive ROMANORVM.

The next step was silver coins for local use: the heavy as must have been extremely inconvenient for everyday use. The new coins gradually took on a distinctly Roman character. First came didrachms with Hercules/wolf and twins types. The year was 269 B.C. The First Punic War resulted in Roma/Victory didrachms. Then in 235 B.C. came a series of Janus/ROMA, Jupiter with Victory in *quadriga* coins. These were known as quadrigati (coin 25). The half-piece soon followed, first with similar types, and then with obverse Jupiter, reverse ROMA, Victory crowning a trophy of weapons, as a result of which they were known as victoriati (coin 28).

The greater frequency of silver coins completed the process by which the bronze coinage was assigned a token value. As a result the as, which originally weighed one pound, was finally reduced to an ounce in 155 B.C. The value of ten such pieces was then expressed by a new coin, the denarius, a term destined to live on in the mediaeval denier, the modern dinar, and the formula £.S.D. The denarius in its first form depicted a helmeted Roma, backed by Castor and Pollux (coin 32). The half-piece was called a quinarius (coin 29), and a final sub-division was the sestertius (2½ asses). Strangely enough, although the silver sestertius soon disappeared from circulation, the term persisted in everyday parlance – the English guinea provides a parallel – to the extent that large sums of money were regularly reckoned in sestertii. If, for example, someone boasted he was worth a million, this was invariably taken to mean sestertii, not denarii. For all practical purposes, however, the denarius was now the basic unit of currency.

The Second Punic War caused great advances in Roman coinage. Armies were dispersed over a great number of fronts and new territories were acquired. Where necessary, army commanders were given powers of coinage, in order to pay their troops. Many branch mints sprang up, each with its own mint-master. Not only was there a proliferation of types on denarii, but it became the practice for each moneyer to identify himself, first by a symbol, and later by his actual name, abbreviated to a greater or lesser degree. In some cases the result was a cluttered legend, but at least the numismatist had a helpful guide to dating the coin.

Rome was now the centre of a vast empire, acquired through the patriotism, sagacity and heroic deeds of her great men. She was imbued with a strong national consciousness and a sense of destiny. Her aristocracy in particular had better grounds than ever before for giving vent to the pride of ancestry, which was so strong within them. One of the major preoccupations of the Roman character was the concept of *gloria*, the esteem achieved for oneself and one's family in the eyes of present and future generations. In an age when men had scant expectations of surviving in a life beyond the grave, the pursuit of *gloria* was seen to offer immortality of a sort: an everlasting renown among generations yet to be born. The desire for *gloria* constantly appears in Roman literature. After the Second Punic War it was a dominating influence in the production of Roman coins. Moneyers, who were elected from the aristocracy, seized the opportunity of commemorating in their coins the achievements of their illustrious forebears. Apart from alluding to specific historic events (coins 37, 43, 45, 47, 50), they included types illustrating their family legends and traditions (coins 40, 47), the deities their ancestors supposedly worshipped (coins 35, 37, 39, 45, 50), or the heroes best typifying their ancestors' achievements (coin 41?). The resulting coins were of a high artistic standard, distinguished by higher relief, noble portraiture and an attractive spaciousness.

During the last fifty years of the Republic the coinage was dominated by the towering personalities of the age. The emphasis now changed from the achievements of past generations, to the recent exploits of Marius and his followers (coin 39), Sulla, the Pompeys (coin 53), Caesar (coins 49, 51, 52), Antony (coins 54, 55) and Octavian (coin 54). From Pompey the Great onwards, personal portraiture came into its own. After routing the pirates Pompey issued a gold coin with reverse depicting himself standing in a four-horse chariot – the first time a living person had appeared on a coin struck in Rome itself. In 44 B.C. Julius Caesar received from a complaisant Senate the right of being portrayed in profile. As dictator he held the Roman state in the palm of his hand, and it is clear from his coins that the moneyers were quick to take their cue. Roman coinage was now completely personal and topical, and it was to remain so till well into the third century A.D.

### **Coins of the Roman Empire**

One of Augustus' most important powers was the control of coinage. The world was at peace once more and an ever increasing supply of coins was needed to facilitate the peaceful pursuits of agriculture, commerce and industry. Mines and mints were under government control. At first Augustus allowed the Senatorial mint at Rome to strike coins in gold, silver and bronze, though his profile was the standard obverse type. In 12 B.C. he took over the right of minting the precious metal coins and established a new mint at Lugdunum in Gaul for this purpose. This mint was later (probably under Gaius) transferred to Rome for greater convenience. Henceforth, branch mints operated

only from time to time and their output was relatively low. The Senate continued to mint coins in copper and brass, but its control was more theoretical than real: the emperor's portrait and titles were just as common on S.C. coins (see below, Common Abbreviations in Roman Imperial Coin Legends) as on coins issued by the imperial mint. For this, of course, the numismatist is grateful, as the combination of titles and names is indispensable to the accurate identification and dating of coins.

For Roman emperors coins were a vital means of proclaiming every changing nuance of their achievements and policies. Modern governments and rulers have other means at their disposal: the press, radio, television, postage stamps, Websites or even "Dial-a-Politician" (periodically available to all Americans who own a telephone). Roman emperors, lacking such aids, made the most of the opportunities offered by their coins. For this reason, coin types changed with a rapidity quite foreign to us. The year A.D. 139, for example, in the reign of Antoninus Pius, was a prolific year in coinage but not exceptionally so. In this one year the standard denarius had a hundred reverse types; the sestertius (revived as a brass piece in imperial times), more than fifty; and this is to say nothing of other denominations.

First and foremost, coins offered an emperor an unrivalled means of disseminating his features. All images of the emperor were sacred, intended as objects of veneration, and coin portraits were no exception. Indeed, the very process of minting coins was under divine patronage: the Roman mint was established in the temple of Juno Moneta (whence our "money", "monetary") on the Capitoline Hill. Most modern autocrats have shown a similar enthusiasm for exhibiting their features, often by means of greater than life-size pictures prominently displayed. George Orwell's description in *Nineteen Eighty-Four* of portraits of Big Brother constructed so that the gaze is always directed at the beholder, is painfully close to reality. As one might expect then, the heads on Roman imperial coins are usually very fine. Some are, in a way, too fine, showing clear signs of idealisation and rejuvenation.

The reverses are filled with a great variety of news and views, including (a) personifications of blessings (coins 76, 77, 84, 86, 115), virtues (coins 86, 88, 117, 128, 162) and provinces (coins 96, 101, 131, 135); (b) anniversaries and commemorations (coins 58, 63, 68, 108, 176); (c) current events (coins 59, 69, 71, 78, 89, 94, 104, 113, 116, 145, 160, 174, 181, 188); (d) mere pious hopes or wishful thinking (coins 70, 83, 107, 119, 132, 141, 143, 149, 180, 186); (e) invoking the memory of a revered predecessor (coins 64, 65, 75, 93, 118); and (f) claiming (or proclaiming) the help of a particular deity (coins 79, 80, 81, 97, 136, 142, 146, 152, 154, 173).

Clearly Roman imperial coins are important as historical source material. Often they help to counterbalance the hostile account of an emperor in literary sources, though of course they commonly err in the opposite direction. They can often be used to corroborate or correct information gleaned from other sources, such as literature, inscriptions or state records. Occasionally they are our sole source of knowledge.

Above all, however, their pictorial power, conveyed in high relief quite foreign to modern coins, can be quite overwhelming. The fact that they are so plentiful and inexpensive is a boon to students of Roman history.

The one danger in dealing with coins of the Empire is the temptation to accept them at their face value, in the way one can normally accept inscriptions. Coinage was a virtual monopoly of the emperors. Sometimes it told the truth; sometimes, a part of the truth. At other times it was over-optimistic or quite untruthful. For the modern scholar who is prepared to approach it critically, however, it holds a far greater wealth of information than it can ever have held for the subjects of imperial Rome.

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## COMMON ABBREVIATIONS IN ROMAN IMPERIAL COIN LEGENDS

**AVG.** = *Augustus*, an honorific personal name given to Octavian, assumed as a title by his successors.

**CAES.** = *Caesar*, the personal name of Julius Caesar and Octavian, assumed as a title by their non-hereditary successors; survives in modern times as Kaiser and Czar.

**CENS.P(ER).** = *Censor Perpetuus* = Censor in Perpetuity.

**COS.III, IIII**, etc. = Consul for the third, fourth time etc.

**D.N.** = *Dominus Noster* = Our Lord, a title conferred in the later Empire on the Augusti and the Caesars.

**F.** = *Filius* = Son; thus (e.g.) DIVI VESP(ASIANI) F. = Son of the Divine Vespasian.

**IMP.** = *Imperator* = Commander-in-Chief of the armed forces; usually at the beginning of a legend; to be distinguished from IMP., IMP.II, III etc. at the end, signifying a victorious army's acclamation of its commander.

**P.F.** = *Pius, Felix* = Dutiful, Fortunate/Successful, a common abbreviation on imperial medallions.

**P.M.** = *Pontifex Maximus* = Chief Priest of the Roman state religion, a title used to this day on papal coins.

**P.P.** = *Pater Patriae* = Father of his Country.

**S.C.** = *Senatus Consulto* = By Decree of the Senate.

**S.P.Q.R.** = *Senatus Populusque Romanus* = The Senate and the Roman People.

**TR.P(OT).** = *Tribunicia Potestate* = Holding Tribunician Power, the chief civil authority, a source of power and security, yet a much more palatable formula than the hated REX or DICTATOR; a Republican throwback.

Where legends are "telescoped", as often occurs on coins of the Roman Republic, they are, nevertheless, given in full in coin descriptions for the sake of clarity. Similarly, a dot is inserted after a letter or word of a legend to show that it is an

abbreviation. No attempt is made to indicate the actual presence or absence of dots on the coin itself. Where desired, this can be ascertained from the reference cited. If a legend is partly obliterated, missing letters are supplied in square brackets.

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## COIN CATALOGUE

### 1. Tetrobol, Torone (Terone), c. 480-424(?) B.C.



Obv. *Oinochoe* (a container for ladling wine from a bowl to cups), dividing **T-E**, border of dots.

Rev. Shallow, quadripartite incuse square, surface granulated.

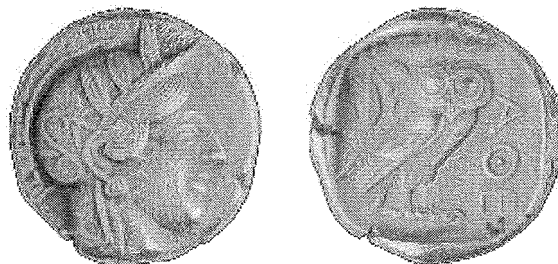
Torone, or Terone, situated on the Sithonian peninsula, was a prosperous Chalcidian colony. During the supremacy of Athens, to which period this coin belongs, the town seems to have struck no larger denomination than the tetrobol. The fact that it contributed from six to twelve talents every year to Athens, however, indicates that it was a place of importance.

The *oinochoe* is appropriate: Torone was famous for its wine.

Presented by the Classics and Ancient History Students Society.

BMCG, Macedonia, Terone 7-8.

### 2. Tetradrachm, Athens, c. 449-415 B.C.



Obv. Athena, helmeted.  
Rev. Owl with pronged tail and closed wings, olive spray, lunar crescent.  
**AΘE**

As with most Greek coins of the sixth and fifth centuries B.C., this coin was struck with a punch die, whose face was smaller than the flan, or metal blank. The reverse, consequently, has a central incuse with a rim rising all round. The owl was the badge of Athens. The legend gives the first three letters of the city name.

The coin is typical of Greek coins in that historical allusions are, to say the least, indirect. The olive leaves on Athena's helmet, for example, appear from around 480 B.C. onwards, but it is quite uncertain whether they refer to the battles of Marathon or Salamis, to the establishment of democracy, or to something else again. The origin of the crescent moon is similarly uncertain. One attractive suggestion is that the battle of Marathon was fought at this stage of the lunar cycle, and that the moon device is a subtle dig at Sparta: the Spartans, when asked for assistance, maintained that they could not set out for the battle until the coming of the full moon. As a result they arrived after the Athenians and their Plataean allies had won the battle on their own. A simpler theory is that the moon is the symbol of the nocturnal owl.

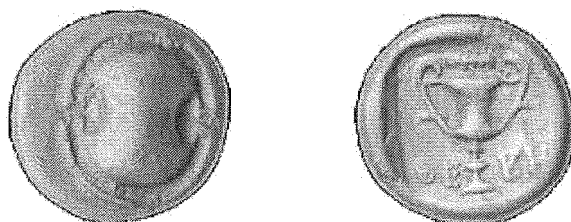
The persistence and wide dispersion of Athenian coins in the ancient world are astonishing. It is certain that they were minted until Sulla sacked the city and its port Piraeus in 86 B.C. One view holds that they continued until the middle of the first century B.C. If this is so, it is due to the centuries of long recognition of Athens as the principal custodian of Greek culture: certainly her commercial significance after the onslaught of Sulla was nil. Imitations of the coins were likewise persistent. In 410 B.C. the Persian satrap Tissaphernes supplied financial help to Athens' enemies. The coins he struck were at first glance remarkably similar to Athens' standard coin, the tetradrachm. The weight standard was precisely the same. The owl reverse was still being copied in Arabia at the end of the first century B.C.

Aristophanes (*Frogs* 722) through his Chorus proclaimed not only that the tetradrachms of Athens were the only ones correctly struck and refined, but that they were the most beautiful of all. The first claim is incontestable; the second is open to dispute. In the time of Aristophanes (c. 450 – c. 385 B.C.) the designs of Athenian coins were merely reproductions of those which had been introduced a century or so before. There was no evidence of artistic progress. One instance of this is the frontal stare of the eye in Athena's profile. On the other hand, Athens' first object in minting coins was to put raw silver from her mines at Laurium into a form convenient to her commercial customers. For men such as these, aesthetic appeal was a secondary consideration. Indeed any change in the appearance of the coins could have resulted in distrust and loss of popularity. As it was, the international significance of fifth century Athenian coinage is demonstrated, for example, by the many large consignments discovered within the Persian Empire. A single hoard, unearthed in Egypt in 1946,

numbered roughly 10,000 pieces – an indication of the financial stability of Athens at the peak of her supremacy. One might compare the continuing use of Austrian Maria Theresa thalers in the Middle East today.

Cf. AGC 151-152.

### 3. Hemidrachm, Thebes, 426-395 B.C.



Obv. Boeotian shield.

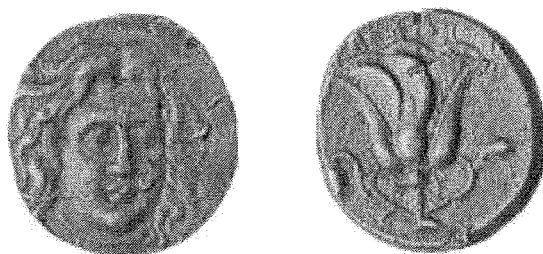
Rev. *Kantharos* with club above, **ΘΕΒΗ** below, all within incuse square.

When the Boeotian League rose again under the leadership of Thebes in 447 B.C., the Theban mint entered a period of sustained activity. The Boeotian shield was universal on the obverses of Theban coins until the city was destroyed by Alexander in 335 B.C. The choice of this type is apparently due to the fact that the kind of shield depicted was made from ox-hide, and, according to ancient grammarians, the words Boeotia and βούς (Gk. “ox”) are etymologically linked.

The club on the reverse is an attribute of Herakles, one of the city’s two favourite deities. The other, Dionysus, is represented by the *kantharos*.

BMCG, Central Greece, Thebes 78.

### 4. Didrachm, Rhodes, c. 400-333 B.C.



Obv. Head of Helios, three-quarter face towards right, with windblown hair.  
Rev. Opening rose, grapes hanging from stalk attached to rose left; rosebud right. E, Y to either side of stalk.  
**ΡΟΔΙΟΝ**

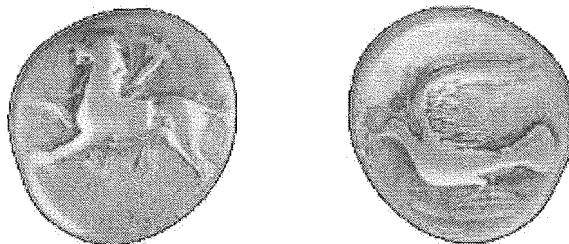
As the Greek word for Rhodes, Ρόδος, with a change of termination also means “rose” (ρόδον), the flower was adopted as a symbol of the island.

In the Middle Ages, the head of Helios, patron deity of Rhodes, was taken, especially when radiate, to represent the glorified Christ (cf. on coin 167); and the rose, as the rose of Sharon, a plain in West Israel renowned for its rich, deep soil and the many-hued flowers that adorn it in spring

Presented by Mr C. Carides.

BMCG, Caria, Rhodes 36.

## 5. Drachma, Sicyon, c. 400-323 B.C.



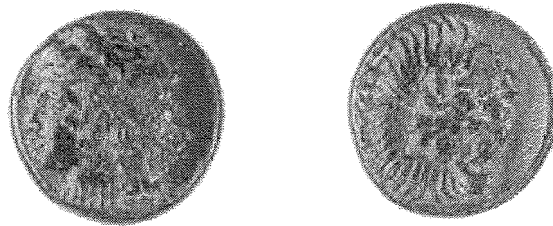
Obv. Chimera, head and right foreleg raised.  
Rev. Flying dove.

At the beginning of the fourth century B.C., Sicyon entered on a period of great commercial prosperity, as its abundant coinage shows.

The chimera was a hybrid monster, with a lion's head, a goat's body and a dragon's tail. It has been seen as a symbol of rushing torrents, as destructive as lions, as unpredictable as goats and as winding as snakes. It may be connected with Aigialeia, an ancient name of Sicyon, after Aigialeus, its first king. The dove is a link with the local cult of Aphrodite: the dove, the swan, the swallow and the sparrow are often mentioned as drawing her chariot or serving as her messengers.

Cf. Grose 6242.

## 6. Thirteenth brass, Samos, 394-365 B.C.



Obv. Head of Hera, wearing garland and necklace.

Rev. Lion's scalp.

The lion's scalp, the chief Samian emblem, decorated the city's coins until it was merged with the Roman province of Asia.

Hera was the principal deity of Samos. The foundations of her temple, designed by the sculptor Rhoecus, have been excavated.

BMCG, Ionia, Samos 150.

## 7. Tetrachm, Ephesus, 387-295 B.C.



Obv. Bee with straight wings dividing **E-Φ**.

Rev. Forepart of kneeling stag right, looking left; date-palm behind, magistrate's name before, **XENOITIOS**.

In the fourth century B.C., with Athens' power diminished and Persia on the defensive, Ephesus struck a long and abundant series of tetrachms.

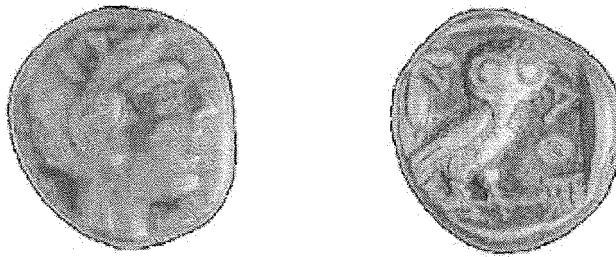
The coinage of Ephesus is dominated by the cult of Artemis. The bee, a fertility symbol regularly found on copies of her cult statue, is a reminder of her universal motherhood; the stag, of Artemis, the huntress. The palm tree symbolises the one under which Artemis was born.



Since probably almost 200 magistrates' names are known, these cannot stand for single annual magistrates. As different names are sometimes associated with the same obverse die, the minting of coins at Ephesus was possibly supervised by annual boards of three or more magistrates, as happened later at Athens and Rome.

Cf. BMCG, Ionia, Ephesus 49.

## 8. Drachma, Athens, c. 360 B.C.



Obv. Athena, helmeted.

Rev. Owl, olive spray.

A●E.

Though the coin is so much later than coin 2, stylistic changes are minor. Execution is somewhat rougher; there is no attempt to show the crest of Athena's helmet.

Presented by Miss A. James, 1970.

Cf. Svoronos pl. 17, 26.

## 9. Stater, Aspendus, c. 360 B.C.



Obv. Two youths wrestling.

Rev. Slinger wearing *chiton*, discharging sling. *Triskeles* of human legs; bird below *triskeles*; **ΕΣΤΦΕΔΙΥΣ** (the Anatolian name of Aspendus); all in incuse square with dotted border.

The *triskeles* was the local badge of Aspendus, a hellenized town which contained the principal mint of Pamphylia, a district in Asia Minor. A variant of the swastika, it typifies the whirling sun and symbolises energy, motion or victory. It is still to be found on the heraldic badges of Sicily and the Isle of Man. The slinger reverse, which was used in a long series from c. 400 B.C., may have been chosen because the Greek word for “slinger” (σφενδονήτης) bears some resemblance to the name of the town.

Linguistic evidence shows that most of the inhabitants of Aspendus were of Anatolian origin, and the reverse legend reflects this.

SNG. Cop. 206.

## 10. Tetradrachm, Philip II, King of Macedonia, 357-336 B.C.



Obv. Zeus, laureate, bearded.

Rev. The king, mounted, wearing a *kausia* (a broad-brimmed Macedonian hat), raising right hand in salute; star to left.

**ΦΙΛΙΠΠΟΥ**

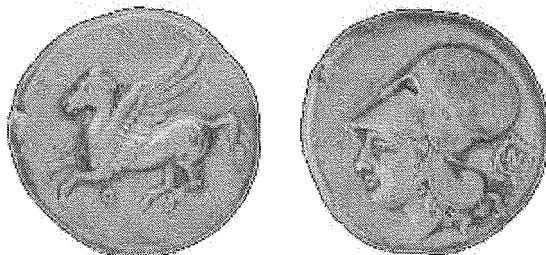
Philip built up a professional army with strong *esprit de corps*, which was the basis for his son Alexander's army. He developed siegecraft, used the phalanx formation and offensive and defensive wings. He was a master of war, diplomacy and politics.

“It can hardly be coincidence that this looks more like the victorious general, Philip himself, than the Macedonian ‘Ares’.” (Price, p. 22)

Presented by Mrs Betty Fletcher.

Price 56.

### 11. Stater, Corinth, c. 350 B.C.



Obv. Pegasus.

Q

Rev. Athena, wearing Corinthian helmet.

N

Pegasus had a special connection with Corinth: by stamping his hoof on the rock of Akrokorinthos he opened up the spring of Peirene. Thus Pegasus was always the obverse type for Corinthian silver coins, which were consequently nicknamed πῶλοι (“ponies”) throughout Greece. The tiny Q-shaped letter beneath the horse, the initial letter of Corinth, persisted long after it had passed from general usage and been supplanted in ordinary Greek writing by the letter K.

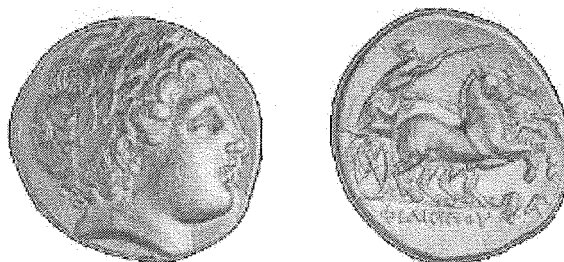
Athena was always the reverse type for the Corinthian stater, or standard coin, reckoned as a three-drachma piece. The drachma and its fractions were given other types. While Corinthian coins types thus changed relatively little, the handling of detail and the general execution of the dies show a constant advance in style. This may be seen, for example, in the engraving of the horse’s wings or in the treatment of Athena’s eye: the earliest coins showed the eye facing incongruously to the front; later ones depicted it more naturalistically, in keeping with the remainder of the profile. The reason probably lies in the fact that Corinth exported mainly westwards: Italians and Sicilians had a keener eye for beauty than Egyptians or Phoenicians. N is almost certainly the initial of a moneyer.

Corinth drew its silver supplies from “barbarian” tribes, to whom the drachma meant nothing. The Corinthians, therefore, when settling on their standard, had no need

to consider the implications it might carry for those who had mined the silver, but simply fixed their price to the Greek market as sellers.

R 1069b.

## 12. Gold stater, Philip II, King of Macedonia, 348-336 B.C.



Obv. Apollo, laureate.

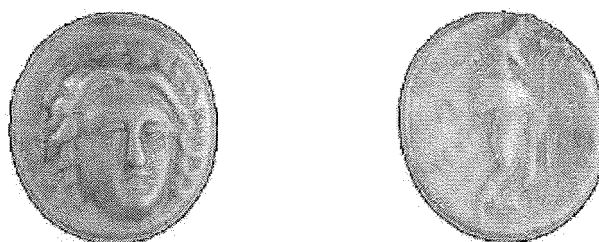
Rev. Charioteer, driving *biga* (a two-horse chariot); thunderbolt below.  
**ΦΙΛΙΠΠΙΟΥ**

Apollo's hair is engraved in fine detail, and the reverse is characterised by vigorous action. Philip's gold coins correspond with his grand vision of a pan-Hellenic empire. The obverse is a reference to the sanctuary at Delphi, the site of the famous oracle of Apollo. Philip presided over the games there in 346. As a result he gained powerful influence over Greek political affairs. The chariot reflects his successes in this regard, as well as at Olympia.

Price, Plate XV, carries a striking enlargement of the obverse.

Price 55.

## 13. Drachma, Pixodarus, 340-334 B.C.



Obv. Head of Apollo facing, laureate.  
Rev. Zeus Stratios standing, holding double-axe over right shoulder and spear.  
 [III]EΩΔAΠOY

Caria, a mountain district of Asia Minor, passed under the sovereignty of Persia in 546 B.C. A line of native princes managed to establish themselves, however, and their authority extended in time even to the Greek colonies established along its coastline.

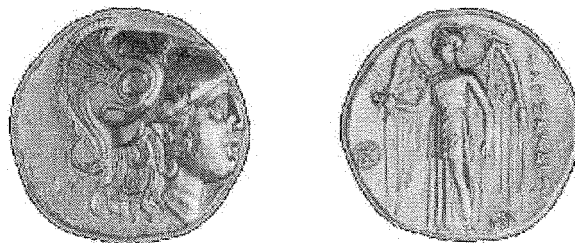
These coin types were established by Mausolus, a vigorous Hellenizer and satrap of Caria from 377 to 353 B.C., and would have appealed to the colonists.

The facing head of Apollo was inspired by the similar head of Helios on the contemporary coinage of Rhodes. The attitude of Zeus recalls in part the pose of Mausolus as he is depicted in the statue from the Mausoleum of Halicarnassus, erected in his memory by his widow Artemisia.

The types were carried on by Mausolus' three successors, one of whom was Pixodarus.

BMCG, Caria, Pixodarus 14.

#### 14. Stater, Alexander the Great, 336-323 B.C.



Obv. Athena head, coiled snake on Corinthian helmet with flowering crests.  
Rev. Nike (Victory) standing, wreath in right hand, *stylis* in left hand; mint symbols.  
 ΑΛΕΞΑΝΔΡΟΥ

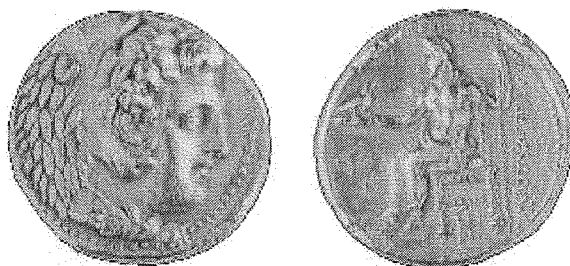
The types of Athena and Nike would have appealed to Greeks everywhere. The *stylis*, or mast, is usually the symbol of a naval victory. While Nike clearly recalls the successes of Alexander in battle, it could also have been copied from an actual monument in Athens.

Alexandrian gold staters were widely minted and show many variations in style according to the capabilities of the engravers.

Presented by the Alumni Association, 1980.

Cf. AGC 512 (obverse), 511 (reverse).

## 15. Tetradrachm, Alexander the Great, 336-323 B.C.



Obv. Herakles, wearing the skin of the Nemean lion.

Rev. Zeus seated, eagle in right hand, sceptre in left hand; symbol, *kylix*.

ΑΛΕΞΑΝΔΡΟΥ

M

The coin was struck in Babylon, which became the most important of the Alexandrian mints after Amphipolis. The abundant bullion seized by Alexander from the Persian treasuries at Susa and Persepolis helps to explain why the Babylon mint was so prolific: in a space of thirteen years it employed no fewer than 170 obverse and 500 reverse dies. The mintmark M (for Metropolis) is a pointer to the importance of Babylon as the centre of Alexander's Empire.

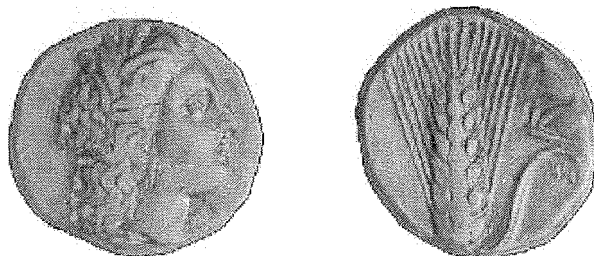
The choice of types is significant: Herakles and Zeus, besides being revered throughout Greece, had their counterparts elsewhere: Melqart in Phoenicia, Baal in Tarsus, and Gilgamesh and Bel-Marduk in Babylon. The coin, therefore, is a visible example of Alexander's efforts to unify his Empire. Furthermore, Herakles was the legendary ancestor of the Macedonian royal house, and the Herakles type aptly symbolises Alexander's own heroic achievements as an empire builder.

Presented by Mr A. Prentice and Dr R. Prentice in memory of Dr Una Prentice.

A similar coin, presented by Mr Gordon Story, has no discernible mintmark. Another has a well-worn reverse, except for the legend ΑΛΕΞΑΝ[ΔΡΟΥ].

Cf. AGC 498-499.

### 16. Stater, Metapontum, 330-300 B.C.



- Obv. Head of Persephone, wearing wreath of barley.  
Rev. Ear of barley with leaf; plough above,  
**MA[N]** below.

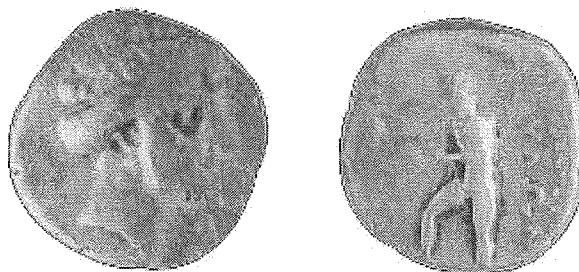
Metapontum was situated on a rich agricultural plain in Lucania, an unfailing source of affluence attested by the ear of barley, which appears on every Metapontine coin.

Obverses feature a series of divine heads. The appropriateness of Persephone, daughter of the corn-goddess Demeter, is manifest.

The legend is an abbreviation of the city name.

BMCG, Italy, Lucania, Metapontum 98.

### 17. Stater, Cydonia (Crete), 320-270 B.C.



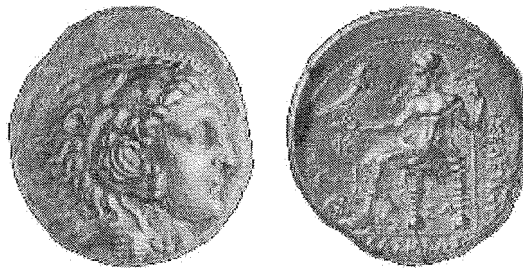
- Obv. Head of nymph, wreathed with ivy and wearing pendant earring.  
Rev. Kydon standing naked, stringing bow.  
**KYΔΩN**

The youthful hero Kydon was the son of Apollo and Akakallis, daughter of Minos.

The original idea for the types used on this coin came from a Cretan Neantos, one of only two die-engravers known to us who left their names on their coins (the other was Theodotus of Clazomenae). Since Neantos' name is missing from this coin, and the dies are not specially prepossessing, they were apparently made by a lesser engraver in imitation of the work of Neantos. Indeed, the existence of fine dies side by side with similar ones of poorer quality is characteristic of the coins of all Cretan cities.

BMCG, Crete and Aegean Islands, Cydonia 8.

### 18. Tetradrachm, Seleucus I, 312-280 B.C.



Obv. Herakles, wearing the skin of the Nemean lion.

Rev. Zeus seated, eagle in right hand, sceptre in left hand; anchor, bird and other symbols.

**ΣΕΛΕΥΚΟΥ ΒΑΣΙΛΕΩΣ  
ΣΩ**

For the choice of types, cf. coin 15. They provide an unmistakable echo of the revered Alexander. The anchor was incorporated into Seleucus I's seal. Although it has a very subordinate place on this coin, it dominates the reverses of other coins of Seleucus I.

Cf. BMCG, The Seleucid Kings of Syria, Seleucus I, Nicator 4-16.



## 19. Tetradrachm, Lysimachus (King of Thrace), 306-281 B.C.



Obv. Alexander the Great, bareheaded, horn of Jupiter Ammon sprouting from head.

Rev. Athena, seated, holding Nike; symbol, shield.

**ΒΑΣΙΛΕΩ ΛΥΣΙΜΑΧ.**

**I**

The generals who partitioned Alexander's empire after his death, while tending to place their own names on their coins, maintained for many years the Herakles-Zeus types of Alexander (coin 15). Lysimachus, however, chose to preserve the memory of Alexander in a new and striking way: he replaced Herakles with a magnificent profile of Alexander. The temple of Jupiter Ammon, situated in the deserts of Libya, had an oracle who declared Alexander to be the son of Jupiter. This flattery destroyed its long-established reputation, and by the time of Plutarch it was scarcely known. Lysimachus, however, deemed it fitting that the oracle's pronouncement be commemorated in the obverse portrait of this coin. Unlike coins of the Persian and Roman Empires, Greek coins never bore the portraits of living rulers.

Athena's Nike is about to set a wreath on the initial letter of Lysimachus, a somewhat fatuous allegorical device. The very large mint-mark signifies that the coin was minted in Ionia.

A second similar coin, mintmark A, is less distinct in all details.

Cf. AGC 517 (obverse only); Seltman, pl. XLIX, 9.

## 20. Hemidrachm, Argolis, fourth century B.C.

Obv. Forepart of wolf.

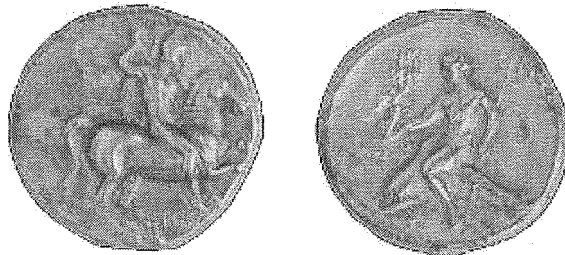
Rev. A in a shallow incuse square; below, star.

**ΕΠΙ  
ΚΡΑ  
ΤΕΟΣ**

After around 350, these coins, along with the corresponding obols, constituted the bulk of the Argive currency. The letters on the obverse form the name of a magistrate.

BMCG, Peloponnesus, Argolis, Argos 113.

## 21. Nomos, Tarentum, c. 281-272 B.C.



Obv. Horseman, helmeted, riding prancing horse and lancing downwards; round shield and two javelins in reverse behind him.

**ΕΥΦΙΝΤΥ.**

Rev. Taras, carrying trident and branch and riding dolphin.

**Γ●ΔΥ.**

The ἵππεῖς (“horsemen”) of Tarentum, which the Greeks called Taras, were the commonest coins in the Italian peninsula to the end of the third century B.C.: they spread throughout Magna Graecia and into other parts of Italy as well. After the third century they gradually yielded to Roman coins. The horseman obverse was varied constantly: he might be either man or boy; he could be riding, walking beside his horse or dismounting. On the other hand, variation in the dolphin reverse was confined mainly to the objects held by the eponymous Taras, son of Poseidon. The “horsemen” show a consistently high standard of artistry and technical skill. The legends are probably the abbreviated signatures of magistrates or mint officials.

V 721.

## 22. Drachma, 280-261 B.C.



Obv. Elderly head of Antiochus I, diademed.

Rev. Apollo naked, seated on *omphalos*, holding bow and arrow.  
[ΑΝΤΙΟΧΟΥ] ΒΑΣΙΛΕΩΣ

Apollo was the deity from whom the Seleucid dynasty claimed descent.

BMCG, Seleucid Kings of Syria, Antiochus I, 25.

## 23. Silver didrachm, Rhodes, c. 250 B.C.



Obv. Helios, three-quarter facing, radiate.

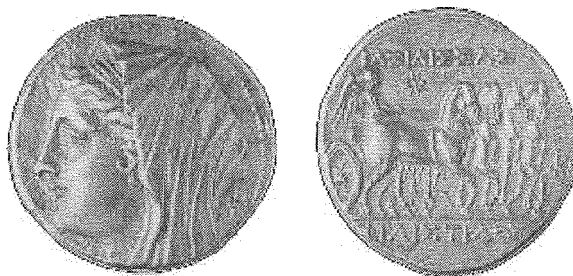
Rev. Rose with bud; **P-O** (= Rhodes) on either side of stem; Athena, helmeted, standing, holding *aphustre* (curved poop of a ship) in right hand, mast or trophy-stand in left hand.  
**ΜΝΑΣΙΜΑΧΟΥ**

The legend represents the name of a magistrate. Cf. coin 4.

Presented by Dr Elsie Harwood.

BMCG, Caria, Rhodes 143.

## 24. Sixteen-litra piece, Syracuse , c. 242-215 B.C.



Obv. Philistis, wearing diadem and veil; to right, star.

Rev. Nike in *quadriga*; above, star.  
**ΒΑΣΙΛΙΣΣΑΣ ΦΙΛΙΣΤΙΑΟΣ**  
**Κ**

In the fourth and third centuries B.C. Syracuse was the sole surviving Greek mint of importance in Sicily. The ordinary silver coins of King Hieron II of Syracuse appeared probably throughout the middle and later years of his reign. The pleasant portrait of Philistis, Hieron's queen, resembles in style the heads appearing on Seleucid and Ptolemaic issues of the same period. Hieron modestly refrained from placing his own head on his coins, whether gold or silver (we can except the 32-litra piece, which may perhaps be seen as a medal rather than a coin): he preferred to commemorate his wife (the daughter of a private citizen and, therefore, probably more acceptable to the democratic party in the state) and his son, Gelon.

Cf. Head pl. XI, 9.

## 25. Quadrigatus (didrachm), 222-205 B.C.



Obv. Janus, with laurel wreath and side-curls.

Rev. Jupiter (hurling thunderbolt and holding sceptre) and Victory in *quadriga*.  
**ROMA**

The coin takes its name from the chariot type.

S 64a.

**26. Tetradrachm, Philip V, King of Macedonia, 221-179 B.C.**



Obv. Macedonian shield; in the centre, the head of Philip as the new Perseus, wearing winged helmet terminating in forepart of a griffin, sickle behind.

Rev. **ΒΑΣΙΛΕΩΣ ΦΙΛΙΠΠΟΥ** above and below club, monogram above, two monograms below, all within oak wreath.

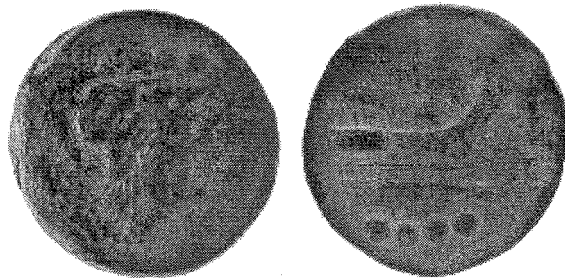
The coin reflects Philip's Roman connections only in a minor detail: the winged helmet, crowned with the forepart of a griffin, resembles that depicted on the head of Roma on Roman denarii. As for the portrait on the shield, Philip's son was called Perseus. The club on the reverse is that of Hercules. The oak wreath symbolises Zeus.

The griffin, a hybrid animal, unites the terrestrial strength of the lion with the celestial energies of the eagle. This appears to be the image of himself that Philip wished to project on his coins.

Presented by Mrs Betty Fletcher.

Price 74.

### 27. Triens, c. 215 B.C.



Obv. Head of Minerva, wearing crested Corinthian helmet, earring and necklace, hair long and tied with band; above, four globules.

Rev. Prow of ship; below, four globules.

**ROMA**

S 105.

### 28. Victoriatus, c. 205-95 B.C.



Obv. Head of Jupiter, laureate.

Rev. Victory standing, crowning a trophy.

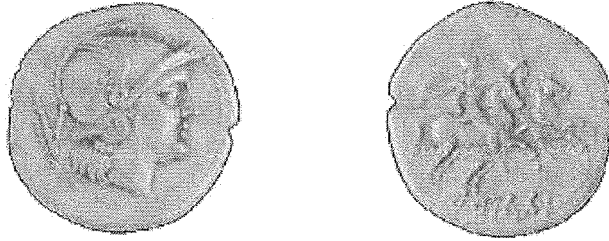
**ROMA.**

The portrait of Jupiter has a rugged individualism.

The victoriatus was introduced c. 205 B.C. Victoriati were almost certainly struck at several mints, mainly in south Italy, but they circulated throughout southern Greece, Illyricum, Epirus and Sicily, a further reminder that by this time Rome was an international power.

S 83.

### 29. Quinarius, c. 175-172 B.C.



Obv. Roma, helmeted.

**V**

Rev. Dioscuri, riding with couched spears into battle. Each wears cuirass, cloak, and cap surmounted by star.

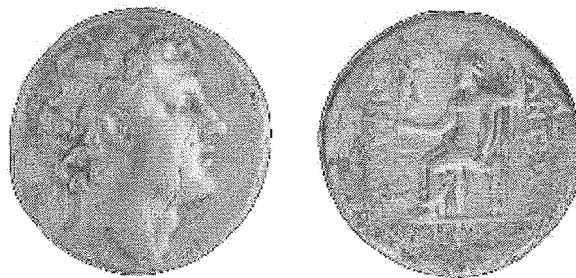
**ROMA**

V is a mark of value (= 5 asses).

The Dioscuri, according to Roman tradition, saved the day by their timely intervention in the battle of Lake Regillus, fought between Rome and the Latins in 497 B.C. By contrast with the denarius, the quinarius, or half-denarius, was never struck in great numbers. Nor is there much progression in the development of quinarius types. See, however, on coin 74.

S 192.

### 30. Tetradrachm, Syria, 175-164 B.C.



Obv. Antiochus IV, diademed.

Rev. Zeus Olympios seated, holding Nike and spear; monogram.

**ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ ΘΕΟΥ ΕΠΙΦΑΝΟΥΣ ΝΙΚΗΦΟΡΟΥ**

The reverse reflects Antiochus' promotion of Hellenism in the East and particularly his belief in the civilising power of the worship of Zeus Olympios. In the

Hellenistic age Zeus' name was freely bestowed on the principal deity of any non-Greek people or religion, and Antiochus in turn presented himself as the earthly manifestation of Zeus. Cf. Aeschylus, Fragment 105: "Zeus is ether, Zeus is earth, Zeus is sky, Zeus is everything and more than that."

The type recalls Pheidias' chryselephantine colossus of Zeus enthroned, a reproduction of which was set up by Antiochus in the temple of Apollo at Daphne, near Antioch. Even the Temple in Jerusalem was given over to the worship of Zeus. The altar used for this purpose is described in *Daniel* 11.31 as "the abomination of desolation", a Hebrew pun on its dedication to "the lord of heaven".

Depending on the exact date of minting, the reverse could also be taken to commemorate Antiochus' highly successful war against Egypt (171-168), which continued till Rome forced him to abandon the siege of Alexandria in 168.

Cf. BMCG, Seleucid Kings of Syria, Antiochus IV, Epiphanes 16.

### 31. Denarius, L. Antestius Gragulus, 136 B.C.



Obv. Roma, helmeted.  
✠ under chin. **GRAG.**

Rev. Jupiter in *quadriga* (four-horse chariot).  
↳ **.AES ROMA**

Gragulus is the first moneyer who uses the mark ✠.

S 451.



### 32. Denarius, P. Aelius Paetus, c. 133-126 B.C.



Obv. Roma, helmeted.

X

Rev. Dioscuri, riding with couched spears into battle. Each wears cuirass, cloak, and cap surmounted by star.

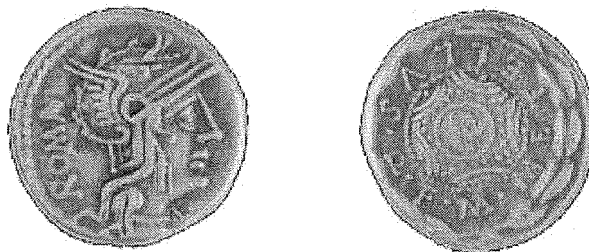
**P.PAETVS ROMA**

X is a mark of value: 1 denarius = 10 asses.

For the Dioscuri, see on coin 29.

S 455.

### 33. Denarius, M. Caecilius Metellus, 127 B.C.



Obv. Head of Roma, helmeted; **ROMA** upwards behind, star before.

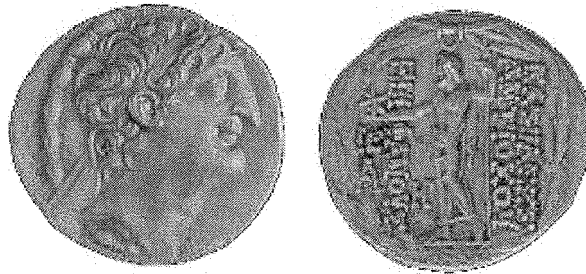
Rev. Macedonian shield decorated with elephant's head; within wreath,  
**M. METELLVS Q.F.**

The moneyer uses the reverse of this coin to commemorate a victory achieved by his father Quintus Caecilius Metellus. As praetor in 148 B.C. he defeated the

pretender Andriscus in Macedonia and established it as a province. At his subsequent triumph a multiplicity of Macedonian shields was exhibited, and he assumed the title Macedonicus.

S 480.

### 34. Tetradrachm, Sidon, 121-96 B.C.



Obv. Antiochus VIII (Grypus), diademed; fillet border.

Rev. Zeus standing, crescent on head, star in right hand, sceptre in left hand; all enclosed in a laurel wreath.

**ΒΑΣΙΛΕΩΣ ΑΝΤΙΟΧΟΥ ΕΠΙΦΑΝΟΥΣ**

**Ι | Ε Η**

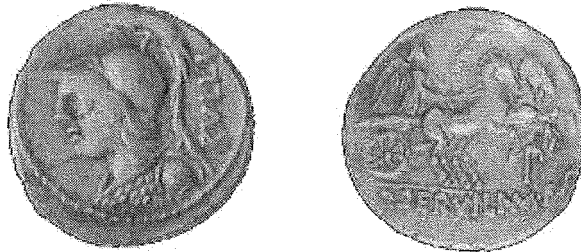
**A**

Antiochus' portrait is distinguished by a hearty realism. After a reign of twenty-one years, marked by frequent struggles with rival claimants to the throne, he was treacherously murdered at the age of forty-five.

The reverse recalls the reign of Antiochus IV, one of the most illustrious of the Seleucid dynasty.

Cf. BMCG, Seleucid Kings of Syria, Antiochus VIII (Grypus) 9.

**35. Denarius, P. Servilius Rullus, c. 119-91 B.C.**



Obv. Minerva, wearing crested helmet and *aegis*.

**RVLLI**

Rev. Victory in *biga*, holding palm-branch.

**P.SERVILI M.F.**

The reverse alludes to some military success of a member of the moneyer's family, but the details are unknown.

S 601.

**36. As(?), c. 100 B.C.(?)**



Obv. Head of Minerva facing, wearing crested helmet.

Rev. Bull moving right.

**ROMA.** Above, ♃(?)

“The curious cast pieces with *ob.* head of Minerva facing and *rev.* bull walking r., above ♃ or caduceus and ROMA, must for the present remain unsolved puzzles. Neither their date, mintage, nor denomination has been determined and their dissimilarity to any other known specimens of *aes graue* suggests the possibility that they were not intended for currency (possibly being commemorative pieces).” (S, p. xxiii)

S 138.

### 37. Denarius, A. Postumius Albinus, 92-91 B.C.



Obv. Diana, with diadem and hair drawn back in knot; bow and quiver on shoulder.

**ROMA**

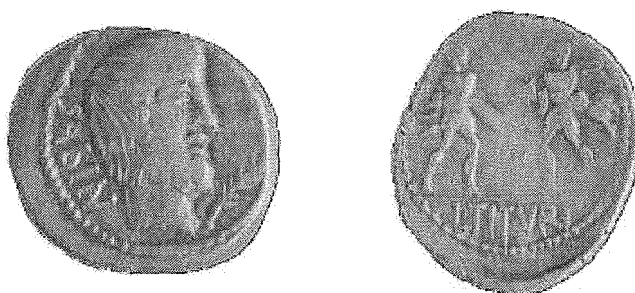
Rev. Three horsemen, charging with spears and shields; before them, a fallen warrior and two pennons.

**[A.]ALBIN[VS S.F.]**

The moneyer A. Postumius may have been a son of Spurius Postumius Albinus, consul in 110 B.C. Both sides of the coin allude to the battle of Lake Regillus (see on coin 29), at which the Roman army was commanded by Postumius' ancestor, A. Postumius Albinus. On the eve of the battle a special sacrifice was made to Diana in her temple on the Aventine. The horsemen on the reverse recall how A. Postumius Albinus threw the whole force of his cavalry against the enemy's infantry, and so not only won the battle, but recovered his standards.

S 613.

### 38. Denarius, L. Titurius L.f. Sabinus, 88 B.C.



Obv. Head of Tatius, bearded, palm branch below chin.

**SABIN**

Rev. Two Roman soldiers facing each other, each carrying a woman.

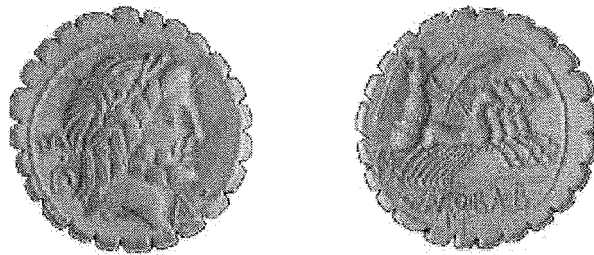
**L.TITVRI**

The head of the Sabine king Titus Tatius and the reference to the abduction of the Sabine women clearly suggest a Sabine origin for the moneyer's family. According to tradition, Tatius was a Sabine king who, after the Romans abducted the Sabine women, captured the Capitol with the aid of the perfidious Tarpeia. Other theories are that he was merely the eponym of the Tities tribe, or that his alleged joint reign with Romulus was made up to provide a precedent for collegiate magistracies such as the consulship.

Presented by the Classics and Ancient History Students Society.

S 698a.

### 39. Denarius, Q. Antonius Balbus, c. 82 B.C.



Obv. Jupiter, laureate.

**S.C.**

Rev. Victory in *quadriga*, holding wreath and palm-branch.

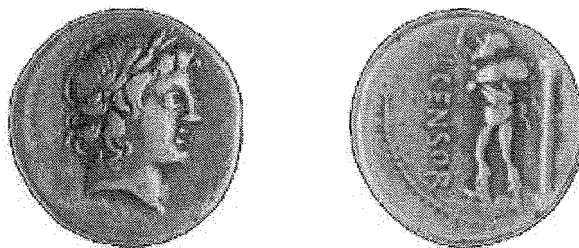
**Q.ANTO.BALB.PR.**

In view of Balbus' end, the victorious note of the coin is not without irony. While serving as praetor in Sardinia under Marius in 82 B.C., he was ousted and slain by Sulla's legate L. Marcius Philippus. The reverse type, however, is so general that it is impossible to apply it with any certainty to any particular member of the moneyer's family.

The coin belongs to one of a number of special issues minted at Rome in 82 B.C. in addition to the ordinary coinage. These issues were apparently occasioned by the current political upheaval at Rome, in which the Marians were ousted and Sulla triumphed. Early in 82 the Senate, dominated by the Marian party, took treasures from the temples and had them melted down for the payment of Marius' troops. Hence, the obverse legend S.C. In particular, it would seem that Balbus was permitted to mint his coins to provide for the expenses of his forces in Sardinia.

S 742a.

**40. Denarius, L. Marcius Censorinus, 82-81 B.C.**



Obv. Apollo, laureate.

Rev. The satyr Marsyas, walking, carrying wine-skin on shoulder; right arm raised; behind, draped figure on column.

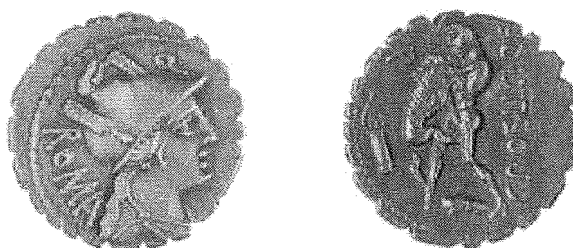
**L.CENSOR**

The coin recalls a famous incident in Greek mythology. Marsyas challenged Apollo in an oboe-playing contest, lost, and was flayed alive by his opponent.

The reverse type is also a pun on the name of the moneyer, a member of the *gens Marcia*. Cf. coin 47.

S 737.

**41. Denarius serratus, C. Poblcius, Q.f., 78-77 B.C.**



Obv. Roma, wearing helmet with side-feathers.

**ROMA**

Rev. Hercules naked, strangling Nemean lion; club at feet; bow and arrows in case.

**C.POBLICI Q.F.**

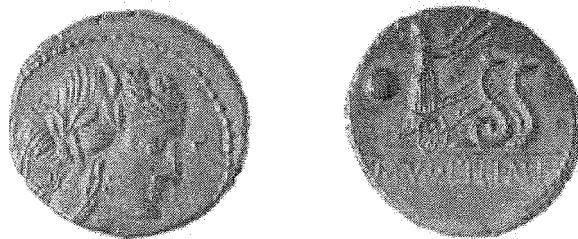
In a time of rising political tension at Rome, serration, or edge-marking, was used to demonstrate that the party in power was not issuing, through its moneyers, coins

which were merely plated and, therefore, worthless. When one considers the volume of coinage involved, serration, a manual process, must have required a tremendous amount of labour. On the other hand, excellent base metal forgeries have been found, in which a thin silver wash has effectively defeated the purpose of the serrated edge.

The reverse type echoes earlier coins of Neapolis, Tarentum and Heraclea. Since, however, there is no known allusion to the moneyer's family, the reference is possibly to the recent victory of Sulla over the Marian party. The recording of current events on coins as early as this is unusual, but not unparalleled.

S 768.

#### 42. Denarius, M. Volteius, c. 76 B.C.



Obv. Liber, crowned with ivy; hair long and in locks.

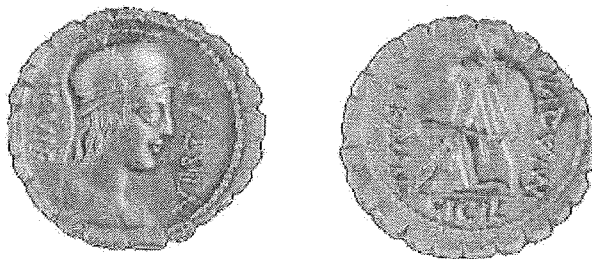
Rev. Ceres in chariot drawn by two serpents; holds lighted torch in each hand; symbol on left.

**M. VOLTEI M.F.**

Each of the five issues of Volteius is thought to refer to one of the five principal Roman festivals held yearly. This one refers to the *Ludi Cereales* in honour of Ceres, Liber and Libera, held in April.

S 776.

### 43. Denarius serratus, Manius Aquillius, c. 68 B.C.



Obv. Virtus, wearing crested helmet with side-feathers.

**IIIVIR VIRTVS**

Rev. Manius Aquillius, shield in hand, raising kneeling figure of Sicily.

**MN.F.MN.N.MN.AQVIL.SICIL.**

The obverse provides the first instance of a moneyer recording on his coins his office of triumvir of the mint. The reverse alludes to the Sicilian Slave War conducted by the consul Mn. Aquillius, probably a grandfather of the moneyer, in 101 B.C. His success was rewarded with a triumph on his return to Rome.

S 798.

### 44. Celtic Durotrigian gold stater, c. 60 B.C.

Obv. Line crossed by leaves and triplets; before, four crescents.

Rev. Schematic figure of horse; line and twelve pellets above, wheel above tail, pellet below.

The Durotriges were a British tribe in Dorset and surrounding areas. They mounted heavy resistance to Vespasian's Legio II Augusta. Much of their territory may have ended up as an imperial estate.

On loan from Mr Angus Crawford.

Hobbs 2525.



#### 45. Denarius, Q. Cassius, c. 57 B.C.



Obv. Libertas, wearing cruciform earring and necklace of pendants; hair in knot; jewels in hair.

**[L]IBERT.Q.CASSIVS**

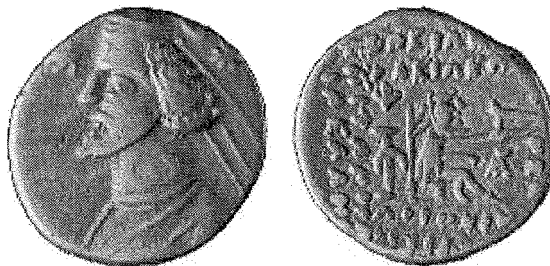
Rev. Domed temple of Vesta, surmounted by standing figure holding sceptre and *patera*; curule chair within temple; on left, voting urn; on right, *tabella* inscribed **AC**.

The moneyer is usually taken to be Q. Cassius Longinus, quaestor to Pompey in 54 B.C. and tribune of the plebs in 49 B.C. in association with M. Antony.


The letters A and C stand for *absoluo* and *condemno*. The reference is to a prosecution in 137 B.C. by the moneyer's forebear Quintus Cassius against two Vestals on charges of misconduct. The urn was to receive the tablets on which one of the two letters was written.

S 918.

#### 46. Drachma, Ecbatana (Parthia), 57-38 B.C.



Obv. King Orodes, diademed, wearing necklace and cuirass.

Rev. Archer enthroned; below bow,   
**ΒΑΣΙΛΕΩΣ ΒΑΣΙΛΕΩΝ ΑΡΣΑΚ. ΦΙΛΟΠΗΑΤΟΡΟΣ.  
 ΔΙΚΑΙΟΥΝ. ΕΠΙΦΑΝΟΥΣ ΦΙΛΕΛΛΗΝΟΣ**

Orodes was the conqueror of Crassus in 53 B.C. While there is no direct reference to this crushing achievement, the subsequent burgeoning of Parthia's economy is demonstrated by the remarkable number of coins minted for Orodes. The reverse type is appropriate: the Parthians were renowned for their horse archers.

The obverse portrait is striking for its distinctive pointed beard, long waved hair and angular features.

The reverse legend translates, "King of Kings, the Benefactor, the Just, God Manifest, Philhellene".

BMCG, Parthia, Orodes I, 9.

#### 47. Denarius, L. Marcius Philippus, c. 56 B.C.



Obv. Head of Ancus Marcius with diadem; on left, augur's staff.

**ANCVS**

Rev. Equestrian statue on arcade; flower below.

**AQVA MR.PHILIPPVS**

The coin is a reminder firstly of the aqueduct alleged to have been built by Ancus Marcius, fourth king of Rome. The statue depicts Q. Marcius Rex, who, as praetor in 144 B.C., was commissioned by the Senate to repair old aqueducts and to build a new one which would bring a supply of water to Rome. The statue was erected in commemoration of his work.

The Marcian *gens* claimed descent from Ancus Marcius. The augur's staff possibly refers to the priestly offices and ceremonies instituted by the early kings of Rome. The flower beneath the horse has been identified as the Martialis, a punning allusion to the name Marcia. Juno is said to have become pregnant by Mars through touching this flower. For a similar numismatic pun, see coin 40.

S 919.

**48. Tetradrachm, Ptolemy XIII, Paphos, 54 B.C., with ring attached for use as pendant.**



Obv. Probably the head of Ptolemy II, diademed and wearing *aegis*.

Rev. Eagle standing on thunderbolt, palm under right wing.

ΠΤΟΛΕΜΑΙΟΥ ΒΑ[ΣΙΛΕΩΣ]

L<sup>K</sup> ΠΑ

These coins date from the period immediately predating the Roman conquest of Egypt. Despite variations in the head, many numismatists believe them all to be stylised portraits of Ptolemy II. The eagle was sacred to Zeus and, in Egypt, identified with major local deities such as Ammon. The thunderbolt is the commonest attribute of Zeus.

L is the symbol for “year”. It is possibly an abbreviated form of the Greek E, the initial letter of ἔτος, “year”. K is the tenth letter of the Greek alphabet. This suggests the coin appeared in the tenth year of Ptolemy XIII’s reign, 54 B.C. Ptolemy was the younger brother and husband of Cleopatra VII. From 51 to 47 B.C. they were co-rulers. Cleopatra subsequently became the lover of Julius Caesar and Mark Antony in turn.

The coins were all found in a single hoard in Egypt. It seems likely the hoard was buried to save it from being plundered or stolen during the arrival of Caesar’s army and the so-called Alexandrian war.

The museum has two similar coins without pendant rings.

BMCG, The Ptolemies, Kings of Egypt, Ptolemy XIII, 25.

**49. Denarius, Julius Caesar, c. 48 B.C.**



Obv. Venus Genetrix, wearing diadem and necklace; hair knotted and falling in two locks.

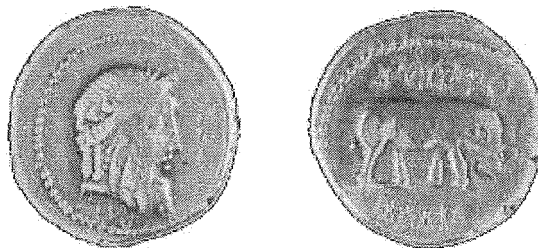
Rev. Aeneas, holding *palladium* and carrying Anchises on shoulder.

**CAESAR**

One of the commonest of Caesar's issues, a reminder of the tradition that the Julian family was descended from Aeneas, son of Venus.

S 1013.

**50. Denarius, Q. Metellus Pius Scipio, 47-46 B.C.**



Obv. Head of Jupiter, laureate, hair in ringlets.

**Q.METEL.PIVS**

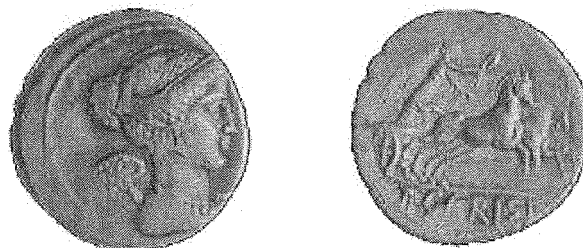
Rev. Elephant walking.

**SCIPIO IMP.**

The Metelli, a family of great antiquity, gave many illustrious citizens to the Republic. The coin refers modestly to a victory won in 250 B.C. by Lucius Caecilius Metellus (OCD, p. 268, s.v. "Caecilius Metellus, Lucius") against the Carthaginians in Sicily. The spoils included 120 elephants, which were transported to Rome.

S1046.

### 51. Denarius, T. Carisius, c. 45 B.C.



Obv. Victory, wearing diadem and necklace of pendants.

Rev. Victory in *biga*, holding wreath.

**T.CARISI**

The types can be taken to refer only to Julius Caesar's numerous victories.

S 986.

### 52. Dupondius, C. Clovius, 45 B.C.



Obv. Victory, hair tied with band.

**CAESAR DIC.TER**

Rev. Minerva, helmeted, carrying trophy over shoulder, shield adorned with Gorgon's head, from which issue rays; at her feet, serpent erect.

**C. CLOVI PRAEF.**

Clovius seems to have been one of the six *praefecti urbi* appointed by Julius Caesar in 46 B.C. to administer Rome during his absence in Spain, where he carried on the war with Cn. Pompeius the Younger and the remnants of the Pompeian party. The coin probably alludes to the triumph of Caesar after his return from Spain in 45 B.C.

S 1025.

### 53. Denarius, Sextus Pompeius, 42-38 B.C.



Obv. Pompeius Magnus; sacrificial bowl to left; augur's staff to right.  
**MAG.PIVS IMP.[ITER.]**

Rev. Neptune standing between Anapus and Amphinomus, who carry their parents on their shoulder; Neptune holds stern in right hand and rests right foot on prow.

**[PRAEF.]CLAS.ET ORAE MARIT.EX S.C.**

The obverse is an attempt to perpetuate the memory of Pompey's exploits. The portrait of Pompey has a rugged simplicity. There is no attempt at idealisation or rejuvenation.

In 43 B.C. the Senate put Sextus Pompeius in command of the fleet, with the title *praefectus classis et orae maritimae* ("commander of the fleet and the sea coast"). Anapus and Amphinomus were two brothers of Catana (Sicily), who saved their parents from a conflagration caused by an eruption of Mt Etna. The coin type perhaps suggests that their *pietas* towards their parents is matched by that of Pompey the Great and his son Sextus towards the Roman state; Sextus himself had assumed the title of Pius. Again, it may show that the coins were minted at Catana. The figure of Neptune refers to Sextus' victory over Octavian's legate Salvidienus, who tried to dislodge him from Sicily in 42 B.C. As a result, his soldiers proclaimed him *filius Neptuni*.

S 1344.

#### 54. Denarius, M. Antonius, M. Barbatius, Octavian, 41 B.C.

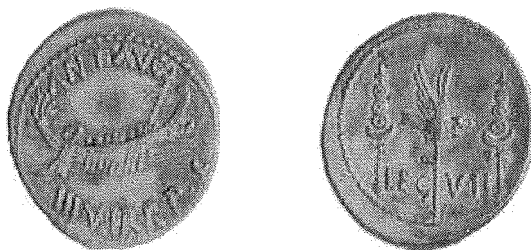


- Obv. Antony, bareheaded.  
**M.ANT.IMP.AVG.III VIR R.P.C.M.BARBAT.Q.P.**
- Rev. Octavian, bareheaded, with slight beard.  
**CAESAR IMP.PONT.III VIR R.P.C.**

In November, 43 B.C. Antony, Octavian and Lepidus were appointed *tresviri rei publicae constituendae* (lit. “triumvirs for ordering/regulating the state”) for a period of five years. The coin proclaims the bond of friendship existing between Antony and Octavian, a bond that was to be further strengthened in 40 by the marriage of Antony and Octavia, sister of Octavian. In the very year this coin was issued, however, Antony met Cleopatra for the first time and the seeds of future discord were sown.

S 1181.

#### 55. Denarius, M. Antonius, c. 32-31 B.C.



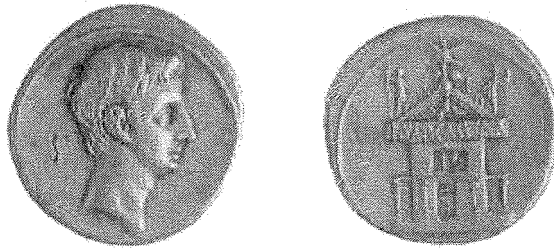
- Obv. Galley with rowers, standard at prow.  
**ANT.AVG.III VIR R.P.C.**
- Rev. Standards of Seventh Legion.  
**LEG.VII**

Antony minted a long series of denarii, having minimal silver content and depicting the various legions (I-XXX) which served under his command against

Octavian. These were used as military coinage. Antony chose types showing symbols of naval and military strength instead of the personal profile used previously.

S 1224.

### 56. Denarius, c. 27-20 B.C.



Obv. Augustus, bareheaded.

Rev. Two-storey temple adorned with two figures and a Victory.

**IMP.CAESAR**

RIC, Augustus 35.

### 57. Dupondius, 27 B.C.–A.D. 14.



Obv. **AVGVSTVS TRIBVNIC.POTEST.** within wreath.

Rev. **C.GALLIVS LVPERCVS III VIR A.A.A.F.F.S.C.**

By assuming tribunician power Augustus made his position stronger and more secure. Yet the title with its Republican associations was much more palatable than the universally detested *Rex* or *Dictator*.

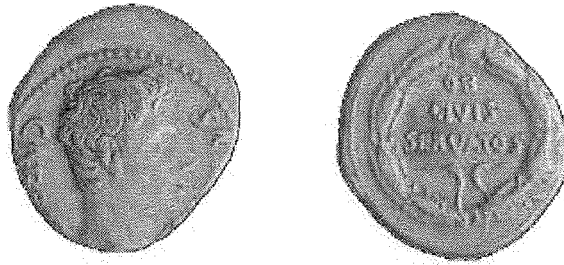
The reverse is a reminder of the role of the monetal triumvirs, appointed for the “coining and striking of gold, silver and bronze money” (A.A.A.F.F. = *auro, argento,*



*aere flando, feriundo*). It was their task to see that the Roman coinage should not be counterfeited, adulterated or improperly diminished in weight. In short, they were officially answerable for the genuineness of coins.

RIC, Augustus 83.

### 58. Denarius, 20-16 B.C.



Obv. Augustus, bareheaded.  
**CAESAR AVGVSTVS**

Rev. Oak wreath.  
**OB CIVIS SERVATOS**

The coin commemorates the Senate's bestowal on Augustus of the *corona ciuica* in 27 B.C. This was traditionally an oak-wreath, awarded to Romans for saving a citizen's life. The Senate commonly conferred it on an emperor at the time of his accession. The coin was issued in Spain by a mint under the sole control of Augustus. The object of the mint was not merely to furnish soldiers' pay but to produce a universally accepted coinage for the Empire. The head is large and in high relief. The features are rather idealised.

RIC, Augustus 290.

### 59. Denarius, 20-16 B.C.



- Obv. Augustus, bareheaded.  
**CAESAR AVGVSTVS**
- Rev. Shield, inscribed **CL.V**; eagle; standard.  
**S.P.Q.R.SIGNIS RECEPTIS**

The golden *clipeus uirtutis* (“shield of valour”) was bestowed on Augustus by the Senate in 27 B.C. **SIGNIS RECEPTIS** (“the standards having been recovered”) commemorates Augustus’ diplomatic victory over Parthia in 20 B.C., when he recovered the military standards lost by Crassus in 53 B.C. at the battle of Carrhae.

RIC, Augustus 305.

## **60. Celtic Durotrigian silver stater, late first century B.C.(?)**

Obverse and reverse types are the same as for the gold stater (coin 44). The silver coins are base substitutes for the gold.

On loan from Mr Angus Crawford.

## **61. Silver Celtic Icenian quarter stater, early first century A.D.**

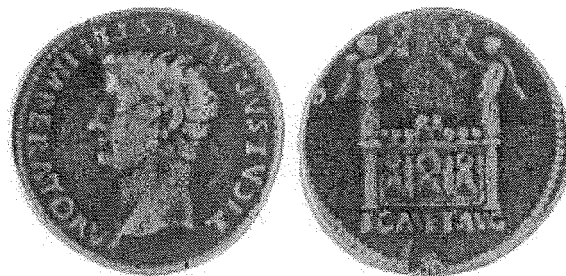
- Obv. Two opposed crescents and two pellets in hexagon, crossed by five alternating pellet/plain lines.
- Rev. Horse prancing right; three pellets on shoulder, pellet-ring above; below head, **S**.  
**ECE**

The Icenian coinage in Norfolk and Suffolk is the commonest Celtic coinage in Britain. At least twelve hoards have been found. These were almost certainly buried when Boudicca revolted against the Romans in A.D. 61. The reverse legend is an abbreviated form of a tribal name, the only such example. Others are almost certainly personal. The engraving on the reverse is remarkably minute and precise.

On loan from Mr Angus Crawford.

Hobbs 4348-4359.

## 62. Sestertius, A.D. 10-11.



Obv. Tiberius, bareheaded.  
**TI.CAESAR AVGVSTI F.IMPERATOR V**

Rev. Altar of Lugdunum.  
**ROM.ET AVG.**

Tiberius was called *Imperator* in a military sense on account of his successes in the field. He was voted seven triumphs in all, but celebrated only three.

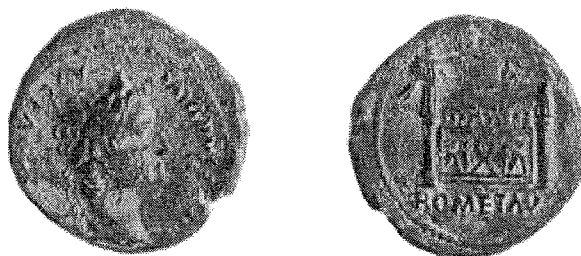
The altar erected at Lugdunum to Roma and Augustus was intended as a focus of provincial loyalty.

The Lugdunum mint which issued this coin had a different function from either the senatorial mint at Rome or the imperial mint at Lugdunum. It was probably controlled by the *Concilium Galliarum* (an assembly of delegates from the constituent cities of the three provinces of Gallia Comata), and its purpose was to keep the Western Empire supplied with small change during a period when the senatorial mint at Rome was almost inactive. The "Altar" series continued into the reign of Tiberius.

Presented by Mr B.J. Duncan, 1982.

RIC, Augustus 365.

## 63. Semis, A.D. 14-21.

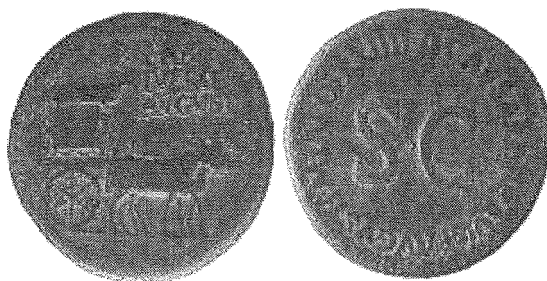


Oby. Tiberius, laureate.  
**[T]I[CA]ESAR DIVI AVG.F.AVG[VSTVS]**  
Rev. Altar of Lugdunum.  
**ROM.ET AV[G.]**

The coin was issued by Tiberius in commemoration of the deification of Augustus. Known as *diui filius* since the deification of Julius Caesar in 42 B.C., Augustus was widely worshipped in both the eastern and the western provinces of his Empire. In September, A.D. 14, a month after his death, the Senate formerly decreed that he be accepted among the gods of the Roman state.

RIC, Tiberius 12.

#### 64. Sestertius, A.D. 22.



Oby. *Carpentum* drawn by two mules.  
**S.P.Q.R.IVLIAE AVGVST.**  
Rev. **T.I.CAESAR DIVI AVG.F.AVGVST.P.M.TR.POT.XXIII S.C.**

On this coin Tiberius honours his mother Livia, fourth wife of Augustus. On the death of her husband she took his family name, Julia.

The *carpentum*, or covered carriage, may well have been the regular transport used by imperial matrons. There is probably also an allusion to the procession voted by the Senate in honour of Livia's recovery from illness.

The Emperor's portrait never appears on sestertii of Tiberius, a precedent set by Augustus.

Presented by Mr B.J. Duncan, 1982.

RIC, Tiberius 21.

**65. As, c. A.D. 23-32.**



Obv. M. Agrippa, laureate.

**M.AGRIPPA L.F.COS.III**

Rev. Neptune, draped in cloak, holds trident in left hand, dolphin in right.

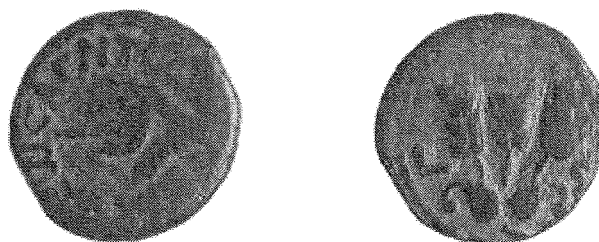
**S.C.**

In this coin Tiberius commemorates his famous father-in-law, M. Agrippa (63-12 B.C.), a renowned commander by sea and land and an intimate of Augustus. Agrippa, who married Augustus' daughter Julia, was brave, sensible, honest, prudent and hard-working. He constructed the Pantheon and many other magnificent buildings at Rome.

The coin refers to the naval victories won by Agrippa against Sextus Pompeius, who had passed himself off as Neptune's son.

RIC, Tiberius 32.

**66. Lepton, c. A.D. 42-43.**



Obv. Umbrella with fringe.

**ΒΑΣΙΛΕΥΣ ΑΓΡΙΠΠΑ**

Rev. Three ears on barley springing from between two leaves.

L<sup>ϛ</sup> ("year 6")

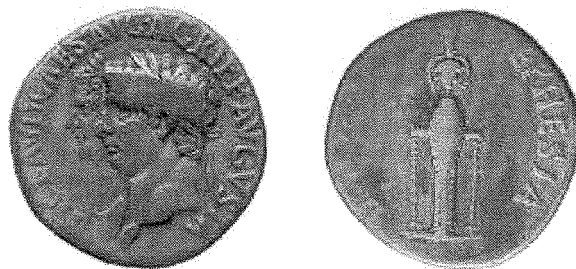
Herod, client king of Judaea (A.D. 37-44), respected his subjects' sensibilities by avoiding human and animal figures on his coins – in Judaea. In Caesarea he struck them with his own portrait!

He was the first Jewish ruler to use only Greek letters in his coin legends. The legend on the obverse, "King Agrippa", suggests pride in his position. Despite his Hellenistic leanings, self-indulgence and extravagance, the Jews revered his memory. He seems to have been basically true to Judaism and his people. He remonstrated with Gaius over the latter's proposal to put his statue in the temple.

For L = "year", see on coin 48.

AJC 59.

### 67. Cistophoric tetradrachm, or treble denarius, c. A.D. 50-51.



Obv. Heads of Claudius and Agrippina, jugate.

**TI·CLAVD·CAES·AVG·AGRIPP·AVGVSTA**

Rev. Cult statue of Diana facing, wearing *polos*; her hands resting on ornamented staves (or with fillets hanging from her wrists).

**DIANA EPHESIA**

The name of the coin is derived from the tetradrachms issued by Attalus I of Pergamum c. 200 B.C., the obverses of which depicted a chest (*cista*) with a serpent crawling out from under a half-open lid. The denomination persisted long after Asia Minor became a Roman province, and, even though the original obverse type disappeared under Augustus, the name of the coins was unchanged. Their classification as medallions, though common, is unwarranted, as the coins formed part of the regular currency and bore a fixed value of three denarii or four drachmas.

Claudius, in the last four years of his reign, minted many precious metal coins in honour of Agrippina and Nero. In the light of his tragic end, this is cruelly ironic.

RIC, Claudius 54.

### 68. Denarius, A.D. 54-55.



Obv. Nero, laureate.  
**NERO CLAVD.DIVI CLAVD.F.CAESAR AVG.GERM.**  
Rev. Claudius, laureate.  
**DIVOS CLAVD.AVGVST.GERMANIC.PATER AVG.**

The numismatic commemoration of the deified Claudius glosses over the fact that Agrippina murdered her husband Claudius in order to secure the throne for her son Nero.

RIC, Nero 2.

### 69. As, A.D. 65-66.



Obv. Nero, laureate.  
**NERO CAESAR AVG.GERM.IMP.**  
Rev. Temple of Janus with closed door.  
**PACE P.R.VBIQ.PARTA IANVM CLVSIT S.C.**

The portrait is a fine one. “Under Nero we find the vividness of Roman art combined with a thoroughly Greek mode of expression – artistically the high-water mark of the imperial coinage.” (RIC 1.21)

The reverse legend translates, “After peace had everywhere been won for the Roman people, he closed the temple of Janus.” Peace was signed with Parthia in A.D. 63, and, in accordance with traditional practice, the temple was closed in A.D. 64. Nero very likely intended to put his Janus coins into circulation on 1 January (Janus’ festival day), A.D. 65. At all events, they continued to be minted till the close of his reign.

RIC, Nero 169.

## 70. Denarius, A.D. 69.



Obv. Otho, bareheaded, draped.  
**IMP.OTHO CA[ESAR] AVG.TR.P.**

Rev. Securitas standing, draped, wreath in right hand, sceptre in left hand.  
**SECV[R]ITAS P.R.**

Otho came to the throne with the assistance of the Praetorian Guard, who, at his instigation, murdered his predecessor Galba. Beaten by Vitellius at Bedriacum, he suicided on 16 April, 69.

C.H.V. Sutherland describes the obverse portrait as “neat, well-finished, and ‘civilis’ – unwreathed and citizen-like.” (*Roman Coins*, p. 175)

In a time of notorious political instability, the reverse provides a striking example of wishful thinking.

All of Otho’s surviving coins are of gold or silver and minted at Rome. In short, for whatever reason, the Senate minted no brass coins in his name. Indeed, the Senate never, by any formal act, acknowledged Otho’s authority at Rome.



“Was it that Otho refrained from vexing the Senate with a duty that it detested? It was an irritation that might at least be postponed.” (H. Mattingly, *Roman Coins*, 3<sup>rd</sup> edn, p. 110)

See also Appendix A.

RIC, Otho 12.

### 71. Denarius, A.D. 69.



Obv. Vitellius, bareheaded.

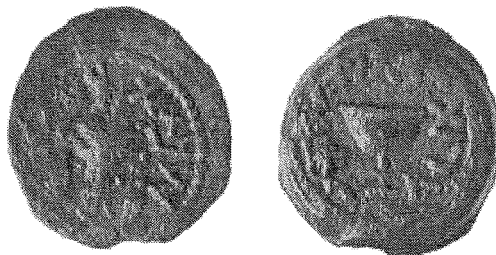
**[A·VI]TELLIVS GERMANICVS [IMP.]**

Rev. Victory seated, *patera* in right hand, palm in left hand.

Vitellius was sent to Germany by Galba in A.D. 68. He subsequently revolted against Galba, defeated Otho and became Emperor. Eight months later he was murdered by the soldiers of Vespasian. So much for the achievements advertised on his coins.

Cf. RIC, Vitellius 26.

### 72. One-eighth shekel, c. A.D. 69-70.



Obv. *Lulab* (palm branch) between two *ethrogs* (citrus fruit).  
שנת ארבע ("Year four")

Rev. Chalice with pearls on rim and knob on stem.  
לגאלת ציון ("For the redemption of Zion")

In dating the coin within the Jewish revolt of A.D. 66-70, I have adopted the view of W. Wirgin and S. Mandel, *The History of Coins and Symbols in Ancient Israel* (1958), pp. 38-51. The authors also demonstrate (pp. 215-221) that the "chalice" may actually be a Temple laver.

The use of peculiarly Jewish types and of ancient Hebrew script is a noteworthy expression of national feeling, reminiscent of the shekels minted over two centuries earlier by Simon Maccabaeus (143-136 B.C.). The Roman government would rightly have viewed the coin as an act of political defiance.

AJC 6 (except for dating).

### 73. Denarius, A.D. 69-71.



Obv. Vespasian, laureate.  
**IMP.CAESAR VESPASIANVS AVG.**

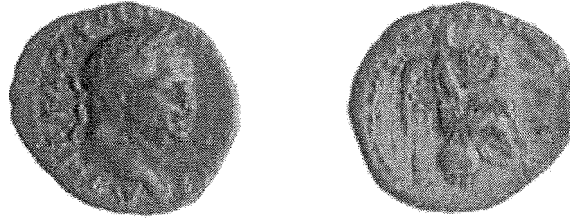
Rev. Vespasian seated, holding sceptre and branch.  
**PONTIF.MAXIM.**

Under the Empire the office of Pontifex Maximus was held by the principal sovereign alone, until the joint rule of Balbinus and Pupienus, 237-238.

Presented by Mr Rex King.

RIC, Vespasian 22.

**74. Quinarius, A.D. 69-79.**



Obv. Vespasian, laureate.

Rev. Nike (Victory) seated on globe.

**ΑΥΤΟΚ.Τ.ΚΑΙCΑΡ ΟΥΕC[ΗΙΑCΙΑΝΟC CΕΒ.]**

Although the silver quinarius had not been struck for more than a century, Vespasian saw fit to revive it. This may have stemmed from a desire to invest his rule with a simple, antiquarian, Republican-type aura. One might imagine the effect if the farthing were to be revived in British currency today.

The types are executed with considerable delicacy: Vespasian's typical short-cropped hairstyle can be discerned through a microscope; for a model of Nike the die-cutter might well have used an engraved gem, rather than a sculpture or a painting.

Once Republican quinarii adopted a Victory reverse similar to that of the half-victoriatu, Victory in one form or another remained the standard reverse type for quinarii thereafter.

**75. As, A.D. 71.**



Obv. Vespasian, laureate.

**IMP. CAES. VESPASIAN. AVG. COS. III**

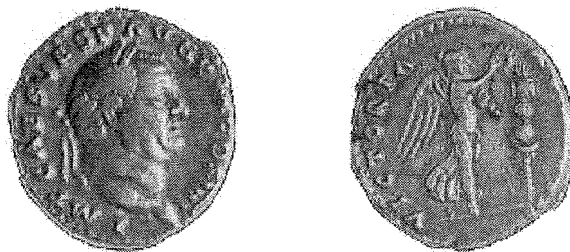
Rev. Altar of Providence.

**PROVIDENT. S. C.**

The portrait is natural and expressive. There is little attempt at idealisation. Vespasian, the “second founder of the Empire”, found it politic to use reverse types favoured by the first founder, Augustus. The Altar of Providence was one of these. In this way, Vespasian sought to win acceptance for his new dynasty and provide it with a firm foundation.

RIC, Vespasian 494.

## 76. Denarius, A.D. 72.



Obv. Vespasian, laureate.

**IMP.CAES.VESP.AVG.P.M.COS.III**

Rev. Victory, holding palm, about to place wreath on trophy.

**VICTORIA AVGVSTI**

The reverse may be seen as a direct reference to the triumph of Vespasian and Titus (June, A.D. 71) following the conquest of Judaea.

RIC, Vespasian 52.

## 77. Sestertius, A.D. 80.



Obv. Titus, laureate.  
**IMP.T.CAES.DIVI VESP.F.AVG.P.M.TR.P.P.P.COS.VIII**  
Rev. Peace, standing, with olive branch and *cornucopiae*.  
**PAX AVGVST.S.C.**

The portrait is strikingly massive and rugged. The obverse legend stresses the fact that Vespasian founded a dynasty; in Titus this dynasty is continued. As the reverse proclaims, Titus' reign was indeed a reign of peace and plenty.

RIC, Titus 81.

### 78. Sestertius, A.D. 86.



Obv. Domitian, laureate, with *aegis*.  
**IMP.CAES.DOMIT.AVG.GERM.COS.XII CENS.PER.P.P.**  
Rev. Jupiter seated, holding Victory and sceptre.  
**IOVI VICTORI S.C.**

Here Jupiter is depicted in his special character as giver of victory: in the year before this coin was issued, the imperial frontiers were extended on the upper Rhine and the Maine.

RIC, Domitian 313.

### 79. Denarius, A.D. 88-89.



Obv. Domitian, laureate.

**IMP.CAES.DOMIT.AVG.GERM.P.M.TR.P.VIII**

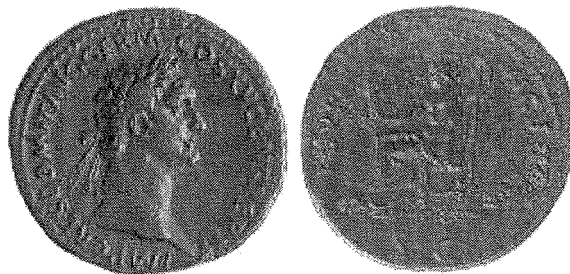
Rev. Minerva, helmeted, standing with spear in right hand.

**IMP.XIX COS.XIII CENS.P.P.P.**

That Minerva was Domitian's favourite goddess is abundantly clear from the remarkable frequency of her appearance on his coins. It was fitting that Domitian should place himself under Minerva's protection: she was patroness both of arms and of literature, two fields in which Domitian strove to succeed.

RIC, Domitian 140.

### 80. Sestertius, A.D. 90.



Obv. Domitian, laureate.

**IMP.CAES.DOMIT.AVG.GERM.COS.XV.CENS.PER.P.P.**

Rev. Jupiter, seated, holding Victory and sceptre.

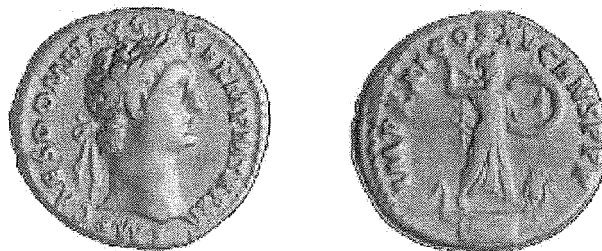
**IOVI VICTORI S.C.**

In A.D. 89 Domitian's general Julianus defeated Decebalus of Dacia at Tapae. Domitian also waged war against the Marcomanni, the Suebi and the Iasyges. In

November he returned to Rome and celebrated a double triumph. The coin is a tribute of thanks to Jupiter for a successful year's campaigning.

RIC, Domitian 388.

### 81. Denarius, A.D. 91.



Obv. Domitian, laureate.

**IMP.CAES.DOMIT.AVG.GERM.P.M.TR.P.XI**

Rev. Minerva standing on prow, holding javelin in right hand, shield in left hand; owl at feet.

**IMP.XXI COS.XV CENS.P.P.P.**

The owl is an age-old symbol of rational knowledge. See also the comment on coin 79.

BMCRE, Domitian 183.

### 82. Denarius, A.D. 96.



Obv. Nerva, laureate.

**IMP.NERVA CAES.AVG.P.M.TR.P.COS.II P.P.**

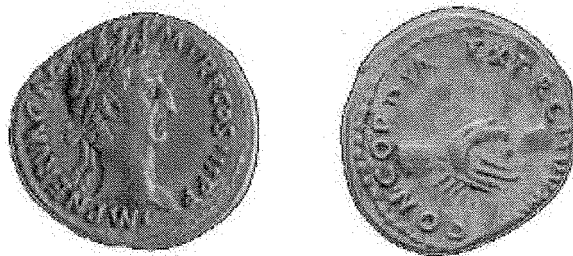
Rev. Fortune standing, holding rudder and *cornucopiae*.

**FORTVNA AVGVST.**

AVGVST. is an abbreviation of the genitive AVGVSTI: the personification, and, therefore, the quality it represents, is attributed to the Emperor. Indeed, the *Fortuna Augusti* seems to have been regarded almost as equal to the emperor's *genius*, or guardian spirit. The coin suggests that, with Nerva in control, the ship of state is sailing a course of peace, prosperity and good government. The reverse type, like so many others of Nerva, was used by Galba (see RIC, Galba 140). "In several respects Nerva's accession may be said to resemble that of Galba. Both men were adopted by the Senate on account of their advanced age and generally discreet reputation as a palliative to the popular indignation aroused by their immediate predecessors. Nero and Domitian alike fell foul of the Senate and succeeded in stirring up violent hostility on the part of the more conservative party in Rome. Their reigns had been marked by reckless extravagance; and on their downfall it fell to the lot of their successors to devise a policy of retrenchment." (RIC, vol. 2, pp. 221-222) The coins of both give expression to this noble aim.

RIC, Nerva 4.

### 83. Denarius, A.D. 97.



Obv. Nerva, laureate.  
**IMP.NERVA CAES.AVG.P.M.TR.P.COS.III P.P.**

Rev. Hands clasped.  
**CONCORDIA EXERCITVVM**

The portrait makes no attempt at idealisation, being almost cruelly frank. Lined brow, hollow cheeks and scrawny neck are strong evidence of frailty. There are signs, too, of gentleness and refinement. The portrait style is consistent throughout Nerva's coinage.

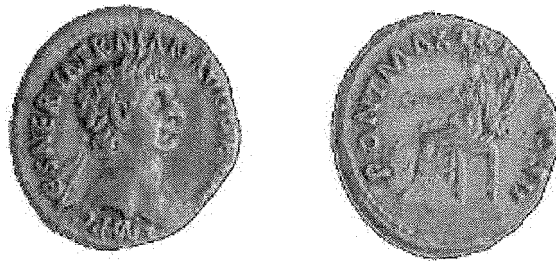
The reverse is a classic example of wishful thinking. "Harmony among the armies" was conspicuous by its absence during the crisis triggered by Nerva's refusal to



execute the murderers of Domitian, to whom the soldiers were devoted. Threatened with a general mutiny, Nerva tried to play off one legion against another. The problem was finally solved when Nerva adopted Trajan as his son and co-ruler in October, 97.

RIC, Nerva 14.

#### 84. Denarius, A.D. 98-99.



Obv. Trajan, laureate.

**IMP.CAES.NERVA TRAIAN.AVG.GERM.**

Rev. Concordia, seated, holding *patera* and double *cornucopiae*; before her, an altar.

**PONT.MAX.TR.POT.COS.II**

The *patera* was a broad, shallow dish used for sacrificial offerings. Strangely enough, it often appears on Roman coins not only in the hands of the worshipper, but transferred to the deity or personification worshipped. The reverse proclaims that Trajan's reign is one of harmony and prosperity.

RIC, Trajan 12.

#### 85. Denarius, A.D. 101-102.

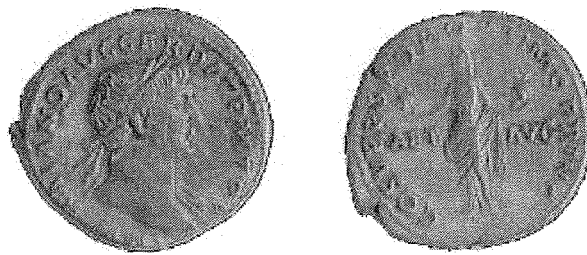


- Obv. Trajan, laureate, drapery on left shoulder.  
**IMP.CAES.NERVA TRAIAN.AVG.GERM.**
- Rev. Victory advancing left, garland and palm in right hand.  
**P.M.TR.P.COS.III P.P.**

NERVA in the obverse legend is a reminder that Nerva adopted Trajan in 97, shortly before his death in January 98. He did so in order to placate the Praetorians and the legions. See also the comment on coin 83.

RIC, Trajan 60.

### 86. Denarius, A.D. 103-111.



- Obv. Trajan, laureate.  
**IMP.TRAIANO AVG.GER.DAC.P.M.TR.P.**
- Rev. Aeternitas, standing, holding heads representing sun and moon.  
**AET.AVG.COS.V P.P.S.P.Q.R.OPTIMO PRINC.**

The heads representing sun and moon are a reminder that astrology was a major preoccupation at this time. Aeternitas may be seen (a) as a blessing, suggesting that Trajan's house will endure forever; and (b) as an imperial virtue, with the implication that the Emperor is, in reality, a living god.

RIC, Trajan 91.

### 87. Denarius, A.D. 103-111.



Obv. Trajan, laureate.

**IMP.TRAIANO AVG.GER.DAC.P.M.TR.P.**

Rev. Roma, helmeted, in military dress, seated, holding Victory in right hand, spear in left hand.

**COS V P.P.S.P.Q.R.OPTIMO PRINC.**

The reverse is a reminder that Trajan stabilised and organised the Rhine and Danube frontiers, but, above all, that he finally conquered Dacia in 106.

Presented by an anonymous donor.

BMCRE, Trajan 276.

### 88. Denarius, A.D. 103-111.



Obv. Trajan, laureate.

**IMP.TRAIANO AVG.GER.DAC.P.M.TR.P.**

Rev. Aequitas, seated, holding scales and *cornucopiae*.

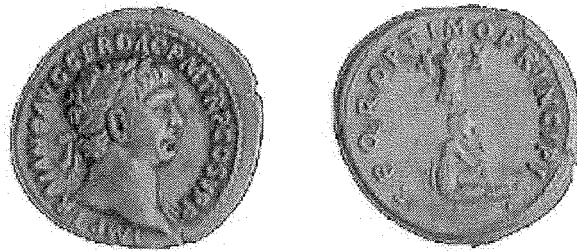
**COS.V P.P.S.P.Q.R.OPTIMO PRINC.**

There is no direct historical reference. The reverse type bears a general character, suggesting justice and prosperity. Aequitas, however, was thought to operate

in certain well-defined areas, notably the supply of food to a ruler's subjects, and honesty and fair dealing in imperial government generally.

RIC, Trajan 119.

### 89. Denarius, A.D. 103-111.



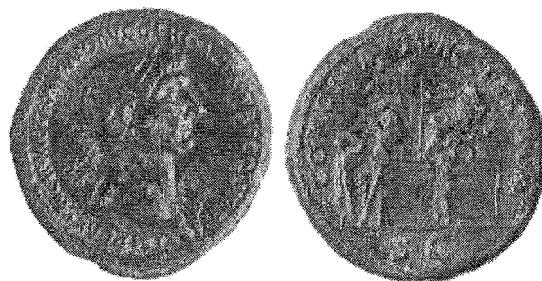
Obv. Trajan, laureate.  
**IMP.TRAIANO AVG.GER.DAC.P.M.TR.P.COS.V P.P.**  
Rev. Dacia, seated in attitude of defeat at foot of trophy.  
**S.P.Q.R. OPTIMO PRINCIPI**

The high standard of monetary art under the Flavians declined somewhat under Trajan. His portraits tend to be unimaginative and dull. Obverse legends, as here, suffer from overcrowding.

The reverse alludes directly to Trajan's most important military achievement, the conquest of Dacia. While the standard of campaigning was undoubtedly high, the wisdom of the enterprise has been seriously questioned through the centuries. Cf. on coin 131.

RIC, Trajan 221.

### 90. Sestertius, A.D. 103-111.



Obv. Trajan, laureate.

**IMP.CAES.NERVAE TRAIANO AVG.GER.DAC.P.M.**

Rev. Trajan, seated on platform; officer seated below him; on steps, man in toga; in background, statue of Liberalitas and tripod.

**CONGIARIVM TERTIVM S.C.**

The reverse celebrates Trajan's "third largess". Emperors came to rely more and more on the distribution of money or food to the populace, as a means of winning support for their rule. Consequently, Liberalitas became more and more pre-eminent as an imperial virtue. Her figure appears in distribution scenes on coins from Nero onwards.

RIC, Trajan 469.

### 91. Sestertius, A.D. 103-111.



Obv. Trajan, laureate.

**[IMP.TRAIA]NO AVG.GER.DAC.[P.M.TR.P.COS.V P.P.?)**

Rev. Victory standing, setting shield on trophy; at foot, captive. No legend visible.

Cf. BMCRE, Trajan 667 (14).

### 92. Sestertius, A.D. 118.



Obv. Hadrian, laureate.

**IMP.CAESAR TRAIANVS HADRIANVS AVG.**

Rev. Roma, helmeted, seated on cuirass, holding spear in left hand, clasping right hands with Hadrian, standing, clad in toga.

**PONT.MAX.TR.POT.COS.II S.C.ADVENTVS AVG.**

The obverse legend emphasises Hadrian's relationship to Trajan. The reverse depicts Hadrian's return to Rome after spending the whole of A.D. 117 in the East.

RIC, Trajan 547.

### 93. Dupondius, A.D. 119-121 (Hayes).



Obv. Hadrian, radiate, left shoulder draped.

**IMP.CAESAR TRAIANVS HADRIANVS AVG.P.M.TR.P.  
COS.III**

Rev. Aeternitas standing, holding heads of sun and moon.

**AETERNITAS AVGVSTI S.C.**

The reverse is directly and, no doubt, deliberately reminiscent of that of a coin of Hadrian's predecessor, Trajan. See on coin 86 above.

RIC, Hadrian 597d.

**94. As, A.D. 127-128 (Hayes).**

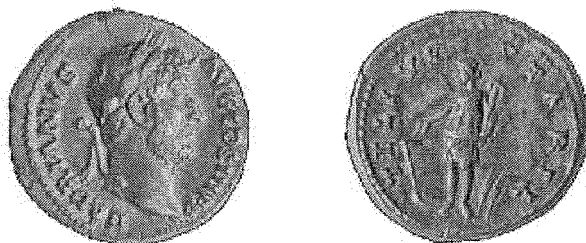


- Oby. Hadrian, laureate.  
**HADRIANVS AVG[VSTVS]**  
Rev. Galley, with rowers and pilot.  
**COS.III S.C.**

The reverse symbolises Hadrian's return to Rome from his long tour of A.D. 121-127. At this time there was an upsurge in his coinage, with a fine new portrait on a larger scale and new types. The obverse legend was shortened by the dropping of P.M.TR.P., and COS.III was confined to the reverse.

RIC, Hadrian 674.

**95. Denarius, A.D. 134-138.**

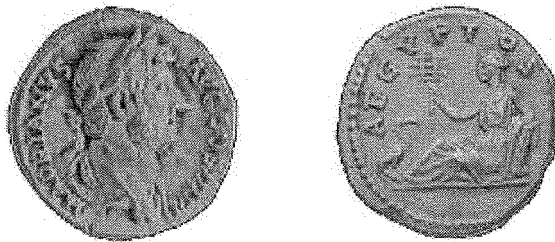


- Oby. Hadrian, laureate.  
**HADRIANVS AVG.COS.III P.P.**  
Rev. Tellus, standing, holding plough-handle and rake; in ground, two corn-ears.  
**TELLVS STABIL.**

The reverse legend, TELLVS STABIL[ITA], means “Earth stabilised”. The suggestion is that the Golden Age of Hadrian, of which Mother Earth was the symbol, was eminently conducive to such peaceful and fruitful pursuits as agriculture.

RIC, Hadrian 276.

## 96. Denarius, A.D. 134-138.



Obv. Hadrian, laureate.

**HADRIANVS AVG.COS.III P.P.**

Rev. Egypt, reclining, holding *sistrum*, resting left arm on basket; ibis in front of her.

**AEGYPTOS**

The portrait is naturalistic, forceful and vigorous. Hadrian was deeply interested in his provinces, and visited them in two major tours (121-127 and 128-131). His interest is reflected in a remarkable series of coins minted in the closing years of his reign, when his travels had finally ended. The provinces are depicted as female figures, in appropriate garb and with their individual attributes. In every instance, local character is evinced with great skill. Here Egypt is distinguished by her sacred bird, the ibis, the *sistrum*, or rattle, used by the Egyptians in their worship of Isis, and a basket containing native produce.

RIC, Hadrian 297.



**97. Denarius, A.D. 134-138.**



Obv. Hadrian, bareheaded.

**HADRIANVS AVG.COS.III P.P.**

Rev. Salus (Health) standing, feeding a snake from a *patera* (bowl), which she holds in her extended hand. The snake raises itself on its tail from an altar.

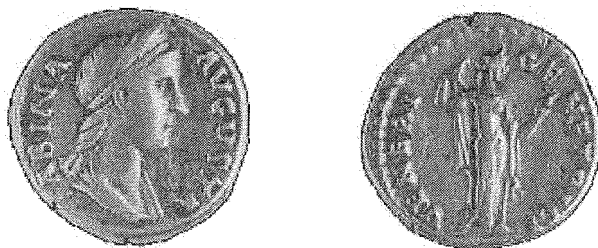
**SALVS AVG.**

The reverse indicates that the Emperor was suffering from an illness, because of which sacred rites had apparently been performed for his recovery. This was Hadrian's last issue: he died 10 July, 138, with a whimsical address to his restless soul.

Presented by Associate Professor Dorothy Watts.

RIC, Hadrian 267.

**98. Denarius, c. A.D. 138(?).**



Obv. Sabina, hair waved, rising into crest on top above diadem, plaited and falling down neck.

**SABINA AVGVSTA**

Rev. Venus standing, apple in left hand, right hand lifting robe onto shoulder.

**VENERI GENETRICI**

Tradition has it that the marriage of Hadrian and Sabina was unhappy. This seems likely in the light of his liaison with Antinous. It is possible then that the coins honouring Sabina were minted at the command of her adopted son, Antoninus Pius, after Hadrian's death in 138.

RIC, Hadrian 396.

## 99. Denarius, A.D. 138.



Obv. Antoninus Pius, bareheaded.

**IMP.T.AEL.CAES.HADRI.ANTONINVS**

Rev. Felicitas, holding *caduceus* and *cornucopiae*.

**AVG.PIVS P.M.TR.P.COS.DES.II**

The obverse legend recalls that Antoninus was adopted by Hadrian on 25 February, 138, and succeeded him on 10th July of the same year. He did not accept the title of *Pater Patriae* for himself until early in 139, after Hadrian had been deified.

The Emperor's portrait on Antoninus' coins is generally competent, without being distinguished. Felicitas is one of Antoninus' commonest reverse types. It suggests that one of the concerns of the new ruler will be the material comfort and wellbeing of his subjects.

RIC, Antoninus Pius 11.

**100. Sestertius, A.D. 138-161 (Hayes).**



Obv. Antoninus Pius, laureate.  
[ANTO]NINVS AVG.PIVS...  
Rev. Obliterated.

**101. Sestertius, A.D. 139.**



Obv. Antoninus Pius, laureate.  
**ANTONINVS AVG.PIVS P.P.**  
Rev. Mauretania, bareheaded, in military dress, standing, holding crown and  
spear, with point downwards.  
**MAVRETANIA COS.II S.C.**

When Antoninus Pius came to the throne, he was offered a series of accession presents, the *aurum corollarium*. Antoninus generously remitted half of the provinces' contribution and the whole of Italy's. The Emperor's series of coins on the provinces depicts them offering crowns of various shapes. They are also, of course, distinguished by one or the other of their particular attributes. The series does more than commemorate the occasion of the presentation. It also serves as a reminder of the selflessness of Antoninus, as well as providing a link with the province series of his illustrious predecessor Hadrian.

RIC, Antoninus Pius 583.

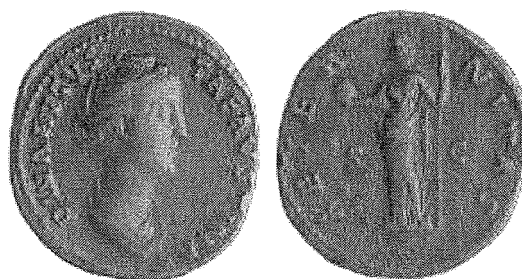
### 102. Denarius, A.D. 140(?).

- Obv. Antoninus Pius, laureate.  
**IMP.ANTONINVS PIVS AVG.**
- Rev. Figure moving left, sceptre in left hand.  
**P.M.TR.P.III COS.III P.P.**

Presented by Mr Morris.

No identifiable reference.

### 103. Sestertius, A.D. 141-161.



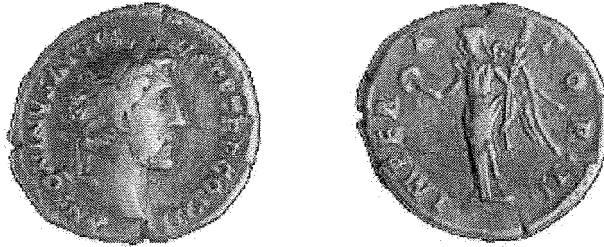
- Obv. Faustina the Elder.  
**DIVA AVGVSTA FAVSTINA**
- Rev. Providence standing, holding globe and sceptre.  
**AETERNITAS S.C.**

Antoninus was grief-stricken at the death of his wife, the Elder Faustina, in A.D. 141 at the age of thirty-six, and honoured her in his coinage to an extraordinary degree. The reverse type indicates the timeless world into which Faustina has passed.

Other Faustina coins, depicting a variety of goddesses and virtues, signify the functions of Faustina in her new world. Her coin portraits, with their stately profiles and beautifully coiled hair, are quite outstanding. Portraits of the younger Faustina and Lucilla are of comparable quality (coins 106 and 112).

RIC, Antoninus Pius 1108.

### 104. Denarius, A.D. 143-144(?).



Obv. Antoninus Pius, laureate.

**ANTONINVS AVG.PIVS P.P.TR.P.COS.III**

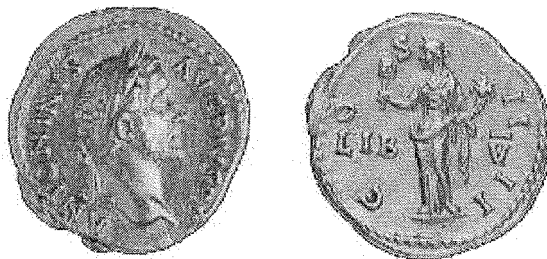
Rev. Victory standing, holding wreath in right hand, palm branch in left hand.

**IMPERATOR II**

Although we know little of the history of the years A.D. 140-144, the Victory types hint at Antoninus Pius' British campaigns. The reverse legend refers to a victory in Britain, probably not earlier than 143.

RIC, Antoninus Pius III.

### 105. Aureus, A.D. 145-161.



Obv. Antoninus Pius, laureate.

**ANTONINVS AVG. PIVS P.P.**

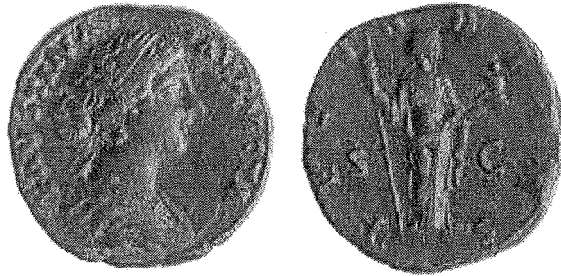
Rev. Liberalitas standing, holding abacus in right hand, *cornucopiae* in left hand.

**COS.III LIB.V**

The abacus shows that this is *measured* generosity: the amount of money, corn and other gifts is carefully calculated. The *cornucopiae* symbolises, in particular, the abundance of wheat in public granaries.

RIC, Antoninus Pius 138.

### 106. Sestertius, A.D. 146-175.



Obv. Faustina the Younger.

**FAVSTINA AVGVSTA**

Rev. Fecunditas standing, holding sceptre and infant.

**FECVNDITAS S.C.**

The younger Faustina, daughter of Antoninus Pius and wife of Marcus Aurelius, was declared Augusta after the birth of her first child in A.D. 146. She is honoured on the reverse of this coin for her fruitfulness. In all, she bore six daughters and six sons.

Such numismatic honours are but one indication of Aurelius' affection and respect for Faustina. She accompanied him on his northern campaign (A.D. 170-174) and to the East, where she died in 175. In 174 she was proclaimed *Mater Castrorum*. On balance it would seem, therefore, that stories of her promiscuity in the *Historia Augusta* are improbable, and that the *Pudicitia* reverse types on her coinage can be accepted at their face value.

RIC, Aurelius 1638.

### 107. Sestertius, A.D. 161 or 162.



Obv. M. Aurelius, laureate.

[IMP.CAES.]M.AVREL.ANTONINVS[AVG.P.M.]

Rev. M. Aurelius and L. Verus standing with clasped hands; Marcus holds a scroll.

[CONCO]RD.AVGVSTOR.[TR.P.XV OR XVI COS.III S.C.]

The reverse refers to the spirit of harmonious cooperation supposedly existing between Aurelius and his co-ruler Verus. In reality the philosopher-scholar Aurelius and the voluptuous, impulsive Verus must have found themselves poles apart, and one can reasonably assume that Verus' premature death in A.D. 169 occasioned Aurelius much relief.

The coin is too worn for the legends to be read in their entirety.

Presented by Mr B.J. Duncan, 1982.

RIC, M. Aurelius 797 or 826.

### 108. Denarius, A.D. 161-180.



Obv. Antoninus Pius, head bare, left shoulder draped.

**DIVVS ANTONINVS**

Rev. Four-tier funeral pyre, decorated with hangings and garlands, surmounted by *quadriga*.

**CONSECRATIO**

The lowest level of such a pyre contained combustible materials. The body of the dead person was dressed, placed on a bed of ivory, borne to the pyre, put in the second tier, surrounded with balms and spices and, after a religious service, burnt. Thus, this coin, minted by M. Aurelius in memory of his father, illustrates how the latter became DIVVS.

RIC, M. Aurelius 438.

### 109. Denarius, A.D. 162(Dec.)-163.



Obv. M. Aurelius, bareheaded.

**IMP.M.ANTONINVS AVG.**

Rev. Concord, seated, holding *patera*, left arm resting on Spes placed on *cornucopiae*.

**CONCORD.AVG.TR.P.XVII COS.III**

The obverse portrait suggests sternness and strength. The reverse type refers to the spirit of harmonious cooperation supposedly existing between Aurelius and his co-ruler Verus, and to the prosperity which would hopefully ensue from this cooperation. Cf. the comments on coin 107.

RIC, M. Aurelius 64.

### 110. Denarius, A.D. 163(Dec.)-164.



Obv. L. Verus, bareheaded.

**L.VERVS AVG.ARMENIACVS**

Rev. Mars standing holding spear, left hand on shield.

**TR.P.III IMP.II COS.II**

The obverse portrait is remarkable for its elaborately curled hair and beard. The title Armeniacus commemorates the expulsion of the Parthians from Armenia early in 163. It was little deserved by Verus, the nominal commander-in-chief, who spent his



energies riotously in Antioch and Daphne, while the fighting was prosecuted by Statius Priscus, governor of Cappadocia. The Mars reverse symbolises military success.

RIC, M.Aurelius 515.

### 111. Sestertius, A.D. 163(Dec.)-164.



Obv. L. Verus, bareheaded.

**L.AVREL.VERVS AVG.ARMENIACVS**

Rev. Verus, on horseback, thrusting with spear at a fallen Armenian.

**TR.P.III IMP.II COS.II S.C.**

For the obverse, see on coin 110. Clearly the reverse must be taken symbolically, not literally. The type virtually reproduces one occurring, with more justification, on a sestertius of Domitian and a number of bronze coins of Trajan, except that here the horseman is clearly Verus himself.

RIC, M. Aurelius 1402.

### 112. Denarius, c. A.D. 164-169.



Obv. Lucilla.

**LVCILLA AVGVSTA**

Rev. Fecunditas or Lucilla seated, child on lap, young girl at feet.

**FECVNDITAS**

Lucilla, daughter of Marcus Aurelius and the younger Faustina, was married to Verus c. A.D. 164. She bore him a daughter.

RIC, M. Aurelius 765.

### 113. Sestertius, A.D. 171(Dec.)-172.



Obv. M. Aurelius, laureate.

**M.ANTONINVS AVG.TR.P.XXVI**

Rev. Roma seated, holding Victory and spear; behind her, shield depicting Medusa or she-wolf and twins.

**IMP.VI COS.III S.C.**

The obverse portrait shows signs of age and tiredness compared with the vigorous portrait on coin 109. The reverse legend commemorates the sixth occasion on which Aurelius was proclaimed *Imperator* in virtue of his military victories. His most recent successes were against the Marcomanni.

RIC, M. Aurelius 1033.

### 114. Dupondius, A.D. 171(Dec.)-172 or 172(Dec.)-173.



- Obv. M. Aurelius, radiate.  
**M.ANTONINVS AVG.TR.P.XXVI (OR XXVII)**
- Rev. Germany seated at foot of trophy, surrounded by arms.  
**GERMANIA SVBACTA IMP.VI COS.III S.C.**

As the obverse legend is partly obliterated, dating is uncertain. SVBACTA, “tamed, subjugated, brought under”, is a stronger word than the neutral *uicta*, “conquered, overcome”. Waging war must have been distasteful to Aurelius, a scholar, philosopher and moralist. It is perhaps, therefore, one measure of his greatness that his campaigns were so successful. The portrait, compared with that of coin 109, shows signs of age and tiredness.

RIC, M. Aurelius 1025 or 1052.

### 115. Sestertius, A.D. 192(?) (Hayes).



- Obv. Commodus, laureate.  
**[L.AE.AV]REL.COMM.AVG.P.FEL.**
- Rev. Salus(?) standing, *patera* in right hand, sceptre in left hand.  
 Legend indecipherable. S.C.

There is an unconscious irony in the message of the reverse: Commodus' last year of life, 192, was notorious for his extravagant devotion to the pleasures of the arena. He was murdered on the last day of the year.

Cf. RIC, Commodus 642.

### 116. Denarius, A.D. 196-211.



Obv. Julia Domna, draped, hair braided.

**IVLIA AVGVSTA**

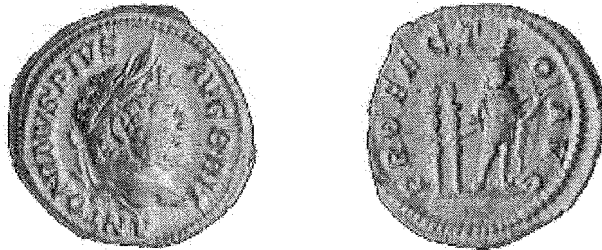
Rev. Hilaritas standing, long palm in right hand, sceptre in left hand.

**HILARITAS**

Julia Domna, second wife of Septimius Severus and mother of Caracalla, was honoured in a wide variety of coins, designed to reflect her virtues. In Hilaritas there is a probable reference to the cult of the Great Mother, Cybele: the influential Julia was the earthly counterpart of the mother of the gods.

RIC, Septimius Severus 555.

### 117. Denarius, A.D. 210-213.



Obv. Caracalla, laureate.

**ANTONINVS PIVS AVG.BRIT.**

Rev. Caracalla in military dress, standing, holding spear; behind, two legionary standards.

**PROFECTIO AVG.**

Caracalla's imperial name was Marcus Aurelius Antoninus. Caracalla was merely a nickname. It never appeared on his coins or public monuments. He added Pius from 201 and Britannicus from 210.

The obverse is a reminder that Caracalla campaigned in Britain with his father, Septimius Severus, 208-210. In 211 he returned to Rome with his father's ashes. The reverse commemorates this journey, with its attendant hopes of an illustrious reign by the new Emperor.

RIC, Caracalla 225.

### 118. Denarius, A.D. 218-222.



Obv. Julia Maesa, bareheaded.  
**IVLIA MAESA AVG.**

Rev. Pietas standing, raising right hand over lighted altar, holding incense box in left hand.  
**PIETAS AVG.**

Julia Maesa was the grandmother of two emperors, Elagabalus and Severus Alexander. She won over the soldiers with largesses, proclaimed Elagabalus Emperor, fought at the head of his army against Macrinus, had a seat in the Senate, and shrewdly persuaded Elagabalus to adopt Alexander Severus as his successor.

Most of her coins probably belong to the reign of Elagabalus.

RIC, Elagabalus 263.

### 119. Denarius, A.D. 218-222.



Obv. Elagabalus, laureate, draped.

**IMP.ANTONINVS PIVS AVG.**

Rev. Fortune standing, left hand holding rudder placed on globe, right hand holding *cornucopiae*.

**FORTVNAE REDVCI**

The name Marcus Aurelius Antoninus, conferred on Elagabalus by his grandmother Julia Maesa, recalls a revered predecessor. In view of Elagabalus' bizarre criminality, the contrast between the two rulers is ironic. There is a similar irony in the lofty ideals propounded in the reverse.

For differences between the coins of Elagabalus and those of Caracalla, who assumed the same name, see St. p. 356.

Presented by the Classics and Ancient History Students Society, 1980.

RIC, Elagabalus 83A.

### 120. As, A.D. 222-235.



Obv. Julia Mamaea, diademed.

**IVLIA MAMAEA AVGVSTA**

Rev. Venus seated, holding sceptre in left hand, statue of child in right.

**VENVS FELIX S.C.**

Julia Mamaea was the mother of Severus Alexander, and her motherhood is glorified on the reverse of this coin. Having trained him to be a peerless prince, she cleverly persuaded the soldiers to support him. She was ambitious, haughty and avaricious and accompanied her son to the Persian war.

RIC, Severus Alexander 703.

### 121. As, A.D. 222-235.



Obv. Julia Mamaea, diademed.

**[IVLIA MA]MAEA AVGVSTA**

Rev. Venus seated, holding sceptre in left hand, statue of child in right.

**VENVS FELIX S.C.**

The obverse head has beautifully braided hair. The coin appears to be the same as coin 120.

RIC, Severus Alexander 703(?).

### 122. As, A.D. 227 (Hayes).



Obv. Severus Alexander, laureate, draped, cuirassed.

**IMP.CAES.M.AVR.SEV.ALEXANDER AVG.**

Rev. Mars walking, spear in left hand, branch in right hand.

**P.M.TR.P.VI COS.II P.P.S.C.**

Severus Alexander was adopted by Elagabalus and declared Caesar in A.D. 211. On the death of Elagabalus in 218, he became Augustus and Emperor. His military prowess is celebrated on the reverse.

Cf. RIC, Severus Alexander 458.

### 123. Denarius, A.D. 228-231.



Oby. Severus Alexander, laureate.

**IMP.SEV.ALEXAND.AVG.**

Rev. Virtus (or Roma), seated on cuirass, holding sceptre or spear in left hand, branch in right.

**VIRTVS AVG.**

The ruler's hair and beard are beautifully engraved in high relief.

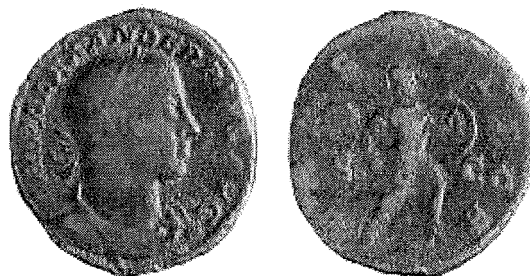
The legend of the reverse may, for once, be taken at its face value. Though excessively dependent on his mother Julia Mamaea, Alexander was talented and courageous and waged war effectively against the Persians and the Germans. He was the first emperor to show positive favour towards Christians. In general, Alexander's reverses lay less emphasis on the ruler's achievements and more on deities and virtues.

Rebellious soldiers murdered him and his mother in A.D. 235.

RIC, Severus Alexander 221.



### 124. Sestertius, A.D. 231-235.



- Obv. Severus Alexander, laureate.  
**IMP.ALEXANDER PIVS AVG.**
- Rev. Mars advancing right, spear in right hand, shield in left hand.  
**MARS VLTOR S.C.**

See comments on coins 122, 123.

On loan from Mr Gordon Slater.

RIC, Severus Alexander 635.

### 125. Denarius, A.D. 232.

- Obv. Severus Alexander, laureate, draped, cuirassed.  
**IMP.ALEXANDER PIVS AVG.**
- Rev. Spes draped, advancing left, holding flower in right hand, raising hem of skirt with left hand.  
**SPES PVBLICA**

The Emperor's hair and beard are beautifully engraved. Alexander's reverses typically lay less emphasis on his achievements than on deities and virtues.

The personification of Spes (Hope) is common on Roman imperial coins, especially in the early stages of an emperor's reign. It indicates either the favourable expectations which his subjects entertained of him or the expectations which he himself wished to foster.

As Spes was also a goddess of youth, her appearance on the coins of Alexander is particularly appropriate: he was Augustus from seventeen to thirty years of age.

The figure of Spes is strikingly similar to the Spes on another object in the Antiquities Museum, a Tunisian lamp of the second century A.D.

RIC, Severus Alexander 899.

## 126. Sestertius, A.D. 238.



Obv. Balbinus, laureate, draped, cuirassed.

**IMP.CAES.D.CAEL.BALBINVS AVG.**

Rev. Balbinus standing, togate, holding branch and *parazonium*.

**P.M.TR.P.COS.II P.P.S.C.**

Balbinus was declared Augustus jointly with Pupienus on 9 July, 238. He had previously distinguished himself as a just and competent governor of several provinces. Despite threats from Maximinus, the Goths and the Persians, he proved a wise, disinterested and efficient ruler. But after three months he and his colleague were murdered by venal praetorians.

The *parazonium*, a short, sheathed sword worn at the belt, is often shown as an attribute of the deity Virtus. It may, therefore, be taken here as a symbol of the Emperor's valour.

The realistic portrait on the obverse is remarkably consistent throughout Balbinus' coinage.

Presented by the Classics and Ancient History Students Society, 1980.

RIC, Balbinus 16.

**127. As, A.D. 238(?) - 244(?) (Hayes).**



- Obv. Gordian III, laureate.  
Legend indecipherable.
- Rev. Male figure standing, spear in raised right hand.  
Legend indecipherable.  
S.C.

**128. As, A.D. 241-243 (Hayes).**



- Obv. Gordian III, laureate, draped, cuirassed.  
**IMP.GORDIANVS PIVS FEL.AVG.**
- Rev. Sol standing, *chlamys* over left shoulder, right hand raised, globe in left hand.  
**AETERNITATI AVG.S.C.**

Aeternitas may be seen as (a) a blessing, suggesting that Gordian's house will endure forever, and (b) an imperial virtue, with the implication that the Emperor is, in reality, a living god.

RIC, Gordian III 297.

**129. As, A.D. 241-243 (Hayes).**



Obv. Gordian III, laureate, draped, cuirassed.

**IMP.GORDIANVS PIVS FEL.AVG.**

Rev. Emperor standing, in military dress, transverse spear in right hand, globe in left hand.

**P.M.TR.P.III COS.II P.P.S.[C.]**

The period of Gordianus' second consulship was marked by a series of outstanding victories over Sapor, the formidable king of the Persians. The struggle culminated in the expulsion of Sapor from Mesopotamia. Gordianus celebrated a triumph in the Circus Maximus. His military prowess is commemorated on the reverse.

RIC, Gordian III 305.

**130. Tetradrachm, Alexandria, A.D. 244-249 (Hayes).**



Obv. Philip I, laureate, draped, cuirassed.

**ΑΥΤΟΚ.Κ...Ο...[ΦΙΛΙΠΠΙΟC CEB.**

Rev. Eagle, head turned, wreath in beak, wings spread.

**...ΑΟΧ...ΟΥCΤΗC S.C.**

The reverse legend almost certainly embodies the name of a nome, or regional division, of Egypt. R.S. Poole, in discussing the bronze pieces struck at Alexandria for the nomes and a few other cities of Egypt, writes:

A full examination is as yet impossible. No cabinet contains a good representative series, nor can such a series be made of the specimens of different cabinets. The difficulties of description are very great, since we are frequently uncertain of the personage represented. This is explained by the fact that the selection is Alexandrian, not local.

(BMCG, Alexandria, p. xcvi)

Cf. BMCG, Alexandria 1991-1997.

### 131. Antoninianus, A.D. 247 (Hayes).



Obv. Philip II, bareheaded, draped.

**M.IVL.PHILIPPVS CAES.**

Rev. Female figure wearing cap, standing between eagle with crown in beak and lion; standard in left hand, curved sword in right hand.

**PROVINCIA DACIA AN.I**

When Philip I became Emperor in 244, he immediately made his son Caesar. In 247 the boy, now ten, was proclaimed Augustus. From this time till their deaths two years later, the reverses of their coins bore similar types.

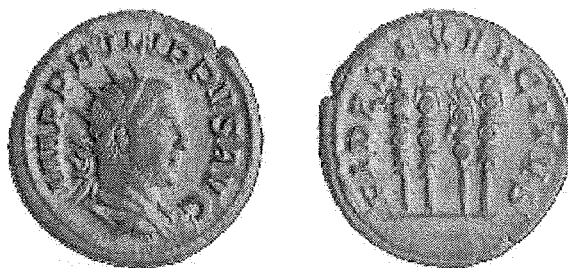
Philip I put Dacia in his debt in 247 by making her a free province. Its inhabitants, thereby, were equal in all respects with Roman citizens. For AN.I (“year one”) it appears that the Dacians began their dates using this event as a starting point. Similar coins have AN.II, AN.III, etc.

As long as Dacia was subject to the Romans, her personification on coins was regularly depicted in a seated position before some trophy, as in coin 89. From the time of her emancipation, however, standing became her normal position. The cap on her

head is frequently identified as the *pileus*, or cap of liberty. The eagle, the symbol of the Roman Empire, is here adopted by Dacia, because she has been made Roman. The lion was the usual symbol of the province.

C., Philippe fils 92; St., pp. 663-665, s.v. "PROVINCIA DACIA AN.I".

### 132. Antoninianus, A.D. 247-249.



Obv. Philip I, radiate, draped, cuirassed..

**IMP.PHILIPPVS AVG.**

Rev. Four standards.

**FIDES EXERCITVS**

Philip I was an Arab by birth, a man of amazing cunning and superior military gifts. Having risen through the ranks of the Roman army, he was proclaimed Emperor by the soldiers in A.D. 244. He tried to hold their loyalty with ample largesses and the establishment of colonies for discharged veterans.

In the sixth year of his reign a rival, Trajan Decius, was declared Emperor by the army in Pannonia. Philip marched forth to deal with the situation and was killed, together with his twelve-year old son, Philip II.

In retrospect, therefore, the reverse of the coin is sadly ironic and an example of wishful thinking. It is essentially a plea to the army not to break its oath of loyalty. But at this time the army was not so much a loyal servant as the *de facto* ruler of the Empire.

On the chequered history of the antoninianus as a unit of currency, see OCD, s.v. "coinage, Roman", p. 360, right hand column, top half.

RIC, Philip I 62.

### 133. Billon tetradrachm, Antioch, A.D. 249-251 (Hayes).



- Obv. Trajan Decius, laureate, draped.  
**ΑΥΤ.Κ.Γ.ΜΕ.ΚΥ.ΤΡΑΙΑΝΟC ΔΕΚΙΟC CEB.**
- Rev. Eagle, wreath in beak, wings open.  
**ΔΗΜΑΡΧ ΕΞ ΟΥΡΙΑC. S.C.**

The eagle reverse is an unwitting tribute to the king-making power of the Roman army of the third century A.D. Decius, previously devoted to Philip II, acquiesced when rebel soldiers of the Moesian and Pannonian legions proclaimed him Emperor in A.D. 249.

After a brief reign he too fell victim to treachery, that of Trebonianus Gallus, in the course of a battle with the Goths, A.D. 251. He was lost in a morass and his body was never recovered.

BMCG, Antioch 578.

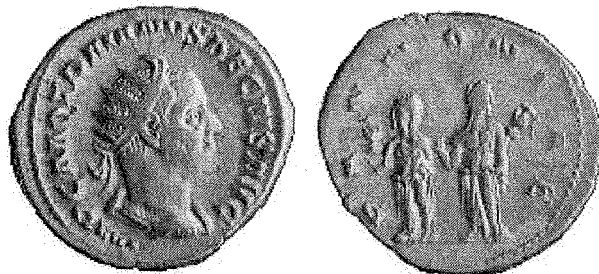
### 134. Antoninianus, A.D. 249-251.

- Obv. Trajan Decius, radiate, draped, cuirassed.  
**IMP.C.M.Q.TRAIANVS DECIVS AVG.**
- Rev. Uberitas (Fertility) standing, holding purse in right hand and *cornucopiae* in left hand.  
**[VBE]RITAS AVG.**

The reverse suggests the Emperor's reign is a beneficent one. A few scholars, not unreasonably, once believed the purse was a cow's udder (*uber*). Henri de Longperier, however, from painstaking research into the various forms of Roman purses, refuted the view convincingly. (M. de Witte, *Revue Numismatique* 1869, 133-136)

RIC, Trajan Decius 28.

### 135. Follis, A.D. 249-251.



Obv. Trajan Decius, radiate, draped, cuirassed.

**IMP.TRAIANVS DECIVS AVG.**

Rev. The two Pannonias, veiled, standing front, turning right and left away from each other. Each wears a robe reaching to the feet and holds a standard. The one on the right raises her right hand.

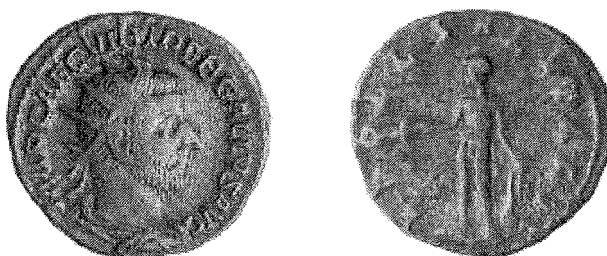
**PANNONIAE**

The two figures represent the original Pannonia, now split into two provinces, Superior and Inferior. The subdivision originally occurred under Trajan in A.D. 103.

Presented by an anonymous donor.

RIC vol. 4, part 3, Trajan Decius 21b.

### 136. Antoninianus, A.D. 251-253.



Obv. Trebonianus Gallus, radiate, draped.

**IMP.CAE.C.VIB.TREB.GALLVS AVG.**

Rev. Apollo standing, holding branch and lyre set on a rock.

**APOLL.SALVTARI**

Trebonianus Gallus, governor of Moesia, was proclaimed Emperor by his soldiers in 251. He made peace with the Goths – for a price – and hurried back to Rome.

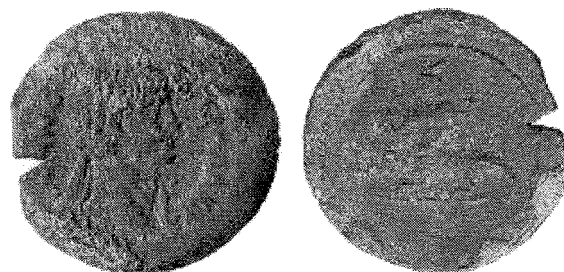


The reverse recalls the terrible plague which devastated the Empire during the reigns of Trebonianus and some of his immediate successors. A branch of laurel or olive is appropriate to the healing role of Apollo: both were used in the Roman ceremony of lustration.

Presented by Mr P. Conole, 1980.

RIC, Trebonianus Gallus 32.

### 137. Sestertius, A.D. 254(?) - 268(?) (Hayes).



Obv. Gallienus(?), laureate.

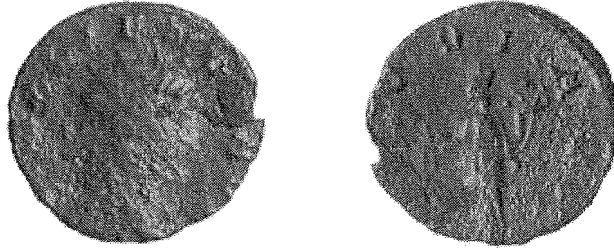
...NE...

Rev. Centaur, holding bow.

The centaur holding bow and arrow was a common type on Gallienus reverses. The centaur Chiron was numbered among the stars as the constellation Sagittarius, the archer. In this role he was the tutor of Apollo and Diana, and the type is sometimes accompanied by the legend APOLLINI CONS[ERVATORI] AVG., "to Apollo, protector of the Augustus".

Sometimes the type was the accompanying mark of a legion, e.g. LEG.II PART[HICAE]. As the Parthians were extremely skilful archers, such a legion would presumably have been similarly gifted.

### 138. Antoninianus, A.D. 254-268 (Hayes).



Obv. Gallienus, radiate.

...[GAL]LIENVS AV[G.]

Rev. Female figure standing, draped, *paterna*(?) in raised left hand.

...DIA...

In the course of a reign plagued by wars, insurrections, usurpers and pestilence, Gallienus proclaimed on his coins his devotion to a remarkably wide range of Roman deities. The reverse figure could be Diana, but it is impossible to be certain.

### 139. Antoninianus, A.D. 257-268 (Hayes).



Obv. Gallienus, radiate, draped.

**GALLIENVS AVG.**

Rev. Mars standing, cloaked and armoured, spear in left hand, olive branch in right hand.

**MARTI PACIFERO**

Mars, as the supposed father of Rome's founder, was honoured extensively on Roman coinage of all periods. Reverses such as this commemorated the signing of a peace treaty with an enemy.

The texture of the ruler's beard and hair has been depicted with great care.

RIC, Gallienus 236.

**140. Antoninianus, A.D. 257-268 (Hayes).**



Obv. Gallienus, radiate, draped, cuirassed.

**GALLIENVVS AVG.**

Rev. Mars standing, spear in left hand, branch in right hand, shield at foot.

**VIRTVS AVG.**

Mintmark indiscernible.

In the reverse legend VIRTVS is broken in two places by the trophy and the helmet plume, an aesthetic misfortune, but the usual fine head on the obverse is some compensation.

RIC, Gallienus 329.

**141. Antoninianus, A.D. 257-268 (Hayes).**



Obv. Gallienus, radiate.

**[GALLIE]NVS AVG.**

Rev. Concord seated, draped, *cornucopiae* in left hand, *patera* in right hand.

**[CON]COR. AVG.**

In view of Gallienus' troubled reign (see on coin 138), the reverse is a pathetic example of wishful thinking.

RIC, Gallienus 562.

### 142. Antoninianus, A.D. 259-268.



Obv. Postumus, radiate, draped.

**IMP.C.POSTVMVS P.F.AVG.**

Rev. Hercules, naked, holding club and lion's skin in left hand, olive-branch in right.

**HERC.PACIFERO**

Postumus, governor of Gaul, had assumed the title "Augustus" and been waging war with Gallienus, the legitimate "Augustus". He succeeded in murdering Gallienus' son, Salonius. Gallienus declared his son among the gods and gave up the struggle.

While Postumus honoured many gods of the Roman pantheon on his coins as his companions or preservers, Hercules is mentioned more than any other. The reverse implies that Postumus achieved peace in Gaul through the help of Hercules, rather than the general turmoil of the Empire.

RIC, Postumus 67.

### 143. Sestertius, A.D. 259-268 (Hayes).



Obv. Postumus, laureate, draped.

**IMP.C.POSTVMVS P.F.AVG.**

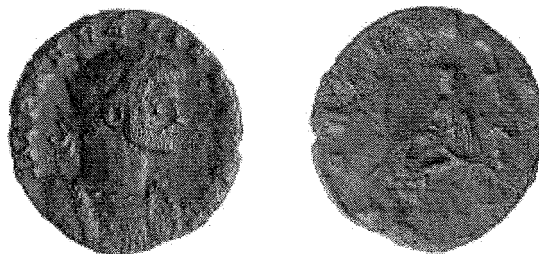
Rev. Fides standing, holding two ensigns.

**FIDES MILITVM**

The reverse credits Fides with preserving public peace by keeping the soldiers true to their allegiance. The flattering reference to his soldiers' loyalty did not prevent some of them, under the leadership of an officer, Lollianus, from assassinating Postumus and his son in 268.

RIC, Postumus 124.

#### 144. Antoninianus, A.D. 270-275 (Hayes).



Obv. Aurelian, radiate, draped, cuirassed.

**IMP.AVRELIANVS AVG.**

Rev. Fortune seated, *cornucopiae* in left hand, rudder in right hand.

**FORTVNA R[EDVX]**

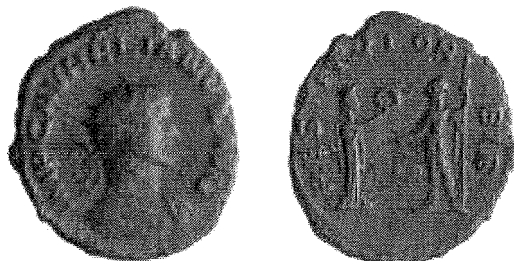
No mintmark discernible.

The stern, elderly, unprepossessing portrait seen on Aurelian's earlier coins has given place to a younger, less angular style. Details of beard, hair and armour are admirably rendered.

For the reverse legend, see on coin 82. The fortunes of Aurelian's reign were varied. After being defeated by the barbarians at Placentia, he avenged himself in three separate victories. He won back Gaul and Spain from the elderly Tetricus and, after a long struggle, Palmyra from Zenobia. On the other hand, he prudently relinquished Dacia. He was finally assassinated by some of his generals.

Cf. RIC, Aurelian 47, 220.

### 145. Antoninianus, A.D. 270-275 (Hayes).



Obv. Aurelian, radiate, draped, cuirassed.

**IMP.C.AVRELIANVS AVG.**

Rev. Emperor standing, sceptre in left hand, being crowned with garland by standing female figures.

**RESTITVT.ORBIS**

No mintmark discernible.

The coin celebrates the victories of Aurelian listed in the description of coin 144.

RIC, Aurelian 288, 347, 386, 389.

### 146. Antoninianus, A.D. 270-275 (Hayes).



Obv. Aurelian, radiate, cuirassed.

**IMP.C.AVRELIANVS AVG.**

Rev. Sol walking left, globe in left hand, right hand raised, foot on captive.

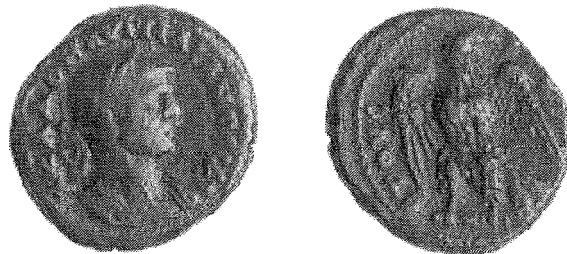
**CONSERVAT.AVG.**

No mintmark discernible.

Aurelian's embellishment of Rome included the rebuilding of the temple of Sol, of which his wife Severina was priestess. The reverse honours Sol as the Emperor's favourite protector.

Cf. Aurelian 384.

**147. Billon tetradrachm, Alexandria, A.D. 270-275 (Hayes).**



Obv. Aurelian, laureate, cuirassed.

**A.K.A.Δ.O.M.AYΦAIANOC CEB.**

Rev. Eagle, head turned, wreath in beak, wings open.

**ETOYC...**(numeral indiscernible).

The Roman imperial coins of Egypt usually bear the Alexandrian year in which they were struck. A detailed discussion appears in BMCG, Alexandria, pp. ix-x.

Cf. BMCG, Alexandria 2342 (obverse), 2360 (reverse).

**148. Antoninianus, Serdica, A.D. 276.**



Obv. Florian, radiate, draped, cuirassed.

**IMP.C.M.ANN.FLORIANVS AVG.**

Rev. Providence standing, holding two standards, facing Sol; Sol's right hand raised; left hand holds globe.

**PROVIDEN.DEOR.**

✕

**KAΔ**

When Florian's brother Tacitus died in A.D. 276, Florian was acknowledged as Emperor by the Senate and all the provinces, except Syria, where the army supported

Probus. A civil war between the two seemed likely. Florian, however, was killed by his own soldiers only three months after he took office.

For a reign so short, the reverses on his coins are surprisingly varied. Artistically the coins maintain a consistent standard of merit.

Presented by the Classics and Ancient History Students Society, 1980.

RIC, Florian III.

### 149. Antoninianus, Ticinum(?), A.D. 276-282.



Obv. Probus, radiate, helmeted, cuirassed, holding spear and shield.  
**VIRTVS PROBI AVG.**

Rev. Peace standing, holding sceptre in left hand, olive branch in right.  
**PAX AVGVSTI**  
**T.VXXI**

Obverse and reverse give contrasting, almost contradictory impressions. The obverse image and legend are appropriate for so warlike and powerful a ruler. Probus devoted much of his reign to securing the frontiers against barbarians in Gaul, Germany, Egypt and Thrace. He celebrated a splendid triumph in Rome in 281.

In 282 some troops proclaimed Carus, the Praetorian Prefect, as Emperor. The soldiers sent by Probus to deal with the trouble deserted to Carus, and Probus was murdered by others of his soldiers at Sirmium in the Danube region. The army had constantly been rebellious, owing apparently to Probus' harsh discipline and his use of troops to plant vineyards. The reverse then seems to be another instance of wishful thinking.

RIC, Probus 517.



### 150. Billon tetradrachm, A.D. 281.



Obv. Probus, laureate, cuirassed.  
**[A.K.]M.AYΠ.IIPOBOC CEB.P.**

Rev. Eagle, wings open, wreath in beak.  
**LZ**

The obverse portrait is realistic and rugged.

The eagle was the minister of Jove's lightnings. Indeed, the outstretched wings suggest jagged flashes of lightning. The type was one of the commonest used to represent the might of the Roman Empire, as well as the primitive and collective symbol of all father-figures.

For the dating formula LZ, see on coin 48.

BMCG, Alexandria 2436.

### 151. Antoninianus, Arelate, A.D. 284.



Obv. Numerianus, radiate.  
**IMP.C.NVMERIANVS P.F.AVG.**

Rev. Jupiter standing, holding Victory and sceptre; at foot, eagle.  
**IOVI VICTORI**  
**KAB**

Numerianus was the son of M. Aurelius Carus. The two went to war against the Persians in December, 282 or January, 283. Carus made his son Augustus before they crossed the Persian frontier. The campaign was successful. Carus, however, was killed by lightning in late 283, and Numerianus, returning with his army to Europe, was found dead in his tent, whether from illness or foul play, near Heraclea in late 284. The triumphant reverse, therefore, is sadly ironic.

RIC, Numerianus Augustus 284.

### 152. Billon tetradrachm, Alexandria, A.D. 285 (Hayes).



Obv. Diocletian, laureate, cuirassed.

**A.K.Γ.ΟΥΑΛ.ΔΙΟΚΛΗΤΙΑΝΟΣ ΣΕΒ.**

Rev. Zeus standing, *chlamys* on left shoulder, *patera* in right hand, left hand resting on sceptre; at Zeus' feet, eagle, head turned.

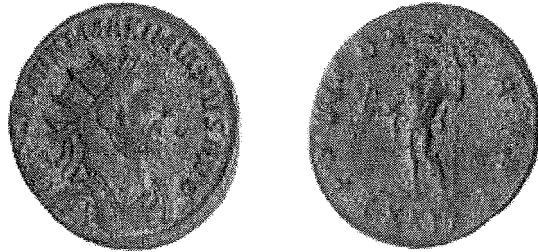
<sup>B</sup>  
L

The reverse pays homage to Jupiter/Zeus, the favourite deity of Diocletian, who assumed the name Jovius, just as his colleague Maximian was called Herculus. The eagle was sacred to Jupiter, as minister of his lightning bolts.

For L = "year", see on coin 48. B denotes the second year of Diocletian's reign, i.e. A.D. 285.

BMCG, Alexandria 2474.

**153. Antoninianus, Ticinum(?), A.D. 286-305 (Hayes).**



Obv. Maximian Herculius, radiate, draped, cuirassed.

**IMP.C.M.A.VAL.MAXIMIANVS AVG.**

Rev. Jupiter standing, spear in left hand, Victory in right hand, *chlamys* over left shoulder.

**IOVI CONSERVAT.**

**TXXI**

Maximian, made Augustus by Diocletian in A.D. 286, was an outrageous tyrant, covetous, violent and a savage persecutor of Christians, against whom he urged his already prejudiced colleague. After abdicating in 305, he plotted against his son-in-law Constantine, in an endeavour to regain power. His daughter Fausta, preferring her husband to her father, betrayed him. Maximian was quickly captured at Massilia and took his own life.

On the reverse Maximian offers Jupiter his thanks for victories in war.

C., Maximien Hercule 332.

**154. Billon tetradrachm, Alexandria, A.D. 287.**



Obv. Diocletian, laureate.

**A.K.F.OΥΑΛ.ΔΙΟΚΛΗΤΙΑΝΟC CEB.**

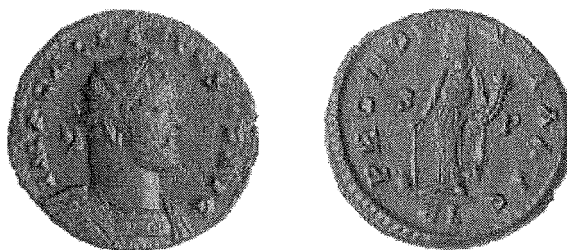
Rev. Eagle facing, head right, flanked by two standards; wings open, wreath in beak.

**ΛΑ**

For the symbolism of the eagle, see the comment on coin 150.

BMCG, Alexandria 2539.

### 155. Antoninianus, Camulodunum, A.D. 293-297.



Obv. Allectus, radiate, cuirassed.

**IMP.C.ALLECTVS [P.]F.AVG.**

Rev. Providentia standing, *cornucopiae* in left hand, baton in right hand, globe at foot.

**PROVIDENTIA AVG.**

**S|P**  
**CL**

Allectus first served Carausius in Britain as Praetorian Prefect and then murdered him and usurped his throne. His reign ended four years later at the hands of Constantius Chlorus.

His coins are valued mainly for their rarity, being “uniform in style and generally trite in type”. (RIC, vol. 5, part 2, p. 460)

Presented by the Classics and Ancient History Students Society, 1980.

RIC, Allectus 105.

**156. Follis, Antioch, c. A.D. 294-295.**



Obv. Galerius Maximianus, laureate.

**GAL.VAL.MAXIMIANVS NOB.CAES.**

Rev. Genius standing, *modius* on head, right hand holding *patera* (bowl) with liquor flowing, left hand holding *cornucopiae*, *chlamys* over left shoulder.

**GENIO POPVLI ROMANI**

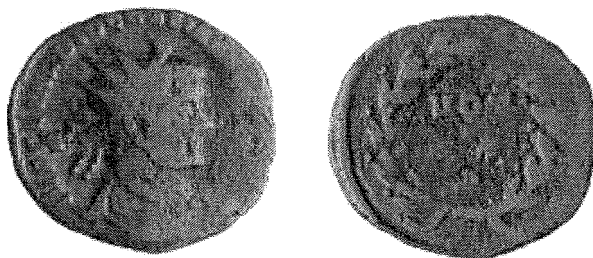
**Z**  
|  
—  
**ANT**

See the comment on coin 162.

Presented by Mr Michael Kelly.

RIC, volume 6, p. 618, 45b.

**157. Post-reform radiate, Rome, c. A.D. 297-298 (Hayes).**



Obv. Diocletian radiate, draped.

**IMP.C.VAL.DIOCLETIANVS P.F.[AVG.]**

Rev. Laurel wreath, enclosing **VOT.XX.**

**B**

An excellent administrator, Diocletian was the first to partition the Empire into west and east, with two Augusti (A.D. 286) and two Caesars (A.D. 293). His aim was to protect himself, his associates and his successors from ever-increasing insurrection and violence. The scheme, which worked fairly well during his reign, fell to bits when he died.

RIC, vol. 6, p. 359, 76a.

### 158. Follis, A.D. 297-305.



Obv. Maximian Herculeus, laureate, cuirassed.

**IMP.C.MAXIMIANVS P.P.AVG.**

Rev. Genius, *modius* on head, *chlamys* over left shoulder, holding *patera* in right hand, *cornucopiae* in left hand.

**GENIO POPVLI ROMANI**

No mintmark in exergue.

Besides the gods, Roman religion admitted guardian spirits (*genii*), who presided over and inspired states, nations, families and individuals.

The obverse is technically interesting for the manner in which textures of hair, beard, skin and metal are distinguished. The first two are markedly stylised. The head is elongated, the neck short.

“Some coins of Maximianus Herculeus show a nasal deformity resulting from a broken nose as well as facial features suggesting the loss of teeth. One wonders if they were the result of an accident or a combat injury.” (G.D. Hart, “The Diagnosis of Disease from Ancient Coins”, *Archaeology* 26 (1973), 123-127). Hart’s observations are pertinent here.

CRB 608; D.S. Barrett, “Maximian Herculeus Obverses: PF or PP?”, *Seaby Coin and Medal Bulletin* 747 (November, 1980), p. 348. (See Appendix B)

**159. “Antoninianus”, Romano-British, late third century A.D.**



Obv. Head, radiate.  
Rev. Indistinguishable.

A crude imitation of the official Roman antoninianus. Such coins are usually called “barbarous radiates”. In Britain most of the Roman imperial coinage between A.D. 258 and 296 was copied. Generally, the worse the imitation, the later it should be dated: most of the later imitations were copied not from the official coinage, but from copies themselves. The most compelling reason for the striking of “barbarous radiates” was the need for small change, in which the official coinage was sadly lacking. The subject is thoroughly discussed by P.V. Hill in CRB, Appendix II, pp. 83-86.

**160. Follis, A.D. 305.**



Obv. Diocletian, laureate, in imperial mantle, right hand holding olive branch, left hand holding racing flag (*mappa*).  
**D.N.DIOCLETIANO FELICISSIMO SEN.AVG.**

Rev. Providence, standing right, extends hand to Quies, standing left, holding branch downward with right hand, left hand leaning on sceptre.  
**PROVIDENTIA DEORVM QVIES AVGG.**

The reverse commemorates the abdication of Diocletian and his co-ruler Maximian in A.D. 305, ostensibly to lead a more tranquil life.

RIC, vol. 6, p. 288, 57a.

### 161. Follis, Lugdunum, A.D. 307-308 (Hayes).



Obv. Constantine I, laureate, draped.

**IMP.C.CONSTANTINVS P.F.AVG.**

Rev. Genius standing, *modius* on head, loins draped with *himation*, *patera* in right hand; *cornucopiae* in left hand; altar to left.

**GENIO POP.ROM.**

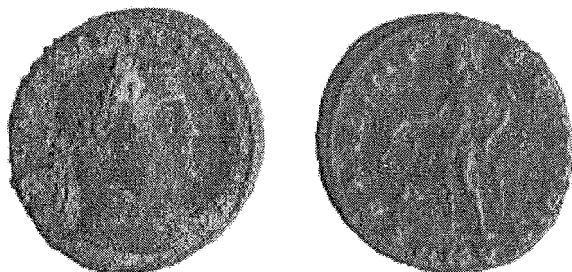
**PLG**

“Certain types seem to emphasise deliberately the temporary western view of imperial unity. *Genio Pop Rom* is shared by the four Augusti – Herculius, Galerius, Constantine and Maxentius – as well as by Diocletian as *Aeter Aug* and by Maximinus.” (RIC, vol. 6, p. 239)

The texture of the Emperor’s hair is realised through extremely fine engraving.

RIC, vol. 6, p. 261, 255.

### 162. Follis, Cyzicus, c. A.D. 308-309 (Hayes).





Obv. Galerius Maximian, laureate.

**GAL.MAXIMIANVS P.F.AVG.**

Rev. Genius standing, *modius* on head, right hand holding *patera* with liquor flowing, left hand holding *cornucopiae*, *chlamys* over left shoulder.

**GENIO IMPERATORIS**

**A |**

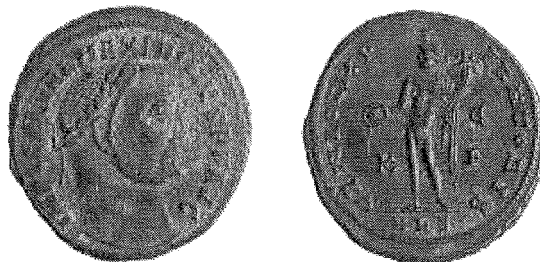
**MKV**

Galerius Maximian forced Diocletian and Maximian Herculius to abdicate in 305, assumed the title of Augustus and reigned in their place. He founded the colony of Valeria in Illyria.

The *modius*, properly a bushel measure, is a symbol of fertility in crops and a reminder of the ruler's liberality and providence in securing food and bestowing it on his subjects. There is a similar message in the *patera* and the *cornucopiae*.

RIC, vol. 6, p. 586, 44.

### 163. Follis, Alexandria, A.D. 308-310 (Hayes).



Obv. Galerius Maximianus, laureate.

**IMP.C.GAL.VAL.MAXIMIANVS P.F.AVG.**

Rev. Genius standing, *modius* on head, *patera* in right hand, *cornucopiae* in left hand, *chlamys* over left shoulder.

**GENIO IMPERATORIS**

**K | Δ**  
**P**

**ALE**

RIC, vol. 6, p. 678, 101a.

**164. Follis, Alexandria, A.D. 308-310 (Hayes).**



Obv. Galerius Maximianus, laureate.

**IMP.C.GAL.VAL.MAXIMIANVS P.F.AVG.**

Rev. Genius standing, *modius* on head, right hand holding *patera* with liquor flowing, left hand holding *cornucopiae*, *chlamys* over left shoulder.

**GENIO IMPERATORIS**

K	P
ε	

**ALE**

Cf. RIC, vol. 6, p. 678, 101a, 105a, 107a.\*

\* Precise numbering depends on the detail of the typing of the laurel wreath, which is obscured.

**165. Third brass, London, c. A.D. 310.**



Obv. Licinius, laureate, cuirassed.

**IMP.LICINIVS P.F.AVG.**

Rev. Genius standing, head towered, loins draped, *patera* in right hand, *cornucopiae* in left hand.

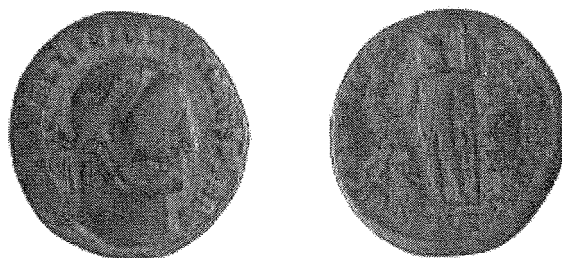
**GENIO POP. ROM.**

S	F
PLN	

On the death of Severus II in A.D. 307, Licinius was named Caesar and Augustus by Galerius Maximianus, with whose rule he became associated.

Cf. RIC, vol. 6, p. 132, 117b.

### 166. Antoninianus, London, A.D. 312-313.



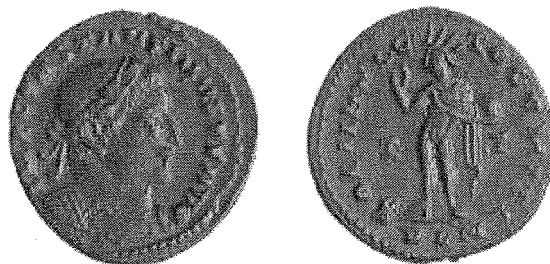
Obv. Licinius, laureate.  
**IMP.L.(?) LICINIVS P.F.AVG.**

Rev. Jupiter standing, *chlamys* on left shoulder, clasping thunderbolt in right hand, sceptre in left hand. Eagle left, wreath in beak.  
**IOVI CON[SER]VATORI AVGG.  
PLN**

For the symbolism of the eagle, see the comment on coin 150. The reverse legend proclaims that Licinius regards himself as under the protection of Jupiter. Unfortunately, after Constantine successfully besieged him in Byzantium in September, 324, Licinius, having been found guilty of treason, was executed in the spring of 325.

Cf. RIC, vol. 6, p.328, 134.

### 167. Follis, London, A.D. 314.



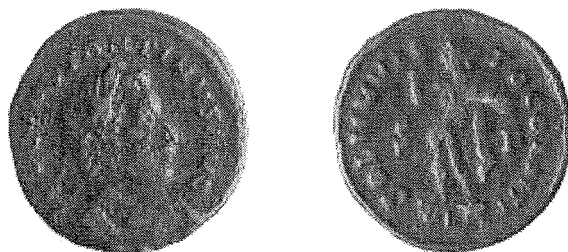
- Obv. Constantine I, laureate, cuirassed.  
**IMP.CONSTANTINVS P.F.AVG.**
- Rev. Sol standing, *chlamys* across left shoulder, right hand raised, globe in left hand.  
**SOLI INVICTO COMITI**  
**T|F**  
**PLN**

The reverse type would have appealed to both Christians and non-Christians alike. The sun was worshipped by many ancient peoples, including Egyptians (they identified Osiris with the sun), Incas, Parthians (their kings were its “brothers”), Greeks (especially Rhodians; cf. on coin 4) and Romans.

Christ also, by a syncretic process, was frequently associated with the sun. For example, a mosaic ceiling in the necropolis under St. Peter’s Basilica, Rome, depicts Christ in the form of Helios, with golden rays emanating from his head, driving across the sky in a chariot.

CRB 816.

### 168. Third brass, A.D. 314(?) (Hayes).



- Obv. Constantine I, laureate, cuirassed.  
**IMP.CONSTANTINVS AVG.**
- Rev. Sol standing, radiate, *chlamys* over left shoulder, right hand raised.  
**SOLI INVICTO COMITI S.F.**  
Mintmark obscured.

Cf. C., Constantin I le Grand 511.

**169. Third brass, Ticinum(?), A.D. 314(?) (Hayes).**



Obv. Constantine I, laureate, draped.

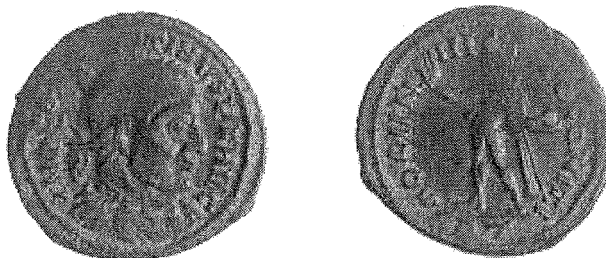
**IMP.CONSTANTINVS P.F.AVG.**

Rev. Sol standing, radiate, *chlamys* over left shoulder, right hand raised, globe in left hand.

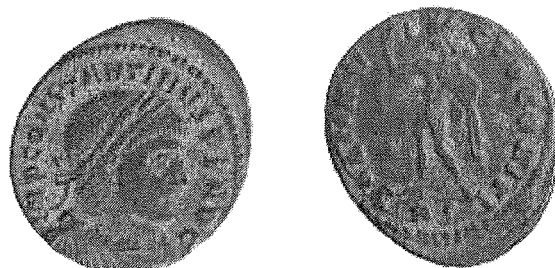
**SOLI INVICTO COMITI**

**[P]T**

**170. As above, mintmark PT (Hayes).**



**171. As above, Antioch(?), mintmark AS (Hayes).**



**172. Third brass, Antioch, c. A.D. 315 (Hayes).**



Obv. Constantine I, laureate, draped.

**IMP.CONSTANTINVS...**

Rev. Sol standing, right hand raised, globe in left hand.

**SOLI INVICTO COMITI**

**R**

**X | F**

**ANT**

For coins 169-172 cf. C., Constantin I le Grand 515.

**173. Follis, Alexandria, A.D. 316-317 (Hayes).**



Obv. Constantine I, laureate.

**IMP.C.FL.VAL.CONSTANTINVS P.F.AVG.**

Rev. Jupiter standing, leaning on sceptre, *chlamys* over left shoulder, Victory on globe in right hand; eagle with wreath to left.

**IOVI CONSERVATORI A[VGG.]**

**[X] surmounted by wreath**

**K | A**

**ALE**

Constantine ascribes his preservation and success in battle to the help of the leading deity of the Roman pantheon. It is in memory of Constantine's victories that Jupiter himself bears the figure of Victory.

RIC, vol. 7, p. 706, 17.

**174. Follis, London, A.D. 321.**



Obv. Crispus, helmeted, cuirassed.  
**CRISPVS NOBIL.C.**

Rev. Globe on raised, square, memorial stone (*cippus*), inscribed **VOTIS XX**:  
three stars above.

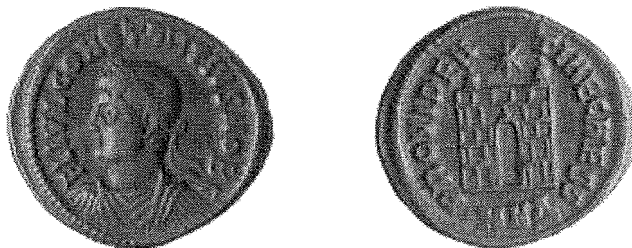
**BEATA TRANQVILLITAS**

**P | A**  
**PLON**

Crispus was the eldest of the sons of Constantine the Great. The reverse legend is common on the coins of Constantine's family: the tranquil state of the Empire is ascribed to his government. Constantine, however, in a rash and cruel order, had Crispus killed in 326 on a false charge brought by his mother-in-law Fausta, whose advances he is said to have repelled.

RIC, vol. 7, p. 110, 211.

**175. Third brass, Nicomedia, A.D. 323-337 (Hayes).**



Obv. Constantius II, laureate, draped, cuirassed.

**FL.IV.L.CONSTANTIVS NOB.C.**

Rev. Camp gate, open, surmounted by two turrets; star above.

**PROVIDENTIAE CAESS.**

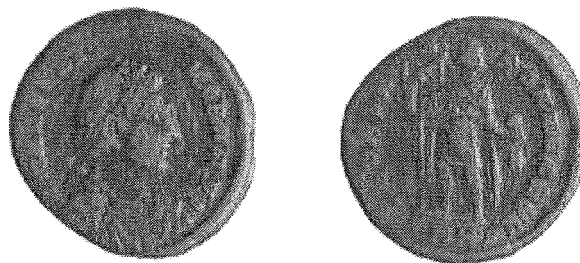
**MNA**

Constantius II, third son of Constantine the Great, was made Caesar in 323 and put in charge of the administration of Gaul in 332, at the age of fifteen. Asia, Syria and Egypt came under his care three years later.

The extremely clear reverse is of considerable architectural interest. The stone blocks decrease in size as they go higher, possibly in an attempt to convey perspective.

C., Constance II 167.

**176. Antoninianus, after A.D. 330(?) (Hayes).**



Obv. Constantine(?), laureate, draped, cuirassed.

**...VS P.F.AVG.**

Rev. Soldier standing, standard in right hand, globe(?) in left hand.

**GLORIA ROMANORVM**

**PHS(?)**

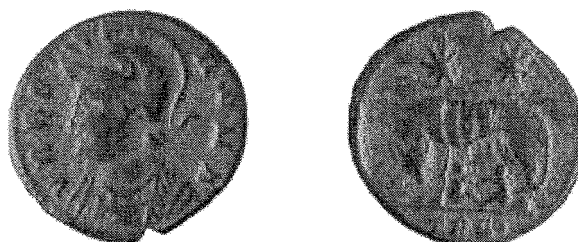


*Gloria* depended on the recognition by others of a person's or a nation's great deeds. A preoccupation with *gloria* is present in Roman literature from the earliest fragments onwards.

GLORIA as a coin legend appears for the first time on a coin of Probus (276-282) and is repeated with great frequency on coins of the later Empire, e.g. GLORIA REIPUBLICAE, GLORIA EXERCITVS, GLORIA ORBIS, GLORIA ROMANORVM. The last was used for the first time, as a title of personal honour, by Constantine the Great. It was used also by his three sons and many of their successors.

After the fall of the Roman Empire the formula was revived on a gold medallion of the Byzantine Emperor Justinian (527-565): it bore the reverse legend SALVS ET GLORIA ROMANORVM (illustrated in BIC, vol. 1, frontispiece).

### 177. Follis, Trèves, A.D. 330-331 (Hayes).



Obv. Roma, helmeted, wearing imperial cloak.

**VRBS ROMA**

Rev. She-wolf standing, suckling Romulus and Remus; two stars above.

**TRP**

This coin was issued by Constantine to commemorate the legendary foundation of Rome by Romulus. He and his brother Remus, the children of Mars and Rhea Silvia, were abandoned at birth – a common element in hero myths – but saved and nurtured by a wolf.

RIC, vol. 7, p.214, 522; cf. St., p. 914.

**178. Follis, Constantinople, A.D. 330-331.**

Oby. Roma, helmeted, wearing imperial cloak and necklace.

**VRBS ROMA**

Rev. She-wolf suckling Romulus and Remus, two stars above.

**CONS E**

See comment on coin 177.

Presented by Mr Morris.

RIC, vol. 7, p.582, 78.

**179. As above, A.D. 332-333, mintmark TRS\*.**



Cf. RIC, vol. 7, p. 217, 547.

**180. Third brass, Alexandria, A.D. 337-340 (Hayes).**



Oby. Constantinus II, laureate, draped, cuirassed.

**CONSTANTINVS IVN.NOB.C.**

Rev. Laurel wreath enclosing VOT.X.

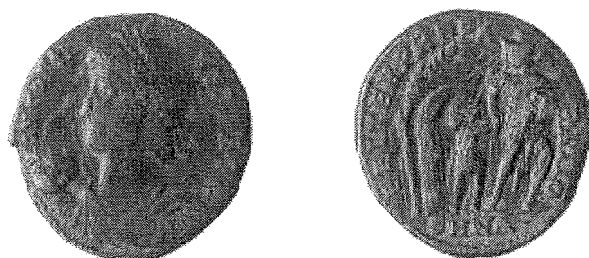
**CAESARVM NOSTRORVM**

**SMAL**

In A.D. 335 Constantine the Younger was entrusted by his father with the government of Gaul, Britain and Spain. In the division of Empire which followed the death of Constantine I, Constantine II retained these provinces and received a part of Africa as well. Being dissatisfied with his territorial lot, he declared war against his brother Constans in 340, invaded Italy, fell into an ambush and was killed at Aquileia. So much for the sentiments of brotherly union expressed on the reverse.

C., Constantin II le Jeune 39.

### 181. Third brass, Nicomedia, A.D. 337-350 (Hayes).



Obv. Constans, diademed, draped.  
**D.N.CONSTANS P.F.AVG.**

Rev. Soldier, helmeted, spear in left hand, marching, looking back, leading young prisoner from dwelling; tree behind dwelling.  
**FEL.TEMP.REPARATIO  
SMNA**

When Constantine died in 337, Constantius II and his brothers, Constantine Junior and Constans, met at Constantinople and divided the Empire between them as *Augusti*. Their respective ages were twenty-one, twenty and seventeen. They were backed by the army, which declared that only Constantine's sons should reign.

The reverse legend is common on silver and brass coins from the time of Constantius II, Constantine II and Constans as Augusti through the reign of Valentinian I, i.e. A.D. 337-375.

On the reverse the tree curves with the edge of the coin. A similar technique is used on coins 183 and 184.

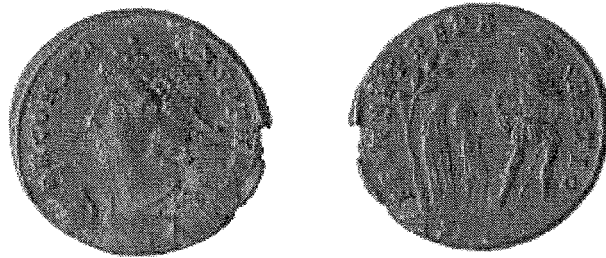
After Constantine II was killed at Aquileia in A.D. 340, Constans was sole master of the West, as Constantius was of the East. Constans' war with the Franks in 341 ended in an alliance and the return of the invaders to their homeland. He also

restored a degree of tranquillity and order to the important province of Britain. Such achievements justify the proud claim of the reverse legend (lit. "successful restoration of the times").

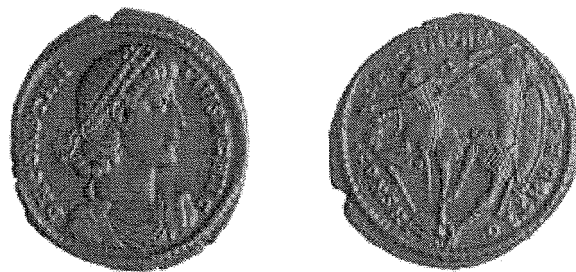
The usurper Magnentius had Constans murdered in 350.

Cf. C., Constant I 18.

**182. As above, but star overlooking soldier and prisoner, mintmark S... (Hayes).**



**183. Third brass, Constantinople, A.D. 337-361.**



Obv. Constantius II, banded, draped.

**D.N.CONSTANTIUS P.F.AVG.**

Rev. Soldier despatching falling horseman with a spear.

**FEL.TEMP.REPARATIO**

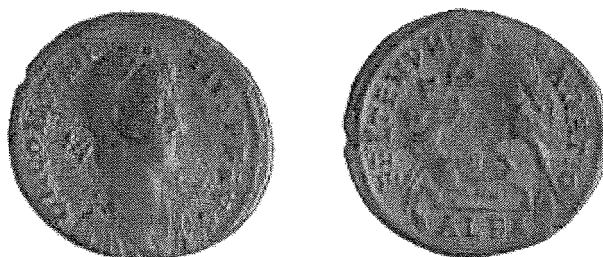
**CONSH\***

Except where the design obtrudes, the legends on Constantius II's coins are regularly in unbroken style. The action on the reverse is vivid and designed to fill the small, round surface available: the shape of the attacker curves with the coin. There is no formal posing.

Constantius died of fever in 361, aged forty-five, after declaring his brother-in-law Julian his successor and sole master of the Empire.

C., Constance II 44.

**184. As above, Alexandria, ruler laureate, mintmark ALEA (Hayes).**



**185. As above, ruler banded, obverse legend partly obliterated (...STANTIVS...), mintmark indiscernible (Hayes).**

**186. Silver medallion, Lugdunum, A.D. 360-363.**

Obv. Banded head of Julian II, draped.  
**FL.CL.IVLIANVS P.P.AVG.**  
Rev. Laurel wreath enclosing legend  
**VOTIS V MVLTI X S LVG.**

Julian the Apostate abandoned Christianity and restored the worship of pagan deities. Proclaimed Emperor by the troops in A.D. 360, he became master of the Empire after the death of Constantius II the following year. He was killed at thirty-one while fighting the Persians.

The engraving of the obverse is particularly fine. The reverse legend, translated and slightly expanded, means "With vows (i.e. for the preservation of the Emperor) made for five or more years and for many years besides, up to ten years". Julian's premature death meant that the hopes which informed the vows were unrealised.

C., Julien le Philosophe 30.

### 187. Second brass, Antioch, A.D. 378-383 (Hayes).

Obv. Valentinian II, helmeted, with pearl diadem, draped, cuirassed, holding spear and shield in front.

Rev. Emperor standing on galley, right hand raised, Victory seated at helm.

**GLORIA ROMANORVM**

Q | +

ANTε

“There seem to be four issues of the AE2 *Gloria Romanorum* ‘Emperor on ship’, distinguished by variations in the mintmarks...Valentinian II’s [*officina* seems to be regularly] ε.” (RIC, vol. 9, p. 267)

Valentinian II, son of Valentinian I and Justina, was proclaimed Augustus after his father’s death in A.D. 375, being five or six years of age. Valentinian and his brother Gratian, then about sixteen, divided the West between them, Valentinian taking Italy, Illyricum and Africa, and Gratian Gaul, Spain and Britain. As the former was so young, Gratian was really sovereign of the West.

The usurper Magnus Maximus had Gratian murdered in 383 and subsequently drove Valentinian II and Justina from Italy. In 388 Theodosius I, Emperor of the East, defeated and killed Maximus and reinstated Valentinian as sole Emperor of the West.

RIC vol. 9, p. 283, 40b.

### 188. Second brass, Antioch, A.D. 392-395 (Hayes).

Obv. Theodosius, with pearl diadem, draped, cuirassed.

**D.N.THEODO[SIVS] P.F.AVG.]**

Rev. Emperor(?) standing, standard in right hand, globe in left hand.

**GLORIA ROMANORVM**

ANTA

The reverse is wholly appropriate for Theodosius, whose achievements did much to restore the fading glory of imperial Rome. They included several resounding victories over the Goths, victory over the usurpers Magnus Maximus (387) and Eugenius (394), restoration of Valentinian II as sole ruler of the West and a long-lived treaty with the Persians.

This remarkable record was marred by a single inglorious episode in A.D. 390: the massacre of over 7,000 inhabitants of Thessalonica as a reprisal for the murder of one of his lieutenants. For this Amrose, bishop of Milan, compelled Theodosius to do penance for a period of some eight months.

RIC, vol.9, p.294, 68a.

### **189. Forty nummia, Byzantium, before April, A.D. 538 (Hayes).**

Obv. Justinian, virtually obliterated.

**D.N.IVSTINI[ANVS P.P. AVG.]**

Rev. **M**, star to either side, cross above; below, **A, +T**.

“His (Justinian’s) great ideals were those of Imperial and Christian unity – ideals to be attained by the reconquest of the ancient Empire of Rome and by the organisation and surveillance of State and Church in every detail.” (BIC, p. xv)

In an age of great artistic achievement, Justinian’s coinage is uninspiring from an aesthetic standpoint. His portraits, however, are done with considerable care. His coinage was remarkably abundant: whereas his predecessor Justin I had five mint-centres, Justinian had twelve.

M is the Greek numeral signifying 40.

The Museum has five similar coins of variable quality.

Cf. BIC, Justinian 33.

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Six other coins from the Hayes collection are in such poor condition that they cannot be positively identified.

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## APPENDIX A

### A forged Otho “sestertius”

A coin presented by Mr B.J. Duncan, 1982, though spurious, raises a number of interesting points for teaching purposes:

“Sestertius”, purported date A.D. 69.

Obv. Otho, bareheaded, draped.

**IMP.OTHO CAESAR AVG.TRI.POT.**

Rev. Emperor clasps hands with one of three legionaries carrying standards; trophy(?).

**SECVRITAS P.R.S.C.**

Unfortunately, all surviving coins of the hapless Otho – he suicided 16 April, 69, after a reign of three months – are either gold or silver. For whatever reason, the Senate minted no bronze coins in his name. Yet Otho had set great store on having the support of the Senate. Perhaps there was no shortage of bronze coins at the time of his accession. Perhaps Otho hesitated to impose on the Senate a duty which he knew it would have found distasteful.

Be that as it may, this is the kind of bronze coin which would undoubtedly have met with Otho’s approval. The portrait is a fine one, consistent with those on his precious metal coins. For the reference to Securitas in the reverse legend we may compare coin 70, depicting Securitas herself, holding a wreath and a sceptre. In an era notorious for its political instability, such a reverse provides a striking example of wishful thinking.

The coin underwent an electron probe in the Department of Mining and Metallurgical Engineering. This involved putting it in a high vacuum, bombarding it with electrons and analysing the electrons received in turn from its surface.

As a result we know that its fabric is a copper-silver alloy, with small quantities of nickel, zinc and lead added. There is clear evidence of “preferential crystallisation”: the proportions of copper and silver vary in different parts of the coin. Above all, it is very likely an ancient forgery and definitely not a recent one.

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## APPENDIX B

### MAXIMIAN HERCULIUS OBVERSES: P F OR P P?

D.S. Barrett

University of Queensland

Neither Cohen nor C.H.V. Sutherland lists any coins of Maximian Herculus (A.D. 286-305, 306-308) with P.P. in the obverse legend. Sutherland accepts P.F. as wholly standard: 'Oxford has a coin with obv. IMP.C.MAXIMIANVS P.P.AVG., apparently by error for – P.F. –.'<sup>1</sup> Nor can P.P. be read clearly on any coins of the period illustrated in the catalogues of the Domqueur and Cher hoards.<sup>2</sup>

On the other hand, M. Hammond clearly demonstrates that the title *pater patriae* was used by emperors as long as the Republican offices persisted, i.e. till the latter half of the fourth century A.D.<sup>3</sup> The Ashmolean Museum has not just one, but at least four Maximian coins with P.P. on the obverse, and the University of Queensland Antiquities Museum has one. Cohen lists a small number of Maximian's coins with P.P. on the reverse,<sup>4</sup> and so does Sutherland.<sup>5</sup>

In short then, it seems that P.P. on Maximian obverses may well be regarded as a common variant for P.F. rather than a mintmaster's error.

(Reproduced from *Seaby Coin and Medal Bulletin* 747 (November, 1980), p. 348, by kind permission of the publishers.)

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<sup>1</sup> RIC vi, 125, n.1.

<sup>2</sup> P. Bastien and F. Vasselle, *Le Trésor monétaire de Domqueur (Somme)* (1965). P. Bastien and A. Cothenet, *Trésors monétaires du Cher* (1974). I am grateful to Miss C.E. King for drawing my attention to these and for up-to-date information on the Ashmolean holdings.

<sup>3</sup> *The Antonine Monarchy* (1959), 87-89 and notes *ad loc.*

<sup>4</sup> Maximien Hercule 77-85, 467-471.

<sup>5</sup> RIC vi, 457, nos. 21, 23; 613, nos. 3-4; 614, nos. 11-12; 615, nos. 18-19, 27; 616, no. 30.

## GREEK AND ROMAN COINS

### CONCORDANCE TABLE FOR THIRD EDITION

<u>2<sup>ND</sup> Edition</u>	=	<u>3<sup>RD</sup> Edition</u>	=		=	
	=	2	=	38	=	51
	=	3	=	39	=	52
2	=	4	=	40	=	53
3	=	5	=	41	=	54
4	=	6	=	42	=	55
5	=	7	=	43	=	56
6	=	8	=	44	=	57
7	=	9	=	45	=	58
8	=	11	=	46	=	59
9	=	13	=	47	=	62
10	=	14	=	48	=	63
11	=	15	=	49	=	64
12	=	16	=	50	=	65
13	=	17	=	51	=	66
14	=	18	=	52	=	67
15	=	19	=	53	=	68
16	=	21	=	54	=	69
17	=	24	=	55	=	70
18	=	25	=	56	=	71
19	=	27	=	57	=	72
20	=	28	=	58	=	74
21	=	29	=	59	=	75
22	=	30	=	60	=	76
23	=	32	=	61	=	77
24	=	33	=	62	=	78
25	=	34	=	63	=	79
26	=	35	=	64	=	80
27	=	37	=	65	=	82
28	=	39	=	66	=	83
29	=	40	=	67	=	84
30	=	41	=	68	=	86
31	=	42	=	69	=	88
32	=	43	=	70	=	89
33	=	45	=	71	=	90
34	=	47	=	72	=	92
35	=	49	=	73	=	93
36	=	50	=	74	=	94
37	=		=	75	=	95

76	=	96	120	=	149
77	=	98	121	=	152
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79	=	100	123	=	155
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83	=	107	127	=	160
84	=	108	128	=	161
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86	=	110	130	=	163
87	=	111	131	=	164
88	=	112	132	=	165
89	=	113	133	=	167
90	=	114	134	=	168
91	=	116	135	=	169
92	=	117	136	=	170
93	=	118	137	=	171
94	=	119	138	=	172
95	=	115	139	=	173
96	=	120	140	=	174
97	=	122	141	=	175
98	=	123	142	=	176
99	=	126	143	=	177
100	=	127	144	=	179
101	=	128	145	=	180
102	=	129	146	=	181
103	=	130	147	=	182
104	=	131	148	=	183
105	=	132	149	=	184
106	=	133	150	=	185
107	=	136	151	=	186
108	=	137	152	=	187
109	=	138	153	=	188
110	=	139	154	=	189
111	=	140			
112	=	141			
113	=	142			
114	=	143			
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